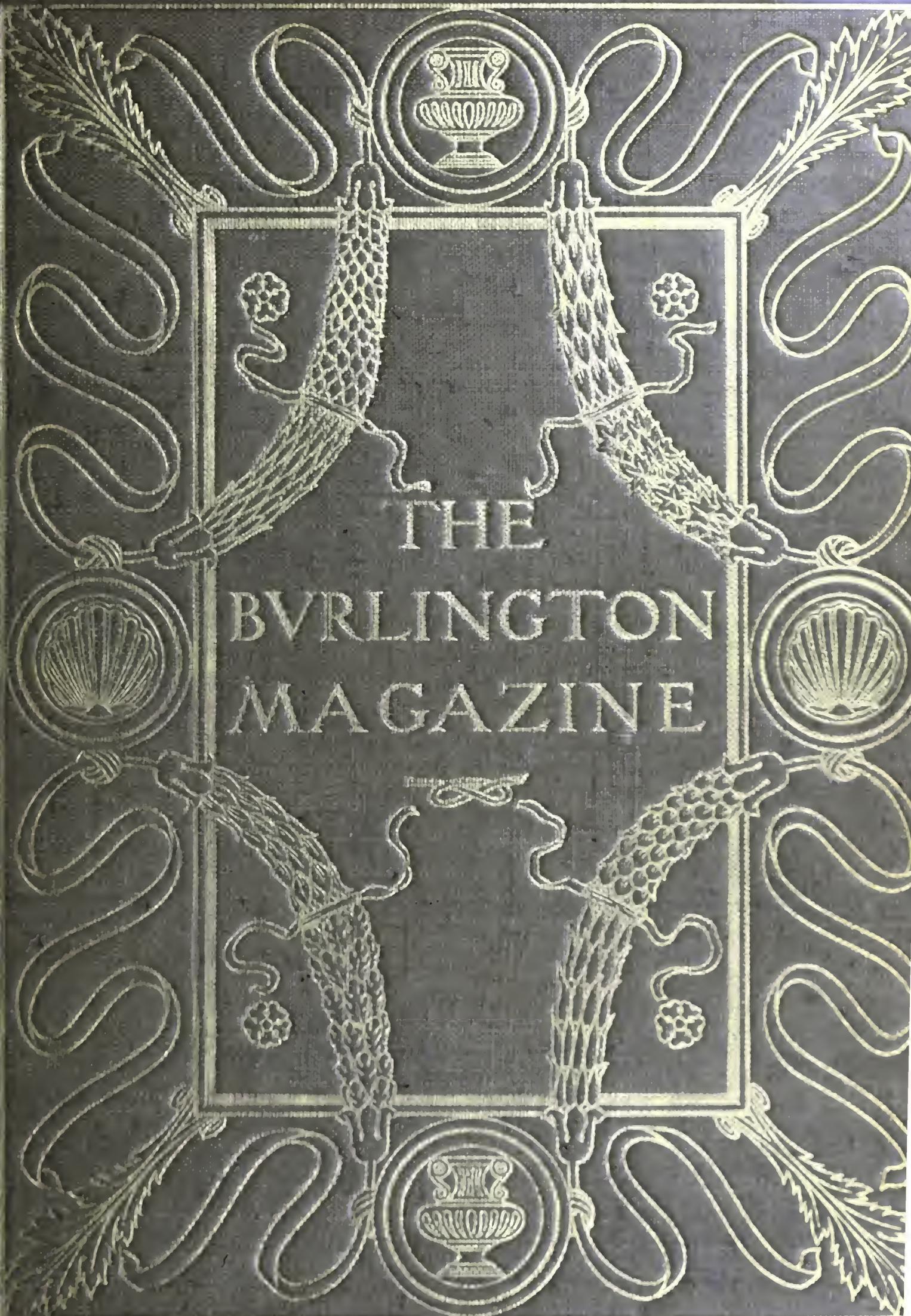


THE
BURLINGTON
MAGAZINE





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DISH OF POWDERED BLUE CHINESE
PORCELAIN OF THE KANG-HE PERIOD
IN THE COLLECTION OF SIR WILLIAM
BENNETT, K.C.V.O. DIAMETER OF
ORIGINAL, 21½ INCHES.

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EXHIBITIONS OPEN DURING APRIL

GREAT BRITAIN :

London :—

- Royal Society of Painters in Water-Colour. (April 11.)
- Royal Institute of Painters in Water-Colour.
- Royal Society of British Artists.
- New English Art Club. (April 11.)
- Bruton Galleries. Poster Designs. (April 23.) Drawings by Aubrey Beardsley.
- Carfax & Co. Works by Edward Calvert. (April 11.)
- Dowdeswell Galleries. Crayon Drawings by M. Lucien Monod.
- Dunthorne's Gallery. Water-Colours by Albert Goodwin.
- Fine Art Society. Holman Hunt's Light of the World. Drawings by J. M. Swan. (April 7.)
- Goupil Galleries. Works by Bertram Priestman.
- Grafton Gallery. Ridley Art Club Exhibition.
- Graves's Galleries. Pictures by Baragwanath King and Ella Ducane. (April 23.)
- Leicester Galleries. Drawings by Sir E. Burne-Jones. (April 16.) Old Stipple Prints.
- T. Maclean. Spring Exhibition.
- W. B. Paterson. Georgian Furniture and Silver.
- Tooth & Son. Spring Exhibition.
- Woodbury Gallery. Pictures, etc., by Henry and Albert Moore. (Closes April 16.)

Manchester :—

- City Art Gallery. Ruskin Exhibition.

Birmingham :—

- Royal Society of Artists. (April 4.)

Oxford :—

- East Writing School. Exhibition of Historical Portraits. (April 13 to May 26.) A collection of Portraits painted before the year 1625, in the possession of the University, the Colleges, and the City.

Bolton :—

- Bolton Arts Guild. (April 23.)

Dublin :—

- Royal Hibernian Academy.

Glasgow :—

- Royal Glasgow Institute.

FRANCE :

Paris :—

- Musée des Arts décoratifs, and Bibliothèque Nationale. Exhibition of French Primitives. (April 7 to July.)
- Serres du Cours la Reine. Exhibition of Works by J. B. Isabey, Eugène Isabey, and A. Raffet. (April 8.) Lithographic Exhibition. (April 8.)

FRANCE—continued.

Paris—continued.

- Grand Palais des Beaux-Arts. Salon de la Société Nationale. The Salon du Champ de Mars. (April 16 to June.)
- Grand Palais des Beaux-Arts. Salon des Artistes Français.
- Durand-Ruel, 16 rue Laffitte. Retrospective Exhibition of Works by Camille Pissarro.
- Galerie Vollard, 6 rue Laffitte. Matisse Exhibition. (April 15-30.)
- Galerie Georges Petit, 12 rue Godot-de-Mauroi. Pastel Exhibition. (April 2-22.)
- Musée Galliera. Exhibition of Lace.
- Galerie Ernest Crombac, 48 rue Laffitte. Works by Giran-Max. (April 15 to May 5.)

BELGIUM :

Brussels :—

- Société des Beaux-Arts. (April 9.)

GERMANY :

Berlin :—

- Society of Lady Artists. Annual Exhibition. (April 15.)

Dresden :—

- Grosse Kunstaussstellung. (April 30.) This exhibition will include a few works by other than German artists, and will to some extent be retrospective of the art of the nineteenth century.

AUSTRIA-HUNGARY :

Vienna :—

- Kunstlerhaus.

Prague :—

- Bohemian Art Union. (April 1.)

Graz :—

- Annual Easter Exhibition. (April 3.)

Barmen :—

- Annual Easter Exhibition. (April 3.)

ITALY :

Siena :—

- Exhibition of Ancient Art. (April 20.) Paintings and sculpture, mostly from private collections or out-of-the-way towns.

AMERICA :

St. Louis :—

- Universal Exhibition. (April 30.) The Fine Art Section will contain the largest collection of works by contemporary painters which has been seen of recent years.

Among forthcoming exhibitions, that at Düsseldorf, of works by the primitive masters of the Rhine schools, and the Inaugural Exhibition at Bradford, best deserve notice. The Bradford exhibition, we understand, is to be organized on the lines of that held at Wolverhampton in 1902.

I—THE WINTER EXHIBITION : AN APOLOGY

THAT the winter exhibition of the Royal Academy does harm to contemporary painting is no new complaint, although it has hitherto been made by painters whose want of success might be explained on more obvious and commonplace grounds. The idea, however, demands more attention when it is voiced by a magazine which appeals to art students all over the world.

For the sake of clearness we will group our quotations from the article in *The Studio*, to which we refer. 'The Lay Figure' asserts that—

'1. The present-day collector would rather give ten thousand pounds for a poor thing by what is conventionally called an old master, than a hundred for a canvas which does not pretend to be anything else but a recent performance.

'2. The Royal Academy encourages the craze and hangs on its walls such oddities as now make up its winter exhibition. . . . things that if they were sent in for its summer shows would be received by the council with roars of laughter.

'3. So Burlington House has become a valuable ally to the dealers. . . . Modern art does not have a fair chance . . . and we who have the misfortune to be alive must sit in studios crowded up with unsold works, and see the houses of collectors filled with stuff that the veriest beginner amongst us would be ashamed to paint.'

We have no wish to be unkind to a critic whose works we have often read with interest and amusement, but we confess that the delightful modesty of the last sentence makes us doubt whether we should take him seriously. Nor can we imagine why he should select the winter exhibition as a point from which to attack the Royal Academy, when other questions, such as the

Chantrey bequest affair, seem to lay bare far more vulnerable spots. It would, indeed, be hard to name any action of the Royal Academy so universally approved as that which offers to all lovers of pictures, year after year, the sight of an ever-varying collection of things which, whatever their absolute merit, are of incalculable value in the eyes of the educated world. Can it be that some belated echo of the fiscal question has penetrated to those 'studios crowded with unsold works' and is responsible for this astonishing plea for Protection against the old masters?

The goodness or badness of ancient art as a whole must always be to some extent a matter of personal opinion. For the moment we must abide by the common consent of several centuries of culture, instead of attempting to prove to 'The Lay Figure' that the pictures in the winter exhibitions are not ridiculous oddities. Limits of space alone would preclude so tremendous and so desperate an effort.

Nor shall we attempt to prove that poor pictures by old masters do not fetch ten thousand pounds, or ten thousand shillings, except when the seller is a knave or the buyer a fool. *The Studio* critic can find that out for himself by attending a single sale at Christie's.

These, after all, are but minor matters compared with the essence of his complaint—the neglect of good modern work. In that he has our entire sympathy, and we have ventured to appeal to him only because his cause is so good that we do not wish to see it hurt by impatient advocacy. We have just as good reasons as he for regretting the frequent worldly success of bad work, and the almost universal neglect of good work till the worker is in his grave. None the less our regret does not blind us to the cause of troubles that began long before Burlington House was built.

The Winter Exhibition

The fault does not lie with the great masters of the past in whose inspiration and example, in spite of our local efforts at novelty and revolt, all artists live and move and have their being. When they try to do the best that is in them, surely they are the companions of the mighty dead, and not their rivals: companions handing on the torch of artistic life in a race that lasts far longer than the brief span of any single runner, in which we may share the victory of those who started long before us.

The essence of our present distress surely lies in the fact that Providence, when endowing the collector with money and a love of beautiful things, has not always endowed him with confident insight. He is thus continually afraid of making a purchase which may prove a discredit to his taste and a bad investment too. If he takes official and social rank as a criterion he has to reckon with the unhappy example of the Tate Gallery and the utter collapse of academic prices at Christie's. Yet if he wishes to invest in the work of the best 'outsiders' he is at once dragged into a chaos of conflicting opinion through which no clear road is visible.

Critics and painters too often set the momentary needs of journalism before the permanent good of our fellows. To rouse the languid interest of a philistine public, they indulge in controversy and recrimination, and so irritate and puzzle the men who have a real taste for art and a means of gratifying it. Our praise is apt to be as indiscriminate as our abuse, and a hundred articles of the 'Thomas Rotte—The Man and His Work' type are of hardly more service to the prospective immortals they discover than so many blank pages would be.

Often, of course, painters are their own worst enemies. Sometimes they paint as if their pictures were advertisements, making a needless parade of ugliness, eccentricity, and forcing tone and pigment with

the single aim of compelling attention, till the result is something which could never be hung in a private house. This excess is perhaps a desirable relief from the shoddy finish of British painting twenty years ago, but it often hinders the recognition of real talent.

Nevertheless, good modern pictures, it only the collector could disengage them from the mass of mediocrity that surrounds them, ought not to be bad investments. Their present prices are reasonable, since most dealers have neglected them for old masters, on which they can make a far larger profit. Yet the supply of fine works by old masters is almost exhausted, and the consequent rise in prices has made them unattainable by men of moderate means. The device of exalting second-rate pictures to the level of great ones, as in the case of the minor eighteenth-century painters, is a practice which can delude only the most ignorant class of purchaser for any length of time. In fact in a few years the only good pictures which the ordinary collector can hope to obtain may be modern pictures, so that the wise collector of them will reap his reward in due season.

Can the needful wisdom be found? We think the discovery possible. A retrospect over more than five centuries of painting indicates that certain forces and certain qualities in that art have a permanent attraction for the human mind. A little reflection might even evolve from such a retrospect certain almost mathematical canons—crude, perhaps, but in their way effective—that might be applied to the painting of the present day. Such a form of constructive criticism, if any critic had the pluck to risk ridicule by attempting it, would be of immense service to lovers and collectors of works of art, and through them to the good artists living and working among us, who have the first claim upon our friendship, as the mighty dead have the first claim upon our veneration.

DURING the last few weeks art has been more talked about in Germany than ever before. A great struggle has taken place between the German Emperor and German artists, and in the first engagement the Emperor has been defeated. The battle should be an instructive one to us, for the conditions in many respects are similar to those which embarrass the welfare of art in England.

On the one side stood the academic group at Berlin, with the German Emperor as its tutelary divinity, maintaining the formulæ of a narrow and pedantic classicism. Not content with appropriating the whole of the state subsidies for the purchase of works of art, they did all in their power to persecute and suppress all individuality or novelty shown by younger artists.

On the other side stood the artists against whom this persecution has been directed. For some years the States of the Empire which devoted serious attention to art had each a little group of independent painters who refused to bow the knee to the official cult. These 'Secessions' were individually weak, since each was a local institution; but they included all the artists in Germany whose fame was more than local.

While affairs stood thus the question of arranging for a fitting display of German art at the St. Louis Exhibition came up for settlement. The government began fairly enough. By agreement with the States of the Empire a commission was appointed to elect an impartial jury for settling all details. Such a commission could have had only one result: a triumph for the universally recognized artists of the various

'Secessions.' Suddenly, at the Emperor's desire, without even consulting the Federal States, the commission was put an end to by the government, and the business entrusted to the academic body.

This arbitrary act at once united the 'Secessions.' Not content with absolutely refusing to exhibit, they met at Weimar and formed an association called the *Künstlerbund*. Its aims are explained in a pamphlet by Count Kessler, one of the vice-presidents of the body, which originally appeared in *Kunst und Künstler* (Berlin, Bruno Kassirer). We have no space to include even a summary of this remarkable document. Its scheme is almost utopian in completeness. The general purpose is to support and organize individuality of thought, against academic and official fetters. In practice it will consolidate the existing 'Secessions' by holding united exhibitions instead of separate ones, it will see that they are properly represented abroad, and will use a portion of its funds for forming a good museum of modern art in which artistic distinction and not official privilege will be the dominant spirit. The project will even include courses of lectures and technical instruction.

The *Künstlerbund* soon proved that this programme was not a mere theory. It took up the St. Louis matter, and for a whole day the question was debated in the Reichstag. The arbitrary action of the Emperor in ignoring the Federal States had perhaps as much to do with the result as the feebleness of the official defence. The defeat of the government was overwhelming, and half the annual national subsidy was given to the *Künstlerbund*. The moral is one which we need hardly point.

THE ROYAL COLLECTIONS

ARTICLE I—H.R.H. PRINCE ALBERT AS AN ART COLLECTOR

BY LIONEL CUST, M.V.O., F.S.A.



THE extent and value of the royal collections of pictures and other works of art is known to all connoisseurs. The accession of King Edward VII after the long and happy reign of Queen Victoria was of necessity a reason for a complete rearrangement of the royal residences, which had undergone little change during the last forty years of Queen Victoria's reign. Many works of art, which had remained secluded through the pressure of other pictures and objects which were of greater personal interest to Her late Majesty and the royal family, now resumed their place among the treasures, not only owned, but thoroughly appreciated by the King. The interval since the last rearrangement of the royal collections had been so long that many pictures, much of the armour, china, furniture, etc., now brought forward seemed like new discoveries to those who were privileged to examine them.

It was well known that many pictures from the original collection of Charles I still survived, including some which dated from the reign of Henry VIII. The important additions made by Frederick Prince of Wales, and in his earlier years by George III, were, if little known, by no means new discoveries. The extraordinary good fortune which enabled George IV to acquire so many art treasures from France after the *dégringolade* of the French royal house and the nobility had been long notorious, and only to be compared with that good fortune which led to the formation of the now world-famous Wallace collection. Few persons were, however, aware of the nature and value of certain collections of pictures formed in the early days of his married life by H.R.H. the Prince Con-

sort, and treasured by Her late Majesty, partly at Buckingham Palace and partly at Osborne House.

Now that the pictures have been removed by command of the King from Osborne to Buckingham Palace, the collections formed by H.R.H. Prince Albert have been found to supplement the existing royal collection in many unusual and particularly interesting ways. For this reason, the present writer, in his capacity as Surveyor of His Majesty's Pictures and Works of Art, has obtained special permission from the King to describe and reproduce some of the more interesting pictures from the Prince Consort's collections in the pages of *THE BURLINGTON MAGAZINE*.

It is now a commonplace for the English nation to look upon the late Prince Consort as one who not only loved art for its own sake, but sought to apply it in every way possible to the improvement of the homes and manufactures of the country into which he had been adopted.

As a youth Prince Albert of Saxe-Coburg had been brought up in that peculiar atmosphere of archaic tendencies and national aspirations which portended the eventual birth of Germany as a united country.

Goethe, in the second part of his immortal 'Faust,' has striven to depict the blending of the pure classical ideal of beauty with the romantic chivalry of the middle ages. From the union of Helen with Faust is born Euphorion, in whom the perfect idea of beauty was to be revealed. But even Goethe realized how frail and evanescent was this creation, and Euphorion vanishes like an iridescent bubble, leaving nothing but his raiment and a soundless lyre to record his existence.

It was on such ideas that the young prince's mind was nurtured, though the surrounding atmosphere was chilly and

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insincere. Swayed from time to time by the frigid classicalism of Carstens, the equally frigid religious effusions of Overbeck and the other 'Nazarenes,' the ponderous stage heroics of Cornelius and the Munich school, the vacuous if forcible illustrations of Retzsch, or the elfish anecdotage of Moritz von Schwind, it is not surprising that the ideas which took form in the young prince's brain far exceeded in number and importance the actual achievements which he was able to carry through during his short and useful life.

With his mind thus imbued with a strenuous devotion to the religious aspect of art, as well as with the enthusiasm derived from a close study of the legendary history of the German race, Prince Albert came to England to woo and to wed the young queen. If Germany was in 1840 an unpromising soil for the development of art, England was even worse, and certainly far less impressionable. Art was at its lowest ebb; painting, sculpture, architecture alike, and self-complacent mediocrity was the order of the day.

In spite of his numberless high qualities, the purity of his life, the disinterestedness of his intentions, and the perfect love and accord between the queen and her chosen husband, the prince met with a somewhat chilly reception in England. A young and ardent prince, whose intellect was vaunted as above the average, and whose devotion to duty was at once apparent, was feared and mistrusted by the representatives of officialism in England. During the twenty years of his life in England it was chiefly through the domain of art that Prince Albert was at last able to reach the heart of the English people.

Unluckily, the instruments ready to hand were for the most part unfitted or unready to carry out the great ideas which the prince's fertile brain conceived. The famous Fine Arts Commission did little more than reveal the nakedness of the land, and

the almost complete absence of artistic inspiration in those who were recognized as the nation's leaders and advisers in that domain.

The great scheme which resulted in the International Exhibition of 1851 was the progenitor of results which perhaps its originator, Prince Albert, could hardly have hoped to foresee. But these results were mainly industrial rather than artistic, and Germany has profited by them more than England.

One result, however, was of the highest importance, if somewhat slow of development. The fine arts as shown in the great glass palace in Hyde Park were seen in their most pretentious, artificial, and generally decayed form. Not a country in Europe could show a genuine national spirit in art. The second exhibition in 1862 showed but little advance. To the revolt, however, of the true artistic spirit against the horrors of 1851 may perhaps be attributed the steady, if laborious, renaissance of the arts, which is still in progress at the present day. When passing these strictures upon the artistic output of the years 1840-1870, it should be remembered that, if the design was in most cases atrocious, the actual workmanship was usually of the highest quality. The modern art furnisher and decorator who degrades the name of art by applying it to his wares could learn many a lesson if he chose from the craftsmen of the much-abused early Victorian period.

It was not unnatural that Prince Albert during the early years of his married life should have looked to his German advisers for guidance in those theories of art and design which he had so ardently at heart. It was not that the art professors in Germany were of so high a quality, but that in England they were practically non-existent. When the prince sought for his allies in England he could find little to help him beyond the superficial and obsequious

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officialism of a Sir Charles Eastlake and the bourgeois and bustling energy of a Sir Henry Cole, both of whom, however, proved most useful instruments in the prince's hands.

One of Prince Albert's earliest advisers and tutors in art was Professor Ludwig Gruner of Dresden. It would be out of place here to enter into any account of the influence of Professor Gruner on the arts of design in England, so completely have the principles of his artistic theories become a relic of the past. It will be sufficient to say that even where, as in Buckingham Palace, Gruner's decorative designs appear distasteful to those who live at the beginning of the twentieth century, the workmanship was always good, and offers a strong contrast to much of the cheaper and more meretricious achievements of those who dabbled at the close of the nineteenth century in the so-called 'Queen Anne' style, or the sham revival of the *ancien régime*.

Under such a guide as Gruner the young prince could make a good start, and it is interesting to find that it was Gruner who assisted the prince to form the small collection of paintings by the old masters to which allusion has already been made. The collections thus made consist chiefly of works of primitive artists of North Italy, Germany, and the Netherlands. They are the more remarkable because the public mind had hardly yet begun to realize that there were any pictures worth collecting or studying other than the works of the time-honoured masters of the later Italian and the Dutch and Flemish schools. Even Velazquez was not rated higher than Guido Reni, and the works of Van Eyck, Memlinc, Albrecht Dürer, and Cranach, were, if seen at all, viewed with a kind of amusement, looked upon as curiosities, and generally classed together as 'gothic.' The pioneer work of Sir Henry Layard and Mrs. Higford Burr had not yet opened the eyes of the British tourist to the beauty and interest of the

fresco-paintings by the early painters of Northern and Central Italy. The Arundel Society was yet to come with its powerful influence in stimulating the interest of the average educated person in the works of the so-called 'gothic' period. The trumpet-call of John Ruskin had not yet brought down the walls of British ignorance and prejudice, and William Morris had not yet left the realm of poesy for the more prosaic but more important duty of reforming the domestic furniture and general decorative aspect of the British home. Even France had not yet escaped from the depressing and stifling *bourgeoisie* of Louis Philippe into the footlights and extravaganzas of the Second Empire.

It is of particular interest, therefore, to find Prince Albert, loyally assisted by Her Majesty the Queen, acquiring in 1844 from a Mr. Nicholls a Lucretia by Lucas Cranach and a Salome, then attributed to Bernardino Luini, but probably an interesting work by Vincenzo Catena. In 1845 he obtained, on the advice of Professor Gruner, the following paintings, which are of special interest at the present day : From Dr. Metzger, in Florence, an exquisite little painting of The Marriage of St. Catherine, attributed to Hans Memlinc; an altarpiece by Duccio of Siena; a small painting of The Marriage of the Virgin, by Agnolo Gaddi; a large circular Madonna and Saints, attributed to Verrocchio; a St. Peter Martyr, by Fra Angelico; and other paintings attributed to Antonello da Messina, Giovanni Bellini, and Ambrogio Borgognone. In the same year was secured from the collection of the Duca di Melzi at Milan a large altarpiece attributed to Ambrogio Borgognone; and from Signor della Bruna an interesting St. Jerome, then attributed to Perugino. In 1846 the prince obtained from Mr. Warner Ottley several important paintings, comprising a Madonna and Child, an authentic work by Gentile da Fabriano; a splendid painting of S. Cosmo and S. Damiano, of the Pollaiuolo school,

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attributed perhaps rightly to Pesellino; a small Judgement of Solomon, a genuine work by Benozzo Gozzoli; a Coronation of the Virgin, attributed to Niccolo da Foligno; and a Virgin and Child, attributed to the great Andrea Orcagna. In 1846 also the prince acquired from Mr. Nicholls a fine Portrait of a Nobleman, attributed to Giorgione, but probably the work of Moretto or Romanino of Brescia, and a first-rate Adam and Eve, by Lucas Cranach, from Mr. Campe in Nuremberg. In 1847 he added a few other Italian pictures to his collection, including a St. Sebastian, attributed to Mantegna.

In 1848 Prince Albert promoted another scheme for encouraging the study of primitive artists, this time for the most part of the schools of painting north of the Alps. A collection of Byzantine, early Italian, German, and Flemish pictures had been formed by H.S.H. Prince Ludwig von Oettingen-Wallerstein. This collection was similar in character, if inferior in general quality, to the famous Boisseree collection, which now forms one of the principal ornaments of the picture gallery at Munich. Hearing that its owner was anxious to dispose of the collection, Prince Albert induced Prince Ludwig to send it to England for that purpose, and arranged for its exhibition in Kensington Palace, in the hope that sufficient enthusiasm might be excited to enable the collection to be purchased as a whole for the nation. The exhibition, however, proved a failure, for the British public had not yet divested itself of its faith in the super-eminent qualities of Raphael and of the Bolognese school; and, accustomed as they were to large canvases and academical drawing, they could not understand the bright panels, however exquisitely painted, of the early Flemish masters, any more than they could at first comprehend the art of their own countryman Turner.

Eventually Prince Albert purchased the

whole Oettingen-Wallerstein collection for his own, and placed it in Buckingham Palace. He never, however, abandoned his hope that some, at all events, of the paintings in the collection should find their way to the National Gallery. After the lamented death of the Prince Consort in 1861, the sorrowing queen carried out his wish by offering to the National Gallery this collection to select such pictures as the board of trustees might care to have. About twenty pictures were selected for the National Gallery, and the remainder hung practically unknown in Buckingham Palace until the accession of King Edward VII.

If it were the case that the National Gallery had a free hand in selecting from this collection, it is much to be regretted that the choice did not rest in more sympathetic hands than those of Sir Charles Eastlake as Director of the National Gallery. It must be conceded that the value of the collection had been over-estimated, for few of the seventy or eighty pictures were of the first class, and many had suffered grievously by re-painting. Still, modern criticism has shown that there remain at Buckingham Palace a few pictures of special interest, notably a Coronation of the Virgin, in which has been recognized an important work, or contemporary copy of a lost work, by Hugo van der Goes. There are other paintings of the Bruges school by imitators of Roger van der Weyden and Gerard David, and some important examples of the school-work of Herri met de Bles. To these may be added two genuine works by Sano di Pietro and Palmezzano, a signed portrait by Michael Ostendorfer, and a portrait by Hans Baldung Grün, together with an important copy of a famous portrait of Christ with the legend of King Abgarus of Edessa, the original of which is preserved in the strictest seclusion at Genoa.

The last and most important acquisition made by Prince Albert was in July 1856, when, at the sale of the Earl of Orford's

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pictures at Christie's, he purchased for a very moderate sum a large triptych of the Virgin and Saints, then ascribed to Matthäus Grünewald, but now recognized as one of the most important works of Lucas Cranach the elder. As a Saxon prince Prince Albert would naturally feel an interest in the works of Lucas Cranach, with whom Saxon art is so closely identified. The name of Cranach could have been but little known in England, that of Grünewald still less. As this painting did not form part of the Oettingen-Wallerstein collection, it is uncertain if the National Gallery was given the opportunity of possessing it. It can hardly be thought that even Sir Charles Eastlake would have neglected to secure what was on the face of it such an important monument of early German art.

During the last few years the study of the 'primitive' painters of northern Europe has become one of the most interesting for the student and historian of art. For this a tribute must be paid to Mr. W. H. J. Weale, who laboured so hard during the so-called 'gothic' period to expound to an ungrateful public the importance and value of the early painters of Bruges and the neighbourhood. It is to Mr. Weale that the great painters of that school—the Van Eycks, Memlinc, Gerard David, and others—owe the final recognition of their pre-eminence in the history of painting. Mr. Weale's work has been taken up and continued by other workers, such as Dr. G. Hulin and M. Henri Hymans in Belgium, Dr. Max Friedländer and many others in Germany, and by M. Bouchot and M. Dimier in France, to say nothing of those who have tried to walk in Mr. Weale's footsteps in this country. The recent exhibition at Bruges of the works of the early

painters of the Netherlands, if it added little to the reputation of these great painters, whose fame was already established, revealed, at all events, the immense extent of the schools of painting, the artists of which it is important to localize and distinguish.

The exhibition to be held this spring in Paris of the works by the 'Primitifs Français' is a bold attempt to show that in France there existed an original school of artists, independent of the Netherlands. It is interesting to find that among the paintings of the Oettingen-Wallerstein collection, purchased by Prince Albert, there is a painting in four compartments with the legend of St. Margaret, which has been recognized as belonging to the primitive French school.

Another exhibition to be held at Düsseldorf seeks to ascertain the identities and works of the principal primitive artists of the Lower Rhine school, the so-called 'Master of the Death of Mary,' the Joost van Cleefs and other masters, whose figures are now vaguely discernible through their works. Here again in Prince Albert's collection are to be found paintings of this school, which will profit by the new light to be thrown on them.

It is hardly necessary to do more than allude to the far-reaching effect of that great exhibition of the works of Lucas Cranach and his school which was held at Dresden a few years ago.

Enough has been said to indicate the importance of the Prince Consort's private collections. It is hoped, as stated above, with His Majesty's gracious permission, to reproduce some of the more important paintings in future numbers of *THE BURLINGTON MAGAZINE*.

CLAYDON HOUSE, BUCKS, THE SEAT OF SIR EDMUND VERNEY, BART.

BY R. S. CLOUSTON

PART I



AN English country seat is as far removed as possible from the mushroom-like growth of the Arabian Nights. Even when the greater part has been built at one time, alterations or additions have usually been subsequently made, and the interiors are even more diversified than the exteriors. In Claydon House we see destruction following construction almost immediately. One finds without surprise that different parts have dates from the twelfth to the nineteenth century; but there must be few, if any, cases in which one proprietor has pulled down so much of what an immediate predecessor had built.

Earl Verney, who came into possession of the estate in 1752, had a mania for building, which he indulged to his own ruin. He began almost at once, the stables being dated 1754; but his ambition was to create a house which should, without the use of gilding, outrival Stowe. For this purpose he employed Robert Adam, whom he possibly met while that architect was studying at Rome. The house, as Adam built it, exists only in the form of a plan, for its ducal magnificence required a corresponding income to live in it, and it was not even completed in all its details when the smash came. Of the furniture, which probably comprised much of Adam's designing, there is unfortunately not a single trace, as it was all carried away by the creditors, even to a carved mantel-piece imported from Italy, which, not being fixed in position, was regarded as a moveable.

Earl Verney himself only escaped capture by being taken away in the hearse which had borne his wife's body to the grave. Instead of remaining on the conti-

nent, he actually returned some time after to the dismantled and deserted house, where, by the loyalty of his tenantry, his presence was kept secret. There is something very pathetic in the picture of his rambling through the empty rooms of the house which it had been the dream of his life to build, and of his beckoning from one of the windows to a boy whom he saw playing outside, so as to have a human being to speak to.

His niece and heiress, Lady Fermanagh, finding the house much too large for her requirements or income, pulled down at least two-thirds of it, in what seems to have been rather a random manner. Many of the alterations were not made under the direction of a professional architect, and some of them are far from happy. For instance, bow windows have been thrown out on one of the frontages, which are looked into by the windows in the wings. No proper entrance was made, but at a later date windows in two adjoining rooms were turned into doors, thus giving two entrances only separated by a few yards. There is, in fact, 'no dining-room, no drawing-room, and no front door.' From the outside Claydon House is disappointing in every way. The plan of the whole has naturally been irretrievably ruined, and the absence of a proper entrance is not only a loss architecturally, but somehow suggests a museum rather than a house.

In this instance, nevertheless, there is not so much lost as might at first be imagined, for Robert Adam thought from the interior outwards. He always seems to have had before his mind the fact that the people for whom he designed would be more affected by the beauty of the rooms in which they were to spend so much of their lives than by the external design,

Claydon House, Bucks

however artistic, which was, so to speak, common property.

Lady Fermanagh's decision to live in Claydon House, even at the expense of destroying so much, instead of letting it, may have arisen from her acquaintance with the family history. In the sixteenth century the Giffards obtained a lease of the estate from one of the family for eighty years, and the member of that family who took it was very anxious to have this extended to a hundred. He at length succeeded in getting what he desired by throwing in a famous hunter, valued at £30—an enormous price for a horse in those days. This was a dear horse for the Verneys, for when Sir Edmund Verney, in 1620, purchased the remainder of the lease, the price he had to pay so crippled him that he could not spend anything on the estate.

This Sir Edmund is one of the favourite family heroes of the Verneys, from his connexion with Charles I. Even people who do not know his history have heard his name, for a magnificent and well-known portrait was painted of him by Vandyke, which still hangs on the walls; and he also appears in the portrait of Charles in the Louvre as his standard bearer. His death on the field of Edgehill has more than the usual amount of romance connected with it. His body was never identified, but when the battlefield was searched by the Royalists a severed hand, still holding a piece of the broken banner, was found, which was recognized by the signet-ring. This hand was taken and reverently buried at Claydon House, and, if the Verney records are to be relied on, the ghost of the old cavalier looking for his hand was for more than a century a familiar figure. His son, Sir Ralph Verney, lived abroad until the Restoration, when he returned and distinguished himself in politics. Some of his letters while in exile are of interest. In asking a friend regarding the state of things in Claydon House, he speaks of the

'leather carpets for the dining and drawing rooms,' and particularly inquires about the looking-glasses of which 'there should at least be four.'

The old house of Claydon not only possesses the inevitable ghost of its own, but a secret room and staircase, of which the secret was so well kept that all recollection of them was lost. They were discovered and destroyed by Sir Harry Verney in 1860. There was only space in the secret room for ten men to stand upright, and the entrance was through a trap-door from the floor of the old muniment room, now known as the panelled room.

Though the exterior of Claydon House no longer resembles Adam's conception, the interiors of the part which is left are in a most thorough state of preservation. The study of them, though exceedingly interesting, presents many quite unlooked-for difficulties.

There is almost none of the typical colour scheme of Adam, the only vestige remaining being the cornice in the saloon. This absence of colour was probably due to the earl's idea of combining magnificence with simplicity. The carved wood-work, which abounds all over the house, was covered with plain white paint, and with this in view soft wood was employed. In parts, as in the pink parlour, which is now one of the entrances, this paint has since been removed, with not the best results artistically.

There is, unfortunately, no trustworthy date for the rebuilding, but it was almost certainly quite early in Adam's career, probably just after his return from Rome in 1758. Although much of the decoration is purely and recognizably Adam's, most of the carved wood-work is absolutely unlike his style. Where it differs from Adam it usually resembles Chippendale, even down to minutiae of treatment and ornament. Water, for instance, is represented precisely as it would have been by Chip-

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pendale, Lock, or Johnson; and the five-petalled flower, so common in Chippendale's early designs, occurs several times. On the other hand, here and there, as in the overmantel of the north hall,¹ occur designs which have nothing to do with Chippendale or with any work then going on in the country.

Perhaps the theme of some of the woodwork in this overmantel was suggested by Lord Verney himself. There have always been swans on the ornamental water at Claydon House, and these appear in the overmantel. They are carved with wings outspread in impossible shells (overrunning with impossible water) connected by a toy bridge, which is surmounted by a piece of broken scroll-work, in which the sides are varied in Chippendale's favourite manner.

The alcove frames in this room¹ are also almost certainly not of Robert Adam's own designing, but they do not seem to be by the same hand as the overmantel. A heron takes the place of the long-beaked bird so dear to the heart of the eighteenth-century carver, while at the top is a creature which might have come straight out of Lewis Carroll's *Wonderland*. Its beak, body, and wings are something between a dragon and a duck, and its tail ends in corkscrew evolutions, reminding one irresistibly of the 'slithy toves.' Below these are human heads surmounting plinths, while all around runs flamboyant carving with somewhat too realistic additions of flowers.

The realism, the dragon-like beast, and the mixture of classic and flamboyant, are all strongly suggestive of Lock's hand. On attempting to verify my impression I found, in the South Kensington Library, a rough pen-and-ink jotting of Lock's, which might have been, and most probably was, a first sketch for these identical frames.

The Chinese room, on the other hand, which is one of the most remarkable things in the house, is, one could almost swear,

the work of Chippendale.² It is not the Chinese of Chambers, Manwaring, or Mayhew; it is either the Chinese of Thomas Chippendale or a direct copy of it. Robert Adam had never come under the influence of the Chinese craze. It did not exist in Scotland, and it became most fashionable in London during his absence in Rome. It is possible, of course, that, being commissioned to design a Chinese room, he had recourse to Chippendale's 'Director,' and used that as a guide in preference to the more correct drawings of Chambers, so as to avoid any possibility of being accused of copying his great rival. This, however, would not account for the introduction of the flower already mentioned, which is given nowhere in the 'Director.'

The doors of the Chinese room would seem themselves to settle the matter.³ They are composed of the same material as the undoubtedly Adam doors all over the house, but are carved on both sides 'in the Chinese manner.' It is therefore more than probable that Adam not only had all this work manufactured by one of the carvers of the time, probably Thomas Chippendale, but also that he allowed him a free hand in its production.

In this connexion there is an interesting fact regarding the great central staircase, which, instead of banisters, has a balustrade in wrought iron of a beautifully flowing design. This wrought iron is evidently an afterthought, for, stored away in an old garret, about a dozen carved wooden banisters were recently found, all of different patterns, which were evidently made for the purpose of trying their effect on this staircase. It is quite unlikely that Robert Adam, even as a young man, would have taken the trouble to make all these different designs; but it is quite what might have been expected if an English carver, whether Chippendale or another, had been anxious

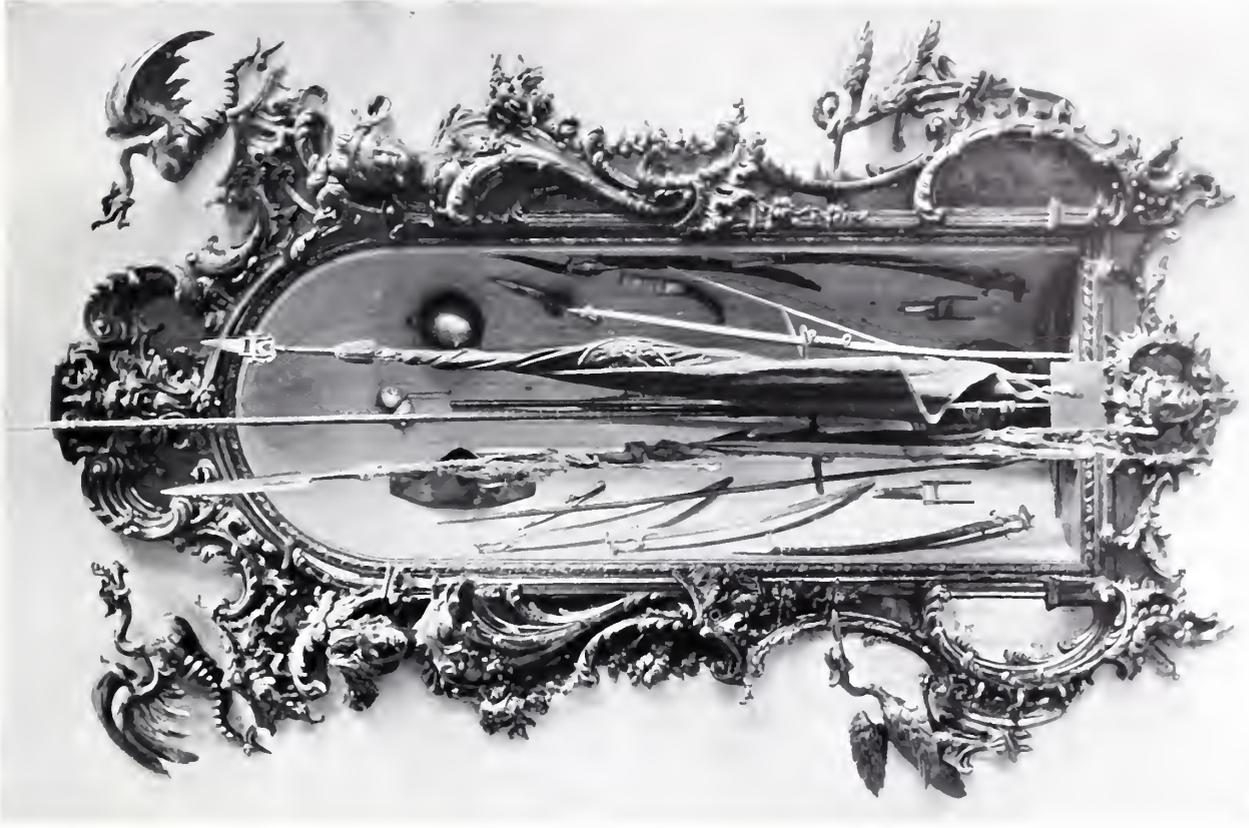
¹ See illustration on page 17.

² See illustration on page 29.

³ See illustration on page 31.



FIGURE 1. THE GREAT HALL, METROPOLITAN MUSEUM OF ART, N. Y.



THE COMPANY, S. G. JAMES, SON

CLAYTON HOUSE, ALICE IN THE N. 5TH HAV.



THE COMPANY, S. G. JAMES, SON

CLAYTON HOUSE, ALICE IN THE N. 5TH HAV.



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Photograph by S. G. Payne - S.W.

CLAYDON HOUSE. LADDER BACKED CHAIRS IN THE NORTH HALL



Photograph by S. G. Payne - S.W.

CLAYDON HOUSE. ENGLISH WOOD AND GILT CHAIRS, LATE EIGHTEENTH CENTURY

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to secure the job. Indeed, it is difficult to see how they could possibly be the design of Robert Adam, for, though in perfect harmony with the rest of the carved wood-work, they are entirely out of keeping with anything in the staircase, which, with the hall below and the dome above, is perhaps the purest piece of Adam's design in the whole house.

It is a well-known fact that in his later years Robert Adam relied greatly on assistance for detail, and there is no reason for supposing that he did not do so from the first. Italian workmen were employed on much of the decoration at Claydon, but the wood-carving evidently came from an English workshop, and is absolutely without the classical influence so strongly apparent in everything else. When Adam's plans were made in his own office no record is obtainable of the names of those who did those parts of the work which he entrusted to others, but in one of the drawings in the Soane Museum collection, which is left quite unfinished as regards ornament, there is a note in what appears to be Robert Adam's own handwriting: 'All the ornament of this dome and entablature, with the swags of oak leaves, to be done by Mr. Coney, and to run any of the mouldings he thinks necessary for doing his own part of the work to the best advantage. A copy of this is given to Mr. Coney and of this date. Edin., 4 Sept., 1790.'

This drawing, as will be remarked, was made in Edinburgh, which was then separated from London and Adam's office by such a tedious coach journey that he could not employ any of his own staff of designers, and he therefore gave a practically free hand to the local man who was doing the work. If he did this at the close of his career it is very much more probable that he would have done so before he had a sufficient staff schooled by himself to produce it under his direction.

From the fact that this was his habit, as

well as from the internal evidence of the designs themselves, I think it is nearly certain that Adam had almost as little to do with the Chinese room and carved wood-work of Claydon House as with the marble mantelpieces, which are purely Italian in workmanship and design, and which, it is very evident, were expressly constructed to Earl Verney's order. Even if the general lines of the wood-work were designed by Adam, the details must have been left to the carver, who was probably, as regards the greater part of the house, Thomas Chippendale.

The Ralph Verney of the Restoration went to Rome for the carved monument which he erected in Middle Claydon Church to his father and himself, and Lord Verney did the same for marble mantelpieces. Some of them bear the family crest, while the most elaborate, that in the saloon, is a very intricate piece of workmanship.⁴ A central medallion, which is said to be a portrait of Lady Verney, is being crowned by a band of cupids, while the relation of husband and wife is typified by figures at the corners; man, the builder, is represented with part of a column and a pair of compasses, while woman, the housewife, holds a basket. Nothing could well be more out of keeping with the delicate and almost severe restraint of the rest of the room, and it is impossible to conceive Adam suggesting it or indeed any of the others. The Verneys seem always to have had ideas of their own, and it is more than probable that Adam found the earl a difficult client to manage.

Although in planning the interior decoration of Claydon House Adam was compelled to use such things as the marble mantelpieces, which were not and could not be harmonious with the rest of his style, and though colour to any great extent seems to have been prohibited almost as much as gilding, there were evidently no other re-

⁴ See illustration on page 27

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strictions of any kind, certainly not from the point of view of expense. So much of the decoration is more florid than we would expect from Robert Adam that it would almost seem as if he were attempting to supply the deficiency of colour by form. This is particularly noticeable in the north hall, in which is one of the two entrances already mentioned.

The doorways are evidently by Adam, and are very fine, though lacking something of his customary restraint,⁵ and the same remark applies almost equally to the ceiling. The cornice is considerably simpler in line, but cannot have cost the earl any the less on that account, for round it runs a row of carved heads.

A reference to the illustrations of one of the alcoves will show that the north hall is one of the rooms in which the white paint has been partially removed from the carving. For my illustration of the room⁶ I have therefore chosen a photograph taken before this alteration was made, as being more in accordance with Adam's intention as regards the decoration. This choice, however, entails loss as well as gain. There is so much furniture of different dates and styles at Claydon House that, as it cannot all be used at once, rearrangements are frequently made, and, at the time of my visit, the modern furniture shown in the older photograph had happily been replaced by what, both as regards design and period, was more correct and more artistic. Among other changes there are now an exceedingly fine and interesting set of about two dozen ladder-backed chairs, such as those reproduced.⁷ 'Ladder-backed,' by the way, is a modern name for this class of chair. When they were first introduced, somewhere about 1780, they were called 'fiddle-back,' from the resemblance between the openings in the transverse bars and the sound-holes of a violin.

⁵ See illustration on page 19.

⁶ Page 15.

⁷ Page 21.

This set is very typical of the usual and plainer form. There is but little carving, and the legs are square and slightly tapering, while the seat is of the concave shape which came in along with and was chiefly used for them. Some of these chairs were lent to the Bethnal Green Exhibition, where they were, like others of the shape, catalogued as 'Chippendale,' probably from the fact that wide seats are almost always, if not invariably, used in their construction.

Claydon House, though designed, as has already been pointed out, quite early in Robert Adam's career, was not completed as regards its interior fittings at the time of the earl's bankruptcy in 1791, and the original furniture seized by the creditors was probably made at dates stretching over a period of some thirty odd years. It would be difficult to furnish the north hall with absolute accuracy, for there are three different styles to consider. The white and gold chairs, to be mentioned later, would possibly be an improvement as regards merely the colour scheme, though a departure from the earl's fundamental idea. It would have been more than merely of passing interest to know what the first furniture actually was. If the room dates, as seems probable, from about 1760 or earlier, I can think of nothing so suited to it as a set of Chippendale ribbon-backed chairs, and this is, perhaps, the only Adam room of which such a statement could be made.

The illustration shows specimens of the mahogany-turned stand, which date about the same time as the chairs, and of which several specimens are scattered through the house. On the door to the extreme left may be seen the pattern of the carving, which is a fair example of the ordinary treatment of the doors throughout the house. They are made of walnut, usually carved in a simple design, but occasionally, as in those in the saloon, there is a very much more florid treatment, while

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in some instances there is even a reserved use of marquetry.

One of the doors at the end of the north hall opens directly on the great central staircase, while those on the right lead to the saloon. These latter are double doors, probably both for 'deafening' purposes, and also in order that when opened inwards the design of the door of each room should be repeated on the reverse side. There is no warping or shrinkage about these pieces of old-time work. Every panel, hinge, or piece of carving is just as true as when it left the workshop a century and a half since. They show no sign, either as regards use or appearance, of their actual age.

This is one of the many lessons a collector may learn from such houses as this. The look of age is not given by use, but abuse. Where eighteenth-century furniture has consistently been taken ordinary care of there is no necessity for a dilapidated appearance. I know a set of painted Hepplewhite chairs which have been in continual use by the family for whom they were made a hundred and twenty years ago, which do not show, even in the paint, any falling-off from their pristine freshness. It is when furniture is despised and relegated to lumber rooms and sculleries that the unmistakable evidences of antiquity become obtrusive.

Perhaps the most beautifully designed room in Claydon House is the saloon just mentioned.⁸ It is purer in design than the north hall, and is distinctly more impressive. It is there that the finer specimens of the family portraits are hung, including the 'Standard Bearer' and his royal master.

The one jarring note in the construction of this room is the marble chimney-piece already mentioned, which is shown in the illustration. Goldsmith makes one of his characters say that he has often known a marble chimney-piece 'in flame the bill con-

foundedly'; and it is some slight consolation to be comparatively certain that the earl found this out to his cost. This chimney-piece, unlike that intended for the library, but never fixed there is presumably of earlier date than the design of the room in which it is placed, for the central head, supposed to be a likeness of the countess, is repeated in the cornice directly above. This cornice, which is very broad, arches to meet the roof, and is covered with five rows of carved bosses with a smaller leaf decoration between. From the curvature of the space in which they are fixed these differ not only in size but in actual shape, no two rows being alike. The immense amount of work entailed by this alone impresses one both with the earl's regal ideas and Adam's as regal translation of them. Round the lower part of the cornice runs a narrower border of applied gesso-work in the more ordinary style of the architect, the ground on which it is affixed being slightly tinted with green. The delicacy and simplicity of this are in contrast to the heavier feeling of the rest, and, indeed, to the roof itself, on looking at which one has an uneasy feeling that it ought to appear too heavy for the plainness of the walls underneath. Yet there is no such suggestion of bad structure or top-heaviness, though it is by no means so easy to account for its absence.

It is here, more than in any other room in Claydon House, that the loss occasioned by the clean sweep made of the Adam furniture by the earl's creditors is most felt. Fine furniture there is, and some even of the period. There is an almost priceless commode of French manufacture, and many other pieces of considerable interest, including a table, a fine specimen of Italian mosaic work imported by the late baronet from Italy. Nearly everything in Claydon House has a story of some kind connected with it, and there is one pertaining to this table. Sir Harry Verney, as a young man, bought it in conjunction with Lord Wes-

⁸ See illustration on page 27.

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tern. When it arrived in this country, having been somewhat roughly treated in transit, it had reverted to its original state of many hundred pieces. There was no workman in England capable of putting them together again, and Sir Harry's friend was so disgusted with the wreck that he gave up his share of it. But Sir Harry, having carefully preserved the pieces, sent them out to Italy again and had the table thoroughly restored.

Even the carpet has a reason, though not an artistic one, for its presence in this room. An artistic reason, indeed, it could not well have, seeing that it had the misfortune to be one of the glories of the 1851 exhibition, where it was priced at a thousand pounds, and proportionately admired. Some time after that date, as it still remained unsold, it was offered to Mr. Nightingale, Sir Harry's father-in-law, who bought it for a tenth of its original price, and presented it to Sir Harry. If the artistic ideas of our manufacturers in the middle of last century were not all that could be desired, it must at least be admitted that their workmanship was good, for the carpet seems as new as ever. Indeed, the chief objection to it is the same as Mr. Whistler's to the modern oil colours—that it *won't* fade.

From the decadence of art in the early and middle periods of the nineteenth century, Claydon House is by no means the only sufferer; but, from its unfortunate history, which compelled the refurnishing to begin just at the close of what was really fine in English design and to be practically completed when the worst phase it has ever known had just attained its nadir, the trail of the serpent is peculiarly accentuated.

It is perfectly easy to talk glibly of purity and periods, but it is by no means so simple a matter to say what should actually be done in such a case. The carpet in this room is a case in point. Short of having one specially manufactured from one of Adam's designs, it is difficult to see how, in the

fifties, a better choice could have been made, as it is greatly better than most of the contemporaneous designs. Even an Adam carpet might not have greatly improved matters, for it was Adam's custom not to design carpets to be reproduced by the hundred, nor even to suit one particular house, but for one particular room. Even where money is of no consequence, it by no means follows that the end desired can be attained. A fine set of two dozen ribbon-backed chairs, for instance, such as suggested themselves to me for the north hall, would be practically impossible to find.

My own choice would be, where specimens of the correct period and design are not easily procurable, to have careful copies made of the most suitable pattern. This might be objected to on the score of their being imitations. They would, however, be no more so than a very large percentage of the actual work of the period. In this, furniture differs from such an art as painting, where a copy is necessarily not only of less value in the market, but of less value artistically. Many of our present-day firms turn out most admirable copies of eighteenth-century furniture, which are in every way equal in workmanship to the originals, the only difference being actual age and money value, neither of which objections can be classed as purely artistic. A house is not a museum, where date and authenticity are matters of primary importance.

Another factor which must be realized before criticizing too dogmatically the mixture of styles in the home of a family is sentiment. It is perfectly possible that the 'old arm-chair' of which all the world has read, and over which much of it has wept, was, from either the artistic or utilitarian standpoint, only fit for firewood. The man who would exchange, except from hard necessity, an object around which generation after generation had woven associations, should be a dealer, and his home should be a shop.



Library of the University of Toronto

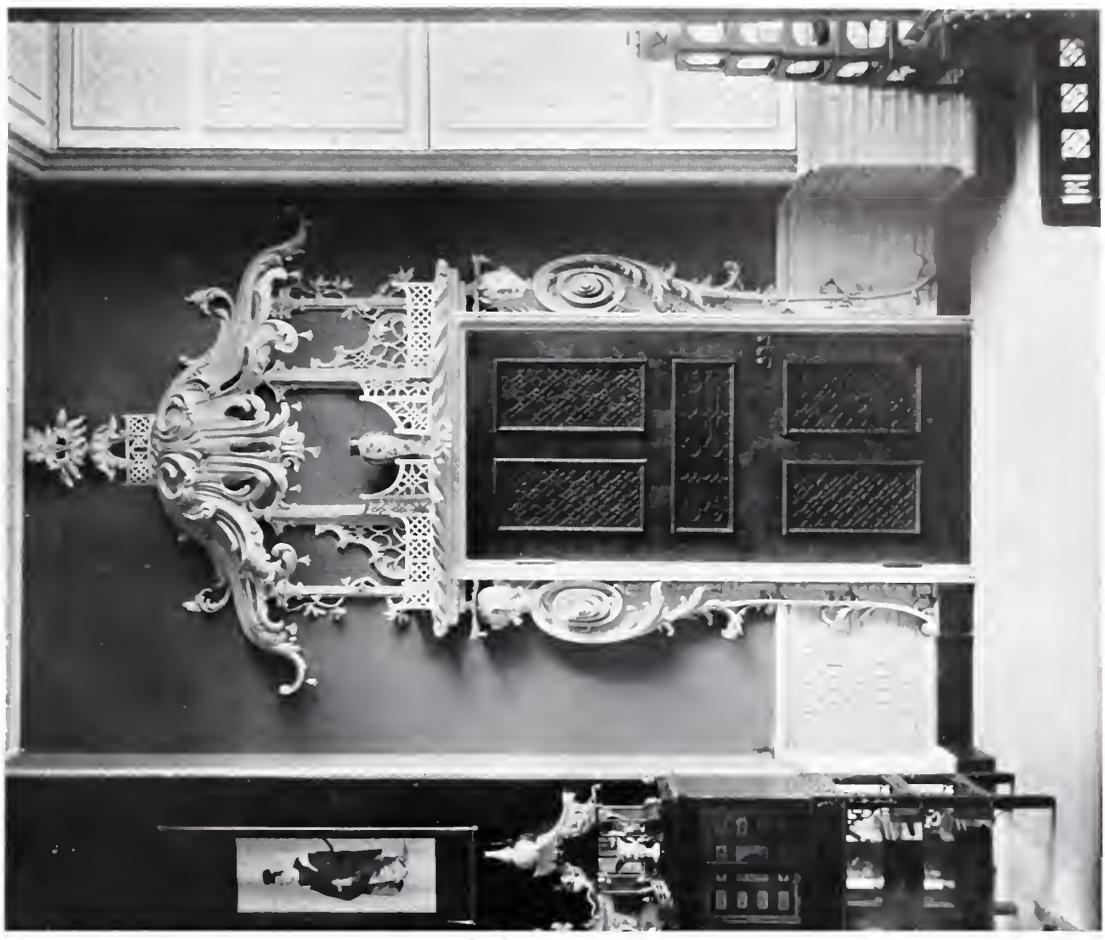


CLAYTON HOUSE - THE CHINESE
BY BROOKS

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Photograph by S. G. Fenton & Son



Photograph by S. G. Fenton & Son

CLAYTON BROS. & BELL & HOWELL
THE CHURCH FURNITURE

Claydon House, Bucks

There is yet another view of the question which is entitled to consideration. While I yield to nobody in my admiration for eighteenth-century design in furniture, I cannot help admitting that it is open to the objection of lack of comfort, such as we nowadays expect. We have not, like our great-grandparents, been so carefully trained as to sit bolt upright in a chair, or to use a sofa solely as an article of furniture intended to seat more persons than one. Until, therefore, critics themselves are willing to forego the comforts of a modern arm-chair, it is scarcely fair to expect other people to do without them from a high sense of individual responsibility for purity of design.

As will be seen by reference to the illustrations, more than a mere attempt has been made by the proprietors of Claydon House to refurnish as far as possible in an older style. It is by no means the least interesting fact in connexion with the house that, while other families all over Britain were discarding fine specimens of the furniture designed by Adam, Chippendale, and others of the period, the Verneys took advantage of their want of taste by purchasing the despised style.

It would scarcely be possible even with unlimited means to furnish such a house in pure Adam design. Adam's furniture, though copied to a very large extent by contemporaneous makers, was designed piece by piece for particular customers, and it is a noticeable fact that in his published designs, which were all that were open to the trade for copying purposes, there is not a single chair. The furniture therefore which was bought for Claydon House could not all be rigidly correct as regards design, though much of it, as a matter of fact, is so. The two white-and-gold chairs reproduced,⁸ which, though of French style, are probably of English workmanship, were a peculiarly happy

choice, as Adam designed several similar chairs for his clients. Of these there is a large set, which at present are divided between the saloon and the library.

Many of the other pieces are of widely differing styles and periods, interspersed here and there with a few pieces of genuine Adam design, such as plain, though beautifully carved, examples of the pedestal and vase, dating from Adam's earlier period.

For reasons which have already been stated at sufficient length, the Chinese room⁹ is of peculiar interest as bearing on the question whether or not everything in the house was actually of Adam's designing; but it is also well worth studying as being perhaps the finest, though by no means the purest, outcome of the Chinese craze.

The large central canopy, which seems to have been intended to take the place of the dome on the four-post bed of the period, is known as the 'Temple of Asia.' It is covered with carving of a kind certainly not borrowed from China, and in the front there are three niches which were probably originally intended to contain Chinese deities. In general shape it bears some affinity to Chinese work, but, except for that, and the innumerable carved bells which are suspended from every available point, there is nothing eastern about it, such incongruities being introduced as the earl's coronet and crest, realistically represented.¹⁰

If still more proof were wanting of its Chippendale origin, I think that a single glance at the chimney-pieces, by anyone conversant with Chippendale's Chinese, would scarcely leave any doubt on the matter. The curious mixture between Louis Quinze and Chinese, of which he was the originator, is peculiarly striking.

Even in these chimney-pieces the earl could not bring himself to forego his beloved marble, which is perhaps even a worse mistake than any mixture of styles. Its introduction in this instance, combined as it

⁸ Page 21.

⁹ See illustration on page 20.

¹⁰ Page 31.

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is with the typically French line, gives an almost ludicrous resemblance to a gigantic time-piece.

Beside the chimney-piece is placed a 'china cabinet' enclosing a casket of Chinese manufacture,¹⁰ which was one of the numerous contributions of Claydon House to the Bethnal Green exhibition, where, like most other things possible and impossible, it was attributed to Chippendale. This is by no means likely, as its style is considerably purer than that affected by the great Thomas, and it is much more likely to have owed its origin to Mayhew. This piece, of course, was not originally a part of the furniture of the room, but has, like the bamboo chairs and tables, been added afterwards. Scattered through the room and on the walls are several specimens of real Chinese furniture and curios. A japanned chest, shown in the illustration,¹¹ is in particular worthy of more than a passing glance.

The carved central table, the casket resting on it, the coloured figures at present

occupying the niches, and several well-chosen examples of the potter's art from the celestial kingdom, are among the other objects of interest which add an air of reality to the fundamental conception.

A cornice from Adam's point of view was a thing almost as necessary to a room as doors and windows; but, having nothing to guide him in its design, he broke frankly away from any attempt at the style. Whatever may be said or thought of the authorship of much of the interior decoration of Claydon House, it is evident that Adam not only controlled but designed each cornice, which makes the discrepancy between this particular specimen and the rest of the room even more marked.

This, on the other hand, does not apply either to the doors or lintels, which, though composed throughout the house of solid carved wood, are undoubtedly by Adam in every other case, except, possibly, that of the pink parlour. Here, as a glance at the illustration¹² will show, the work on the doors is ultra-Chippendale.

¹⁰ See illustration on page 31.

¹¹ Page 29.

¹² Page 31

(To be continued.)



EWER OF POWDERED BLUE CHINESE
PORCELAIN OF THE KANG-HE PERIOD
IN THE COLLECTION OF SIR WILLIAM
BENNETT, K.C.V.O. HEIGHT OF
ORIGINAL, 8½ INCHES

A COLLECTION OF POWDERED BLUE CHINESE PORCELAIN IN THE POSSESSION OF SIR WILLIAM BENNETT, K.C.V.O.



ALWAYS highly appreciated by the connoisseur, powdered blue Chinese porcelain¹ has latterly leaped into general favour, with the result that fine specimens have become virtually unobtainable, and the prices which those of quite second-rate quality sometimes command are nothing short of extraordinary. A collection like that with which the present article is concerned, containing as it does only what is of the best, should therefore be of interest.

The manufacture of powdered blue porcelain (*bleu fouetté*) may be said for practical purposes to have been confined to the middle and later part of the Kang-he period (1661–1722) and perhaps the early years of the reign of Yung-Ching (1723–1736), after which the art of producing the peculiar mottled or stippled appearance of the blue colouring seems either to have been lost or to have been abandoned. It was, however, made in small quantities at a much earlier period, as some pieces found their way to the Bavarian museum at Munich soon after 1570. These early pieces must have been very few in number and were probably regarded as curiosities. The amount produced even in the Kang-he period could not have been large in comparison with the great quantities of other varieties of porcelain manufactured during that time, when the highest degree of excellence was reached in the production of these beautiful Chinese wares. At all events, if the gross amount turned out was large, the quantity of fine pieces made must have been comparatively small, having regard to the scarcity of them now. In the exhibition of coloured Chinese porcelain at the Burlington Fine Arts Club in 1896

there were only a dozen pieces of powdered blue, few being of exceptional merit, in a collection numbering in all 550 specimens. In the Salting collection the variety is represented by a solitary piece of extreme brilliance. The rarity of fine ware of this kind is without doubt mainly due to the difficulty met with in manipulating the pigment, which in order to produce the characteristic mottled appearance of surface was applied to the paste either by passing it through a fine sieve or by blowing it on by means of a blow-pipe. The effect of this mottling is to produce in fine specimens a colour of indescribable depth and richness, approaching in character rather that of a magnificent texture than that of a vitreous surface—an effect differing altogether from that which is associated with the beautiful undulating blues, laid on in clouds, waves, and washes, of fine Nankin on the one hand, and from the uniform and generally uninteresting colouring called mazarine blue on the other.

Four varieties of this ware were made; in the first the specimen is decorated wholly in powdered blue; in the second the uniformity of the blue is broken by white panels or 'reserves' decorated with polychrome (*famille-verte*) enamels; in the third the panels are decorated in blue and white as in fine Nankin; in the fourth variety the blue is relieved directly (*i.e.*, without panels) by decorations such as fish, kyilins, figures of the immortals, etc., in *rouge de fer* and other brilliant colourings. The first of these varieties, which is generally rather lavishly decorated with gold, has never been very highly appreciated. By far the most important class is the second, in which the velvety intenseness of the blue forms an admirable frame for the *famille-verte* decoration in the panels. As a decorative ware the third variety is difficult to surpass when it is really fine; but, unfortunately, fine pieces are rare, because

¹ The term 'powdered blue' is understood for the purposes of this article to mean a porcelain in which the powdered blue is the predominating factor, and not a mere incident in its decoration.

Sir W. Bennett's Powdered Blue Chinese Porcelain

in the ideal specimen the Nankin blue in the panels must be sufficiently strong and pure to bear comparison with the surrounding framework of powdered blue, a condition rarely attained unless the powdered blue is poor in colour, in which case the general value of the specimen is on that account defective. In fact a piece of truly fine quality in powdered blue with Nankin panels is rarely seen. Decoration in gold laid on over the glaze is often freely used in this ware, especially in the whole-colour variety, in which the designs are sometimes very elaborate. In the powdered blue with Nankin panels gold decoration was seldom employed; its occurrence on specimens now should at all events be regarded with suspicion. In the other kinds it was more or less freely used, and the more profusely the gold was applied the poorer very frequently was the quality of the blue; excepting in those beautiful club-shaped and oviform vases of important size which were made quite at the end of the Kang-he period, or perhaps early in that of Yung-Chin, in which the blue of a fine colour is sometimes almost hidden by the superimposed gold pencillings.

The reason for the use of gold in these poorer specimens is simple: the velvet-like mottled character of the powdered blue is singularly susceptible of apparent improvement from the lighting up which it receives from the overlaid gold; a very inferior blue of this type is rendered comparatively brilliant to the unpractised eye by the judicious use of gold decorations—a fact which at times may tend sadly to the discomfiture of enthusiastic but unwary collectors, especially in connexion with modern forgeries. This porcelain is singularly devoid of marks indicating the date or place of manufacture; it is rare to find such marks on the smaller or cabinet specimens, and many of the larger pieces are also without them; bowls, plates, and dishes, however, as a rule bear marks. This ab-

sence of marks is a common characteristic in Chinese porcelain generally of the Kang-he period, and is in itself an evidence of the date of manufacture, for a reason which is interesting and shows very clearly the romantic tendency of the Chinese mind.

During the Kang-he period the manufacture of porcelain for export to Europe became very important, enormous quantities being made for domestic use as well as for decorative purposes; under these cir-



FIG. 1.—The 'Lien-meou-tan' Mark.

cumstances it was obvious that breakages would be very numerous, and that the broken pieces must be thrown away. Consequently the governor of Ching-Te-Chen, the centre of the pottery manufacture, issued an edict forbidding the use of date marks and texts from sacred and other sources on articles of porcelain, lest the casting away of broken pieces bearing the emperor's name, etc., should lead to their being trodden under foot, or otherwise subjected to indignity. It is due to this edict that many of the finest pieces of the best period of Chinese porcelain either carry no marks at all (excepting, of course, the 'double ring,' which is not in truth a mark, but only the frame in which the mark should be), or bear marks of other periods.

In order that a specimen of powdered blue may be accounted fine, the mottling of the surface must be uniform and not coarse; the colour must be really blue (neither grey nor inclined to blackness), translucent and free from blotches; when reserves (*i.e.*, panels) exist, these must be absolutely white, and the powdering of the blue must not in the slightest degree overrun the margin of the panels.

The collection with which we are now concerned is not large, for the following

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POWDERED BLUE, COBALT, AND COPPER IN THE ROSETT DESIGN OF THE WILLIAM HENNETT, & CO.

Sir W. Bennett's Powdered Blue Chinese Porcelain

reasons:—It has been acquired almost piece by piece in comparatively recent times; and its possessor, regarding the general merit of a collection as dependent rather upon its quality than upon the number of specimens contained in it, has been careful to avoid including in this one any piece which can be considered to be other than fine. Hence there are in all only thirty-nine specimens, thirty-three of which have panels with polychrome (*famille-verte*) decorations; one is a fine specimen of *rouge-de-fer* decoration, and the remaining five are embellished with panels in the blue and white Nankin manner. Of the polychrome pieces twenty-five are cabinet specimens varying in height from 8½ to 11 inches. The most noteworthy of these are a pair of oviform vases and covers of great brilliancy; a pair of beakers *en suite*; two pairs of globular bottles of rare form, each having a long, bulbous, trumpet-shaped neck separated from the body of the bottle by a broad flange; three very rare compressed pear-shaped bottles with long tapering necks; and three ewers. The remaining specimens are pear-shaped, cylindrical, and triple gourd bottles in pairs and single pieces showing different schemes of decoration. Examples of these are given in the monochrome illustrations which accompany this article.

One of the finest pieces of colour, both in respect of the blue and in the decoration of the panels, is afforded by the ewer 8½ inches high which is the subject of one of the coloured plates; ² this, like the large dish depicted in the other coloured illustration, although it is not intrinsically the most valuable specimen in the collection, shows the decorative possibilities of this ware at its best. It is difficult to conceive a higher degree of decorative effect in a small

² Page 36.—A powdered blue ewer or coffee pot having two panels decorated in *famille verte*; the subjects depicted in the panels are very rare, perhaps unique, in specimens of this kind; the usual decoration is shown in Plate III, fig. 9. The gold pencillings on the blue are employed with singular taste and effect. The height of the piece is 8½ inches.

piece of porcelain than that obtained in this ewer; the boldness of the panel and the general dignity, if such a term is admissible in speaking of what is commonly called a coffee-pot, of the whole composition is quite remarkable and peculiarly Chinese. A comparison of this specimen with one of a similar size and form in fine blue Worcester with coloured panels, which of course owes its origin to a desire to imitate and perhaps to emulate powdered blue with polychrome decorations, will immediately show how vastly superior in effect is the Chinese piece. There is a good bowl 15 inches in diameter with fine *famille-verte* panels outside, and, as is often the case in these bowls, having a particularly bright polychrome panel inside at the bottom.

The dishes are six in number, four of which are very important and rare, being 21½ inches in diameter, saucer-shaped with petal-like polychrome central panels; the blue in these large dishes is fine and freely pencilled with



FIG. 2.—The Mirror or Sacred Stone Mark.

gold, the *famille verte* is brilliant. The example given in the coloured illustration ³ is one of the more boldly decorated pair; the other pair are equally fine; although the panel is treated less robustly, the general attractiveness is much increased by a *rouge-de-fer* band separating the blue of the margin from the central panel. The remaining dishes are of a more common type 16 inches in diameter with lozenge-shaped central panels and the usual eight reserves around the margin. The central panel in one is

³ Page 2 (Frontispiece).—A powdered blue dish 21½ inches in diameter (one of a pair), having a petal-shaped central panel decorated in *famille verte*, in which are depicted many figures taking part in a ceremonial function. The dish is saucer-shaped and liberally pencilled, on the blue, with gold in rather coarse designs. These dishes are fine specimens of the middle Kang he period.

Sir W. Bennett's Powdered Blue Chinese Porcelain

decorated with utensils and emblems—a rare thing; in the others the decoration is that which is most commonly imitated in modern forgeries—a phoenix exchanging compliments with a kylin—in very bright *famille-verte* colourings. A club-shaped vase 18 inches high, decorated with golden carp, is a beautiful specimen of powdered blue and *rouge de fer*; the colour is fine, and the decorative effect is more than usually good in consequence of the large size of the carp, of which there are only three—a very rare arrangement, as these jars almost invariably carry four fish of comparatively small size, which, unlike those depicted on the one in this collection, which are of the finest *rouge de fer*, incline generally to pinkness in tint, thereby entirely marring the harmony of the decoration. All the preceding specimens are decorated to some extent with gold excepting the two oviform vases, the two beakers, a pair of triple gourd bottles, and the phoenix dish. The pieces bearing marks, setting aside the “double ring” which occurs four times, are the four large dishes each of which carries the Lien-meou-tan (fruit of the pæoni-moutan) mark (Fig. 1); the two smaller dishes marked with the mirror or sacred stone (Fig 2); and the bowl which has a seal mark, not uncommon in bowls of a certain kind, the significance of which is unknown (Fig. 3).

The remaining five pieces are decorated with Nankin panels; they consist of two ginger jars with covers, and three club-shaped vases 17½ inches in height. In these vases the high-water mark of pure powdered blue is reached, and fortunately the Nankin blue in the absolutely white panels is of such fine quality and colour that it easily holds its own in comparison with the surrounding powdered blue, thus presenting a combination of merit in this type of porcelain which is rarely seen; these vases may, in fact, be fairly



FIG. 3.—Seal Mark.

regarded as unique. Taken as a whole this collection, although there are of course others which contain many more items, and although it includes no specimen of the elaborately decorated ware which was made quite at the end of the Kang-he period, may be allowed to be one which it would be difficult within its limits to surpass in quality, colour, and general excellence.⁴

W. H. B.

⁴ PLATE III, PAGE 39.—POWDERED BLUE WITH POLYCHROME DECORATION

Figs. 1 and 2.—A pair of globular bottles having long trumpet-shaped necks with two bulbs and a flange below; there are four panels on each decorated in *famille verte*; two depict the dog of Fo, the others are ornamented with blossoming plants and birds, gold pencilling; height 11 inches.

Figs. 3 and 4.—A pair of oviform vases and covers with four panels in *famille verte*; two of these, which are leaf-shaped, are decorated with flowers, birds, etc.; the others, quadrate in form, show utensils and emblems; height 9¾ inches.

Figs. 5 and 6.—A pair of beakers *en suite* with six panels having similar decorations; height 10 inches.

Figs. 7 and 8.—A pair of bottles, compressed pear-shaped, with taper necks, having three panels in *famille verte*, one with utensils and emblems, the other with sprays of flowers and birds; height 10 inches.

Fig. 9.—A ewer or coffee-pot with two panels decorated with birds and aquatic plants in *famille verte*, lightly pencilled with gold; height 8½ inches.

PLATE IV, PAGE 43.—POWDERED BLUE WITH ROUGE-DE-FER DECORATION

Fig. 1.—A cylindrical club-shaped vase decorated with three large golden carp in *rouge de fer*, gold pencillings on body and neck of vase; height 17½ inches.

POWDERED BLUE WITH POLYCHROME DECORATION

Figs. 2 and 3.—A pair of triple gourd bottles, each having four panels decorated in *famille verte* with flowering plants, birds, etc., gold pencillings; height 9 inches.

Figs. 4 and 5.—A pair of cylindrical bottles each with eight panels ornamented with sprays of flowers and growing plants in *famille verte*, gold pencillings; height 9 inches.

PLATE V, PAGE 45.—POWDERED BLUE WITH POLYCHROME DECORATION

Figs. 1 and 2.—A pair of triple gourd bottles, each decorated with six panels in *famille verte*; two of these panels show utensils and emblems, a very rare form of ornamentation in bottles of this shape; two have sprays of flowers, and in the remaining two small panels on the neck is depicted the dog of Fo in red; height 9¼ inches.

Fig. 3.—A pear-shaped bottle (one of three) with various panels decorated with utensils, emblems, rocks, and sprays of flowers, gold pencillings; height 8½ inches.

Fig. 4.—Bowl with four panels in *famille verte* showing growing plants, birds, sprays of flowers, etc., gold pencillings; diameter 12 inches.

POWDERED BLUE WITH NANKIN PANELS

Figs. 5 and 6.—A pair of cylindrical club-shaped vases, each having four large panels on the body decorated with plants and rocks, utensils and emblems, and landscape with rocks and figures; on the shoulder of each vase are four small panels with landscapes; height 17½ inches. The shape of these vases is particularly good.



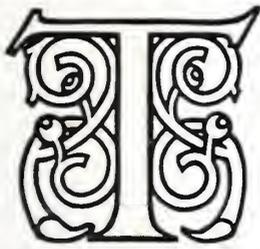
FIGURE 10. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. AA. AB. AC. AD. AE. AF. AG. AH. AI. AJ. AK. AL. AM. AN. AO. AP. AQ. AR. AS. AT. AU. AV. AW. AX. AY. AZ. BA. BB. BC. BD. BE. BF. BG. BH. BI. BJ. BK. BL. BM. BN. BO. BP. BQ. BR. BS. BT. BU. BV. BW. BX. BY. BZ. CA. CB. CC. CD. CE. CF. CG. CH. CI. CJ. CK. CL. CM. CN. CO. CP. CQ. CR. CS. CT. CU. CV. CW. CX. CY. CZ. DA. DB. DC. DD. DE. DF. DG. DH. DI. DJ. DK. DL. DM. DN. DO. DP. DQ. DR. DS. DT. DU. DV. DW. DX. DY. DZ. EA. EB. EC. ED. EE. EF. EG. EH. EI. EJ. EK. EL. EM. EN. EO. EP. EQ. ER. ES. ET. EU. EV. EW. EX. EY. EZ. FA. FB. FC. FD. FE. FF. FG. FH. FI. FJ. FK. FL. FM. FN. FO. FP. FQ. FR. FS. FT. FU. FV. FW. FX. FY. FZ. GA. GB. GC. GD. GE. GF. GG. GH. GI. GJ. GK. GL. GM. GN. GO. GP. GQ. GR. GS. GT. GU. GV. GW. GX. GY. GZ. HA. HB. HC. HD. HE. HF. HG. HH. HI. HJ. HK. HL. HM. HN. HO. HP. HQ. HR. HS. HT. HU. HV. HW. HX. HY. HZ. IA. IB. IC. ID. IE. IF. IG. IH. II. IJ. IK. IL. IM. IN. IO. IP. IQ. IR. IS. IT. IU. IV. IW. IX. IY. IZ. JA. JB. JC. JD. JE. JF. JG. JH. JI. JJ. JK. JL. JM. JN. JO. JP. JQ. JR. JS. JT. JU. JV. JW. JX. JY. JZ. KA. KB. KC. KD. KE. KF. KG. KH. KI. KJ. KK. KL. KM. KN. KO. KP. KQ. KR. KS. KT. KU. KV. KW. KX. KY. KZ. LA. LB. LC. LD. LE. LF. LG. LH. LI. LJ. LK. LL. LM. LN. LO. LP. LQ. LR. LS. LT. LU. LV. LW. LX. LY. LZ. MA. MB. MC. MD. ME. MF. MG. MH. MI. MJ. MK. ML. MM. MN. MO. MP. MQ. MR. MS. MT. MU. MV. MW. MX. MY. MZ. NA. NB. NC. ND. NE. NF. NG. NH. NI. NJ. NK. NL. NM. NN. NO. NP. NQ. NR. NS. NT. NU. NV. NW. NX. NY. NZ. OA. OB. OC. OD. OE. OF. OG. OH. OI. OJ. OK. OL. OM. ON. OO. OP. OQ. OR. OS. OT. OU. OV. OW. OX. OY. OZ. PA. PB. PC. PD. PE. PF. PG. PH. PI. PJ. PK. PL. PM. PN. PO. PP. PQ. PR. PS. PT. PU. PV. PW. PX. PY. PZ. QA. QB. QC. QD. QE. QF. QG. QH. QI. QJ. QK. QL. QM. QN. QO. QP. QQ. QR. QS. QT. QU. QV. QW. QX. QY. QZ. RA. RB. RC. RD. RE. RF. RG. RH. RI. RJ. RK. RL. RM. RN. RO. RP. RQ. RR. RS. RT. RU. RV. RW. RX. RY. RZ. SA. SB. SC. SD. SE. SF. SG. SH. SI. SJ. SK. SL. SM. SN. SO. SP. SQ. SR. SS. ST. SU. SV. SW. SX. SY. SZ. TA. TB. TC. TD. TE. TF. TG. TH. TI. TJ. TK. TL. TM. TN. TO. TP. TQ. TR. TS. TT. TU. TV. TW. TX. TY. TZ. UA. UB. UC. UD. UE. UF. UG. UH. UI. UJ. UK. UL. UM. UN. UO. UP. UQ. UR. US. UT. UY. UZ. VA. VB. VC. VD. VE. VF. VG. VH. VI. VJ. VK. VL. VM. VN. VO. VP. VQ. VR. VS. VT. VU. VV. VW. VX. VY. VZ. WA. WB. WC. WD. WE. WF. WG. WH. WI. WJ. WK. WL. WM. WN. WO. WP. WQ. WR. WS. WT. WU. WV. WW. WX. WY. WZ. XA. XB. XC. XD. XE. XF. XG. XH. XI. XJ. XK. XL. XM. XN. XO. XP. XQ. XR. XS. XT. XU. XV. XW. XX. XY. XZ. YA. YB. YC. YD. YE. YF. YG. YH. YI. YJ. YK. YL. YM. YN. YO. YP. YQ. YR. YS. YT. YU. YV. YW. YX. YY. YZ. ZA. ZB. ZC. ZD. ZE. ZF. ZG. ZH. ZI. ZJ. ZK. ZL. ZM. ZN. ZO. ZP. ZQ. ZR. ZS. ZT. ZU. ZV. ZW. ZX. ZY. ZZ.



THE DRAWINGS OF JEAN-FRANÇOIS MILLET IN THE COLLECTION OF MR. JAMES STAATS FORBES

BY JULIA CARTWRIGHT

PART I



HE drawings of great masters must always be of the deepest interest. In them we see the germ of their creations, and are brought face to face with their original conception.

Much of the finest work of our modern artists has been done in black and white. The studies of Gainsborough and Turner, of Blake and Rossetti, of Ingres and Menzel, of Charles Keene and Alfred Stevens, are of great and permanent value. A still higher degree of interest belongs to the pastels and chalk drawings, the crayon and pen-and-ink sketches, of Jean François Millet. The oil-paintings which this great French master completed were comparatively few in number. Only sixty-seven were brought together when his works were exhibited at the École des Beaux-Arts in 1887; and, allowing for the fact that many of his most important pictures had by that time already crossed the Atlantic, it is difficult to account for more than another twenty. A recent French writer, M. Romain Rolland, places the number at about eighty. The execution of these paintings, it must be allowed, is decidedly unequal. As a colourist Millet rarely rises to the first rank. Here and there, it is true, in the *Angelus* and the *Bergère*, in *l'Amour Vainqueur* and the *Printemps* of the Louvre, he surprises us by the depth and richness of his colour, the clearness and brilliancy of his atmosphere. But as a rule his method is too much laboured, and his brushwork lacks the lightness of touch that we find in the paintings of many inferior artists. Huysmans calls him a 'heavy worker on canvas,' and derides his 'uniform brown figures under their hard sky'; and a better critic, Fro-

mentin, declared that Millet could certainly not be called a fine painter, although he may have been a deep thinker.

Millet himself, we know, never set much store on fine colouring. *La belle peinture*, he frankly owned, was not a thing which appealed to him. His own admiration was reserved for the great masters of line. He preferred Mantegna to Titian, Michelangelo to Raphael. Watteau's *Fêtes galantes* only suggested *marionettes* to his mind; Boucher's 'tight-laced beauties with their slim legs and feet crushed into high-heeled shoes,' were an abomination in his eyes. 'Where is your Titian now?' he exclaimed one day in the Louvre, when he turned, with a friend who had been expatiating on the beauties of the great Venetian's *Entombment*, to Mantegna's impressive *Crucifixion*. But when he saw a drawing of Michelangelo, representing a man in a swoon, it was another thing. 'The expression of the relaxed muscles, the planes and the modelling of that form exhausted by physical suffering, gave me a whole series of impressions. I felt as if tormented by the same pains. I had compassion upon him. I suffered in his body, with his limbs. I saw that the master who could do this was able to embody all the good and evil of humanity in a single figure. It was Michelangelo. That explains all! I had already seen some bad engravings of his work at Cherbourg; but here I touched the heart and heard the voice of him who has haunted me with such power during my whole life.'

We realize something of the same feeling when we contemplate Millet's own drawings. The power of his art lies in the force and singleness with which he grasps the central idea and throws his whole soul into the attempt to express his thought.

Mr. J. S. Forbes's Millet Drawings

The simpler and more direct his means of expression, the better was he satisfied and the more complete was his success. In these small sketches, often consisting of a few strokes of pen or pencil, heightened with a touch of colour in sky and grass, the finest qualities of Millet's art—the intellectual might of his conception and elevation of his thought, his great powers of draughtsmanship and loving observation of natural fact, his profound sympathy with toiling humanity and simple pathos—are all present. No one who has once seen can ever forget that drawing of two men swimming against a strong current, with its haunting sense of resistless fate, or the tragic design of Hagar flinging herself down by the side of her lifeless child on the burning desert sands, which Millet drew in the dark days of 1848. *Il faut bien sentir*—we must feel deeply if we are to draw at all, Millet always insisted. 'A man must be touched himself if he is to touch others; if not, his work, however clever, will never have the breath of life, and he will be nothing better than sounding brass or tinkling cymbal.'

Fortunately Millet executed a vast number of drawings in the course of his career. Not only did he make innumerable studies for his pictures, but wherever he was, in his native village of Gréville, in the home of his later years at Barbizon, or on a short visit to Auvergne, it was his practice to fill his sketch-book with notes of the landscapes or figures which struck him. If no sketch-book were at hand, he would take up the first scrap of paper that he could find—the back of an old letter, a tradesman's bill, or the cover of his children's copy-books—and use it for his jottings, taking care to indicate the most prominent features of the subject. From these slight sketches—a man ploughing, a peasant girl with a rake on her shoulder, a group of haystacks, or a clump of trees—he would afterwards produce a complete and accurately modelled picture. The

training of the memory, he often said, was one of the most essential parts of an artist's education. The general impression, in his eyes, was the most important thing in any work of art. 'One man,' he told his American friend Wheelwright, 'may make a picture from a careful drawing taken on the spot, and another may paint the same scene from memory, from a brief but strong impression, and the last may succeed better in giving the character and physiognomy of the place, though all the details may be inexact.'

So well had Millet himself learnt this lesson, so deep and lasting was the impression left upon his mind by natural objects, that in his latter years he seldom worked directly from nature, but could reproduce attitudes and gestures or effects of atmosphere with perfect accuracy, without having the model or landscape before his eyes.

During the last ten or twelve years of his life Millet also executed a great number of finished drawings in black chalk or pastel. By this time he had begun to realize that he should never live long enough to paint all the subjects which he had in his mind, and that he must find some simpler and shorter form of expression if he was ever to tell the world all that he had to say. Soon a great demand sprang up for these drawings, to which Millet devoted an ever-increasing portion of his time, and in which he put forth the whole strength of his genius. Happily, a large proportion of these works have been preserved. More than a hundred were exhibited in the summer of 1887, and two years later a fine and representative group was displayed in the Palais des Beaux-Arts at the International Exhibition. Many have found their way to America, and are now to be seen at New York and Boston. Mr. Quincy Shaw, the owner of the first painting of the Semeur, had at one time as many as forty drawings and pastels in his possession. Others are still the property of Millet's family and

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friends, or of well-known collectors in Paris; a few may be seen in the Luxembourg gallery. But one important collection, we rejoice to think, has its home in this country. Mr. James Staats Forbes, the well-known patron of French and Dutch art, is the fortunate owner of sixty or more examples of Millet's art—oil-paintings, pastels, chalk drawings, and pen or pencil studies.

This distinguished connoisseur was one of the first to appreciate the 'men of 1830,' and at the present time his collection of the Barbizon school is by far the finest to be found outside the walls of Paris, if, indeed, it has any rival in the French capital. His Corots and Daubignys, his Rousseaus and Troyons, his Diaz and Monticellis, are as fine in quality as they are numerous in quantity. They illustrate the style of these different artists at every period of their lives, and form a collection of the most complete and representative character. But from the first Millet's art appealed to Mr. Forbes in an especial manner, and by dint of unceasing exertion he has succeeded in securing much of his favourite master's best work. M. Chauchard, it is true, may boast the possession of the far-famed *Angelus*, of the *Bergère* of the Van Praet collection, as well as the *Vanneur* of 1848, and the winter version of the *Parc aux Moutons*. But Mr. Forbes owns the superb *Amour Vainqueur*, in which Sir John Millais always declared the Norman painter rivalled Titian in mastery of the nude and wealth of glowing colour; he has the charming portrait of the brown-eyed peasant-girl who sat as a model for the woman in the *Angelus*, and the beautiful pastel of the *Angelus* itself, which in some respects surpasses the famous oil-painting. This exquisite version of the familiar theme, which Mr. Forbes bought at the sale of one of Millet's earliest patrons, Madame Roederer of the Havre, was executed some years after the picture, from which it differs in several particulars. While in his original

conception the painter wished to represent an autumn evening when the *Angelus du soir* was ringing, in his pastel we have the plain of Barbizon on a spring morning, when the rosy flush of sunrise is stealing over the sky and the first awakening of new life is seen in the moss-grown clods and grassy blades at the peasants' feet. Among the other pastels belonging to Mr. Forbes are a well-known version of *La Baratteuse*, a comely Gréville *fermière*, in a high white cap, with bare arms, and finely-modelled bust, working the old-fashioned churn in her dairy; a woman pasturing her cow under a clump of wind-swept trees on a stormy winter day; a couple of patient donkeys lying down with drooping ears under the heavy rain that beats upon the plain; and a lovely water-colour of an Auvergne shepherdess watching her flock from the top of a grassy hillock, while the blue sky and rolling clouds overhead, and the grass and wooded slopes at her feet, are bathed in a flood of sunlight.

Besides these important and varied examples of the painter's skill in oil, water-colour, and pastel, Mr. Forbes owns a large number of Millet's finished black chalk drawings, and of his smaller sketches and studies. Some of these he has been lucky enough to pick up for twenty or thirty francs on the quays of the Seine, others he has followed through many changes of fortune with the passion and instincts of the true collector, until, after years of watching and waiting, the prize has unexpectedly dropped into his hands. Now, thanks to his generous permission, forty examples from this magnificent collection will be reproduced in the pages of this magazine, a privilege which our readers cannot fail to appreciate.

Among the sketches which Millet afterwards developed into larger works, Mr. Forbes possesses no less than six studies for *Les Glaneuses*, the great picture which is now one of the glories of the

Mr. J. S. Forbes's Millet Drawings

Louvre. The series is of especial interest as showing the different stages by which the painter's creations were built up, and the profound research after design which was so marked a feature of his art. From his boyhood Jean-François had a quick eye for all that was significant in gesture and attitude, and the first of his drawings which attracted the notice of his parents was a portrait of an old man, bent double with age and infirmity, whom he met on his way home from mass one Sunday morning. When in his struggling days in Paris he proposed to make drawings of reapers 'in fine attitudes,' the dealer shrugged his shoulders scornfully and shook his head at so preposterous an idea. But Millet went doggedly on his way, and a day came when dealers laughed no longer and the world was glad to accept the ideal which he held up before its eyes. It was from a little rough pen-and-ink sketch of a young Gréville labourer, flinging the grain into the furrows as he walked along the hillside, that his great picture of *Le Semeur* was originally painted. Many similar pages from Millet's notebook have been piously preserved by his children. In the house of his daughter Marguerite, for instance, we recognized sketches of the children watching the new-born lamb in the farmyard, of the group of labourers in the *Moissonneurs*, of the young girls looking up at the flight of wild geese through the sky, and of the sheep and dog in the *Bergère*, as well as the young shepherdess's own head. In the same way the first idea of the *Glaneuses* is to be found in a little sketch, consisting of a few strokes in pen and ink, torn from one of Millet's notebooks. In these early days when he first settled at Barbizon, he was never tired of watching the labourers at work in the harvest field near the farm at the end of the village, where the great plain de la Bière stretches towards Chailly. Here, one August day, he made a rough

sketch of the gleaner stooping down to pick up the ears of corn, which he afterwards drew more carefully in the pencil study that is here reproduced.¹ The next drawing is on a larger scale, and gives us all the chief elements of the picture.² Three women are introduced in the foreground, a second in the same attitude as the first, bending down to pick up the corn with her right hand, and with the left holding the sheaf which she has already gleaned, while a few steps to the right a third figure is seen resting on the ground with her bundle in her lap. In the background we have the farmyard as we see it to-day on the outskirts of Barbizon, with the newly-made ricks of wheat, the labourers stacking the sheaves of corn, and the laden waggon at their feet. The wheels of the waggon, the horses standing by idle, and the man thatching the rick, are all slightly indicated. In the third drawing that we give here,³ which formerly belonged to Alfred Lebrun's collection, the painter's idea is still further developed. All the main features of the composition are repeated. The action of the labourers at work on the rick is admirably given, the forms of the men and horses are carefully drawn. The short stubble of the harvest field, the newly-cut ears of corn, are reproduced with precise accuracy; the figures of the gleaners themselves, their sun-bonnets, aprons, and sabots, are all correctly drawn and shaded. But there is one important alteration in the central group. The third woman, instead of crouching on the ground, is represented standing up, holding a handful of corn in one hand, and stooping forward with the other hand outstretched to pick up the ears of wheat. She is older than her companions, her limbs are growing stiff, and she can only bend down with difficulty to do the work which the younger gleaners find so easy.

The composition gains immeasurably from this change. The awkward line made

¹ Page 53.

² Page 55.

³ Page 57.

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by the three figures in the foreground is broken, and the contrast between the older woman and her companions adds fresh interest and significance to the painter's theme. A further improvement is introduced in our fourth drawing.⁴ There we have only two figures, that of the elder woman and one of the original gleaners. But the action of this younger woman is slightly altered. Instead of exactly repeating the attitude of the companion figure, her body is slightly turned to the right and her outstretched arm is straightened. By this means monotony is avoided, and the design gains greatly in strength and beauty of rhythm. This, then, was the form which Millet finally adopted for his great picture. The two figures given in the last drawing and the original gleaner of the first sketch make up the central group with which we are all familiar. But many other alterations and improvements were made before the composition was complete. The shape of the picture, which had originally been painted on an upright canvas, was altered and widened. The figures in the background were elaborated, and several fresh motives were introduced. The wheat ricks were pushed further back, the waggon and horses became more prominent; the farmer himself was seen on horseback, riding to and fro among the shocks of corn, watching the labourers actively engaged in carrying the last load home, while the low roofs of the village and the homestead half hidden among the trees were allowed to appear in the distance. So, by slow and painful steps, at the cost of much toil and trouble, after many long days of brooding and anxious nights, the great conception was finally evolved. It was a dark moment in Millet's life. As usual, he was sorely pressed for money, and he suffered acutely from headaches during the winter and spring of 1857, when he was in the act of painting this picture.

⁴ Reproduced on page 59

'I am working like a slave,' he wrote to Rousseau, 'to get my picture of *Les Glaneuses* done in time. I really do not know what will be the result, after all the trouble that I have taken! There are days when I feel as if this unhappy picture had no meaning. . . . Both physically and morally I am in a state of collapse. You are right: life is very sad. There are few cities of refuge; and in the end you understand those who sighed after a place of refreshment, of light and peace. And you understand, too, why Dante made some of his personages speak of the years which they spent on earth as "the time of my debt."'

At length, however, the work was done, the picture finished, and the world once more rejoiced over a new and immortal birth. But when *Les Glaneuses* appeared in the Salon of 1857, the majority of critics were bitterly hostile. One writer denounced Millet's gleaners as dangerous beasts of prey, whose angry gestures threaten the very existence of society. Another called them fierce viragos marching ready booted and spurred to the fray. Saint-Victor scoffed at their gigantic and pretentious ugliness. Jean Rousseau declared that he saw the guillotines of 1793 distinctly in the background. Edmond About alone, to his credit be it remembered, recognized the grandeur and serenity of the composition, which moved him, he owned, as deeply as the great religious paintings of old masters. The result of all this clamour was that *Les Glaneuses* did not find a purchaser for several months, and in the end was bought for the small sum of 2,000 fr. by M. Binder, a merchant of L'Île-Adam, whom the painter Jules Dupré introduced to Millet. Forty years afterwards, at the close of the exhibition of 1889, it was purchased for 300,000 fr., and presented by Madame Pommery to the Louvre.

Les Glaneuses, we may here remind our readers, also forms the subject of one of Millet's finest etchings. Two years before

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the picture was painted he had made several experiments in etching, with a view to recording his impressions in some simpler and easier way, and in the autumn of 1857 he executed a plate from *Les Glaneuses*. The subject lent itself admirably to this method of reproduction; the noble lines and simple grandeur of the composition produce a striking effect, and the different gradations of light and atmosphere are rendered in a masterly way.

The second group of studies that we give here are generally known as *Les Lavan-dières*, although the more correct title of *Le Linge* is sometimes applied to the finished drawing. During the first winter that he spent at Barbizon, in the year 1850, Millet had already painted a picture of washerwomen for M. de Saint-Pierre, one of his earliest patrons. In the four drawings which are now the property of Mr. Forbes, the artist returns to his old conception, and after his wont gives us a new and improved version of the former subject.

We have here a remarkable instance of the way in which Millet could invest the simplest act of household labour with monumental grandeur—could, in his own words, make the trivial express the sublime. By his firm grasp of classic principles and complete mastery of form and movement, he gives these peasant women, intent on fulfilling their task, an unforgettable dignity, and lifts their commonplace action into the loftiest realm of ideal art.

In one version of the theme, which excited great admiration at the exhibition of 1859, he represents his peasant women kneeling on the banks of the river, wringing out the clothes, while the full moon rises behind the tall poplar trees on the further shore. In the drawing of the Forbes collection the hour is also that of evening, the shadows are lengthening, and the day's work is nearly done. The clothes have been washed and dried, and one young girl,

standing on rising ground, piles the linen on the shoulders of her companion who is about to start on her homeward way. In the first sketch that we give here⁵ the girl stands on a grassy mound, but in the finished drawing she is raised considerably higher on a rocky boulder,⁶ a change which adds greatly to the effect of the group. Behind these central figures the wet clothes hang on a wooden rail, and a third woman is seen carrying a pitcher of water up the steep bank.

Besides this design, we have two landscape studies that were evidently intended for the background of the composition.⁷ Here Millet shows us the osiers growing thickly along the opposite shore, a herd of cows feeding in the pastures on the riverside, and the figure of a man dredging from a punt that lies midway in the stream. These different motives are all introduced in the first sketch,⁵ which once belonged to Millet's friend and biographer, Alfred Sensier, and is reproduced in his life of the painter. But in the finished drawing⁶ the trees are left out, and only the fisherman in the boat, and the cows coming down to drink in the river, are brought in. A crescent moon hangs in the eastern heavens, and the figures stand out dark against the clear evening sky. We see the silvery moonlight shining through the rising mist, and the forms of cattle and boatman reflected in the smooth water. There is a breath of freshness in the air and a sense of deep repose; the day's labour, we feel, is ended, and the hour of rest draws near.

'The most important part of colour-tone atmosphere,' Millet was fond of saying, 'can be perfectly rendered in black and white.' And certainly both tone and atmosphere are rendered with incomparable truth in this noble drawing. The picture is complete, and no words are needed to explain its charm.

⁵ Page 61.

⁶ Page 67.

⁷ Pages 63 and 65.

(*To be continued.*)



WOMAN, THE GARDEN
BY THE MOUNTAIN
THE GARDEN



STUDY FOR LES GÉANTES BY
J. M. W. TURNER IN THE COLLEC-
TION OF MR J. STAATS FORBES

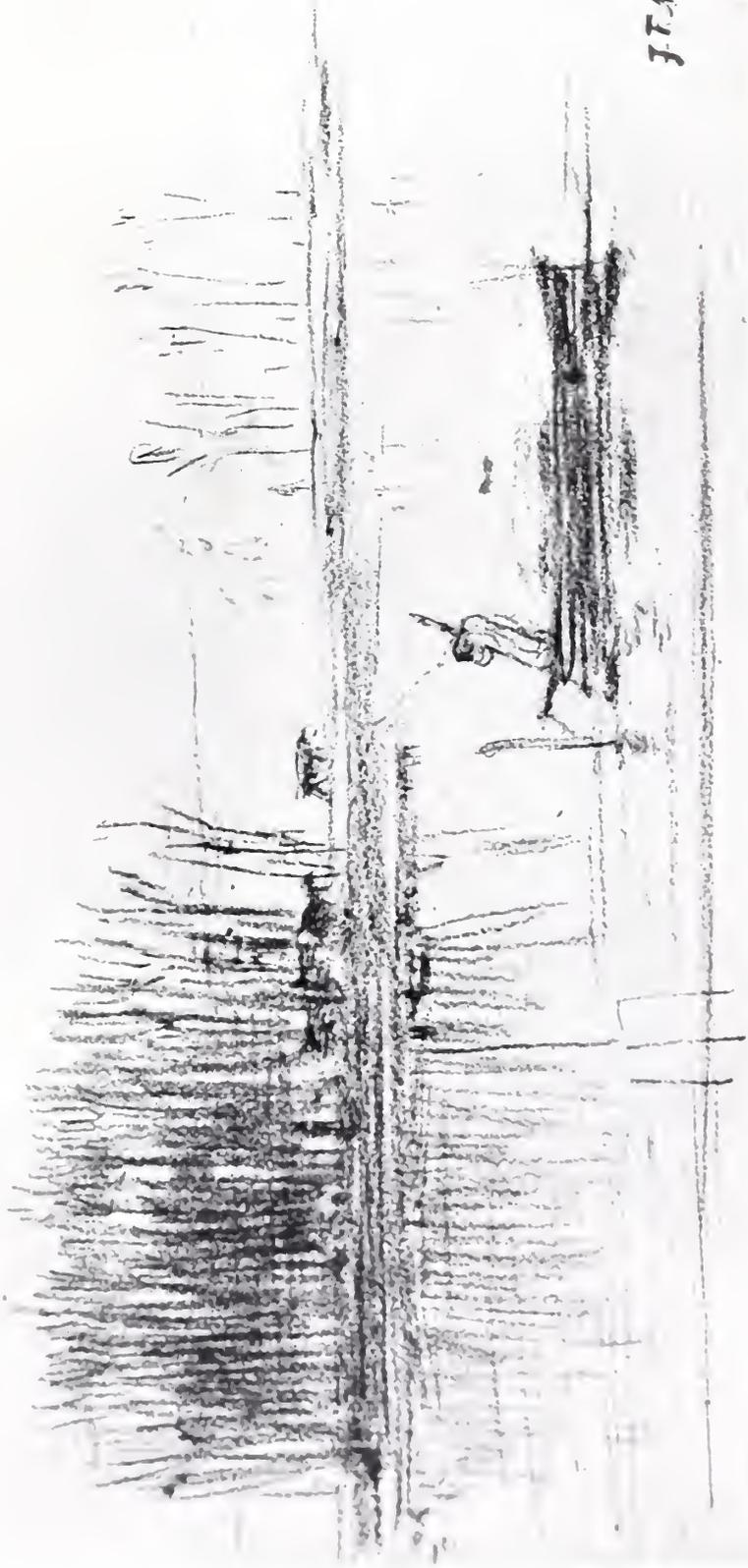


J. F. Millet.



1774

J.T.M.



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Figure 1. A large, dark, textured sculpture depicting a group of figures in a landscape. The sculpture is the central focus, showing several figures in various poses, some appearing to be in conversation or a group. The background is a light, textured wall, and the foreground is a dark, textured surface.

THE DUTUIT COLLECTION

BY ROSE KINGSLEY AND CAMILLE GRONKOWSKI

ARTICLE II—THE REMBRANDT ETCHINGS



CONNOISSEURS and collectors of Rembrandt's etchings on both sides of the Channel have long known, by reputation at least, 'the extensive and choice collection' of the brothers Dutuit. In England its value was made manifest at the exhibition of Rembrandt's etchings in 1877, at the Burlington Fine Arts Club. To this exhibition Eugène Dutuit contributed his magnificent first-state impression of *The Hundred Guilder Plate*, the rare *Beheading of St. John Baptist*, the *Large Tree* and a *House*, Rembrandt on a high and narrow plate, and *Four Prints for a Spanish Book*.

To the French public, as we pointed out in our former article,¹ many opportunities were afforded, from the year 1869 onwards, of becoming better acquainted with certain examples of those treasures of engraving which Eugène Dutuit was amassing with such unerring taste and knowledge in the old hôtel at Rouen. For in his earnest desire to disseminate among the masses an intelligent love and knowledge of the chef d'œuvres of engraving, he did violence to his natural tastes, those of the modest and refined collector, and eagerly made advances to the promoters of any exhibition in which the object he had at heart might be furthered. But it was not until December 1902 that it became possible to judge as a whole of the collection—to which Auguste Dutuit had made several additions after his brother's death—when it was exhibited on the walls of the Petit Palais.

Any attempt at a complete catalogue of the Rembrandt etchings in the Dutuit collection is obviously impossible within the limits of one article, and would moreover be of little interest to the general reader.

We therefore propose to mention only some of the most remarkable of the 396 etchings which call for special notice. When we consider all the pitfalls in the path of any collector of the great master's work—the want of dates, the variations, the different states, the plates retouched by pupils and later engravers, the copies and 'fakes'—we recognize how happy is that iconographer who can lay hands on an absolutely authentic impression of perfect quality. In his arduous endeavour to obtain the very best, Eugène Dutuit was at once singularly sagacious and extremely fortunate. We find very little rubbish among his Rembrandts, very few impressions of doubtful authenticity. So careful, indeed, was he to try for the finest only, that many etchings, especially among the landscapes, which are usually included in great collections, are wanting in this one because doubt has been cast upon them. Among these are:—(19)² *Landscape with a Fisherman in a Boat*, an extremely rare print; (8) *Landscape with a Canal*, also very rare; (9) *Landscape with Ruined Tower*, of which the only known impression is in the British Museum; (10) *Landscape with ruins on the Seashore*, and others.

Dutuit's favourite classification was that of Gersaint, adopted by Bartsch, Claussin, and Wilson, which he considered 'the best and most simple of all,' while he acknowledged the excellence of Mr. Middleton's great work, and was on the best of terms personally with this great iconographer. Therefore, following Dutuit's classification we find among Rembrandt's portraits of himself:—(52) *Rembrandt with Broad Hat and Embroidered Mantle*, seventh, eighth, and ninth states; for the seventh Dutuit gave 3,000 fr. (137) *Rembrandt leaning on a Stone Sill*, dated 1639, first state,

¹ Vol. I, page 381 (May 1903)

² The numbers are according to Mr. Middleton's catalogue

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for which Dutuit paid 3,000 fr. ; also the second state slightly retouched with Indian ink. (160) Rembrandt drawing, with the white hand and before the landscape. (111) Portrait, unknown, of a man with a sabre ; second state with the four projections at the top, bottom, and sides ; also the third state without the projections ; this is also known as Rembrandt with sabre and aigrette. (173) Rembrandt on a high and narrow plate ; no other impression of this etching is known ; it is on China paper, and came from the Barnard collection, and also belonged to the Harrash collection at Vienna, where it cost 325 fr. ; it bears low down on the left the faintly-engraved inscription, 'Rembrandt f. 1658.' (91) The Persian, a priceless proof, one of the finest in the Dutuit collection. (247) Four prints for a Spanish Book. These were originally etched on one plate ; the plate was then divided and further impressions taken. Those in the collection are in the first state on parchment ; and among the books of the collection is a copy of this rare volume, which is entitled 'Piedra gloriosa de la^o estatua de Nabuchadenezar con muchas y diversas autoridades de la S.S. antiguos sabios. Compuesta par el Hacham Menassah Ben Ysrael. Amsterdam: 5415 (1655 A.D.).'

One of the chief treasures of the collection is (224) The Hundred Guilder Plate, known in France as *La pièce de cent florins*, Jesus Christ healing the Sick. As is well known, only nine impressions of this magnificent plate in its first state exist ; and one of these, in the museum of Amsterdam, is a 'maculature,' an impression on a sheet of ordinary paper passed over the plate to remove the ink. The eight others, all in fine condition, are on India paper. Two are in the British Museum, the others in Paris, Amsterdam, the Royal Library, Vienna, and the collection of the Duke of Buccleuch. The seventh was bought by Danlos for £1,750 at the Holford sale in July 1893. The

eighth, of which we give an illustration,³ is one of the very finest, with a wide margin, and was lent by M. Dutuit to the Burlington Fine Arts Club in 1877. This print belonged to Jan Petersen Zoomer, with whom Rembrandt made the famous deal, giving the example on India paper now in the Amsterdam museum, which bears the inscription on the back, in exchange for some engravings by Marc Antonio, which Zoomer valued at 100 florins. Whether or not the story, which is told by Bartsch, is true, the print has always been known by this name. At Zoomer's death his collection of Rembrandt's etchings was acquired by Signor Zanetti, of Venice. His descendants sold the whole, including this Dutuit print, to Baron Denon, director of the Louvre under the first Empire. At his sale in 1827 it was bought by Smith at 3,360 fr. for Sir Charles Price, and was exhibited at Manchester in 1857. Mr. Palmer bought it in 1867 for £1,180 ; and in May of the next year, after his death, M. Dutuit secured it for £1,100. The price had augmented considerably in little more than 100 years ; for in the catalogue of Amadé de Burgy's sale at the Hague in 1755 we find this entry : 'Pièce de 100 florins, extrêmement rare et si excellente d'épreuve qu'on n'en a jamais vu de semblable, 151 fr. 20 ct. Sur papier de Chine, avec quelques changements, 176 fr. 40.'

A fine impression of the second state is also included in the collection ; and whatever may be the differences, such as the alteration in the wedge-shaped light on the left, which is such a disputed point among connoisseurs, the second state seems, in early impressions at all events, little, if at all, inferior to the first. Dutuit, indeed, says 'Lorsque les épreuves du 2^{me} état sont bien veloutées dans les ombres, elles sont préférables à celles du 1^{er} état.'

Of almost equal importance is the large plate, first state, of (235) The Three Crosses, in which chiaroscuro, with which

³ Page 73.

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Rembrandt was becoming more and more occupied, plays an amazing part, the intense light being used with startling and awe-inspiring effect to enhance the horror and pathos of the moment. The same strong effect of light we find in (188) *The Resurrection of Lazarus*, a large print, a proof in which the terrified man has a bare head.⁴ (248) *Our Lord before Pilate*, first state, from the large plate, on China paper with a strip of India paper pasted along the top, made the following prices during the nineteenth century: Dumesnil sale, 2,692 fr.; Verstolk, 1,990 fr.; Howard, 6,225 fr.; Galichon, 4,700 fr.; Didot, 2,905 fr. (187) *The Great Descent from the Cross* is a proof from the second plate. (205) *Joseph Telling his Dreams*, first state. Dutuit paid 1,500 fr. for this extremely rare print, of which only two examples of this state are known. (228) *The Triumph of Mordecai*, the finest known proof of this plate. (243) *The Presentation*, in Rembrandt's 'dark manner,' is represented by a superb proof which cost 12,000 fr. (210) *The Baptism of the Eunuch*, an extremely rare print, was bought for 800 fr. (185) *The Good Samaritan*, signed and dated 1633, first and second states, with the white tail to the horse and the unshaded wall; also the rare fourth state in which the wall is shaded and the branch burnished out. The second state fetched 429 fr. at Dumesnil's sale, 747 fr. at Verstolk's, and 2,100 fr. at Thorel's; while in 1753 the first and second states only reached 37 fr. 80. (207) *Death of the Virgin*, first state, bought for 3,000 fr. (190) *St. Jerome sitting at the Foot of a Tree*, first and second states; the proof of the first state was bought in for 20 florins at the Verstolk sale in 1847, and sold for 8 florins in 1851. (234) *St. Jerome*, an unfinished piece, first state. (209) *Decollation of St. John Baptist*, is one of the only three good impressions in existence, according to Mr. Middleton.

⁴ Reproduced on page 75

(296) *An Allegorical Piece*, a rare print, fetched at the Verstolk sale 94 fr. 50; Har-rash, 660 fr.; Didot, 2,820 fr. (291) *Dr. Faustus*, of which we give an illustration.⁵ (286) *Medea, or the Marriage of Jason and Creusa*, first state, a superb impression on India paper with this inscription at the back, 'd. Medea. Six,' in faded brown ink, and another inscription, but in a later writing, 'selected by Rembrandt for the Burgomaster Six'; also the third state; and the fourth state on a folded sheet of paper, ready to serve as an illustration for Jan Six's tragedy of 'Medea,' printed in 1648, on which is written 'H. Six.' A copy of the first edition of this extremely scarce book is among the books of the Dutuit collection containing this print; the plate may possibly have been engraved for the volume: but, as Dutuit pointed out, the subject does not exactly coincide with any scene in the tragedy, so that it would be rash to affirm it as a fact. (272) *The large Lion Hunt*, 1641, first and second states. (277) *The Hog*, first and the rare second state. (66) *The Onion Woman*, second state. The attribution to Rembrandt of this far from beautiful piece has several times been rejected, but Mr. Middleton and Ch. Blanc both maintain it; and the latter adds, 'If it is to be rejected the same must be done with many other of the master's prints in his first manner.' (79) *The Little Polander*. This print is excessively rare; only five impressions are known of it, of which the British Museum possesses two; the Cabinet d'Estampes, Paris, one, which in 1809 fetched 252 fr. at the Pole-Carew sale; Verstolk bought it in 1835 for 1,338 fr., and at his sale it was bought by the French Government for 420 fr.

Among the landscapes we find the second and third states of (309) *The Three Trees*.⁶ (303) *A large Tree and a House*. (325) *The Three Cottages*; second and third

⁵ Reproduced on page 79

⁶ Second state reproduced on page 77

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states. (306) A large Landscape with a Dutch Hay Barn; the superb proof of the extremely rare fourth state fetched at the Dumesnil sale 171 fr., Kalle 800 fr., Didot 1,420 fr., Schloesser 1,825 fr. The Dutuit collection also contains the fifth and ninth. (307) A large Landscape with a Mill Sail, two proofs of the finest quality. (308) A Cottage with White Pales, first and second states. (326) The Goldweigher's Field. (318) Landscape with a Cow Drinking, first state. This was the last etching which Auguste Dutuit bought; he gave 3,000 fr. for it at the Arlaria sale.

The portraits are extremely fine in quality. Among them are the four first states of (164) Clement de Jonghe. (172) Abraham Franz, the rare and fine fourth state, and the fifth and sixth states. (168) Jacob Haring, known as The Old Haring; the second state on vellum, for which Dutuit gave 10,000 fr.; one of the most valuable prints in the collection. (169) Thomas Jacobsz Haring, The Young Haring, first and second states; the first state on vellum was bought for 5,000 fr. (171) Johannes Lutma, two proofs of the first state; one, a duplicate of the Amsterdam impression which Claussin catalogues as a sketch, but which was probably a 'maculature' (see The Hundred Guilders above), was bought for 441 fr. (162) Lieven Willemz van Coppenol, a small plate, known as Le Petit Coppenol, third and fourth states. For (174) Coppenol, a large plate, Le Grand Coppenol, first state on a white background, Dutuit gave 33,000 fr. (158) Ephraim Bonus, Le Juif à la rampe, second state. An impression of the first state fetched 50,000 fr. (£1,950) at the Holford sale, when it was bought by Danlos, with 224, presumably for Baron Edmond de Rothschild. (114) Johannes Uijtenbogaerd, third state, with the projections.⁷ At Dumesnil's sale this impression fetched 83 fr. 20; Verstolk's, 210 fr.;

⁷ Reproduced on page 75.

Didot's, 710 fr.; and at Schloesser's, Dutuit gave 1,712 fr. for it. (138) The Gold Weigher, or Uijtenbogaerd, first and second states. The prices of the first state have varied curiously on its way through the great sales. Revil, 206 fr.; Dumesnil, 601 fr.; Verstolk, 338 fr.; Didot, 6,500 fr. (108) Study of Saskia called The Great Jewish Bride, first and second states. Dutuit denied with some vehemence that this is indeed a study of Rembrandt's wife, who in all authentic portraits is far more delicate and refined in face. In (107) Rembrandt's Wife with Pearls in her Hair, he raises the same question, but, 'as the piece,' he says, 'is dated 1634, the year of the artist's marriage, it is probable that he made certain studies of his wife's head.' This is an undescribed state before the pearl ear-rings were introduced. (170) Arnoldus Tholinx. (159) The Burgomaster Six, standing at a window reading a pamphlet, probably his drama of 'Medea,' second and third states. The latter, of which we give an illustration,⁸ is a superb impression bought by M. Dutuit at the Chambry sale for 7,500 fr. In the eighteenth century Gersaint attended the sale in Holland of a descendant of Six, when twenty-five of these third-state impressions were sold at 15 to 18 florins each. The exceedingly rare second state fetched 1,924 fr. at Dumesnil's sale, 2,700 fr. at Revil's (1830), 3,000 fr. at Debois'; it was bought by Didot for 6,250 fr., and sold for 17,000 fr. The original plate is still in the hands of the Six family.

Rich and choice as this collection is there are several notable gaps in it. But it is to be hoped that such omissions in so valuable a collection may, as occasion offers, be made good in course of time, thanks to the munificent bequest of Auguste Dutuit, who, as we have already pointed out in this magazine, left £7,000 a year for the conservation and augmentation of his noble gift to the city of Paris.

⁸ Page 79.



THE RAISING OF LAZARUS; ETCHED BY REMBRANT VAN RYN
 IN THE DUTCH COLLECTION



THE RAISING OF LAZARUS; ETCHED BY REMBRANT VAN RYN
 IN THE DUTCH COLLECTION





THE BURGOMASTER SIX. FISHING (THIRD STATE) BY REMBRANDT VAN RYN
IN THE DUTCH COLLECTION



THE BURGOMASTER SIX. FISHING (FIRST STATE) BY REMBRANDT VAN RYN
IN THE DUTCH COLLECTION

THE FORGOTTEN MASTERPIECE OF AMBROGIO LORENZETTI

BY F. MASON PERKINS

THE high place which Ambrogio Lorenzetti holds in the history of Italian painting, and the comparative rarity of his works, make it the more remarkable that the greatest of his panel paintings should still be hanging, uncared for and unknown save by a very few of the master's intimate admirers, in the school-house of a provincial Tuscan town. The importance of the work in itself, not to speak of the steadily increasing interest in Siena and her art, has for years past afforded me sufficient reason to make this neglected picture better known; but I have hitherto been hindered in so doing by the lack of that most essential accompaniment to an introductory notice of any work of art—a satisfactory reproduction. Owing to the courtesy of MM. Lévy et ses Fils, of Paris, by whom it has recently been photographed for a forthcoming publication, I am at last enabled to reproduce¹ what surely must, after centuries of waiting, win final recognition as one of the grandest of the many splendid masterpieces which the fourteenth century can boast.

Both Ghiberti and Vasari, in their list of Ambrogio Lorenzetti's paintings, make special mention of a picture executed for the town of Massa Marittima, in the Tuscan Maremma. Vasari, more especially, after having enumerated several of the master's works, goes on to say that 'at Massa, while executing, in the company of others, the frescoes of a chapel and a panel-piece in tempera, he (Ambrogio) made evident to these onlookers how much of good judgement and of genius he possessed in the art of painting.'² From Vasari's day up to the time of Gaye we find no further mention of these works;

¹ On page 85.

² '... a Massa, lavorando in compagnia d'altri una cappella in fresco ed una tavola a tempera, fece conoscere a coloro, quanto egli di giudizio e d'ingegno nell' arte della pittura valesse.' See Vasari, ed. Sansoni, vol. I, p. 323.

but in one of the latter writer's notes on Ambrogio, he speaks of having seen the panel-picture in the chancery at Massa. In this same note he describes the picture as representing the Madonna with the Christ-child in her arms, seated on a throne supported by two angels, with SS. Peter, Paul, and Francis, St. Cerbone, bishop and protector of Massa, and other saints and angels round about her, and, on the steps below, the three theological virtues, Faith, Hope, and Charity. Soon after having been seen by Gaye, the painting seems to have unaccountably disappeared, for, not many years later, two such patient and lynx-eyed seekers after pictures as Cavalcaselle and Gaetano Milanesi failed on two separate occasions to find any trace of its existence, and, while quoting Gaye's description, gave it up as lost.³ Some fifteen years ago, however, the work appears once more to have suddenly emerged from its mysterious seclusion and to have found its way into the town hall; and in 1900, for the first time since Gaye's mention, a short notice of it appeared in Sig. L. Petrocchi's little-known book on Massa.⁴ Since then it has undergone another removal, and is now housed in a room of the communal school, once a convent, in the upper town.⁵

So much for what we know, or do not know, of the picture's past history. Let us turn our attention to the work of art itself. As it now stands, it consists of five perpendicular panels, forming together what must once have been the central part of a far more elaborate and richly decorative whole. Its original architectural gothic setting, with its pinnacle-pieces, figured pilasters, and *predelle*, has, however, long since disappeared, and its place is now

³ See Crowe e Cavalcaselle, vol. iii, p. 206, of Italian edition, and Vasari, ed. Sansoni, as above.

⁴ Massa Marittima—Arte e Storia. Firenze, Venturi, 1900.

⁵ According to local report, it long lay forgotten in an attic of the Augustinian monastery at Massa. It seems later, among other misadventures, to have been dismembered and pressed into temporary service as an ash bin.

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taken by a rough temporary frame. There can be no doubt that this is the picture mentioned by Vasari and seen by Gaye. In subject it coincides completely with the short description left us by the latter.

On a richly embroidered cushion of scarlet and gold, upheld by two adoring angels, whose pinions, sweeping upward, form, as it were, the back to a unique throne, is seated the noble figure of the Virgin, sedate, majestic, hieratic, wrapped in a mantle of deepest blue. Softly nestled in her arms she holds her Son, against whose upturned face she gently lays her own. Behind her, two heavenly attendants scatter down about the holy pair a fragrant shower of red roses and white lilies. Below, three high and divers-coloured steps, emblazoned with the words FIDES, SPES, and CARITAS, lead upward to the throne. Upon them sit three radiant beings, winged and crowned, though haloless, and clad in shining raiment—allegorical personifications of the three great theological virtues. Highest of the trio, directly at the Virgin's feet, sits Charity, a fair-formed figure with a waving wealth of hair, arrayed in loose, almost diaphanous garments of rose-red, fire-like hue. In one outstretched hand she holds a flaming heart, and in the other a keen-pointed shaft. To her right, below her, sits her sister Hope, in dark blue gold-embroidered vestments with the same wondrous flowing red-gold hair. On her knees she holds a tall four-storied tower, and her eyes are cast intently upward towards the jewelled crown—Hope's guerdon—which floats above its battlemented top. Still lower yet, on the first step of all, is seated Faith, attired in chaste and ample clothing of light emerald green, her hair bound tightly in a close-drawn head-cloth. She seems lost in contemplation of a mirror, in which shines reflected a double-visaged head—the Old Law and the New. To left and right kneel angels—rapt musicians, softly singing to

lute and viol, while others gently swing their silver censers before the sacred presence. Behind, to either side, stand, in close and serried rows, the great company of saints and martyrs, of apostles, patriarchs, and prophets, in silent, ecstatic adoration before the heavenly throne.

Seldom, if ever, has Sieneſe painting given permanence to a more resplendent manifestation of combined spiritual beauty and material magnificence than that which Ambrogio has set before us in this transcendent vision. Apart from Duccio's famous *Majestas*, no altarpiece of the whole Sieneſe trecento surpasses or even rivals this great work for grandeur of conception and sumptuousness of decoration. Even Simone, with all his magic art, has left us no panel characterized by such broadness of arrangement and pure splendour of effect.

Great master of design as he at times could be, Ambrogio has never given us a composition more impressive than is this, with its grandly dominating figure of the Virgin, the gradually falling lines of its pyramidal central group and its radiating ranks of saints and angels. The concentric leading up of every line, of every look and gesture, toward the object of the common adoration, the tense and ecstatic centring of all attention on the Mother and her Child, lend telling effectiveness to the unity of feeling and organic completeness of the whole. In its colour the work displays those unique and marvellous combinations of deep blues and vivid scarlets, of green and rose, and gold and crimson, so peculiarly Ambrogio's own. And all this gorgeous wealth of hue is deftly woven into one of those harmonious and carefully thought-out patterns such as only Siena's artists knew the secret to invent. The technical handling throughout, though broad and free, is sure and careful. Like every true Sieneſe, Ambrogio has laid greater stress upon his line than upon his modelling, and

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his contours seem constantly to seek that grandeur of effect which is so distinguishing a feature of all his authentic work. Still, notwithstanding this predominance of linear design, his forms are well rounded and intelligently felt.

Judged from a more purely spiritual standpoint, and as a religious picture, this singularly impressive painting finds few equals, even among the creations of its own deeply devotional age. Its depth of feeling and fervour of imagination help to place it at once among the highest triumphs of fourteenth-century religious art. Nowhere has the noble ideality of Ambrogio's types reached a more perfect realization than in the exquisite face of the Madonna, with its mingled expression of ineffable tenderness and dreamy melancholy—perhaps the most beautiful conception of the Virgin which Sieneſe art has given us of this its favourite ſubject. Again, in the wistful yearning of the ſaints, in the rapt adoration of the angels, we find expreſſed that ſame ſpirit of deep paſſion, ſilent and half-ſuppreſſed, which is ever preſent in Ambrogio's work. In his patriarchs and prophets we ſtill recognize the lineal deſcendants, paſſed on by Pietro, of Duccio's grey-bearded elders, although Ambrogio has already made them quite his own. Entirely his, again, is the beautiful and unexpected group of the three Virtues, in the lyric treatment of which the maſter's literary tendencies ſeem to have found a fit opportunity for expreſſion. Whether or not the idea of their introduction was firſt due to him, really matters little; certain it is that the forms which he has given them are his, and his alone. Fairy-like and graceful figures—draped Chriſtian Graces—they ſeem to add an atmosphere almoſt of romance to the whole celeftial ſcene.⁶

⁶ It is difficult to reſiſt the temptation of confronting theſe charming figures of Faith, Hope, and Charity with Giotto's far grander and more directly ſignificant, but leſs ſeductive, ſymbolism in the chapel of the Paduan Arena. I can imagine no more ſtriking comparison between the work of theſe contemporary maſters, and certainly none more ſignificant of the

Beyond the names of the three Virtues, the work in its preſent condition bears no date and no inſcription.⁷ Its poſition in the chronological order of Ambrogio's paintings is, however, not difficult to decide. A comparison with others of the maſter's exiſting altarpieces leaves little doubt that it belongs to the earlier half of his activity as a painter, and, more preciſely, to that period which produced ſuch works as the great polyptych once in the convent church of S. Petronilla, now (No. 77) in the civic gallery of Siena,⁸ and the much re-painted, but ſtill lovely, Virgin and Child in the church of the former monastery of S. Eugenio near that city. Of theſe two paintings, the polyptych, although one of the earlieſt works of the maſter which have come down to us, already ſhows Ambrogio

profound difference in ſpirit and conception which ſeparates the early ſchool of Siena from that of Florence. But to treat this fascinating comparison with any fulneſs would require an article to itſelf.

It is evident that Ambrogio's treatment of this ſubject of the three Virtues met with favour, for we find them again, almoſt ſimilar figures, in the freſco of the Cauſes of Good Government, in the Sala della Pace at Siena. Here, however, they are repreſented no longer ſeated, but hovering above the head of the perſonified Commune; Charity ſtill holds her flaming heart and keen-barbed arrow, but Faith carries in place of her mirror the more eaſily underſtood and univerſal ſymbol of the Croſs, while Hope, without her tower, gazes up into the heavens where appears the face of Chriſt. Still again, we have the written record of another representation of the ſiſter Virtues in a freſco which, in part at leaſt, has long ſince perished. Of this work, painted in 1340, in the Loggia of the Palazzo della Signoria at Siena, there now remains but a damaged fragment of the Virgin and Child.

⁷ Signor Petrocchi, in his above-mentioned book on Maſſa, appends a note to page 84, in which he ſtates that this altarpiece was painted by Ambrogio in fulfilment of a deliberation of the Conſiglio Maggiore of Maſſa, under the date of January 8, 1315 (Archivio di Stato di Siena, *Cartafecore di Maſſa ad annum*), which authorized M^o. Peruccio, then maſter of the works of S. Cerbone, to bring about the termination of the picture with an anticipated payment to be later made up for by the offerings of wax candles preſented by the people to the cathedral on the Feaſt of the Aſſumption. In connecting this document with Ambrogio's picture, Signor Petrocchi has given us a not uncommon example of miſtaken archiviſtic zeal. Not only is there no mention of Ambrogio in the document itſelf, but the acceptance of this notice as having reference to him would upſet all pre-conceived ideas as to the hiſtory and development of Siena's painting. In the year 1315 Ambrogio could hardly have been more than a mere lad, at the moſt an aſſiſtant in his brother's workshop. His Maſſa altarpiece is already a mature creation of his genius, and, as we ſhall ſee, could not have been painted ſave at a far later date. To my mind Signor Petrocchi's document refers to a very different work, the little known picture of the Virgin and her Child, ſtill to be ſeen under the name of the Madonna delle Grazie, in the cathedral of Maſſa, which, though attributed by certain writers to the thirteenth century, I have no heſitation in accepting as one of the moſt important works of Segna di Bonaventura, and in ſome ways that painter's maſterpiece.

⁸ Reproduced on page 87.

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—despite its frequent reminiscences of his elder brother Pietro—as a quite independent master, and must have been executed some time after his artistic coming of age. Still, despite its comparative maturity of style and its grandly noble spirit, it is not yet quite free from a certain stiffness of design and hardness of expression which have almost, if not entirely, disappeared in the altarpiece at Massa.

We need but compare the figures of the Virgin in the two pictures, in order to convince ourselves of the differences in style and treatment which exist between them. The softer modelling, the more graceful arrangement of the drapery, the greater ease of line and tenderness of expression, in the Madonna of the Massa picture, point to a considerably higher level of technical attainment and of spiritual development, and consequently to a later work. Nor is this increased facility of handling and refinement of conception to be found only in the figure of the Virgin; it is evident throughout the entire painting, and especially so in such a freely drawn and delicately modelled figure as that of Charity. The seeming neglect of detail in some of the less important figures is in no way due to any technical incompetency, but to the inevitable generalization of the minor parts of a large and complex whole.

Somewhat later than the polyptych of S. Petronilla, and yet anterior to the altarpiece at Massa, midway as it were between the two, comes the little-known Madonna in the church of S. Eugenio, a work marked by the same nobility of expression as its sister pieces, and sharing much of the tender yet dignified beauty of the Massa altarpiece. Slightly later than that picture but even closer in style and spirit, and more especially

in colour, than either of the above-mentioned panels, stands that most exquisite of all Ambrogio's creations, the little Virgin and Child with adoring Saints and Angels (No. 20) in the Sieneſe Academy.⁹

We have thus seen, that although belonging to Ambrogio's earlier period, the great picture at Massa is by no means a very early work. So far as it is possible to place it with anything approaching to precision, I would assign it to the year 1330, or closely thereabouts. It would thus be not far removed in time of execution from the first of Ambrogio's works of whose date we have any documentary evidence—the frescoes from the story of the Franciscan order in S. Francesco at Siena, with which, in more ways than one, the Massa painting has much in common.

The present condition of this altarpiece, although by no means as deplorable as its chequered history would lead one to suppose, is none of the best, and it is to be sincerely hoped that the authorities of Massa will see fit to accept the recent uninterested offer of an Italian gentleman to provide the picture with a suitable frame, on the condition that they should first place it in the hands of a competent restorer, such as Signor Cavenaghi, that it may undergo a careful and necessary cleaning. In no better way could they make reparation, in the name of Massa's people, for past centuries of neglect, than by accepting this most generous of offers, and by restoring this noble masterpiece to its ancient place of honour on the altar of their historic cathedral, where once it stood in its sumptuous entirety, a wonder to all beholders, the city's greatest treasure and artistic glory.

⁹ Reproduced on page 87.





MADONNA AND CHILD WORSHIPPED BY SAINTS AND ANGELS, BY AMERIGIO LORENZETTI; IN THE ACADEMY, SIENA



THE ACADEMY, SIENA

THE EXHIBITION OF FRENCH PRIMITIVES AT PARIS¹

BY PAUL VITRY



THE scheme of an exhibition of French primitives was first mooted immediately after the exhibition at Bruges in 1902. M. Henri Bouchot, who was the first to suggest the idea, devoted all his learning and his prodigious activity towards its realization; formed around himself a group consisting of all the scholars who, by their study of French mediaeval art, and especially of the history of French miniature-painting, seemed to him to be marked out as his essential fellow-workers: Messrs. Léopold Delisle, Robert de Lasteyrie, Georges Lafenestre, J. J. Guiffrey, Paul Durrieu, Camille Benoît, Henri Martin, and others; secured the most gratifying patronage; and, lastly, obtained from the Central Union of Decorative Art the promise of its splendid hospitality in the available portion of its future museum, in the palace of the Louvre itself. The Minister for Public Instruction and Fine Arts accepted the honorary presidency, and M. Édouard Aynard, deputy for Lyons, the working chairmanship. The exhibition will be opened on Easter Thursday, and will remain open until the end of July.

Notwithstanding this name of 'primitives,' which current usage has, so to speak, imposed upon the organizers of the exhibition, no attempt will, in fact, be made to go back to the first origins of French art. It is in the eleventh and twelfth centuries that we must look for the real primitives; but the promoters have voluntarily confined themselves to the fourteenth and fifteenth centuries in their search for the origins of modern art, for the beginnings not of an art that is being formed, but of an art that is being transformed by drawing closer and closer to nature and life. Nevertheless it is

important, if we would realize the value of the French art of the fourteenth century, and notably the strength of Paris as an art-centre, that we should remember that accumulation of earlier works of the first order, that mass of iconographic and plastic traditions, on which the artists of the Valois court continued to live, while transforming them and imbuing them with a new spirit. A few pieces of sculpture, of goldsmith's work and of ivory will be all that the forthcoming exhibition will contain to remind us of that glorious past and of that perfection achieved by our artists and artisans of the age of St. Louis, for instance.

The object of the exhibition will be to give a sort of general picture of the artistic activity of the Valois, from Philip VI to Henry III, from 1328 to 1589, at least in so far as concerns the art of painting on a flat surface and the arts based upon drawing; for the modelling arts will figure in this collection only for purposes of reference. A small number of sculptures, as characteristic types as possible, selected from among those which could be moved (that is to say especially from among those belonging to art-lovers in Paris), will mark the development of our art of statuary, the importance of which, for that matter, no longer remains to be proved now that we have museums of casts, like that of the Trocadéro, which enable us to grasp it as a whole and through its essential monuments.

The industrial arts, which were also so brilliant during that period, have necessarily had to be left on one side. There was no purpose in repeating the splendid demonstration provided by the retrospective exhibition of 1900. A few specimens will represent those only, such as the art of painting on enamel or of tapestry, which spring directly from the art of drawing or colour.

¹ Translated by A. Telxira de Mattos.

The Exhibition of French Primitives at Paris

One would have liked, especially, to illustrate fully the development of tapestry, which, under the conditions of our northern climate, is the real equivalent of the great decorative art of fresco-painting. Workshops of tapestry-weavers were set up in Paris as early as the end of the thirteenth century. They were prospering there in the fourteenth century even before the establishment of the celebrated workshops of Flanders. They called upon the most renowned painters for a supply of cartoons which took their motives from the most varied themes: religious subjects, romantic history, battle-scenes, and the rest. In their products we generally find a freedom of manner, a power of freshness, and, above all, a greatness of decorative effect which we should often seek in vain in paintings on panels or altar-screens, and which rival the qualities even of Italian fresco-painting.

The interest of art-lovers, aroused in our day and attracted more and more towards those admirable gothic tapestries, has brought to light a great number of pieces which it would have been quite easy to collect. Our churches and our municipal establishments have also preserved many series which could have been largely drawn upon. Unfortunately, space has, to a certain extent, been lacking, and the promoters have been obliged to content themselves with a few very important specimens, which will complete our information about the works of painting and will lend to some of the lobbies and lounges of the exhibition the wealth of their decorative effect, pending the organization of a special exhibition of this marvellous art, which requires so much room for its adequate display.

In the same way the attempt to bring together any series of glass windows has been almost completely abandoned, although the art of painting on glass was one of the first importance in our country. We shall have to judge the work of our painters on stained-glass, their great decorative style,

their love of realism in portraiture, from good photographs in detail; but to appraise the beauty of their workmanship and the glowing warmth of their colouring we must view their productions on the spot, in our churches and cathedrals.

Lastly, everyone knows the place which miniature-painting also occupies in the history of the art of the middle ages and the large number of masterpieces that have been preserved, better sheltered in the manuscripts of our libraries than were the frescoes and pictures in our churches, exposed as the latter were to the vandalism of men and the ravages of time. But here, again, many difficulties arose. Admirable as the art of illuminators is, important as we to-day recognize it to be, it will always remain an inaccessible art. One cannot turn over the leaves of a precious manuscript as easily as one looks through a room in a museum or exhibition. And yet there would be very instructive comparisons to be drawn between the art of the painters and the art of the illuminators, arts which are complementary and throw light one upon the other. They are even said to proceed from each other, the limners reproducing discoveries in gesture, types and compositions of famous painters, and the latter in their turn applying themselves to this minute and patient art of the illuminator, and creating, as did Fouquet in the Book of Hours of Stephen Chevalier, masterpieces of composition which other decorators in their train translated by enlarging them into works of important dimensions, such as, for instance, the altar-screen at Loches.

To facilitate comparison, whenever the works in question have consisted of separate leaves, of isolated miniatures, it has been determined to exhibit them side by side with the paintings, in the same way as an endeavour has been made to bring together the rare drawings or sketches that have survived and the complete finished

The Exhibition of French Primitives at Paris

paintings. So, notably in so far as the sixteenth century is concerned, the series of crayon-drawings of the school of Clouet has been placed beside that of the paintings often executed after those crayon-drawings. But not all the manuscripts have had the good fortune (!) to fall to pieces in this way. The precious evidences of the passion for books shown by a Charles V or a Duke John of Berry, preserved in our public libraries; the manuscripts adorned with miniatures by Fouquet, Bourdichon, and many other artists of the fifteenth century, mostly anonymous; cannot be exhibited in the same rooms as the pictures. A parallel exhibition will be opened in the buildings of the National Library, in a room newly rebuilt, overlooking the Rue Vivienne and adorned with paintings from the former royal collection. Here the finest manuscripts of the National Library will be methodically exhibited, and to them will be added, forming a never to be forgotten whole, those of the Library of the Arsenal and the libraries of the different departments.

Painting proper will be represented, in the first place, by reproductions of frescoes placed at the disposal of the exhibition by the Historical Monuments Board. These will show the continuation throughout the fourteenth and fifteenth centuries of that manner of decoration which was so frequent during the Romanesque period, but which was partly abandoned by the succeeding period owing to the exigencies of gothic architecture and to the juster reason of our climatic conditions. It will be represented, above all, by a collection of works from very varied sources, representing the activity, not of a small, closed, limited and unideal school, but of a wide domain; in which schools were multiplied, often turning some to the north, others to the south; upon which influences of every sort were brought to bear; through which passed artists of very different origins,

who worked now in their own manner, now, and more often, in that of the country where they had met with fortune and success. But, whatever diversity, whatever complexity we may observe, whatever discussions may take place concerning some works of as yet uncertain origin and doubtful character, I am convinced that the experiment now attempted will be a conclusive one.

Chance discoveries have, so to speak, allowed certain works and certain names to be brought into juxtaposition. This or that anonymous or disputed work has found a place in the inalienable inheritance of French art; this or that obscure name has been glorified by one or several masterpieces. Such is the case with Nicolas Froment and the Burning Bush at Aix; such is the case with Enguerrand Charonton and the Coronation of the Virgin at Villeneuve-les-Avignon. But how many other names remain missing! How many other names remain in the fields open to conjecture and to fantastic attributions, varying from van Eyck to Dürer, from an Italian to a Dutchman, according to the ignorance of the showmen or the imagination of the commentators, which are equalled only by the eagerness displayed in France to ascribe to a foreign name anything that seems likely to be accepted as a masterpiece.

Obviously it would be rash here and now to forejudge the result of these critical and comparative studies. Let me, however, outline the programme, as it were, of the coming discussions. It appears to me that, in the middle of the fourteenth century, in France, around the very sumptuous court of the Valois, there was formed, in Paris itself, an extremely brilliant and active art-centre, the glamour of which is due both to the wealth and liberality of the true Mæcenas that were King John II and his sons, Charles V, the Duke of Berry, the Duke of Anjou, and the Duke of Burgundy, and

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to the existence of those most important artistic traditions of which I spoke above. To this centre were drawn, in addition to the French artists of whom the accounts have given us the names, a number of Italians and Flemings bringing either certain foreign elements or else their robust and as yet uncultured temperaments. From this cosmopolitan environment sprang an art which, nevertheless, is radically and characteristically French. It is pervaded with realism, dramatic and passionate, but remains graceful and circumspect. This is notably the art of the famous altar-frontal of Narbonne,² in the Louvre, executed for Charles V about 1377, with which we shall have to compare a number of paintings of the second half of the fourteenth century, generally attributed wholesale and without proof to Broederlam, the Fleming. He, by the way, although mostly working at Ypres, formed himself in Paris, as did Malouel, the Gelderlander, who worked at Dijon, and the Limbourg brothers, who worked at Bourges.

It is probable that these studios of Franco-Flemish painters and illuminators formed the groundwork of the great northern schools, which were to develop in the fifteenth century, autonomous and original, but only from about 1420.

What became of the French art of that time? Decreasing in activity owing to the misery produced by the Hundred Years' War, it was nevertheless continued not only in Burgundy, where it received a great admixture of Flemish elements, but also on the Loire, where the most French school of the fifteenth century was formed, and where the obviously greatest painter of the time arose in Jean Fouquet. The historical critics have been labouring for some fifty years at reconstructing the work of Fouquet. All that we know of him at the present time, or almost all, will figure in the exhibition. Doubtless there will even be added to these some pieces of the first

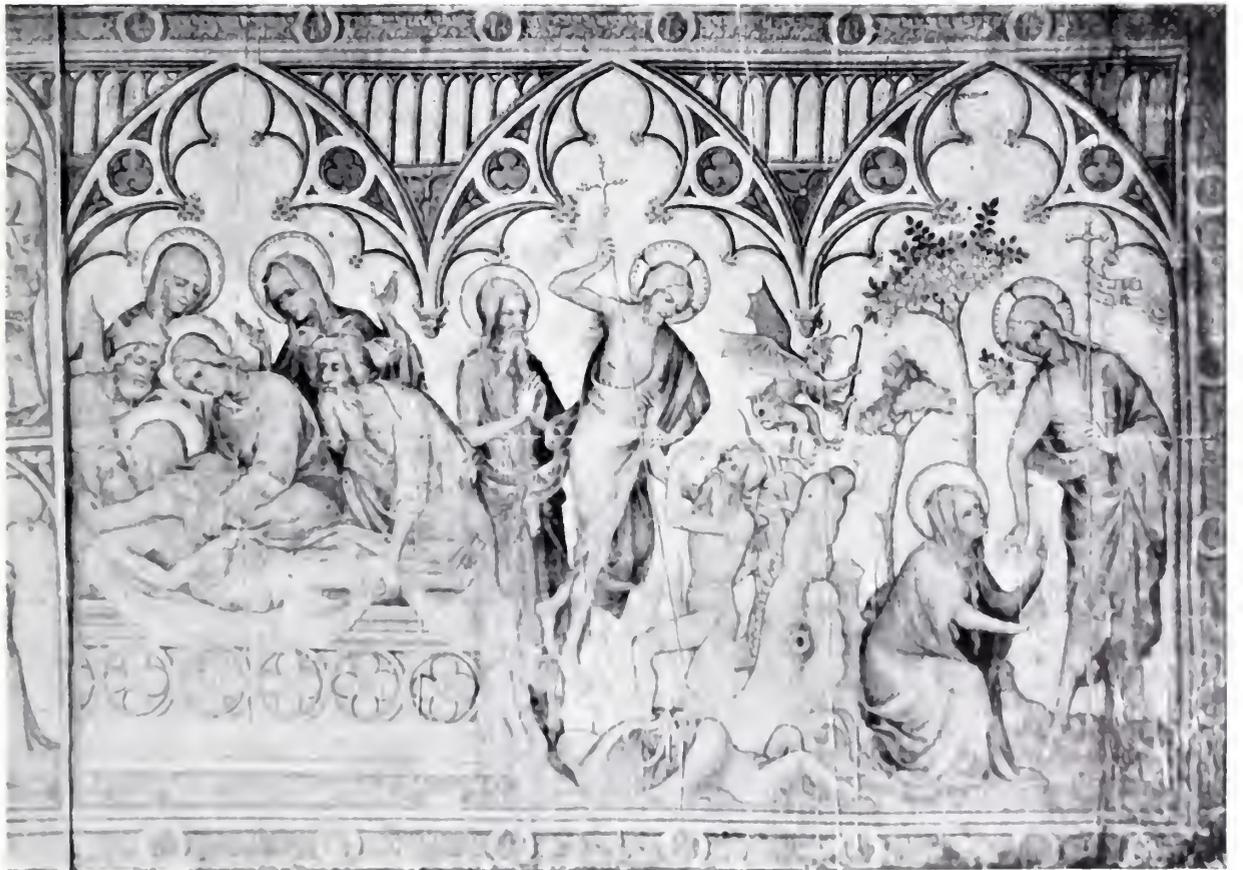
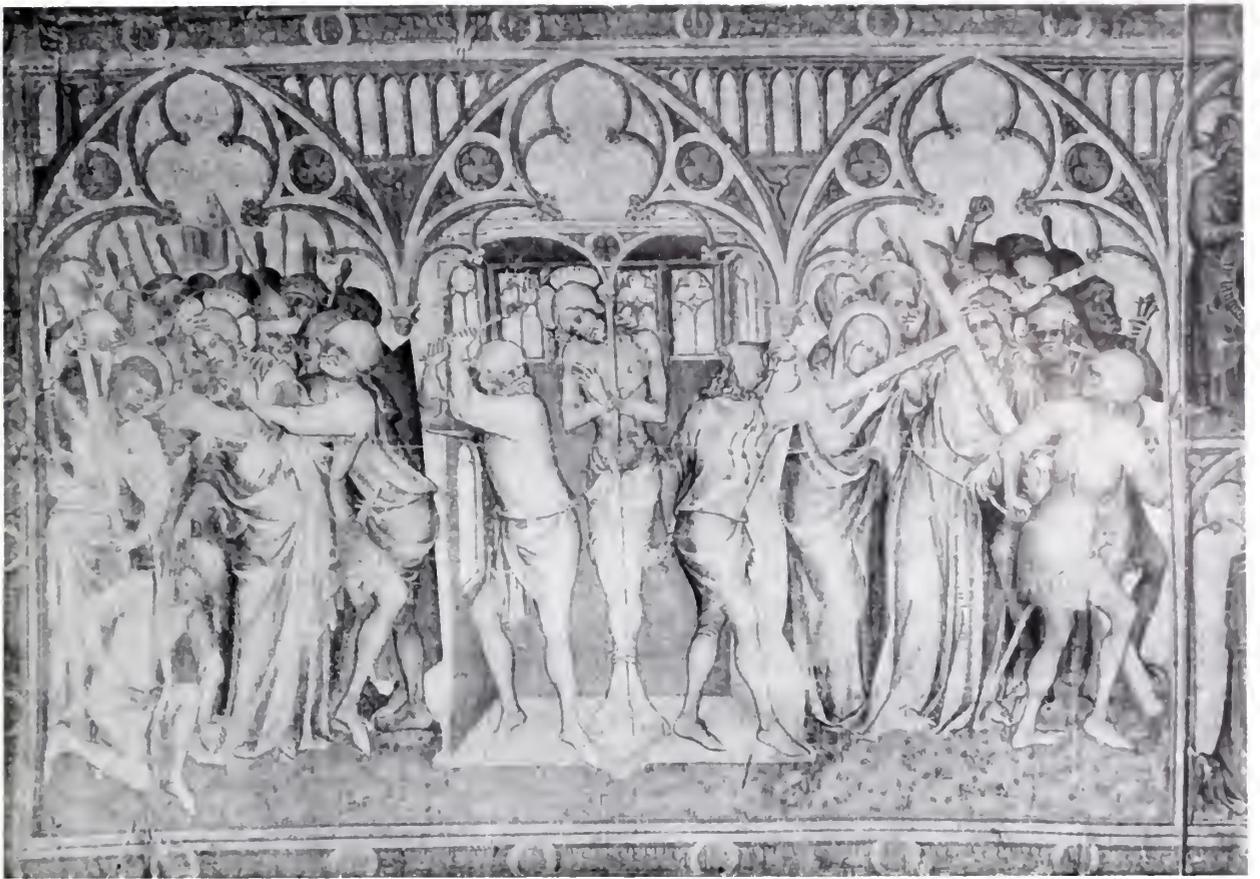
class now first claimed on behalf of the Tours master.

The manner in which Fouquet's art was developed in his successors and attained fresh charm and fullness will be shown especially by a study of that Master of Moulins whose work, lately grouped together in critical studies, will also be found in its entirety at the exhibition. Lastly, outside the region of the Loire, there will be an opportunity of studying the fifteenth-century schools of the north and those of the south: Nicolas Froment of Avignon, and Simon Marmion of Valenciennes; of seeing the Italian influences in one, and the Flemish influences in the other, insinuating themselves without altering that predominant French character which it will now be possible to try to define.

For the rest, these studies, taken as a whole, can have no other result, it seems to me, than to show us the versatility and powers of freshness and assimilation of our French art, especially its great vitality at the time when it was about to allow itself to be drawn into the paths of excessive Italianism, and to lose, with certain exceptions, the greater number of its native qualities. The artificial and conventional style introduced from over the mountains by the Italians installed at Fontainebleau will be represented in the exhibition by a certain number of canvases which will form a contrast with the series of the masters in French portraiture in the sixteenth century—Clouet, Corneille of Lyons, and many others who simply continued the traditions of sincerity and realism inaugurated in that portrait of John the Good of circa 1350, one of the earliest pieces in the exhibition.

These are the principal lines of historic development which the Exhibition of French Primitives is to place before us. These are the chief points towards which the scientific efforts of historians and the curious attention of art-lovers will doubtless be directed.

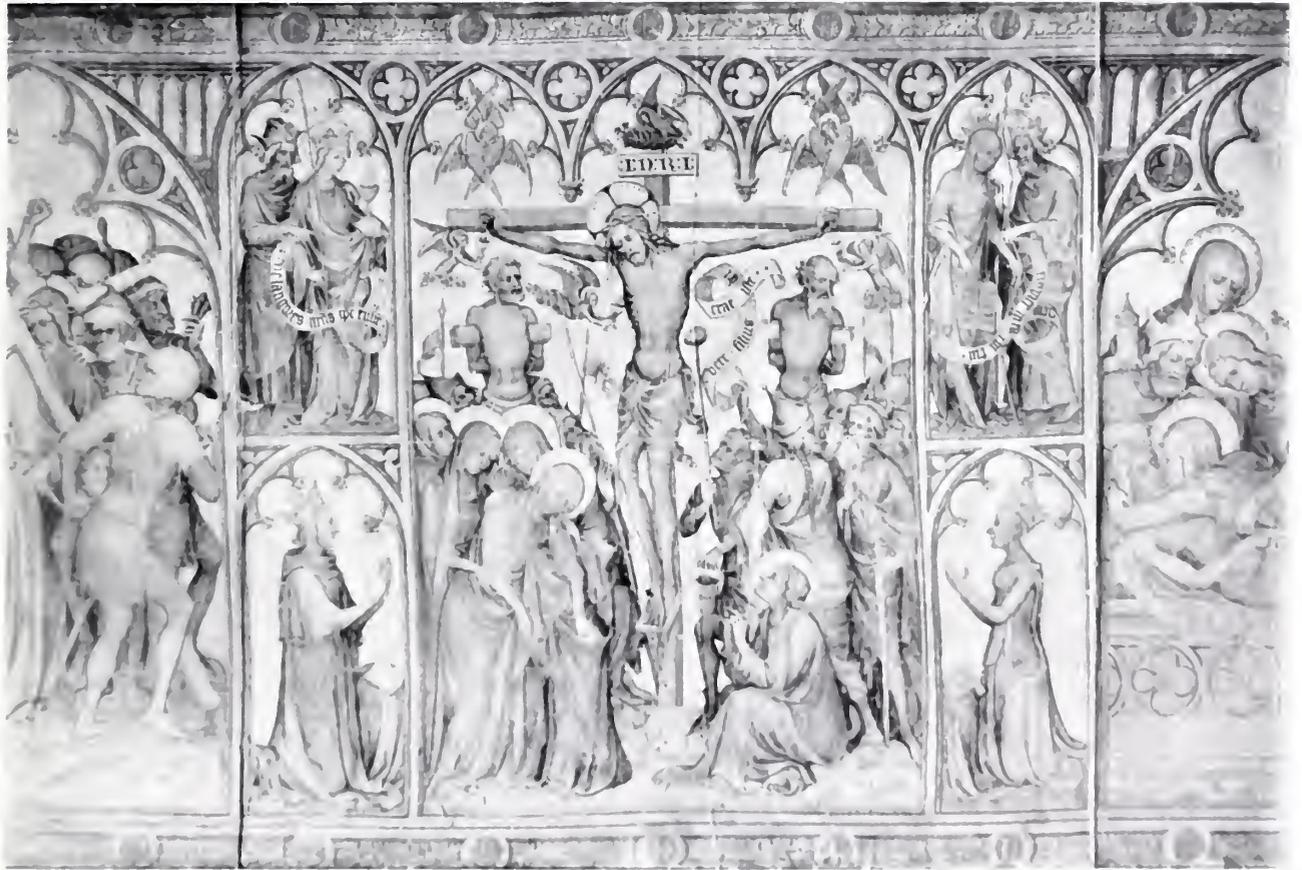
² See illustrations on pages 93 and 95.



DETAILS OF THE LEFT AND RIGHT
PANELS OF THE SARDONNE
ALTAR (FRONTAL), SHOWN IN
THE EXHIBIT ON OF FRENCH
PRIMITIVES AT LONDON



PORTRAIT OF G. J. DES URSINS, BARON DE TRAINEL, CHANCELLOR OF FRANCE; BY JEAN FOUQUET; IN THE EXHIBITION OF FRENCH PRIMITIVES



THE NOCES ET LA TENTATIVE, CENTRAL PANEL AND PORTIONS OF EIGHT AND ELEVEN PANELS

🌿 NOTES ON WORKS OF ART 🌿

THE NEWLY-DISCOVERED STATUE BY ALKAMENES

WHEN it is considered how slight our knowledge is of the works of the great Greek sculptors, and how remote the chance of further originals being yet discovered, we may well be grateful for any evidence which helps to lift the veil. Fortunately for posterity, the exhaustion of the Greek creative genius was followed under the Roman empire by a revival which was especially marked by extensive copying of Greek masterpieces. Wickhoff, in his suggestive essay, 'Die Wiener Genesis,' acutely observes that this movement in turn aroused the attention of cultured society in Rome, and thus was instrumental in bringing about the interest among men of letters which has left us so much of the information we possess.

Of the artists who are named as the reputed 'pupils' or immediate followers of Pheidias, the most eminent is certainly Alkamenes, a native of Lemnos, who worked in Athens, and who, if tradition may be believed, was even a rival of the great master himself. Of his works we could not hitherto claim to possess an original, nor even with any certainty a copy; unless indeed the sculptures of the West Pediment at Olympia may be associated with his name: the attribution to him of the well-known Louvre Aphrodite as being a copy of his 'Aphrodite in the Gardens' is indeed probable, but a conjecture; and for an estimate of his style we were obliged to rely almost entirely on the scanty references in classical literature. On the other hand, we know that Alkamenes was a prolific artist, whose works were much copied in antiquity. Pliny says that in the temples of Athens he was represented by *opera complura*; but it is only now for the first time that a statue has been found which can definitely be assigned to this artist.

It is a marble figure of Hermes (shown in two views on page 99), which was discovered last November in the German excavations at Pergamon. It recently formed the subject of a notice by Professor Conze,¹ to whose kindness I am indebted for the gift of the photographs and for the permission to give a brief description of them here.

The figure is terminal—that is to say, a square shaft surmounted by a head and with the mark of sex carved in relief, and two rectangular sockets sunk beside the shoulders to receive the short projections which in these figures take the place of arms. The head, which is over life-size, is that of a man in the prime of life, with long flowing beard in large wavy tresses, eyes somewhat deep-set with heavy eyelids, and broad low forehead surmounted by a mass of hair conventionally rendered in three formal rows of curls. At the back the hair falls in a mass down the neck, surmounted by a knot separating it from the smooth surface of the skull;

from this, single locks detach themselves and fall in front on each side over the shoulders.

On the front of the shaft is engraved an inscription in five lines; below is the saying of the Sage, 'Know thyself' (Γνῶθι Σαυτόν), and higher up the epigram

Εἰδήσεις Ἀλκαμένεος περικαλλὲς ἄγαλμα
Ἐρμῶν τὸν πρὸ πυλῶν. Εἴσατο Περγάμιος.

'Thou shalt know that this is that surpassingly beautiful statue of Alkamenes, Hermes who stands before the gates. Pergamios set it up.'

From the general character of the inscriptions, as well as from the style of the sculpture, it is evident that the figure dates from about the time of Hadrian; but the name of Pergamios is otherwise unknown to us. The idea of a terminal statue of Hermes is of course perfectly familiar in Greek art, and is perhaps best known in history from the fateful episode of the Mutilation of the Hermae which startled the Athenian world on the eve of the departure of the Sicilian expedition in B.C. 415. Such terminal figures of the god were of ordinary occurrence before the doors of Athenian houses, but, as Conze points out, this statue is the Hermes Propylaios *par excellence*, a description which can only apply to the figure mentioned by Pausanias (i. 22. 8) as standing at the entrance to the Akropolis, 'the Hermes whom they call Propylaios.' The description of Pausanias, which is somewhat involved, has led some critics to suppose that the Hermes in question formed part of a relief representing the Charites made by a certain Sokrates; but it is now clear that the relief and the statue were (as was already suspected) separate works; the new discovery enables us to confirm this, and also to assign the statue to its true author. Just as the citizen of Athens might have a terminal statue before his door, so Athena before her gates had a glorified image of the same type, but from the hand of a great master.

The identity of Pergamios is comparatively unimportant beside the statement that his statue is a copy of that of Alkamenes. The truth of this there seems no reason to doubt. The head is of a large and dignified type of godhead, and yet has the traces of archaism (often considered appropriate in a cult statue) still lingering in the treatment of the hair around the forehead. These characteristics coincide well with the types which we know to have been in favour in Athens at the latter part of the fifth century B.C.

The artistic associations of Pergamon and Athens were an old tradition, and it would not be surprising to find that the fashion obtained in Pergamon of copying the Attic masterpieces. In more than one instance the German excavations have produced evidence of this; the fashion, if fashion it was, may even date back in origin to the time when Pergamian sculptors were capable of creating, and when Attalos was presenting sculpture to Athens.

¹ Sitzungsberichte der kön. Preuss. Akad. der Wissensch. 1904, 14 Jan.

Notes on Works of Art

The type of head, as personifying Hermes, comes as a surprise; had it been found separately it would almost certainly have been identified as Dionysos, or even as Zeus himself; and it seems a far cry from this to the Praxitelean type at Olympia. This, and the question as to how far we must modify our preconceived ideas of the style of Alkamenes, are among the many topics of interest raised by the new discovery.

C. S.

THE NARDON PENICAUD TRIPTYCH BELONGING TO MR. J. PIERPONT MORGAN

AMONG the many important works of art that our great American competitor has been so fortunate as to secure during the last few fruitful years, the fine Limoges enamel obtained in Barcelona and shown in the accompanying plate must be reckoned among the more interesting. It is true that the peculiarities of style to be seen in Limoges enamels detract from their charm in the eyes of some artistic purists. True it is that in many cases the drawing cannot be defended; equally true that at times the colours are over-vivid when compared with the time-chastened hues of a painting of the quattrocento. If, however, the amateur had regard only to the relation of the highest art to his possessions, collections would be small and collectors few. It cannot even be claimed for the art of enamelling at Limoges that any of the artists who worked in the medium were of the first rank; they were principally engaged in translating into brilliant colour-pictures the sober black and white of the contemporary engraver. Here the success was marked; and it is a notable fact that when the Limoges enameller departed from his legitimate domain of a decorative artist and attempted portraiture, he was only moderately happy in his results.

Mr. Pierpont Morgan's triptych is one of the successes in decorative quality; it has the rich full tints that satisfy the eye and form a pleasing contrast to the sadness of the subject. To the modern eye, or it may be to the English mind, the treatment of the subject is somewhat more gruesome than artistic needs demand. On the other hand, it must be remembered that such a triptych was primarily a devotional object, and no doubt ornamented the oratory of some wealthy citizen whose daily life may have called for a *memento mori* at his devotions. However this may be, the subject was commonly seen at the time; and in fact a replica of this triptych (from Fonthill and Hamilton Palace) exists in the collection of the Rev. A. H. Sanxay Barwell, as those who saw the exhibition of enamels at the Burlington Fine Arts Club may remember. The

differences are slight, with the one exception that Mr. Barwell's triptych lacks the three uppermost panels that are seen in Mr. Morgan's, and unquestionably render its proportions more agreeable, while two cupid-like figures occupy the spandrels in the middle panel. Further, the latter is signed by the artist, N. PENICAVLT, a detail of considerable documentary value, and has in addition various texts forming the borders of garments, or otherwise disposed, where in Mr. Barwell's the borders are formed of the jewelled rosettes commonly used by Nardon Penicaud and his school. Otherwise the two triptychs are identical as regards the three principal subjects, unless it be that Mr. Barwell's has come through the fire with a trifle more of brilliancy and depth in the colours.

The history of enamelling at Limoges is still unwritten. A beginning has been made by MM. Bourdery and Lachenaud in their excellent monograph of Leonard Limousin. It is naturally to our French friends that we look for such a history. The earlier period of the so-called *champ-levé* enamel has been treated in a portly quarto by Monsieur Rupin, but the later *renaissance* of enamel still awaits a historian. English museums contain many fine pieces, but to treat the subject from that side is apt to lead to empiricism. It is the documents in the French archives that must be made to yield the true story of the craft.

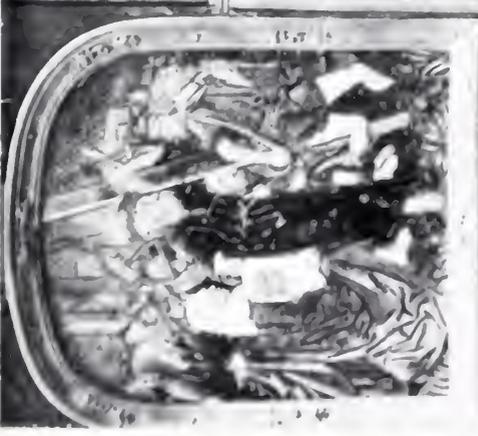
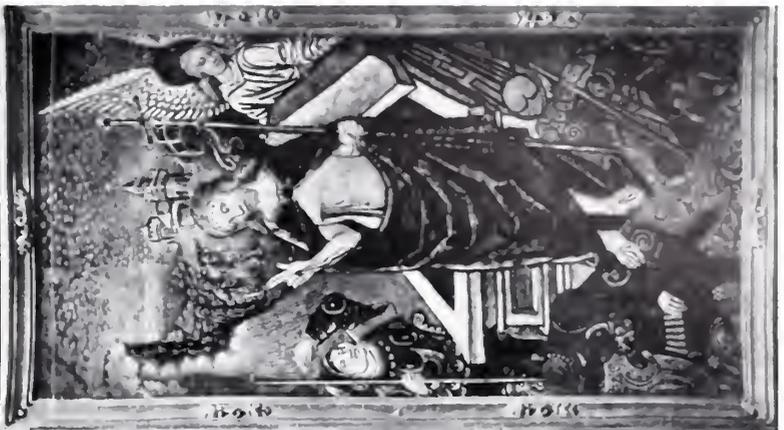
The facts known about Nardon (or Leonard) Penicaud are few. His earliest dated work is of the year 1503, and is to be found in the Cluny Museum. It may well be, therefore, that some of his enamels were executed in the fifteenth century, a period fully in accordance with their style. That he had a number of pupils is certain; the number of enamels in his peculiar style is great, and it is improbable that they are all by the same hand.

A few words in conclusion seem to be needful to make it clear that a reproduction, such as we give of Mr. Morgan's triptych, can only at the best be a paraphrase of the intention of the Limoges artist. The virtues of an enamel lie in its unchangeable brilliancy of colour; and be the drawing good or bad, the charm of the original is necessarily much impaired by the translation into black and white alone. Until science shows us how to make colour-photography permanent, we must needs be content with the unassuming process block.

This enamel was formerly in the collection of the Marquis de Ferraz of Barcelona, and was brought to England by Mr. Harris, of the Spanish Galleries. It was said to have been purchased in Italy in the eighteenth century by an ancestor of the marquis who was ambassador in that country.

C. H. R.





❧ BIBLIOGRAPHY ❧

A HISTORY OF PAINTING IN ITALY, UMBRIA, FLORENCE, AND SIENA, FROM THE SECOND TO THE SIXTEENTH CENTURY. By J. A. Crowe and G. B. Cavalcaselle. Edited by Langton Douglas, assisted by S. Arthur Strong. Vols. I. and II. London: John Murray. 1903. 21s. net per volume.

FORTY years have passed since Crowe and Cavalcaselle's 'New History of Painting in Italy' appeared. Since that time no one has attempted such a task again. That epoch-making work is the starting-point of modern criticism, which has found nothing better to do than to sift, amplify, and correct the results at which it arrived. Even after forty years, and with the aid of photography, which was not at the disposal of those patriarchs of Italian art-criticism, no very great amount of progress has been made. Again and again one is astonished to find many a result of close study and painstaking observation anticipated in their book. Crowe and Cavalcaselle did not rest contented with the first form into which they had thrown the results of their studies, but enriched their work continually while prosecuting their researches with constant zeal. Cavalcaselle was able to revise the Italian edition himself as far as the seventh volume; Crowe, on the other hand, was only permitted to re-write about a third of the English edition before death overtook him in 1896.

Mr. Langton Douglas, to whom we are indebted for many additions to our knowledge, especially in the sphere of Sienese painting, was asked, with the consent of Mr. S. Arthur Strong and the legal representatives of the late Mr. Crowe, to co-operate in the completion of the torso as the latter left it. Fresh from extensive studies undertaken for the purpose of a critical edition of Vasari, Mr. Douglas had rare qualifications for this honourable and responsible task. By the recent death of Mr. Strong the burden has been laid upon his shoulders alone. We hope that the progress of the enterprise will not be hindered by this regrettable occurrence.

The two volumes before us represent by no means a mere retouching of the old edition—which is now a rarity in the market—they amount to a new work. Their title and sub-title suffice to indicate a change of ground-plan. Mr. Langton Douglas, in assuming the part of commentator, displays great diligence and wide reading, and gives us the benefit of his extensive knowledge in notes which sometimes run to the length of a short excursus. We are grateful to him for leaving Crowe's newly-cemented edifice alone, instead of plastering it with ornaments of learning, useful perhaps, but not organically fitted to the structure. In the form of footnotes, Mr. Douglas's additions and comments, distinguished as his own work by an asterisk, are like provisions wisely stored for future use in the cellars and basement of a house.

A special merit of the edition lies in its good and plentiful illustrations, partly in half-tone, partly in

photogravure. The poor outline drawings of the older English and German editions and the indistinct half-tone blocks of the Italian version were always the weak point of the book. Cavalcaselle thought he could compensate for the defects of the illustrative material by accuracy of description; not so Crowe, and the skilful selection of photographs, among which those of Pietro Cavallini's frescoes at Rome are especially welcome, will be received with true gratitude.

The biographies of the two authors, who followed one another quickly to the grave, are documents both of scientific and of human interest. Some readers may be surprised at the aggressive and personal tone which prevails in these sections. It is merely the reply to voices no less loud in their challenge, which even now are sounding from the opposite camp in a feud of long standing. There, it seems, it has been forgotten in course of time that it is not its mere bulk, the mere amount of labour it stands for, that makes the work of these two travellers in a postchaise so imposing by the side of Morelli's three volumes; it is the variety of the learning here stored up that is so superior to Morelli's limited knowledge of certain schools. Crowe and Cavalcaselle's work has not always escaped literary piracy; the authors were too modest and minded their own business too much to raise any protest.¹ HANS MACKOWSKIJ.

DRAWINGS BY OLD MASTERS IN THE UNIVERSITY GALLERIES AND THE LIBRARY OF CHRIST CHURCH, OXFORD. Part I. Collotype Facsimiles: Selected and Described by Sidney Colvin, M.A. Oxford and London: Henry Frowde. 1903. £3 3s. net.

It is difficult to praise too highly this publication. Certainly in England and perhaps abroad no such scrupulously faithful reproductions of drawings have been seen. In the choice of paper in which the quality of the originals has been carefully considered, in the colour and depth of the impressions, and in the mounting, they come as nearly as possible to the perfection of mechanical reproduction. Mechanical it rightly is, because so only can perfect accuracy be obtained; but those who have had experience of such processes are aware that it is only when mechanical means are controlled by an eye and mind trained to appreciate the finest shades of quality of original drawings that such work as this can be produced. No less admirable than the reproductions themselves is the selection of drawings and their description by Mr. Colvin. Many of the drawings in this part are but little known, and have not been published before, and all are either of striking merit or for one reason or another interesting to students. The portfolio begins with one of Martin Schongauer's designs for *The Wise and Foolish Virgins*, then follows a beautiful page of studies by Hans

¹ Translated by Campbell Dodgson

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Holbein the elder, and a very impressive study of a woman by Grünewald. Among the Italians several are better known; they include three of Leonardo's most exquisite sketches; of these the Virgin and Unicorn is comparable to the Virgin and Child with a Cat of the British Museum, and, like that, belongs to the artist's Florentine period; the marvellous silverpoint of an Arimaspien and Griffin has all the fire and intensity of the Anghiari drawings. This is, we think, the finest reproduction of a silverpoint we have ever seen. Then follows a splendid sanguine by Michaelangelo, and a drawing for the Madonna of the Goldfinch by Raphael; with the latter Mr. Colvin has associated a contemporary atelier copy which forms a most instructive object lesson in those final qualities on which great draughtsmanship depends. A beautiful head by Montagna, two Carpaccios—one rather commonplace, the other a crowded and animated composition in the style of Jacopo Bellini—a spacious design by Lorenzo Costa, and two superb Correggios, make up the set of Italian drawings. Coming to the art of the seventeenth century we have a prodigious snapshot by Rubens of the harnessing of two horses, and two Rembrandts, one a landscape study, the other an 'academy'—a nude model leaning on a stick to help her keep the pose. This is in certain qualities of draughtsmanship unsurpassed by anything in the portfolio. Finally the selection closes with two very distinct and typical Claudes, one an almost impressionist study from nature, the other an elaborate landscape invention.

R. E. F.

FRENCH PAINTING OF THE SIXTEENTH CENTURY.

By L. Dimier. Translated by Harold Child.

London: Duckworth & Co. 1904. 7s. 6d. net.

THERE is no great school of painting of which the casual amateur knows less or which he more rapidly bestows under one or two headings than that which flourished under the patronage of the French kings of the sixteenth century. The portraits he calls Clouet, the vast decorative designs representing mythological scenes attuned to the atmosphere of a French court he attributes safely and unhesitatingly to the school of Fontainebleau. Of late years French savants have turned with ardour to the work of elucidating and classifying the immense wealth of artistic production which their country has produced, and the earlier attempts of Laborde have been taken in hand and continued by M. Bouchot and M. Dimier, whose work on Primaticcio gave evidence of his capacity and learning. The present work by this author is therefore a very welcome addition to our knowledge of the subject. It is written with conspicuous ability, and, in spite of the complication of the subject, with admirable lucidity. Here for the first time we get a clear outline of

the whole subject of the painting of the Renaissance in France. 'My object,' he says, 'has been to set forth, so far as exact research has enabled me, the first chapter of the history of modern painting in France, a service to which the ablest writers have so far done no more than pave the way.' In this attempt M. Dimier has succeeded beyond all dispute, and the admirably scientific and unbiassed temper which he displays makes it likely that except for the amplification of details this chapter in the history of art will never need to be re-written.

On one point his researches have led him into opposition to most French writers on the subject. 'Two truths,' he declares, 'become plain to anyone who has prosecuted these studies: the excessive preponderance of foreign painters, to the almost total exclusion of natives, in the examples of that art which were produced in France in the sixteenth century; and the determining action in these matters exercised in their own proper person by the kings who succeeded each other during this period.' With regard to the first point he protests against the constant depreciation of Italian influence on native art by endeavouring to show that there was no genuine growth of French painting to be corrupted or destroyed, and that indeed it was for Francis I an alternative between imported Italian or Flemish art, and the absence of all pictorial art at all. Here, of course, it is likely that his verdict will be sharply challenged.

Two or three pictures alone, so far as is at present known, can be put in evidence for establishing the theory of a flourishing native school about the year 1500. Of these the chief is the Moulins altarpiece; with this goes the Virgin of the Brussels museum, and perhaps the Glasgow picture of A Prince of the House of Cleves and his Patron Saint. These are all works which indicate a high level of pictorial achievement, and if it could be ascertained for certain that they were of native origin would show that France had at least one painter of great merit at this period. Our author frankly declares his belief that the Moulins triptych is by an Italian working in France and using French models, while he sees no reason for taking from the Glasgow picture its earlier attribution to Van der Goes. Here we cannot at all follow our author. The Moulins altarpiece is in all its forms too essentially northern for an Italian artist, nor can it be supposed that the use of French models would thus at once alter not only the faces but the whole method of drawing and modelling which the picture displays. On the other hand, there is a breadth of treatment, an ease, and a feeling for grace which is not to be found in the works of contemporary Flemish painters. It may be only by a method of exclusion that we arrive at its French origin, but on stylistic grounds we are forced to this. No less clear is this in the case of the

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Brussels picture, which we think M. Dimier unduly depreciates, while the Glasgow picture can with great probability be ascribed to the same hand. Van der Goes is surely excluded by the method of painting, the fused and fluid handling, which belongs to a later manner than is to be found in that master's work. However, so far as we can see, this remarkable painter, Perréal perhaps, appears as a singular exception. Had he belonged to a great national school we could not but regret the intrusion of already decadent Italian models into a country whose artists were capable of such sincere and noble creations. However, this is only a preliminary question, though one of the greatest interest, and there can be no doubt of the overwhelming preponderance of Italian and Flemish masters throughout the sixteenth century. And not only were the great directors of Royal schemes of decoration like Rosso and Primaticcio foreigners, but they seem to have been scarcely able to find among French artists the minor talents necessary for assisting them in the actual execution, and the names of their aids nearly always indicate a foreign origin.

M. Dimier's account of the formation of the first Fontainebleau school under Rosso and Primaticcio is admirable, and he is able for the first time clearly to isolate the work of the two, and to give to Rosso his importance in the discovery, with the possible assistance of the king himself, of a new style of decoration. He gives a more reasonable if less dramatic version of their mutual relations and of the death of Rosso than is usually accepted, while the quarrel of Primaticcio with Cellini is explained in a new sense not so favourable to that heroic ruffian, by a close examination of the admissions which he allows to slip out in his highly coloured version of the affair.

To Primaticcio's work he adds on stylistic grounds the decorations at Ancy le Franc, which, since they are not ruined by repainting like his works at Fontainebleau, afford the best criterion of his powers, if we except the admirable painting at Castle Howard, to which also M. Dimier was the first to give its due importance. The author then takes us through the obscurer names of the imitators of this first Fontainebleau school—G. Dumoutier, Caron, Quesnel, and Delaune. More interesting still is his treatment of the second school of Fontainebleau, that revival of historical painting under the patronage of Henry IV, the importance of which has hitherto been scarcely appreciated. Here Dubreuil and Dubois stand out as the leaders, the former unfortunately only to be judged by his drawings. The author shows that at this period France, which had hitherto received all its artistic ideas from abroad, became a centre to which Flemish artists made pilgrimage.

So far we have followed the author in his treatment of historical painting based almost entirely on Italian models, but parallel to this the art of

portraiture runs a distinct and separate course throughout the whole period, and in this branch the royal patrons had the good sense to foster the Flemish tradition which starts with the elder Clouet called Janet. The grounds for attributing to this Flemish artist a group of portraits, though only presumptive, are very strong. In the next generation, besides François Clouet and another Fleming, Corneille de Lyons, there is the master of the *Lécurieux Album*, whom our author refuses, we think rightly, to identify with François Clouet.

After 1572 the fashion for chalk drawings increased; they are no longer merely preparatory sketches, as in the work of Holbein and Janet, but are treated as final, and elaborately finished. The author classifies these works with learning and discrimination. One artist alone, the anonymous author of a portrait of Elizabeth, daughter of Charles IX, emerges from the mass of capable but mediocre workmanship. Finally, under Henry IV, we come to the younger Quesnel and the fascinating master of the monogram I.D.C., whose drawing of Gabrielle d'Estrées seems almost to anticipate Rubens. In his appreciation of the various artists whose work satisfied the immense craving of the French aristocracy for collections of portraits, M. Dimier appears to us scarcely to appreciate the overwhelming superiority of the elder Janet. The drawing, reproduced here, of an unknown lady from Chantilly, comes as near as possible to Holbein, and in the certainty and directness of its structural indications displays an artist of an altogether different rank from his successors. We would even go further and say that Janet's works are the only ones among the many which illustrate this book which indicate a complete and self-subsistent artistic personality.

We have been able only to give the barest outline of a work which deserves the highest commendation. The results of long and patient research have been compressed into a few sentences; it is learned without being heavy or pedantic; and, in spite of the necessity of treating certain obscure and disputable points in detail, the author has succeeded in keeping a due sense of proportion and giving an intelligible survey of the whole period. He deserves our grateful congratulations. The translation, it may be added, is exceedingly good.

R. E. F.

THE YEAR'S ART, 1904. Hutchinson & Co.
3s. 6d. net.

THE twenty-fifth issue of this admirable annual can be recommended without reserve. So far as we have tested it, we have found it both complete and accurate. The editorial introduction, though we do not wholly agree with its views, displays a moderation of tone which is quite unusual in those who write upon contemporary art questions. Mr. Carter must be congratulated on the way in which he has done his work.

Bibliography

THE WATER-COLOUR DRAWINGS OF J. M. W. TURNER IN THE NATIONAL GALLERY. By Theodore Andrea Cook, M.A. Cassell & Co. £3 3s. net.

TURNER. By Frances Tyrell-Gill. Methuen. 2s. 6d. net.

MR. COOK'S handsome volume is not, as its title would suggest, either a catalogue or a detailed study of the thousands of drawings by Turner in the cellars of the National Gallery. It contains reproductions in colour of drawings for 'Harbours of England,' the 'Rivers of England,' and the portion of the 'Rivers of France' which illustrates the Seine. None of the later drawings or unfinished sketches are reproduced, and the introduction does not attempt to cover the whole of Turner's work in water-colour. Mr. Cook's notes indicate that he is a careful and sympathetic student of Turner, and are an adequate, if not very striking, commentary on the plates. These we have found of singular interest, and in some cases of singular beauty. It is impossible not to regret that so large a number of the examples chosen should belong to a period of transition in Turner's art when a taste for hot yellow is unduly prominent, a period during which, in spite of the exquisite finish he lavished upon his drawings, his genius is not seen to the best advantage. The sketches on the Seine, however, include some of Turner's best work on a small scale, and here the process employed has in some cases achieved quite remarkable results. The process itself is not a very costly one, and does not attempt to reproduce the texture of the originals. The foregrounds generally lack force and quality, and the loaded high lights do not reproduce well; but the general effect of the colour is exceedingly like that of Turner's drawings, and that is no mean praise in the case of so brilliant and complicated a colourist. The volume is one that all collectors of Turner prints would do well to possess, and we hope the publishers will follow it by a similar selection from Turner's later drawings.

Miss Tyrell-Gill has made a creditable effort to cope with the vast amount of work that Turner left behind him. Although the large outlines of the subject are somewhat obscured by the accumulation of small facts and gossip, the book in its modest degree is not a bad one, and the few slips we have noticed are not important.

CONSTANTIN MEUNIER, sculpteur et peintre. Par Camille Lemonnier. Paris: H. Floury, 1 Boulevard des Capucines. 1904.

WAS M. Lemonnier just the man to write a study on the work of that exceedingly noble artist, Constantin Meunier? I confess that I find a difficulty in fathoming M. Lemonnier's dishevelled style, which makes this volume distressing and disconcerting to read. It teems with variations on such phrases as this (the italics are mine):

'Ce fut pour le *contemplatif* artiste la grande

secousse qui tout à coup lui *tordit les vertèbres* sur le *Sinai* de la découverte . . ." etc., etc.

Occasionally, however, M. Lemonnier escapes from himself, and it is when he does this that he succeeds in really finding Constantin Meunier. He then puts together, in a simple style, some excellent pages that are well worth reading. The book is remarkably well illustrated, and contains, in addition to seventy-two drawings in the text, thirty-two full-page plates, photogravures, engravings, heliotypes, etchings, etc. G. DE R.

CRUIKSHANK'S WATER COLOURS. With introduction by Joseph Grego. pp. xxvi, 326. 67 plates in colour. London: A. & C. Black. 1903. £1 net.

THE TOWER OF LONDON. By Harrison Ainsworth. pp. xvi, 478. With 40 monochrome plates and 58 woodcuts by George Cruikshank. (Reprint.) London: Methuen & Co. 1904. 3s. 6d. net.

MR. GREGO gives us the three sets of water-colour drawings made by Cruikshank of his illustrations to 'Oliver Twist,' 'The Miser's Daughter,' and Maxwell's 'History of the Irish Rebellion.' They are well worth publishing. The drawings for 'Oliver Twist' were copied by Cruikshank in 1866 from the original illustrations etched in 1837, to which they are decidedly inferior. In spite of the fact that Cruikshank himself describes them as copies, Mr. Grego seems to imply in his introduction that the water-colours are the original designs and justify Cruikshank's 'not unreasonable contention' that he suggested the whole idea of 'Oliver Twist' to Dickens. Cruikshank made the same claim, of course, in regard to Ainsworth's 'Miser's Daughter,' but the claim in both cases seems to have been an illusion. It is a pity that Mr. Grego, instead of devoting the greater part of his introduction to this stale and unprofitable controversy, did not tell us something about the drawings and their relation in each case to the actual illustrations. The introduction, which bristles with adjectives and italics, is indeed valueless, and this is the less excusable since Mr. Grego could have given us something of value if he had taken the trouble.

The water-colour drawings for 'The Miser's Daughter' and the 'Irish Rebellion' are much superior to the 'Oliver Twist' series, and we should not be surprised to find that these were the originals of the illustrations; they show us Cruikshank at his very best, and at his very best he was a considerable artist; some of them need not fear comparison with Rowlandson. The reproductions by the Henschel colour-process are among the most successful that we have seen; and make the book indispensable to collectors of Cruikshank's work. The plates are accompanied by extracts from the books which they illustrate.

The illustrations to 'The Tower of London,'

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originally published in 1840, are far from being among Cruikshank's best work; the less said about most of them the better for his reputation; but this convenient little edition of Ainsworth's novel is welcome, and would be cheap enough if it were not illustrated at all.

JEUX À L'EXPOSITION UNIVERSELLE INTERNATIONALE DE 1900 À PARIS. Rapport présenté par M. Henry d'Allemagne. Vol. I. 11½ × 8 in. pp. 379. Illustrated. Paris: Hachette & Cie. 1903. 35 fr.

THIS sumptuous and learned book is a monumental piece of work, and will surely keep its place as the standard authority on the history of games. Its illustrations alone will make it attractive to the general public, though the letterpress is far from appealing only to the student. The illustrations, which are some four hundred in number and include several coloured plates, are profoundly interesting. Drawn as they are from pictures and prints of every country and period, they give by themselves the history of the games described, many of them long since obsolete, others still played in almost the same form as centuries ago.

PANTAGRUEL. Facsimile de l'édition de Lyon, François Juste, 1533, d'après l'exemplaire unique de la bibliothèque royale de Dresde, avec introduction de Léon Dorez et Pierre-Paul Plan. Paris: Société du Mercure de France. 1904.

THANKS to the care of Messrs. Léon Dorez and Pierre-Paul Plan, a very curious edition of Rabelais's famous novel has just been published. This is a complete photographic reproduction of the original second edition issued by Rabelais himself, which is now represented by only a single copy, preserved in the Royal Library at Dresden since 1768. I feel it a duty to draw the attention of book-lovers to this most interesting publication, which gives us the Pantagruel of 1533 in its original form, with its original text and its original gothic type. Messrs. Dorez and Plan have prefaced their edition with a learned bibliographical study. The book is printed on Arches wove paper, and the edition consists of 250 copies, of which only 200 are for sale. G. DE R.

TWO CENTURIES OF COSTUME IN AMERICA—MDCXX—MDCCCXX. By Alice Morse Earle. Two volumes. New York: The Macmillan Company. 1903. 21s. net.

THE value of a book upon costume may be estimated in some degree by the number of its illustrations, seeing that a virago sleeve, a whisk, or a capuchin are things which pictures will explain better than words can do. Therefore Mrs. Earle's book is a good book, for it has many hundreds of illustrations.

These pictures are singularly well chosen. When we have put aside the unhistorical fancies which

would people North America of the past with moccassined pathfinders and crop-eared fanatics in equal number, we shall reasonably consider American costume of the seventeenth and eighteenth centuries for the most part as English costume. The English fashions were eagerly followed in New England, which lagged little behind Exeter or Durham in knowledge of the last modishness. So Mrs. Earle's pictures will fill many a gap in the English reader's appreciation of dead and gone fashions. No costume book can well be made up without such stock ingredients as Wenzel Hollar's beautiful plates of women's dress and the 'English Antick,' but to such well-known matter Mrs. Earle has added an amazing number of portraits of old Bowdoins, Izards, Saltonstalls, and their kinsfolk from the days of ruffs and buff coats to the days of the *Belle Assemblée*. With these are many excellent photographs from carefully preserved garments of the past, some of which, such as the scarlet-hooded cloak of Judge Curwen, who tried the witches in Salem, are of remarkable interest. Although we find none of those scaled patterns to which such popular works as those of Racinet and Hottenroth have accustomed us, we have old gowns photographed in some cases upon living models.

Mrs. Earle's narrative, although her colloquial style sometimes persuades her to prattling, is on the whole the well-informed work of the student rather than of the bookmaker. There is a notable absence of sham archaeology. She is rarely out of her depth, save, perhaps in her short chapter on what the Macmillan Company's New England compositors print for us as 'armor.' The armour worn by FitzJohn Winthrop in his portrait by Kneller is not 'apparently mediaeval,' but the usual painter's corselet and pauldrons of the period; and the 'silk armour' described by Roger North was the ridiculous refuge of scared citizens and not the habitual wear of the English soldier. Some additional care given to the correction of proofs would have spared us such vexatious trifles as the dates in Jonathan Corwin's tailor's bill, in which the year 1680 is printed four times as 1680, 1030, 1868, and 1860 respectively. That the dates of one or two portraits suggest wrong ascriptions is a small thing; our English private galleries, in which every other portrait for the period after Holbein and before Vandyke is ticketed as by Zuccaro, are greater offenders, and only one portrait suggests that a painted ancestor may sometimes be brought forth by the demand for such in a democratic state. The portrait of Cornelius Vandun, a yeoman of the guard, from an old and untrustworthy engraving of a much-battered monument, is hardly good evidence for a very singularly cut beard, and as Cornelius was not a herald there is no reason for styling him 'Herald Cornelius Vandun.'

It will be imagined that the puritan element in America makes much valuable material for Mrs.

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Earle in its denunciations of fine clothing. Hoop petticoats were 'arraigned and condemned by the Light of Nature and the Laws of God' in a Boston book as late as 1722; and the story of the wife of Pastor Johnson and her garments, over which her husband's congregation disputed for eleven years, is delectable reading. Her busks and her whale-bones at her breasts 'were soe manifest that many of y^e Saints were greeved thereby.' She wore a 'Schowish Hatt' with a loathsome and abominable neckerchief, and the elders begged her to cease tying her bodice to her petticoat as men tie their doublets to their hose, for the fashion was plainly rebuked by 1 Thessalonians v. 22, and unseemly in a daughter of Zion. O. B.

PERIODICALS

GAZETTE DES BEAUX-ARTS.—*À Propos d'un Repentir de Hubert van Eyck.* J. Six. Little by little corroborative evidence of the correctness of Mr. Weale's classification of the works of the van Eycks is accumulating. M. Six calls attention to a pentimento in the painting of the soldiers of Christ in the altarpiece at Ghent. This pentimento consists in replacing a crown on the head of one of the soldiers of Christ by a blue bonnet. He has identified this personage as Jean sans Peur, who probably, therefore, saw the painting and objected to wearing a crown while Godfrey de Bouillon wore only a fur cap, and got Hubert van Eyck to alter it to the blue bonnet which was the headdress of the partisans of Burgundy against the Armagnacs, a fact which indicates for this correction a date somewhat after 1410. The author also adduces a number of iconographical reasons for thinking that although the Ghent altarpiece was finished by John van Eyck for Jodocus Vydt, it may have been begun by Hubert for the same William IV, Count of Holland, for whom he executed the Turin miniatures. *Les Enrichissements du Département des Objets d'Art au Musée du Louvre.* Gaston Migeon.—Owing to the generosity of MM. Bossy, Macist, and Doistau the collection of the Louvre has received important accessions in the past year. *Louis XV et le Palais de Fontainebleau.* Casimir Stryienski.—An account of the destruction of Primaticcio's masterpiece, the Gallery of Ulysses, by Louis XV, and of the decorations of the Salle du Conseil carried out under him by Boucher and Vanloo. *Du Suranné en iconographie.* Henri Bouchot.—A case of the rifacimento of an old engraving by Bosse to suit the fashions of a later day. *Le Renouveau de l'Art par les 'Mystères.'* Émile Mâle. *Second article.*—The author continues his extremely interesting account of the development of Christian iconography in the later middle ages through the influence of mystery plays which in turn were inspired by S. Bonaventura's Meditations. He traces many subjects to their source, such as the law-suit before the throne of God between Justice and Mercy,

which prepares and explains the scheme of salvation. This occurs chiefly in miniatures, and later on in woodcut illustrations, though the author gives one example of the subject in French sculpture. Another motive which constantly occurs in pictures of the Nativity is the pillar against which, according to S. Bonaventura, Mary leaned when the time of her delivery approached. Another change brought about in the manner of representation by the same cause is that of the Virgin and Angel both kneeling instead of standing in the scene of the Annunciation. This change he traces back to the middle of the fourteenth century. He might have added that Giotto, who was inspired directly by S. Bonaventura and not through the medium of the mystery plays, already adopted this motive by the beginning of the century. Yet again, of the meeting of St. John the Baptist and Christ as boys in the desert, of which he can find only one doubtful example in France, Italian art furnishes examples, of which we may mention the two small pictures in Berlin—one by Sellajo, the other attributed to Ghirlandajo. But of all the scenes derived from this source the most important is that of the Virgin holding the dead Christ upon her knees, of which he finds the first example in a MS. of the Duc de Berry of the early years of the reign of Charles VI.

RASSEGNA D'ARTE.—Signor Frizzoni addresses an open letter to the Director of the Verona Gallery concerning the changes desirable there in the preservation, arrangement, and attribution of the pictures. Don Guido Cagnola writes on Jacopo Bellini with intent to confirm the attribution to him of the San Crisogono on horseback in San Trovaso at Venice. He quotes Mr. Berenson as supporting this view with hesitation, but seems unaware that, in his last edition of his 'Notes on Venetian Painting,' Mr. Berenson has definitely pronounced it to be by Giambono. Mary Logan reproduces and describes an admirable woman's portrait by Bonifazio in the museum at Boston.

ARCHITECTURAL REVIEW.—The Editor publishes, with a note, an interesting and hitherto unknown drawing of St. Peter's, made when the drum of Michael Angelo's dome was rising just above the façade of the old basilica. Mr. Blomfield continues his interesting studies of Philibert de l'Orme, and, in discussing the circumstances of his fall from power at the accession of Henry II, controverts M. Dimier's views as to Primaticcio's position as an architect. He takes the view that the deposition of the Frenchman and the reinstatement of the Italians was chiefly a political move of the Guise party. In a review of Mr. Wood Brown's book on Sta Maria Novella, Mr. Horne contributes the results of some important researches into the early history of the church which bear incidentally on the history of early Florentine painting.

FOREIGN CORRESPONDENCE

NOTES FROM PARIS¹

THE EXHIBITIONS

I MUST begin with bad news. The opening of the Exhibition of Engraving, which I mentioned in the March number of THE BURLINGTON MAGAZINE, has been postponed from April to a later date. In fact, it is adjourned *sine die*. This is very much to be regretted, for the programme of the organizers was extremely interesting.

Another among many announcements is the opening of a salon of French paintings of the eighteenth century, to be held in the gallery of the Champs-Élysées, from May 15 to June 15. We hear mention of the alluring names of Chardin, Fragonard, Watteau and others, but it remains to be seen whether the fortunate owners of their works will lend them.

Several exhibitions of modern works have been held recently, among them that of the Orientalists organized by M. Léonce Benedite, the keeper of the Luxembourg Museum. The contributions of MM. Dinet, Rochegrosse, and Dufrenoy deserve special mention. The Salon of Independent Artists continues to offer the rather disconcerting spectacle of a varied and sometimes picturesque but really stationary art, of promises not realized and wisdom that never advances. From the enormous number of 2,395 entries in the catalogue, I should single out M. Dezaunay's Breton scenes and the pictures of MM. Diriks and Francis Jourdain. Among a host of other exhibitions I must mention the French water-colour painters, the drawings, pastels, etc. of the Union Artistique, the New Society of Painters and Sculptors, and the works of MM. René Piot, Hermann Paul, Alphonse Legros, and Ch. Genty.

THE MUSEUMS

The Louvre has just made two heavy purchases that will take a large slice out of its funds, in a couple of pictures of the English school bought of Mr. Archibald Ramsden for 100,000 and 50,000 francs respectively. The first is a Young Woman and Boy with a dog in his arms, by Hoppner; the other a fine Raeburn, Portrait of Mrs. Mackonochie. Princess Mathilde's and Baron Arthur de Rothschild's bequests have been provisionally arranged in the Portrait Room, between the Seventeenth Century and the Eighteenth Century Rooms. I will return to these bequests later; the first has not proved all it promised to be. Carpeaux's bust of Princess Mathilde has been placed for good in the Louvre; it is an extremely remarkable work, and one of the best examples of the great artist. At the sale of the famous Gillot collection the museum bought for 7,000 francs a statue in gilt wood of Amida, a seventh-century work; and Mme. Veuve Gillot has presented a superb example of Japanese thirteenth-century

painting, a portrait of the priest Jitchin. Two very fine Japanese masks and an excellent piece of fourteenth-century lacquer may also be mentioned.

The Egyptian Museum of the Louvre has just bought at the Amélineau sale the famous stele known as the 'stele of the Serpent-King,' which was discovered in the excavations at Abydos. The unexpectedly high price of 94,000 francs was due to the fact that the Berlin museum was bidding against the Louvre, and ran it up to 93,500 francs. At the same sale the Egyptian museum bought a marble cup with an inscription in the name of Hepetepen, a master of stone-carving works (2,405 francs), two ivory bed-feet (2,600 francs), and a fragment of ivory furniture (1,850 francs). The last is in a style called the Myrenian, and of recent origin compared with some of the other objects, which go back to the first two or three Egyptian dynasties.

Before leaving the Louvre I must mention the 'Illustrated Inventory of the Calcography in the Louvre,' lately published by M. Henry de Chennevières, assistant keeper of the National Museums, who is now giving a series of *conférences* every Saturday, in the school of the Louvre, on French painting in the eighteenth century.

It cannot be long before the Palace of Versailles opens some newly-arranged rooms devoted to seventeenth-century work. The papers have been circulating entirely false reports on this subject, which the art magazines have rashly retailed. According to them, the keepers of the Versailles Museum have made an important discovery of forgotten pictures by Mignard, Largillière, Rigaud, etc. Information derived from the most authoritative sources enables me to state that the pictures in question are the series of portraits of the time of Louis XIV by Rigaud, Largillière, and others which were exhibited till recently, but very badly hung, and that the keeper has lately had them reframed, and will shortly exhibit them in a new and appropriate setting. The pictures have been catalogued for years, and are familiar to all who really know Versailles, though to the general public they will come as a surprising revelation. Though the keepers of Versailles have not 'discovered' them, what they have done is no less a matter for congratulation.

On the other hand a genuine discovery has been made in the form of a bust of Nicolas Boileau by Caffieri, a replica of a bust that has now disappeared from the Library of Sainte-Geneviève, but is described by M. Jules Guiffrey in his work on the Caffieri. The replica, which is dated 1785, and appears in the Versailles catalogue of 1839, had undergone ill-treatment that fortunately was not irreparable. When discovered in the lumber-rooms it was covered with an unspeakable mass of paint. It has now regained its normal aspect. A writer in the *Chronique des Arts* gives an excellent account of the discovery.

¹ Translated by Harold Child

Foreign Correspondence

ROUND THE ARTISTIC SOCIETIES

At the Academy of Inscriptions M. Salomon Reinach is showing, with a commentary, twenty-two photographs of illuminations from a MS. of Froissart, written for the great Bastard of Burgundy in 1469, and presented to the library at Breslau in the sixteenth century. M. Heuzey is dealing with the excavations at Tello, which have resulted, among other things, in proving the existence of polychromy in ancient Chaldean sculpture. At the Society of Antiquaries of France M. Durrieu announces a discovery by M. Lucien Magne, who has recognized in one of the miniatures in the Duke de Berry's Book of Hours at Chantilly a reproduction of the Castle of Saumur. M. Henri Martin communicates a Book of Hours from the Library of the Arsenal, which appears to have belonged to Duke John de Berry. At the Academy of Fine Arts M. Carolus Duran has been elected to the chair of M. Gérôme, recently deceased. M. Holleaux has just been appointed director of the French school at Athens in place of M. Homolle, who has become director of the National Museums.

G. de R.

NOTES FROM BELGIUM¹

THE EXHIBITION OF IMPRESSIONIST PAINTERS AT BRUSSELS

To celebrate the tenth year of its existence, the 'Libre Esthétique' has organized an exhibition which brings together the pictures of the impressionist painters from Manet down to those who are now called neo-impressionists. This is the first occasion on which an attempt has been made to collect into a single whole an artistic movement which has been almost more hotly discussed than any, but is now more impartially judged than it used to be, and is beginning to have its real position recognized.

However, these discussions have brought one curious fact to light: no one seems to have any clear idea what impressionism means, and the definitions that have been attempted have satisfied nobody. If impressionism is to be restricted to the use of the *pointillé*—that is, to the division of tones on the canvas—the limits prescribed are too narrow; if they are extended, there is no knowing where to stop.

The state of things revealed by the discussion is shown also by the exhibition. In Manet we are bound to acknowledge the masterly painting of the great classics. He shows it in every one of his works, be it the fine portrait of Antonin Proust, the audacious open-air of his *Lessiveuse*, or the sketch of the famous Bar of the Folies Bergères, which formerly roused such extraordinary wrath against the painter. In the

¹ Translated by Harold Child.

presence of his works, we find it hard to explain the opposition of the past; they are plainly in close touch with the solid and fruitful movement that produced men like Delacroix and Courbet in France, and we class them instinctively with the vigorous painting practised by Frans Hals and Velasquez. The revolution that seems particularly to have found definite expression in them is the quest of the beauty of modern life in its most diverse aspects, at a time when classical tradition declared the spectacle to be void both of dignity and beauty. It was a pictorial naturalism analogous to the literary naturalism of Flaubert, the de Goncourts, and Zola. The actual painting was in a broad and easy style which renewed the tradition of the great masters, as opposed to an official and degenerate academism. This impression is continued when we come to examine the work of Degas. The two admirable portraits of men by this singular artist reveal an austere and great art and a broad and free painting which make him as secure of the future as any of the French nineteenth-century artists. And side by side with these long and lovingly handled works, we come upon silhouettes of dancing girls, dashing pastel sketches, in which the flow of the artificial life of the theatre is spiritually fixed, and in which the connexion with certain caprices of the French eighteenth-century masters, and especially of Watteau, may easily be seen. It is to these French masters, again, that Renoir shows his relationship; some of his works, especially the *Loge*, are among the finest and best selected in the exhibition. The landscape painters of the impressionist school, too, are descended from the same stock; among them Claude Monet, who, side by side with a solid painting closely attentive to the forms that support his colour, shows a strange falling-off in works where the substance is soft and of no consistency; and, once more, the same French tradition is responsible for Sisley and Pissarro, very unequal painters, sometimes charming and sometimes heavy and blatant in their landscapes.

In the same exhibition with these painters, who belong to the first efforts of impressionism, we have the new-comers: Pierre d'Espagnat, as directly inspired by the Muses with a vision as false and stupid as the feeblest of the classical painters; Vuillard and Bonnard, who are all but caricaturists; Henri Cross and Seurat, who are not to be tolerated. Last of all, Maurice Denis, with whom everyone in France is violently infatuated; even in official circles they venture to compare him with Puvis de Chavannes, and it needs real courage to take up arms against him.

I am aware that, in refusing to admit his claims, I am laying myself open to sarcastic remarks, but I cannot see in him anything but a gifted man who has never learned anything, and is incapable of using his gifts. I am certain that the future will

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speedily consign work so false and so void of interest to oblivion.

Finally, after M. Van Rysselberghe, who shows a masterly skill and knowledge in the process of the division of tones, we come to two artists, curious and incomplete indeed, but exceedingly interesting for the very excess of their practice: Van Gogh and Gauguin. Both are dead. Van Gogh was mad, and the lack of mental balance which declared itself in the sickness that terminated his life found earlier expression in his works. His saturated excess of colour and the violence with which it is laid upon his grimacing and tortured forms resulted nevertheless in a genuine artistic impression. In the case of Gauguin, who died nearly a year ago in Tahiti, his painting, with its saturated and sumptuous tones like harmonies of Asiatic fabrics, reveals his composite origin and a vision belonging to another race. In spite of his faulty drawing, in spite of his failings and mistakes, the contemplation of his works gives the impression of an artist who, in the shock of uncertain powers, possessed impressive gifts not far removed from genius.

From the exhibition as a whole, then, we may draw a conclusion that will help, perhaps, to put the impressionist movement in its proper place in the history of modern art. Its masters belong to the tradition which developed the French art of the nineteenth century; they hold an important place in it, and react equally against the cold academism of the classical schools and the black painting and excessive agitation of the bastard romantics. They upheld the right of modern life to be rendered æsthetically, and they restored the feeling for light into the processes of painting. But, as a definite school, their part is played. The *pointillé* remains a technicality without the suppleness or the variety necessary to maintain its use, and, with the exception of lawless individualities like Van Gogh or Gauguin, the neo-impressionists show nothing but exhaustion, mannerism, and the artificial cultivation of a tradition of which they have let the fruitful elements slip, and which is dying in their hands.

AERSCHOT

The chapter of the church of Aerschot is thinking of rebuilding the marvellous gothic choir-stalls in their original form. The work would be very expensive, for about 1833 the upper parts of the stalls were taken off and sold to certain antiquaries. They now form one of the finest specimens of wood-carving of the pointed tertiary style in South Kensington Museum.

In order to restore the ancient stalls, the

chapter of the church wishes to take copies of the old woodwork now in the English museum. It is to be hoped that the state will help in the expense, and facilitate the execution of the project. It is to be wished also that, in order to avoid the repetition of this kind of mutilation, the inventory of artistic treasures recently decreed by the Royal Commission on Monuments were drawn up.

R. PETRUCCI.

NOTES FROM HOLLAND

THE Ryks Museum at Amsterdam, so famous for its rich picture gallery of works by old masters, but until some months ago not very strong in representative works by the new ones, has lately been enabled to exhibit a more complete series by Dutch masters of the 1870 school. The fact is that Mr. J. C. J. Drucker, of London, the well-known collector, has recently lent to the museum a very fine collection of fourteen pictures and fifteen water-colours by Mauve, William Maris, Weissenbruch, Neuhuys, and Sir Laurence Alma Tadema. The major part of these works are excellent specimens of Mauve's art, which could until now only be judged from two pictures.

A temporary exhibition of Dutch woodcuts has been opened in the print department of the same museum. The art of woodcutting was already in very early times exercised in Holland: samples of it are to be found only in rare books of the fifteenth century, especially interesting ones in the *Biblia Pauperum*, but of these none are exhibited. The earliest ones shown are two anonymous cuts of 1500—the Mass of S. Gregory, and a bust of Christ, both of a very primitive feeling and execution. But better specimens follow by masters of the first half of the sixteenth century, like Jacob Cornelisz of Oostsanen; Jan Swart, an unknown master of 1522, making diableries in the Flemish style; Cornelis Anthonissen; and last not least, Lucas van Leyden, whose woodcuts are extremely original, while other work displays now and then German influence of Dürer, Aldegrever, etc. The art was carried on during the second half of that century by several masters, and was especially skilfully exercised by Hendrick Goltzius, who often printed his cuts in more than one colour with more blocks. During the sixteenth century Bloemaert, Moreelse, van Sichem, Salomon and Dirck de Bray made good work, which was surpassed however by the highly attractive portraits and landscapes by Jan Lievens. The art thereafter got more and more neglected until recently, when it was successfully taken up by Veldheer, Nieuwenkamp, and Graadt van Roggen.

F. L.

RECENT ART PUBLICATIONS¹

ANTIQUITIES

- BRITISH MUSEUM. A guide to the Antiquities of the Bronze Age in the Department of British and Mediaeval Antiquities. (9 × 5) London (British Museum), 1s. [Illustrated.]
- PETRIE (W. M. F.). Methods and Aims in Archaeology. (8 × 5) London (Macmillan), 5s. net. [Illustrated.]
- STRZYGOWSKI (J.). Catalogue Général des Antiquités Égyptiennes du Musée du Caire: Koptische Kunst. (14 × 10) Vienne (Holzhausen); Leipzig (Hirseemann), 78 fr. Companion and supplementary vol. to W. E. Crum's Catalogue of Coptic Monuments. In German; 350 pp. 57 plates, and text illustrations.
- GARDNER (E. G.). The Story of Siena and San Gimignano. Illustrated by the late Helen M. James. (7 × 5) London (Dent), 4s. 6d. net. 'Mediaeval Towns' Series.
- OESER (M.). Geschichte der Stadt Mannheim. (10 × 6) Mannheim (Bensheimer). 90 illustrations; pp. 89-525 are occupied with a detailed account of Mannheim's art history.
- DITCHFIELD (Rev. P. H.). Memorials of Old Oxfordshire. (9 × 6) London (Bemrose), 15s. [23 plates.]
- LUCAS (E. V.). Highways and byways in Sussex. Illustrations by F. L. Griggs. (8 × 5) London (Macmillan), 6s.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- MARZO (G. di). Di Antonello da Messina e dei suoi congiunti. (11 × 8) Palermo (Scuola tip. 'Boccone del Povero'), 5 lire. This important work is reprinted from the 'Documenti per Servire alla Storia di Sicilia,' published by the 'Società Siciliana per la Storia Patria.'
- VITZTHUM (G. Count). Bernardo Daddi. (9 × 6) Leipzig (Hirseemann). [7 plates.]
- PERZYNSKI (F.). Hokusai. (10 × 7) Leipzig (Velhagen & Klasing), 4 m. The first German monograph upon a Japanese artist; 103 illustrations, six in colour. 'Knackfuss' Künstler Monographien.
- CORKRAN (A.). Frederic Leighton. (6 × 4) London (Methuen), 2s. 6d. net. Illustrated. 'Little Books on Art.'
- TROG (H.). Hans Sandreuter. (11 × 7) Zürich (Fäsi & Beer for Zurich Kunstgesellschaft), 4 m. [Illustrated.]
- SKETCHLEY (R. E. D.). Watts. (6 × 5) London (Methuen) 2s. 6d. net. [Illustrated.] 'Little Books on Art.'
- RÖTTINGER (H.). Hans Weiditz der Petrarkameister. (10 × 7) Strassburg (Heitz), 8 m. [31 plates and text illustrations.]
- SINGER (H. W.). James McN. Whistler. (6 × 5) Berlin (Bard), 1 m. 25. Muther's 'Die Kunst,' vol. 19. [11 illustrations.]

ARCHITECTURE

- STURGIS (R.). How to judge Architecture, a popular guide to the appreciation of Buildings. (9 × 6) London (Macmillan), 6s. net. [65 illustrations.]
- RANDALL-MACIVER (D.), and MACE (A. C.). El Amrah and Abydos, 1899-1901. (12 × 10) London (extra publication of the Egypt Exploration Fund). [60 plates.]
- DAVIES (N. de G.). The Rock-Tombs of El Amarna, I. the tomb of Meryra. (12 × 10) London (Egypt Exploration Fund). [42 plates.]
- PONTREMOLI (E.), and HAUSSOULLIER (B.). Didymes, fouilles de 1895 et 1896. (14 × 11) Paris (Leroux). Illustrated.
- BUTLER (H. C.). Architecture and other arts. [Part II of the Publications of an American Archaeological Expedition to Syria in 1899-1900]. (15 × 11) New York (Century Co.), [420 pp. copiously illustrated.]
- THIERSCH (H.). Zwei antike Grabanlagen bei Alexandria. (18 × 13) Berlin (Reimer). The details of mural decoration in these tombs are reproduced in colour. [18 pp., 6 plates, and text illustrations.]
- OLUFSEN (O.). The Second Danish Pamir-expedition. Old and new Architecture in Khiva, Bokhara, and Turkestan. (14 × 11) Copenhagen (Gyldendalske Boghandel). [26 pp.; 24 plates.]
- ROHAULT DE FLEURY (C.). Gallia Dominicana: les Convents de St. Dominique au moyen age. 2 vols. Paris (Lethelieux), 120 fr. The author pursues the method of publication followed in his 'Saints de la Messe.' A short descriptive text is accompanied by etched views of the conventual buildings, details, etc.
- GURLITT (C.). Historische Städtebilder. Band v. Lyon. (19 × 13) Berlin (Wasmuth). [30 plates; text 30 pp.]
- KOSSMANN (B.). Der Ostpalast sogenannter 'Otto Heinrichsbau' zu Heidelberg. (10 × 7). Strassburg (Heitz), 4 m. [4 plates.]
- DIETRICH (W.). Beiträge zur Entwicklung des Bürgerlichen Wohnhauses in Sachsen im 17. und 18. Jahrhundert. 88 pp. (13 × 9) Leipzig (Tietmeyer). [Illustrated.]
- MARIOTTI (C.). Cenni storici ed artistici sul Palazzo del Popolo in Ascoli Piceno. (9 × 6) Ascoli Piceno. [84 pp.; 1 plate.]
- LIVERPOOL CATHEDRAL. The story of the past, the need of the present, the dream of the future. 28 pp. (9 × 7) Liverpool (Church House), 3d. [Illustrated.]
- DESMOND (H. W.), and CROLY (H.). Stately homes in America from colonial times to the present day. (10 × 8) London (Gay & Bird), 3rs. 6d. net.

PAINTING

- ADDISON (J. de W.). The Art of the Pitti Palace, Florence—With a short history of the building and its owners. London (Bell), 6s. net. [Illustrated.]
- MARIUS (G. H.). De Hollandsche Schilderkunst in de Negentiende Eeuw. (10 × 6) 's-Gravenhage (Nijhoff). [Illustrations.]
- FOERSTER (R.). Moritz von Schwinds philostratische Gemälde. (14 × 11). Leipzig (Breitkopf & Härtel). [8 plates.]

SCULPTURE

- DANIELLI (J.). Les figurines de Tanagra et de Myrina; étude et commentaires nouveaux sur leur caractère. (10 × 7) Paris (Bernard), 3 fr. 50.
- WALTERS (H. B.). Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum. (10 × 8.) London (British Museum.)
- SAUERLANDT (M.). Die Bildwerke des Giovanni Pisano. (10 × 6) Düsseldorf & Leipzig (Langewiesche), 3s. 6d. [31 illustrations.]

[N.B.—Part of this List is unavoidably held over.]

BOOKS RECEIVED

- THE YEAR'S ART. Price 3s. 6d. Hutchinson & Co., London.
- LES MUSÉES D'ARTISTES FRANÇAIS DANS LEURS PROVINCES. By André Girodie, F. Ducloz, Mouthiers.
- LITTLE BOOKS ON ART. Leighton. By Alice Corkran. Methuen & Co., London. Price 2s. 6d. net.
- LITTLE BOOKS ON ART. Turner. By Francis Tyrell Gill. Methuen & Co., London. Price 2s. 6d. net.
- FLORENTINER BILDHAUER DER RENAISSANCE. By Dr. Wilhelm Bode. Bruno Cassirer, Berlin.
- THE TOWER OF LONDON. By Harrison Ainsworth. Plates and woodcuts by George Cruikshank (Reprint). Price 3s. 6d. net.
- TWO CENTURIES OF COSTUME IN AMERICA. II Vols. By Alice Morse Earle. The Macmillan Co., New York. Price 21s. net.
- CRUIKSHANK'S WATER-COLOURS. By Joseph Grego. A. & C. Black, London. Price 20s. net.
- HANS WEIDITZ DER PETRARKAMEISTER. By R. Röttinger. Heitz & Mündel, Strassburg. Price 8 marks.
- THE WATER-COLOUR DRAWINGS OF J. M. W. TURNER, R.A., IN THE NATIONAL GALLERY. By Theodore Andrea Cook, M.A. Cassell & Co., Ltd., London. Price £3 3s.
- ZUR KUNSTGESCHICHTE DES AUSLANDES. By Walter Stangel. Heitz & Mündel, Strassburg. Price 2 marks 50.
- L'IMPRESSIONISME, son histoire, son esthétique, ses maîtres. By Camille Mauclair. Librairie de l'art ancien et moderne, Paris. Price 12 fr.
- FRANÇOIS RUDE, sculpteur. By L. de Fourcaud. Librairie de l'art ancien et moderne, Paris. Price 12 fr.

MAGAZINES RECEIVED

- Gazette des Beaux-Arts (Paris). La Rassegna Nazionale (Florence). Le Correspondant (Paris). Revue de l'Art Chrétien (Liège). L'Œuvre de Morel-Ladeuil (Paris). Notes d'Art et d'Archéologie, No. 1 (Paris). De Nederlandsche Spectator (Gravenhage). Onze Kunst (Antwerp). La Presse Universelle (Antwerp). La Chronique des Arts (Paris). The Printseller (London). Affärsvärlden (Stockholm).

¹ Sizes (height × width) in inches.



Walker & Barberelli, An.

*Portrait of Lucrezia Borgia, by
Leonardo da Vinci, in the Louvre.*

EXHIBITIONS OPEN DURING MAY

GREAT BRITAIN:

London:—

Guildhall Art Gallery. Exhibition of Irish Painters. (About May 14.)

A collection of more than 300 pictures, by artists of Irish descent, which was originally destined for the St. Louis Exhibition. It should be a show of some interest, since it includes works by many of the most prominent of our younger British painters. It will remain open on Sundays as well as on weekdays for about six weeks.

Whitechapel Art Gallery. Exhibition of Dutch Painting.

The Royal Academy. Summer Exhibition.

The Royal Society of Painters in Water-Colour.

The Royal Institute of Painters in Water-Colour.

The Royal Society of British Artists.

The Royal School of Art Needlework. The Viscountess Wolseley's collection of needlework pictures and caskets of the Stuart period. (May 1-31.)

The New Gallery. Summer Exhibition.

The New English Art Club.

The Society of Miniature Painters. (May 9 to May 30.)

John Baillie's Gallery. Paintings by H. Alexander and Miss C. Wake. Jewellery and Silver by Ethel Virtue, E. J. Howe, and W. J. Byrne. (May 7-31.)

Carfax & Co. Works by Edward Calvert. (To May 7.)

An interesting supplement to the recent Exhibition of Works by William Blake.

The Carlton Galleries. Miniatures by Edward T aylor.

Pastel Portraits by C. F. Wells.

Dowdeswell Galleries. Landscapes by Jan Van Beers.

Fine Art Society. Holman Hunt's Light of the World.

Water-Colours by Mrs. Allingham. (May 7.)

Goupil Galleries. Works by Bertram Priestman.

Graves's Galleries. Pictures by Baragwanath King and Ella Ducane.

Leicester Galleries. Drawings and Studies by Sir E. Burne-Jones. Old Stipple Engravings.

This collection of works by Burne-Jones is a good one. T. Maclean. Spring Exhibition.

New Hanover Gallery. Paintings and Drawings by S. Lépine and painters of the Barbizon School.

Shepherd Brothers. Spring Exhibition of Early British Masters.

Contains oil-paintings by John Sell Cotman, etc.

Tooth & Sons. Spring Exhibition.

E. J. Van Wisselingh. Moorish Sketches by A. S. Forrest. Vicars Bros. Mezzotints by J. B. Pratt.

Manchester:—

Corporation Art Gallery. Ruskin Exhibition.

Bradford:—

Cartwright Memorial Hall. Inaugural Exhibition. (May 4.)

This promises to be the most important of the English provincial exhibitions. It will contain a representative collection of British pictures, prints, furniture, etc., arranged in chronological sequence.

Birmingham:—

Royal Society of Artists.

Oxford:—

East Writing School. Exhibition of Historical Portraits. (To May 26.)

This most interesting exhibition is fully described and illustrated in the present number of THE BURLINGTON MAGAZINE.

Edinburgh:—

Royal Scottish Academy.

Glasgow:—

Royal Glasgow Institute.

Dublin:—

Royal Hibernian Academy.

FRANCE:

Paris:—

Musée des Arts décoratifs and Bibliothèque Nationale (rue Vivienne). Exhibition of French Primitives.

A preliminary notice appeared in the April number of THE BURLINGTON MAGAZINE, and exhaustive illustrated articles upon it are being prepared for the June and July numbers.

Serres du Cours la Reine. Exhibition of Works by J. B. Isabey, Eugène Isabey, and A. Raffet. Lithographic Exhibition (Till May 10.)

Grand Palais des Beaux-Arts. Salon de la Société Nationale. (The Salon du Champ de Mars.)

Grand Palais des Beaux-Arts. Salon des Artistes Français.

Musée du Luxembourg. Temporary Exhibition of French Art of the latter part of the XIX century.

Galerie Georges-Petit, 12 rue Godot de Mauroi. Exhibition of Pictures and Oriental Studies by Frédérik Bonnaud. (May 2-9.) Tenré Exhibition. (May 10-25.) Delétang Exhibition. (May 27 to June 4.)

Galerie Barthélemy, 52 rue Laffitte. Landscapes by Gabriel Rousseau. (Till May 7.)

Galerie Volland, 6 rue Laffitte. Émile Besnard Exhibition. Matisse Exhibition.

Galerie Durand-Ruel, 16 rue Laffitte. Views of London by Claude Monet.

From the above list it will be seen that the exhibitions in Paris during the month are of unusual interest.

Besançon:—

Clocks and Watches in the style of Louis XIII, Louis XIV, Louis XV, Louis XVI, and of the Empire.

BELGIUM:

Brussels:—

Société des Beaux-Arts. (To May 15.)

Cercle Artistique. Exhibition of Works by Moutald. (April 23 to May 15.) Exhibition of Works by the recently deceased painter Verdgen. (April 25 to May 12.)

With the exception perhaps of an exhibition at Ostend during the season, there will probably be no other exhibitions of importance in Belgium till the autumn.

GERMANY:

Berlin:—

Berliner Kunst-Ausstellung. (May 1.)

Dresden:—

Grosse Kunst-Ausstellung.

Düsseldorf:—

Internationale Kunst-Ausstellung, 1904. (May 1.)

This, besides being an international exhibition on a large scale, will contain the finest collection of Menzel's work ever brought together, and a great number of works by Rhenish and Westphalian painters of the fifteenth and sixteenth centuries. The artists of France, too, make their first corporate appearance in Germany since the Franco-Prussian War.

Rothenburg ob der Tauber:—

Exhibition of pictures painted in the town. (May 15.)

Rothenburg is an ancient and picturesque place much frequented in summer by German artists.

The remaining German exhibitions of the month belong to the class that recur annually, and have more or less of a local colouring. They are—1st of May: 'Kunstverein für Pommern,' at Stettin; 'Kunstgesellschaft,' at Lucerne; 'Gesellschaft der Kunstfreunde,' at Olmütz. 15th of May: 'Kunstverein,' at Altenburg; and 20th of May, 'Kunstverein,' at Halberstadt.

AUSTRIA-HUNGARY:

Vienna:—

Vienna Künstlerhaus. Vienna Secession. Hagenbund.

ITALY:

Siena:—

Palazzo Pubblico. Exhibition of Sieneese Art from the time of Duccio.

The exhibition includes pictures, sculpture, jewellery, tapestry, majolica, etc., and may be dealt with in the June number of THE BURLINGTON MAGAZINE.

AMERICA:

St. Louis:—

Universal Exhibition.

The Fine Art Section contains a splendid collection of works by contemporary and deceased painters.

NOTE.—The sale at Christie's of the second portion of Mr C. H. T. Hawkins's collection (nearly 1,300 lots) will last from May 10 to 17. A miniature of Frances Howard, Duchess of Norfolk, ascribed on good authority to Holbein (Lot 907), is perhaps the most notable feature in the catalogue. The third portion of the collection will be sold towards the end of June.

We have received from Messrs F. Muller of Amsterdam well illustrated catalogues of works by Josef Israels and V. Van Gogh, which will be sold by them on May 3.

I—THE CHANTREY TRUSTEES AND THE NATION

NOT every attack calls for a reply, and there are cases in which silence is at once the wisest and the most dignified policy. There are also cases in which it would be an admission of guilt, and the case of the Royal Academy in relation to the Chantrey Bequest is now one of them. Sir Edward Poynter has ignored, as we think unwisely, the comments of the daily press, and even questions in the House of Commons. But he must not ignore the pamphlet by Mr. MacColl containing the text of Chantrey's will, which Mr. Grant Richards has just published,¹ if he wishes the Royal Academy to retain a reputation for common financial honesty. No body of honourable men could allow such a pamphlet to pass unnoticed, and if the Royal Academy remains silent, the conclusion of the public will be that there is no possible reply to the charge.

That charge is nothing less than one of misapplication of public funds. In plain English, if what Mr. MacColl says is true, the Royal Academy has been guilty for twenty-seven years of deliberate misuse of trust money, and the stigma attaches to every member of the Academy who has acquiesced in such misuse.

We put the matter hypothetically, for really it is incredible that the facts should be as he states them. There must be some reply to the charge that he makes. We should like to believe, as long as it is possible to do so, that a body of English gentlemen placed in a responsible position have had a due sense of their responsibilities, and have honestly and to the best of their ability fulfilled the trust committed to them.

The text of the will, however, which Mr. MacColl reprints, seems clearly to prove :

1. That the President and Council of the Academy are simply (to use the words of the Royal Commission of 1863) trustees for the public, and therefore accountable to the nation for their doings.

2. That the trustees are paid to form a 'public national collection of British Fine Art in painting and sculpture.'

3. That only works of the highest merit (provided that the work was actually executed in England) were to be purchased. To ensure this, works by deceased as well as living artists might be secured ; the fund might be accumulated for five years if needful to buy a supremely important picture, and no sympathy for an artist or his family was in any way to influence the purchasers' judgement.

What are the facts ?

1. The trustees have, with one unsatisfactory exception, entirely ignored the deceased masters of the British school.

2. They have also ignored the following artists living and working in England with them : Alfred Stevens, Madox Brown, Rossetti, Burne-Jones, Cecil Lawson, Legros, Whistler, and Matthew Maris.

3. In four instances only have they bought works outside their own exhibition, and of the artists thus favoured one was an Academician and two others Associates.

4. Out of about £60,000 hitherto expended about £48,000 has been paid to members of the Academy or to artists who have since become members.

It must be recognized that Mr. MacColl does not plead on behalf of any section of artists, but on behalf of the nation, which is deprived of the representative collection of British art which Chantrey intended for it. With remarkable tact and courtesy he eliminates from his argument all cases in which there could be a difference of opinion as to the relative merits of the pictures purchased, and yet is able to assert with some apparent reason that the fund has

¹ 'The Administration of the Chantrey Bequest,' by D. S. MacColl. London: Grant Richards. 1s. net.

The Chantrey Trustees and the Nation

been deliberately and consistently mal-administered.

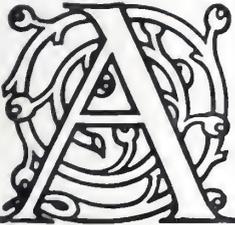
We ourselves can only explain in one way how such a mistake could have originated and been continued. When the trust was started in 1877 the merits of the great outsiders were not generally recognized, and the trustees may honestly have thought that the annual exhibition of the Academy was the only place in which the best works of art could be obtained. This tradition would be inherited by successive trustees, and would doubtless be helped by a natural feeling of good fellowship and *esprit de corps* until it became a custom, which even questions in Parliament and almost universal remonstrances in the press could not alter.

Now that the custom seems to be as inconsistent with the terms of the will as it has become unjust and ungenerous in practice, we trust that the President and Council of the Royal Academy will have the good sense to see the position in which

they are placed, and the manliness to acknowledge it frankly. By such an acknowledgement they might regain the confidence of their friends and the respect even of their opponents; without it, or without some adequate defence, they will, it seems, have to face a very awkward exposure.

If rumour can be trusted, Sir Edward Poynter has recently acted with no little courage and self-sacrifice in defence of his own convictions. The recent elections to the Royal Academy, and the lectures of its professor of painting, indicate an increased generosity of thought on the part of the Council. We therefore hope that the President will not be overruled by his colleagues, that his strength of mind and sense of honour will be allowed free play, and that he will by a public statement settle once for all a discussion which has for some years been trying alike to the fair fame of the Royal Academy and to the patience of the British public.

❧ II—A GREAT COLLECTOR ❧

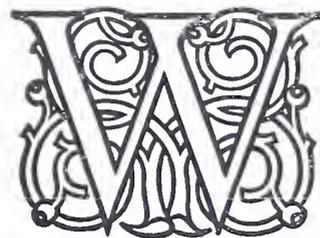
LLUSION has been made in another column to the death of Mr. James Staats Forbes. The regret of his personal friends will be shared by many living artists to whom he was personally unknown, for of all collectors of modern pictures he was perhaps the most lavish and most intelligent. Like the late Mr. Hamilton Bruce he was fortunate in possessing a confidence in his personal judgement which enabled him to buy pictures boldly before fashion had made them expensive. Unlike Mr. Bruce, however, he had the somewhat uncommon courage to extend his patronage to the work of comparatively young artists, and to judge them, not by their

social talents, but by the actual merit of their painting. We understand that his collection proved a splendid investment, but his service to himself was far less than his service to the general cause of the arts, which does not often find supporters until time and carefully calculated advertisement have established a painter's reputation—and raised the price of his work. The public often estimate a man's patronage of art by the amount of the cheques he devotes to it. If one judges by the benefit that an art patron confers upon art, as would be more just, the man who patronizes at the time an artist needs patronage has the first claim upon our gratitude. That such patronage should be a good investment does not make it any the less creditable.

THE DRAWINGS OF JEAN-FRANÇOIS MILLET IN THE COLLECTION OF THE LATE MR. JAMES STAATS FORBES

BY JULIA CARTWRIGHT

PART II



WHEN Millet settled at Barbizon in 1849, and shook the dust of Paris off his feet, he set to work with fresh ardour to record the impressions which he received from his new surroundings and the old memories which these country sights and sounds revived. The great plain which stretches to the north-west of the forest of Fontainebleau was chiefly cultivated by small peasant-proprietors, and among the inhabitants of these remote villages pastoral life had not yet lost the charms of primeval simplicity. There, within thirty miles of Paris, the shepherd might still be seen keeping watch over his flock by night, the sower still went forth to sow his grain, and the gleaners followed, like Ruth of old, in the wake of the reaper's sickle. The swish of the mower's scythe was heard in the meadows; the woodcutters chopped the boughs of the fallen trees and the haymakers turned the newly-cut grass and stacked it in the farmyard without the help of steam saws and elevators. Millet saw the men digging and ploughing the land and the women pulling potatoes, the young shepherdess knitting as she watches her flock, and the cowherd blowing his horn to call the cattle home. He saw the peasant and his wife go out to work in the freshness of early morning and return homewards when the evening star was already high in heaven. Here, then, were subjects after his own heart. During these first few months he took a number of rapid sketches, which he afterwards developed in various forms. Ten of these designs were published as woodcuts early in 1853 by his friend Adrien Laveille. Others were etched by the artist himself, who began to practise this branch of art in 1855, and published about twenty

plates during the next few years. At a later period it was Millet's intention to make a series of drawings entitled 'L'Épopée des Champs,' which should form a complete record of agricultural work during the course of the year. This plan was never carried out, but twenty studies which he had prepared for this purpose passed into Sensier's hands, and were sold after his death with some hundred other works by Millet that were still in his possession.

Many of these drawings are now the property of Mr. Forbes. As we look at them we feel at once that these studies of field work are unlike those of any other painter. For this 'Grand Rustique' brought to the contemplation of these subjects not only the trained eye of the artist, but the experience of long years spent in the cultivation of the soil. A peasant himself, sprung from a long race of peasants, he had dug and planted the stony fields on the cliffs of Gruchy. He had sown and reaped the corn, and thrashed and winnowed the grain, and gathered in the hay and harvest, and helped to shear the sheep and tend the lambs on his father's farm. 'I am touched above all things,' he wrote, 'by the man doomed from his birth to the great labour of the soil, in the sense of that terrible text: "In the sweat of thy face shalt thou eat bread."' And the reason of this is easy to understand, since I was brought up to see these things and take part in this toil, so that I only paint the result of those impressions which I had time enough to receive, since I worked as a labourer until the age of twenty-one.' Again, Millet's epic of the fields is of especial value because it describes a phase of life that was fast passing away. Half a century has elapsed since he settled at Barbizon, and already we see a great change in the land. The age of steam has come, and the introduction of

Mr. J. S. Forbes's Millet Drawings

machinery has produced a complete revolution in agricultural methods. The peasants whom he sketched and painted belong to a bygone world that is rapidly fading out of sight, and his great poem of rustic labour remains a lasting record of conditions of life that are already almost unknown to the present generation.

First among the drawings of *Les Travaux des Champs* in the Forbes collection is a study of *Le Semeur*.¹ The famous Sower which Millet painted in 1850, the strong-limbed youth who walks 'in glory and in pride' along the steep hillside, was, as we have seen, a memory of Jean-François's home, taken from a Gréville model. This sower is a man of Barbizon, whom we see in the act of scattering the grain in the newly-ploughed furrows, and who has a hard struggle to hold his own in the teeth of the bitter wind that blows across the plain. His tread is less secure, his gesture lacks the superb air of the Norman sower; but he toils valiantly on, neither hasting nor resting, while the hungry birds hover in the cloudy sky, ready to peck up any grains that may fall to their share. Behind, another labourer is guiding a plough drawn by a pair of oxen, such as are still often seen on the plains of La Beauce, in this part of France, and the ruined tower of Chailly rises on the distant horizon. The whole design is a type of the long struggle of man with nature, of the hardness and weariness of the labourer's lot, an aspect of the life of the fields which always appealed to Millet. 'Is this the gay and playful work,' he asks, in one of his letters at this time, 'that some people would have us believe? None the less, for me it is true humanity and great poetry.'

The next drawing, which also belonged to Sensier, is simply called *Deux Faneuses*,² and represents two women at work in the hay-field. One of them bends forward as far as she can reach to rake up the hay, while

the other heaps it on to the cock with her pitchfork. It is a bright June morning, the work is light, the haymakers are young and vigorous, and labour is pleasant in their eyes. In the background a herd of cows are feeding in the shadow of a thicket of tall birches, such as we find at intervals scattered over the plain, and far away in the distance the roofs of the village are seen, hidden among the trees. This drawing of *Les Faneuses* was one of those which had an especial charm for James Nasmyth, the distinguished engineer and inventor of the steam hammer, who was a frequent visitor at Mr. Forbes's house and a great admirer of Millet's work. 'Wonderful man!' he would exclaim, pointing to the erect figure of the young haymaker, 'he takes a peasant girl and gives her the air of a Greek goddess!' This keen observer always declared that Millet's scientific knowledge was amazing, and that he must have grasped the principle of the resolution of forces, since if the left foot of the foremost haymaker had been placed an inch further back she would have lost her balance.

We see the same statuesque grace in the young woman bearing a sheaf of newly-cut corn in her arms, who is a prominent figure in our next drawing of *The Harvest-field*,³ which a French critic describes as 'a Homeric idyll translated into rustic dialect.' The forms in the background are only cursorily drawn, but the scene is full of life and spirit, from the young reaper who flings himself forward to put his sickle into the standing corn to the farmer mounted on his sturdy little pony giving orders to his men. All the details of the scene are carefully indicated—the water-bottle covered over with straw to protect it from the rays of the August sun, the wheat-ricks and trees in the distance, and the smoke going up from the homestead in the corner. 'Every landscape,' the painter used to tell his friend Wheelwright, 'should contain a suggestion

¹ Reproduced on page 123.

² Reproduced on page 125.

³ Reproduced on page 127.

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of distance. We should feel the possibility of the picture being indefinitely extended on either side. Every glimpse of the horizon, however narrow, should form part of the great circle that bounds our vision.' This is exactly what Millet does himself in his drawings. He lets in glimpses of blue sky and wide horizons in his smallest studies, and shows us the smoke curling up through the trees or the light breaking upon the far plain. The observance of this rule, as he often said, no doubt helps to give these little pictures their real, open-air look. 'Il faut percevoir l'infini.'

The fourth drawing of this set represents a peasant in the act of planting a fir tree.⁴ There are clumps of these fir trees in many parts of the plain, which afford shelter for cows and sheep as well as peasants who watch them and are exposed alike to the burning heat of the noonday sun and to beating wind and rain. Two other young firs ready for planting lie on the ground at the labourer's feet, and a few steps further off are his spade and hatchet. Beyond stretches the vast plain—'great spaces washed with sun'—and far away in the distance we see the cottage roof to which he will return when the day's work is done to find his wife and child. Nothing could well be simpler than this composition, but the sense of breadth and atmosphere, of the wide horizon and clear sunlight, lends it a peculiar charm.

We have yet another of the *Travaux des Champs* in the drawing of *L'Homme à la brouette*,⁵ a man wheeling a barrow laden with manure through the door of a stable, a design which is also the subject of one of Millet's first etchings. The pencil strokes are very few and simple, but every touch tells, every line has a meaning. The load on the wheelbarrow, the ladder leaning against the wall, the haystacks and door, are all indicated, but the best part of the drawing is the truth and correctness with

which the man's action is given. We feel that he is pushing the barrow, and realize the care with which he watches to see that his load is carried safely through the narrow space between the door-posts.

The next two drawings are larger and more highly finished. The first⁶ represents a vine-dresser tying up the vines with strips of osier, of which he holds a bundle under his left arm. Further back in the vineyard a lad with his mallet is knocking in a staple for the support of the young vines, and in the distance a girl is watching two cows, whose shape is clearly outlined against the sky. Millet executed an oil-painting of this subject for Sensier, which attracted great attention at his sale by the brilliant clearness of the sky and transparency of the atmosphere. Vine-culture always interested the painter, and in the neighbourhood of Barbizon he had plenty of opportunities of studying this form of labour, which was unknown in his northern home. One of his finest pastels is *Le Vigneron au repos*—a vine-dresser snatching a brief interval of rest in the noontide heat. This old labourer, throwing hat and sabots off, and sinking down on a heap of stones, under the blazing sun, is the very type of that weariness which Millet calls 'the common lot of humanity.' His utter exhaustion, the way in which his seamed and wrinkled hands clasp the bottle from which he has tried to slake his thirst, are rendered with almost painful reality. And in sharp contrast to this picture of weary humanity nature renews her youth, and the green leaves wave and the dew glitters on flower and grass in all their spring freshness. 'The drama is surrounded with splendour.'

Mr. Forbes's other finished drawing in this series represents two woodcutters at work on the edge of the forest, chopping up the dead sticks and tying them into fag-gots.⁷ It is winter; snow lies on the ground, and the trees are bare. In the foreground

⁴ Reproduced on page 129.

⁵ Reproduced on page 131.

⁶ Reproduced on page 133.

⁷ Reproduced on page 135.

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a stalwart workman is seen resting one foot on a bundle of faggots, and bending down to fasten it securely. At his side his chopper is fixed in the rude block which is used for chopping the wood, and behind another man is raising his axe to cut up a fallen tree, while further back a third figure is piling up the faggots on a stack under the trees. Force, well ordered and well directed, was a thing that always attracted Millet. He was never tired of watching the diggers at work on the plain, and the regular motion of the spade or rise and fall of the hoe had a curious fascination for him. The labourer, he often remarked, has learnt by experience the position best suited for the effort he has to make, and never wastes his strength or puts forth more than the exact amount of force that is necessary for the work that he has in hand. From the day of his arrival at Barbizon, Millet was deeply interested in the woodcutters who were at work in different parts of the forest all through the year. The figure of an old man, bearing a heavy load of wood on his back, was the subject of one of his first drawings that autumn, and early in 1850 he painted a picture in oils of peasants gathering wood. No less than three versions of this drawing belonging to Mr. Forbes were in Sensier's collection, and a remarkably fine painting of woodcutters sawing the trunk of one of the giants of the forest was among the works by Millet which the late Mr. Constantine Ionides bequeathed to the Victoria and Albert Museum. La Fontaine's fable 'La Mort et le Bûcheron' had always been one of Millet's favourite poems. He was fond of quoting the lines :

Quel plaisir a-t-il depuis qu'il est au monde ?
Est-il un plus pauvre en la machine ronde ?

and the well-known passage in 'La Mare au Diable,' in which George Sand describes an old German engraving of Death walking by the side of an aged ploughman, urging

on the terrified horses, made a profound impression upon his imagination. In 1859 he painted a picture of 'La Mort et le Bûcheron,' and represented the tired woodcutter resting by the roadside, while Death, a gaunt, white figure bearing a scythe and hour-glass, lays a bony hand upon his shoulder. The look of terror on the old man's face at the sight of this unexpected messenger with his mute summons is rendered with dramatic force, and the composition deserves to rank among Millet's most imaginative conceptions. But the picture was rejected by the jury of the Salon, and did not find a purchaser till the following spring. It was, however, engraved for the *Gazette des Beaux-Arts*, and eventually bought for the Royal Danish Gallery at Copenhagen.

All through his life Millet's love for his old home never changed. 'Oh ! encore un coup comme je suis de mon endroit !' he exclaimed when he visited Gréville for the last time, during the revolt of the Commune in 1871. He felt the long separation from his family keenly, and it was a bitter grief to him that both his mother and grandmother should have died without seeing him again. A year after his mother's death, when he had earned a little money by the sale of pictures and drawings, he took his wife and children with him to Gréville. 'Je vais revoir ma Normandie,' he wrote joyfully to Sensier on the eve of his departure in June 1854, and instead of spending a few weeks as he had intended at Gruchy he remained there four months. Once more he visited the beloved haunts of his childhood, and sketched every corner of his native village : 'the old elm tree, gnawed by the teeth of the wind and bathed in aerial space,' which stood at the end of the street, looking over the sea ; the 'boundless horizons' which had filled his young soul with dreams ; the decayed manor-houses and farms where successive generations of his kinsfolk had lived and died. During this

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visit Millet finished no less than fourteen pictures and twenty drawings, and returned to Barbizon in the autumn with an inexhaustible store of material for future use.

One of the studies which he made at this time, and afterwards reproduced in etching, was *Les Ramasseurs de Varech*,⁸ a large drawing which formerly belonged to M. Georges Petit, and is now the property of Mr. Forbes. The subject is of especial interest both as giving the actual prospect over the long line of coast and sea from the top of the cliffs of Gruchy, and as being the faithful record of one of Millet's earliest impressions. After a violent gale, he tells us in a fragment of reminiscences lately published by his son's friend, M. Naegely,⁹ beds of varech or seaweed were washed up on the beach, and the whole population of the village would hasten down to the shore, armed with long rakes, to collect the wrack which supplied a valuable manure for the fields. It was no light task to drag this sea-weed out of the raging sea and the almost inaccessible creeks into which it had been driven by the fury of the waves, and bring it up the steep cliffs on the backs of men or horses. In Millet's drawing the scene with all its graphic details is brought vividly before us. We see the cliffs rising abruptly from the shore, 'the rocky crags to which one might fancy Prometheus had been bound,' the wild waves breaking in clouds of foam at their feet. We see the peasants dragging in the sea-weed with their long rakes, and the horses and mules, laden with these spoils of the sea, climbing the narrow bridle-path cut in the side of these almost perpendicular cliffs. It is just one of these stout little ponies that Millet has represented in another of his crayon studies which he called *Phébus et Borée*, struggling against the violence of a furious gale on this same rugged shore. Often in his later years Millet made drawings of this coast, which

he loved so well, and the last painting that stood on his easel, at the time of his death, was a view of *Les Falaises de Gruchy*, with a dun cow feeding in a sheltered hollow, and the sun shining on the green summer seas.

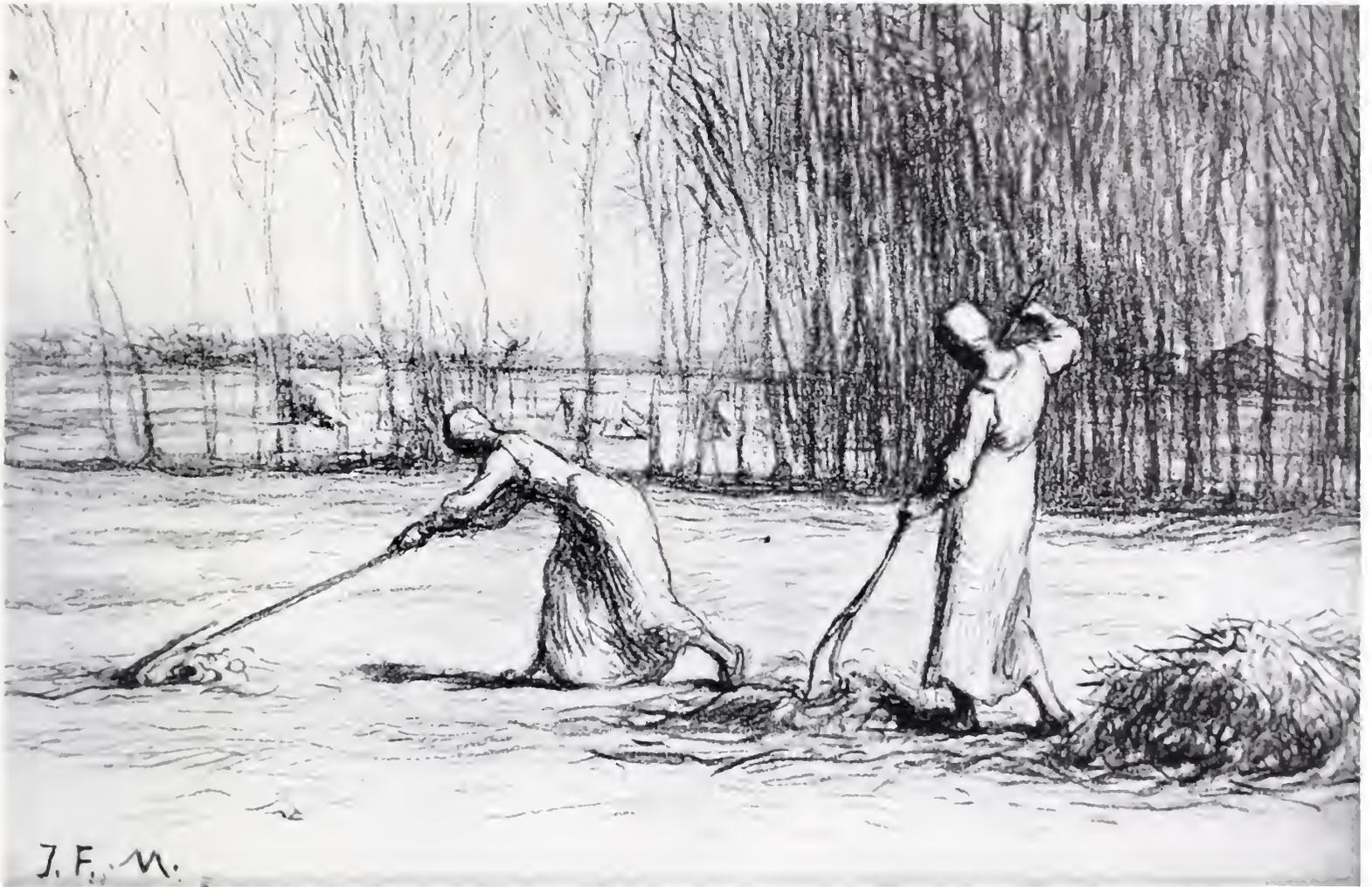
The subject of our next drawing¹⁰ is also to be found in the neighbourhood of Gréville. Water-mills are often seen in the fruitful valleys of the country inland, which with its deep lanes, apple orchards, and grassy meadows strongly recalls the scenery of Kent and Sussex. Louise Jumeilin, the grandmother, who had so large a share in Jean-François's training, came from one of these old mill-houses in the Vallée Hochet, and her brother still kept the mill which his fathers had owned. On his visit to Gruchy in 1854 Millet sketched more than one of these picturesque buildings, and the water-mill in the background of this drawing, with its gabled roofs and dripping wheel, was the subject of a painting which he sent to the Salon in 1863. Beyond are the low hills which close in the valley, with the cattle feeding on their wooded slopes, and in the foreground the miller's lad is seen cracking his whip to urge on the three mules who are carrying the sacks of flour to market. The mules themselves—the one trotting briskly up the road, the others treading more slowly—are drawn with all the painter's usual accuracy and with the sympathy which he always showed for animal life in all its forms. The family cat who is a privileged guest on the hearth and arches her back at the sight of a stranger and rubs up against the skirts of the butter-maker to catch any drops of cream that splash from the churn, the hungry sheep lying huddled together in the fold or pressing eagerly to nibble the leaves off the lowest boughs in the woods, the geese and ducks waddling down to the water with outstretched necks and flapping wings, the startled deer standing by the

⁸ Reproduced on page 137. ⁹ 'Millet and Rustic Art,' page 13.

¹⁰ Reproduced on page 143.



LE SEMEUR. A DRAWING BY
J. F. MILLET IN THE COLLEC-
TION OF THE LATE MR J. STAAT-
FORBES



DEUX FANCHEUSES. A DRAWING BY
J. F. MILLET IN THE COMPLE-
TION OF THE LATE MR. J.
STAATS FORDS.



THE BULL AND THE OX
BY J. H. B. [unclear]



Sketch of a person standing on a rocky outcrop, holding a long, thin object, possibly a branch or a tool. The background shows a landscape with trees and a body of water.



FIGURE 1. A. S. MURPHY'S
STUDY OF THE MOUNTAIN
COUNTRY OF THE
MOUNTAIN COUNTRY



J. F. MULLER

THE CULTIVATOR - A PEASANT
BY THE MILLET IN THE GARDEN
OF THE LATE MIDDLE AGES



LES BÉRIERONS - A DRAWING
BY J. P. DELBERT IN THE BOSTON
GALLERY OF THE LATE MR. J. W. WALKER



THE TRUNK OF THE TREE
A LARGE, OLD, DEAD
IN THE MOUNTAINS OF THE
COLUMBIAN RANGE

Mr. J. S. Forbes's Millet Drawings

gap in the ruined wall that marks the ancient boundary of the forest, the rabbits burrowing in the sandy soil of the Gorges d'Aprémont, the rooks flying home across the winter sky—all have a place in his pictures. But the largest measure of his affectionate interest is reserved for those dumb creatures, the faithful sheep-dog and patient beasts of burden, who share man's daily toil, and go forth with him to labour in all weathers and at all seasons of the year.

It was the custom of the Norman peasant women to take an active part in field-work, and Millet's mother and sisters all shared in cultivating the ground, shearing the sheep, and milking the cows. A young woman shearing a sheep is the subject of one of Laveille's woodcuts—*Les Travaux des Champs*, as well as of a water-colour in Sensier's collection. From these studies Millet painted his *Grande Tondeuse*, that life-sized figure of a Gréville *fermière* deftly plying the shears with one hand while with the other she holds back the fleece and the sheep lies passive in the grasp of the old labourer. The fine modelling of the figure, the dignity of the shearer's attitude and the seriousness of her expression, struck everyone who saw this picture when it was first exhibited at Brussels in 1860. Millet's *Tondeuse* was compared to Juno and Pallas, and promptly found her way to Boston, but was brought back across the Atlantic to figure in the International Exhibition of 1889. *La Tonte des Moutons* was the title of another picture of this period upon which the artist bestowed much time and thought. The scene is laid in a spacious farmyard, surrounded with stone walls and shaded with fine walnut trees, such as may still be found in the neighbourhood of Gréville. Here a man and girl are shearing one of the sheep, while the rest of the flock await their turn in the enclosure, bleating after their wont. 'I have tried,' Millet tells us, 'to express the sort of bewilderment and

confusion that is felt by the newly-shorn sheep, and the curiosity and surprise of the others at the sight of these naked creatures. And I have also tried to give the house a peaceful, rural air, and to make people realize the grassy paddock that lies behind with its sheltering poplars; in fact, I have endeavoured, as far as I can, to give the impression of an old building full of memories.' The same sense of peace and content breathes in Mr. Forbes's drawing of the subject¹¹ which formerly belonged to M. Alfred Lebrun and is one of the illustrations of Sensier's book. The handsome peasant who holds the sheep, and his wife who kneeling by the barrel handles the shears, are both young and strong, and enjoy the work upon which they are intent. The stems of the tall poplars in the background, and the silly sheep pushing their heads with eager curiosity through the wattled fence, are lightly sketched in. The sun shines, the air is pure. 'It is,' as Millet said, 'a lovely midsummer day, and a happy corner of the world, where life is good in spite of its hardships.'

We have another reminiscence of Gréville in the drawing of peasants bearing a new-born calf.¹² Here again is one of those 'haunts of ancient peace' which Millet remembered so fondly—an old farmhouse with stone walls, thatched roofs, and trees shading the meadow. Two young men, tall and powerful yet not without a certain grace in their bearing, carry a new-born calf on a stretcher to the door of the farm, followed by the anxious mother who licks her young tenderly and a girl who leads the cow. Millet had witnessed the scene in his old home, and the peasants bearing the calf were members of his own family; but when the picture which he painted from this design appeared in the Salon of 1864 the subject excited the ridicule of the critics, who declared that M. Millet's peasants carried the calf with as much

¹¹ Reproduced on page 145

¹² Reproduced on page 147

Mr. J. S. Forbes's Millet Drawings

solemnity as if it were the bull Apis, or the Blessed Sacrament itself. 'How then does M. Jean Rousseau expect them to carry it?' returned the painter. 'If he admits that they carry it well, I have nothing more to say, but I should like to tell him that the expression of two men bearing a load upon a stretcher naturally depends on the weight which rests upon their arms, whether they bear the Ark of the Covenant or a calf. The more anxious they are to take care of the object they bear, the more cautiously they will tread and keep step together; but in any case they will not fail to observe the last condition, as if not, the fatigue would be doubled. Let M. Jean Rousseau and one of his friends try to carry a similar load and yet walk in their ordinary manner! Apparently these gentlemen are not aware that a false step on their part may upset the load!'

The Cardeuse of our next drawing¹³ was one of Millet's favourite subjects. Carding wool and flax had been the constant occupation of the women at Gréville, where the clothes worn by the peasants, like the bread they ate and the cider they drank, were all produced or manufactured at home. 'I remember,' he writes in a record of his early impressions, 'being awakened one morning by voices in the room where I slept and hearing a whizzing sound between the voices. It was the sound of spinning-wheels, and the voices were those of women spinning and carding wool. The dust of the room danced in a ray of sunshine which shone through the narrow window that lighted the room. All this comes back to me in a vague, a very vague dream.' In his early days at Barbizon Millet often recalled these familiar images and made several drawings as well as a well-known etching of *A Woman carding wool*. Ten years later he painted a picture of the same subject, which became very popular and was bought by one of his American ad-

¹³ Reproduced on page 149.

mirers. 'At this moment,' he writes to Sensier, in January 1863, 'I am at work on my Cardeuse, and hope to give her a grace and calm which do not belong to the workwomen of the suburbs. I have still a great deal to do to her, but the memory of the peasant-women at home spinning and carding wool is still fresh in my mind, and that is better than anything.' It is just this calm and grace that are reflected on the Madonna-like face of the young girl in our drawing. She wears the thick homespun dress of the Norman peasant, and a white linen 'marmotte' on her head, and her right hand draws the comb through the wool which she holds in place with her left, while a basket filled with the carded wool stands on the ground beside her. The light falls full on the figure of the Cardeuse and on the spinning-wheel standing behind her, and the deep shadow of the background throws the outline of her pure young face into strong relief.

The same striking effect of light and shade is visible in the drawing of a peasant-girl sitting on a grassy bank by the roadside, knitting while her cow grazes along the edge of the wood.¹⁴ This time it was a Barbizon girl whom the painter took for his model. She wears the short hooded cloak and coarse woollen gown of the district, her stick and bundle lie on the grass at her side, and her eyes are bent on the stocking which she is intent on finishing, while the rope fastened to the neck of the docile cow lies on her lap. The artist's signature and the date 1852 are inscribed on the milestone in the corner. From this we learn that the drawing belongs to an early stage of Millet's life at Barbizon and was probably executed about the same time as that of *La Cardeuse*, which it resembles in its broad technique and general effect. It was a subject which he frequently repeated under different forms. His oil-painting of *Une Paysanne menant paître*

¹⁴ Reproduced on page 151.

Mr. J. S. Forbes's Millet Drawings

ses vaches was presented by the Emperor Napoleon III to the museum of Bourg-en-Bresse in 1859, and Madame Roederer, of the Havre, owned a pastel of a woman leading her cow to drink while she herself stands on the edge of the brook and is careful to let the little creature go as far as possible into the water without wetting her own feet.

The goose-girls driving their flocks to the ponds near the village also supplied Millet with some of his most lively and animated studies. One of the most charming of these is Sir John Day's young Gardeuse d'Oies, in her bodice and skirt of softly tinted rose and blue, leaning her head pensively on her staff while her geese sail on the pool at her feet. Another is the Mare aux Oies, with the children resting on the stile and the cackling geese bustling down to the pond, on which the artist spent so much anxious care and thought in the winter of 1867. 'The picture must be ready soon,' he wrote, 'or else I could spend much longer over it. I want to make the cries of my geese ring through the air. O life, life—the life of the whole!' Mr. Forbes owns the original sketch for the figure of the little Goose-girl—one of Millet's most admirable studies of the nude—in the act of stepping down to bathe in the stream with the sunlight flickering through the willows on the white geese and eddying circles of the clear water.

But of all the new types which Millet found at Barbizon, the one which most attracted him was the shepherd of the plain. At Gréville the sheep were allowed to wander at will over the cliffs in search of pasture without a keeper, whereas here there were shepherds to be seen watching their flocks at all times of the year. These gaunt solitary figures, wrapped in their long cloaks and attended only by their faithful dogs, appealed strongly to Millet's imagination. The loneliness of their life and their silent communings with nature recalled his

favourite passages from Virgil and the Psalms. The sight inspired him with a whole cycle of paintings and drawings, among which, perhaps, the finest is *Le Parc aux Moutons*, that poetic rendering of the shepherd penning his flock in the fold on a winter night, when the moon shines dimly from behind a mass of rolling clouds. 'Ah!' he exclaimed as he brooded over this wonderful little picture, 'if I could only make people feel as I do all the terrors and splendours of the night, if I could but make them hear the songs, the silences, and murmurings in the air—realize the presence of the infinite!'

The same mystic poetry haunts the face of the young shepherdess who meets us so often in Millet's pastels and drawings. The most popular of all his pictures, next to the *Angelus*, is the shepherdess leading home her flock in the gloaming, knitting as she rests for a moment on her staff. He had seen this young girl with the gentle face and dreamy eyes watching her sheep on the plain one evening, but told no one of his discovery until the picture was finished. This oil-painting, after being many years in the gallery of the Belgian minister, M. Van Praet, was bought by Mr. Chauchard, and a fine pastel of the subject was in the *Sécretan* collection. Mr. Forbes has a smaller drawing¹⁵ in which are the leading features of the composition, the girl knitting and the dog bringing up the stragglers of the flock. It does not give the wealth of the colouring, the rich glow of the plain under the dying sunset, or the dandelions and daisies in the grass; but it helps us to realize the simple charm of the peasant maiden, and the gentle melancholy of her expression as, lost in dreams, she lingers on her homeward way. Millet was reading *Theocritus* for the first time when he painted that picture, and this may explain the touch of antique grace with which he has invested his young shepherdess. The

¹⁵ Reproduced on page 153

Mr. J. S. Forbes's Millet Drawings

other Bergère in Mr. Forbes's collection is a larger but less familiar composition.¹⁶ Here the shepherd girl, clad in the same thick hooded cloak and short skirts, stands on rising ground under a clump of trees, leaning on her stick, while her sheep browse the grass and nibble the leaves of the lowest boughs, and her dog, alert and active as ever, keeps a watchful eye on the wanderers scattered over the plain. The sheep in their different grouping and attitudes are admirably drawn, and the effect of atmosphere and sunlight as the eye travels over the wide expanse of open country is singularly fine. Both of these last drawings were originally executed for M. Gavet, the architect who saw Millet's Bergère in the Salon of 1864 and would not rest until he had secured it for himself. Soon afterwards he came to Barbizon to see the painter, and was as deeply impressed with Millet's personality as with his work. A warm friendship sprang up between the two men, and during the next two years Millet executed ninety-five drawings, as well as several paintings, for this generous patron. M. Gavet was indeed, as Millet laughingly said, insatiable in his demands, and could never have enough of him and his art. He used to declare that he would some day hold an exhibition of all the works by Millet in his possession, and that when that time came all the artist's enemies would hold their peace. He was a true prophet, and when in the spring of 1875 he opened an exhibition of Millet's drawings, all Paris crowded to see them, and the critics could not sufficiently express their wonder and admiration. But by that time Millet himself had been dead three months. During his lifetime, however, M. Gavet's sympathy and encouragement stimulated him to produce much of the best work of his latest years. For him Millet executed his most pathetic drawings of peasant-life and his finest landscape effects

¹⁶ Reproduced on page 155.

—the pastel of the sun setting in fog and mist on the plain, the desolate November picture with a harrow lying idle in the ploughed field and a solitary sportsman wending his way over the hillside, and the fine Nuée de Corbeaux which Mr. Forbes exhibited at the Grafton Gallery in 1896, a flight of rooks descending on a grove of tall trees that stand out bare and leafless under the winter sky. No less than seven winter landscapes were among the drawings of M. Gavet's collection. These autumn and winter scenes, when the leaves lay thick upon the ground, or the trees were white with snow and hoar frost, and dark clouds drifted slowly over the leaden horizon, seemed to stir the painter's soul more deeply every year. 'I would not miss these impressions,' he said one December day, 'for all the world; and if I were asked to spend a winter in the south, I should refuse at once. O sadness of fields and woods! I should lose too much if I could not see you.'

The forest always affected him profoundly. 'I run there whenever I can at the end of the day,' he wrote, when he first went to live at Barbizon, 'and each time I come back amazed. The calm and grandeur are tremendous. I do not know what the trees are saying, it is something that we cannot understand, but I am quite sure of one thing, they do not make puns!' And in his woodland studies he always said that his one desire was to make others 'realize the power which these bright leaves and deep shadows have to rejoice or sadden the heart of man.' Mr. Forbes is fortunate in owning two of these forest scenes. Both are of a very simple character. One is a small oil-painting of a group of birches and brushwood with the sunlight slanting through the leaves on the silvery stems, and a herd of cows and man and dog dimly seen in the shadow of the woods. The other, which is here reproduced,¹⁷ is a row of tall poplars standing out against the sky,

¹⁷ Page 157.



Illustration of a man in a suit and hat standing next to a horse in a rural setting.







LA CARTEUSE DE LAINE
DRAWING BY J. P. MULLER



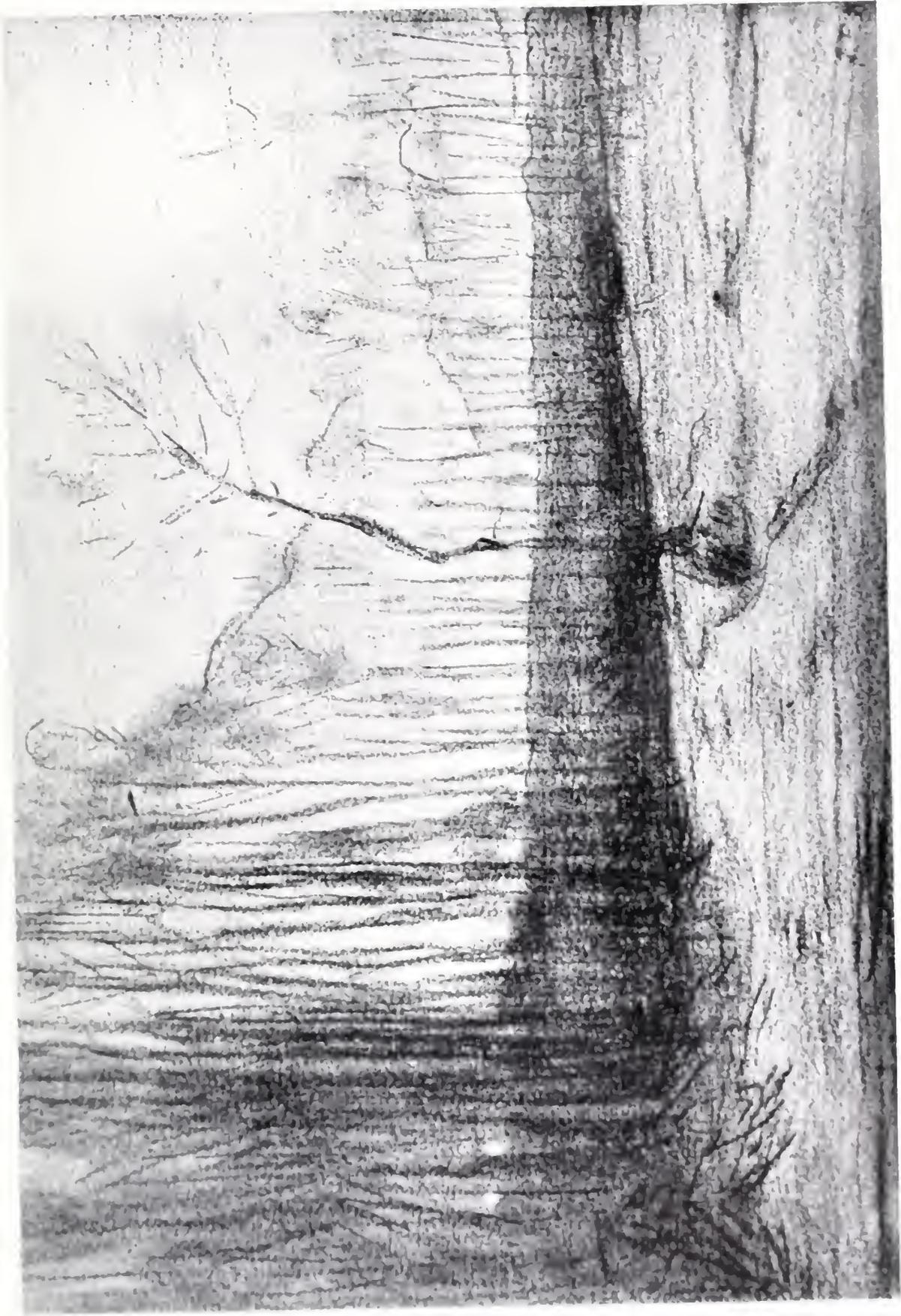
PAYSANNE LAVANT SA VALISE
A DRAWING BY J. F. MILLET 1871



THE SHEPHERD, A STUDY
BY J.F. MILLET, IN THE
GALLERY OF THE METROPOLITAN
MUSEUM OF ART, NEW YORK



J.P. Miller



Geology, Vol. 10, Plate 5
Fig. 10. A. Substratum of
Cathartes, N. W. 1000, 1020
1000, 1000, 1000, 1000

Mr. J. S. Forbes's Millet Drawings

with a range of rocky heights beyond, and one tree with a crooked stem standing out apart from the rest. We are reminded of Millet's saying: 'Which is the finer—a straight tree or a crooked one? The one that we find in its place. The beautiful is the suitable. For one may truly say that everything is beautiful in its own time and place.' As he said in one of his last talks to Mr. Wyatt Eaton: 'The man who finds any phase or effect of nature that is not beautiful may be quite sure that the want is in his own heart.'

Millet's love for trees extended to shrubs and plants of every description, in fact to all growing things. The laurel in his father's garden at Gruchy lived in his memory as a perfect type of its kind, worthy of Apollo himself! To see creepers and honeysuckle cut gave him real pain, and when he gave up his share in the old home to his younger brother he made him promise never to cut the ivy which grew on the doorposts and hung over the well in the courtyard. He sketched the cabbages in his garden and the thistles and dandelions in the grass with the same delight. A pot of moon-daisies in a cottage window forms the subject of one of his pastels, a bunch of cuckoo flowers and a cluster of daffodils growing at the foot of a group of birch trees is the theme of another. The young wheat springing up in the furrows, the coarse herbage of the plain, the weeds in the arable land, the very clods of earth in the fallow ground—all had for him their charm. 'La terre, la terre!' he sometimes exclaimed, 'il n'y a que la terre! rien n'y meurt.'

(To be concluded.)

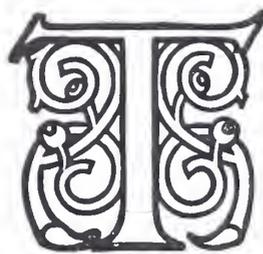
POSTSCRIPT.—Since these lines were written, we have, to our deep regret, received the news of the death of the great collector by whose kindness these drawings of Millet were placed at our disposal. Mr. James Staats Forbes died on April 5, at

Garden Corner, after a short illness, at the age of eighty-one. By his death a striking figure is removed from our midst, and modern art loses one of her ablest and most generous patrons. Early in life his keen instinct for beauty led him to delight in painting, and throughout his active and busy career, amid the most harassing and absorbing business cares, this resource never failed him. To the last he retained his passionate love both of nature and of art. 'Pictures and country walks,' he wrote only a few months ago, 'are still my greatest joy.' During the years that he spent in Holland, between 1854 and 1860, as manager of the Dutch and Rhenish Railway, he became greatly interested in modern Dutch painting, and formed a close friendship with the veteran master Josef Israels, who was his guest when he visited London last spring. French art, more especially the works of the school of Fontainebleau, soon attracted his attention, and long before the public had learnt to appreciate these masters Mr. Forbes knew and loved them, and bought many fine examples by their hand. So by slow degrees he formed his magnificent collection. Mr. Forbes lent his treasures freely to exhibitions both in London and in the provinces. Visitors of all ranks and nationalities were cordially welcomed to his beautiful Chelsea home, and he was never happier than when he could find a sympathetic friend to share the unbounded delight and admiration with which his Corots and Millets inspired him. He was sorely disappointed when, last January, an attack of bronchitis detained him at Folkestone, and prevented him from receiving M. Rodin and the other distinguished French masters who came to London for the opening of the International Exhibition. His presence will be missed by many in the coming days, and he will be long remembered as one of the most far-seeing and enlightened connoisseurs of modern painting, as well as one of the truest and most intelligent lovers of art in England.

A CONTEMPORARY ACCOUNT OF THE FALL OF RICHARD THE SECOND

BY SIR EDWARD MAUNDE THOMPSON, K.C.B.

PART I



THE tragic story of the deposition and death of Richard the Second has still a living interest, even after the lapse of five hundred years. To the general he is the pathetic central figure of Shakespeare's play; to the student of history he is one of those characters whose weakness we condemn, but whose misfortunes appeal to our sympathies, inclining us, in spite of our better judgement, to range ourselves on their side and to regard with even unfair hostility the rivals who overthrew them.

One of the most interesting contemporary accounts of Richard's fall is contained in the French chronicle written, chiefly in verse, by Jehan Creton, 'varlet de chambre' of Charles the Sixth of France. There are several copies of the text in the Bibliothèque Nationale of Paris; but the handsomest MS. is that in the Harleian collection (No. 1,319) in the British Museum, adorned with sixteen miniatures which it is proposed to reproduce in these pages.

The name of the author of this chronicle does not appear in our MS., but it is found in one of the copies at Paris (No. 275, fonds St. Victor); and from other sources we learn his official position in the household of the French king.

Creton's narrative is that of an eye-witness of the events which he describes; and no doubt it was on account of his personal acquaintance with Richard that he was selected, at a later date, to proceed on a mission to Scotland, in order to ascertain the truth of the rumour that the unfortunate king had not perished, but that he had escaped from prison and was alive in that country. At the first whisper of this rumour Creton had given expression to his joy in a

letter of congratulation addressed to Richard, which is added to the St. Victor MS. referred to above. It was indeed most essential that all doubt of the English king's existence should be set at rest, for Charles was about to marry his daughter Isabella, Richard's young widowed queen, to the son of the duke of Orleans. That Creton was satisfied by his inquiries in Scotland that the rumour was baseless is evident from the fact that the projected marriage took effect on June 6, 1404.

The chronicle was edited, in 1819, from the Harleian MS., with a translation and very full notes, for the Society of Antiquaries, by the Rev. John Webb; and it was published in volume xx of 'Archaeologia.' This edition is accompanied by outline engravings of the miniatures, somewhat beautified, but faithful in details. Thirteen of the series had at an earlier date been engraved in Strutt's 'Regal and Ecclesiastical Antiquities of England,' 1773, the third, sixth, and seventh being omitted; but the quality of the work is very poor, and the engravings convey an imperfect idea of the originals. Strutt's work was re-edited by Planché in 1842, and the miniatures were reproduced in colours by chromo-lithography. But that process leaves much to be desired, and the plates are mere travesties. Three of the scenes from Richard's expedition to Ireland are also reproduced in colours in the 'Facsimiles of National Manuscripts of Ireland' (Vol. iii, Plates xxxii, xxxiii), but not very successfully. The difficulties which still bar the way to a satisfactory presentment in colours of facsimiles of illuminations in mediaeval MSS. compel recourse to the less ambitious process of simple photography, whereby the student has at least a faithful reproduction untouched by the copyist's hand.

The Fall of Richard the Second

The Harleian MS. is a quarto of 77 leaves of vellum, measuring 11 by 8½ inches. It has no contemporary title, that which appears at the head of the text, as printed in 'Archaeologia,' 'Histoire du Roy d'Angleterre, Richard, traictant particulièrement la rebellion de ses subiectz et prinse de sa personne, etc. Composée par un gentilhomme François de marque, qui fut a la suite dudict Roy avecque permission du Roy de France,' being only an inscription on the fly-leaf in a French hand of the end of the sixteenth century. But a memorandum of ownership added at the end of the text suggests a title: 'Ce livre de la prinse du Roy Richart d'angleterre est a monseigneur Charles daniou, Conte du Maine et de Mortaing et gouverneur de Languedoc. CHARLES.' Charles of Anjou, count of Maine and Mortain, was born in 1414, became governor of Languedoc in 1443, and died in 1472. He was brother of René of Anjou, titular king of Naples, who was the father of Margaret of Anjou, queen of our Henry the Sixth. There was a taste for art in the family. Both René and Charles possessed collections of MSS., and René himself was an artist of no mean ability. The text is written in a French court-hand of the first quarter of the fifteenth century, without ornamentation, except a few initial letters simply coloured and gilt, which mark the openings of the principal sections of the work, and a border of ivy-leaf branches surrounding the first page. Of the sixteen miniatures, which are here reproduced full-size, the greater number occupy the upper portion of the several pages on which they are painted. Their narrow gilt frames are decorated with ivy-leaf tendrils, running into the margins: the rather meagre adornments of the usual pattern of this period, which it has not been thought necessary to repeat in the plates. As works of art the miniatures cannot be said to rank very high. They are wanting in the delicate finish which is conspicuous in the best miniature-paint-

ing of the time; but as illustrations they hold a respectable position, and, especially for details of costume and for an attempted consistency in the portraiture of the principal personages, they are of more than usual interest. Although not absolutely contemporary with the period of the events which are described, the pictures are near enough to entitle them to be regarded as generally authoritative representations, in regard to dress and personal appearance, of the principal actors in the several scenes. Richard, Bolingbroke, Northumberland, and the bishop of Carlisle are, in this respect, treated with some care; and the artist may be credited with having transmitted to us conventional portraits at least of the king and his rival, whose appearance would have been traditionally known. We may go further, and may even assert that he had before him authentic contemporary drawings which he copied. There is evidence in the text that Creton's poem was actually illustrated with drawings or miniatures, if not from his own hand, at least executed under his eye. When describing MacMorogh, he refers the reader to the Irish chieftain's portraiture (Miniature iv)¹: 'La semblance, ainsi comme il estoit, veez pourtraite' ('His appearance, just as he was, see here portrayed'). And again, in his account of the meeting of Richard and Bolingbroke at Flint, he states that Henry was in full armour, save his basinet, 'comme vous povez veoir en ceste ystoire' ('as you may see in this picture'), using *histoire* in the sense of illustration or miniature (Miniature xiv). Whether Creton's original text was provided with as many drawings or miniatures as our MS. it is, of course, impossible to say; but, knowing as we do the general practice of mediaeval artists to transmit copies with variations only in details, we are justified in assuming that we have here a repetition of a series which ornamented the author's original text.

¹ Plate II, page 165.

The Fall of Richard the Second

The style of the paintings is quite of the conventional type of the period. In none of them is the sky represented, the background being in all instances filled with diapered or other ornamental patterns. The only attempt at landscape consists in the introduction of a few rocks and trees; and of course the buildings are pure inventions of the artist, with no pretence to be representative. The character of the drawing is not very good, being rather coarse and clumsy; and the common inability of the ordinary mediaeval draughtsman to represent animal life is here exemplified by the impossible horses which could never have carried their riders in safety. The colours employed are usually vivid, vermilion and deep blue being much in favour; and gold is freely applied to the decoration of the costumes and to the details of the backgrounds.

We may now proceed to follow the narrative of the MS. with sufficient fullness to render the miniatures intelligible to the reader; first stating that the greater part of the text is composed in quatrains of three rhyming lines and a fourth which leads the rhyme of the first three lines of the next quatrain:—

Au departir de la froide saison,
Que printemps a fait reparacion
De verdure, et quau champs maint buisson
Voit on flourir,
Et les oyseaulx doucement resjoir;
Le roussignol peut on chanter oir,
Qui maint amant fait souvent devenir
Joyeux et gay, etc.

Then, after a lapse into prose, which will be explained in its proper place, the author reverts to poetry, first in a ballad, and then in narrative verse in rhyming couplets.

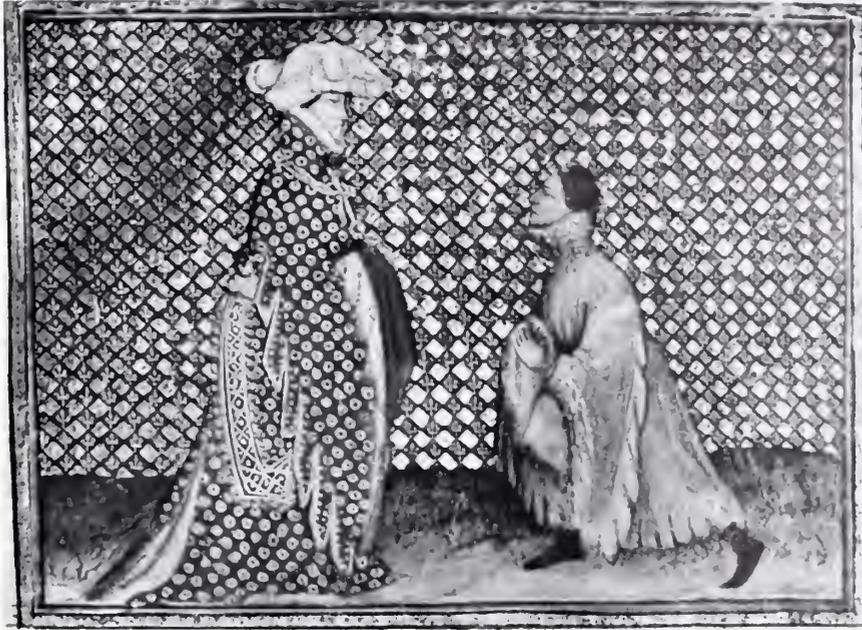
The story opens with some pretty verses (just quoted) on the season of spring, when, five days before the first day of May, in the year 1399, comes an invitation to Creton from a certain knight, whose name is not disclosed, to accompany him into

‘Albion.’ In the first miniature² stands the knight, clad in a long flowing robe of vermilion, powdered with small rings of gold and lined with white; the ample sleeve scalloped, and showing a blue lining where it is turned back at the wrist; the high standing collar fitting close to the neck and meeting the hat at the back of the head; the hat itself, like most of the head-gear of the nobles in the different scenes, made of some material arranged in loose folds and lappets; and a gold chain about the shoulders. Creton approaches him bare-headed, making obeisance, his hat in his left hand; his dress of a yellowish green, not so long or so handsome as the knight’s, and scalloped round the bottom as well as at the edge of the sleeve.

The friends hastened without halt to London, and found the city in a bustle, for good king Richard had set out for Ireland on his last campaign, to subdue the rebels, and especially the chieftain MacMorogh. The two travellers joined the king at Milford Haven, where the expedition waited ten days for a favourable wind, and, sailing at last, landed at Waterford on the 1st of June. Thence, after a halt of six days, the army marched north to Kilkenny and into the rebel country, which was harried in an abortive attempt to hunt down MacMorogh. On this occasion Richard knighted in the field his young cousin Henry, the son of Bolingbroke, and afterwards king Henry the Fifth, then a mere lad, whom he kept about him for political reasons. This episode is the subject of the second miniature,² in which the king, who is distinguished by the crown surmounting his helmet, wears a surcoat of vermilion with a semée of single ostrich-feathers in gold, his horse’s housings being the same; and above the heads of the company, in addition to the royal standard, there is displayed his pennon of dark blue, powdered also with the golden ostrich-feather, a badge

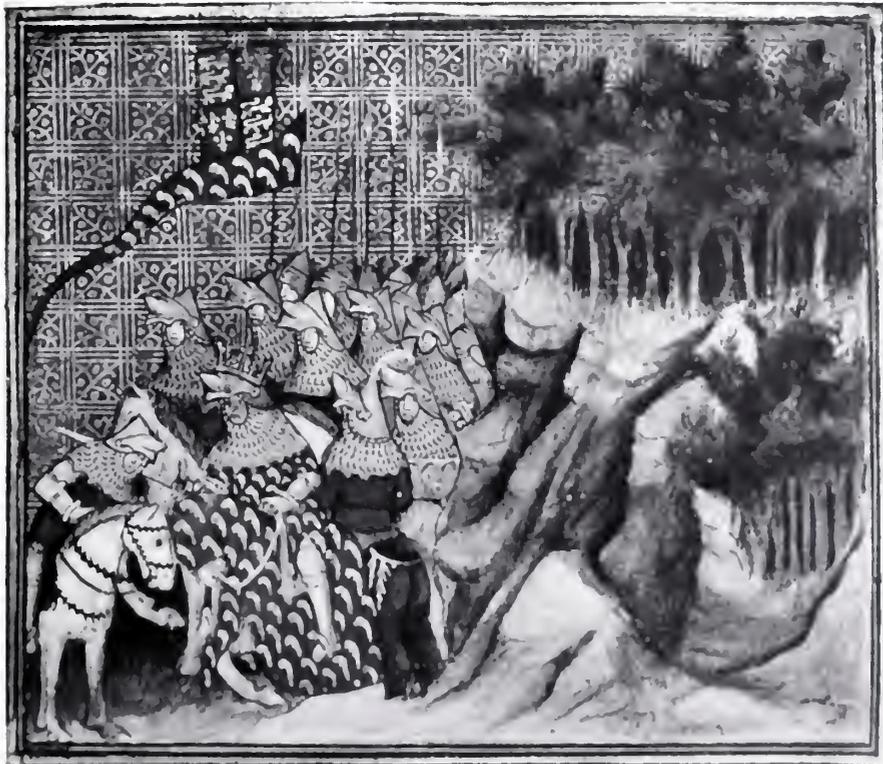
² Plate I, page 163.

Min. i



CRETON AND THE FRENCH KNIGHT

Min. ii

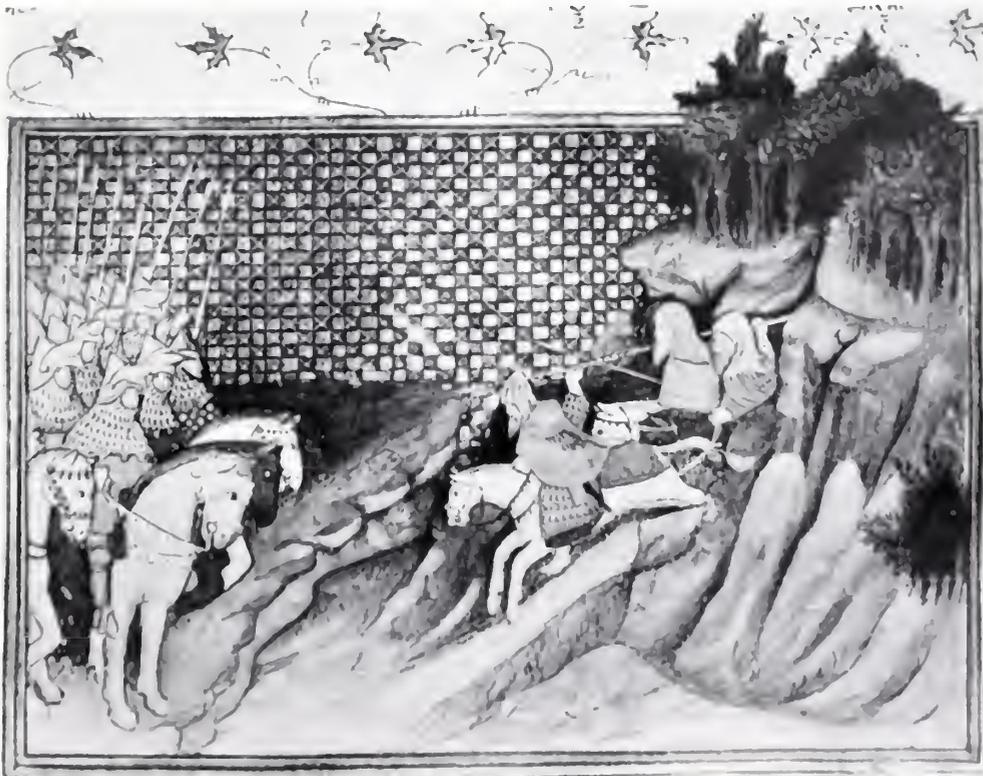


HENRY OF MUMMOUTH KNIGHTED

MINIATURES FROM THE HAR-
LEIAN MS. OF THE CHRONICLE
OF IRELAND



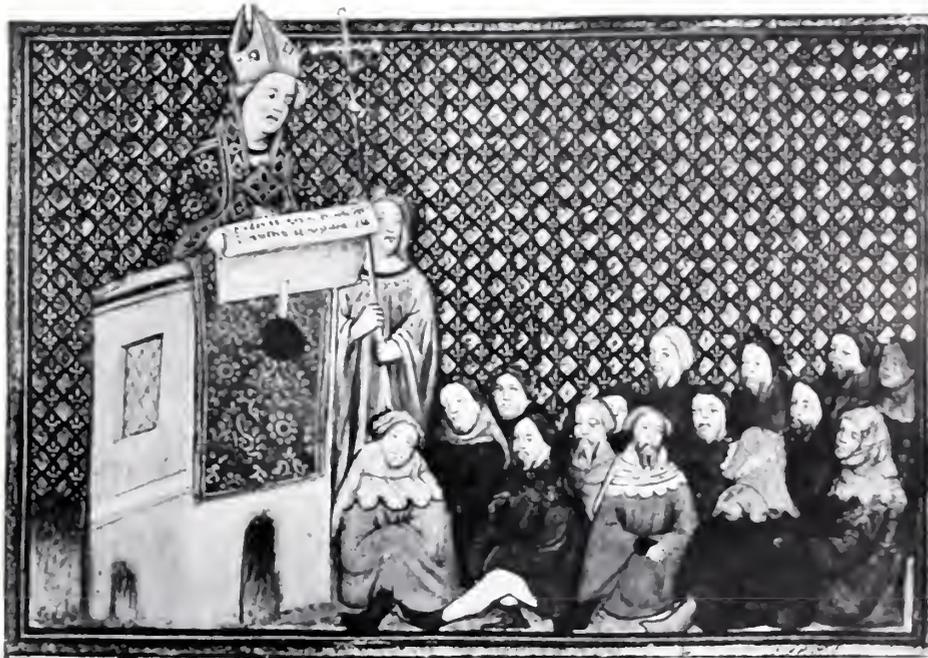
THE RELIEF SHIPS



MACHESON

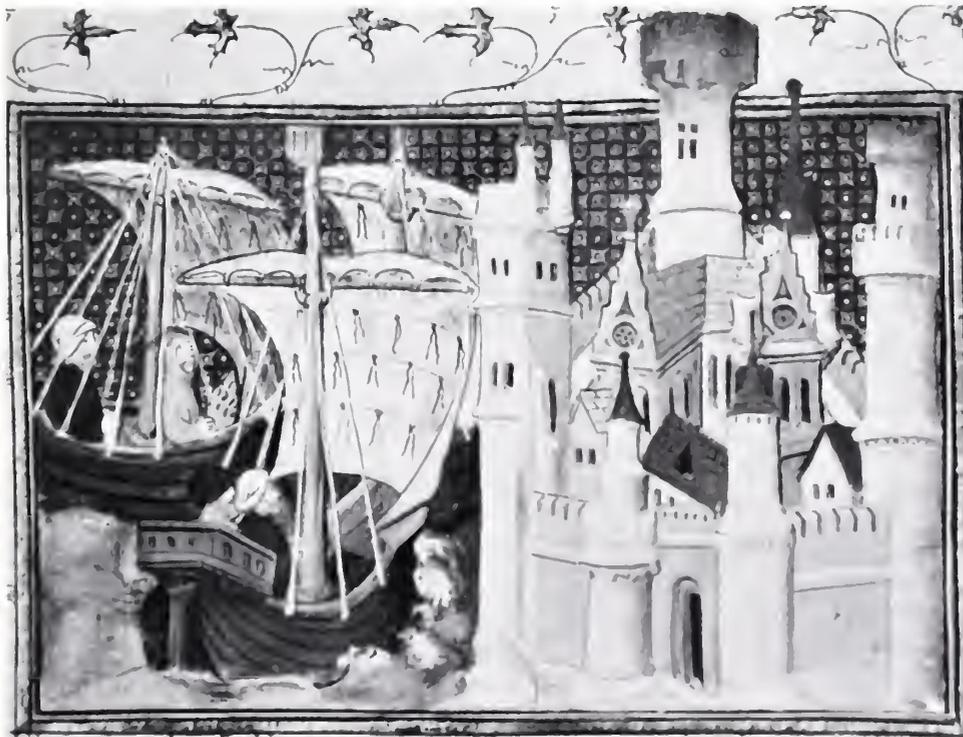
MINIATURE FROM THE BAY
LEIAN MS. IN THE CHURCH OF
ST. JULIAN, GLOUCESTER

Min. v



ARCHBISHOP ARUNDEL

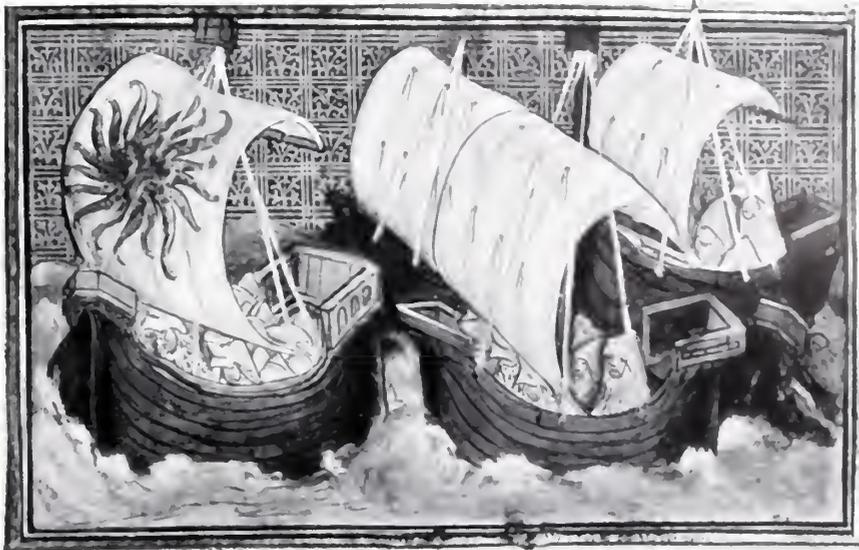
Min. vi



SALIGERY (ARUNA) AT C. NWA

MINIATURE FROM THE PAL
TRIUMPH OF THE DISINCLE
OF ITHAN CRETOS

Min. vii



RICHARD'S FLEET

Min. viii



RICHARD AT CONWAY

MINIATURE FROM THE HAR
LEIAN MS. OF THE CHRONICLE
OF JOHN GIFFORD.

The Fall of Richard the Second

which had been borne both by Edward the Third and the Black Prince.

Harassed by the Irish, who assailed the vanguard and cut off stragglers, the English troops suffered great hardships and were almost in a starving condition, and were therefore compelled to move down to the coast to meet three ships which had been despatched to their succour from Dublin, laden with provisions. The third miniature³ presents a somewhat ludicrous picture of the scramble for food by the men-at-arms: 'Every one spent his half-penny or penny for himself' (to quote Mr. Webb's translation) 'some in eating, others in drinking; the whole was rifled without delay. I believe there were more than a thousand men drunk on that day, seeing that the wine was of Ossey and Spain, which is a good country.'

The army then marched for Dublin, but on the route an envoy arrived from Mac-Morogh proposing to come to terms, and Thomas Despencer, earl of Gloucester, was detached with a sufficient force to meet him. Creton accompanied the earl, 'as one desirous of seeing the honour, condition, force, and power of Macmore, and in what way he would do his duty to obtain a good and confirmed peace,' and he graphically describes the approach of the Irish chieftain: 'Between two woods, at some distance from the sea, I beheld Macmore and a body of the Irish, more than I can number, descend the mountain.⁴ He had a horse without housing or saddle, which was so fine and good that it had cost him, they said, four hundred cows; for there is little money in the country, wherefore their usual traffic is only with cattle. In coming down it galloped so hard that, in my opinion, I never in all my life saw hare, deer, sheep, or any other animal, I declare to you for a certainty, run with such speed as it did. In his right hand he

bore a great long dart, which he cast with much skill. Here see the appearance that he made exactly pourtrayed.'

But the meeting led to no result. Mac-Morogh refused to submit and went his way, and the English withdrew to Dublin. It was there that Richard had the news of Henry Bolingbroke's landing in England and of his march to Bristol, where he had executed the treasurer, William Scrope, earl of Wiltshire. Henry landed at Ravenspur at the end of June, and occupied Bristol a month later. It was reported too that the deposed archbishop of Canterbury, Thomas FitzAlan or Arundel, had also returned from exile, and was preaching and was reciting a papal bull of indulgence to arouse the people in favour of the invader. This is the subject of the fifth miniature⁵ in which the congregation, whom the prelate is addressing, is seated on the ground: a position which is not a mere conventional arrangement of the artist, but was actually taken by the lay folk at sermons, as we know from other representations.

The treacherous advice of the constable, Edward Plantagenet, earl of Rutland and duke of Aumarle, prevailed with Richard to remain in Ireland until the fleet was gathered to transport him to England with all his forces, and to send John de Montacute, earl of Salisbury, in advance, in order to oppose Henry's progress. It is significant of the slowness of Richard's party to appreciate fully the serious character of the crisis, that Salisbury, though bound on a journey of such urgency, begged Creton to accompany him 'pour rire et pour chanter,' a compliment to the Frenchman's agreeable talents from one who was himself also a poet; for Salisbury 'si faisoit balades et chansons, rondeaux et laiz.' Thus our author and his travelling companion, the French knight, passed the sea and landed with the earl in North

³ Plate II, page 165.

⁴ See the fourth miniature, Plate II, page 165.

⁵ Plate III, page 167.

The Fall of Richard the Second

Wales, at Conway, as represented in a naive manner in the sixth miniature.⁶

Once landed, they learned more accurately the extent of Bolingbroke's success; and then Salisbury strained every nerve to gather the levies of North Wales and Chester in Richard's defence. But the people lost heart; the king was not present; he must be dead; and the rumour of Henry's severities alarmed them. Salisbury's camp was abandoned, and he himself had to fall back again to Conway. Richard had thrown away his opportunity. He had delayed his departure from Ireland for eighteen days; only then did his fleet sail⁷ and bring the expedition back to Milford. The leading ship bears on its sail one of Richard's badges, the sun in splendour.

Then the unfortunate king determined to steal away and join Salisbury in the north, supposing him to be holding the field. Disguised as a Friar Minor he set out accompanied by a small following, according to Creton's account consisting of his half-brother John Holland, earl of Huntingdon and duke of Exeter; his half-nephew, Thomas Holland, earl of Kent and duke of Surrey; the earl of Gloucester; Thomas Merke, bishop of Carlisle, and two other bishops; sir Stephen Scrope, William Feriby, and Janico d'Arta or Jean d'Artois, with thirteen others. Gloucester and the two bishops drop out; but the rest, faithful to the end, are supposed to take some part in the several adventures depicted in the remaining miniatures. The party rode quickly and

⁶ Plate III, page 167.

⁷ See the seventh miniature, Plate IV, page 169.

reached Conway in safety, learning there the miscarriage of Salisbury's attempt to raise the country. 'At the meeting of the king and the earl, instead of joy there was very great sorrow. Tears, lamentations, sighs, groans, and mourning quickly broke forth. Truly it was a piteous sight to behold their looks and countenance and woful meeting.'

In the eighth miniature,⁸ as also in all subsequent miniatures in which he appears, Richard is clad in a robe of vermillion with a black hood, certainly not the garb of a Friar Minor in which he is said to have disguised himself, and which would have been grey; we must attribute this discrepancy to the fancy of the artist. Salisbury stands in front of the king conversing with him; and in the group behind Richard is the bishop of Carlisle, easily recognizable here and in other miniatures by his close-fitting hood. Creton and his companion must have rejoined Richard on this occasion. Our author concludes this part of his narrative with an account of the break up of the camp at Milford at the instigation of the traitor Aumarle, and with the connivance of Sir Thomas Percy, the steward of the household; and of the pillage by the native Welsh of the English as they straggled through the country to Henry's camp, a proceeding which afforded him much satisfaction:—

Ensi perdirent tout leur pillage Anglez,
Scu que Galoiz les suirent de pres,
Comme hardiz, estourdiz, fors, et frez,
Et gens de fait.
Certez ce fu a mon vueil trop bien fait.

⁸ Plate IV, page 169.

(To be concluded.)

MINOR ENGLISH FURNITURE MAKERS OF THE EIGHTEENTH CENTURY

ARTICLE II—ROBERT MANWARING

BY R. S. CLOUSTON

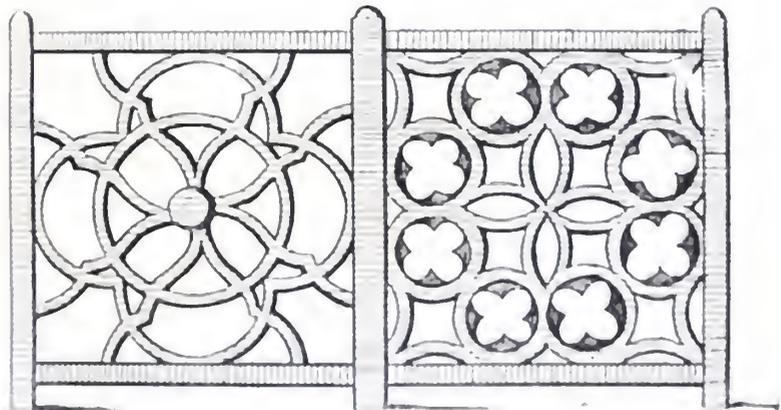
THERE is no royal road to the study of eighteenth-century furniture, and there is no easy set of rules for understanding it. There was certainly an evolution to lightness, but it was not continuous. The sideboard table grew more imposing in the hands of Robert Adam, and wide-seated chairs were made even in the time of Sheraton. At present we are chiefly interested in another exception, which is that the chairs of the sixties were actually heavier in design than those of the preceding decade. Without a knowledge of Robert Manwaring's designs, most of the chairs made by him in this period would almost certainly be supposed to have been executed fifteen to twenty years previously, and as a matter of fact this mistake has been made over and over again.

Manwaring's chairs are generally attributed to Chippendale, and there is a great family resemblance, which, however, diminishes under careful scrutiny and leaves the mind impressed both by his artistic taste and his individuality. That is, so far as his best work is concerned, for there was a terrible descent every now and then to bathos and eccentricity. Of all Chippendale's contemporaries he is probably the most interesting, but he is also the most difficult to study, from the fact that many of the designs which have been attributed to him are certainly by others. Most of this difficulty arises from the fact that Manwaring was one of the leading spirits in the society of upholsterers and cabinet makers, which published a book entitled 'One Hundred New and Genteel Designs, being all the most approved Patterns of Household Furniture in the

Present Taste.' This is a most interesting book, as it is not by one but by several hands, though it is not so instructive as it might have been had the designs been signed and the book itself dated.

In the society's book there are twenty-eight plates of chairs which are usually attributed to Manwaring, and most of them probably with justice, though there are others which have no resemblance to his style. It is quite impossible to say what Manwaring might have done in his moments of madness, but such plates as the ribbon-back chairs are so vastly inferior to the example given in his own book, and are so poor, structurally, that I think Manwaring may be fairly exonerated from any blame concerning them. The 'fluttering ribbon,' to use Mr. Heaton's phrase, is not only fluttering, but waving wildly, whereas in the single design of the kind which is undoubtedly by him it is treated in a more reserved and possible manner. My impression is that those in the society's book are by Ince, though they may have been the work of one of the forgotten men.

Manwaring's own book, 'The Cabinet and Chair Makers' Real Friend and Companion, or the whole system of chairmaking made plain and easy,' was brought out in



1—'Gothic' gates for the entrance to gardens

English Furniture Makers—Robert Manwaring

1765; but, as if to make the study of his work more difficult, he republished, in 1766, the twenty-eight designs from the society's book with forty-seven additional plates (all but one of which are unsigned) under the title of 'The Chair Makers' Guide, by Robert Manwaring and others.' The work of the 'others' is, in the majority of instances, so inferior that it is no wonder that Manwaring's name should have suffered; nor is it easy to see why, in this instance, the plates were left unsigned. There may have been a reason for the omission in the publication by the society, where the risk was probably equally shared by several workers, and therefore no man was allowed to advertise his name at the expense of his fellows. It is easy to understand that the designers of the twenty-eight republished plates might be debarred from



II—'Real Friend' (plate 5).

acknowledging them even in the new form, but there was evidently no rule to that effect in 'The Chair Makers' Guide,' for Manwaring's name appeared in the title-page, and one of the new plates is signed 'Copland fecit.'¹ Manwaring's share in the new plates is evidently very small, which makes it all the more likely that the bulk of the old designs are by him. The first four new plates are almost certainly his, as is also plate 48—a garden seat—but probably nothing else, though there is a distinct resemblance to his style in the plates running from 49 to 54, and also in plates 35 and 36. Plate 55 is signed by Copland, and 56 and 57 are also by him, as are 66, 67, and 68, and probably 60 to 65. Of the authorship of the rest it can only be said that they are neither by Manwaring nor by any designer whose works are extant, though many of them show marked peculiarities, proving them to come from the same hand. Plates 33 and 34, for instance, are certainly by the designer of the last seven plates in the book. It would be interesting, historically, to know his name, but they have practically no artistic excellence. They possess a certain amount of individuality, but it is not of a pleasing kind.

The eighteenth-century furniture maker, however much he may have been of an artist, and however much he claimed to be so, did not take himself sufficiently seriously as regarded posterity. He was a shop-keeper, and his books were trade advertisements, produced and published for the sole reason of extending his business. Nor did he give his customers what he himself might consider his best, but his newest work. There was no such stability in design as there had been in previous centuries, for a few years were sufficient to render not only an individual piece but a whole style obsolete. At a time when the

¹ Possibly Manwaring may have considered it a better trade advertisement to run the chance of inferior work being mistaken for his than to allow the names of the 'others' to appear even on the plates.

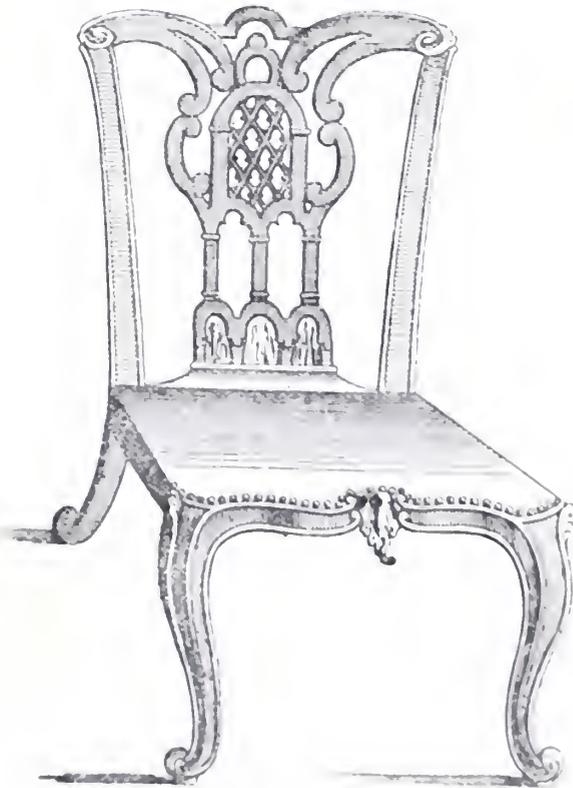
English Furniture Makers—Robert Manwaring

language was changing with almost as great rapidity our writers bewailed what they considered to be the inevitable fact that in another century their English would not even be understood. Present acceptance therefore was all that the most self-reliant of the eighteenth-century designers attempted to achieve. That their furniture is without any distinguishing mark or signature, except in a very few instances, was possibly due to the fashion of a time when the greatest painters did not sign their masterpieces. In the case of such men as Reynolds or Gainsborough whose touch is, or ought to be, unmistakable, the omission of a signature is a matter of small importance; but in furniture-making there is no such guide. There is a legend that Thomas Chippendale was left-handed, and that the pieces carved by himself may therefore be told by the direction of the chisel-marks. Even admitting the truth of the statement, it is difficult to see how knowledge can be derived from it. If a chair were first put together and then carved, something might indeed be told or guessed at; but as the carving was done for convenience in each part separately, so that it could be turned about on the bench for ease in working, it is exceedingly difficult, if not impossible, to be certain with which hand any particular chisel-mark was executed.

Of the few pieces of signed furniture of which I have heard one seems to have been by Manwaring. I am told of it by a friend, who is one of the few experts that have paid any great attention to this particular designer, and I have no doubt that he is right in supposing that the **M** with which a set of chairs were signed stood for his name. When he saw them they were in a private collection, but several years since all the furniture in the house was sold by auction and they cannot now be traced. Even if they could, a single set of chairs might teach us little more than we can learn from his book.

The small amount of recognition given to Manwaring by modern experts is due to several causes. The mixture of his work with that of inferior designers already mentioned is one, but the deplorably inartistic renderings of his drawings is perhaps a still greater. The former is merely an added difficulty in comprehending him; the latter would make a really good design appear worthless to anyone casually turning over the leaves of his book. It is perfectly true that most of the other furniture books of the time suffer from the same cause, but no man with any pretensions to be in the front rank has been so vilely treated at the hands of his engraver.

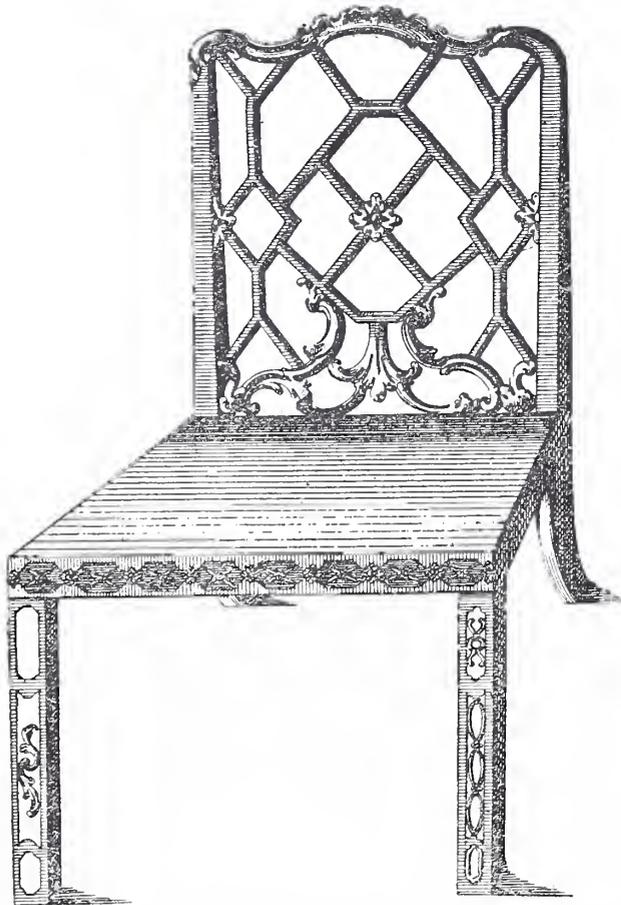
It is probable that Manwaring was not himself much of a draughtsman; it is certain that he was no critic, for he tells us that the illustrations in 'The Cabinet and Chair Makers' Real Friend' are 'beautifully executed on copper,' which could scarcely arise merely from Christian forgiveness.



111—'Real Friend' (plate 1)

English Furniture Makers—Robert Manwaring

The fact that an artist understands the use of lines in combination or otherwise does not necessarily mean that he can produce a perfect line himself. Lock published a drawing-book for beginners which is quite a good thing in its way; but one of his original drawings, which has been preserved, shows that he himself was not only incapable of producing a perfect line, but was so uncertain in his use of the pencil that he could not have passed a South Kensington examination in freehand. His proportions are all right and the curves themselves pleasant enough, but the line is poor and uncertain in the extreme. In all probability Manwaring had no more of the mere facility of the practised draughtsman, and when he saw his drawings translated with clean-cut but wofully unsympathetic graver lines, the delight he expresses was probably honest enough.



IV—'Chair Makers' Guide' (plate 23).

So far, I am in no way apologizing for Manwaring, I have only been endeavouring to ingratiate myself with such of my readers as are not conversant with his style by finding ready-made excuses for their lack of knowledge. There is, however, another reason, which must be admitted even by his most enthusiastic admirer, for his being relegated to the background. Good as much of his work is, and some of it seems to me to be even great, there is, unfortunately, a considerable percentage of it which, after making every allowance for the lack of artistic feeling in his engraver, falls below the level of any furniture book of the period, not excepting even Johnson's. Both Chippendale and Hepplewhite were unequal—terribly unequal, but Manwaring is immensely more so, and it is this fact which compels me to acquiesce in the almost universal decision which ranks him with the minor men.

Chippendale's inequality arose from his immense variety of *motif*, Hepplewhite's (if for present purposes we look on A. Hepplewhite and Co. as one man) from occasional want of inspiration. Manwaring suffered from both diseases, for he was next in scope to Chippendale, and many of his designs are simply beneath contempt from any possible point of view. If it were not pitiable it would be laughable to find a man who is giving the world a collection of designs, including some which, of their kind, have not been beaten, especially extolling the very worst, as he does his rustic seats. Yet though any number of blacks do not make a white, it must be remembered that he was by no means the only artist who was a bad critic of his own latest work. Without both enthusiasm and self-reliance good art work is out of the question, and neither of these qualities leads to the coolness of judgement requisite for placing what has been produced in its proper position in the artistic scale.

Though Manwaring was chiefly a maker

English Furniture Makers—Robert Manwaring

of chairs, it would be well to begin the study of his work with his smallest publication, which he entitles 'The Carpenters' Compleat Guide to the whole System of Gothic Railing,' which is a key to much of his style. In the preface he tells us that 'many books of designs for gothic and Chinese railing have been published,' of which Crunden's seems to be the only one that has come down to posterity.

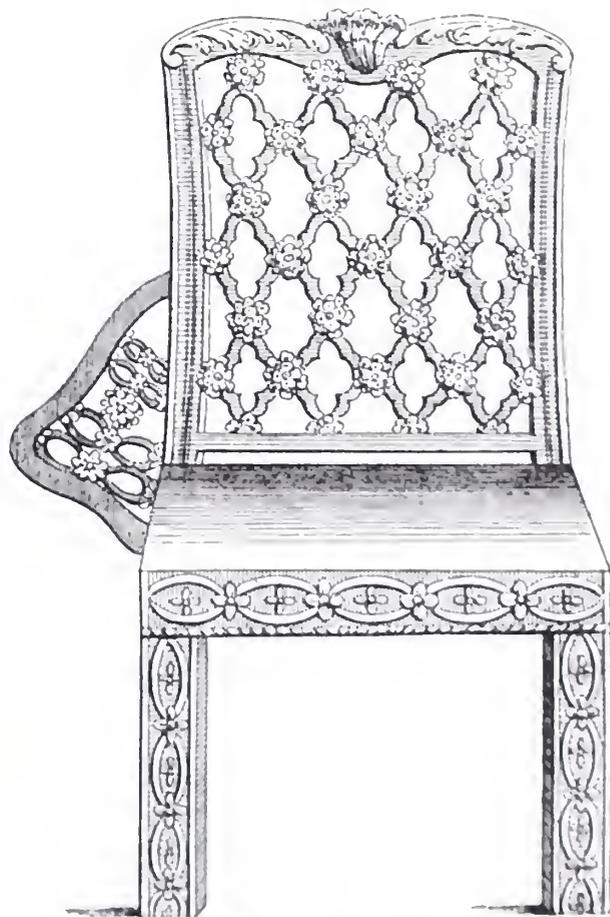
Manwaring had no small opinion of himself, but if this is an artistic fault (which is open to doubt) he at least had good reason for placing his work higher than that of any designer of the time, for in 1765 Chippendale was probably dead, and Adam had done nothing worthy of his reputation in chairs, which, taken at the best, are not his strong point, while they seem to have been, at any rate, the chief part of Manwaring's business. In any case, there can be no doubt that he was received by his fellow-workers of the society as their chief exponent of chair design, and he evidently valued himself accordingly.

He claims originality for his designs, and, like most others of his time, has no diffidence in calling attention to his wares by self-praise. As the brothers Adam did this from their pedestal as architects, it is not surprising to find Manwaring the shop-keeper doing likewise. On one of the plates in his 'Gothic Railing,' for instance, he has had engraved 'Magnificent Gothic Gates.' I do not reproduce them, as I do not quite see their magnificence, preferring the design given (No. I), which is also more instructive as regards the study of his chairs. As these railings are intended for out-of-doors, he gives a recipe—presumably his own—for the making of glue. This he warrants will stand all weathers 'till the wood is thoroughly decayed,' and speaks of 'several years' experience in the use of it.' With the merits of this glue I am not interested, the fact worth noting being that his publication was not, like Sheraton's, a bid

for fame by a young and unknown worker, but the production of a man of large experience with an old-established business.

Even without this direct proof the fact that Manwaring was no beginner in furniture design might be postulated from his work. In parts it catches the new spirit of simplicity brought in by Adam, but it is only to graft it on to the old. The chair-back remains practically the same in its lines, with here and there, as in plate 5 of his own book (No. II), a heavier use of ornament than in the 'Director'; but the legs, as a rule, are simplified, a very favourite shape being the square, as shown in this instance, either with or without carved decoration.

A point to be noticed in this illustration is the bracket, which is used much more by him than by any other maker of the time. In 'The Real Friend and Companion' he

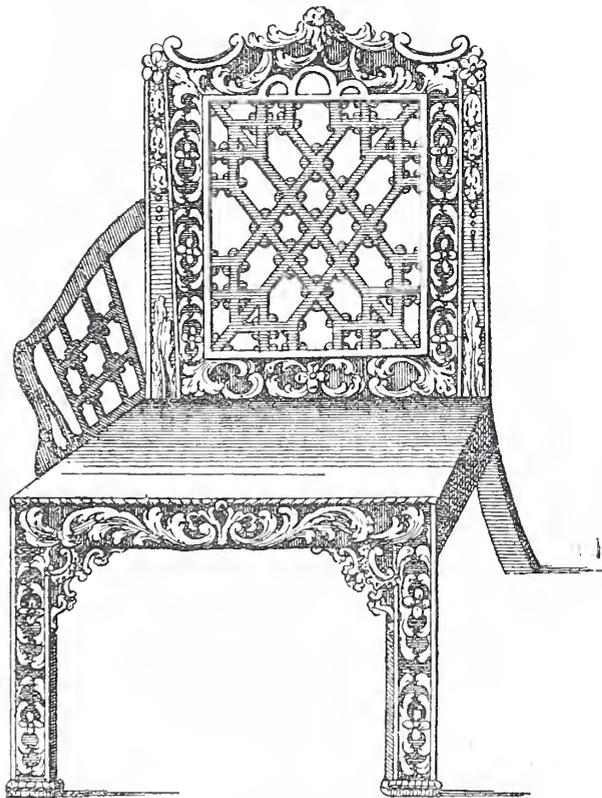


V—'Real Friend' (plate 13)

English Furniture Makers—Robert Manwaring

gives eighteen chair-backs without seats or legs, but for each of them there is a separate bracket, showing how important he considered it.

Chippendale also used the bracket, but for his Chinese or gothic chairs only, and Manwaring's use of it probably arises from his combination of the square leg with the carved back. When, therefore, we find a chair with a bracket it is probably not by Chippendale: if in addition to the bracket there is a square leg and a carved back, it is possibly by Manwaring; but if, as in plate 7 of the 'Real Friend' (No. III), there is a criss-cross or lattice-work pattern in the splat resembling his gothic railing, the possibility becomes as near a certainty as it is in the nature of such things to be. Another glance at plate 5 will show a carved ornament running along the lower



VI—'Real Friend' (plate 11).

edge of the front rail, which is also almost, if not quite, confined to Manwaring's work as far as this period is concerned. It occurs in many earlier chairs, but is given only once, and that as an alternative, in the 'Director.'

His fondness for designing garden railings gave him a better grip of the lattice-work pattern, as applied to chairs, than any of his contemporaries; Mayhew being his only real competitor. Plate 23 of 'The Chair Makers' Guide' (No. IV) is a good sample of his work in this particular form of design. In this, note particularly the floral decoration in the centre of the back, which is very distinctive of his treatment, his idea being to temper the severe feeling by ornament, as is also shown by the curves in the lower part of the back.

Another chair worthy of notice is that on plate 13 (No. V), in which the floral decorations at the junction of the pattern are again employed. If the carving were well executed, which it almost certainly was, this would make an exceedingly fine piece for a collector.

Most of the designers of the eighteenth century were infected with what is known as the Chinese craze, and Manwaring was no exception. For the most part, like the furniture-makers' gothic (which Mr. Heaton calls churchwarden gothic), it is scarcely recognizable. The ideas were simply made use of and translated, so to speak, into English, till Anglo-Chinese, if I may be allowed to coin a name for it, came to be a separate style of itself, fairly well defined, but including many things from entirely different sources. It is not for its purity that I would call attention to plate 11 in Manwaring's 'Real Friend' (No. VI)—for Mayhew and sometimes even Chippendale was purer—but because I consider it the best chair, if not the best single piece executed in this particular manner.

ITALIAN BOXWOOD CARVINGS OF THE EARLY SIXTEENTH CENTURY¹

BY DR. WILHELM BODE



GERMAN art of the Renaissance period attained its highest development in the so-called minor branches. This is evident in Schongauer's engravings; the 'small masters' have all the characteristics of miniature painters, and even Dürer's large pictures are finished off like miniatures. Plastic art of the same period shows us the dainty boxwood carvings which are so highly and rightly prized. The small boxwood heads, said to represent Adam and Eve, in the Victoria and Albert Museum stand on a far higher level than any life-sized bust of German origin, and few of the works, even of Vischer or Riemschneider, can rival the little figures, also of Adam and Eve, in the museum at Gotha by the hand of Conrad Meit. The wooden blocks for German medals of this period may be said to rank with Italian quattrocento medallions. Some hundreds of first-class carvings by German masters are extant, scattered about in various collections and for the greater part by unknown artists. To these might be added the work of Dutch artists; but we generally find wood carvings in the Netherlands to have been executed by Germans settled there, such as Conrad Meit, court carver to Margaret of Austria, Stadtholder of the Netherlands.

From the small amount of work of this kind produced in the Netherlands, it might easily be inferred that Italy possessed even less. The broad monumental tendency of Italian art, especially in sculpture, seems to exclude a taste for daintily executed small works and to find no pleasure in them. This is, however, not unvaryingly the case, as the beautiful boxwood figure of Hercules² in the Wallace Collection proves.

According to the inscription, it is the work of one Francesco of Padua, a goldsmith. E. Bonnaffé mentions the figure in the *Gazette des Beaux-Arts*, 1886, I, 202, and it is not the only one of its kind. A small wood carving of St. Sebastian was amongst the bronzes of the Falcke collection added to the Berlin museum in 1891; the figure is remarkable for the beauty of its outlines and its elegant poise; and here also we may safely assume that the unknown artist was an Italian. A carved wooden relief representing Christ Rising from the Dead, purchased about the same time for the Berlin museum, shows equally evident though dissimilar traces of Italian workmanship.

Being struck by this fact, I examined the small wood carvings in public and private collections with a view to discovering further works pointing to an Italian origin. Though the result of my researches was but a modest one, it has so far borne out my supposition that small wood carvings were made in Italy at the same period as in Germany, and also that it is possible to determine the date and place of their origin with some degree of certainty. I am desirous on this account to make a short summary of my observations, and also intend giving reproductions from the best specimens of works of this kind, in the hope that my investigations may lead to further studies and researches in the Italian archives.

Our information on the Hercules of the Wallace Collection is more ample than in the case of almost any other small work of carving in Italy, as besides the full signature of OPVS·FRANCISCI·AVRIFICIS·P. round the base, there exists the testimony of a contemporary, singularly remarkable for its detailed mode of expression. Bonnaffé first called attention to this fact. Bernardino Scardenone of Padua, born about 1485, in his work entitled 'De antiquitate urbis Patavii,'

¹ Translated by the Baroness Augusta von Schneider.

² Reproduced on page 141.

Italian Boxwood Carvings

compiled before the middle of the sixteenth century, gives a description of a 'Herculeum buxum Francisci argentarii Patavini.' The piece was in the possession of Marc' Antonio Massimo of Padua. The writer goes on to say that it was a marvel of art, worthy of Polycleitus or Pheidias, and records the fact that it was carved by the artist (whom Scardenone calls Francesco da Sant' Agata) in the year 1520, 'per ocium (ut audio),' and valued at one hundred ducats.

This is extremely high praise, but by no means exaggerated, for Italian Renaissance art can boast of few works which show such a thorough knowledge of anatomy as this little carving. Each part of the body, so full of subtle contrasts in its movements, is perfectly finished off on all sides, standing out sharply detached. The expression and gesture are full of life, but do not surpass the classic standard of ancient works of sculpture, and this perfect measure may be the reason why the piece has been mistaken for a copy of antique work. It seems strange that we possess nothing beyond this little gem from the hand of a man who must have been a great artist in the early cinquecento. His name, up till now, has only come to our knowledge through Scardenone. It so happens, however, that the matter has recently been brought up in an essay by C. von Fabriczy in the *Rassegna d'Arte*. The writer's endeavours to discover the master named Francesco da Sant' Agata in the Paduan archives proved fruitless, though he succeeded in tracing a family of that name in Verona. Now the museum at Berlin possesses a small relief in pearwood of the head of John the Baptist, borne by two angels on a charger, which little work is signed FRANCISCVS·JVLII·VERONEN.³ As this Francesco di Giuliano, who was born in the year 1462 in Verona, is not mentioned in the annals of the city after the date 1504, Fabriczy suggests that he might have settled in Padua at this period and was possibly identical

with the artist of the renowned Hercules. Doubtless the hypothesis rests on a slender basis, as Fabriczy himself admits, nor does he find any very striking affinity between the relief and the statuette of Hercules. The family of Sant' Agata, moreover, he informs us, were amongst the nobles of Verona. Does it seem probable that the artist, if he belonged to this family, would have omitted his name in the inscription? The assumption that Scardenone named the artist after the district in which he lived is more likely. The addition 'Patavinus' to the inscription cited by Scardenone would, for a Veronese nobleman having resided more than forty years in his native town, smack greatly of the incongruous.

Last year the Berlin museum purchased a small boxwood figure bearing far more traces of resemblance to the Hercules. It is almost equal in size to the latter, which measures ten inches, and will be found reproduced in these pages.⁴ The work represents a naked youth with uplifted arms; the body is of somewhat slenderer and more austere appearance than the Wallace Collection piece and less rich in anatomical mastery than this. The figure is fine in outline from every point of view, and shows considerable likeness to the Hercules in the beautiful conception of form and finished execution. There is a strong probability that the work was executed by Francesco da Sant' Agata, and we are confirmed in the view that it was intended for a St. Sebastian by the presence of some small holes in the body, formerly containing arrows, and thus explaining the raised arms and upturned piteous gaze. A bronze replica of this work in Mr. Pierpont Morgan's possession⁵ has no indication of the arrows; the artist was probably, as a true Renaissance artist, more intent on beauty of form and proportions than on his subject, but it is not quite plain what is the subject even of the boxwood figure.

³ Reproduced on page 187.

⁴ Page 185.

⁵ Reproduced on page 185.



BRONZE FIGURE OF HERCULES; IN THE ASEMOLEA MUSEUM AT OXFORD



WOOD FIGURE OF HERCULES, BY FRANCESCO LA SANI AGATA, IN THE WALLACE COLLECTION

Italian Boxwood Carvings

Two larger boxwood figures belonging to Monsieur Léopold Goldschmidt in Paris, and to the museum at Berlin, also represent St. Sebastian. In both these works, the saint stands with his arms bound behind him, lashed to the tree, which is carved from the same piece. No attempt has been made here to carve a detached figure, both are meant for a full-face view, and thus obviously stand on a lower level artistically than, for instance, the Hercules. The handling is less free, rather resembling the quattrocento work in contemporary sculptures by Lombardi and members of his family, and as such the figures are excellent. The first-rate little work in Monsieur Goldschmidt's possession, which is the smaller of the two and the more severe in character, is in all probability the work of a Paduan artist. The Berlin piece⁶ is of a fine reddish tone; the beauty of outline and the charming face suggest a Venetian origin.

In the Louvre a bronze St. Sebastian exists, in some respects akin to the carving in the Goldschmidt collection though not actually copied from it. A larger statuette in pearwood of a later period, forming part of the Beckerath collection in the museum at Berlin, is a free copy of a well-known statue of Mercury in the Vatican; the extreme exactness of the little boxwood figures is absent from this more purely decorative work. Some reminiscences of these figures are to be found in a few small boxwood reliefs, also from North Italy, dating from the beginning of the sixteenth century; they are, however, inferior in workmanship, and cannot be compared either to the Hercules of the Wallace Collection or to the St. Sebastian at Berlin. One of them, Christ Rising from the Dead, was purchased in Lombardy for the museum at Berlin. This work is distinctly Lombard-Venetian in style; it is carved out of a kind of trough, from which it stands out, the

trough being ornamented round the rim with a design, the whole somewhat clumsily representing a 'mandorla.' The Christ is emaciated and severe-looking, without any great subtlety either of gesture or detail; it is, however, a well and most carefully executed piece, and shows traces of the influence of Amadeo and other artists of the same stamp.

Another relief, richer and more shallow, presents stronger signs of Venetian origin. It belongs to Monsieur Rodolphe Kann in Paris; judging from the framework, this beautiful carving formed the front part of a box, the history of Daphne being the subject.⁷ The manner in which the myth is told, the small amount of movement in the figures, the drapery and rounded forms, all remind us of contemporary Venetian woodcuts, especially of the illustrations in the 'Polifilo.' It is remarkable how much resemblance to the works of the German *Kleinmeister* there is in this carving, and we know that they drew their inspirations chiefly from like productions. The history of Daphne is carved in walnut wood.

Monsieur Gustave Dreyfus in Paris owns two small boxwood reliefs; in one the Burial of Christ is represented, while the other is a St. Jerome with a lion at his side. The style of both recalls the Paduan plaques of Riccio and Moderno of the same date, though they are clumsier and less lifelike than the works of these excellent masters, nor will they bear comparison with Francesco da Sant' Agata's artistic freedom of touch. In one of these works there is a signature of the artist; unfortunately it is a monogram and partly obliterated; the letters remaining are M.—F.; the second letter has been cut away, however, as it was at variance with the early opinion which assigned the work to Andrea Mantegna. In consequence, we are not able with any certainty to designate another artist as a carver of boxwood.

⁶ Reproduced on page 185

⁷ Reproduced on page 187

Italian Boxwood Carvings

I have already spoken of another larger relief in the Berlin museum, 16 by 13½ in. in size. The conception of this piece is very singular: John the Baptist's Head on a Charger,⁸ which is supported by two disproportionately small angels; according to the inscription, this is the work of the Veronese master Francesco di Giuliano. The great want of proportion in the figures, a certain lack of freedom in the carriage of the two angels, a stereotyped manner of arranging the hair and obviously slight knowledge of the human form, incline us greatly to doubt whether this Francesco of Verona be the same person as the Paduan Francesco da Sant' Agata. It seems more credible to ascribe the small relief in boxwood of Christ in Hades to the Veronese master, for the idea and severe outlines are more in harmony with his manner. The St. John the Baptist above described forms a kind of transition to some rather larger reliefs, all in walnut or limewood, showing the Madonna enthroned between saints in entirely pictorial style, such as we are accustomed to see in paintings of the Verona and Vicenza schools at the beginning of the sixteenth century. One of this category of reliefs is in the Berlin museum, signed with an indistinct inscription, another was in the Piot collection, and the Louvre possesses a similar but somewhat larger relief with half-length figures. The manner in which these pieces are executed, with their unskilled imitation of paintings, is totally different from the exquisite refinement of the boxwood carvings. We therefore feel fully justified in assuming them to be the work rather of mechanical artisans, in spite of the coincidence of dates and places of origin with the small carvings.

⁸ Reproduced on page 187. In the museum at Vienna there is a small carving in spindlewood, which much resembles boxwood, of the head of St. John. Opinions have of late inclined to consider this a work of Francesco da Sant' Agata. Personally I find no resemblance to the master's style in the beautiful little piece, and am more disposed, judging from the picturesque arrangement of the hair and the naturalistic impression of the whole, to place its origin as late as 1600, possibly even after this date. A comparison with the Berlin relief of the same subject, moreover, rather strengthened my conviction.

These larger reliefs are evidently the production of wood-carvers who exercised a considerable trade in the whole of northern Italy, and especially in Lombardy as late as the Renaissance. Our dainty boxwood carvings, on the other hand, appear for the most part, if not exclusively, to be goldsmiths' work, as the inscription round the base of the Hercules in the Wallace Collection expressly points out. The same is the case with contemporary or slightly later boxwood carvings in Germany. As we know, these little carvings were for the greater part intended to serve as models to be copied in precious metals, and by reason of their delicacy they are highly prized by collectors. It is extremely probable that the like conditions prevailed in Italy, for though but few of these works have survived, we are not altogether without examples. We must bear in mind that a large number cannot have been in existence in any case, as only a few places in the Venetian district produced them. It has already been mentioned that some bronze duplicates have come down to us, and two of the best little figures have been reproduced in this manner, and will be found side by side with the boxwood originals in our illustrations.⁹ Though about equal in size, they can hardly have been casts from the carvings, differing from the former as they do in several important particulars.

In the bronze Hercules of the Ashmolean collection¹⁰ (of which there is a replica in the Louvre) we find a totally different head from that of the boxwood figure in the Wallace Collection, a head much broader in execution. The greater probability seems to be that the bronze replicas were cast from the original wax model of the boxwood figures. It has yet to be proved that the latter were employed as models for gold or silver figures, though this is not at all improbable, seeing the means of procedure among German

⁹ Pages 181 and 185.

¹⁰ Reproduced on page 181.



FIGURE OF THE YOUNG MAN IN THE
GALLERY OF THE LONDON MUSEUM



FIGURE OF THE YOUNG MAN IN THE
GALLERY OF THE LONDON MUSEUM



FIGURE OF THE YOUNG MAN IN THE
GALLERY OF THE LONDON MUSEUM



ST. JOHN BAPTIST'S HEAD ON A CHARGER, PEAKWOOD RELIEF BY FRANCESCO DI GIULIANO; IN THE BERLIN MUSEUM



THE STORY OF JADIS, ITALIAN RELIEF IN THE COLLECTION OF M. DE BETHUNE, PARIS

Italian Boxwood Carvings

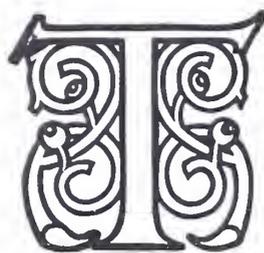
craftsmen. Not bronze, but gold or silver, was demanded by the munificent patrons of art at that time in Italy, whether for the making of medallions or statuettes, or in their manifold artistic ornaments and utensils, which latter were often executed in precious stones or valuable pebbles. Hardly one of these costly ornaments, formerly counted by hundreds, is in existence now, and as far as we know not a single specimen of the priceless statuettes; it is probable that in subsequent troublous and aesthetically indifferent periods many of them found their way into the melting-pot. We are indebted to the little bronze reproductions, of no value as far as the material is concerned, made by the artists for themselves and a few needy collectors, for our acquaintance with so many specimens—often comprising different reproductions of one and the same piece—of an art beautiful in itself, though it may rank among the minor arts.

It is a matter of conjecture as to whether boxwood models were made for some of the remaining beautiful little bronzes in existence, as we are not in possession of any

written testimony bearing on the subject. The probability is strongest in bronze statuettes showing traces of the same touch as the boxwood carvings (as in Francesco da Sant' Agata's work), viz., the youth in the Wallace Collection, the Brunswick museum, and in the Louvre, represented with uplifted arms and entreating gaze, and the pendant, A Running Youth, in the Brunswick museum; Hercules and Cacus, a group belonging to Mme. Stern in Paris; a flute-player with both arms raised (in the Louvre and elsewhere), and a few more slight figures of nude boys of a similar nature. The latter will be found reproduced in the *Gazette des Beaux-Arts*, 1886, II, p. 199, where they are wrongly cited as copies from the antique. The small boxwood statuettes are especially valuable for the help they afford us in the identification of the artists in bronze, besides throwing an interesting light on plastic art in small works of this description at Padua. In the absence, moreover, of almost every clue for precisely determining the purport of these little Italian bronzes they deserve a careful study.

PORTRAITS BY JOHN VAN EYCK IN THE VIENNA GALLERY

BY W. H. JAMES WEALE



THE Imperial Gallery at Vienna contains two undoubtedly authentic works by John van Eyck. The larger of these¹ is a portrait of a fine old ecclesiastic seen to the waist, modelled in a yellowish tone with few flesh tints and no deep shadow. Bareheaded, he wears a loose crimson robe edged at the neck and arm openings with white fur; the straight vertical folds of this robe, the arms and hands not being seen, give it an elegant bell-shaped appearance. The person's head is turned to the right, his vigorous and closely-shaven face, seen in three-quarter profile with the light falling directly on it, is full of expression. There is quite a charm about the little brownish eyes which seem to be looking out from beneath the eyebrows with a keen scrutinizing glance, while a pleasant playful smile hovers about the mouth. The numerous wrinkles of the forehead and the folds of the skin of the face and of the neck up to the root of the ear are marked by fine reddish strokes; the left ear, seen in light, is admirably drawn. The short scanty grey hairs of his head, in a state of confusion, seem to tremble beneath each other, and the blood to be circulating under the relaxed skin and in the veins of the pupils of his eyes. Dark background, lighter and bluish near the head.

This painting was formerly described as the portrait of Jodocus Vydt, the donor of the Ghent altarpiece, at an advanced age. In the catalogue of the gallery published in 1884, Mr. E. von Engerth entitled it the portrait of the cardinal of Saint Cross, relying on the authority of an inventory of the collection of the Archduke Leopold William, governor-general of the

¹ No. 824. H. 35 c., B. 29 c., the head 15 c. There is a fine etching of this portrait by Unger, 18.5 x 14.5, and a chromoxylograph by H. Paar, 22 x 17.7. Reproduced on page 193.

Low Countries, drawn up in the year 1659. Mr. L. Kaemmerer² in 1898 threw doubt on the correctness of this ascription, justly remarking that this portrait does not bear the slightest resemblance to the effigy of Cardinal Dominic Capranica on his tomb at Siena.³ The painting, however, does not represent Capranica, but the blessed Nicolas Albergati. This eminent prince of the church, born at Bologna in 1375, was the son of Peter Nicholas Albergati and Philippa, only daughter of Dr. Bartholomew Chiogetti. He entered the order of the Carthusians when in his twentieth year, was successively prior of the monastery of Saint Jerome outside Bologna in 1406, of the Holy Cross of Jerusalem at Rome, and procurator-general of the order in 1407, rector of the newly-founded monastery of the Holy Trinity at Mantua from 1409 to 1416, and again prior of Bologna from 1416 till the end of March 1417, when he was elected bishop of Bologna. Created a cardinal priest by Martin V, May 24, 1456, he took for his titular church the Holy Cross of Jerusalem. In his humility he discarded his family arms and substituted for them a simple cross. A model of all priestly and episcopal virtues, he continued to observe the austere rule of the Carthusians, sleeping on straw, never eating flesh-meat, wearing a hair shirt, and rising at midnight to pray. Nine times he was sent by the Holy See on arduous embassies in which he combined the greatest prudence in difficult matters of worldly policy with perfect uprightness and integrity.⁴ In 1431 he was

² 'Hubert und Jan van Eyck,' p. 72.

³ This prelate was created a cardinal deacon by Martin V, 23 July 1423, but the nomination was not published until 8 November 1430; on the 19th of that month he took for his titular church Sancta Maria in Via lata. It was not until after Albergati's death in 1443 that he was raised to the dignity of cardinal priest with the title of Saint Cross. See Chacon, 'Vitae et res gestae pontificum summorum,' II, 1110, Romae, 1630; Pastor, 'History of the Popes,' 2nd ed., I, 261 and 264-266, London, 1899, and Eubel in 'Römische Quartalschrift,' XVII, 274-275. Rome, 1903.

⁴ In a letter to Charles VII of France, Eugenius IV says that he sends the cardinal of Saint Cross 'virum sapientissimum,

Portraits by John van Eyck at Vienna

sent on an embassy to the kings of France and England and the duke of Burgundy to try to bring about a general peace.

The duke had been about to proceed to Holland when he heard that the cardinal was coming to see him. Returning at once to Brussels he sent messengers in every direction to the principal ecclesiastical and lay dignitaries of his dominions, bidding them come to him so that the pope's legate might be received with all due solemnity.

The cardinal, accompanied by Amé Bourgois, one of the duke's councillors and chamberlains, arrived at Enghien early in October 1431. He came to Brussels, where he was received by Philip surrounded by his court on the 18th of that month. Thence he returned to Enghien with Amé Bourgois, who accompanied him to Ghent, where he arrived on November 3 and stayed until the 6th. Thence he went to Lille. Later on he visited Bruges, where he spent two or three days between December 8 and 11.

The duke meantime had sent letters to the authorities of those towns bidding them receive the cardinal with the honours due to him. One of the letters sent to Bruges was probably addressed to John van Eyck bidding him paint the portrait of the cardinal. As his stay in Bruges was very brief, it was impossible to paint it from life, and van Eyck was therefore unable to do more than make a careful drawing of his likeness and write minutely detailed notes as to the colour of the eyes and hair and the tints of the flesh. This most beautiful drawing in silver-point on a white ground is preserved in the royal cabinet of prints at Dresden.⁵ It is even more lifelike and more individual than the painting; especially is this the case with the mouth and the lower portion of the face. In the painting van Eyck seems to have endeavoured to embellish the form of the head so that

magnaue auctoritate, ut nosti, et procul ab omni passione remotum, cuius omnes cogitationes, omnia consilia tendunt ad concordiam, ad pacem.

⁵ H. 212, B. 180 millimeters. Acquired before 1765. Reproduced on page 195

it should appear less heavy and broad. Kaemmerer suggests that probably the vanity of the ecclesiastic—which he thinks evidenced by his fur-trimmed crimson robe—led him to give the painter a hint to that effect⁶; rather a rash judgement, for a cardinal legate of the pope could hardly be represented in more simple attire. Michiels describes the features as soft and insignificant, showing that this ecclesiastic could not possibly have been a remarkable personage.⁷ Engerth dates the drawing between 1433 and 1435.⁸ Voll looks on it as a very diligent copy of the painting, and says that it has none of the freshness and lifelike energy of the latter, so much so, indeed, that one might almost believe it to be the portrait of another man.⁹ He considers it highly improbable that John would paint a portrait from a drawing. Kaemmerer, on the other hand, looks on the drawing as evidence of John's usual method of proceeding.¹⁰ Both of these critics are, in my opinion, equally wrong. There can be little doubt that this was an exceptional case due to the circumstance of the cardinal's brief sojourn at Bruges.

The drawing, here reproduced, was, I am informed by Dr. Lehrs, unfortunately exhibited for some years, and now baffles all attempts to decipher the writing along the dexter side. As, however, I have succeeded better than others, it will perhaps be well to give the results here. There are in all sixteen lines. I read on line 2, 'vnd die nase sanguynachtich,' and the nose reddish; line 3, 'clær blewachtich,' light bluish; line 4, 'rotte purpurachtich,' purplish red; line 5, 'van den augen,' of the eyes; line 6, 'swart um,' black about; line 7, 'und mit,' and with; line 13, 'die lippen zeer witachtich,' the lips very whiteish. Many of these words were not in use in Flanders or

⁶ 'Hubert und Jan van Eyck,' p. 72, Leipzig, 1898.

⁷ 'Histoire de la Peinture Flamande,' 2nd ed., II, 293, Paris, 1866.

⁸ Catalogue of 1884, II, 134.

⁹ 'Die Werke des Jan van Eyck,' pp. 75-78, Strassburg, 1900.

¹⁰ Op. cit., p. 72, col. 2.

Portraits by John van Eyck at Vienna

Brabant in the fifteenth century ; they evidently belong to a dialect spoken in a district nearer to Germany, and may very probably have been in use in John van Eyck's native town.

It may interest some of our readers to learn that the duke sent the cardinal as a present some tapestry woven by John Le Vallois of Arras, who probably executed the Hardwick hunting scenes. The subject represented in this tapestry is not known, but the parcel weighed 700 lb., and the cost of its carriage from Brussels to Bruges was 49 shillings.

The other portrait is a half-length figure of a man of thirty-five years of age with a fine head rather less than life-size, on a green background ; the face beardless seen in three-quarters turned to the right, with small deep-set grey eyes looking straight out at the spectator, short nose, fine upper lip, and a long chin.¹¹ The broad forehead and keen glance of the eyes give the impression of a highly intelligent man with an energetic will. He wears a dark fur-trimmed robe and a black cap ; his hands are placed before his waist ; between the thumb and forefinger of his right hand he holds a ring as if showing it. The head is modelled with John's usual care, but the beauty of the face is somewhat marred by the same unpleasant reddish tint of the flesh that characterizes the figures in the Bruges altarpiece painted about the same time ; the hands, too, as often in his portraits, are weak as if drawn hastily. The original frame bears the following inscription :

IAN DE (a lion sejant on a square base
with a step) OP SANT ORSELEN DACH
DAT CLAER ERST MET OGHEN SACH. 1401.
GHECONTERFEIT NV HEEFT MI IAN
VAN EYCK WEL BLIJCT WANNERT BEGAN.
1436.

¹¹ Imperial Gallery, 825. Oak, 33 × 28 c. ; the head, 10 c. Etched by Unger, 10 × 8 c. Reproduced on page 197.

The picture has suffered by cleaning, and, doubtless owing to the colour having less intensity and charm than usual, it has received but scant notice from writers on the master's works. One exception, however, must be noticed—Dr. Voll, who, apparently blind to the strong impression of personality so thoroughly evidencing John's hand, tries to throw doubt on the authenticity of the work, which he contends either dates from the end of the fifteenth century or is a forgery. This astounding judgement is based on the inscription which contains two chronograms, the second of which he endeavours to prove to be faulty. His contention is that the *ij* in 'blijct' and the *v* in 'Eyck' must each be reckoned as equivalent either to 1 or else to 2. This is, however, sheer nonsense ; no educated Fleming would ever think of making Eyck a dissyllable E-ijck. Both chronograms are quite correct ; *D* in mediaeval times did not count.

Who was De Leeuwe, the individual represented ? Woltmann and Reber both dub him a canon. He was however a wealthy craftsman, born October 21, 1401, who, after holding minor offices in the gild of gold and silver smiths in 1430-31 and 1435-36, was chosen dean in 1441. The lion sejant is the mark he used, and stands for his name, which if written would have added sixty-five to the chronogram. When Duke Philip, after a long absence in Germany, returned to Bruges in 1455 the townspeople decorated the fronts of their houses, and the decorations and illumination of De Leeuwe's house having far surpassed all others, the town council presented him with the sum of 36 s. gr.¹² His name occurs for the last time in a document dated July 20, 1456.

¹² Betaelt Janne den Leeuwe, de selversmid, over de prijse die ghegheven waren den ghone die best vierde ende best lichtet ten voorseyden incommene, xxxvj s. gr., valent xxj l. xij s. p. Account of the treasurers of the town, 1454-55, fol. 51v.



W. NORDHAUS, ABBOT, CAN
REGAL, OF SAINT GEORGE, CHANCE
1812 BY JOHN VAN EYCK, 1412
IN THE VIENNA GALLERY



ALFRED HENRI - ALPHONSE, 1880
DRAWN BY HENRI HENRI - ALPHONSE
FIRST TRAVEL IN THE MOUNTAINS
OF THE ALPES - THE GREAT
GALLERY



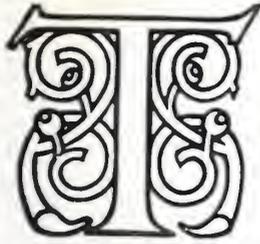
Photograph by Hansburg

PORTRAIT OF JOHN DE LEEUWE,
OF BRUGES, PAINTING BY JOHN
VAN EYCK (IN ORIGINAL FRAME)
IN THE VIENNA GALLERY

SOME NOTES ON THE EARLY MILANESE PAINTERS BUTINONE AND ZENALE

BY HERBERT COOK, F.S.A.

PART III (*Conclusion*)—ZENALE AS A PORTRAIT PAINTER



THE introduction of portraits into several of the pictures which were considered in the previous articles shows that Zenale enjoyed some reputation as a portrait-painter in Milan. It would be natural, therefore, to expect to find existing likenesses from his hand, particularly when we remember the peculiar vogue enjoyed by profile portraiture at this date in Lombardy. One such portrait has already been identified by Dr. Wilhelm Suida,¹ a profile head in the Borromeo collection at Milan bearing the inscription ANDREAS DE NOVELLIS EPISCOPVS ALBEN. ET COMES.² Who this young bishop of Alba may have been I cannot say, but that Zenale is the painter I am certain, for alike in modelling, colour, and expression this head is clearly analogous to the portraits in the Ambrosiana altarpiece, and to the bishop in the Treviglio picture.³ An even closer resemblance is to be found in another work in which the donor is introduced, as usual kneeling, a diptych in the Frizzoni-Salis collection at Bergamo.⁴ This beautiful picture may well rank as Zenale's finest achievement, few more charming figures than the St. Michael being found in the whole range of Milanese art. The drawing of the hands is characteristic, and the usual ornate architecture and blonde colouring recall the Treviglio altarpiece. In the figure of the Carthusian donor we may trace a definite connexion with the art of Borgognone, who was at this very time at work in the Certosa of Pavia; but

there is no perceptible trace of Leonardo's influence, a fact which proves this diptych must be anterior to 1490. We may note as one of Zenale's mannerisms the regular and well-defined eyebrows which he constantly gives his figures, whether, as here, in the romantic subject of St. Michael, or in his renderings of likenesses from life. It is rare to find a diptych so instinct with grace and yet so true to life as this portrait group, and had Zenale always remained at this high level his name and fame would scarcely have passed so easily into oblivion. But it was his lot, like all his Milanese contemporaries, to fall under the spell of the Florentine magician, and Leonardo's personality was irresistible. How little the younger generation understood their great teacher is proved by the sorry attempts of the Giampietrinos, the Oggionos, the Piazzas, and their kin to produce the Leonardesque article; and though, as with Zenale, the older generation never entirely lost their native Lombard manner, yet the change of ideals due to his long residence in Milan considerably modified the trend of their natural development. A curious and interesting instance of this is to be found in those two family groups in the National Gallery which hang in the Lombard room, numbered 779 and 780.⁵ It is true that they are officially accredited to Borgognone (a further proof of the connexion between these two artists), but I think that I may reasonably claim Zenale as the real author of these uncompromising groups. Their charm lies in the sweet tone and colouring, and we must remember that they are only fragments of what must have been a large altarpiece,⁶ so that the regularity of pose is

¹ See *Referitorium für Kunstwissenschaft*, 1902, xxv, 5, page 340.

² Reproduced on page 203.

³ Reproduced in Vol. IV, page 178 (February 1904).

⁴ Reproduced on page 205.

⁵ Reproduced on page 205.

⁶ The hand of some patron saint is seen protecting the male group.

Zenale as a Portrait Painter

brought into somewhat undue prominence by unkind dissection. But if Zenale has gained in richness of colour, depth of tone, and a more 'modern' feeling (especially in the male heads), he has lost some of the qualities of modelling which give relief to the portrait in the Bergamo diptych, and the mechanical drawing of the hands and set expressions on the faces no longer show the imaginative power of his St. Michael. Probably twenty or thirty years separate these works, and in the interval Leonardo had arisen to disconcert the native mind. If for no other reason, Borgognone cannot have painted these groups, for of all the Milanese artists he is almost alone in pursuing his way to the end (he died in 1523) without becoming a Leonardesque shadow of himself. Fortunately he is well enough represented in the National Gallery to allow some other artist the credit of having produced these attractive groups, and Zenale's name suggests itself as the most likely solution of a puzzling problem.

We are on surer ground in assigning to Zenale a full-length portrait of a lady belonging to Mr. George Donaldson.⁷ This is almost certainly a likeness of Bona of Savoy, wife of Duke Galeazzo Sforza; as it is painted in tempera on canvas and somewhat effaced, the charming effect of the original is lost in reproduction, but it nevertheless appeals by the decorative scheme of pattern, and by the simplicity of its pose. Modelling of bust, drawing of hands, and treatment of profile are characteristic of Zenale rather than of Ambrogio de Predis, to whom, when exhibited at the Milanese exhibition in 1898, this portrait was attributed; and indeed it is no easy task to discriminate between these artistic cousins, the more so as each was employed as court painter and at the same period, and consequently portrays the same people. There is good reason to suspect that if de Predis is really author of

⁷ Reproduced on page 207

the unattractive portrait of Bianca Maria Sforza, lately in the possession of Dr. Lippmann at Berlin, then its variant in the Arconati collection at Paris may be by Zenale. At any rate two different hands can be detected in these two portraits of Bianca Maria.⁸

A more difficult problem of identification has arisen with regard to Beatrice d'Este's various portraits. It is certain that she is represented kneeling opposite her husband Lodovico il Moro in the altarpiece in the Brera at Milan,⁹ formerly attributed to Zenale, and afterwards to Bernardino de' Conti. She it is, again, whose uncouth likeness is seen in the Pitti at Florence, clearly painted by a different hand from the last.¹⁰ If the former be by Zenale, then the latter may be, as Morelli thought, an old copy after de Predis; but very great difficulty arises in adopting this view, and it is far more probable that we possess in the Pitti picture Zenale's likeness of Beatrice, and that some other painter introduced into the Brera altarpiece the portraits of the royal family, completing a work which may have been begun by Zenale. I think it most likely that this puzzling picture is really the work of two hands, and that the solution of much dispute as to the authorship may be found in this compromise. It is certain that Lodovico and Beatrice employed Bernardino de' Conti to paint royal portraits, for we have the likeness of the youthful Francesco Sforza by his hand in the Vatican gallery,¹¹ and I believe that the same hand may be recognized in the portraits of the Brera altarpiece, dating from the close of 1495.

⁸ A reproduction of the Lippmann picture is given in the Illustrated Milanese Catalogue, Burlington Fine Arts Club, 1898; the Arconati example was lately published in *Les Arts*, July 1903.

⁹ Reproduced on page 203.

¹⁰ Dr. Bode, Morelli, and Mrs. Ady (whose special studies of Milanese iconography give particular value to her opinion) all agree that this is Beatrice. There is a poor copy of this portrait at Christ Church, Oxford, and not the original, as Signor Venturi strangely asserts.

¹¹ Signed and dated 1496.

Zenale as a Portrait Painter

Zenale's capacity as a portrait painter is, however, admirably shown in a painting which has long been in England unrecognized and forgotten. This is the profile portrait of a young lady,¹² in the possession of Mr. Newall, at Rickmansworth, who allowed it to be seen this winter at the Burlington Fine Arts Club. Its Milanese character is evident at first glance, whilst the costume, the hair brought smoothly over the temples, the fillet across the forehead, the extraordinary pig-tail, and the ornamental net-work round the neck, are exactly repeated in the last-mentioned portrait of Beatrice in the Brera altarpiece. This is not, however, Beatrice, nor is the hand that of Bernardino de' Conti, but we have, I believe, the likeness of a lady celebrated in history as the mistress of Lodovico il Moro, and in art as the subject of one of Leonardo's portraits. This is Lucrezia Crivelli, a lady of high degree at the Milanese court, whose *liaison* with Lodovico caused the young duchess Beatrice much grief, and whose romantic story invests this portrait with peculiar interest.¹³ She here seems to be about twenty-five years of age, and from the style we may conclude that Zenale painted her about 1490—later, that is, than the Treviglio altarpiece of 1485, and before the Louvre Circumcision of 1491.¹⁴

It may be objected that this is mere conjecture on my part; there is no proof, someone will say, that this is Lucrezia Crivelli, or that the painting is by Zenale. I readily admit there is no documentary proof of either statement; there rarely is any in the case of these old-world portraits; but, short of such legal proof, there is sufficient cumulative evidence to warrant a working hypothesis which must be accepted until disproved. In this case, for instance, there exists a very curious piece of evidence, which it is hard to explain on

any other hypothesis but that this is really Lucrezia Crivelli. The portrait, it seems, was traditionally ascribed to Crivelli! The absurdity of such an attribution is so evident—no layman would connect it with Venetian art—that its very extravagance rouses curiosity. This is not another instance of the generic name supplanting the specific, or of a plausible likeness of an accidental kind accounting for some wild attribution; there is absolutely nothing to explain Crivelli's name on the label except that 400 years' tradition has miscarried, and that the portrait of a Crivelli has been confounded with a painting by Crivelli. Again, tradition has it that the so-called Belle Ferronnière of the Louvre,¹⁵ attributed to Leonardo da Vinci, is the portrait of Lucrezia Crivelli. It is notoriously difficult to identify likenesses when one is in profile and the other full-face, but it appears to me (to put it at its lowest) that the identity is quite possible, the Louvre picture representing her a few years later than the other. I would point to the high cheekbones, the thick nose, the well-marked chin, and the forehead and hair, as plausibly alike in each case, and leave the reader to decide whether or no the identity is probable.¹⁶ Admitting, however, that there is no inherent impossibility in reconciling these likenesses, we find that the Crivelli tradition in each case is not to be lightly dismissed, and I would go so far as to say that the only explanation possible of this two-fold tradition lies in the hypothesis of identity of person.

Dates again very well agree. For if Zenale (as already suggested from the style of painting) produced his likeness of Lucrezia about 1490, and the Belle Ferronnière can be put about 1496, most people would, I think, agree that, in appearance, a difference of five to ten years separates these two portraits, Zenale representing a woman of

¹² Reproduced on page 209.

¹³ English readers may consult Mrs. Ady's 'Beatrice d'Este,' pp. 302, 321, and Merejkowski's 'The Forerunner,' pp. 176, 264, for a vivid picture of Lucrezia Crivelli.

¹⁴ Reproduced in Vol. IV, page 184 (February 1904).

¹⁵ Reproduced on page 114 (frontispiece).

¹⁶ The resemblances of dress, ornamentation, etc., are no evidence, except that both these ladies conformed to the court fashion which is also seen in Beatrice's portrait.

Zenale as a Portrait Painter

about twenty-five, and the Belle Ferronnière being about thirty to thirty-five years of age.

When, however, the two pictures are judged as works of art, there is a gulf fixed which no difference of age can explain. Zenale treats his subject attractively enough, and he had just sufficient skill to give individuality to the person without altogether losing himself or her in decorative detail. Elaboration of accessories is, however, the cardinal note in the picture. Turn to the Belle Ferronnière. What subtlety of characterization, what distinction, what charm! We are fascinated (that is the word always for Leonardo), and we come back time after time to gaze spellbound by the magic of his mysterious power. Let those who deny Leonardo's hand in this portrait live with the finest paintings of Boltraffio, or Luini, or Solario, and then return to La Belle Ferronnière, and if the overwhelming greatness of Leonardo is not instantly felt in presence of this mystery then no words will ever convince.¹⁷

Zenale then stands before us as a portrait-painter of recognized position among the Lombard artists of his time; and as the testimony of the oldest writers agrees in stating that he was held in esteem by none other than Leonardo himself, it is clear that he was an artist of some distinction. It is on record that he lived to the age of ninety, dying in 1526, and that in later life he held

¹⁷ I take this opportunity of fully retracting my former published opinion that Boltraffio was author of this painting. The best account of it is to be found in an article by M. Gruyer in the *Gazette des Beaux-Arts*, 1887, pp. 462-467.

the honourable position of architect to the cathedral in Milan, although (as Vasari adds) 'la sua prima e principal arte fu la pittura.'¹⁸ A long list of paintings, many in fresco, might be given which more or less approximate to his style as revealed in the examples here published, but it would serve no cause to discuss at present such paintings when his very name is unknown to the world at large, and even students are found to-day to re-echo Morelli's mistaken view, "über die Bedeutung dieses Meisters bleiben wir durchaus im Dunkeln."¹⁹ Fortunately Herr von Seidlitz has given us a study of the master which deserves wider recognition than it has hitherto received, and this, though published some years ago, anticipates some of the results of more modern and independent work now published in these articles.²⁰ 'On the ground of this material,' he rightly concludes, 'and with the additional help of the scattered notices of Zenale's life and works, we are enabled to get a clearer picture of this artist than of any other Lombard painter with the single exception of Foppa.'²¹

¹⁸ 'Life of Garofalo,' VI, 514. Vasari tells us practically nothing else about him, an omission which is characteristic of his ignorance on the subject of Milanese painting in general.

¹⁹ 'Die Galerie zu Berlin,' p. 133 (1893).

²⁰ See 'Gesammelte Studien zur Kunstgeschichte.' Springer Festgabe. Leipsig. 1885.

²¹ I may cite for the benefit of English students a drawing in the British Museum representing Christ before Pilate, and bearing Zenale's name, the authenticity of which I see no reason to doubt. (Reproduced in "Archivio Storico dell'Arte," 1897, p. 351.) Also two full-length saints in Sir Frederick Cook's gallery at Richmond, to which my attention was only recently called by Signor Corrado Ricci, who rightly recognized their connexion with Zenale, of whom as a fact they are typical examples. Mr. Vernon Watney possesses a small variation of the Brera altarpiece, but I am not convinced in this case as to the correctness of attribution, although it is remarkable to find Zenale's name traditionally attached to this puzzling little work.



PORTRAIT OF BEATRICE D'ESTE; DETAIL OF AN ALTARPIECE IN THE UFFIZI GALLERY, MILAN
 PROBABLY JOINT WORK OF ZENO AND FERNANDO DI' CUNTI



PORTRAIT OF ANDREAS DE NOVES; DETAIL OF ALTAR BY BERNARDO MARTINI
 DRAWN IN 2000 FROM THE UFFIZI GALLERY, AT MILAN



FIG. 11. BY BERNARDO ROSSINI (ZENALE) IN THE FRIZZON-SALIS CONFESION AT BERGAMO



FIG. 12. BY FRANCESCO FERRUCCIO. FIG. 13. BY FRANCESCO FERRUCCIO. IN THE PALAZZO CALEPPO, BERGAMO (BY FERDINANDO MARTELLI)



PORTRAIT OF DONA M. DE S.,
BY ERNANDE MARTINI (1611-1680).
NAME IN THE COLLECTION
OF MR. GEORGE DONATI (1880).



Illustration of a woman in profile, facing left, wearing a detailed headscarf and jewelry, holding a large floral arrangement.

THE OXFORD EXHIBITION OF HISTORICAL PORTRAITS

BY THE REV. HERBERT E. D. BLAKISTON, B.D.



ONE hundred and fifty years ago Horace Walpole, the first serious student of historical portraiture in England, visited the Bodleian, and saw 'quantities of portraits, in general not so much as copies, but proxies—so utterly unlike are they to the persons they pretend to represent.' On his second visit his attention was confined to the colleges. 'In an old buttery in Christ Church I discovered two of the most glorious portraits by Holbein in the world; they call them Dutch heads. I took them down, washed them, and fetched out a thousand beauties.'

Among recent exhibitions which would have appealed to Walpole's tastes, probably none has done more good than the Tudor exhibition of 1890, at which several Oxford pictures aroused considerable attention. The present collection of 137 is much smaller, since, with the exception of the contributions from Ditchley and Kirtlington and a few other items, it is confined to the more authentic pictures in the possession of the colleges, the cathedral chapter, the Bodleian, and the University Galleries; but it is in some ways as important as the Tudor exhibition. The period covered includes the reign of James I, and even a few persons who died after 1625. The historical interest is remarkably varied; and the scientific value of this exhibition is great, since care has been taken to arrange portraits of the same personages in juxtaposition. The whole scheme, which originated with Dr. H. G. Woods, ex-president of Trinity, the provost of Queen's, and a few other experts, has been finally carried out by an influential committee under the chairmanship of the president of Magdalen, and with the assistance of Mr. C. F. Bell, of the Ashmolean Museum, as honorary secretary. Mr. Bell is responsible for the historical and descriptive catalogue, to which Mr. Lionel Cust contributes a short preface, and which is adorned with a photogravure—the fine unpublished portrait of Queen Elizabeth in the possession of Jesus College. The pictures are hung advantageously, and will remain on view till May 26. The richness of Oxford in works of the earlier periods must make the exhibition a notable event in the study of historical portraiture in England.

The first impression produced on the visitor who has some acquaintance with Oxford pictures will be that of surprise. The collections in the lodgings of heads and other officials can seldom be viewed at leisure; but they are the original repositories of the earlier pictures, and have suffered less from the amateur restorer. Then again the modern methods of cleaning which have been applied lately by some colleges, and are now being tried on an extensive (and expensive) scale by the Bodleian curators,

have 'fetched out a thousand beauties' in a legitimate way. A few of the pictures representing the most famous people—the supposed Zuccaro of Queen Elizabeth, and the Frobisher signed by Cornelius Ketel—have been seen in London; but many portraits equally good or even better as works of art have never been exhibited at all. Again, many of the best-known pictures in Oxford, such as King Alfred and the Black Prince, John de Balliol and Dervorguilla his wife, and the earlier Bishops, are conspicuous by their absence, since they are acknowledged to be 'proxies,' having been in fact painted from models—'an athletic blacksmith' or 'an apothecary's daughter'—by such artists as Willem Sonman, who produced *inter alia* the series of founders for the decoration of the Bodleian library. Occasionally, of course, these late pictures are not purely imaginary; Queen Philippa is adapted from the monument in Westminster Abbey, which is not entirely conventional; and the earliest William of Wykeham may be based on the effigy in his beautiful chantry. But it cannot be too often repeated that there was no such thing as a professional portrait-painter, or a portrait properly so called, in England before the sixteenth century; the earliest pictures, such as the Richard II at Westminster, are but the exceptions which prove this rule.

Thus, the only panel here which can be before 1500 is the unattractive Queen Elizabeth Woodville (No. 8). It is similar in style, though much inferior in execution, to the Chapter-house Henry VII (No. 9) which is of the earliest Tudor type; but the form of the inscription on the former suggests the possibility of an earlier date than usual. Similarly, the Edward III (No. 1) and the Henry V (No. 4), lent by Queen's College, are fine specimens of the work of some early Tudor sergeant-painter; but they are portraits only in so far as the Edward III is evidently suggested by the portrait effigy on his tomb, and the Henry V (we may be allowed to hope) by the silver head which was stolen from his chantry in 1546.

Of the rest of the portraits of pre-Tudor personages only one possesses any artistic interest; the kneeling bishop (No. 2) can hardly be Wykeham; the arms are later, and the black-letter inscription was copied by someone unfamiliar with contractions. But it seems to be early work, and is possibly derived from an illumination in a missal or (more probably) from stained glass, which it resembles in effect. The other Wykeham (No. 3), with the inset views of 'the two St. Mary Winton colleges,' seems to have been drawn from the same model as the William of Waynflete (No. 7), and that is thought to have been painted in 1638 by R. Greenbury; notice the seventeenth-century figures in the foreground of its view. The same hand may be traced in the Christ Church Wolsley

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(No. 18), which is an imaginative enlargement of the small panel in the Bodleian (No. 19), itself early but conventional in character. To conclude the list of the more obvious 'proxies,' the Chichele (No. 5) is more like Sonman's work than Greenbury's, though it has some features in common with one of the Walseys; the Co-Founders of Brasenose (Nos. 14 and 15) must have been painted in the eighteenth century; and the Raleigh (No. 111) is modern, but may be based on the portrait exhibited by Lord Hardwicke in 1866.

The smaller Waynflete (No. 6) cannot be contemporary, as the Bishop died in 1486; a comparison with the Stephen Gardiner (No. 29), which is probably authentic, and the Young Bishop (No. 13), who is more like Gardiner than Foxe or Oldham, suggests that it belongs to another class of 'proxies'—namely, genuinely early portraits of unknown personages to which names have been affixed, seriously or humorously, in uncritical times. It can hardly be doubted, for instance, that some such explanation must be given of No. 20, a fine though retouched Flemish picture of an old woman with a rosary, which tradition asserts to be 'the last abbess of Godstow.' The panel is inscribed with the date 1529, 'aetatis 100,' but as both Margaret Tewkesbury and Katherine Bulkeley, the last two abbesses of Godstow, were alive in 1540, the date at least would not be plausible, even if the subject looked anything like a centenarian. The picture seems to have been given to the lodgings at St. John's about 1750; and as St. John's owns some of the lands of Godstow, and the old dame has a rosary and a girdle with 'Jhesus' and 'Maria'; but she can hardly be an abbess. Similarly the brilliant 'Dutch head' (No. 39)¹ is traditionally described as Mary Bridgman, sister of Sir Thomas White; but in the absence of any early evidence it is quite as likely that this picture found its way to the college in consequence of the likeness to its founder. At the same time, the old story that the subject of the panel served as the model for the portrait of Sir Thomas White himself is not without plausibility. The portrait of him lent by the city of Oxford (No. 37), which does not appear to be later than those in the college, is known to have been produced by 'Sampson the paynter' in 1597. This is not bad work for a local painter, and Sampson may be responsible for several of the pictures of academic worthies, such as Dr. John Case (No. 54), who is represented as lecturing on the skeleton of a child of somewhat strange anatomy.

The first great master, Hans Holbein, is represented here by one of the very finest works of his earlier visit to England, Lord Dillon's Archbishop Warham (No. 21), painted in 1527. It is needless to say more of this superb panel than that it is considered superior even to the replica in the Louvre; its richness of tone and fullness of detail

¹ Reproduced on page 217.

are emphasized by a fair modern copy of the Lambeth version (No. 22). The John Chambre (No. 27) is also a modern copy of the Holbein at Vienna; but it is so good that it might well pass for a replica. The small head of the poet Sir Thomas Wyatt (No. 24) is, like the circular panel in the National Portrait Gallery, a contemporary adaptation of a woodcut after a Holbein drawing which was published in 1543. The Sir Thomas Pope (No. 33) has some merit, but is probably only a copy of the fine picture at Tyttenhanger, which has been uncritically regarded as a Holbein; but it can hardly be by the master himself, as Pope was only thirty-six at the time of Holbein's death, and looks much older here. This picture strongly resembles in style the portrait of John Winchcombe the younger, the attribution of which to Holbein is disproved by the inscribed date 1550.

But if the Warham is the only certain Holbein in this exhibition, the Anne of Cleves (No. 30), lent by the president of St. John's, brings us into close contact with him. Mr. C. F. Bell has pointed out that a comparison of this² with the Holbein in the Louvre shows that the two pictures must represent the same person *at the same time*, though in different positions. Head-dress, dress, and ornaments are identical in nearly every detail; the chief exceptions are that the Louvre portrait shows a jewel fastened to the hair, a dark mantle thrown over the rather ugly black and orange sleeves, a different girdle, and a piece of embroidery just above it. It is hard to resist the conclusion that this panel was the first, and was produced by some court painter at the time of Cromwell's overtures, but rejected in favour of Holbein's more flattering full-face presentment. At any rate it is a masterpiece, and is now exhibited for the first time.

Of pictures traditionally attributed to Holbein, the best appears to be No. 48, Dr. Hugh Price, the founder of Jesus College. Holbein must have been dead twenty years when it was painted; but it is a clever and well-authenticated portrait, and may not be too late to be the work of Johannes Corvus (Jan Rave), whose style it recalls. It was Corvus who painted (and signed) Bishop Foxe, the founder of Corpus, and probably Bishop Oldham as well. The committee has not been able to secure these two valuable portraits, the latter of which attracted great attention at the Tudor exhibition; but there are two quite early copies of the Foxe, one of which (No. 12) bears an inscription showing it was 'repurgata' and restored to the college by John Hooker in 1579.

The large portrait of Mary Tudor as Princess (No. 32), well known as one of the most striking pictures in the University Galleries, has certain affinities with Corvus's portrait of her in the matter of ornaments, etc., and must be very near it in date; but it is too smooth in the flesh painting and too rich and harmonious in colouring

² Reproduced on page 215.

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to be his work. All attempts to trace its history have been ineffectual. Of the two presentments of Henry VIII, No. 26 has considerable merit, and seems to belong to the school of Holbein. The Lady Jane Grey (No. 28) resembles a smaller panel in the National Portrait Gallery. The Unknown Lady (No. 31) is both in date and in appearance too young to be Queen Mary; but the other small circular panel (No. 60) is no doubt Philip of Spain, and the inscription (an. aeta. sve 28) is consistent with the suggestion that it was painted in England by Lucas d'Heere.

The development in technique by the middle of the sixteenth century is illustrated here by several pictures of considerable importance. Only one of these is signed, but any one of them might give a name to a school. The earliest in manner is the Sir William Petre (No. 46) from Exeter College, which does not correspond exactly with any of the three Ingatestone pictures shown at the Tudor exhibition. In spite of over-cleaning it is still fine; the extent of the damage to the face can be estimated by the early copy of the bust (No. 47). The portrait of Richard Pate (No. 53), dated 1550, is extraordinarily advanced in style for that date, since there is not the slightest insistence on accessories, and the whole attention is directed towards the face; there is nothing here of which it would be more interesting to discover the history. The painter must have belonged to the same school as Antonis Mor, though the work of the two masters is quite distinct. It is fairly safe to refer to Mor the Bodleian portrait which is known as Sir Francis Walsingham (No. 61), but cannot represent that statesman unless the inscription, AETA 35 Aº 1573, is not genuine. It is more likely that the name has been affixed to it by some donor in consequence of the likeness to Lord Sackville's Walsingham; but the expression is much less *rusé*.

In contrast with these two the stiffness of the ordinary female portraits of the period can be seen in Dame Elizabeth Pope (No. 62) and Joyce Frankland (Nos. 50 and 51); the smaller of these two is evidently the original, as can be seen from the painting of the watch and other accessories. The Unknown Navigator (No. 45), which once figured in the University Galleries as Christopher Columbus, bears so strong a resemblance to Sir Martin Frobisher, with whose authentic full-length portrait by Cornelis Ketel dated 1577 (No. 68) it can now be compared, that it is tempting to disregard the inscribed date 1562, and pronounce it an independent Frobisher of about the same date as the Ketel. Last and best of the early Elizabethan portraits of civilians comes the Sir William Cordell (No. 52) from St. John's. In this case, besides the date 1565, there is a signature, CORNELIUS DE ZEEU PINXIT. This masterly work by an otherwise unknown artist would suffice to show how uncertain all speculative attribution

must be. No other case of this signature is known; but it may be suggested that there is some connexion with the Marinus van Romerswale, to whom the Money Changers of the National Gallery is now ascribed, and who is identifiable with Vasari's Marino di Siressa (? Ziricksee in *Zeeland*). Marinus is simply a translation of de Zeeuw; and in the next generation there was an engraver named Ignatius Cornelis Marinus. Van Romerswale was alive as late as 1565; and the style of this picture is certainly akin to that of the school of Matsys. One other portrait (No. 94) belongs to the same period and bears the date 1566, though a conjectural identification with William Stocke, principal of Gloucester Hall, has placed it later in the chronological order.⁵ It must have been cut down at top and bottom, and the lettering in its present form is not contemporary; but the brilliant painting of the flesh and hair and the warmth of colour distinguish it from anything in the room. It is probably the work of a miniaturist.

If the so-named Walsingham is only a probable Mor, there is no doubt about Lord Dillon's half-length of Sir Henry Lee (No. 99), once supposed, on account of the armillary spheres on the sleeves, to be Sir Francis Drake; the signature, ANTONIUS MOR PINGEBAT 1568, can be found in the right-hand bottom corner; it is as brilliant a specimen of this master as exists in England, and may serve as a standard by which to estimate his work. Sir Henry's brothers, Cromwell Lee (No. 70) and Sir Richard Lee (No. 100), are good specimens of the work of the school of Mor; and the same tradition, *longo intervallo*, is perhaps to be traced in the Unknown Men (Nos. 78 and 91) from Trinity College.⁴

The portraits of Elizabethan statesmen, with the possible exception of a reduced half-length of Burghley (No. 63), do not appear to be contemporary; but of Elizabeth herself there are no less than seven portraits here, two or three of which are of the first importance. The best known is the large oval bust (No. 90) from Jesus College bursary, which is commonly accepted as the work of Zuccaro; but many critics will pronounce the Jesus College half-length (No. 85), reproduced in the catalogue, to be a far more interesting picture. It is dated 1590, and portrays the queen with a haggard expression which belies her artificial complexion, and decorated with a variety of fruits, flowers, and trinkets, from which its history may one day be discovered. The Bodleian Elizabeth (No. 88) is remarkable only for the cleverness with which the textures of the silk and muslin dress are reproduced. Of the others the full-length from Jesus College Hall (No. 86) has been too extensively repainted, but the Florentine angels who hold a wreath are difficult to explain. No. 84 is a half-length of the same type.

⁴ Reproduced on page 219.

⁵ No. 78 is reproduced on page 217.

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Sir G. Dashwood's Unknown Lady (No. 80) also suffers from a completely repainted face, but is of some value as a study of costume. Mrs. F. P. Morrell's Nurse and Child (No. 79)⁵ is of about the same date; it is absolutely convincing in the way of portraiture, and much better in composition than most of the baby pictures of the period. Miss Gordon's little picture of Henry Shirley (No. 117) is curious as a specimen of the costume and expression which were considered suitable for an infant one year old. The Lady Betty Paulet from the University Galleries (No. 74), attributed to Daniel Mytens, does not really belong to this period, if she was the donor as late as 1636 of the needlework of which she displays a specimen. She rivals Queen Elizabeth in the splendour of her dress and accessories; but many people will prefer the quieter style of the Margaret Russell, Countess of Cumberland (No. 109), which appears to be a well-preserved original of the date 1588.

Among the remaining pictures it will be sufficient to indicate the more interesting problems. The three Wadham portraits illustrate the confusion that may be caused by redecoration, etc. No. 112, an excellent picture of the foundress in old age, was acquired early in the eighteenth century; and the college then seems to have had its original pictures of Nicholas and Dorothy of the date 1595 (Nos. 116 and 113) retouched, reinscribed, and reframed in the same style, and to have matched the later Dorothy by a posthumous Nicholas. The earlier Dorothy is a fair English picture; the later one is decidedly superior. Of the academic portraits the most interesting are the two Camdens (Nos. 124 and 125); the latter is the most authentic portrait in the whole room, since the letter is still extant in which Degory Whear thanks Camden for the gift of it to Gloucester Hall: the former is a memorial picture painted by Marc Gheeraedts the younger, from a head dated 1609. Almost equally authentic, though of little interest as a painting, is the Alexander Nowell (No. 71), who is surrounded by fishing tackle; it is mentioned as 'carefully kept at Brasenose,' in Izaak Walton's delightful panegyric. Far finer than these is the best of the later ecclesiastical portraits, the bust of Bishop John King (No. 120) dated 1620,⁶ ascribed to Daniel Mytens, but probably the work of Cornelius Janssen; it is obviously the original of No. 119, a memorial picture dated 1622. With this should be compared the Bodleian Sir Thomas Overbury (No. 106), in all probability also by Janssen, and presented by a member of the family. Lord

Dillon's Overbury (No. 107) is a less idealized representation, more difficult to ascribe.

Finally the group of portraits of Henry Frederick Prince of Wales merits the closest attention. The earliest, no doubt, is Lord Dillon's full-length (No. 101), in which the Prince is aged eleven, and wears the robes of the Bath. The face is undeveloped, and bears a strong resemblance to James I. The Bodleian half-length (No. 103), in which the Prince wears the George, must be three or four years later, and is also a most convincing picture, in which the likeness to Anne of Denmark predominates. Next must come the full-length belonging to Magdalen College (No. 102), which seems to be a made-up picture intended to balance Michael Wright's Prince Rupert; at any rate, it is difficult to believe that the hair and eyes are really true to life. Latest in age, as appears by the slight moustache, must be Sir George Dashwood's (No. 105); it is not particularly well painted, but is of very great interest as an untouched picture of unconventional type, evidently faithful and possibly original. The Bodleian bust (No. 104) can hardly represent Prince Henry; it portrays a young man of more than eighteen, and is probably a head by Janssen, wrongly named owing to a superficial likeness. With this charming group must be mentioned the hitherto unexhibited half-length of James I (No. 128), a companion to the Prince Henry, with the same sort of merit; and Lord Dillon's beautiful and hitherto unexhibited full-length of Prince Charles (No. 137), which must have been painted within a few months of his brother's death.

It will be clear from the above notes that this collection is one of exceptional interest and variety from every point of view. In London it would be crowded for the six weeks during which it will be open; and Oxford is now so near London that even without the influx of visitors in the Eights week, and in spite of the fact that it must be closed before 'the Schools' and Commemoration, it is hoped that the financial success will amply justify similar exhibitions drawn from the 1,400 portraits in Oxford galleries. Besides these, other great Oxfordshire houses, such as Wroxton Abbey, contain stores of almost unknown masterpieces; but it is not likely that any groups will surpass those contributed on this occasion by St. John's College and Ditchley, which would make the fortune of any gallery or collection. If incidentally attention is attracted to the needs of the Bodleian Gallery Restoration Fund by the specimens of the results already achieved, the committee will have established one more claim on the gratitude of the University as well as on that of all students of art and of the general public.

⁵ Reproduced on page 217.

⁶ Reproduced on page 219.



AN UNKNOWN MAN REPRODUCED BY PERMISSION OF THE PRESIDENT OF TRINITY COLLEGE



AN UNKNOWN MAN REPRODUCED BY PERMISSION OF THE PRESIDENT OF TRINITY COLLEGE



MRS. BRIDGEMAN, REPRODUCED BY PERMISSION OF THE FINE ARTS SOCIETY OF ST. JOHN'S COLLEGE



MRS. BRIDGEMAN, REPRODUCED BY PERMISSION OF THE FINE ARTS SOCIETY OF ST. JOHN'S COLLEGE



JOHN KING, BISHOP OF LONDON, REPRODUCED BY PERMISSION OF THE DEAN AND CHAPTER OF CHRIST CHURCH



WILLIAM STOOP, PRESIDENT OF GLOUCESTER HALL; REPRODUCED BY PERMISSION OF THE FELLOWS AND FELLOWS OF WORCESTER COLLEGE

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DONATELLO. By Lord Balcarres, M.P. London: Duckworth. New York: Charles Scribner's Sons. 1903. 6s. net.

THE author shows at the outset an attitude of entire self-reliance and a freedom of method that will engage the reader's interest. He hurries past the customary prolegomena to plunge into the difficult waters of Donatello-criticism. Of the origins of Florentine sculpture, of its greatest master's derivation, he has not much to say. Yet the few lines of rapid suggestion are pertinent. Niccolò d'Arezzo's importance in Donatello's immediate ancestry is fittingly remarked. Orcagna, however, gets an undeserved slight. A disparaging allusion to this great artist conveys the impression that Lord Balcarres is not sufficiently acquainted with his out-door work and rests his judgement too narrowly on the Orsanmichele shrine. He should look at the magnificent angels that once adorned the façade of the cathedral. Of these, eight may be seen in the gardens of Villa Castello at Carreggi, two in the Boboli, while another, and a companion figure of King David, were recently in the possession of a Florentine dealer. These works are imprint with a grandiloquence of the Pisani sweetened with the lyric refinement of the Siense masters whose influence counts for so much in Orcagna's art. Nor does he do justice to Nanni di Banco whose statues in the niches of Orsanmichele antedate Donatello's and mark the earliest instance in Florence of a return to the Roman model. Again, the Madonna della Cintola, over the north door of the cathedral, suggests in the refined beauty of the heads an anticipation both of Luca della Robbia and Donatello.

The discussion of the separate works shows all along an independence of judgement that will meet the critic's applause so long as it tallies with his orthodoxy. Yet certain views he will have to cry down even as dangerous heresies. The first is the 'discovery' of a new Donatello in the figure of Justice surmounting the tomb of Tommaso Mocenigo in San Giovanni e Paolo at Venice. 'The tomb was made by two indifferent Florentine artists,' . . . we read, 'but the Justice, a vigorous and original figure . . . so absolutely resembles the Poggio in conception, attitude, and fall of drapery, that the authorship must be referred to Donatello himself. It is certainly no copy.' Why then, we would ask, ought not the figure at the left corner of the sarcophagus, that also bears a close resemblance to one of Donatello's works, viz. to the St. George, to be likewise ascribed to the master? The answer must be that Donatello was not the man ever to repeat himself. He would have found this an infinitely more difficult task than to indulge his genius in a new creation. Moreover, Piero di Niccolò and his collaborator Giovanni di Martino, the authors of this monument, were anything but indifferent artists: witness their magnificent judgement of Solomon on the

terminal column of the Ducal Palace, nearest the Porta della Carta; or Piero's earlier works in Florence. These two 'compagni,' as they inscribe themselves on the Judgement of Solomon group, fresh from Florence, and filled with thoughts of Donatello's masterpieces, doubtless thought this acknowledgement a fitting tribute to the master at home and also a compliment to their new patrons in Venice. That Lord Balcarres has not given these two sculptors the attention which they deserve shows again in his oversight of the fact that already in one of the earlier editions of the 'Buckhardt Cicerone' Dr. Bode substitutes their names for that of Giovanni da Pisa as authors of the Fulgoso tomb in the Santo at Padua. A comparison of the photographs of this tomb and the other in Venice must confirm this view beyond all controversy. Nor can we share our author's faith in the St. John over the sacristy door of the Florentine church at Rome. The very pose, with the forward foot projecting over the pedestal, is a sufficient argument against its belonging even to Donatello's time. A much more famous work that has generally been allowed to be a true and typical Donatello, the so-called Niccolò da Uzzano of the Bargello, leads to a learned disquisition on the subject of polychromy in sculpture. We wish that our author had asked himself more insistently what really are the grounds for giving this somewhat bombastic performance to the master. What other coloured busts, either portraits or ideal heads of the early fifteenth century, do we know? The life-size bust of St. John in Berlin you will say. This, however, he wisely rejects, finding it 'weak and vapid,' and seeing in it an imitation made in the latter half of the fifteenth century. To our thinking it had more safely be dated even some hundred years later. As to another doubtful work in Berlin we are quite agreed—the marble Flagellation—which he finds to be no more than a halting plagiarism of the fine bronze in the Louvre.

Nothing in the book has surprised us so much as the rejection of the gilded bust of San Rossore at Pisa. We need adduce no 'internal evidence' for its rehabilitation, since the entire history of this important work exists in print (un'opera del Donatello esistente nella chiesa dei Cavalieri di S. Stefano di Pisa; Giovanni Fontana, Pisa, 1895). Those to whom the original pamphlet may not be readily accessible will find a digest of its contents in the *Repertorium f. Kunstwissenschaft*, vol. xix, page 491; 1896. The evidence is conclusive. We have here the reliquary made by Donatello for the friars of Ognissanti in Florence. Indeed our author cites this bust in his list of the lost works. The St. John made for Orvieto (another item in this list) has been identified in the statue of the Berlin museum.

A few slips, chiefly of the pen, or inattentions, should be noted. The four statues from the old

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façade of the cathedral, now standing outside the Porta Romana, represented originally the four fathers of the church, and not the major prophets. Two are the work of Niccolò d' Arezzo (page 4). It has been conclusively shown that the commission of the year 1408 for a 'gigante' does not apply to the marble David of the Bargello, but was for a colossal figure that stood as a spire, over the buttresses, the 'sproni' as they were called, below the cupola. These 'giganti' were 'constructed' of brick and mortar, and the terms 'costruire, edificare' in the contract offer a sufficient indication of how they were made. (Cf. Fabriczy in *L'Arte*, 1903, November, page 16.) At the foot of page 49, to the statement that 'one can find gothic ideas long after the Renaissance had established its principles,' we should add, *but not in Florence*, this being the point of the argument. The Turin sword hilt (pages 99 and 176) is a most dubious object. We know nothing of its history. Its 'make up' is obviously modern. The ring with the forged signature has nothing to do with the pommel and crossguard, and of these the date or—if indeed they be ancient work—the local origin is uncertain. Cavaliere Gnoli should read Count Gnoli: the honorific Italian title before the name of such a distinguished scholar holding the highest post among Italian librarians might awaken a smile with Italian readers (page 84). The misprint of Filarete's name should be corrected; also, in the next line, the statement that he began the St. Peter doors 'just before' Donatello's visit. We do not know when they were begun. They were finished so late as 1445 (page 41). Chellino, one of Donatello's Paduan pupils, of whom our knowledge is *nil*, is also misspelt (page 169). Read *Madonna delle Scale* on page 192; and three lines below *S. Giovannino* for Bacchus. On the next page, sixth line, read Flavius Blondus.

Lord Balcarres's account of the most universal of sculptors is marked by many signs of intelligent discernment in face of the work of art. His mode of treatment inclines away from the academic toward the discursive, where one theme is allowed to suggest another, or at times to compress it into a corner, for the good things that will out by the way. He has graced his difficult task with all the resource of the *buongustai*, whose pleasant voice still lurks in England, while yet we have no English name for him. Withal a modern spirit of earnest concern for the wider reaches of his subject lends real force and warmth to every line of the text. C. L.

THE ARMOURY OF WINDSOR CASTLE. By Guy Francis Laking, M.V.O., F.S.A. Published by command of His Majesty King Edward VII. London: Bradbury, Agnew & Co. 1904. £5 5s. net.

THIS tasteful volume, the first of a series on the royal collections at Windsor, is the result of a

new disposition of arms and armour at the castle. When the Prince Regent made his collection the armoury at Windsor consisted chiefly of set arrangements of ordinary regulation weapons of the latter part of the seventeenth century, drawn from the stores in the Tower, such as may be seen at Hampton Court, dating from the time of William III. A few suits of late armour and certain choice items of earlier time, not specially appreciated, completed the display.

One is struck by the total absence from the Windsor collection of any English mediaeval royal weapons, or other attributes of armour. There is ample reason, indeed, for believing that many of such historic objects were alienated in the seventeenth century, together with other precious treasures of the English crown. Antiquaries are glad, however, to recognize that some of these relics, of the highest national interest, have in late years returned to England, and are now in private hands.

After the alterations at Windsor Castle by Wyattville, a further call was made upon the Tower armoury, and among the objects then taken were included extra pieces from historic suits, which we presume to think should either be returned to the harness to which they belong, or the entire suits themselves also removed to the sovereign's principal residence, in exchange for other things, so that comprehensive panoplies, such as that of Henry VIII, and Topf's three-quarter suit of Sir John Smyth—showing how much a full set of armour implied—should not be divided and 'perforce for ever remain incomplete.' The vicissitudes of the Hatton suit, and its final acquirement and presentation to the King in 1901, form the most interesting episode in the history of the Windsor armoury. The alienation of this splendid example gives a striking proof of the mischief caused by concessions to the claims of the Champion.

The suits made for Prince Henry and Prince Charles are admirable examples. We take the so-called Prince Rupert suit to be a mere harness *quelconque*; how 'the breast and backplate in one piece, with which is the tace,' etc., was constructed we are at a loss to imagine. As Mr. Laking puts it, the gauntlets 'do not belong.'

The author alludes to the *armure blanche* of the Maid of Domremy, as if it might have been of precious metal—presumably meaning silver. He surely knows that the term 'blanc' was applied both to burnished plate and polished blades—the 'armas blancas' of Spain; it was in use at Solingen itself up to the nineteenth century.

One is not surprised to hear of a sword of the Cid at Windsor, but there is no example of the seventeenth-century scimitar-shaped frauds incribed *Edvardus Prius Angliæ*. Among the late Renaissance weapons the sword attributed to John Hampden takes a high place. It may be con-

trasted with the queer Napoleonic weapons, with their trivial quasi-classic details. No doubt the stainless patriot used a much more workmanlike blade when troublous times arrived. The collection of swords includes a number of late sixteenth and seventeenth century weapons for the chase, as well as for warfare, many of both kinds of very high character, while the series of small swords of the eighteenth century are unrivalled. These have their own peculiar interest which time to a certain extent will enhance, but they can never have the value of the weapons of the ages of chivalry which came to an end on the death of Prince Henry, when the whole current of English history was changed.

The large assemblage of fire-arms comprises the early arquebuses which, with their delicate decorative details, naturally somewhat overshadow the flint-lock guns, fowling-pieces, and pistols of the eighteenth century; but each item is excellent of its kind, while the illustrations are admirable.

We believe that the description of other sections of treasures at Windsor will fall under Mr. Laking's hand. One shudders to think that a series of volumes of such high character should lack individually, as that on the armoury does, the indispensable attribute of a complete index. To this labour Mr. Laking must certainly bend himself.

A. H.

JAPANISCHE SCHWERTZIERATEN. Beschreibung einer Kunstgeschichtlich Geordneten Sammlung, mit Charakteristiken der Künstler und Schulen, von Gustav Jacoby. Karl W. Hiersemann, Leipzig. 1904. One volume of text and one of heliogravure plates.

THIS is a very splendidly produced book. The folio volume of illustrations contains, on thirty-seven plates, some two or three hundred heliogravure representations of fine specimens of Japanese sword-furniture in the Hamburg museum—certainly the very best illustrations of Japanese metal-work we have ever seen. The smaller volume of text forms a very complete and clear descriptive and historical catalogue of the collection, with short accounts—very accurate these—of the various schools of artists and the character of the works produced by each. The collection, though not over large, is of extremely high quality, and is especially rich in the productions of the Goto family, while of the Yokoya school it boasts two Kozuka handles in *Katakiri-bori* on *shibuichi* by the first Somin. Only the expert knows how excessively rare in Europe is the genuine work of the first Somin, and so far as the photographs can assist the judgement there would seem to be no reason to doubt the attribution of these; they certainly exhibit magnificently bold and supple chiselling. *Tsuba*, of course, occupy a large space in the catalogue, and if the collection has a deficiency it is in the small proportion of the iron

guards of the Kamakura and Hojo periods and earlier. Indeed, the oldest *tsuba* in the catalogue is attributed to the fifteenth century, and it is certainly no earlier. But of the later and more delicate work there are many splendid specimens, and the plates go far to make understood what amazing artists in metals Japan has produced; though, indeed, nothing can do that completely but a close examination of actual examples, wherein it may be seen that the old Japanese master in metals could use them just as a painter uses the colours on his palette, and with them achieve harmonies in metallic tint and form such as no jeweller of any other country has ever imagined.

A. M.

PEWTER PLATE. By H. J. L. J. Massé. London: Bell & Sons. 1904. 21s. net.

WITH the revival of interest in the pewterer's art there came very naturally a call for some guide to the study, and patience has had its reward in Mr. Massé's exhaustive treatise. The compound of metals which we call pewter is one of necessity's many inventions, and was called into being by the failure of metals pure to give us utensils not liable to corrosion by means of the oxides in them. 'The ingredients are so many that it is impossible to exclude any,' said Mr. Starkie Gardiner while reading his paper on the same subject before the Society of Arts in 1894; but tin in the main it must be, and tin 'with a difference' depending chiefly on whether we want it harder or softer. Thus lead makes for softness, giving us solder where the proportions of tin and lead are equal, so there is only a little of that in the most workable pewter, while still harder kinds can be made with brass, copper, bismuth, or antimony, omitting the lead altogether. The result of this mixture, however compounded, is 'a silvery, soft metal, fusible at a low temperature, inexpensive, and eminently adapted to a variety of household and artistic purposes.' So Mr. Gardiner described it; and what Mr. Massé has said in his lectures should be borne in mind by those who would handle it properly. 'A common-sense, middling mixture,' he calls it, invented to serve its purpose, and when the talk is about decoration we should be guided entirely by the nature of the material. 'In striving to arrive at art pewter the manufacturers have produced the wrong kind of alloy. It is far too crude and white, and has a meretricious look, besides the fatal fault of looking almost like silver or electro-plate. Another fault is that it is far too brittle and hard.'

After reading this, the vendor of that ware may be pleased to find a good word for our Britannia metal, which, owing to the absence of lead, would have been described as fine pewter by the old writers; but art was at low tide when it was discovered, and in the main it has been handled by malefactors so wedded to the 'deil-tak-the-

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hindmost' method of trading that their wares have sunk lower in our estimation than the products of happier times. The material of the chapter on 'The Pewterer's Craft,' in so far as he practised in England, is drawn from Mr. Welch's 'History of the Pewterers' Company,' long promised, and published at last. Then 'Methods of Manipulation' are dealt with in a chapter from which the following passage is taken: 'Moulds have always been a necessity for the pewterers, and to the necessity for simplicity in the ordinary moulds the simplicity of the manufactured article must in most cases be due. It may be cast in sand, plaster-of-paris, stone or metal moulds; but where there is sand there must be finishing on the turning lathe. So in the three words casting, turning, and hammering, we have suggestions of the chief processes.'

After this, if the natural order were followed, would come the chapter on 'The Ornamentation of Pewter,' and here Mr. Massé's own excellent taste will help the reader to distinguish the meretricious from the really beautiful examples of true ornamentation in this handsomely illustrated book. The remaining chapters and the appendices have helped to make this book what it is, the only English work on the subject, and one which has in it the substance of such a handbook as Mr. Massé, with all this matter in hand, could probably write very easily. E. R.

THE GERMAN AND FLEMISH MASTERS IN THE NATIONAL GALLERY. By Mary H. Witt. London: George Bell & Sons. 1904. xii and 228 pp., with 32 phototypes. 6s. net.

THIS volume, in the compilation of which the author has evidently taken considerable pains, will doubtless be welcome to those visitors to our national collection who are not acquainted with the history of the Teutonic and Netherlandish schools. It may lead some to endeavour to obtain further knowledge by studying the literature relating to the particular period or master in whose works they may feel interested. To those who are abreast of the various monographs and essays published within the last twenty years it will be of no use, as it is evidently the work of one who has but a superficial knowledge of Low Country art. This is shown by many errors which the volume contains. Craftsmen, at all events from the time of Charles the Great, were not untutored, and painting, though practised by fewer persons, was quite as much an independent art as at any later period. The walls of gothic churches were everywhere adorned with mural paintings in distemper (not frescoes) until the end of the sixteenth century; even private houses were decorated in this way by such great masters as Hugh Van der Goes and Quentin Metsys. I do not see how Hubert van Eyck could possibly have joined a crusade. There is nothing approaching to accuracy in the representation of Jerusalem in the Richmond

picture except the view of the mosque of Omar. Nor is there any figure of St. Cecily in the Ghent altarpiece; ladies do not wear copes. The landscape background of the Adoration of the Lamb is quite ideal. The earliest real landscape is the remarkable view of the lake of Geneva, painted in 1444 by Conrad Witz, a master of whom there is no mention in this volume. The numerous inaccuracies are all no doubt derived from the works of others; for one the present writer is responsible, and takes this opportunity of correcting it. The figures standing in the doorway of Arnolfini's room are those of two men, in all probability the painter and his assistant—not his wife. The oft-repeated statement that John was sent by Duke Philip to foreign courts as a trusted ambassador is once more repeated, though it is evident that he merely accompanied the ambassadors as a portrait painter. The author must have formed a strange conception of John's character to imagine that he represented two candles burning in the otherwise empty chandelier in Arnolfini's chamber to indicate that the light of two loving hearts would never be extinguished. Proper names are constantly misspelt, and the index has been drawn up on no uniform system. Still, with all its shortcomings, it is a decided step in the right direction, and if carefully revised may be of permanent use.

W. H. J. W.

THE GHENT ALTARPIECE OF THE BROTHERS VAN EYCK. Berlin Photographic Company. £16.

LOVERS of early Netherlandish art have long deplored the impossibility of obtaining satisfactory photographs of the central panels of the Adoration of the Lamb, the masterpiece of the Van Eycks. This was due to the unwillingness of the cathedral chapter of Ghent to allow the picture to be removed from over the altar. After the Bruges Exhibition of 1902 the expressions of regret were so universal that a renewed application to the chapter was at last successful. The panels were carefully cleaned and removed into the open air, and thus the Berlin Photographic Company have been able to reproduce in photogravure not only the four panels in the cathedral, but also the twelve in the Berlin and four in the Brussels museum, to the same uniform scale of three-tenths of the size of the original. With these it is possible to follow the arguments, examine the theories, and control the conclusions of the many who write upon Netherlandish art. Even more important is it that this grand masterpiece can now at small cost be made known to the public. It appears to us most desirable that this fine reproduction should be exhibited both at the National Gallery and at the Victoria and Albert Museum; it certainly ought to find a place in every art school of importance. To all lovers of the early masters of the Netherlandish school it will be invaluable.

W. H. J. W.

PERIODICALS

GAZETTE DES BEAUX-ARTS.—*L'Exposition des Primitifs Français*. H. Bouchot.—An account of the difficulties and obstacles overcome by the committee of organization for the present exhibition. *Études d'Iconographie Française*.—M. Tournoux has succeeded in identifying the names of two portraits by Quentin de la Tour. *Le Renouveau de l'Art par les 'Mystères.'* Émile Mâle. Article IV.—The author passes in this article from the motives introduced into art from S. Bonaventura to those due to other sources, in both cases communicated to the artist by the intervention of the mystery plays. In treating the life of Christ the artists of the thirteenth and early fourteenth centuries confine themselves to those scenes like the Nativity and the Passion which have a dogmatic importance, but with the growth of mimes and mysteries in the fourteenth century many more scenes are added to the artist's repertory. M. Mâle traces to the same source (the mystery plays) the increased elaboration of costume which the fifteenth-century artist adopted, above all the use of ecclesiastical vestments for God the Father and the angels. The chief difficulty in accepting his theory in its entirety is the close parallelism to be observed in many of these points in the development of fifteenth-century Italian art. M. Henry Hymans describes the recent exhibition of French art of the eighteenth century at Brussels. M. Étienne Bricon contributes an interesting account of *Maître Franche*, one of the greatest of German primitives, who painted in 1424 for the English armourers a great altarpiece dedicated to St. Thomas of Canterbury and placed in the church of St. John at Hamburg. M. Roger Marx, in a notice of the exhibition of Mr. Legros's works held this year at Hessèle's gallery, points out in how many ways Mr. Legros must be taken into account in considering the development of French art in the nineteenth century. For all that he remains scarcely known and certainly undervalued in France. M. Pontet writes on the Domenichinos at Grottaferrata.

RASSEGNA D'ARTE.—*Bernardino da Cotignola*. Corrado Ricci.—Bernardino worked with the better-known Francesco Zaganelli. The only picture signed by Bernardino alone is the St. Sebastian of the National Gallery. Signor Ricci attributes to him an Agony in the Garden at Ravenna, adapted from Ercole Roberti, and a Deposition at Amsterdam. *Il Monumento Gonzaga a Guastallo*. Giulio Ferrari. *Due Dipinti di Dosso Dossi nella Brera*. Corrado Ricci.—The St. George and St. John Baptist are, it appears, wings of a triptych the centre-piece of which contained a wooden statue of the Virgin. *Il Polittico della SS. Annunziata in Pontremoli*. K. Hobart Cust. A full-page photograph of an important polyptych which the author attributes to Giovanni Massone d' Ales-

sandria. *Un dipinto inedito del Brescianino*. Lucy Olcott.—A picture closely analogous to the Brescianino exhibited recently at Burlington House under the name of Fra Bartolommeo. *Le Opere di Pasio Gaggini in Francia*. Luca Beltrami.—The author has little difficulty in proving that Cervetto in his book on the Gaggini overstepped the mark in attributing not only the tomb of Raoul de Launoy at Folleville, but the architectural setting, which is of pure French workmanship, to Gaggini. The tomb itself is signed by Tamagni and Pasio.

LA REVUE DE L'ART.—*L'Exposition des Primitifs Français*. Third article. Paul Durrieu.—This important article gives a résumé of the Comte de Durrieu's recent researches into the history of French painting in the fourteenth century. He is able to give from royal accounts a very large number of names of painters employed in Paris. He shows that Italian artists were imported from an early date, that as early as 1298 Philippe le Bel sends his own painter Étienne d'Auxerre to study in Rome. No less important were the influences derived from the north and east from Lotharingia, as the author for convenience names the country between the Meuse and the Rhine. *Figures de Théâtre*. Émile Dacier. *La Renaissance avant la Renaissance*, Louis Gillet, is in effect a review of M. Émile Bertaux's 'L'Art dans l'Italie Méridionale' and summarizes his elucidation of the problem of Nicola Pisano's classical art.

L'ARTE.—*La Scuola di Nicola d'Apulia*. A. Venturi.—A discursive essay on Nicola Pisano, in which the author takes occasion to discuss again the question of the façade of Orvieto, and, like most recent critics, to attribute the design to Lorenzo Maitani, to the exclusion of Giovanni Pisano. He reproduces the two splendid heads of prophets in the Opera del Duomo at Florence. *Opera d'Arte a Tivoli*. Attilio Rossi.—Is concerned with the fifteenth-century reliquary in the cathedral. The lower part, executed before 1435 according to the author, shows Florentine influence, and approximates to the style of Antonio Filarete; the upper part, dated 1449, he attributes to a Venetian craftsman still imbued with Gothic ideas. *Santa Maria d'Aurona*. Laudadio Testi.—This church has been referred to the eighth century, but the author gives documentary grounds for the date 1099, which reinforces, therefore, Signor Rivoira's theory of the comparatively late date of S. Ambrogio. *Umili Pittori Fiorentini del Principio del Quattrocento*. Pietro Toesca.—Treats of the interesting Jacopo del Casentino, and adds to his works the triptych at Chantilly and a triptych of the Museo Cristiano of the Vatican; we might add to these a Madonna and Child with Angels (No. 551) of the Fitzwilliam Museum at Cambridge, and two panels with four saints (No. 565) of the same collection.

NOTES FROM PARIS

THE EXHIBITIONS

THE opening of the Exhibition of French Primitives was postponed from the 7th to the 12th of April. Its success was immediate, and it will continue to be the most remarkable artistic event of the year in Paris. THE BURLINGTON MAGAZINE has a special reason for congratulating the organizers, inasmuch as three members of its consultative committee, MM. G. Lafenestre, Salomon Reinach, and André Michel, are among their number, while a fourth, M. Henri Bouchot, is the secretary-general. Whatever the results of the exhibition may be, its interest is incontestable, a little surprising, perhaps, to many, and a cause of the greatest satisfaction to M. Henri Bouchot, whom, by the way, we have to congratulate on becoming a member of the Académie des Beaux-Arts. His zeal and diplomacy, and that of his colleagues, have succeeded in bringing together in the Pavillon de Marsan some 400 examples of painting, drawing, enamel, tapestry, and sculpture. Unfortunately, M. Léopold Delisle could not be persuaded to lend the illuminated manuscripts from the National Library. The result is that the essential task of comparison can only be performed by visiting the National Library itself, where some 250 manuscripts are now being exhibited.

The Exhibition of French Primitives, however, will clearly be of service to the study of a little-known period. One fact seems to be proved already—that there was a primitive French art, though the examples of it are isolated and reveal great differences. Side by side with it we find frequent notes of Flemish and Italian influence. Much is still matter of conjecture. The triptych called Memlinc's, for instance, from the Palais de Justice, shows what appears to be a curious incoherence; the buildings on the left of the background are unquestionably the Tour de Nesle and the old Louvre; but the subject itself shows an incontestable analogy with Flemish art.

The catalogue drawn up by the organizers contains some long and important notes. It was inevitable that the often very personal opinions of M. Henri Bouchot should arouse discussion, and perhaps he has been a little carried away by his enthusiasm. But discussion, so long as it is not acrimonious, can only result in further light. And the interest of the exhibition is not confined to connoisseurs, historians, and art critics. It will appeal to all the intelligent public. Of the articles on the exhibition already published, we may mention those of M. Henri Bouchot (*Gazette des Beaux-Arts*, April, and *Revue des Deux-Mondes*, March 15), Count Paul Durrieu (*L'Art ancien et moderne*, February, March, April), and M. Paul Vitry (BURLINGTON MAGAZINE, April, and *Les Arts*, April 15). The illustrated catalogue,

¹ Translated by Harold Child.

with an introduction by M. Georges Lafenestre, may be had at the exhibition, or at Floury's, 1 Boulevard des Capucines, price two francs. The exhibition is open at the Pavillon de Marsan and the National Library from ten to six.

The Isabey and Raffet exhibition was opened on April 8 before it was quite ready. It is incomplete as regards Raffet and J. B. Isabey's miniatures, but Eugène Isabey is remarkably well represented. His sketches and studies are amazingly brilliant and warm in colour; and though a niggardly use of paint makes many of his sea-pieces sadly dry and hard, there are a number of admirable landscapes, livid and stormy waters and horizons ablaze with fires.

In the same building there is an interesting exhibition of printer-lithographers' work. It includes far too many post cards, but the reproductions by the special processes of MM. Fortier-Marotte are the most perfect of their kind in Paris. See their works after Henri Regnault, Puvis de Chavannes, Clairin, and Carrière.

Among exhibitions of contemporary artists, that of M. Diriks, 20 rue La Peletier, calls for special mention. These fifty pictures show profound originality and the most intense expression and movement. The freshness, the colour, and the poetry of such works as the Pine-Tree in Summer, the Pontoon at Drœback, Clouds, Sea piece, and the Squall, put M. Diriks among the first painters of the age. I may mention also the retrospective exhibition of 178 works by Pissarro, some of them of perennial grace and beauty. Other current exhibitions are those of the New Society of Painters and Sculptors, the Society of French Pastellists, Bonnard, Roussel, Vallotton, Vuillard, and Aristide Maillol.

THE MUSEUMS

The annual rearrangement at the Luxembourg, just completed by the keeper, M. Léonce Benedite, shows an increase of 40 works, among them the following: Salle V. Portrait of General André by C. Ferrier; Salle VII. Portrait of Giraud by P. Baudry; Salle IX. The Cemetery of Saint-Privat by A. de Neuville; Salle des étrangers, The Meuse at Dordrecht by Jongkind.

The Society of the Friends of the Louvre has presented two carved twelfth-century columns from the Abbey of Coulombes. The capitals represent the story of the Magi, and closely resemble in style the sculptures on the royal door of the cathedral of Chartres. The department of *objets d'art* has bought for 12,000 francs an exquisite piece of twelfth-century romanesque art, the foot of a reliquary, which is now on exhibition in the pottery room.

G. de R.

N.B.—From April onwards the Louvre and the Luxembourg are open from nine to five; Sundays

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and holidays ten to four. The museum at Versailles is open from eleven to five, and the museum at Chantilly on Sundays, Thursdays, and holidays from one to five.

NOTES FROM BELGIUM

MUSEUM OF PAINTING

AT the Edmond Picard sale, which took place at the end of March, the museum had the good fortune to outbid the Louvre for the famous Head of a Man Guillotined, by Géricault, a work of intense realism and wonderfully vigorous painting. It was under this picture that Victor Hugo wrote his famous words: 'See this poor man's head: nourish it, teach it, and moralize it, and you will have no need to cut it off.' It has been engraved several times, the latest version being an excellent plate by Auguste Danse. The museum also bought at this sale the Dam at Waulsort, a fine picture by Boulenger, the landscapist of the Tervueren School; the Woman with a Fan, by Emile Sacré; the Letter to Metella, an admirable sketch by the voluptuous Eugène Smits; a drawing by Xavier Mellery, called A Funeral on the Isle of Marken; and a portrait of the painter Dario de Regoyos, by Théo von Rysselberghe. At the impressionist exhibition at the *Libre Esthétique*, the museum bought another Rysselberghe, The Promenade.

COMMUNAL MUSEUM

A gift of some importance is a copy on satin of the 'Plan of the town of Brussels, with the situation, intrenchments, and camps of the allied forces under His Britannic Majesty in the month of' [August 1697]. The silk has been folded here. This plan was engraved on copper by J. Harrewyn, a pupil of Romain de Hooghe, and is illustrated with some finely treated allegories. It measures about 2 ft. 8½ in. by 3 ft. 3 in., and is very rare, there being no copy in the print-room of the Royal Library. Below it is the dedication: 'To His Electoral Serenity Maximilian Emmanuel, Duke of Upper and Lower Bavaria and of the Upper Palatinate, Count Palatine of the Rhine, Grand Cupbearer of the Holy Empire and Elector, Landgrave of Leichtenberg, Governor of the Netherlands, etc., etc. Dedicated by his most humble, most obedient, and most devoted servant, Mich. Christ. de Schmitter, quartermaster of the Danish' [forces].

BRUSSELS

The exhibition of the Society of Fine Arts, which opened on April 9, is as badly arranged as ever, a number of busts by M. Vinçotte being all grouped together instead of dispersed, and thus forming a cold white spot in the middle of the gallery of painting, which affects the whole room. This is another proof of the long-felt need of a

building exclusively reserved for exhibitions. M. Victor Gilsoul dominates the exhibition with a group of pictures of robust execution and audacious colour; sea pieces and canal scenes, old houses on the quays at Bruges, and some small studies with all the spirit of the larger pictures. M. Claus's only work is remarkable for a certain magic in the lights and forms, which gives the landscape the feeling of richness and sudden revelation common in Japanese art. Mr. Sargent sends two portraits, not among his best, and M. Dagnan-Bouveret another of a feeble kind. M. François Flameng's paintings remind one of modern colour-printing and Christmas cards, and M. Blanche sends a fine portrait and two bold and spirited still-life pictures. Of the Belgian painters, we may mention M. Stracquet's delicate and sincere studies; M. Alfred Verhaeren's sea pieces, rich and Venetian in character; and Madame Gilsoul-Hope's two charming water-colours. We have already mentioned M. Vinçotte's sculpture: there is no denying that his work, for all its clear and correct technique, is cold, and lacks emotion and vibration. M. Lagae's busts show a genuine love of form, and M. Dilleus's three sketches promise well for the completed works.

A retrospective exhibition of tapestry and ceramics will be opened in the Hôtel de la Marine, which is now being built in Brussels, at the beginning of June, and will remain open for three months. In view of the Liège exhibition of 1903 there will be no lace exhibited, though the idea had been originally entertained.

NIVELLES

The complete restoration of the transept of the church of St. Gertrude is not far off, and the Monuments Commission has agreed to remove, throughout most of the transept, the constructions intended to support a vault of very uncertain date (thirteenth century, it is said) above a flight of steps from the crypt. Three schemes were proposed for connecting the choir and the transept. The commission has decided to build a wide central flight of steps and to have no altar against the wall that drops from the floor of the choir above the crypt to the floor of the church.

FRANCHIMONT

The removal of enormous quantities of rubbish from the castle has resulted in the discovery, without injury to the walls, of the plan of nearly the whole building. The castle is a fifteenth-century work, and, apart from its historical and archaeological interest, is a very imposing ruin. The Monuments Commission proposes to have drawings made of it as reconstructed, and closes its report with a wish that the State would appoint a guardian for this mediæval fortress, to prevent the acts of vandalism and theft that are too common.

RECENT ART PUBLICATIONS

ART HISTORY

- SUPINO (J. B.). *Arte Pisana*. (13 x 10) Firenze (Alinari), 42s.
Pisan architecture, sculpture, and painting; copiously illustrated.
- KEHRER (H.). Die 'Heiligen drei Könige' in der Legende und in der deutschen bildenden Kunst bis A. Dürer. (10 x 6) Strassburg (Heitz), 8 m. 'Studien zur deutschen Kunstgeschichte,' No. 53; 11 plates.
- SCHWINDRAGHEIM (O.). *Deutsche Bauernkunst*. (9 x 7) Wien (Gerlach). [Illustrated.]
- LA SIZERANNE (R. de). *Les questions esthétiques contemporaines*. (7 x 5) Paris (Hachette), 3 fr. 50.

ANTIQUITIES

- RODOCANACHI (E.). *Le Capitole Romain antique et moderne: la citadelle, les temples, le palais senatorial, le palais des conservateurs, le musée*. (13 x 10) Paris (Hachette), 12 fr. [80 illustrations.]
- THE VICTORIA HISTORY of the counties of England: Bedfordshire. Edited by H. A. Doubleday and W. Page. (12 x 8) Westminster (Constable). Contains illustrated contributions upon Anglo-Saxon Remains by R. A. Smith; Ancient Earthworks by A. R. Goddard; and Religious Houses by Sister Elspeth.
- STÜCKELBERG (E. A.). *Aus der christlichen Altertumskunde*. (10 x 8) Zürich (Amberger). Essays on Swiss ecclesiastical antiquities. [100 pp. and illustrated.]
- STÜCKELBERG (E. A.). *Die schweizerischen Heiligen des Mittelalters*. (10 x 7) Zürich (Amberger), 8 fr. [Illustrated.]
- RENARD (E.). *Die Kunstdenkmäler der Rheinprovinz*. VIII, II. *Die Kunstdenkmäler der Kreise Erkelenz und Geilenkirchen*. (11 x 8) Düsseldorf (Schwann). [Illustrated.]

BIOGRAPHICAL WORKS AND MONOGRAPHS

- KNACKFUSS (H.). *Rubens*. Translated by L. M. Richter. (10 x 7) London (Grevel), 4s. net. [Illustrated.]
'Monographs on Artists,' ix.
- BRACH (A.). *Nicola und Giovanni Pisano und die Plastik des XIV. Jahrhunderts in Siena*. (12 x 8) Strassburg (Heitz), 8 m. 'Kunstgeschichte des Auslandes,' No. 16. [17 plates.]
- DAMRICH (J.). *Ein Künstlerdreiblatt des XIII. Jahrhunderts aus Kloster Scheyern*. (10 x 6) Strassburg (Heitz), 6 m.
A monograph upon the Bavarian copyist and illuminator, Conrad von Scheyern. [11 plates.]
- VERMEYLEN (A.). *L'œuvre de Constantin Meunier*. (12 x 8) Anvers (Buschmann), 3 fr. 50. [14 illustrations.] Special publication of 'L'Art flamand et hollandais.'

ARCHITECTURE

- WEBER (L.). *San Petronio in Bologna*. Beiträge zur Kunstgeschichte. (10 x 6) Leipzig (Seemann), 3 m.
Beiträge zur Kunstgeschichte, 'Neue Folge,' xxix. [5 plates.]
- WITTING (F.). *Westfranzösische Kuppelkirchen*. (12 x 8) Strassburg (Heitz), 3 m. 60. 'Kunstgesch. des Auslandes,' xix. [40 pp., 9 illustrations.]
- RÉIMPRESION de l'Architecture Française de J. F. Blondel, sous le contrôle de MM. Guadet et Pascal, tome 1. (19 x 13) Paris (E. Lévy), 90 frs. Complete in 4 vols. (360 frs.).

SCULPTURE

- MACH (E. von). *Greek sculpture, its spirit and principles*. (10 x 7) Boston, U.S.A. (Ginn), 15s. [Illustrated.]
- SCHLOSSER (J. von). *Über einige antiken Ghibertis*. (Jahrbuch der Kunsthistorischen Sammlungen des Kaiserhauses, xxiv, Heft 4). [15 illustrations.]

PAINTING

- THE GHENT ALTARPIECE OF THE BROTHERS VAN EYCK. Reproduction in photogravure three-tenths of original size. Berlin Photographic Co. £16.
- THE BREVIARIUM GRIMANI, from the Library of San Marco, in Venice. Edited by Dr. S. G. De Vries. Ellis & Elvey. Part I. 25 coloured and 110 collotype plates. £10.
- DREYFUS-GONZALEZ (E.). *Étude sur la condition juridique des artistes peintres en droit romain*. (10 x 6) Paris (Rousseau).
- JACKSON (F. H.). *Mural Painting*. (8 x 5) London (Sands), 5s. net. 'Handbooks for the Designer and Craftsman,' [39 plates.]
- HIND (C. L.). *Adventures among Pictures*. (9 x 7) London (Black), 7s. 6d. net. Criticisms from 'The Academy.' [Illustrated.]

METAL WORK

- OLSEN (B.). *Die Arbeiten der Hamburgischen Goldschmiede Jacob Mores, Vater und Sohn, für die dänischen Könige Frederik II und Christian IV.* (13 x 10) Hamburg (Aktien-Gesellschaft). [40 pp., 35 illustrations.]

- MASSÉ (H. J. L. J.). *Pewter Plate, an historical and descriptive handbook*. (11 x 7) London (Bell), 21s. net.
- REDMAN (W.). *Illustrated handbook of information on Pewter and Sheffield Plate, with marks, etc.* (9 x 6) Bradford (18 St. Stephen's Rd.), 2s. (paper); 3s. cloth.
- LÜER (H.). *Kronleuchter und Laternen*. (19 x 12) Berlin (Wasmuth for the Kgl. Museen).

A series of 30 fine phototype reproductions of chandeliers and lanterns in the Berlin Kunstgewerbe-Museum; parts 30 and 31 of the 'Vorbilder.Hefte.'

- BERTHELÉ (J.). *Enquêtes Campanaires: notes, études et documents sur les cloches et les fondeurs de cloches du VIII^e au XIX^e siècle*. (10 x 6) Montpellier (Delord-Boehm). [750 pp. illustrated.]

COINS AND MEDALS

- FISCHER (E.). *Die Münzen des Hauses Schwarzburg*. (10 x 7) Heidelberg (Winter), 12m. [16 plates.]
- DOLLINGER (F.). *Die Fürstenbergischen Münzen und Medaillen*. (12 x 9) Donaueschingen (Mory). [10 plates.]

MUSICAL INSTRUMENTS, ETC.

- BÜHLE (E.). *Die musikalischen Instrumente in den Miniaturen des frühen Mittelalters*. 1. *Die Blasinstrumente*. (10 x 7) Leipzig (Breitkopf & Härtel), 6m. [Illustrated.]
- MORRIS (Rev. W. M.). *British Violin-makers, classical and modern*. (9 x 6) London (Chatto & Windus), 10s. 6d. net. [Illustrated.]
- STEELE (R.). *The earliest English Music Printing: a description and bibliography of English printed music to the close of the sixteenth century*. London (Bibliographical Society). [46 plates of reproductions.]

MISCELLANEOUS

- THE YEAR'S ART, 1904. Compiled by A. C. R. Carter. London (Hutchinson), 3s. 6d. net. [Illustrated.]
- KUNSTHANDBUCH für Deutschland, 6 ed. (8 x 5) Berlin (Reimer for Königliche Museen).
The official German catalogue and list of museums, private collections, archaeological and artistic societies, art and technical education, with details of personnel, publications, etc. [700 pp.]
- DIE KUNST des Jahres; Deutsche Ausstellungen, 1903. (12 x 9) München (Bruckmann). [160 pp. of reproductions.]
- THACKERAY (W. M.). *Critical papers in Art; Stubbs's Calendar; Barber Cox*. With illustrations by the author and George Cruikshank. (8 x 5) London (Macmillan), 3s. 6d.
- MELANI (A.). *Nell' arte e nella vita: persone, luoghi, cose presenti*. (8 x 5) Milano (Hoepli), 5 lire.
- COLLIGNON (M.), and COUVE (L.). *Catalogue des Vases Peints*. Planches. 32 pp. (10 x 13) Paris (Fontemoing), 25 fr. [52 plates.]
- DOREZ (L.). *La Canzone delle Virtù e delle Scienze di Bartolomeo di Bartoli, da Bologna*. Testo inedito del secolo XIV. tratto dal MS. originale del museo Condé ed illustrato. (13 x 18) Bergamo (Istituto italiano d'artigianistica).
- PAUKERT (F.). *Die Zimmergotik in Deutsch-Tirol*. VIII Sammlung. (17 x 12) Leipzig (Seemann), 12m. The eight portfolios published each contain 32 plates of Tyrolean woodcarving—ecclesiastical and secular with descriptions.
- BUSS (G.). *Der Fächer*. (10 x 7) Leipzig (Velhagen & Klasing), 4 m. 'Sammlung illustrierter Monographien,' No. 14; an excellently illustrated monograph of 130 pp. upon fans.
- MAY (Phil.). *Folio of caricature drawings and sketches*. (17 x 11) London (Thacker), 21s. net [With biographical sketch.]
- MALIBRAN (H.). *Guide à l'usage des artistes et costumiers contenant la description des uniformes de l'armée française de 1780 à 1848*. (10 x 6) Paris (Combat), 12 fr.

SALE CATALOGUES

- CATALOGUE of a collection of Original Matrices of Mediaeval Seals (English, French and Italian), medals, coins, the property of a gentleman. Sale, 22-23 February. London (Glen-dining). [2 plates.]
- CATALOGUE of Pictures and Drawings left by J. H. Weissenbruch, 1824-1903. To be sold, by auction, in the Pulchri Studio (Hague), March 1, 1904, by F. Buffa & Sons. [8 plates.]
Also a Dutch edition with different plates.
- GILLOT (C.). *Collection Ch. Gillot. Objets d'Art et Peintures d'Extrême-Orient dont la vente aura lieu à Paris, 8-13 février 1904*. (13 x 10) Paris (Galeries Durand-Ruel). [Illus.]



Walker & Cocherell, N. S.

Wedding Festivities

an uncatalogued painting by Antoine Watteau in the National Gallery of Ireland

EXHIBITIONS OPEN DURING JUNE

GREAT BRITAIN:

London:—

Victoria and Albert Museum, South Kensington. Loan Exhibition of Paintings by George Morland.

Guildhall Art Gallery. Exhibition of Irish Painters. A collection of more than 300 pictures, by artists of Irish descent, which was originally destined for the St. Louis Exhibition. It should be a show of some interest, since it includes works by many of the most prominent of our younger British painters. It will remain open on Sundays as well as on weekdays for about six weeks.

Borough Polytechnic. Southwark and Lambeth Loan Exhibition (to June 5).

The Royal Academy. Summer Exhibition.

The Royal Society of Painters in Water-Colour.

The Royal Institute of Painters in Water-Colour.

The Royal Society of British Artists.

The New Gallery. Summer Exhibition.

The Burlington Fine Arts Club. Exhibition of Sieneſe art.

Dudley Gallery Art-Society.

John Baillie's Gallery. Pictures and Sketches by Austrian Artists.

Coloured Drawings by Charles Pears.

Carfax & Co. Caricatures by Max Beerbohm.

This amusing exhibition includes the drawings for 'The Poets' Corner,' reviewed on page 324.

Carlton Galleries. Exhibition of Works by Old Masters.

P. & D. Colnaghi. Collection of Early English and other pictures, in aid of King Edward's Hospital Fund, Dickenson's Galleries. Water-Colours by Sophia Beale. (June 25 to July 9.)

Dowdeswell Galleries. Silver and Enamels by Alexander Fisher. Water-colours by H. S. Tuke.

Fine Art Society. Holman Hunt's Light of the World. Egypt and the Nile, by Talbot Kelly. The Lifeboat, by C. Napier Hemy.

Goupil & Co. Studies by A. C. Coppier. Bindings by Mr. G. T. Bagguley. Japanese Colour Prints.

Graves's Galleries. Art Pottery by Pilkington and Co. Animal Pictures by Miss Cheviot. Egypt and Southern Italy by Augustine Fitzgerald.

Leicester Galleries. Water-Colours of Japanese life and landscape, by A. E. Emslie. Water-Colours of Dutch life, by Nico Jungmann.

New Hanover Gallery. Works by S. Lepine.

T. Maclean. Spring Exhibition.

Obach & Co. The Peacock Room, painted by J. M. Whistler. From Mr. Leyland's house. (2nd week in June.)

The well-known Peacock Room is perhaps the most original and interesting experiment in domestic decoration that was made in England during the nineteenth century.

Shepherd Bros. Exhibition of Pictures by Early British Masters.

A. Tooth & Sons. Spring Exhibition.

E. J. Van Wisselingh. English, French, and Dutch Pictures.

Vicars Bros. Mezzotints by J. B. Pratt.

Bradford:—

Cartwright Memorial Hall. Inaugural Exhibition.

The most interesting and important of the English provincial Exhibitions. It was designed to show the historical development of British painting, engraving, and furniture, and though some departures have been made from the original scheme, the collection is still fine and singularly well arranged.

Nottingham —

Nottingham Society of Artists.

Conway —

Royal Cambrian Academy

Llandudno. —

Exhibition of Pictures, and Arts and Crafts.

Edinburgh —

Royal Scottish Academy

Glasgow:—

Royal Glasgow Institute.

Dublin:—

Royal Hibernian Academy.

FRANCE:

Paris:—

Musée des Arts décoratifs and Bibliothèque Nationale (rue Vivienne). Exhibition of French Primitives.

A preliminary notice appeared in the April number of *THE BURLINGTON MAGAZINE*, and longer illustrated articles upon it appear in the present and July numbers.

Grand Palais des Beaux-Arts. Salon de la Société Nationale. (The Salon du Champ de Mars) Small Exhibition of works by Renouard.

Grand Palais des Beaux-Arts. Salon des Artistes Français.

Musée du Luxembourg. Temporary Exhibition of French Art of the latter part of the XIX century.

Musée Galliera. Exhibition of Lace.

Galeriies Durand-Ruel, 16 rue Laffitte. Views of London, by Claude Monet (to June 4). Exhibition of a group of Spanish Painters.

Galerie Bernheim jeune, 8 rue Laffitte. Exhibition of works by Sickert.

Galerie Vollard, 6 rue Laffitte. Works of Bertzühicher.

Salle Le Peletier, 20 rue Le Peletier. Exhibition of a group of artists.

Arras:—

Fine Art Exhibition.

GERMANY, AUSTRIA, AND SWITZERLAND:

Berlin:—

Berliner Kunst-Ausstellung.

Dresden:—

Grosse Kunst-Ausstellung.

Düsseldorf:—

Internationale Kunst-Ausstellung, 1904.

This, besides being an international exhibition on a large scale, contains the finest collection of Menzel's work ever brought together, and a great number of works by Rhenish and Westphalian painters of the fifteenth and sixteenth centuries.

Munich:—

Künstler Genossenschaft, Jahres Ausstellung (Glaspalast, June 1).

Verein bildender Künstler 'Secession,' 10th International Exhibition (June 1).

Salzburg:—

20th Annual Exhibition (Middle of June to end of September).

AMERICA:

St. Louis:—

Universal Exhibition.

The Fine Art Section contains a splendid collection of works by contemporary and deceased painters

NOTE.—It is announced that the collection of Mr. James' rock will be sold at Christie's on June 4th. The collection contains several remarkable English pictures, among which is one of Turner's views of Walton Bridges, and the painting by Constable which was the subject of some discussion when exhibited at Burlington House a few years ago. On June 8th the sale of the collection of the late Duke of Cambridge will begin. It includes some fine porcelain, furniture, and miniatures, and interesting portraits by Reynolds, Gainsborough, Lawrence, and Beechey.

The remainder of Mr. Hawkin's collection is announced for sale towards the end of the month. The miniature by Holbein, from the second portion of the collection, which fetched such an enormous price on May 15, will be produced in photogravure in the July number of *THE BURLINGTON MAGAZINE*, with a note by Mr. Richard R. Holmes, C.V.O. We understand that it has passed into the hands of Mr. Pierpont Morgan.

NOTABLE PICTURES IN THE MAY EXHIBITIONS

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS

- 63. Lady Flora. E. J. Sullivan.
- 88. Stop Thief! A. Rackham.
- 111. Moonlit Silence, Pompeii. A. Goodwin.
- 114. Music by the Water. R. Anning Bell.

THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS

- 49. The Last Load. F. G. Cotman.
- 390. Chateau Gaillard. Cecil A. Hunt.

THE NEW GALLERY

- *45. Progress. G. F. Watts.
- *50. Prometheus. G. F. Watts.
- 68. Lord Rayleigh. Sir G. Reid.
- 106. Beaulieu Marsh. Oliver Hall.
- 112. Beauty and the Beast. J. D. Batten.
- *132. Endymion. G. F. Watts.
- 147. A Thunder Cloud. James S. Hill.
- 150. Giles Hunt, Esq. H. R. Mileham.
- 168. Jack. J. J. Shannon.
- *193. A Fugue. G. F. Watts.
- 201. The Irish Primate. H. Harris Brown.
- 225. Miss I. La Primaudaye. George Henry.
- 239. Mrs. Hugh Smith. John S. Sargent.
- 278. Baron A. Caccamisi. Antonio Mancini.
- 283. Near Falmouth. A. D. Peppercorn.
- 295. The Dogana, Venice. Reginald Barratt.
- 422. Miss J. V. Gaskin. Arthur J. Gaskin.

THE NEW ENGLISH ART CLUB

- 12. Ditchling, Sussex. A. W. Rich.
- 14. View of Richmond. P. Wilson Steer.
- 19. A Break in the Cloud. A. W. Rich.
- *52 & 105. The Talmud School. W. Rothenstein.
- 74. The Approach of Night. Sydney Lee.
- *89. The Black Domino. P. Wilson Steer.
- 111. A Birmingham Lass. William Orpen.
- 113 & 115. Drawings. A. E. John.
- 116 & 120. Drawings. William Strang.
- 123. A Girl's Head. P. Wyndham Lewis.

CARFAX & Co.

- *Caricatures by Max Beerbohm.

LEICESTER GALLERIES

- *Drawings by Sir. E. Burne-Jones.
- The best drawings are those executed before the year 1896.

TOOTH AND SONS

- *Pictures by Fritz Thaulow. Nos. 4, 5, and 10, are perhaps the best.

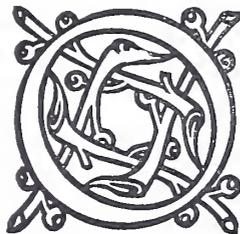
THE FINE ART SOCIETY

- The Light of the World. W. Holman Hunt.

Notices of the Royal Academy and other Exhibitions are held over till next month for want of space.

EDITORIAL ARTICLES

I—SOME DIFFICULTIES OF COLLECTING



ONE or two correspondents have recently suggested to us that we should inaugurate a department for advising collectors of modern works of art. Such an institution would be, of course, as impossible in practice as it is desirable in theory. We have previously referred to the chaotic condition of affairs in which the modern artist and the modern patron have to meet, and to the contrarities of the criticism which, instead of being a help, is often an added source of confusion. We are not, therefore, greatly surprised when collectors in despair take to buying snuff boxes, or colour prints, or third-rate works by old masters, whose place in art and commerce, though modest, is at least assured, or when the Chantrey Trustees, with the remonstrances of Mr. MacColl and a large section of the press sounding in their ears, fail to improve upon their previous record.

The trustees have, indeed, some excuse in our national system of purchase. To avoid the risk of relying upon the judgement of a single man, the English have

acquired a habit, which is fast becoming a custom, of supporting their buyers by a more or less expert committee. Now, though admirable in theory, the custom has proved an utter failure in practice, and the cause is not hard to discover. A committee cannot always meet at a moment's notice, and so opportunities are lost. Each member has his own preferences in art, and if they are not consulted is apt to oppose those of his fellows. The result is delay, compromise, and the purchase of unemphatic and second-rate things which excite neither opposition nor interest. Under the circumstances we can only regret that the trustees should not have refrained from purchasing until they could agree upon the acquisition of some notable work which would to some extent atone for the mistakes of past years and their deplorable silence.

If we have lost our traditional pluck the committee system is the only one possible. If not, the sooner we do away with it the better. Our great collections were not made by committees, but by single men who had the courage of their convictions.

Some Difficulties of Collecting

Most, if not all, made mistakes, but they more than atoned for them by their successes. It is to individuals that the arts must continue to look for support, and to make their task as easy as possible is the first duty of all honest critics.

Modern exhibitions are so large that even the actual form of newspaper criticism tends to make any notice of mixed exhibitions into a solidly printed string of names and epithets difficult to read, and still more difficult to remember. We therefore think it may be of some use to our readers to have a record of notable pictures in the current exhibitions in a shape which can be

understood at a glance. In making it we have tried to recognize only serious artistic purpose and well-directed effort, on whatever tradition they are based, whether old or modern. Special attention is given to signs of promise in little-known artists, because they best deserve the encouragement of collectors and of the public. We hope soon to deal on a more extended scale with the possibility of a sensible canon of criticism. It is, perhaps, the most important question to be settled between the modern artist and the modern collector, and therefore, in spite of its delicacy and difficulty, it is one which we are bound to face.

❧ II—THE IGNORANCE OF THE ART STUDENT ❧

 ANYONE who is compelled to examine the vast mass of pictures annually produced in England must from time to time be overcome by a feeling of disappointment which, if he is in earnest, will amount almost to despair. Where such mountains of effort are obviously in travail, it seems incredible that the result should be so ridiculously small. Were it not indeed that most artists have to gain some sort of a living by their work, it would be excusable to wonder if most of their efforts were serious. The average painter, of course, has to concentrate his mind on technical questions. It would therefore be perhaps too much to expect that he should possess a reasonable knowledge of general literature and history. As a rule, however, he does not appear to be capable of taking a wide and intelligent view even of his own business, or to be acquainted with the pictures and books of other men which could help him to learn to paint. He is content to accept the mode in fashion with his fellow students, and sticks to it through thick and thin, however ill it may suit his particular talent.

The student has undoubtedly some excuse for this narrowness. Nowadays the great tradition of painting is confused by many widely diverse aims and methods, so that the best method for training any individual talent may not easily be found. None the less from this chaos some excellent artists have emerged during the last fifty years, so that the failure of the rest must not be attributed to the character of the age in which they have lived, but to some defect of character or training. They fail simply because they have lost their way.

Now, though the number of books on art has increased enormously during the last few years, their quality has not increased in a like ratio. We have had elaborate studies of single schools and single artists, but not one book which takes a clear and unbiassed view of painting as a whole. That omission has suddenly been remedied. Two books have just appeared which should be of incalculable use both to students and to fully-fledged painters who have not yet quite forgotten how to think. The elaborate volume by Mr. Charles Ricketts¹ is reviewed elsewhere. The more modest and

¹ 'The Prado and Its Masterpieces' By C. S. Ricketts. Constable £5.5s net

The Ignorance of the Art Student

elementary work of Mr. George Clausen,² however, does not need such detailed discussion.

Among Academicians, Reynolds, Eastlake, and C. R. Leslie have a lasting place in the literature of the fine arts, and it is hardly claiming too much for Mr. Clausen's book to say that it will survive in their company. Being adapted to the need of the moment and to an audience of students, his book is of necessity limited in its scope; within those limitations it fulfils its purpose admirably. For a painter to be fair alike to the Italian primitives, to Michelangelo, to Rembrandt, and to Monet is an astonishing feat, but Mr. Clausen's judgements throughout are so sound and just that an over-estimation of Bastien Lepage is the worst crime of which he can be accused. The only other words in the book we would alter would be the name of Ambrogio de Predis on page 92, which seems to be a slip. We are glad that the Royal Academy should in some degree be associated with a work so invaluable, not only to students, but also (if they could but realize it) to most professional painters, for during the last few years the teaching of Academicians, judged by results, has not been successful. With such a well-informed and catholic guide to help them, their students should now do much better.

We wish the President and Council could accept their own professor's estimate of Alfred Stevens, Whistler, Burne-Jones, and Madox Brown, and, as we have suggested in a previous article, do them the justice which the Chantrey's trustees have once more denied to them. Sir Edward Poynter's recent public tribute to Whistler's genius indicated that so far as he is concerned there is no insuperable obstacle.

This, however, is but a side issue; the main fact about Mr. Clausen's lectures is

² 'Six Lectures on Painting.' By George Clausen. Elliot Stock. 5s. net.

that they represent a serious and sensible effort to deal with the muddle of conflicting theories which makes the task of art students even more difficult than it was in simpler ages. In insisting upon the essential unity of all the traditions which have produced good painting, Mr. Clausen has performed a service to the fine arts and to the British nation of which they have long stood in sore need.

The best confirmation of the soundness of his conclusions is their coincidence on all essentials with those of Mr. Ricketts, who sets out from a very different point of view, and with an entirely different purpose. Neither one nor the other will convince the considerable body of those who are too obstinate to listen or too stupid to understand. We are sure, however, that there is a small minority, which includes all talents worth the saving, who are neither obstinate nor stupid, but are only puzzled. To them we heartily recommend these two admirable books. Mr. Ricketts (unfortunately he has no occasion to deal in detail with Michelangelo and Rembrandt) should teach them how and why the great masters of painting are great masters. Mr. Clausen can point out to them that the principles on which those great masters worked are not dead and antiquated, but are the backbone of all that is best in the art of to-day.

No amount of school teaching, no addition to government estimates, no system of scholarships and grants and prizes, can make up for the lack of systematic thought which makes the average of our painting so poor. It is because these two books are vigorous and stimulating to the mind that we think they are likely to stop to some extent the waste of ill-directed talent which is the saddest feature of the art of our age and country. We wish them therefore the success they deserve.

AN UNKNOWN WATTEAU

BY CLAUDE PHILLIPS



HIS title is perhaps not quite accurate as a description of the picture which it is desired now to introduce to the readers of THE BURLINGTON MAGAZINE and to the public.¹

In my monograph on Antoine Watteau, published in June 1895, as No. 18 in the *Portfolio* series, I referred to it shortly as follows: 'A Fête Champêtre, belonging to the same class as the foregoing series of works (*i.e.*, that of the *Accordée de Village*, the *Signature du Contrat*, and the *Mariée de Village*), and consisting, like these pictures, of groups of small figures, gem-like in colouring, partly overshadowed by the dark masses of noble trees, is in the collection of Colonel Edward Browell, R.A., at Woolwich. This painting appears to have hitherto escaped the engraver and the cataloguer; yet, in the opinion of the writer, who has seen and examined it carefully, it is beyond reasonable doubt genuine.' The *Fête Champêtre* in question remained undisturbed in Colonel Browell's collection, save that it was removed to his country residence, Guise House, Aspley Guise, in Bedfordshire. It should be mentioned that it can be traced back to the collection of his great-grandfather, and that it has thus been without interruption in the possession of his family for at least a hundred and thirty years. The short description included in my monograph does not appear to have attracted the attention of any other student of the master, and the picture dropped out of view again until some few months ago it was brought up to London by the owner to undergo a careful process of cleaning and revarnishing. I then had the canvas in my possession for a considerable time, and was absolutely confirmed in my estimate of it as a genuine Watteau of the earlier but not the earliest time, and a work charac-

teristically imaginative in treatment and of singular beauty. It has during its *villégiature* of nearly a century and a half suffered considerably from the 'irreparable outrages of time,' and something too from the hand of those who have sacrilegiously sought to repair and conceal these irreparable inroads. Still, pictures by the 'prince of court painters,' as Walter Pater, aptly in one way, but in another most inappropriately, styled the short-lived and ill-fated master of Valenciennes, are not to be found in every country house, or in every gallery. We may well treasure this one, shorn though it is of its full beauty, and deem it an important addition to the authentic works which make up his *œuvre*—crowded, all of it that survives and lives, into a few short years. Its condition might be styled excellent by comparison with that of the ruined but still beautiful *Accordée de Village* in the Soane Collection, or the *Mariée de Village*, which, even as a wreck, is reckoned one of the chief ornaments of the palace of Sans-Souci at Potsdam. It is far better than that of many Watteaus exhibited, and very properly exhibited, in the La Caze section of the Louvre; better than that of *Le Faux Pas*, or *L'Automne*, or *Le Jugement de Paris*; as good, on the whole, as that of the beautiful *Promenade dans un Parc*. Colonel Browell's *Fête Champêtre*—or more accurately *Wedding Festivities*—has not, so far as I have been able to ascertain, been engraved, whether in M. de Julienne's colossal *recueil*, '*L'Œuvre d'Antoine Watteau, Peintre du Roy en son Académie Royale*,' published in 1734, thirteen years after his death, or elsewhere. But this need not in the least prejudice the student and lover of Watteau's art against it. The great majority of pieces due to the brush of this most exquisite of all 'small masters' were no doubt so engraved, and included in the magnificent *recueil* of Julienne. Still, a great number

¹ See page 23 (frontispiece).

An Unknown Watteau

of canvases, and among them some of the most famous, are not so included. Watteau's masterpiece, the *Embarquement pour Cythère*, of the Louvre, being only the sketch or preparation for the far more highly elaborated *Embarquement* now in the German Emperor's private apartments in the Berlin Schloss, is not engraved. The great Gilles of the La Caze collection in the Louvre, though it stood alone in the painter's life-work, occupied no burin or point of the eighteenth century. No contemporary or slightly posterior print exists of *La Toilette du Matin* at Hertford House, of *Le Jugement de Paris* or *L'Automne* in the La Caze collection of the Louvre, or, so far as I can ascertain, of the *Jupiter et Antiope* in the same section of the Paris museum. *Les Fiançailles*, in the Prado gallery at Madrid—a work of precisely the period which we are now discussing—like our picture found no engraver in its own century.

Colonel Browell's *Wedding Festivities*, probably the first in order of date of Watteau's quasi-pastoral fantasies of the *Fête Champêtre* order, belongs to the special group of pictures which includes the above-mentioned *Les Fiançailles* and *L'Accordée de Village*, of which last-named composition, besides the engraved picture in the Soane Museum, there exist original variations which are, or were, respectively in the Alfred de Rothschild collection, in the now dispersed collection of Mrs. Broadwood, and in that of a Parisian amateur who contributed his possession to the recent exhibition of eighteenth-century art held at Brussels.² To this same group belong the ruined *Mariée de Village*, of Potsdam, just now mentioned, and—most elaborate work of all in this peculiar early-middle style of Watteau's—the picture (engraved by Ant. Cardin) now in the collection of the duc d'Arenberg, which Edmond de Goncourt in his 'Catalogue

Raisonné' designates as 'La Signature du Contrat de la Noce de Village.' This group, in my opinion, comes midway between the early military pieces, with their strong, brown-grey, almost monochromatic tonality, the pieces more or less in the style of David Teniers the younger and the Dutchmen—as, for example, *La Vraie Gaieté*,³ now in the collection of Sir Charles Tennant, in Grosvenor Square, and *La Cuisinière*, not long ago added to the gallery of Strassburg—and the final efflorescence of the style, as it shows itself in the full-dress pastorals, in the *Commedia dell'Arte* pieces, the dainty modish *Conversations galantes*, and those quaint fantasies in which the stage-picture and the dreamland of poesy imperceptibly merge the one into the other—as in the lost *Fêtes au Dieu Pan* and the incomparable *Embarquement pour Cythère* of the Louvre. In the group of works which now engages our attention the influence of the Venetians—of Giorgione and the pastoral painters on the one hand, of Paolo Veronese on the other—has not yet made itself felt to any great extent, if at all. The masters chiefly studied and assimilated have been Rubens, for colour and for the illumination and disposition of landscape; Teniers, and, it may be, Adriaen van Ostade, for the placing and moving of large groups of small figures. The local colour flashes in certain passages pure, deep-glowing, and gem-like; the general tonality is deep and rich, full of luminosity and vibration. The painting is curiously unequal: of wonderful dexterity, finish, and accent in some passages, but, irrespective of injury, hasty, *à peu près*, and imperfect in others. The beautiful landscape, with its improbable castles and its trees issuing from nowhere, is manifestly in a great measure painted *de chic*. The delightfully naïve little groups of figures, often so true and rhythmic in gesture and movement, may not at other times be defended with entire success against the

² See BURLINGTON MAGAZINE, No. XII, Vol. IV, p. 219. This version has not been seen by the writer.

³ Reproduced on p. 239.

An Unknown Watteau

solemn censure of Jean-François Millet, who, branding these little denizens of Norman's-land as *marionnettes*, fails to perceive that in their unreality, in their half doll-like, half dream-like character, lies a rare and penetrating pathos *sui generis*, which belongs to Watteau and to no one else. Colonel Browell's Wedding Festivities is in one main respect distinguishable, in style and conception, from the kindred works of the group into which it fits. It reveals to a far greater extent than do any of these the influence of a Netherlandish master whose name is not often pronounced in connection with that of Watteau—the influence of Rembrandt himself as a chiaroscuroist. The almost horizontal rays of the setting sun piercing through the curtain of the trees, and for the moment immaterializing the pretty groups of gallants and ladies which they envelop, concentrate themselves with a well-nigh startling intensity on the central assemblage, with its lightly, brightly dressed pairs of lovers—officially affianced, as their smartness suggests—and its old dame dividing them, and at the same time by her presence consecrating their union. This method of illumination recalls many of Rembrandt's pictures, and still more closely some of his most famous prints. Not less suggestive of his art are the large spaces of luminous dark which half enwrap the groups of the foreground and the triad of village musicians in the middle distance, allowing here and there a glowing fire of richest colour to smoulder, or frankly emerge. Particularly characteristic of Watteau is the treatment of the trees. They spread themselves out fan-like almost entirely on the same plane, branching forth, in a decorative pattern that does not cease to be true to nature, against the sunset glow and the vibrant clearness of an evening sky. This style of tree-drawing and painting is, with some variation and development, maintained to the end. Tree-trunks and branches, treated as they are in

Colonel Browell's Wedding Festivities, are to be seen in the beautiful *Amour Paisible*, of Potsdam, and in the much elaborated *Embarquement pour Cythère*, of Berlin. The delightful group of youths and maidens dancing *à la ronde* in the left corner of our picture recalls in movement the *Vraie Gaieté* in Sir Charles Tennant's collection; but with a difference. We forget wholly the coarse merriment of Teniers and Adriaen van Ostade, of which in the other picture Watteau gives a tempered and enfeebled reflection. Here is the charm of wistfulness, the deep pathos underlying golden light and summer joys, youth and beauty and bubbling gaiety that have their golden moment, and then vanish into darkness. There is no death's head shown at the feast or the frolic, no direct suggestion of war's alarms, or the earnest morrow to follow close upon the day of light-hearted gladness. Nothing sadder than happy old age, sunning itself in the dying rays, consoled by the sight of youth's buoyant delight, by the blossoming everywhere of love and hope! There is no conscious *arrière pensée*. Indeed, there never is any such pointing a moral in Watteau's work, early or late. And yet it is just this mysterious element that divides the Valenciennes master's pensive pastoral, his *conversation galante*, his scenic and poetic fantasia, from the piquant, the rather acid gaieties of a Lancret and the empty joys of a Pater—iridescent as the soap-bubble, and not much more solid or enduring. Here, in Colonel Browell's early picture, we have not yet the assimilation of the Giorgionesque pastoral, with its moment of delicious pause from passion and the strenuous delights of sense that go with it. Not yet have those fresher, brighter chords of colour-harmony been imagined which will be suggested by Paolo Veronese. We have a more glowing richness, more strong and trenchant contrasts of chiaroscuro, a more deliberate focussing of light, a conception more simple and artless in its true and naïve

An Unknown Watteau

rusticity. The composition in its cunning and seemingly effortless linking together of many groups and many elements is one of the happiest to be found in the life-work of the master, who in the earlier section of his short career has hardly produced anything of a higher charm than this picture.

For all its unpretending character, it has still—it once had in a far higher degree—the essential elements of pictorial beauty: truth and charm of composition, expressiveness of movement, colour that in its loveliness runs down the whole scale, from the lightness and brightness of white and the most delicate changeable tints to the depth and glow of the sombre-splendid jewel. These are, no doubt, the chief elements of pictorial excellence. But, probe and analyse the work as we may, until we resolve it into its component parts—as light is divisible into the separate splendours of its component colours—we shall not necessarily have touched the very heart of its beauty, of its power to move. The vital essence of the work it is that has this power, imperceptible, indefinable, yet without which it pines and dies—with which it is immortal. The power to surprise the innermost soul of beauty is in the personality of this man, who holds not only the brush of the master-craftsman, but the transforming wand of the poet-painter; who sees and evokes visions bright with a fairy light that is too soon to vanish, leaving dull ache and solitude behind.

Touching with his wand the commonplace amenities of life, the light airy nothings of rustic and courtly gallantry, the conventional elegance of an arid and superficial epoch, he turns all this rainbow-tinted prettiness into ‘something rich and strange’—into Elysian Fields of his own, shadowy and melancholy even in their atmosphere of serene beauty and joyousness. These airy, daintily arrayed figures of his, though they have not the soul or the speculation of ordinary mortals, though they merely

seem to move in a radiant atmosphere of beauty and pleasure, and strive all too languidly to achieve fruition of that for which they yearn, are yet not the mere *marionnettes* that Millet crushes with his scorn. They are the gentle shades of mortals, evoked to play, with rhythmic grace and melancholy sportiveness, their part in these *conversations galantes*, these love-makings without a to-morrow—nay, without a to-day—and then to die out by degrees, leaving the world dark and blank to the solitary man with the dull consuming fire at his heart. Well might we apostrophize his lovers as Keats does in immortal lines the figures of youth and maiden on his Grecian urn:—

Fair youth, beneath the trees, thou canst not
leave
Thy song, nor ever can those trees be bare;
Bold lover, never, never canst thou kiss,
Though winning near the goal. Yet do not
grieve;
She cannot fade, though thou hast not thy
bliss;
For ever wilt thou love, and she be fair!

Here, in this unpretentious work, by the vivacious and yet strangely pathetic painter of *Fêtes Galantes*, the *elements* of beauty and character are such as I have endeavoured to describe. The true *beauty* is Watteau at the heart of it all, Watteau glowing through and making it all his and no other's. If this crowning beauty, enveloping and colouring all the rest, were not indefinable, it would not be just what it is. There must ever be in great art—whatever the category to which it may nominally belong—this residuum, arriving at which we must needs end discussion and analysis, and leave the rest to perception by another sense given only to the few.⁴

⁴ It should be added that Colonel Browell's Wedding Festivities, having been acquired by the National Art-Collections Fund, has by that society been made over to the National Gallery of Ireland on payment by the latter of a certain proportion of the purchase price.



LA GRANDE GALETTE. PAINTING BY
ANTOINE WATTEAU IN THE
COLLECTION OF MR. CHARLES
TENNANT, BART.

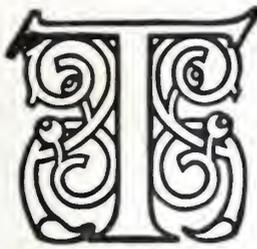


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CLAYDON HOUSE, BUCKS, THE SEAT OF SIR EDMUND
VERNEY, BART.

BY R. S. CLOUSTON

PART II—(*Conclusion*)



THE pink parlour, which adjoins the north hall, is also used as one of the entrances to Claydon House. It is much smaller than the majority of the rooms, but considerable pains were evidently taken in designing it. A special feature in it is the carved wooden chimney-piece and overmantel, of which an illustration is given.¹ Marble is here combined with the wood as in the Chinese room, and is by no means a convincing mixture. Unfortunately the difference of material has been further accentuated by the removal of the white paint from some of the woodwork.

As the primary intention was to carry out the idea of simplicity by painting even the carving, soft wood was used, being more suitable for the chisel than that employed for the doors. This soft wood, being neither beautiful in grain nor colour, harmonizes very badly with the rest now that it is stripped of its paint. The details of the carving of the chimney-piece itself, though not quite so flamboyant as some already mentioned, are evidently not of Adam's designing:² nor do they bear the same resemblance to Chippendale's style as the upper portion, being considerably more realistic in treatment than one would expect from him, and more suggestive of Adam's Italian workmen. The only thing gained by the removal of the paint is that even the cursory observer is impressed with the fact that in a great part of the decorations of Claydon House the designs have not been cast in plaster and then affixed to the surface, but are the actual work of the chisel. Adam's idea on the other hand was

probably, by the introduction of carving, to give a look of reality to his gesso work. In any case the material employed or its costliness plays a very small part in the success or failure of the attempt at simple magnificence in the whole. If one requires to be told how many million gallons of water come down a fall in a specified time before one is sufficiently impressed with its magnitude, or if the mere fact of time, trouble, or money being expended on a work of art alters any one's admiration of it one iota, it amounts to a confession of failure. Another fall of smaller volume might be very much more picturesque, and a few dashes with a skilled brush might, and probably would, be immensely more artistic than the result of years of unremitting labour.

It is not because Claydon House has a marquetry staircase made up of many thousand pieces, or because its decorations seem to have been carried out, as a mere matter of choice, in the most expensive possible way, that one is impressed by it. It is rather that all this is skilfully hidden. The eye takes in, as it ought to do, an immediate impression of the whole rather than of the separate details which form it, and it is greatly this that causes it to rank so high as a specimen of interior decoration.

A noticeable feature in this room is the treatment of the over-doors, which are very unlike those in the rest of the house, or indeed anything by Robert Adam, the central ornament consisting of rather poorly composed designs from Aesop's Fables. These were a favourite subject of Johnson's, the carver, whose work they very much resemble, though there is no necessity for attributing them to him. Adam's return to England was just at the time when Thomas Chippendale was allowing himself to be in-

¹ Page 247

² See illustration on page 249.

Claydon House, Bucks

fluenced by Johnson, a fact which may very possibly explain the existence of both the ultra-flamboyant and the markedly realistic treatment of much of the carving.

The pink parlour, like the north hall and the saloon, opens on the great central staircase, which is one of the chief features of the house.³ The hall containing the stairs is beautifully proportioned and surmounted by an exceedingly fine dome, while round all the walls are exquisite examples of Adam's gesso work.

The stairs are one mass of marquetry, and this being at the time a lost art in England, the execution was entrusted to the Italian workmen, who also did the gesso work throughout. The two things of which the neighbouring rustics speak with regard to Claydon House are the immense number of pieces of wood and ivory, which go to the making of these stairs, and the employment of the Italian workmen, who had naturally to stay for some considerable time in the neighbourhood.

It is generally an easy enough matter to find fault with any work of art, and where it is not supreme in power one is apt to see the faults, or at least the weaknesses, at the first glance ; but this stair-case, with its combined magnificence and lightness, is so impressive that if one did not know that such a thing as perfection could not exist, a fault would seem to be almost impossible.

After a careful study of it in every detail it at least appeared to the writer that there were only two points on which it could be considered as open to criticism. By their warmth of colour the marquetryed steps are somewhat too isolated from the coldness of the stone floor, and the double convolution formed by the curving of the two lower steps is not quite convincing. Apart from these comparative trifles it is almost impossible to find a flaw anywhere, as far as regards design, and the only reasonable excuse for mentioning them is to

³ See illustration on page 251

accentuate the extreme beauty of the whole. With the first sensation of admiring wonder still strong in my mind, and speaking simply as an artist who is not an architect, it seems to me that if Robert Adam had designed nothing else than the hall, stair-case, and dome of Claydon House, his name could not fail to be remembered as that of one of the greatest of our English architects.

The care taken to render everything connected with this stair-case as perfect as possible is evidenced by the trial banisters mentioned in the former article, of which so many different patterns are still extant.⁴ The wrought-iron work which replaces them is of exceedingly beautiful and delicate design, repeating the wreaths of the wall decorations in a peculiarly charming manner. It is neither simple enough to be severe nor intricate enough to be florid. Even the curves of the light balustrade which, like the steps, is inlaid, are carefully studied, and show Robert Adam's capacity for evolving a perfect whole by unlimited patience in the planning of detail.

Though the banisters deserve all that has been said in their praise both from the point of view of design and that of harmony, they are somewhat disappointing as a mere piece of workmanship. It is not that they are bad, for the floral and wheat-ear decorations are well and carefully executed ; it is simply that they are not a superb example of wrought-iron work. As the rejection of the wooden banisters shewed the care Adam took in selection, so the history of this piece of work is a proof of another of his salient qualities : that of his immense capability for using the possibilities which came to his hand in the most artistic manner. When iron was decided on instead of wood, Adam, instead of having it made abroad, employed the local smith, and the cleverness he displayed in originating a design which did not require great

⁴ See illustration on page 249.

Claydon House, Bucks

artistic skill in the hammerer, of itself commands admiration. There are many pieces of finer iron-work in existence, but few indeed which are more admirably adapted to their surroundings.

The dome⁵ is by no means the least satisfactory part of the great hall and stair-case. The treatment of the roof is very similar to that of the saloon cornice, as it is composed of richly carved bosses, beautifully arranged. A frieze of figures runs below the glass cupola, some of which are so curiously disproportioned as to make it certain that Adam could have done no more than merely suggest the general idea, though even as they are they do not interfere with the dignity of the whole.

A glance at the illustration will show how skilfully Adam avoided the ecclesiastical feeling which is so apt to assert itself in this form of architecture. In spite of its grandness, and it is the most impressive part of the house, there is at the same time an amount of reserve in its design which, though it does not bring it to absolute simplicity, yet takes away the idea which so continually rises to the mind with regard to some other great interiors, that the spectator is in a "show place" which was built primarily for that purpose and not for habitation.

Several pieces of furniture attract attention on both the first and second landings. There is a fine though somewhat mutilated specimen of the later Chippendale girandole, two low white and gold book-cases, of charming though unusual design, and several chairs of considerably older date. The oldest, of which three are reproduced, are of Charles II period, while on the upper landing there is a set of Queen Anne marquetry chairs,⁶ which show the Dutch influence very strongly.

The library⁷ is the one part of Claydon

House, where the removal of the original white paint appears justifiable. All through the house the doors themselves have thus been left, though the frames and over-doors were painted. As these were made of the same wood as the doors there is no conflict caused in the colour scheme by sacrificing the original idea, and for the purpose the room is put to there is a distinct gain.

The more sombre effect thus attained is most happily added to by the bookcases. When Lady Fermanagh pulled down two-thirds of the house, there was necessarily a very large amount of carved woodwork which could be utilized, as indeed it was, for many different purposes, of which these bookcases are the best examples. They were constructed from doorways, which, though not precisely similar to those in the room,⁸ resemble them quite sufficiently to give a most pleasing effect. Even in the parts of the old house left untouched by Adam, the old doors have been thus replaced at a subsequent period. It is difficult, therefore, if not impossible, to be certain that, where a mixture of styles occurs, it was the original intention of the architect. A search in the Soane Museum library unearthed nothing respecting Claydon House, and only the original plan of the exterior, which still hangs on the walls, seems to have been thought worthy of preservation.

The chimney-piece was not originally intended for its present position, but for the muniment room, from which it was removed comparatively recently. What the original intention was it is impossible to say, for in 1791 the library still remained unfinished, and its chimney-piece, which had been specially sculptured in Italy, was lying on the floor ready to be put in position when it was seized by the creditors, which, judging from the Earl's taste in chimney-pieces, was probably a distinct artistic gain.

⁵ Page 253.

⁶ Page 255.

⁷ See illustration on page 257.

⁸ See illustration on page 259.

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The fact that some at least of these chimney-pieces were erected so long after the completion of the rooms themselves may be a possible explanation of many of the more or less surprising discrepancies apparent in some of the rooms. The likelihood seems to be that when Adam designed the house several parts of it were either purposely left untouched by him, or were added to or altered by the Earl as time went on.

Regardless as Earl Verney evidently was of expenditure, even when on the verge of bankruptcy, it is scarcely believable that he could have gone on consulting Adam continuously for a period of over thirty years, and it is therefore scarcely fair to hold the architect responsible for every transgression of the canons of taste.

Certainly there is no trace of Adam either in design, influence, or choice in the case of most of the marble chimney-pieces. The Earl was a man with strong artistic leanings, who, in all probability, was considered both by himself and others an instructed art critic. It is a well-known fact that the amateur cognoscente of the day had a considerable share in the formation of Sir Joshua's later style. The man who had done the grand tour and studied the galleries of Italy enough to be able to talk about them with a fashionable amount of familiarity, was a considerable factor in English art. As at that period Italy was not only the acknowledged school for artists but also for connoisseurs, whatever was Italian was necessarily stamped in their eyes with the highest hall-mark in existence. Chambers had introduced marble chimney-pieces, and as he was an 'oracle of taste' they became more and more fashionable in spite of the dearth of English sculptors. Earl Verney went to Italy itself for what he required in this particular, and very few of his contemporaries would have ventured to express an opinion of even mildly dissenting criticism with the

results; for the leading spirits of the Academy, Sir William Chambers and Sir Joshua Reynolds, would undoubtedly have been of the opposite opinion. It is quite probable that the admiration which would be almost certainly expressed by his friends for these same chimney-pieces may have blinded the earl to their incongruity with the rest of the scheme. That Claydon House, fine as it is, would be finer still with mantelpieces of purely Adam design is perfectly evident now, but for a critic to have said so in as many words in the latter half of the eighteenth century, would have required a courage which few possess.

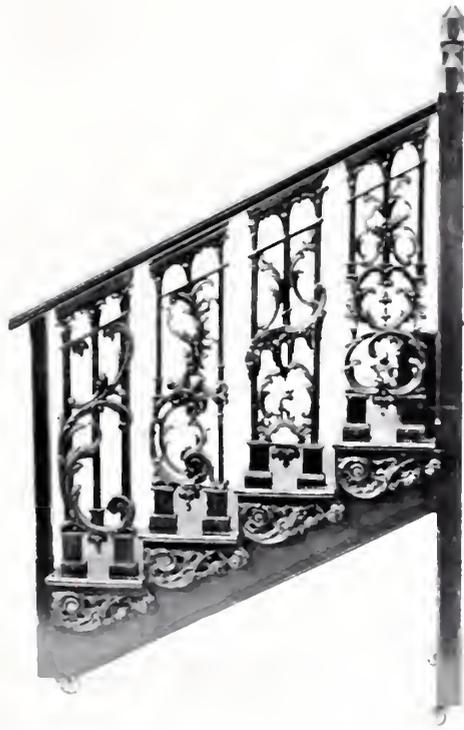
With Earl Verney's attempt to attain magnificence with the most sparing use of colour and the entire absence of barbaric gold, we have every sympathy; but when the cold white of marble was (probably for that very reason) employed to carry out his ideas in a house otherwise so beautiful, it is a subject for regret so great that it even includes the fact that iconoclasm had gone out of fashion.

The ceiling of the library, like that of the north hall and the saloon, is by no means so simple in design as we are accustomed to expect from Robert Adam. The patterns are somewhat intricate and the relief is higher. The whole effect, however, is grand without being confused, and any feeling of heaviness in the ceiling is avoided by the supporting row of winged cupids' heads, which runs along the frieze.

The seat of any family who have played their part in English history cannot fail to interest even the casual visitor from aspects other than that of the purely artistic. Claydon House is full of these historic reminiscences, many of which, like the story of the Royal Standard bearer, have also the added touch of romance; but none of these can compare from the point of view of sentiment with the connexion of the house with the world-famous name of Florence Nightingale, whose sister was the second



CLAYTON HODGE, THE CHIMNEY
NAY PIERCE IN THE PINK GALLERY



TRIAL BANISTERS



ONE OF A SET OF CHAIRS BY MANVARIING



DETAILS OF THE FIREPLACE FRONT OF THE LINK LAMPOUR





ORNA-
TOP OF THE GREAT STAIRCASE



ENGLISH MARQUETRY CHAIRS



CHARLES II CHAIRS

CHAIRS IN GLAUCON POTTER





A CLASSICAL DOOR IN THE
LIBRARY



Claydon House, Bucks

wife of the late Sir Harry Verney, and who, for a considerable time, made Claydon House her home for a portion of the year.

The sitting-room and bedroom occupied by her have therefore more than artistic interest. The latter, though small, is remarkable for its beautifully-designed over-doors, which somewhat resemble those of the north hall, while one is reminded of the personality of its great inhabitant by water-colour sketches of Crimean scenes in which she figured.

The sitting-room,⁹ though large, is not of the vast proportions of the public rooms on the ground floor, but it is interesting not only from a sentimental but also from an artistic point of view. The roof is more striking in design than that of any other room of its size, its chief feature being the introduction of three octagonal domes, which, curiously enough, show an unexpected leaning to the gothic in their details. In this room, as in the saloon, there is some relation between the inevitable marble mantelpiece and the rest of the design, though here the marble is not so open to objection. It is in fact so quiet and so harmonious that it more than merely suggests the hand of Robert Adam, even if it were not that its central ornament of

three small temples is repeated on each of the over-doors.

The bedroom, known as the great red room, has a ceiling of somewhat the same design, but by no means of such beauty. It is, in fact, so wanting in the artistic character of that mentioned above that it is almost impossible to believe it to be by the same man.

What makes it chiefly interesting is not its architecture, but its furniture, for it possesses a set of chairs by Manwaring—that much underrated, if not forgotten, contemporary of Chippendale. At some far-back period an attempt has been made to give these chairs a ‘cosy’ look by covering them with upholstery, which hangs almost to the ground, thus hiding the typical square, bracketed leg of Manwaring. This, as will be seen, was removed while the accompanying photograph was taken.¹⁰ The design in the splats of these chairs is almost the same as in some of the illustrations in the ‘Real Friend,’ and are of a style which seems to have been used solely by Manwaring. I, at least, have never seen such a use of this kind of design in any chair in which the rest of the work did not also suggest him as the maker.

⁹ See illustration on page 261.

¹⁰ See page 249.

ON ORIENTAL CARPETS

ARTICLE VII—THE SUMMING UP OF SYMBOLISM



THROUGHOUT all the stages of what we are pleased to call the growth and progress of western civilization there has underlain one dominant and absorbing principle, that of the minimizing of the value of the individual. The theory that what could be done by imperfect hands could be better done by perfected machinery has unquestionably worked out well. Nor, perhaps, has the worker suffered, suffered that is to say in pocket, though in the early days of the introduction of machinery, and notably in the cotton country, that was the fear and the outcry of the weaver. But though, doubtless, many more hands are employed to-day in every department of textile manufactures than were employed, say a hundred years ago, and though wages may be as good value to-day as then, yet it cannot but be allowed that the nation as a nation, the race as a race, has suffered a grave and irremediable loss. Where we had thinkers then we now have arithmeticians, where we had artists we now have machine minders. The artist nowadays (so far as textiles are concerned, I go no further) is the steam loom, and there is no poetry in steam. The man is but the instrument whose function it is to join up broken threads.

The European carpet weaver has even less personal interest in, and personal sympathy with, his allotted task than has the artisan whose business it is to colour-print linoleum. To him the weaving of a carpet is not an art—how should it be? It is merely the means of earning his daily wage. He has not to create—far from it. Did he seek to use his own initiative; did he endeavour to assert his own individuality; did he attempt, in short, to put aught of himself into the picture that is being unfolded on his loom, he would of necessity ruin the

whole work, and would promptly—and very rightly—lose his place. Such then is the degrading influence of machinery. It is the enemy of thought and of poetry, the murderer of artistic feeling and artistic desire, the all-conquering destroyer of individual expression and sentiment.

It is a subject on which much might be written, but here is not the place; suffice it to say that in the Orient this scourge has not as yet asserted its baleful ascendancy. There the worker may still think for himself, may still bring the resources of his own mind to bear on the web growing up on the loom before him. It is true that even in the Orient the dawning tendency of the age is striving against the worker. The creation of large factories in different parts of various eastern lands, and the gaol influence that Sir George Birdwood so rightly and so strenuously deploras, are both potent factors balefully operating against the Indian weaver; and it is to be feared that the time is fast approaching when he too will become a mere part of a machine, a cog in a great wheel, like his brother of the west, and his now fanciful ideas be dolefully centred on an endless band and a dinner bell. Till that time comes, however, he is still his own man, living and rejoicing in the work that is his privilege. Given his loom, which is, as we know, so primitive an affair that he can manufacture it at the cost of a few pence; given his yarns or his silks—he demands no more of any man. Possibly he may have for his guidance a stencilled design from which to work. In the majority of cases, however, it is noteworthy that the oriental weaver carries his pattern in his memory. Generally speaking, he has wrought at the one design all his life, and that he has learned of his father; any deviations from it—changes in colouring, irregularities deliberately introduced, and other slight emendations and alterations

On Oriental Carpets

—are the unconscious attunement of his mental attitude to the circumstances of his daily environment. Thus were he Persian or Indian, a family bereavement, say, would find unconscious expression in the freer use of white in the figures of his pattern, or a marriage might give cause for a preponderant employ of brilliant red; a misfortune to the state in which all his interests were centred might be shown by the depicting of an eagle descending; while the scattering of hunting scenes throughout the field of his work with hounds and leopards and cheetas killing game would indicate the fame and increasing honour of someone to whom he owed allegiance or affection.

When animal life is depicted in a carpet, the pigeon almost invariably finds its place in the scheme. This of course is natural enough, inasmuch as nearly everywhere the pigeon has entered into the history of religion. Pigeons were sacred at Mecca (as they are to-day) long before the time of Mahomet. They were and are called the 'Doves of the Kaaba.' The tradition of the dove and olive branch of Noah's ark has always been known among Arabs, and may perhaps at first have accounted for the bird being held sacred. Moslems connect it with their faith in regard to two special occasions: once when a dove appeared to be whispering to Mahomet, and again when these birds accompanied him on his flight to Medina. They call the bird 'Allah's Proclaimer,' because its movement when cooing bears some resemblance to prostration. At a much earlier date the dove was adopted as a device of the Assyrian empire, because the Assyrians believed that Semiramis, wife of Ninus, was miraculously preserved by the bird. The Hindoos, too, have a superstition that at one time Vishnu and Siva dwelt at Mecca in the form of doves. In many Indian carpets the peacock finds a place; this bird is a favourite armorial bearing of the Rajput warriors; it is

indeed sacred to their god Kumara (Mars), and is regarded as an emblem of immortality. The thrush, which by many is supposed to be the sparrow mentioned in the Bible, is also a bird of good omen, and is therefore often represented. Moore, in 'Lalla Rookh,' says:

Mecca's blue sacred pigeon and the thrush of Hindustan,
Whose holy warblings gush at evening from the tall pagoda tree.

The bird of paradise is frequently introduced. The Arabs hold this bird to be a visitant from heaven to earth (its name in Malay, *Mamuk devata*, means 'Bird of God'). Another superstition is that, feeling the approach of death, the paradise bird flies upward towards the sun, but having spent its strength in the lower world it fails to reach again its celestial home and falls and dies as it descends.

The goose is constantly employed in eastern textile decorations. The earliest carpet indeed known to the world—an ancient Egyptian rug—has as its chief feature the presentment of a goose. The bird, it may be said, in conjunction usually with the lotus, is positively connected with the ordinary textile fabrics. In Hindoo mythology the goose was the vehicle or vahan allotted to Brahma and to his sakti or wife Sarasvati, the goddess of harmony and arts. In Egypt, Greece, and India it was sacred to the sun. On Greek tombs it symbolized love and watchfulness, and it is expressly stated on the tomb inscription that it represented the watchfulness of a good housewife. To the Hindoos it was a sign of eloquence, while at Cyprus an emblem of love, and as such was sacrificed to Venus. The owl sometimes is to be found in a carpet, and is a sign of misfortune. It is at once the bird of night and of death. The weaver has introduced into his work every kind of deer known to him. The ibex, the oryx, the gazelle, the antelope, the wild goat, and others, would seem all to bear practically the same

On Oriental Carpets

meaning. According to Lajard (at one time French minister in Persia) the solar symbolism of the gazelle and the antelope was the same as that of the bull. In his 'Culte de Mithra,' he says that the bull was an emblem of generation and of life in Persia, and was supposed to be the first created being, and when slain by Ahriman his soul became the germ of all later creation. Ahriman was held by ancient Persians, and is held by modern Parsees, to be the deadly principle from whom all evil sprang, as opposed to Ormazd (Ahura Mazda) the good principle. Frequently is to be found depicted in a carpet the presentment of a trained hunting lion slaying a bull or an antelope. According to Lajard the ceremony of turning a lion loose to run down and kill a bull in the presence of the king was observed in Persia at the time of the vernal equinox as recently as the year 1808. Professor Goodyear, on the other hand, is of opinion that a lion attacking a deer is emblematical of the sun entering the sign of the deer, 'Capricornus,' and is a sign of the winter solstice. The serpent in its original form is but seldom represented in oriental carpets, though now and again it may be found; but like many other symbols, and especially those having an evil signification, it has been so distorted and manipulated as, in many instances, to have almost wholly lost its identity. It can, however, be traced by its connexion with other objects with which it is found in contact.

The serpent, it may be said, is regarded by certain authorities as being the primitive fetich of mankind. Mr. Fergusson, in his 'Tree and Serpent Worship,' considers it to be established beyond dispute that wherever human sacrifices existed, there the serpent was worshipped. Serpent worship has been traced to nearly every quarter of the world—to Asia, Africa, Palestine, Chaldaea, Babylon, Persia, Kashmir, Cambodia, Thibet, India, China, Ceylon, and

America, and also to the Kalmucks in Europe. The rukh or roc—the amgha of the Arabs—the supernatural bird which has its place in all oriental mythology, is constantly to be found depicted in carpets. Its emblematic signification is power and light, and it is always represented as of great size and in vivid colouring. The Indian garuda, which is the same bird, is regarded as the king of feathered fowl, and is the vehicle or vahan of Vishnu. When the dragon or the alligator finds a place in the pattern scheme of an oriental rug, it is a certain sign of predominating Mongol influence. In Chinese or Mongol symbolism the dragon, which is the evil spirit or the darkness, is supposed to represent the four seas—the Tonquin Gulf, the China Sea, the Eastern Sea, and the Yellow Sea. In 1725 the Emperor Yang Ching conferred upon these waters, presumably with a propitiatory intention, the titles of Hin-yan, Ching Hung, Shung Sai, and Tchu-ming, as well as other honours. Many other animals, as also figures of human beings mounted and afoot, are depicted in the patterns of oriental carpets in conjunction with the birds and beasts that have been mentioned. They are not all necessarily so introduced with a symbolic intention; of course, a hunting or a battle scene conveys its natural signification, although it may perhaps be intended to typify some event of high importance in the history of the locality inhabited by the weaver, or by some earlier weaver who had transmitted to him the design. Very frequently, however, such objects as elephants, or camels, are simply portrayed because they bulk largely in the narrow horizon of the artist. For, as has been said already in the course of these papers, it is more than any kind of symbolism the local environment of the worker that finds its way naturally from the impressionable spectrum of his mental mirror to the tips of his dexterous fingers.

(N.B.—*The previous articles of this series were published in Nos. I, III, IV, VI, IX, and XI.*)

A CONTEMPORARY ACCOUNT OF THE FALL OF RICHARD THE SECOND

BY SIR EDWARD MAUNDE THOMPSON, K.C.B.

PART II—(*Conclusion*)

WE left Richard with his scanty following at Conway, while traitors were flocking to Bolingbroke's standard. The king turns to his friends and asks their counsel in his sore need. Then his half-brother, the duke of Exeter, recommends an attempt to come to terms with the invader, to inquire, to expostulate; and he himself is accordingly chosen to go on this embassy in company with his nephew, the duke of Surrey. Thus the two dukes set forth, as we see them in the ninth miniature,¹ attended by their squires and an escort of mounted archers.

'Now the king continued all sorrowful at Conway, where he had no more with him than two or three of his intimate friends, sad and distressed. There was the courteous earl of Salisbury, and the great and upright bishop of Carlisle; Feriby was also with them, who was not very secure, for the duke hated him. Moreover there was another good friend, whom I heard called sir Stephen Scrope; I saw him frequently with the king at that time. My companion and myself were there. Every one was very uneasy for himself, with sufficient cause. Reckoning nobles and other persons, we were but sixteen in all.' In his helplessness and irresolution Richard bethought him of his troops at Milford, and was minded to summon them to join him, when a messenger arrived and told of their dispersion. Then the fugitive hurries to Beaumaris; then to Caernarvon; then back to Conway, full of lamentation. Creton, writing as he does for French readers, here composes a pretty lament of Richard

for his young queen. Bearing in mind the fact that even now, after three years of marriage, she was still only a child of eleven years, the style of language is at least extravagant. In the pleasure of listening to his verses, the audience, the author may have hoped, would forget the youth of the lady:—

'Ma belle suer, ma dame, et tout mon vueil,
Quant voir ne puis vostre plaisant accueil,
Dedens mon cuer tant de douleur recueil
Et de grevance,
Que souvent sui pres de desesperance.
Las! Ysabel, droite fille de France,
Vous souliez estre ma joie et mesperance
Et mon confort.

.

Jendure

Au cuer souvent une doulour si dure,
Que jour et nuit je sui en aventure
De recevoir la mort amere et sure.'

Meanwhile the two dukes rode to Chester, which Bolingbroke had occupied early in August, and were received not altogether in unfriendly fashion. There Exeter delivered his message of expostulation with discretion, but honestly. In the tenth miniature,² which represents this scene, Henry appears before us for the first time. He is in armour, with a surcoat of black, worn, it has been suggested, in mourning for his father, John of Gaunt, recently deceased. In his left hand he carries a baton. But the most distinguishing point of his attire is the tall black hat, fitting close to his head and spreading wider at the crown, in marked contrast to the fanciful flat head-gear of the other nobles. Henry appears to have specially affected this form of head covering, which attracted general attention. In a French 'Chronique de Richard II,'

¹ Plate V, page 271

² Plate V, page 271

The Fall of Richard the Second

printed in the appendix to Buchon's edition of Froissart, it is noticed, during the course of his altercation with Norfolk, that Henry 'adoncques osta un chapeau noir sus de sa tête.'

Neither of the two envoys was allowed to return to Conway. Exeter was kept with Henry's retinue; while Surrey was lodged in Chester castle. Henry's next step was to get possession of Holt castle, where it was said that Richard had deposited treasure, and which was summoned and surrendered. He is then represented as calling together his friends to counsel him as to his future proceedings, when archbishop Arundel advises gentle measures: to negotiate with Richard for peace, and for the summoning of a parliament to call to account those who had instigated the duke of Gloucester's murder. If the king cannot be persuaded, he may slip away over sea. Thereupon Henry Percy, earl of Northumberland, is despatched to bring in the king 'by truce or force;' and he sets out with a following of four hundred lances and a thousand archers. On the march he summonses and receives the surrender of the castles of Flint and Rhuddlan; and then, before approaching Conway, he posts his men in hiding on the road, and goes forward with a small retinue, sending before him a herald to gain his admission to Richard's presence. Then follows the interview depicted in the eleventh miniature.³ Northumberland, represented as an old man with grey head and beard, wearing a robe of blue powdered with sprigs of gold, is received by the king, with Salisbury and the bishop and other followers around him.

Northumberland delivers his message, demanding, in Henry's name, the calling of parliament; the pardon and restoration of Bolingbroke; the trial of Exeter, Surrey, Salisbury, the bishop of Carlisle, and Richard Maudelain, the king's chaplain. All this

³ Plate VI, page 273.

being agreed to, the road to London is to be open to Richard without hindrance. Richard then, in private, addresses his friends: he will profess to accept the terms, but he will call no parliament to endanger their lives; he will summon the Welsh together to his rescue; he will induce Henry to march with him through Wales; then, when sufficient force is gathered, he will display his banner and fall upon the traitors. Northumberland is then recalled, and Richard challenges him to swear on the Host that he designs no treachery; to which the earl consents, and forthwith takes the oath, as shown in the twelfth miniature.⁴ Creton observes, as impartially as might be expected of him, that 'Lun pensoit mal, et lautre encores pis,' of course imputing the greater sin to the earl.

By Northumberland's persuasion, then, Richard agreed to set out from Conway to meet Bolingbroke, the earl going forward, nominally to prepare for the king's arrival at Rhuddlan. Then follows the story of the trap laid by Northumberland, in which the unfortunate king was taken, along with his score of followers, including Creton, who naïvely remarks, 'J'eu voulu bien alors estre en France.' This is the subject of the thirteenth miniature.⁵ Northumberland addresses the king: 'Be not displeased, my rightful lord, that I should come to seek you for your better security; for the country, as you know, is disturbed by war.' To which Richard replies: 'I could very well go without so many people as you have brought here. I think this is not what you promised me. You told me that you had been sent with only five others. This is very ill done, considering the oath that you made. Depend upon it, I shall return to Conway that I left this day.' But it was too late. Perforce he had to go on to Rhuddlan first,

⁴ Plate VI, page 273.

⁵ Plate VII, page 275.

The Fall of Richard the Second

and thence to Flint. And that night Bolingbroke had word that Richard was in his power.

'Now,' says Creton, 'will I tell you of the taking of the king, without seeking for any more rhymes, that I may the better set down the whole of the words that passed between these two at their meeting, because I think I thoroughly remember them. So I will relate them in prose ; for it seems that in verse one sometimes adds or brings together too many words to the matter whereof one is treating.'

On August 22, Henry marched out of Chester, his host moving along the seashore, marshalled in battle array. From the walls of Flint castle the unhappy king looked down upon the approach of his enemies. 'Then did he commend himself into the holy keeping of our Lord and of all the saints of heaven.' Presently came archbishop Arundel and others for a conference. 'Then the king came down from the walls, to whom they made very great obeisance, kneeling on the ground. The king caused them to rise, and drew the archbishop aside ; and they talked together a very long while. What they said I know not ; but the earl of Salisbury afterwards told me that he comforted the king in a very gentle manner, telling him not to be alarmed, and that no harm should happen to his person.' The deputation then left the castle ; but others of Henry's followers made their way in, while the king was dining, and used threats that even alarmed Creton and his companion for their own safety. At last Henry himself approached. 'He quitted his men, who were drawn up in very fair array before the castle, and with nine or eleven of the greatest lords who were with him came to the king. At the entrance of the castle, Lancaster, the herald, brought us before the duke, kneeling on the ground ; and the herald told him in the English language that we were of France, and that the king had sent us with king Richard into Ireland for recreation and to

see the country, and earnestly entreated him to save our lives. And then the duke made answer in French, "Mes enfans, n'avez paour ne freur de chose que vous voiez, et vous tenez pres de moy, et je vous garantiray la vie." This reply was a most joyful hearing for us. After this the duke entered the castle, armed at all points, except his basinet, as you may see in this picture (Miniature xiv).⁶ Then they made the king, who had dined in the donjon, come down to meet the duke Henry, who, as soon as he perceived him at a distance, bowed very low to the ground ; and as they approached each other he bowed a second time, with his hat in his hand ; and then the king took off his cap and spake first in this manner : "Fair cousin of Lancaster, be you right welcome." Then duke Henry replied, bowing very low to the ground : "My lord, I am come sooner than you sent for me, the reason wherefore I will tell you. The common report of your people is such, that you have for the space of twenty or two and twenty years governed them very ill and very rigorously, and to a degree that they are not well content therewith. But, if it please our Lord I will help you to govern them better than they have been governed in time past." Then king Richard answered him : "Fair cousin of Lancaster, since it pleaseth you, it pleaseth us well." And be assured that these are the very words that they two spake together, without taking away or adding anything : for I heard and understood them very well. And the earl of Salisbury also rehearsed them to me in French, and another aged knight who was one of the council of duke Henry.'

Thus did king Richard fall into the hands of his enemy. Two sorry nags, 'not worth forty francs,' were provided for him and Salisbury ; and that night he was lodged in Chester castle. From that time Creton and his comrade were forbidden further intercourse with the unhappy king. Four

⁶ Plate VII, page 275

The Fall of Richard the Second

days later began the march to London, unmarked by any special incident, except Richard's futile attempt to escape at Lichfield. Within five or six miles of the capital the mayor and citizens meet the army, and before entering the city Bolingbroke hands over his prisoner to their charge, the scene being represented in the fifteenth miniature.⁷ 'Lors dist le duc Henry moult hault aux communes de la dicte ville: "Beaux seigneurs, vecy vostre roy; regardez que vous en volez faire." Et ilz respondirent a haute voix: "Nous voulons quil soit mene a Wemonstre."'" The obvious parallel between the actions of Pilate and Henry does not escape the attention of our author, who now thinks it time to return to his own country. 'Having seen and considered these matters, which caused me sore pain and grief at heart, and being also desirous to quit their country, we went to duke Henry, my companion and myself, beseeching him to grant us safe conduct to return to France, which he readily gave us.' Safe in France, Creton unburdens his feelings in a ballad addressed to Henry, that 'mirouer de traisons,' each verse of

⁷ Plate VIII, page 277

which closes with the prophetic refrain, 'Tu en perdras en la fin corps et ame.'

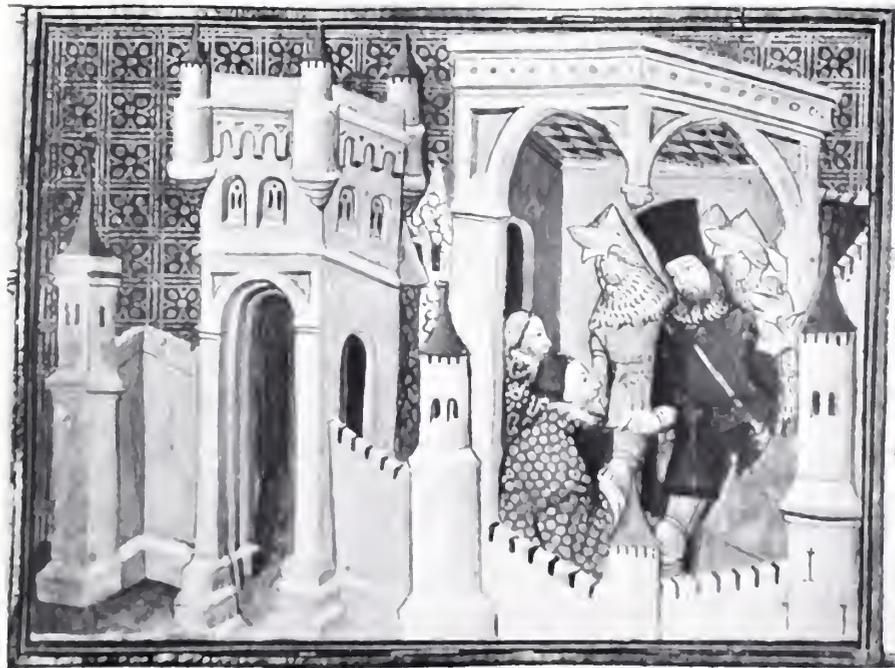
Here Creton's personal connexion with the tragedy of Richard's fall comes to an end. The rest of his chronicle in verse he compiled from the information of others, bringing it down to the restoration to France of Isabella, Richard's young queen, at the end of July, 1401. The last event which we here have to notice is Bolingbroke's claim to the crown; the particulars of which were furnished personally to the author by a certain French clerk whom Henry had taken with him into England. The scene in parliament is the subject of the last miniature:⁸ in the centre, the empty throne; on the left, the lords spiritual; on the right, the lords temporal, Henry in the background, again rendered conspicuous by his tall hat; in the foreground the earls of Northumberland and Westmoreland, two of the commissioners who had received Richard's surrender of the crown.

'Ainsi, comme vous avez ouy,
Fu deffait le roi ancien,
Sans droit, sans loy, et sans moyen,
Sans raison, sans vraie justice.'

⁸ Plate VIII, page 277.



THE DUKES OF EXETER AND SURREY



WILKINGBORO AND THE DUKE

REPRODUCED FROM THE HALL
OF THE CHURCH OF THE CHURCH
OF THE CHURCH OF THE CHURCH

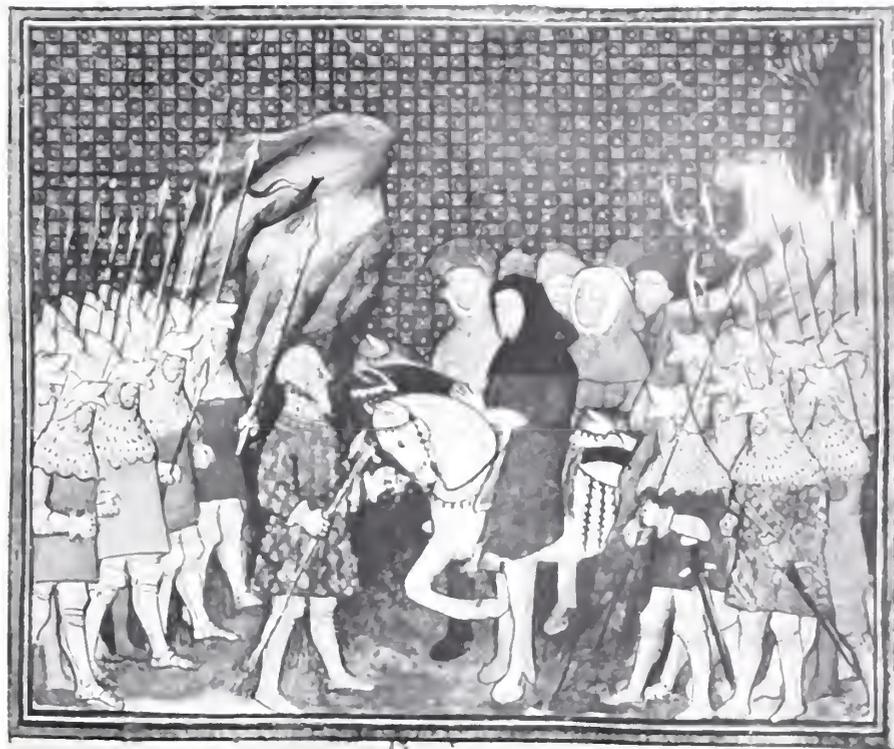


RICHARD AND NORTHUMBERLAND



NORTHUMBERLAND'S FAITH

Min XII



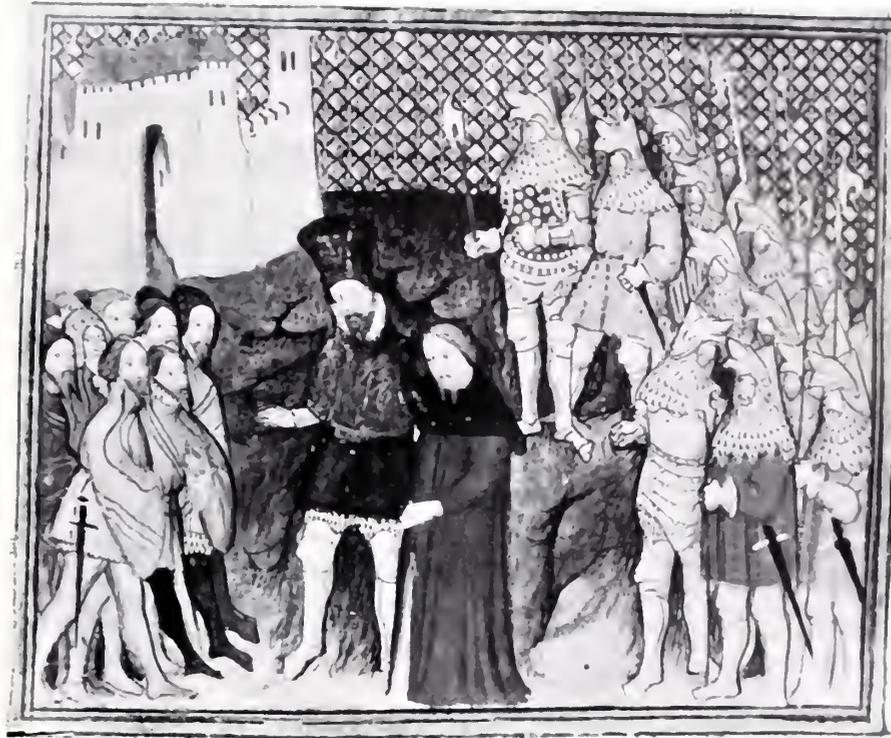
RICHARD CAPTURED

Min XIV

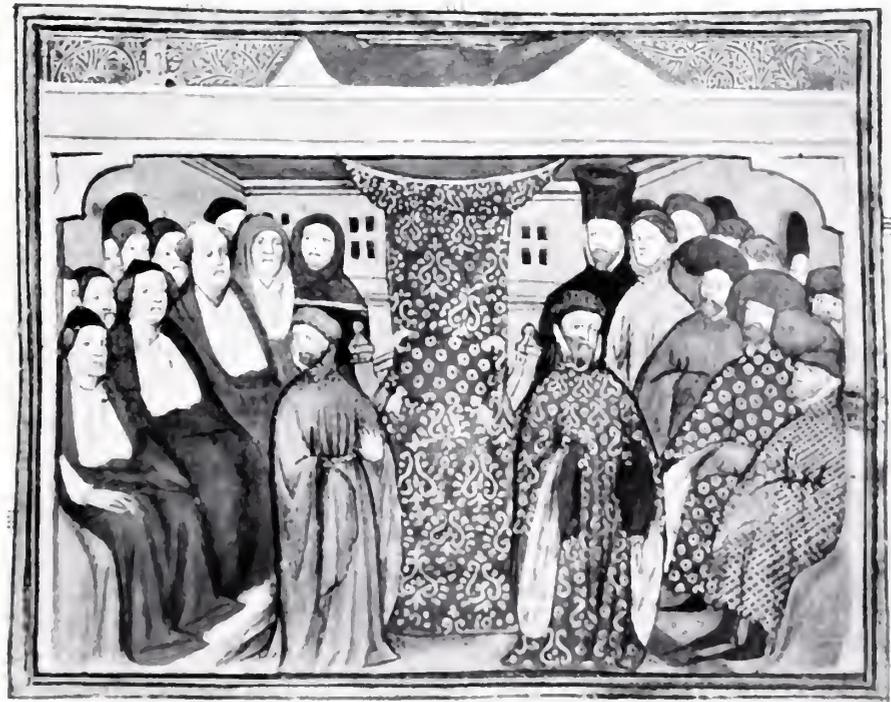


RICHARD AND ELEANOR AT THE 2

MINIATURE FROM THE BOOK OF THE CHRONICLES OF RICHARD I BY JOHN GOTT



RICHARD DELIVERED TO THE CITIZENS OF LONDON

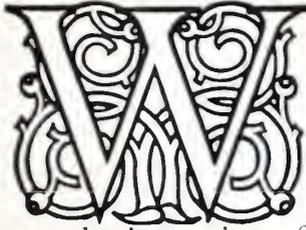


BOLENGROKE CLAIMS THE CROWN

MINIATURES FROM THE HAR-
LEIAN MS. OF THE CHRONICLE
OF JEAN DE SEIGN.

THE EXHIBITION OF FRENCH PRIMITIVES

BY ROGER E. FRY.—PART II



E owe to France what is perhaps the most important and the most original movement in figurative art that Europe has witnessed since the efflorescence of Greek sculpture; the movement which from 1200 to 1300 created for the first time a distinctively christian style, and created it, too, in the Greek spirit. Unfortunately that period when France was most originative and showed the way for modern Europe falls outside the range of the present exhibition, which takes up the story of French art at the middle of the fourteenth century. But the committee have wisely admitted one or two examples of earlier art; and of one, the silver-gilt figure of a king, recently discovered in a house at Bourges, I will speak shortly, since it gives the essential characteristics of that great period. We are struck at once by the presence of this figure in the debonnair saintliness of the man. He stands with an easy self-assurance which yet has nothing of self-assertion or indifference. And this expression of a new moral type which was the great discovery of early gothic art gains its effect more by the rendering of pose and movement than by the treatment of the face. It is due to the intense synthetic imagination of the artist, who seized at once the essential relations of the shoulders to the hips and of both to the supporting feet.

It is the way in which this figure stands that determines our feelings. This is indicated to us mainly by the dependence of the draperies, in which by a supreme effort of artistic tact the forms are at once generalized and expressive.

It is scarcely too fanciful, perhaps, to compare this intense perception of the lines of stress in figure and drapery with the engineering imagination of the cathedral builders of the day, who built vaulted

structures in which the stress of gravity was so perfectly met that the lines they built up to meet it are the inverse of those which a pendant structure would take if flexible threads replaced the stone ribs.

It is this scientific imagination of the fundamental conditions of our bodily existence which distinguishes the greatest art of Europe; and on this, if anything, it may make its claim to superiority over the art of the East, the art which eliminates or ignores those conditions. In any case for its power of stimulating such imaginative perceptions this silver figure must assuredly rank high among the products of western art.

The history of the development of an art may be looked at from two points of view. It may be looked on as a gradual conquest of the forms of nature, a gradual discovery of how things appear to the eye; or, on the other hand, as the logical and internally necessitated evolution of a rhythm; a process in which the rhythm of one generation of artists is bound, by its very nature, to generate the rhythm of the next. There come certain moments in this process when the rhythm which the artist inherits is more, others when it is less, propitious to the expression of the highest truths about the external universe: but always the rhythm tends to move along the lines of its own separate and predestined course. In French gothic art this seems to be particularly marked. We can trace how the lines of the Romanesque sculptors became more and more flexible without apparently approaching any nearer to natural form until suddenly the rhythm arrives at a point where it becomes perfectly adapted to the expression of life. At such a moment of the relaxation of a too rigid formula we get the generalized heroic naturalism of the early thirteenth century. To such a moment the silver king belongs. But the rhythm of rhythms moves on inevitably; it is but a moment, and the

The Exhibition of French Primitives

rhythm, here so suavely austere, becomes, by the inevitable accentuation of its new character, by its own internal impetus, year by year too fluent and too elegantly involved. It can no longer express the same fundamental truths, it fits better with minor beauties. The ivory Madonnas of the late thirteenth and early fourteenth centuries gradually lose their austere dignity, relax into elegance and *mêvrerie*. Only a great genius, like the unknown author of the Charles V from the church of the Celestins, may consciously and wilfully, one half suspects, retain the earlier inspiration. Charles V himself may even count for something in this—his deliberate desire was to model himself on the greatest of his predecessors, Louis IX—and he is here seen almost in the character of the saint, so much so indeed that this very statue has been taken as the portrait of Louis himself. Whether the king's influence is felt or no, the artist has here attained to the expression of singular spiritual beauty by a firm synthetic grasp and logical simplicity of modelling similar to that which distinguishes the art of Louis IX's reign. The portrait is more intimate, more curious, than in earlier art, but it retains something of its large generalized character.

But with Charles V's reign the series of paintings begins: not that there was not painting before this—the miniatures alone prove how perfectly the same spirit that we note in sculpture informed the arts of linear design. Among those exhibited at the Bibliothèque Nationale I would single out the Breviary of Verdun (No. 20) as an incomparable example of the expressive power of line which the rhythm of the thirteenth century allowed. Nothing could be finer than the feeling of vehement passion conveyed in the two horsemen, nor has realistic rendering of natural form ever been carried to a more noble perfection than in the butterfly and columbine on the page exposed to

view. Besides the miniature tradition of the thirteenth century there was, of course, a great tradition of wall decoration, but so far no important panel picture of this early period has been found to indicate exactly the position of French painting proper.

In England for this period, and this only, we are more fortunate, for we possess in the great retable at Westminster, painted by the king's painter (c. 1275), a great though damaged masterpiece in which it is possible to recognize that the English painters of the latter half of the thirteenth century were not only consummate masters of technique, but had a power of realizing the figure which was far in advance of anything that Italian art of the period could show. The close connexion between France and England at this period, the great similarity of the miniature work of the two countries, makes it probable that the French painters stood at an equally high level. As it is, however, French painting, as seen at the Pavillon de Marsan, begins nearly a century later than this great English work, begins at a time when the linear rhythm of the thirteenth century was already verging on that over-emphasis which discovers exhaustion and foretells a rejuvenating change.

An example of pure French art of this period is the *Parment de Narbonne*,¹ which M. Bouchot has shown was probably executed by Charles V's painter, Jean d'Orleans, about 1374. It shows, indeed, remarkable virtuosity, but the art is visibly becoming merely calligraphic. The rhythm of these swirling and involved draperies is no longer really expressive. It has become the artist's preoccupation to fill his space with an infinity of elegantly-disposed folds, to cover his surface with a maze of undulating lines, and in this preoccupation he has lost all freshness of perception, all keenness of feeling. He is, moreover, singularly wanting

¹ Reproduced in the April number of THE BURLINGTON MAGAZINE.

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in pictorial imagination proper, and here we strike already upon the central defect in painting of the pure French tradition. For certainly this is French; there is no admixture of northern or eastern influence; what external influence there is is Italian, and comes through the colony of the Siennese school, which accompanied the Popes to Avignon. Here we may note a reminiscence of Siennese art in the figure with a pigtail in the scene of the Crucifixion.

This Siennese influence is, I think, the predominant one in the purely French art of the later fourteenth century. It is most marked in the two panels belonging to Madame Lippmann, which were published in *THE BURLINGTON MAGAZINE*, JUNE, 1903, and it may be seen again in the beautiful drawing of the Death and Assumption of the Virgin (p. 287) from the Louvre. This has been ascribed both to Beauneveu and to Jean d'Orleans. It appears to me a finer work than either of these artists could have produced, but in point of style and date approaches more to the latter than the former. It shows as yet no sign of that particularized naturalism which marks the new movement of the fifteenth century; it is still blandly, somewhat inexpressively ideal and heroic in types and gestures, but it has one surprising new quality, a quality which distinguishes it completely from the Parement de Narbonne, a new freedom of composition; a feeling for balance instead of symmetry, and most important of all an idea of decorating the picture space without filling it evenly throughout as Jean d'Orleans does. This, indeed, is one of the elements which goes to make up the art of Pol de Limbourg; indeed it already foreshadows one of the most surprising designs of the book of Hours at Chantilly.

But something more was wanted to bring about the rejuvenation of art which the early fifteenth century discloses. And that, though it may have been developed in France, was due to artists of a different race.

As always happens at a period of transition in art, we get the signs of a new idea occurring contemporaneously with the dying efforts of the old. The new idea, is, I think, already apparent in the designs of an artist, Jacques Bandol, who, in 1378-9, (four years later than Jean d'Orleans Parement) executed the cartoons for a great series of tapestries illustrating the Apocalypse, which belong to the cathedral at Angers (p. 287). Jacques Bandol is generally called Jean of Bruges, and, though it cannot be proved, it seems probable that he was of Flemish origin.

Here we come upon the vexed question of nationality, on which a few words are necessary. The period with which we are concerned is one of extraordinary cosmopolitanism in the arts; the political boundaries of to-day had but little meaning for the artists of the fourteenth century. What is important is to note centres of patronage, centres in which artists, from whatever country they came, met together and developed to some extent a common style. Moreover we are concerned with a tradition which up to at least the middle of the fourteenth century is common to the various centres of north-west Europe, though in that common tradition we can already distinguish the tendencies to particular varieties caused by difference of race, and we can watch the gradual growth of these varieties, till in the fifteenth century they become separate species, Flemish and French.

At the time when the Parement de Narbonne was executed there were two centres of patronage, that of Lewis van Male count of Flanders, and that of Charles V of France. Of these two the French centre was incontestably the more important. Later on, when, under the dukes of Burgundy, the ancient Lotharingia became once more a political reality, the relative position was almost reversed, and a third centre, that of Dijon, plays an all-important part. But

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even these centres did not imply the same homogeneity or the same exclusiveness that the town guilds of the succeeding century imposed, and we frequently find the same artist working now at one centre, now at another. Still, it may be safely stated that Paris is the predominant centre till nearly the close of the fourteenth century. Nevertheless, we find that the greater number of artists of distinction even at Paris were born on the further side of the Franco-Flemish border, and it can hardly be maintained that the great movement of the fifteenth century was French in at all the same way as we consider the movement of the thirteenth century to have been.

Bandol, therefore, is typical of the conditions in which the new movement arose: he was a Fleming who worked in France and assimilated himself to the French tradition; but he imported into it something that his race gave him—a new vitality, a refreshing ugliness.

In 1371 we find him already painter to King Charles V, already showing in the miniature to the Bible *Hystorians* of that date (Museum Westreenianum at the Hague) signs of a new quality, a relentless and brusquerie in the rendering of character. But we can appreciate his qualities best from the specimens of the great Angers tapestry. These are, it is true, adapted from a miniature now at Cambrai which unfortunately I have not seen; but this need scarcely throw doubt on Bandol's greatness as a designer, for the adaptation of these to so vast and monumental a work implies great power of co-ordination, a strong sense of proportion, and above all a power of feeling design largely. Moreover, the actual quality of line—and this is a matter of the greatest importance—is Bandol's, since he executed the cartoons for the tapestries. And here, though the weaving into tapestry obscures something of the precision of the drawn line, we can, I think, see a new power, the hint of a new rhythm which was destined

to replace the effete elegance of the old. Bandol makes the stuff of his drapery thinner; it falls in straighter, less mazily involved contours; he already has no dread of angles and straight lines. The noses protrude more definitely from the face, the cutting of the eyes is sharper and gives a new vivacity. We see, in short, the germs of what may be called the fifteenth-century rhythm. It starts by a reaction against the over sweetness, the want of life, in the continuous curves and unbroken meanderings of the older style. It, too, was destined in turn to become more and more accentuated as each generation of artists seized and exaggerated its characteristic qualities, till, in the papy and crumpled folds of later Flemish and German art we again find calligraphy divorced from vital expression.

In Bandol's tapestries this new feeling for sharpness and angularity is scarcely more than a suspicion, but it enables him to get a new life into his figures, something terrible and brusque in the poses and expression of the great prophets in their niches which commence each series of small scenes. In the faces throughout there is a new sense of the characteristic, almost of the ugly. Bandol's decorative feeling, too, has a freshness and novelty which surprises; this is not only seen in the skilful adaptation of the figures to the spaces, in the imposing effect of the architectural niches, but in the freedom and fancy of the borders, in the use of flowers and butterflies, introduced not in any rigid pattern but scattered here and there with a delicate tact, a feeling for free and naturalistic grouping which reminds one of the unsymmetrical design of China and Japan.

It is impossible to ascribe with certainty any picture to Bandol, but there is one work akin in style to his tapestries, though probably of a later date, the diptych lent by the Museo Nazionale of Florence (p. 289), to which it came as part of the Carrand collection. Each leaf is made into an

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elaborately carved architectural shrine in the purest French style of the end of the fourteenth century. In the two lower arches of the shrine are pictures, while prophets and angels fill the space between the flying buttresses and pinnacles above. The whole treatment of this reminds one of the niches with seated prophets, surmounted by angels bearing banners, in the large panels of the Angers tapestries, while the abruptness and vivacity of movement and the sharp incisive quality of the line makes the likeness to Bandol and the distinction from most of his contemporaries the more marked. Curiously enough, in spite of the elaborately architectural design of these panels, which would naturally conduce to a purely decorative and schematic treatment, the artist of this singular piece gives proof of a power of purely pictorial design of which I can find no other example in contemporary art. In the left-hand leaf the Virgin is seated on a gothic throne with arched sides, through which peer a crowd of keen-faced angels, while in front and below are grouped saints in a sacred conversation.² What strikes one most is the depth and consistency of the pictured space, so distinct from the flat design of the *Parement de Narbonne* or even of the *Martyrdom of St. Denis* by Malouel. Here the illusion of depth behind the panel surface is helped out by painting on the ledge of the frame a continuation of the carpet on which the saints are seated. The frame itself thus forms the step by which we enter the chamber, built out by the artist behind the surface of his panel. Even more remarkable is the right-hand leaf which we reproduce. As sometimes happens in paintings of an early date, the gold background, the elaborately tooled brocading of the draperies, and the intense research for beauty of quality, obscures for us at first the essentially pictorial imagination which the artist displays. It is so, for instance, that few

² A conception with which Filippo Lippi and his Umbrian followers have made us familiar. Was this taken from earlier Northern examples like this?

people realise what an immense step in space construction, in perspective and consistent light and shade, is marked by Fra Angelico's *Coronation of the Virgin* in the Louvre. Here the contrast is even more striking, as indeed the artist's work is more astonishingly in advance of his time. Compare for a moment this crucifixion with Jean d'Orleans' *Parement*. There the artist has never begun to conceive his scene in three dimensions. He has taken the elements of his story one by one and fitted them on to the flat surface of his panel. Starting with the Christ, Mary, and St. John, he proceeds to fill up the spaces that are left over with the less important figures, reserving to the angels, cherubim, and the inscribed scroll the duty of occupying all the odd corners which his design has hitherto left blank. When we turn to the *Crucifixion of the Florentine diptych*, we can scarcely believe the evidence of our eyes; we can scarcely believe that an artist of the last quarter of the fourteenth century should have been able to conceive so essentially pictorial a grouping. The three crosses are seen going away in perspective, and at such an angle that the Christ fills the field, while the thief to the left is seen from behind, and his figure is actually cut by the architectural framework. This implies a complete revolution in the method of conception of the subject, a real visualization of the scene in actual three-dimensional space. If we retain the lines of this composition and imagine it carried out in *chiaroscuro*, we should have, not a primitive miniature-like design, but something much nearer to a Tintoretto. Scarcely less remarkable are the figures below, the seated weeping figure to the left again cut by the frame, the ease and naturalness of the grouping, the boldness with which the figures in front are allowed to cut the outlines of the cross, and the striking sense of a realized space which this gives. The figures are in fact arranged *round* the cross, not merely in two blocks on either side. In feeling it marks, too, a new idea, a

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lessening of the religious, an increase of the actual human element. The naturalness of the poses, the sharply turned heads, the life-like rendering of people in animated conversation, make a quite new impression here as compared with the would-be tragic sentiment of the *Parenté*. That represented a nobler tradition perhaps, one in which the ideal religious significance predominated. Here the Crucifixion has become a *genre* scene; we are already well on the way to Jan van Eyck. Already, then, at this stage in the development of Franco-Flemish art, it is, perhaps, possible to trace in embryo the characteristics of what are destined to become two separate styles, the French and the Netherlandish. Already something in Bandol's types reminds us of his Teutonic origin, and from a number of slight indications I believe that it will be found that this work belongs to the Flemish rather than the French branch. It seems, indeed, to come somewhere between Bandol and Jacquemart de Hesdin. Such indications are, a certain premature baroque feeling in the architecture of the Virgin's throne, the clumsy proportion of some of the heads, notably the St. John, and the peculiar drawing of the legs in the crucified Christ. The straightness of the shins, the summary outline of which is in contrast to the purer French treatment with its undulating line and almost exaggerated salience of the muscles, is just such as we find later on in Flemish painting.

Moreover, the power of pictorial composition which this shows in so surprising a degree is just the one quality which, for some reason, the purely French artists never acquired. On the other hand the purity of design of the architectural framework suggests that though the painter may have been a Fleming the work was done at a French centre.

It is precisely for this power of pictorial imagination that the next artist we will consider is distinguished. Melchior Broe-

derlam was, in spite of occasional visits to Paris, essentially a Flemish artist. He worked, it is true, for the Burgundian court, but he did not execute his great altarpiece for the Chartreuse at Dijon on the spot, but at Ypres, whither he moved from Hesdin about 1391. The two shutters of this great triptych, now in the museum at Dijon (p. 291), are painted on the outside—the wood carving of the inside was by another Fleming, Jacques Baerse. We are fortunately able to give a date to these paintings. It appears from the accounts of the dukes of Burgundy³ that they were being executed in 1392. The importance of this date has perhaps scarcely been realized in considering the development of the art of the fifteenth century. If we remember that Jan Malouel's great composition (p. 293) was in all probability not painted till after 1397, and that in pictorial composition it remains far more archaic than Broederlam's, we shall realize how great an innovator he was, how profoundly he left his mark on later art.

For this picture discloses the most puzzling mixture of influence, and may, perhaps, one day afford the clue to many curious problems concerning the growth of naturalistic painting in Europe. Certain particulars of the architecture, such as the domed building above the Presentation, and the peculiar form of the battlements in the same picture, are so Italian as to make one believe that Broederlam had travelled in Italy. He has introduced certain details which belong to the architecture of his own time and country into a whole which is entirely Italian. Nor does this remind us only of actual buildings in Italy; Broederlam must have also studied paintings. The Presentation is almost a Flemish version of a picture by Bartolo di Maestro Fredi, at Siena. From Siena, too, must have come the vase and lily of the Annunciation. But

³ See Dehaisnes 'Documents et Extraits.'

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out of his borrowings Broederlam has developed something quite new. No Italian of his day could have taught him this relation of figure to landscape, or the particularized naturalism of the forms, nor the *genre* sentiment of a figure like that of Joseph in the Flight into Egypt. For this landscape, with its conical, spirally-twisted hills, and its clumps of trees with interlacing stems in relief on dark shadow, is one which not only dominates the art of French miniaturists⁴ for the next twenty years, and leads directly to the culminating work of the de Limbourgs, but is the first example of a type which we find later on in all the early naturalists of North Italy—in Gentile da Fabriano, in Stefano da Zevio, in an exaggerated form, in almost every landscape which Jacopo Bellini drew, and, through him, in Giovanni Bellini and Mantegna.

In the next artist we must consider, Jan Malouel, we find no such striking naturalism in the general arrangement. His great picture of the Martyrdom of S. Denis from the Louvre (p. 293) is distinctly archaic, distinctly non-pictorial in its conception.

⁴ In particular the work which Mr. Durrieu has assigned to Hanslein of Haguenau, *v. Revue de l'Art*, April 1904. M. Durrieu considers Hanslein an innovator, in that he employs a blue sky instead of a gold background, and this is noteworthy, but in almost every other respect Broederlam had arrived at the same point of naturalism ten years earlier. The peculiar quasi-Romanesque architecture of the dome in Broederlam's Annunciation seems also the origin of a type of fantastic architecture which becomes frequent in late miniaturists, *e.g.*, the Missal of St. Magloire (Arsenal 623). Here the form of the throne with a semicircular step anticipates many examples in early Venetian art. We find it in Antonio da Murano, Negroponte, and Domenico Veneziano who, I think, introduced it into Florence. But Broederlam's Annunciation has more direct relations with early Venetian art. For instance, Mr. Julius Wernher's Annunciation, published by me in the *Monthly Review*, July 1901, might seem almost a Venetian translation of this picture. In my article I pointed out many northern traits in Mr. Wernher's picture—the gaufréd cloud border, the compact mass of red cherubim, etc. These are more than ever apparent to me after studying the Dijon altarpiece, and extend to the general conception and composition of the architecture.

Again, the picturesque naturalism of the donkey foretells Pisanello, while in the pose and set of the drapery in the Madonna, we seem to recognize the original of many drawings by Pisanello and Stefano da Zevio.

The inter-connection between Italy and the north at this moment of the emergence of naturalistic painting has been often noticed, and, if I am right, we see in this picture at once the effect of influences received from fourteenth century Sieneese art and a point of departure of the reflex wave which affected the art of North Italy in the fifteenth century. There is, of course, a great interval between Broederlam and the complete realists of twenty years later, but this picture already points the way at a surprisingly early date.

It takes us back rather to the pure French tradition developed under Sieneese influence; and though the artist came from Guelderland we must suppose him to have been formed almost entirely in Paris. But if in his want of pictorial composition he lingers behind Broederlam or even the unknown master of the Florence diptych, in this picture—which, like Broederlam's, was painted for the Chartrouse of Dijon—he shows a striking originality in the rendering of individual forms, in his anatomical drawing of the nude Christ, and in the startling realism shown in the group of bystanders and the head of Christ. Malouel, indeed, shows himself here as a master of dramatic expression of an essentially northern, prosaic, and almost ignoble kind. We have an instance already of realism, in the modern much-debated sense of the word, the realism which selects and dwells upon what is in itself sordid and repellent.

The face of the executioner is too much caricatured to convince us; but his movement, the outward thrust of the hips to balance the upraised axe, shows a new quickness of observation, a new interest in actual appearances. No less remarkable is the robust, humorous character-drawing of the onlookers whispering scandalous stories about the martyred bishop, while in the pose and expression of the saint to the right Malouel shows his capacity for rendering tenderer, more delicate shades of feeling. Again here, as in Broederlam, the architecture is fantastic and unreal.

The beautiful though much damaged Pietà from the museum at Troyes (p. 291) has some affinity with Malouel's style, but is I think somewhat earlier and represents perhaps that branch of French art in which Malouel was formed. It has none of his rugged characterization, but rather a nobility and grace which recall the finest traditions of French sculpture. The finesse of the workmanship, the delicacy of the

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tooled pattern on the gold background, are typical of the fine tempera technique which the pure French artists developed from Sienese models. Malouel and Broederlam employed oil.

The next picture in point of date which is reproduced here, the Annunciation from Aix (p. 295), shows this naturalistic movement, of which we have attempted to trace the earliest suggestions and mark the tentative beginnings, already at its height. There is a gap in our series of about fifty years, and those are just the years of critical and decisive import. That gap can only be filled by a series of miniatures of which it was not possible to obtain reproductions, and with the early paintings of Hubert van Eyck. Of those miniatures, by far the most important are the paintings in the 'Très riches Heures' of the duc de Berri at Chantilly, to which allusion has been made. These are, indeed, at once the first complete realization of the naturalistic movement and its highest consummation. It is difficult to speak temperately of these works or in such a way that those who have not seen them will not suspect one of exaggeration. Together with van Eyck's Ghent altarpiece they contain the greatest expression of imaginative truth that any cis-alpine country produced during the later middle ages. And though from their very nature they cannot have the same monumental splendour as van Eyck's picture, they are more varied and cover a wider field. For there is scarcely any aspect of nature which the art of modern times has attempted which Pol de Limbourg had not already seen, and rendered with unsurpassed power, in this marvellous book. Whether it be the snow scene of winter, the ploughing and sowing of early spring, the reapers in the meadow by the Seine, the hunt in the autumnal woods of Vincennes, where the last yellow leaves scarcely cover the bare branches and already a carpet of gold lies on the forest

floor, or that incomparable night scene with which he renders the garden of Gethsemane,—however new and unattempted by the art of his predecessors the subject may be, Pol de Limbourg realizes it in all its completeness, with all the detail of the early miniaturists, with a beauty of composition and design which he inherits from older traditions, and at the same time with the atmospheric envelopment, with the feeling for the relative values of earth and sky, on which we pride ourselves as the distinctive achievement of quite modern landscape art. His peasants are drawn with the intimate sympathy of a Millet; they have at times his solemn and melancholy gravity, at times a note of gaiety which reminds us that Chaucer was Pol de Limbourg's older contemporary.

But though the wide range of Pol de Limbourg's sympathies with nature compels us to compare his work to that of recent times, there is a difference in his attitude which it is hard to convey in words. In looking at all the works of this naturalistic school in its origin, whether it be the paintings of Pisanello and Stefano da Zevio in Italy, or the now lost miniatures of Hubert van Eyck, or those of Pol de Limbourg, we feel that there was a possibility for European art of a quite different way of seeing nature from that which it finally adopted for good or evil. It was a more spontaneous, more immediate outlook, in which certain significant facts, sometimes in themselves minute details, were seized upon more directly and held to, even to the loss of a general verisimilitude. It was an intensely naturalistic art, but not a literally naturalistic art; the relation of objects in perspective was seen, but it was used lightly and only when it aided artistic expression; it had not become a fetish. In all these ways the naturalism of this first quarter of the fifteenth century approximated far more to



DEATH OF THE VIRGIN, DRAWING IN THE LOUVRE



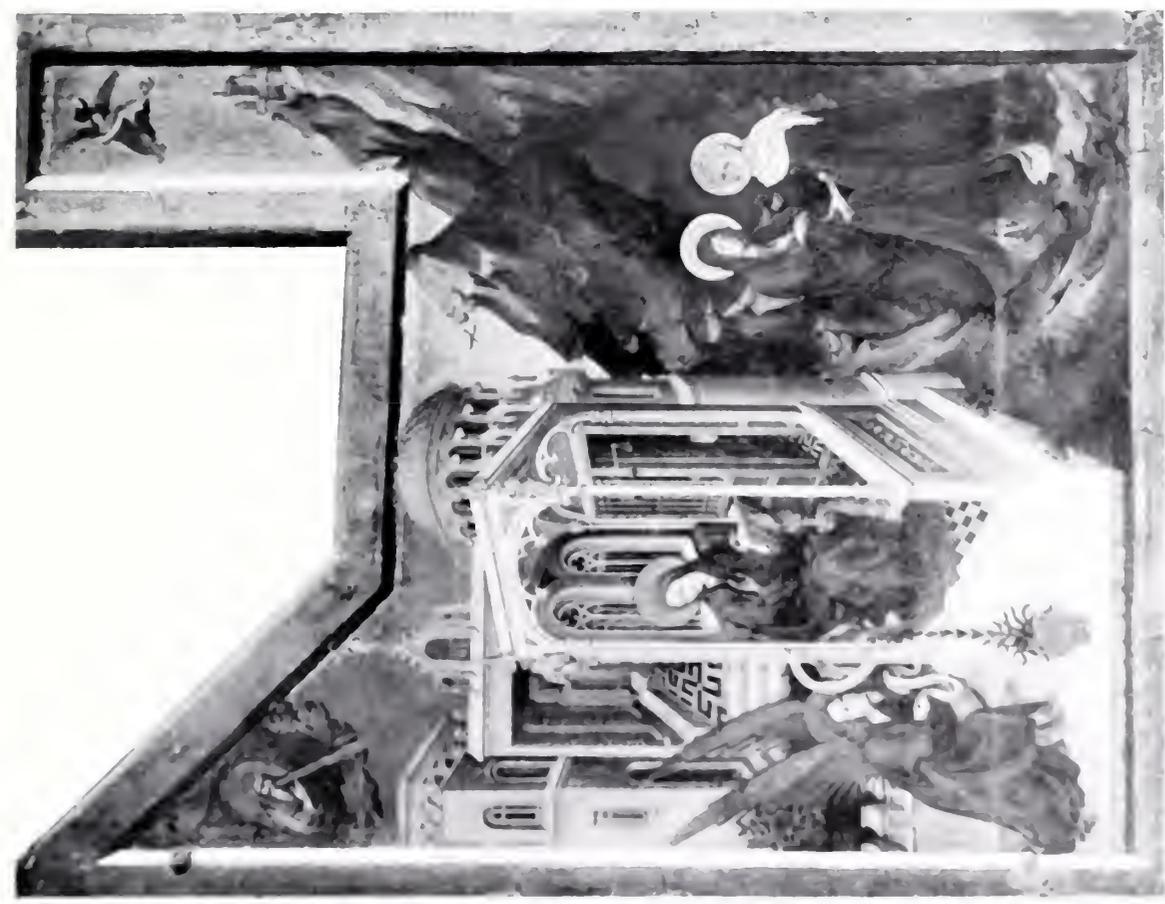
SCENE FROM THE APOCALYPSE, BY PAUL PONSIL ANGLIS LAPOSTOLIS

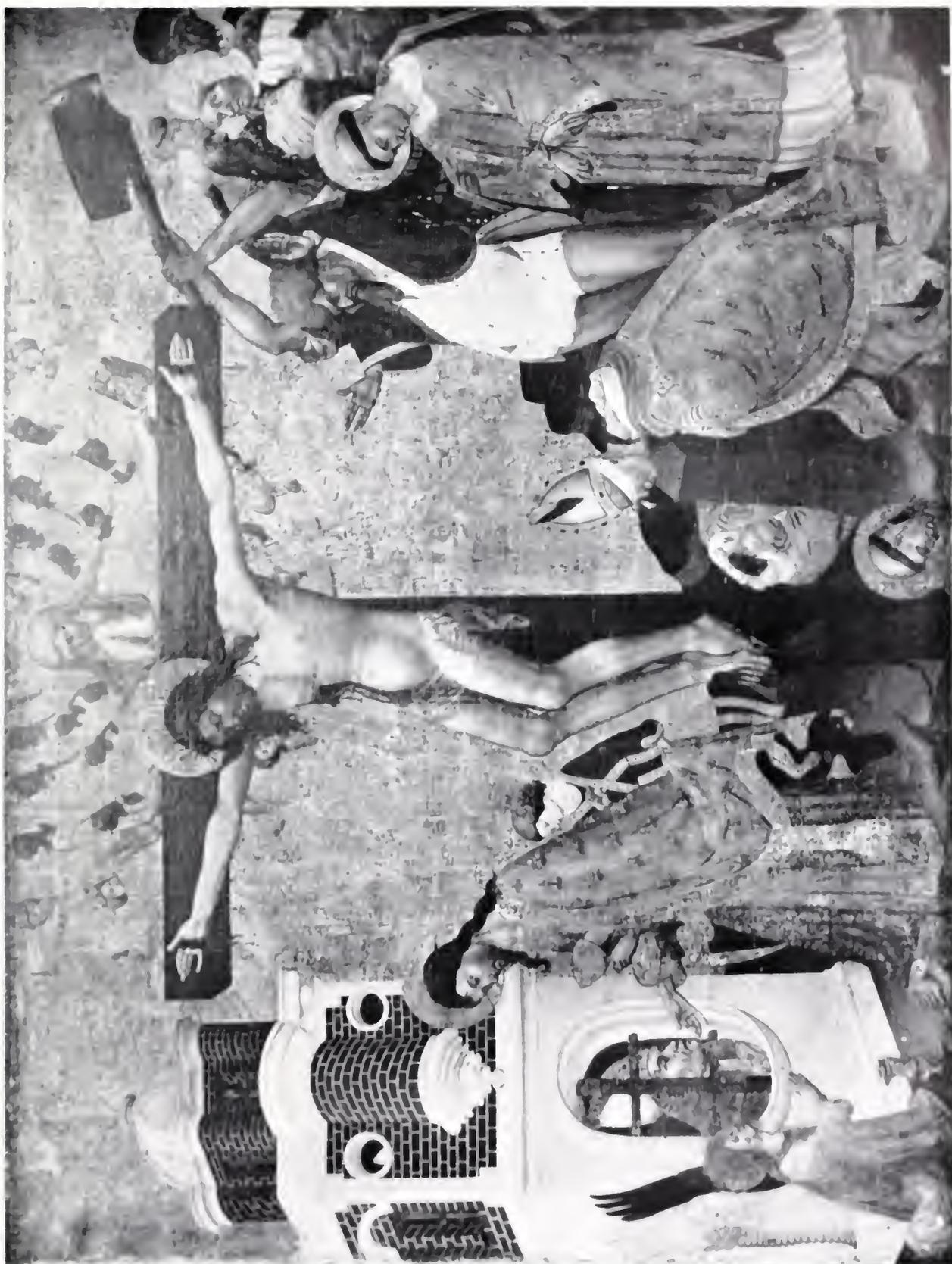


PIETÀ DI SAN GIUSEPPE, SAN GIUSEPPE, SAN GIUSEPPE



PIETÀ DI SAN GIUSEPPE, SAN GIUSEPPE, SAN GIUSEPPE





CRUCIFIXION
BY G. B. ...



THE ANNUNCIATION OF THE M
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the naturalism of China and Japan than any that has succeeded it. In Italy it was checked by the abstract scientific enthusiasm of the Florentines which established perspective as a tyrant instead of a servant. In the north it was perhaps more than anything the great genius of an intensely prosaic and matter-of-fact temperament, of Jan van Eyck, that established that canon of relentlessly complete verisimilitude from which European art has never been able quite to escape.

The miniatures at Chantilly are not all by Pol de Limbourg—he was assisted by two brothers, who were distinctly his inferiors in genius, and who were by no means so distinctly emancipated from earlier tradition. One of them had, it is evident, travelled in Italy, but he had brought back thence no new naturalistic conceptions, but only a sentiment for the grandiose composition and, to the northerner, the romantic fancy of Giottesque architecture. He had copied Taddeo Gaddi, but Gaddi could teach nothing about nature that the French miniaturists did not already know. In any case, distinct as the Italian influence is in these designs, I cannot find that it affects Pol de Limbourg himself, and it is in Pol's work only that we find the complete realization of the new spirit. So far as one can tell, then, the priority of discovery rests with the northerners, and we may suspect that Pisanello's inspiration came from the north.

The de Limbourgs were, of course, no more Frenchmen by birth than Broederlam or the van Eycks. But they seem to have worked more constantly in French centres and to have absorbed more of the French spirit. Still, once again, we find that the power of genuinely pictorial conception is the special gift of a man of Netherlandish origin.

It is impossible here to discuss at length the very interesting problem raised by the inclusion of three pictures by the Maître

de Flémalle in this exhibition. There can be no doubt that these three pictures, Mr. Salting's Madonna, the Madonna and Saints from Aix, and the Nativity from Dijon, are by the same hand; whether all the other works which have been put with these are due to the same master seems to me doubtful. M. Bouchot, relying on certain details which occur both in these pictures and in Pol de Limbourg's miniatures, suggests that these are late works, done by Pol de Limbourg himself, on his return to the Netherlands after the death of the duc de Berri. In spite of these details I think that the essential differences of style, the divergence of types, here almost an exaggeration of the facial characteristics of the Netherlands, and in no way French, and the completely different design of the draperies, are far too striking points of distinction to be overcome. The painter of these pictures belongs much more to the Netherlandish branch of the Franco-Flemish tradition than Pol de Limbourg. But at the same time we must admit his isolation in that group. The gaiety and freshness of his colour, the brilliance and charm of his landscapes, mark him out as quite distinct from the school of Jan van Eyck and Rogier van der Weyden. If in his actual forms he approaches them, in spirit, especially in the sentiment of his landscapes, he is more akin to Hubert van Eyck and Pol de Limbourg. Indeed, the landscape of the Dijon Nativity is one of surpassing beauty, and has just that surprising quality of freshness, that immediate sympathy with the moods of nature, which I have tried to describe in talking of Pol de Limbourg, and which one contrasts with the more prosaic realism of typical Flemish art.

We may return now to the Annunciation from the church of the Magdalen at Aix (p. 295), which belongs, I believe, to the same group and reflects the same

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feeling. It has the same rich imaginative quality combined with the same passionate curiosity about the details of natural form that marks this early movement. In the angel's wing we have a rendering of the exact texture and quality of the wing of a bird of prey which Dürer might have envied. It has, too, the quivering life of nature, and is no mere stuffed specimen. But if the picture reminds us of Hubert van Eyck, especially in the use of wide-spreading draperies, it is none the less by an artist who worked on the French side of the border. The types of face seem to me Burgundian, broad and round, but with more delicate, more finely-cut features than even the Maître de Flémalle depicts, while the vivacity of the action of the hands distinguishes it at once from the art of the Netherlands. M. Bouchot ascribes it to a Burgundian artist, and this seems the best conclusion. The architecture, though it is in parts quite fantastic, reminds one of the architecture at Dijon, more stunted and blunt than the pure French tradition. The carved figures in the niches are clearly reminiscent of Claus Sluter's Puit de Moïse at Dijon. Indeed, the cap of the prophet to the right is almost a copy of that which Sluter gives to his Ezekiel. Again, in the God the Father above, there is a close likeness to Broederlam's treatment, so that it seems probable that wherever the artist came from

he was working in Dijon when he executed this. The very peculiar lectern with its double arrangement of screws may, perhaps, lead to further identification. A precisely similar lectern—except that an eagle is substituted for the monkey—occurs in a superb miniature of the Bible Moralisée (88d. Exh. Bibl. Nat.) which has been attributed with great probability to the de Limbourgs. Yet another ground for attaching this picture to Dijon is the likeness of the treatment of the brocade of the Virgin's robe to that seen in a fresco of the Raising of Lazarus at Beaune, a work which deserves more attention than it receives, for its vivid and humorous dramatic feeling. It alone would indicate that the Burgundian school founded by Sluter and Malouel continued into the fifteenth century, and if we are right in attributing the Aix picture to it, it must have produced one artist of great genius. No reproduction can do justice to this marvellous work, can give more than a hint of the richness and depth of its chiaroscuro or translate the perfection of its technique. It is, I feel sure, in oils (not in tempera as the catalogue states), and the handling is so solid, so even, and so fused, that all traces of the execution are concealed. It has almost the surface and consistency of bronze, and the sheer perfection of the drawing of the architecture is a thing to marvel at.

TWO MEDIAEVAL CASKETS WITH SUBJECTS FROM ROMANCE

BY OSBORNE M. DALTON



HE minor like the major arts of the middle ages owe much of their charm to their connexion with contemporary literature, and there is a singular fascination in tracing to their proper source in epic or romance the varied scenes which decorate the furniture and the weapons, the trinkets and other objects, which have come down to us from those times. The exceptional closeness of the relation may be in large measure explained by the general didactic tendency of mediaeval art. Men who read little had become habituated to instruction by means of pictures, and they expected every artist to tell them a story with a moral. The literature of romance was the source whence secular art drew its principal inspiration, and the object of this short article is to illustrate the manner in which romantic subjects were treated by men preoccupied by the desire for edification, and looking on beauty as a means rather than an end in itself. For this purpose I have taken two examples of work in carved ivory and bone, choosing caskets because their extended surface offered a wider scope for the representation of continuous narrative. In the first, a French example of about the middle of the fourteenth century, we see the didactic manner at its height. The second, wrought on the eve of the renaissance in a land never quite forgetful of a classical past, reveals the working of the new spirit which was soon to subvert the old mediaeval doctrine and release art from its implied obligation to edify. But even here there remains much of the pleasing mannerism and convention proper to a style careless of realism and content with vague and general types. Criticize as you will the artistic theories of the mediaeval craftsman, the charm of his work abides, and the very offence is a delight to the eyes. The first casket is a good example of

the French *escriens d'ivoire à images* mentioned in the inventories, and used as receptacles for jewels or small objects of value. The subjects with which they were carved were those considered appropriate to their usual destination as wedding gifts, consisting of episodes selected for the glorification of true love, with the occasional addition of a comic scene intended to point a moral against futile or unseasonable passion. Although there are always variations of detail, these subjects are very much the same on all the existing caskets of this style, and it is evident that there were traditional schemes which the ivory carvers were expected to follow.

In the place of honour upon the top is the Taking of the Castle of Love,¹ a favourite subject of constant recurrence. The fortress is defended by a garrison of fair damsels under the leadership of Venus, the 'Frau Minne' of early German song, whose cult the middle ages learned from Ovid and probably first adopted in Provence. The missiles used, with the exception of the irresistible arrows of the goddess, consist entirely of flowers, which are launched from great catapults, fired from cross-bows, or tipped by the basketful from the castle walls. The winged figure of Venus may be seen on the upper ramparts to the left, and opposed to her in unequal conflict are two knights with a cross-bow and a siege-machine, chivalrously replying to her pointed darts with harmless rose-blossoms. The machine is one of the engines which, under the name of a *trabucium*, *blida* or *onager*, were wont in real warfare to launch massive stones, but were sometimes charged with stranger missiles, such as flaming brands, and even full beehives, for the greater discomfiture of the enemy. On the right, a third knight scales the walls by the help of a rope ladder, while below, as an indication that all is really over, a fourth prepares to receive

¹ Reproduced on page 301

Two Mediaeval Caskets

the keys of the castle from one of its late defenders. The middle panel really represents a tourney, which is occasionally inserted between two others from the Castle of Love perhaps because it makes an effective centre-piece and harmonizes in general with the composition. But in other examples the centre panel, like the sides, continues the representation of the assault.

This scene of the Taking of the Castle of Love, perhaps the most popular of all those in the mediaeval artist's repertoire, was more than the mere illustration of a romance, and may well have recalled to many of those who looked upon it the days when they had actually taken part in a similar contest. We read in the chronicle of Orlandus Patavinus that in A.D. 1214 a wooden castle was erected at Treviso and defended against a troop of knights by a bevy of beautiful ladies. The result was, as usual, an honourable capitulation, each fair defender finally leaving the castle under the escort of the knight of her choice. And that this was no isolated occurrence, but a frequent diversion at knightly gatherings, we may infer from the survival of similar spectacles in Switzerland down to the beginning of the nineteenth century. It is said that at Freiburg, for example, at this comparatively recent period there was an attack upon an elaborate *château d'amour* garrisoned by the fairest maidens of the town, who only surrendered after a fusillade of roses, with all the due honours of war. The lid of the box before us, executed some five hundred years earlier, might almost have been made as an illustration of the scene.

The two left-hand panels on the front of the casket illustrate the favourite 'Laid' Aristote,'² in which the triumph of love over learning is treated with a somewhat Fescennine touch. The source followed can hardly be the well-known *lai* of Henri d'Andely, but another version, for here the action evidently takes place, not during Alexander's

² Reproduced on page 301.

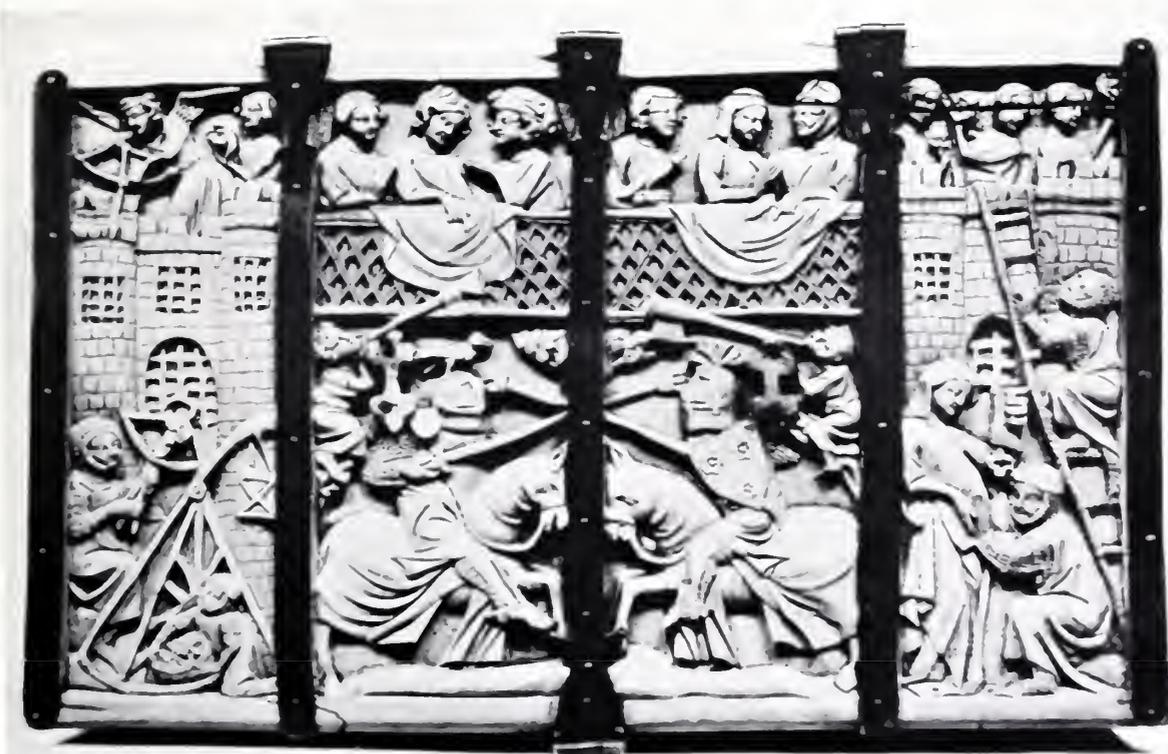
Indian expedition, but in the days of his boyhood in his father's house in Macedon. The story, which enjoyed an immense popularity in the middle ages, shows us the famous philosopher Aristotle, tutor to the young prince, inflamed by a preposterous passion for Phyllis, one of the queen's maids, and stultifying his own teaching by an exhibition of senile folly under the very eyes of his pupil. The girl has placed a bit in his mouth and is riding him round the garden as if he were a mere animal, while Alexander looks on from a window, doubtless contrasting in his mind the mad old man before him and the sage preceptor of his school hours represented in the panel on the left. It will be remembered that Virgil fared no better than the Stagirite in the literature of the middle ages; he, too, was a wise man and passed for a great magician; but the episode in his career which was alone remembered and reproduced was the compromising conclusion of a supposed nocturnal adventure, when he was suspended in a basket between earth and heaven until daybreak revealed his folly to every passer by. Such merry tales were the products of Hellenistic fancy, adopted with enthusiasm in the west, though the names of the heroes often suffered alteration *en route*; thus the adventures of the magician Heliodorus were most unfilially transferred to Virgil as soon as they reached Naples, the city of the poet's birth. Of the two subjects, the fall of Aristotle was the greater favourite with mediaeval artists; it was a more effective pictorial sermon, and illustrated in the most convincing manner the terrible strength of passion,

Que tout le meilleur clerc du mont
Fit comme roncin enseler.

That the mere humorous aspect of Aristotle's humiliation was not permitted to exclude the moral, we gather from the fact that the scene found its way into churches; it is seen, for example, over the presbytery windows of the church of the Virgin at



THE STORY OF ARISTOTLE. FRONT OF A FRENCH IVORY CASSET IN THE BRITISH MUSEUM



THE TAKING OF THE CASTLE OF ROME. TOP OF A FRENCH IVORY CASSET IN THE BRITISH MUSEUM



TRISTAN AND ISEULT, AND THE CAPTURE OF THE UNICORN. END OF A FRENCH IVORY CASKET IN THE BRITISH MUSEUM



THE KNIGHT AND THE HERMIT. END OF A FRENCH IVORY CASKET IN THE BRITISH MUSEUM



LANCELOT ON THE SHORE OF THE GRAIL. FACE OF A FRENCH IVORY CASKET IN THE BRITISH MUSEUM

Two Mediaeval Caskets

Cracow, and carved on a capital in the church of St. Pierre at Caen.

Side by side with the two compartments devoted to Aristotle, are two others apparently illustrating the favourite theme of the *Fontaine de Jouvenc*,³ the fountain whose waters imparted youth to those fortunate enough to find them. This is a tradition of extreme antiquity, and has been the common heritage of many peoples not only in the eastern hemisphere but also in the new world, where the Spanish conquistadors heard tell of a mysterious island with wondrous streams wherein the vigour of youth might be renewed. The scene upon the casket was perhaps deliberately placed in juxtaposition with that relating to Aristotle, as a hint to lovers advanced in years that the famous 'hydropathic treatment' of the legend is their only chance if they would escape ridicule. But usually this farcical tone is absent, and the tale of Pyramus and Thisbe takes this place, to point the contrast between senile infatuation and the power of veritable love. The back of the casket bears four scenes from two romances of Chrestien de Troyes, the 'Lancelot' and the 'Parcival le Gallois.' Guinevere has been carried off by Meleagans after a tournament at Arthur's court, and on one panel we see Lancelot painfully crossing the stream along the sharp edge of the sword-bridge in his quest for the unfortunate queen.⁴ The three other panels all refer to adventures of Gawain. The knight is seen now reclining upon the magic bed, unmoved by a shower of missiles launched from above whenever the bells upon the hangings are stirred, now slaying the lion which bars his path, now, again, greeting the imprisoned damsels of the enchanted castle, who advance to welcome their deliverer. At one end is Parcival receiving the talisman which is to make him proof against all perils; at the other are two panels with widely different

subjects. On one Tristan and Yseult, warned by a reflection in the water that King Mark is ambushed in the tree above their heads, converse of indifferent things and for a moment cheat their destiny; while on the other, the unicorn, symbol of purity, is caught as it rests its head in a virgin's lap.⁵ This capture of the unicorn, a very favourite subject in mediaeval art, is mentioned by many writers from Cosmas Indicopleustes to Brunetto Latini. Tradition said that the huntsman, having discovered the unicorn's lair, brought a virgin who seated herself in view of it, while he concealed himself hard by. Then, to quote the words of a rhymed bestiary of the twelfth century,

Quant l'unicorne est revenue,
Et ad la pucèle vëue,
Dreit à lui vent demaintenant,
Et somilie en son devant;
Et la damoisèle le prent
Come cil qui à lui se rent.

The huntsman now emerges from his hiding-place, and the prey is finally secured.

It has been argued by Dr. Antoniewicz that in all these figured caskets of the fourteenth century a logical sequence of ideas may be clearly traced, and that the repeated juxtaposition of certain scenes did not originate in the chance arrangement of the workshop, but in a prescribed scheme of instruction in harmony with the didactic tendency of mediaeval art. For we have here translated into visible forms something of a homily upon love, the several 'heads' of which are romantic or legendary episodes, familiar to every eye and pointing their moral with instantaneous effect. The taking of the castle we are to consider an exordium setting forth in general terms the nature of love, which is in its essence militant, winning its fairest victories in the open light of day, taking its wounds manfully, and following the laws of honour in victory and defeat. The panels upon the

³ Reproduced on page 303.

⁴ Reproduced on page 303

⁵ Reproduced on page 303

Two Mediaeval Caskets

front, which, next to the top, occupy the most conspicuous position, convey a warning, doubly impressive through the violence of the contrast which it presents. Here is set out the peril of that uncontrollable flame with which not even the wisest may safely play: the sage of sages is ridden upon all fours like a palfrey, and a sharp bit controls the mouth which should only open to teach others wisdom. But though love may infatuate, it can also inspire to great deeds, and the scenes upon the back tell of the fine ardour of chivalry, which neither savage beasts nor the dark perils of enchantment can dismay. Once more the note is changed, and there is a second warning. It is not merely the bookworm unskilled in arms who may succumb to love's insidious power, but the very mirror of knighthood may himself be caught in the mesh. And his is the most pitiful case of all, for if he abandon himself too long, not even the sure foreknowledge of shame, here typified by the king's face in the water, will avail to turn him from the slippery path. The conclusion comes with the capture of the unicorn. Let all men keep before their eyes the ideal of a pure affection, for only purity apprehends the divine love and escapes the manifold perils by which earthly passion is beset. Thus interpreted, the whole would represent such a discourse as a mediaeval guest might have pronounced, if by some magician's aid he could have bridged the gulf of more than fifteen hundred years, and taken his part in the Symposium of Plato.

On page 307 is reproduced one of the bone caskets made in northern Italy at the close of the fourteenth century. In the nature of their subjects they belong as absolutely to the mediaeval world as the French caskets which preceded them, and were made, with mirror cases and other objects in the same style, as bridal gifts for the highborn ladies of the court and castle.

The whole valley of the Po was at this time still under the influence of French literature, and Provençal lyrics, with the romances of northern France, were as familiar to the gallicized courts of Lombardy and Venetia as they were in the land which gave them poetical form. Thus we meet once more with the old themes, although the treatment begins to show traces of that spirit of realism which was so soon to displace the conventions of gothic art. The scenes are no longer, as in the French caskets, isolated in an architectural framework suggested by the tracery of contemporary windows, nor are backgrounds and accessories regarded as of quite secondary importance. Here there is a distinct attempt to represent scenery, and to give every detail of the story its proper place; it is the clear-cut vision of the Italian *novella*, though marred by the stubborn medium in which it is expressed. There is an effort to understand and interpret the nude, so long neglected by mediaeval sentiment, which even in this very century had compelled the destruction of an antique statue of Venus at Siena. And both the form and material have changed. Instead of the larger ivory plaques used by French carvers, the Italians employ bone, and the narrow convex pieces cut from the shoulder bone of the horse or ox necessitate the use of a wooden *âme* susceptible of architectural treatment. Hexagonal and octagonal caskets with pointed tops are frequent; pilasters are applied with effect; and in altarpieces executed in this style the details of north Italian gothic architecture are commonly reproduced. Colour and gilding are sparingly applied to the reliefs, and such parts of the woodwork as remain visible are embellished with intarsia of ivory, wood, bone, and horn, this style of work having been introduced from the east in mediaeval times. The seat of the industry which produced these caskets was Venice, where the workshops of the



ITALIAN CASKET WITH MATCHED
TOP AND BASED ON BARE
LIMBS SEATING THE DEITIES
OF THE TITANIA AND AGRICULTURE
SCENES.

Two Mediaeval Caskets

Embriachi were established.⁶ Baldassare degli Embriachi (or Ubbriachi), belonging to a younger Florentine branch of a Genoese family, lived in the great mercantile city of the Adriatic as banker and agent for Gian Galeazzo Visconti, duke of Milan, and here he set on foot this industry, the products of which, as French inventories show, soon became popular far beyond the borders of Italy. The masterpiece of the school is the old altarpiece in the Certosa of Pavia, made not of common bone, but from the teeth of the hippopotamus; smaller altarpieces issued from the *bottega* in great numbers, but the output consisted principally of the caskets and smaller toilet articles which continued to be produced during a great part of the fifteenth century.

The example reproduced is an octagonal casket in the Victoria and Albert museum, illustrating one of the common forms and ornamented with the favourite history of the Argonauts. The mediaeval versions of the story are derived from the 'Roman de Troie' of Benoît de Sainte-Maure, dedicated to Eleanor of Poitiers queen of Edward III. The sources of this romance are not the Homeric poems, for though there was a copy of the Iliad in the library of the Visconti at Pavia, the book was not really known in the middle ages. The tale is derived from two Greek novels which were early translated into Latin, one recounting the experiences of the Phrygian Dares within the walls of Troy, the other those of the Cretan Dictys with the besieging army. On the side shown in the reproduction Jason is seen preparing to attack the dragon-guardian of the golden fleece, which here, as always, appears in the form of a living ram among the trees in the background. It is hardly necessary to comment on the fact that Jason wears

⁶ Much light has in recent years been thrown on the work of the Embriachi by the researches of Semper, Von Schlosser, and Diego Sant' Ambrogio.

mediaeval armour, for such anachronisms were universal throughout the middle ages, which believed in an unbroken continuity between their own culture and that of Greece and Rome: mediaeval fancy, unfettered by our modern laws of comparative archaeology, would not have hesitated to represent Alexander in sollerets, or to depict Hector playing *main chaude* in the household of Priam. The top of the casket is ornamented with figures of the seven virtues, derived from those personifications which the Alexandria of Hellenistic times first brought into fashion. In western Europe the personified virtues were later in obtaining an assured position than the seven liberal arts: the four cardinal virtues appear under the Carlovingian kings, but the seven do not become general until the period of the scholastic philosophy and of encyclopaedias, like the 'Speculum Majus' of Vincent de Beauvais.

The two caskets, each fairly representative of its kind, illustrate the relation of two different spirits to the old literature of romance. The French example, wrought by men who still breathed the atmosphere of chivalry, is not merely decorative, but serious and purposeful: behind the fancy which charms the sense lurks the moral directed to the soul. The Italian casket was produced in changed times and under other inspirations. A century and a half had passed; Boccaccio had lived and died; nature and real life were displacing the convention of the middle ages and clothing its ideals in a new dress. Art was drifting away from edification and justifying the revolt by the health of its independence. In this movement the land of classical traditions inevitably took the lead, and we may mark the progress of the change even in this Venetian minor art, which still conforms to the taste of an exotic mediaevalism, but bears written large upon it the signs of impending enfranchisement.

TWO PORTRAITS OF WILLIAM
BLUNDELL SPENCE

FOUR years ago the nimble and well-known figure of an old man disappeared from the streets of Florence. It was that of the Cavaliere William Blundell Spence, who had lived the most of his many and joyous years in Italy, where he was known everywhere and in every class of society from the king to the cabby.

He was an extremely interesting specimen of the Englishman in Italy (if not of the *Inglese italianizzato*), and his lively temperament, his wit, his gifts as a musician, as an actor, and as a painter; his devotion to pictures and works of art of every kind and to beauty in all its forms, were more than sufficient to assure him a welcome in every quarter, even had he not been super-endowed with inexhaustible gaiety and genial high spirits that bubbled over in fluent and flawless Tuscan.

Nor were his friendships by any means confined to Italians. The Brownings and Landor, the Princess Mathilde, Lord Holland, Lord Normanby, Leighton, and a long list of distinguished English men and women who at one time or another during his life had pitched their tents by the sacred streams and rivers of Italy, enjoyed the privileges of his friendship, and the steady flow of foreigners setting southward every winter bore him ever more friends. Indeed, in those great days before the grand duke left Florence, to come without a letter of introduction to Spence was almost as serious an omission as coming without a passport.

But I must touch very lightly on all this, on the brilliant and gay supper parties and lavish entertainments at the Villa Medici at Fiesole; on the opening of what was popularly known as the 'Teatro Spenci,' so brilliantly inaugurated by Grisi, where

Mario and Patti sang; on the splendid but kaleidoscopic collection of old masters at the palazzo in town gathered from every corner of Europe, and scattered again like autumn leaves in the little whirlwind of the collector's making. Fortunately Mr. William Campbell Spence, the owner of the Watts picture, has found amongst his father's papers a mass of memoirs and MSS. which he means one day to give to the public, and which ought to make a large and lively page in the chronicles of Florence from 1830 to 1900.

It is amongst these papers that we find a reference to Alfred Stevens, whose acquaintance he had just made as a fellow student in a private academy conducted by Professor Bezzuoli. Bezzuoli was the painter then in vogue, and was supposed by his admiring contemporaries to be introducing a healthier tone into the art of Italy, at that time thought to be languishing and decadent under the influence of the French. Who precisely has taken up the burden of this ancient and endless game in which the last word is taken for the first I cannot say. However, Bezzuoli was the man, in the forties, and his frescoes were often 'excellent in colour and vigorously drawn,' and the professor, a man of fifty, all teeth and whiskers, in a black velvet waistcoat, with bejewelled rings on his fingers, had the confidence and respect of his pupils. His cartoons of Caesar's campaigns were judged 'first-rate,' and it was entirely due to his efforts that the Florentine school blossomed so strangely at that period. In this private academy, then, says Spence, 'one of my fellow pupils was a young Englishman named Stevens, who is now occupied on the duke of Wellington's monument. He was very quiet and modest. We all admired his talent. He modelled a head from nature which our professor extolled most highly. There was also an American, Mr. K——, etc.'



By G. F. Waff, R.D. in the possession of Mr. W. C. Lech



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POPE AT THE GENTLEMAN, BY WILLIAM BURN



Portrait of the Queen, by Hans Holbein the Younger

Notes on Various Works of Art

The acquaintance thus formed inevitably ripened into a friendship, and to this friendship we owe the superb portrait painted later on during one of Spence's visits to England.¹ It is now the property of Mr. Francis Spence.

The Watts² was painted during one of the five happy and fruitful years the painter spent at Carreggi with Lord Holland, and is a fair example of the way he was being 'spoiled' there. We cannot with great precision fix the date of this portrait, the painter himself having absolutely forgotten the painting of it; but as the picture shows us a man about thirty-three years of age, and as he and Watts were on terms of intimate friendship, and as Watts, on being confronted by a photograph of the picture, had to own up and acknowledge this robust child of his Florentine days, we may, I think, with some degree of plausibility ascribe its authorship to that great artist, and regard it as one of the happiest flowers of his exuberant genius. As to its date, it was probably done in one of the years between 1840-45. Scientific criticism two or three centuries hence may speak with more certainty on this point than we can hope to now, but the observer of current or recent events is like one watching a feather sinking into the gulf when birds have been moulting or battling in the blue.

J. KERR-LAWSON.

BOYS BATHING. BY NICOLAS MAES

Maes if not precisely a great artist is at least an exceedingly interesting one from the variety of style shown in the pictures signed with his name. Of these the

painting of Boys Bathing² is not the least remarkable, by reason of the modernity of its point of view. Indeed, at first sight it would be excusable to suppose that the work dated from the earlier part of the nineteenth century, and was the work of one inspired by Géricault's Raft of the Medusa. The nude is rarely treated by the Dutch masters with such success, and the composition has a freshness and freedom which we do not usually associate with Holland. These elements in the work are doubtless due to the example of Maes's teacher, Rembrandt, the one Dutchman whose art was not merely national. The face of the boy on the left is in the painter's earlier manner, and indicates a period closer to Rembrandt than the general appearance of the picture would suggest.

PORTRAITS BY NICOLAS ELIAS

The two portraits by the Dutch painter Elias, which are reproduced by permission of Messrs. Dowdeswell on pages 315 and 317, are particularly interesting from the fact that this painter is not represented in the National gallery, and his work is very little known in England. The portrait of the man is a panel 48 by 34 inches, and that of the lady (presumably his wife) a panel 46 $\frac{3}{4}$ by 35 $\frac{1}{2}$ inches in size; the persons have not at present been identified. Nicolas Elias Pickenoy, the reputed master of Van der Helst, was born at Amsterdam about 1590. There are twelve pictures by him in the Rijks museum at Amsterdam, which show him to have been a sound and accomplished portrait painter, if not precisely a great one. He died probably at Amsterdam between 1646 and 1656.

¹ Reproduced on page 311.

² Reproduced on page 313.

BIBLIOGRAPHY

BOOKS ON PAINTING

THE PRADO AND ITS MASTERPIECES. By C. S. Ricketts. A. Constable & Co. £5 5s. net.

THE title of this remarkable book is in a sense a misleading one. Its ostensible subject is the Madrid gallery, and the author restricts his studies to the masters there represented; but that is all. The tourist who thinks of cramming this magnificent quarto volume into his portmanteau by the side of Baedeker's Spain will probably be disappointed, for the book is far from being a *catalogue raisonné*, and omits to illustrate, describe, or even mention a large proportion of the Madrid pictures. The somewhat scanty treatment of the Flemish Primitives is perhaps the point on which students are most likely to disagree with Mr. Ricketts's view of what is essential.

Nevertheless, the scholar who does not place the book by the side of the works of Crowe and Cavalcaselle, Morelli and Mr. Berenson, the painter who does not by some means keep it by him, and the lover of fine pictures who neglects the lesson it teaches, will all be the poorer for the omission. Being large and splendidly illustrated, it is costly; but of all the books published on the fine arts during the last few years we do not know of one which would more thoroughly justify a little extravagance.

The characteristic of the book which gives it such value is its amazing sanity. Those who are acquainted with Mr. Ricketts's art work will expect to find originality, taste, shrewdness, and enthusiasm, and with them, perhaps, a slight weakness for art that is sensitive rather than robust, and a defiance of commonplace opinion amounting now and then to temerity. He has long been known as a designer of books and as a collector, and has recently exhibited paintings of singular dignity and charm. As a writer he has, so far as we are aware, published only a few scattered essays, the longest of which are devoted to the technicalities of printing.

To many, therefore, this book will come as a surprise, not only by reason of its shrewdness of insight and catholicity of temper, but by its singular literary power. We have noticed a few misprints in names—Angerstine, Sforzia, Argonese, for example—a few slips in punctuation, and a few awkwardly constructed sentences; but with these trivial exceptions the work is admirably written. Indeed, an epigrammatic conciseness of style makes it positively entertaining reading even in places where the subject matter is distinctly serious. The mass of sound thought which the book contains is thus accessible to the general reader as well as to the specialist.

Indeed, it is to the general lover of art that we think that the book will be most useful, although critics will find in it much to interest them. The pages devoted to disentangling Velazquez from Mazo, and Raphael from Giulio Romano, the theories as to the double portrait of Navagero and

Beazzano, the Giorgione at Hampton Court, and one or two other famous pictures, are certain to cause discussion, since they are approached for the first time from the point of view of a professional painter. Limits of space prevent us from criticizing them in detail, though we may say that Mr. Ricketts has not erred more on the side of boldness than some archivists have erred on the side of caution.

The one cardinal point to which we wish to direct attention is the author's championship of the great masters. Dürer, Holbein, Raphael, Giorgione, Titian, Rubens, Velazquez, Van Dyck, are the glories of the Prado. To them Mr. Ricketts does ample justice. We know of no book that sums up their respective qualities and defects with such shrewd, sympathetic impartiality. His estimate of Rubens is the only one to which some exception may be taken. But the enormous value which Mr. Ricketts sets upon Rubens's gifts as painter is excusable in one who is a painter himself and feels that in the present age the master is unjustly neglected. His judicial summary of the character of Velazquez is also timely, because the name of the great Spaniard is so often used as an excuse for work from which his scholarly and tactful spirit would have recoiled in disgust.

In his insistence on the supreme merit, interest, and beauty of the works of these masters, the author differs from most modern writers of repute who have dealt with painting. Their studies have been directed to the very useful and desirable task of clearing away the accumulations of rubbish that have gathered in the course of four or five centuries round the few famous names. The fine critics, of course, have never quite lost their sense of proportion during this sifting process as some of their followers have done. Nevertheless, a good deal is written about the fine arts which reads as if obscurity of authorship and freshness of discovery were of more importance than open and universally recognized beauty; and therefore the lover of pictures will probably sympathize with Mr. Ricketts in his impatience of mediocrity. He sums up the character and failings of the inferior masters in a few carefully-worded sentences, and then sweeps them aside once for all that they may not stand in the way of their betters. For this reason we think the book is of particular value to all students and lovers of art. It deals with no side issues, but goes straight to the heart of things, leaving no room for want of proportion, or misconception; in fact, it is an admirable exposition of the advice which Reynolds gave to his students more than a century ago, and which has never since been bettered, 'Study the great masters.'

IMPRESSIONIST PAINTING. By Wynford Dewhurst. George Newnes. 25s. net.

A HANDSOME volume containing a careful account of the development of impressionist painting by

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an ardent impressionist. The detailed biographical notices of the most prominent artists associated with the rise of impressionism in France include a good deal of new matter, and leave little to be desired from the historical point of view. They are rendered more interesting to the casual reader by a fairly comprehensive series of illustrations. Mr. Dewhurst is perhaps rather more appreciative than critical. He is unstinting in his praise of the painters he describes, and summarily dismisses the masters who had the misfortune to be born before the time of Manet.

This want of proportion is a serious fault, for it makes the book less valuable than it might otherwise have been. It is special pleading rather than impartial judgement. The account, too, of impressionism in England is much less complete than it should have been. We do not think Mr. Dewhurst's appeal to the pocket of the collector will have much effect, but his book is the most elaborate study in English of a most important group of modern painters, and so has a distinct claim on the attention of the student.

BRYAN'S DICTIONARY OF PAINTERS AND ENGRAVERS. Vol. III. H—M. George Bell & Sons.

THE third volume of the new edition of this useful work differs from its predecessors only in the comparatively large number of articles upon recently deceased artists which it contains. There is an admirable sketch, for instance, of the late Phil May. The one fault we have to find with these new biographies is their needless length. Where important artists of the past are allowed only one or two concise paragraphs there is a certain lack of proportion in devoting two or three columns to moderns whom even their friends could not describe as important. The notes on French painters are in this respect much better proportioned than those upon Englishmen. We have criticized the general features of this reprint in a previous number, and therefore need not repeat the detailed commendation we then gave it.

GIOACCHINO DI MARZO. Di Antonello da Messina e dei suoi congiunti. Studi e Documenti. Palermo, 1903. vj and 159 pp.

THIS most important volume not only clears up in great part the biography of Antonello, but also throws considerable light on the history of art in Sicily. We congratulate the author on the able and lucid manner in which he has laid the result of his researches before the public. Antonello d'Antonio, son of John, a master mason and sculptor, was born at Messina about the year 1430. His father and mother both outlived him. He had several brothers, one of whom, Jordan, was also a painter. Antonello married a widow whose christian name was Jane, probably about 1457, as their son was already a master painter in 1479.

On February 14 in that year Antonello, then on his death-bed, made his will, which was, at the request of his son and heir, opened on May 11.

Doubtless Antonello learnt his art in his native town; he may have visited Rome about 1450; but he cannot possibly have studied there during many years, as alleged by Vasari. Dr. di Marzo thinks that he may have met Roger De la Pasture there, and then gone to Naples, and thence to Bruges, and that he must have sojourned in Flanders in order to have so thoroughly learnt the Netherlandish methods. He was certainly back in Messina in 1455, was there in 1461, 1462, and 1464, apparently left it in 1467, and visited Syracuse, Palermo, and Catania; in 1472 he was at Caltagirone. In March 1473 he was again at Messina, in 1474 at Venice; then he went in March 1476 to Milan by invitation of the Duchess Bianca Maria, whose official painter, Bugatto, a pupil of Roger De la Pasture, had died. Antonello returned to Venice. On June 20, 1477, he was back in Messina,¹ where he remained until his death. These documents prove conclusively that the painter Antony of Messina, whom G. Ludwig, in his notes on German and Netherlandish artists residing in Venice, sought to identify with Antonello, is altogether another person. Dr. di Marzo enumerates all the paintings attributed to Antonello, and discusses their claims and the dates about which they were executed. He adds some information about a nephew of Antonello's, Salvo d' Antonio, 1493 to 1526, a painting by whom of the Death and Assumption of the Blessed Virgin, dated 1509, adorns the cathedral of Messina. The numerous documents printed here for the first time add considerably to the value of the work; I only regret that the author has not supplied an index, but merely a summary of the chief subjects treated in each chapter.

W. H. J. W.

ADVENTURES AMONG PICTURES. By C. Lewis Hind. A. & C. Black. 7s. 6d. net.

AS a rule articles from periodicals when reprinted do not make satisfactory books. A certain scrappiness is inevitable, but more serious dangers lie in the survival of momentary impressions which are not sound enough to stand the test of permanence. Mr. Hind, however, must be congratulated on having avoided the first of these dangers, and on having suffered only moderately from the second. He keeps clear of scrappiness by an enthusiasm which gives a certain personal glow to the widely different subjects he writes about. We do not invariably agree with him, and his remarks do not ever reach quite to the heart of things. But his spirit makes the book stimulating and readable, and that, in a popular book, is the main thing. His chief failing is a pardonable one,

¹ This is proved by a document recently discovered by the author, according to a note in the *Giornale di Sicilia* of March 7.

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being a tendency to err on the side of generosity in some of his appreciations. A few of the pictures, the frontispiece among them, hardly stand the test of appearing in good company. As is usual with Messrs. Black's books the reproductions are for the most part excellent—that of Piero di Cosimo's Death of Procris being a wonderfully good example of the present capacity of the three-colour process. Altogether the book is one that can be recommended to those who would like to know more than they do about the various tendencies of modern painting.

LEIGHTON. By Alice Corkran. GREUZE AND BOUCHER. By Eliza F. Pollard. LITTLE BOOKS ON ART. Methuen. 2s. 6d. net.

THOUGH not in any sense critical, the little biography of Leighton gives a fairly complete account of Leighton's work. Its worst fault is careless proof reading, which has allowed misprints such as Simaetha, Jaormina, Dr. Richard Mutter, Ary Sheffer, etc., to remain for the reader's irritation. The volume on Greuze and Boucher takes a view of those essentially shallow painters which is much more favourable than they deserve. As criticism it is thus no better than the book on Leighton, and as biography it is less interesting.

VELAZQUEZ. By Wilfred Wilberforce and A. R. Gilbert. LITTLE BOOKS ON ART. Methuen. 2s. 6d. net.

THIS book is satisfactory only from the point of view of the public which is interested—not in art, but in its reputation; it presents no point of interest to the student of Velazquez. The 198 pages are devoted to biography and comments on biographical details which remind one of the art literature of thirty years ago—Tom Taylor, for instance.

In the matter of the authenticity of the works which are mentioned from time to time, the authors are not always equal to the information given by the labels in the public galleries, and works by Zurbarán and Mazo are ascribed to Velazquez. The text is sometimes critical, however, about the costumes and faces; at times it is eloquent, and we are told that Michel Angelo 'is essentially the genius of a Hurler of Thunderbolts'; and of Velazquez having 'shared his dwelling with none other than the matchless Venus of Adrian.' The illustrations are mostly reproductions after old engravings. C. R.

ENGRAVINGS

HANS WEIDITZ DER PETRARKAMEISTER. Von H. Rötttinger. (Studien zur Deutschen Kunstgeschichte, Heft 50, with thirty-one plates.) Heitz, Strassburg, 1904. 8s. net.

THANKS to Dr. Rötttinger, the most delightful of Augsburg illustrators may be called at last by a

neater name than 'Pseudo-Burgkmair,' or 'the Master of the Trostspiegel.' Seidlitz, who in 1891 liberated the woodcuts of this master from the incoherent mass which has gone for generations by the name of Burgkmair, revealed a charming and original talent. Still we only knew that a nameless artist illustrated books published by Grimm and Wirsung from 1518 to 1523, and then mysteriously vanished; for though the bulk of his work never saw the light till 1531-32, that fact was explained by the dissolution of the aforesaid firm, and the cuts themselves, issued by Steiner, were dated in a few instances 1519 or 1520. It was known that one cut, among hundreds, was signed H.W. A few of us knew where the same letters might be found a second time, and in what books from other Augsburg presses the same style was manifest. A few separate woodcuts had also been described, and that was all.

Dr. Rötttinger, however, makes it clear that the master vanished from Augsburg only to emerge in Alsace, and traces his work at Strassburg from 1523 to 1536. Moreover, the artist named as Joannes Guidictius in the Latin herbal of Otto Brunfels (Schott, 1530), and as Hans Weiditz in the German translation (1532), is connected by many links of evidence with H.W. of Augsburg, where a branch of the Weiditz family was established. The biography of Hans is unknown, and his place in the family tree conjectural, but the identification is beyond dispute.

Dr. Rötttinger analyses with extreme care the characteristics and development of the style of Weiditz, in which he traces (forcing the evidence a little) the successive influence of Beck, Schäu- felein, Dürer, and, in the Strassburg period, Baldung and Holbein. His estimate of the artist's powers is just; he sees in him mainly a narrator, a recorder of things seen, who drew the men, clothes, plants, and animals about him with humour, insight, and accuracy, but turned to Dürer for models when he was set to draw the Passion. The attribution of two pictures to Weiditz is not convincing. The last section of the book is a chronological catalogue of the woodcuts, accurate and approximately complete, but a little confused in arrangement. Here the attributions are rarely questionable, and a valuable piece of pioneer work has been accomplished with much thoroughness and success.

C. D.

THE ARTIST ENGRAVER. Macmillan & Co. 7s. 6d. net.

AN excellent portrait of M. Rodin by Will Rothenstein gives a certain appositeness to the second number of this admirable publication, just as the two charming woodcuts by the poet and engraver, Mr. Sturge Moore, prove the catholicity of the editor's taste. Genuinely imaginative work is so rare in this realistic age that its appearance

even in the modest form of small woodcuts deserves to be noted. Of the etchings, *The Falcon*, by C. Maurice and E. J. Detmold, is the most interesting, though its Japanese arrangement seems to need a more emphatic and arbitrary technique than the delicate inflexible line work in which it is carried out.

LIBER STUDIORUM. By J. M. W. Turner.
George Newnes. 10s. 6d. net.

A SERIES of reproductions with a good introductory essay by Mr. C. F. Bell on the circumstances attending the original publication of the series. The reproductions give in some cases a fair idea of the general effect of the plates, but the strength and force of the etched lines underlying the mezzotint work is almost always lost, and the tones and gradations are often patchy in effect. A simpler process, indeed, might have been more really successful. The beautiful unpublished plates are not included.

POTTERY AND PORCELAIN

WILLIAM ADAMS, an old English Potter, with some account of his family and their productions. Edited by W. Turner, F.S.S. London: Chapman & Hall, 1904. Royal 8vo, pp. xxii, 252, with a coloured frontispiece, and 72 plates in black and white. £1 10s.

MORE than fifty years of arduous and steady improvements, accomplished by the combined efforts of masters and men bent on raising the trade of the Potteries district to a higher level, had been summed up in the glorious achievements of Josiah Wedgwood. Following the example of their leader many notable manufacturers then strove to maintain—each in the measure of his capability—the standard of excellence imparted by Wedgwood to the English ceramic art of his time. All seems to have been said about the life and deeds of the incomparable master; much has still to be learned concerning the minor personalities who moved within the same circle. We may hope that Neale, Palmer, Turner, Elijah Mayer, and other contemporaries of mark, whose productions followed closely those of Josiah Wedgwood, will find, shortly, a devoted biographer. One likes to linger by the side of the small brook that branches off from the mighty stream. Moreover, the faithful narrative of the individual experience of a talented craftsman never fails to throw some light on the general conditions of the industry at that period.

This is precisely the kind of valuable information to be obtained from the perusal of this life of William Adams, one of the most successful potters of his day, and 'the account of his family and their productions,' with which it is completed. Four members of that family—an ancient stock of local pot-makers—all William Adams by name, distinguished themselves as pottery manufacturers,

from the year 1745, at Tunstall, Burslem, Stoke-on-Trent, and at Greenfield, where, at the present day, a prosperous trade is still carried on by their descendants.

It is interesting to hear that, towards 1718, Ralph Adams occupied, at Burslem, the small pot-works called the 'Brick House.' It was in these very works that young Josiah Wedgwood settled as a manufacturer in 1764, to leave them only in 1769, after his fame as the 'Queen's potter' had been firmly established. At the Brick House, the William Adams to whom the book is particularly devoted learned all the secrets of the art as practised by the master, whom he is said to have followed when the business was removed to Etruria. A few years afterwards, in 1787, turning his experience to good account, W. Adams entered into the occupation of the spacious factory which he had caused to be built at Greengates. He made black basalt, jasper, cream colour, in short all the varieties of wares in vogue at that moment. In point of technical excellence and refined treatment his productions were second to none. It is true that they do not depart much from the imitation of what was made at Etruria; yet it cannot be said that they were actual copies—special models were prepared in all cases. But while Wedgwood had secured the assistance of artists of exceptional talent, his competitors had to rest satisfied with designers and modellers of secondary order. Consequently, it is from the character of the shape, the drawing of the figures, and the disposition of the classical ornamentation, somewhat deficient in the style and elegance which distinguishes the work of Flaxman and his fellow-workers, that a piece of Adams jasper may be usually recognized. In all other respects most of the unmarked specimens might fairly be ascribed to Wedgwood. Indeed, many of them figure as such in the ceramic collections. Such misattributions have no longer any reason to occur, now that an exhaustive monograph gives us correct descriptions and accurate reproductions of all the subjects exclusively produced by the Adams.

One cannot omit to mention the extensive trade carried on by the firm, at a later date, in domestic ware decorated in blue underglaze printing, with landscapes and architectural scenery. Collecting these printed vases is now the rage in the United States; this new pursuit has periodicals and other special productions devoted to it.

The 'Life of William Adams' is to be highly recommended to all collectors of old English pottery. Besides a thorough survey of the main subject it purports to treat, it gives many interesting particulars on the history of the Staffordshire Potteries during the period.

It is well known by all those interested in the question, that for many years Mr. W. Percy Adams has gathered material towards the completion of the book, and prepared the complete catalogue of

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examples scattered in the private collections, with a devotion that can only be expected from a man actuated by the desire of paying a dutiful tribute to the memory of his ancestors. It is surprising, therefore, to find that his name, incidentally mentioned in the preface, does not appear on the title page as that of a joint author.

L. S.

MISCELLANEOUS

THE POETS' CORNER. By Max Beerbohm. Heinemann. 5s. net.

THE common criticism of Mr. Max Beerbohm's caricatures is that they are terribly clever, but that he lacks both taste and training; taste because he hits too hard, training because his formulae are not those of a drawing-master. Both these criticisms we think are unjust. The business of the caricaturist is to excite ridicule by emphasizing imperfections, and the more striking the emphasis, the more perfect the caricature. Mr. Beerbohm's methods are undeniably simple, but those who have seen his original drawings at Messrs. Carfax's gallery will recognize in such studies as those of Mr. Kipling and Mr. Rothenstein a sweep and decision of line that are even great. Grace, imagination, and sympathy with his materials he always possesses. His colour is used as a master uses colour—that is to say, as an additional means of emphatic statement, not as a convenient decorative uniform for every variety of subject. When he chooses he can rival the delicate grey and carnations of Utamaro; when he wishes to strike the loud Mid-Victorian note he does so with equal certainty. He designs admirably, and can retain a likeness in the midst of the most extravagant distortion. As a caricaturist therefore he deserves to be taken as seriously as in his writings he pretends to take himself. We can give no higher praise to this wonderful picture-book.

AREOPAGITICA. By John Milton. Eragny Press. £1 11s. 6d. nett.

MICRO-COSMOGRAPHIE. By John Earle. Cambridge University Press. Price £1 1s. net.

Two typical examples of the revival of printing initiated by William Morris. The special feature of the Kelmscott and Vale Presses cannot, of course, be adapted wholesale to the needs of everyday life, yet the high standard of decoration and typography which they attained has left a permanent mark upon all good English printing, which is far better than it was twenty years ago. A special type and hand-made paper undoubtedly produce a fine effect when they are applied to the reproduction of standard classics in a permanent form. The Areopagitica thus appears in a singularly appropriate dress, though we wonder whether the dainty decoration of the cover would not have appeared a vanity in Milton's eyes. Mr. Pissarro's

wood-engraving needs no recommendation, though we think, in the present instance, it is sometimes rather too dark in tone for his delicate fount of type.

The Micro-cosmographie is a rougher piece of work; the type is too large for the page, and the division of the chapters unhappily spaced. The faults are faults which are common in old work, but the books which contain them are not those on which the tradition of fine printing is founded.

LETTERS OF HORACE WALPOLE. Edited by C. B. Lucas. George Newnes, Ltd. 3s. 6d. net.

A GOOD edition of these well-known letters, which by the use of very thin paper are compressed into a single small volume. The type is of fair size and excellently printed, so that the book is quite readable although it is only about three-fourths of an inch thick and contains between eight and nine hundred pages.

STANDARDS OF TASTE IN ART. By E. S. P. Haynes. Elkin Mathews. 1s. net.

A WELL-WRITTEN essay which comes to the conclusion that critics are retiring into *coteries* apart from the main stream of artistic production, and that the remedy lies in educating the public taste. How this is to be done in the absence of criticism the author omits to explain.

THE HAMPSTEAD SHAKESPEARE. 4 vols. James Finch & Co., Ltd. 21s. net.

A HANDY series in which the text of Messrs. Macmillan's three-volume edition is combined with Mr. Sidney Lee's biography. The corrections and additions made by the author in the last-named volume make the combination as up-to-date as it is useful. The series is illustrated by four excellent photogravures from the execrable portraits which (the 'Chandos' picture excepted) seem to be the most authentic materials we have for forming an idea of the appearance of Shakespeare. From a painter's point of view the picture by Droeshout alone has any look whatever of having been done from the life, and even this is a dull and spiritless presentment, compared with the rude posthumous effigy at Stratford, or the noble but (alas!) unauthenticated Kesselstadt death-mask.

ILLUSTRATED PLAIN AND COLOURED LIBRARY. London: Methuen & Co.

THE LIFE OF AN ACTOR. By Pierce Egan. With 27 coloured illustrations and several designs on wood by Theodore Lane.

ASK MAMMA. By R. S. Surtees. Thirteen coloured plates and 69 woodcuts by John Leech. 3s. 6d. net.

PIERCE EGAN'S amusing history of the life of a strolling player in the early nineteenth century is less known than his 'Tom and Jerry' or 'Life in

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London,' and probably most readers of this new edition will make its acquaintance for the first time. It has distinct 'documentary' value, caricature as it is. The reproductions of the woodcuts are good, but those of the coloured plates are unequal and on the whole less satisfactory than in other volumes in this 'Pocket Library.' In some cases the register seems to have gone wrong.

The reproductions of Leech's coloured plates in 'Ask Mamma' are more satisfactory, and this work, like the other, is a good example of the way in which woodcuts can be reproduced by modern process blocks.

THE BOOKE OF THENSEYGNEMENTES AND TECHYNGE that the Knyght of the Towre made to his Doughters. By the Chevalier Geoffroy de la Tour Landry. Caxton's translation edited with notes and a glossary by Gertrude Burford Rawlings. Illustrations by Garth Jones. London: George Newnes, Ltd. 1902. 3s. 6d. net.

PRESUMABLY this is a reprint from stereotyped plates, seeing what the date is on the title page. If we are not mistaken the book was formerly published at a higher price, but the present issue seems to be identical with the exception of the cover. In any case it is extraordinarily cheap, and those who are not acquainted with the delightful reading-book which the fourteenth-century French knight wrote for his little daughters will do well to take the opportunity of making its acquaintance. The 'Knight of the Tower' can be known to few, for it has not been printed since the fifteenth century except in the publications of the Early English Text Society, which issued in 1868 an edition of the earlier MS. translation. The translation in the present volume is that of Caxton, printed originally in 1484. The text has not been modernized, but it will be found quite easy to follow. The illustrations show that Mr. Garth Jones not only can draw, but also has decorative ability; but the fight which faces page 152 is quite impossible: the knights would kill each other at the next stroke. We cannot praise the type; the initials are particularly feeble.

In Messrs. Methuen's series of 'Little Books on Art' has been published a volume on book-plates by Edward Almack, F.S.A. It is a chatty and discursive book, mainly consisting of descriptions of book-plates, many of which are in books in the author's own library, but it will not serve the purpose of a handbook as it does not give much practical information.

PERIODICALS

THE ANCESTOR (April).—With this number begins the third year of this admirable quarterly, which increases in interest and reputation as it advances in age. The present number is full of

good reading; Mr. Round's selections from the MSS. at Castle Howard are most attractive; we note that George Selwyn thought that Reynolds had much to learn from Lely! The editor, Mr. Barron, contributes some racy articles on impossible pedigrees, which will be found intensely amusing by the least genealogical reader, and there are very many other papers of interest in various ways. *The Ancestor* has removed the reproach of dullness from genealogy and archaeology; few of our periodicals are as lively. From the purely artistic standpoint the series of reproductions illustrating fifteenth-century costume are the most important; there are also reproductions of very interesting tiles in Tewkesbury Abbey which we commend to the contemporary tile manufacturer, a large number of Sheridan portraits, and other illustrations.

REVUE DE L'ART CHRÉTIEN. Lille, 1904. 20 fr. a year. January.—This, the first number of the fifty-second volume of this excellent publication, contains an analysis by G. Sanoner of the remarkable sculpture which adorns the entire west front of the little-known romanesque abbey church of St. Jouin de Marnes. M. Gerspach contributes notes on frescoes and other paintings at Treviso. These include a figure of Christ on the cross, of the thirteenth century, forty full-length figures of Dominican saints by Thomas of Modena, 1352, in the chapter hall of the convent of that order, and several other frescoes in the adjoining church of St. Nicholas, and in the museum. None of these have been photographed, nor have they as yet been the subject of any special study. The chief other works noticed are:—The Incredulity of Saint Thomas, attributed by some to Sebastian del Piombo, by others to John Bellini, who is said to be the author of the decorative painting of the monument of the Senator Onigo sculptured by P. and T. Lombardi. A Madonna enthroned, with an angel musician at her feet, and six saints, by a Dominican, Brother Mark Pensaben of Venice, 1520-21, completed it is said by Jerome Salvado. A learned article by Dr. E. Martin on the rational worn by the more important German bishops from the end of the tenth until the thirteenth century; a paper by the editor, M. J. Helbig, on the polychromatic decoration of statuary and church furniture; a number of notices of new books, and a very full account of the meetings of learned societies in Belgium and France, make an interesting number adorned with numerous photograph illustrations.

GAZETTE DES BEAUX-ARTS.—G. Lafenestre begins a series of articles on the *French Primitives*. Pierre Baudin contributes a critique on the Salon of the *Champ de Mars*. Pierre Marcel calls attention to a *Danse Paysanne* of the Dijon museum which has passed as a Gillot, but which he would restore to Watteau. He considers it a first

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study for the picture of the subject which is known through Audran's engraving. Émile Male concludes his very important and interesting researches into the *Influence of the mystery plays on art*. The candle which Joseph is seen sheltering from the wind in the Nativity is, he considers, a record of the means employed on the mediaeval stage to symbolize night. The author attributes to the same origin the improvised pulpit of a branch laid between two forked branches, which occurs in representations of the Baptist preaching till well on into the sixteenth century. We have recently found an example in a sixteenth-century German drawing, which shows how widespread the tradition became. Th. Duret writes an interesting appreciation of *Camille Pissarro* which explains more clearly than hitherto the place of the 'spectral palette' in the work of the impressionists; F. de Mély, on *J. B. Isabey* the miniaturist, à propos of an exhibition of his works in Paris; S. Schiskévitch on *Plagiarisms from Rembrandt's etchings*.

LA REVUE DE L'ART.—Louis Gonse writes on the *museum at Troyes*, which sends one of the finest examples of fourteenth-century painting to the exhibition at Paris. He describes, with plates, some of the Merovingian treasures in which the museum is particularly rich. Articles describe the Salons of this year, and the collection of *Lace at the Musée Galliera*. Léonce Bénédite writes interestingly on the small loan collection of *Early impressionist works* at present installed in the Luxembourg. The pictures are lent by members of the newly-founded society of the Amis du Luxembourg. It should be remembered, by the by, that our National Art Collections fund will be called on to fulfil the functions both of this society and the older Amis du Louvre. François Monod describes a Flemish painting of the *Marriage of St. Catherine* in the collection of the Historical Society of New York, which he ascribes to Gerard David. Bad as the reproduction is, it suffices to show that the picture is much nearer to Ysenbrandt than to Gerard David.

RASSEGNA D' ARTE.—Mrs. Perkins (Lucy Olcott) publishes, with reproductions, five undescribed pictures by Matteo da Siena, which exists either in or near Siena. One from the church of Percena approaches more nearly to Neroccio di Landi than any other we know. One wishes he had been more often inspired from the same source. Malaguzzi Valeri discourses on the Gaudenzio Ferraris at Saronno, to which he devotes certainly quite adequate praise. We are glad to hear that steps are being taken to preserve them from further decay. On the church itself at Saronno and its restoration G. Moretti contributes a short notice. Don Guido Cagnola publishes the first reproduction of Masolino's landscape fresco at Castiglione d' Olona which was discovered by Mr. Berenson. We doubt its having been originally a pure landscape; the woodwork which now covers the lower part of the wall probably conceals a figure-subject of which the landscape was a background. F. M. Perkins publishes a hitherto undescribed Madonna and Child by Sassetta, which comes from the Duomo at Grosseto and is now to be seen at the exhibition at Siena. Diego Sant' Ambrogio reproduces a late Lombard bas-relief of no great artistic merit which was stolen recently from the church of S. Pietro at Novi.

ARCHITECTURAL REVIEW.—10 Downing Street. W. J. Loftie.—The Hardwick Hall Tapestries, A. F. Kendrick. A reproduction of the second tapestry now at South Kensington. The author rightly rejects the theory of English origin put forward by the late Mr. S. A. Strong. He calls them Flemish, and no doubt the workmanship may be, but the design belongs clearly to the Burgundian branch of Franco-Flemish art.—The Hospital of St. Cross, Basil Champneys.—Chap. VIII. of Prior and Gardner's English Mediaeval Figure-Sculpture deals with the Purbeck marblers and the wide effect of this provincial school on English architecture, which we should imagine was not altogether fortunate.

FOREIGN CORRESPONDENCE

NOTES FROM PARIS

THE EXHIBITIONS

THIS year's salons have nothing to teach and no new talent to reveal. The enormous salon of French artists fills one with a boredom and a weariness which the salon of the Champ de Mars does nothing to relieve. That does not prove that they are bad salons; but they are not good. *In medio stat . . . mediocritas*. There are any number of indifferent works by artists already known, or unknown and destined to remain so. Some are remarkable for their outrageous ugliness, their sickening commonplace. M. Carolus Duran, the

Dictator of the National Society, was so kind as to inaugurate last year, for our benefit, a series of 'old portraits.' After the Old Lithographer of 1903 comes the Old Sponge-seller of 1904. In 1905 we shall probably have the Old Newsboy, and in 1906 the Old Cabman; indeed, there is no reason why the series need ever stop. Next to this unfortunate effort M. Carolus Duran has a portrait of the Children of the Count de Castellane—the lowest depth reached by what long ago was talent. M. Gabriel Ferrier's portrait of Pope Pius X. is a deplorable mistake. On the other hand, there is a very fine portrait of Lord Ribblesdale by Mr. John Sargent, a work of real distinction and character,

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with less of the artist's deliberate cleverness about it than usual. We cannot say the same of the Thaulows, Plane-trees, Snow and Evening, which are not among the Norwegian painter's best efforts. Four works by the late J. McNeill Whistler, including a study and an unfinished picture, have a deep and almost mournful charm. Cottet shows some interesting work in which he has sought an inspiration and a form that are new to him; he has fallen under the spell of colour, and sends a very curious Fête-day in Brittany. I should like to mention the pictures of MM. Henri Martin, Caro Delvaille, and Jacques Blanche, but the limits of this notice compel me to pass on to the sculpture. Here, side by side with some things that are merely disgraceful and some, like Mr. Henry Arnold's portraits, that are good work by young artists, we find the beautiful exhibits of M. Émile Bourdelle, a bust of General Philibert, and a bust of Mme. V. Cibiel; and Rodin's wonderful statue of The Thinker. Thanks to M. Gabriel Mourey, the director of 'Arts of Life,' there is some hope of our soon seeing The Thinker erected in one of our squares, in the full light of day and the atmosphere of Paris. Among all the horrors in stone, bronze, and marble with which our capital is infested, it will stand as a lesson and a consolation.

Before leaving the salons, I must mention the exhibition of water-colours, paintings and drawings by M. Paul Renouard in the Champ de Mars.

After seeing the salons of 1904 I had the curiosity to pay another visit to the temporary exhibition of living masters which M. Bénédite has organized, with the help of the Friends of the Luxembourg, in that museum. It contains some sixty pictures of the greatest interest to students of modern art. It is a melancholy thing to find there the youthful works of MM. Carolus Duran, Léon Bonnat, Hébert, Henner, and Jean Paul Laurens, and reflect on the brilliant promises that have never been fulfilled; but the superb Degas, Fantin-Latours, Edouard Manets, and Claude Monets, and the fine picture by Legros, are a pure joy. Boudin, Jongkind, Pissarro, and others are remarkably well represented, and M. Bénédite deserves our thanks for one more delicate artistic pleasure.

In the Durand-Ruel gallery there is a series of views on the Thames (1900-1904) by M. Claude Monet, thirty-nine in all, which create in the mass a wonderful illusion. Not that, in my opinion, they are among M. Claude Monet's most fruitful works. I miss the peculiar atmosphere of foggy London, the light and colour of which seem to me not exactly those that appear in these pictures. But the almost morbid charm of the light in London is perhaps impossible to catch. M. Monet's works are, at any rate, delicious and subtle poems, which ring the changes on three subjects, Charing Cross Bridge, Waterloo Bridge, and the Houses of

Parliament. Of the three I like the last best; Fog-effects, Sea-gulls, and Sunset are all beautiful.

In the Georges Petit gallery M. Frédéric Bonnaud is showing pictures and studies of Tunis. M. Bonnaud, who is a son-in-law of Diaz, exhibited for some time at the salon of French artists, where his Pierrot, Too late, and Portrait of Mlle. Henrietta Fouquier were widely noticed. Keenly attracted by the east, he has devoted himself to painting the active life of the Mussulmen of Tunis in the Souks, the mysterious streets, the cafés and interiors. His pictures are warm and almost musical, so to speak, in colour, full of air and light and revealing an engaging personality. I should mention particularly a grand work, Towards the Mosque, two exquisite little pictures, The Arab Mill and A Dyer, and a series of first-rate studies, Near the Souk-el-Bey, the Street of the Treasury, the Alley of the Sword, and a Gate of a Mosque.

A word must suffice for the exhibition of lace in the Galliera museum, which is sadly lacking in lace of earlier date. Cannot the organizers of exhibitions understand that to exclude ancient art is to injure modern?

In the exhibition of French primitives, the room on the second floor of the Pavillon de Marsan (sixteenth-century art) has received two interesting additions, the celebrated bust of Henri II, in the possession of the Count d'Hunolstein, and the portrait of the Constable Henri I de Montmorency, the property of M. Alfred Belvalette. The second edition of the catalogue, revised, corrected, and increased by forty pages, has just been published. The catalogue has been drawn up by MM. Henri Bouchot, Léopold Delisle, J. J. Guiffrey, P. Frantz-Marcou, Henri Martin, and Paul Vitry, and is a document of great interest and importance.

THE MUSEUMS

The Louvre has just bought of Messrs. Agnew an oil-painting on wood, now in the exhibition of French primitives, which is attributed to the Master of Moulins (circ. 1490), and entitled A lady presented by St. Mary Magdalen. From Mme. Leopold Goldschmidt it has purchased four pieces of sculpture, a St. John the Evangelist in wood, sixteenth century, of the school of Tours, also in the exhibition of French primitives; a Virgin in wood, fourteenth century, school of Pisa; a St. Anne in stone, sixteenth century, school of Champagne; and a Virgin of the Annunciation, sixteenth century, school of Riemenschneider. M. Jacquesson de la Chevreuse has presented three drawings by Nicolas Poussin, Giulio Romano, and Michael Angelo; and M. Kaempfen a painting on oak panel by Rembrandt, An old man seated reading.

The museum of Decorative Art has been presented by M. Fitz-Henry with a collection of 116 mustard pots in old soft porcelain, from various French houses of the eighteenth century.

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The museum of Lyons has bought Delacroix's picture, *The assassination of the Bishop of Liège*, for 20,000 francs; and the historical museum of fabrics at Lyons has become the possessor of a valuable piece of seventh to eighth century silk, an example of Byzantine influence on Persian art.

The museum of Dijon has been presented by M. Guimet with a marble bas-relief by Rude, dating from 1811.

NOTES FROM BELGIUM

DIXMUDE

THE church of St. Nicholas at Dixmude, which contains an admirable and too little known *Nativity*, by Jordaens, possesses also the most highly ornamented, if not the most beautiful arched screen in Belgium, which is now to undergo restoration. Before pronouncing on the scheme submitted to it, the Royal Commission of Monuments considered it indispensable to make some progress with the removal of the whitewash and the cleaning of part of the screen which had become blackened with dust. The experimental washing of the wonderfully delicate stone carving has been carried on over a portion at the extremity of the principal front, and also on the side towards the north. The four statues have been cleaned. They are of oak, most minutely and carefully finished, and appear to be contemporary with the chancel rails. The coating of lime which had defaced them since the beginning of the last century has been removed by means of diluted spirits of salt. The colouring that has been brought to light is complete, and in such excellent condition as to need no retouching. The other figures are seventeenth-century work in elm; these are to be cleaned later. They represent the Saviour, the twelve Apostles, and two angels holding censers, and all occupy niches carved on the side towards the nave since the former restoration of the screen. Portions of the statues are gone, and it will be necessary to collect the fragments and restore the missing parts. As regards the tabernacle, the Commission of Monuments has decided not to undertake a restoration that would rob it of its present character.

LOUVAIN

On the occasion of the recent visit of Prince Albert of Belgium, a stone was laid to commemorate the restoration of the famous town hall. The decision to restore it dates from 1897, and since then the work has been actively carried on. The west side was finished some months ago. It is estimated that the completion of the restoration will take another seven years.

BRUSSELS

Two exhibitions in the Cercle Artistique must be noticed, and with them the artistic activity of the year comes to an end. One contains some inter-

esting drawings by M. Montald, whose fault seems to be that he is too directly inspired by the polychromatic paintings on antique vases. The result is a certain pettiness of effect, which is that of an illustrator rather than an artist. His painting cannot be commended. The exhibition of Eugène Verdgen, who died last year just when one of his pictures had found a place in the Brussels museum, contains works belonging to various periods of his life, and sums up the career of a sincere and modest man. The most interesting thing about it is that it reveals him as a forerunner. The technique of some of his pictures painted between 1870 and 1878 is almost exactly that of impressionism. His later landscapes are full of a subtle, delicate, and genuinely artistic sentiment, which only needed a little more power to make him a master.

R. PETRUCCI.

NOTES FROM HOLLAND

AT three contemporary exhibitions, all of them held at Amsterdam, it was, during the past month, very clearly pointed out what extraordinary works the Dutch painters of the last quarter of the nineteenth century have produced, and who are the hopeful artists which Holland still possesses at this time. The most interesting of these exhibitions was unquestionably the one held in the Municipal Museum, comprising water-colours by modern masters. It was, indeed, a choice exhibition, which we should have liked to transfer successively to other countries, in order to convince all connoisseurs of the very high pitch of perfection attained by our countrymen. No doubt that those marvellous jewels by J. Maris, Mauve, Neuhuys, and Bosboom would have proved our school of 1880 to be one of the foremost in the art of water-colouring. Especially J. Maris made a wonderful effect with his views of towns and landscapes, executed with a vigour and a justness which in the former remind us of Vermeer of Delft, and in the latter match and surpass the works of the greatest French impressionists. Without reproductions it is difficult to convey to the reader the right impression, but it will suffice to say that his water-colours possess all the genius of his paintings. The great attraction of Mauve's works can be easily imagined if one considers how much the soft and flowing process must be appropriate to his subtle art. Bosboom was represented by some of his typical church-interiors, expressing so well the beautiful perspective and majestic simplicity of those seemingly rigid Dutch churches; and also by two views of thrashing-floors, in which the richness of tones happily contrasted with the blankness of the church-interiors. Israel's usual subjects, always new and captivating, W. Maris's radiant skies and translucent waters, Neuhuys's fascinating peasant women nursing their children in some quiet corner, formed, with the above, the marrow

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of the exhibition. However, we should not forget to mention also Breitner's sharp impressions of horses; Bauer's fairy-like views in the Orient; Poggenbeek's truly Dutch landscapes, with cows or ducks; and Witsen's views in snow-laden towns.

Of the two other exhibitions, one was held in the rooms of the Society "Arti et Amicitiae" by its members. Among good works by older masters, as, e.g., a fine man's portrait by Veth, and a very fresh view in the dunes by Wenckebach, an able draughtsman who had long neglected painting, we noticed the promising work of two young artists: Huib Luns, residing in Brussels, and de Court Onderwater. The former had sent two portraits, one of his father, in which the influence of Jordaens and Rubens is rather too obvious, and a very good one of the Belgian sculptor Vanderstappen, done with great skill in a serious and very personal way. Onderwater also exhibited a portrait of an old peasant woman, in which many of the good qualities of seventeenth-century painters were to be noticed. The third exhibition was organized by the members of the Society of St. Lucas. Here, again, hopeful young artists like Spoor, Schildt, Monnickendam, Breman, and Luns showed good works.

An interesting sale took place on the 3rd of

May, under the direction of Messrs. Frederik Muller and Co., of Amsterdam; interesting because it comprised many works by two great masters, Vincent von Gogh and Josef Israels. Van Gogh's pictures dated principally from his Dutch period; six capital works were excellent proofs of this singular man, gifted with a mind so impressionable and so impulsive that he gradually succeeded in developing his poor technical gifts in such a way that perfect harmony became the feature of all his works. The public in general does not understand this circumstance, and in consequence is not inclined to pay high prices for these paintings, which are to them like obscure enigmas. The enthusiasm for Israels's pictures was, at the sale, far greater, and notwithstanding large first-rate masterpieces were wanting, his products realized high prices.

A very good specimen of the art of Geertgen van St. Jans appeared unexpectedly at a sale in one of the minor Amsterdam auction-rooms. It represented the Adoration of the Kings, and was in many parts very well preserved. We hope that one day, as is to be expected, it may adorn the gallery of the Ryks museum, in which case we propose ourselves to give further details about it.

F. L.

RECENT ART PUBLICATIONS ¹

ART HISTORY

DOCAIS, C. (Bishop of Beauvais). *L'Art à Toulouse: matériaux pour servir à son histoire du xv^e au xviii^e siècle.* (10 × 6) Toulouse (Privat), Paris (Picard), 7 fr. 50.

KUNSTGESCHICHTLICHE ANZEIGEN. Nr. I. Redigirt von F. Wickhoff. (10 × 6) Innsbruck (Wagner).

A supplement to the Proceedings of the Society for Austrian Historical Research, to be devoted to reviews of art-literature. The 34 pp. of the first part contain detailed criticisms of five German works, Mr. Berenson's 'Drawings of the Florentine Painters' and 'Study and Criticism of Italian Art.'

STENGL (W.). *Das Taubensymbol des Hl. Geistes (Bewegungs-darstellung, Stilisierung, Bildtemperament).* (11 × 8) Strassburg (Heitz), 2m. 50.

The first vol. of a series of iconographical studies: 'Zur Kunstgeschichte des Auslandes,' xviii. [Illustrated.]

ANTIQUITIES

FLERES (U.). *La Campagna Romana.* (10 × 7) Bergamo (Istituto Itallano d'Arti Grafiche), 3 l. 50. C. Ricci's 'Italia Artistica.' [112 illustrations.]

MOLMENTI (P. G.) and MANTOVANI (D.). *Le Isole della Laguna Veneta.* (11 × 8) Bergamo (Istituto Italiano, etc.), 3 l. 50.

RUPIN (E.). *Roc-Amadour, étude historique et archéologique.* (11 × 8) Paris (Baranger), 20 fr. Illustrated.

WILD (C.). *Bilderatlas zur Balthisch-Pfalzischen Geschichte.* (9 × 13) Heidelberg (Winter).

80 plates, reproductions of antiquities, portraits, views and buildings of the grand duchy of Baden and Rhine Palatinate.

REUTER (E.). *Skizzen und Studien aus Lübeck* (13 × 10) Lübeck (Nöhrling) [24 phototypes, architectural and topographical views.]

HARPER (C. G.). *The Newmarket, Bury, Thetford and Cromer road.* (9 × 6) London (Chapman & Hall) [Illustrated.]

BIOGRAPHICAL WORKS AND MONOGRAPHS

TURNER (W.). *William Adams, an old English potter, with some account of his family and their present productions.* (10 × 6) London (Chapman & Hall), 30s net. [73 plates, one in colour, and facsimile marks.]

RAYMOND (A. J.). *Life and Work of Sir Francis Chantrey, R. A.* (7 × 5) London (A. & F. Denny), 2s. 6d. net. [4 illustrations.]

HASSE (C.). *Roger van Brügge, der Meiser von Flemalle.* (12 × 8) Strassburg (Heitz), 4 m. [8 plates.]

GENSEL (J.). *Friedrich Preller d. A.* (10 × 7) Leipzig (Velhagen & Klasing), 4 m. H. Knackfuss's 'Künstler Monographien.' [135 illustrations.]

DIRECKS (R.). *Auguste Rodin.* (7 × 5) London (Siegle), 1s. 6l. or 2s. 6d., net. 'The Langham Series,' [13 plates.]

BENSON (A. C.). *Rossetti.* (8 × 5) London (Macmillan), 2s net. 'English Men of Letters.'

KOCH (D.). *Wilhelm Steinhausen, ein deutscher Künstler.* 2 ed. (11 × 7) Heilbronn (Salzer). [Illustrated.]

GOODWIN (G.). *British mezzotinters: T. Watson, J. Watson, E. Judkins.* (10 × 8) London (A. H. Bullen). [6 plates.]

ARCHITECTURE

BARBAUD (R.). *Le château de Bressuire en Poitou, depuis sa fondation au commencement du x^e siècle, jusqu'à nos jours. Avec une préface de M. du Seigneur.* (16 × 12) Paris (Gastinger), 100 fr. [26 plates, and text illustrations.]

DISEGNI di Architettura civile e militare di artisti italiani fioritidal xv al xviii secolo, tratti dalla raccolta della R. Galleria degli Uffizi. (11 × 8) Firenze (Brogi), 75 l. [126 plates.]

L'ARCHITECTURE au x^e siècle: choix des meilleures constructions nouvelles, hôtels, maisons, villas, etc. Parts 1-4 (80 phototypes). (18 × 13) Paris (Lib.-Imp. Réunies).

PAINTING

CLAUSEN (G.). *Six lectures on Painting.* (8 × 6) London (Elliot Stock), 5s. net. [17 plates.]

STEVENS (Alfred). *A Painter's Philosophy, being a translation of the 'Impressions sur la Peinture,' by Ina M. White.* (6 × 4) London (Elkin Matthews). [Photogravure portrait.]

DESTREZ (J.). *Notes sur les Primitifs Italiens; sur quelques Peintres de Sienna.* (10 × 7) Bruxelles (Dietrich), Florence (Allinari), 20 fr. [7 etchings and 12 process reproductions.]

¹ Sizes (height × width) in inches.

Recent Art Publications

- GORTSCHEWSKI (A.). Die Fresken des Antoniazzo Romano im Sterbezimmer der Heil. Catarina von Siena zu S. Maria sopra Minerva in Rom. (12×8) Strassburg (Heitz), 4 m. [11 plates.]
- TEMPLE (A. G.). Dutch Art, twenty-one examples of the most notable Dutch artists, with a brief biography of each. (16×11) London (Blades, East & Blades), 5 gs. net.
Photogravures of 'some of the most characteristic specimens' at the Guildhall Exhibition, 1903.
- DEWHURST (W.). Impressionist Painting: its genesis and development. (12×8) London (Newnes), 25s. net. [Illustrated.]
- CATALOGUE of a loan collection of Portraits of English Historical Personages who died prior to the year 1625. Exhibited in the Examination Schools, Oxford. (9×6) Oxford (Frowde), 6d. [Photogravure frontispiece.]
- HESSLING (E.). Decorative und monumentale Malereien zeitgenössischer Meister. 2 vols. (20×15) Leipzig (Baumgärtner). [96 phototypes.]
- MACCOLL (D. S.). The Administration of the Chantrey Bequest. Articles reprinted from *The Saturday Review*, with additional matter, including the text of Chantrey's will and a list of purchases. (7×4) London (Grant Richards), 1s. net.

SCULPTURE

- SPIEGELBERG (W.). Aegyptische Grabsteine und Denksteine aus süddeutschen Sammlungen, 11. München. (13×9) Strassburg i. E. (Schlesier & Schweikhardt). [25 prototype plates and lithographed text (83 pp.).]
- EDGAR (C. C.). Catalogue général des Antiquités Egyptiennes du Musée du Caire: Greek Sculpture. (14×10) Leipzig (Hiersemann), 40 fr. [32 plates.]

METAL WORK

- GARDNER (J. S.). Old Silver-work, chiefly English, from the xvth to the xviii centuries. A catalogue of the collection exhibited in 1902 at St. James's Court, London, supplemented by some further specimens. (16×12) London (Batsford), 5 gs. net. [120 prototype plates.]
- MURPHY (B. S.). English and Scottish Wrought Ironwork: a series of examples of English ironwork of the best periods, together with most of the examples now existing in Scotland, with descriptive text. (22×15) London (Batsford), 3 gs. net. [80 plates.]
- ROBERTSON (W. B.) and WALKER (F.). The Royal Clocks in Windsor Castle, Buckingham Palace, St. James's Palace, and Hampton Court. (10×7) London (J. Walker, 63 New Bond St.), 2s. 6d. [Illustrated.]

MISCELLANEOUS

- ALMACK (E.). Bookplates. (6×4) London (Methuen), 2s. 6d. net. 'Little Books on Art.' [41 plates.]
- EMANUEL (F. L.). The Illustrators of Montmartre. (7×5) London (Siegle). 'The Langham Series.'
- POPPELREUTER (J.). Der anonyme Meister des Poliphilo: eine Studie zur italienischen Buchillustration und zur Antike in der Kunst des Quattrocento. (12×8) Strassburg (Heitz), 4 m. [25 illustrations.]
- JOSTES (F.). Westfälisches Trachtenbuch, die jetzigen und ehemaligen-westfälischen und schaumburgischen Gebiete umfassend. (13×10) Leipzig (Velhagen & Klasing). [Over 200 pp., and 280 illustrations, many in colours.]
- FAVEROT DE KERBRECH (Gen. Baron). L'Art de Conduire et d'Atelier: autrefois—aujourd'hui. (15×11) Paris (Chapelot), 60 fr. [Plates, some coloured.]

BOOKS RECEIVED

- THE PRADO AND ITS MASTERPIECES. By C. S. Ricketts. Archibald Constable & Co., Ltd. Price £5 5s. net.
- BRYAN'S DICTIONARY OF PAINTERS, VOL. III., H-M. Revised by George C. Williamson. G. Bell & Sons. Price 21s. net.
- IMPRESSIONIST PAINTING. By Wynford Dewhurst. George Newnes, Ltd. Price 25s. net.
- LIBER STUDIORUM. J. M. W. Turner. George Newnes, Ltd. Price 10s. 6d. net.
- WILLIAM ADAMS—AN OLD ENGLISH POTTER. By William Turner, F.S.S. Chapman & Hall. Price 30s. net.
- THE BALKANS FROM WITHIN. By Reginald Wyon. J. Finch & Co., Ltd. Price 15s. net.
- SHAKESPEARE, in 4 Vols.: Tragedies, Comedies, Histories, and Life of Shakespeare. J. Finch & Co., Ltd. Price 21s. net.

- THE ARTIST ENGRAVER. No. 2. Macmillan & Co. Price 7s. 6d. net.
- ADVENTURES AMONG PICTURES. By C. Lewis Hind. A. & C. Black. Price 7s. 6d. net.
- SIX LECTURES ON PAINTING. By George Clausen. Elliot Stock. Price 5s. net.
- SLINGSBY AND SLINGSBY CASTLE. By Arthur St. Clair Brook, M.D. Methuen & Co. Price 7s. 6d. net.
- MANUAL OF ITALIAN RENAISSANCE SCULPTURE. By Benjamin Ives Gilman, Secretary, Museum of Fine Arts, Boston, U.S.A.
- THE LIFE OF AN ACTOR. By Pierce Egan, with Coloured plates by Theodore Lane. Methuen & Co. Price 4s. 6d. net.
- LITTLE BOOKS ON ART—BOOKPLATES. By Edward Almack, F.S.A. Methuen & Co. Price 2s. 6d. net.
- LITTLE BOOKS ON ART—GREUZE AND BOUCHER. Cyril Davenport, General Editor. Methuen & Co. Price 2s. 6d. net.
- LITTLE BOOKS ON ART—VELASQUEZ. By Wilfrid Wilberforce and A. R. Gilbert. Methuen & Co. Price 2s. 6d. net.
- LETTERS OF HORACE WALPOLE. Edited by C. B. Lucas. George Newnes, Ltd., price 3s. 6d. net.
- THE KNIGHT OF THE TOWRE. By G. de la Tour Landry. Edited, with glossary, by G. B. Rawlings. George Newnes, Ltd. Price 3s. 6d. net.
- ASK MAMMA. By R. S. Surtees. Methuen & Co. Price 3s. 6d. net.
- LES DÉBÜTS DE L'ART EN ÉGYPTE. By Jean Capart. Vromant & Co.
- A GUIDE TO ENGLISH POTTERY AND PORCELAIN in the department of British and Mediaeval Antiquities. By order of the Trustees of the British Museum. Price 1s.
- STANDARD OF TASTE IN ART. By E. S. P. Haynes. Elkin Mathews. Price 1s.
- THE LANGHAM SERIES OF ART MONOGRAPHS. The Illustrators of Montmartre. By Frank L. Emanuel. A. Siegle, London. Price 1s. 6d. net.
- Auguste Rodin. By Rudolf Dircks. A. Siegle, London. Price 1s. 6d. net.
- Colour Prints of Japan. By Edward F. Strange. A. Siegle, London. Price 1s. 6d. net.
- HISTORY AND DESCRIPTION OF ENGLISH EARTHENWARE AND STONWARE. By William Burton, F.S.C. Cassell & Co., Ltd., London. Price 30s.
- ANARCHISM IN ART. By E. Wake Cook. Cassell & Co., Ltd., London. Price 1s.
- THE GOLDEN TRADE. By Richard Jobson, 1623. E. E. Speight and R. H. Walpole, Teignmouth, Devon. Price 21s.
- THE POETS' CORNER. By Max Beerbohm. Wm. Heinemann, London. Price 5s. net.

MAGAZINES RECEIVED

- L'Arte, Rome. Revue de l'Art Chrétien, Lille. La Rassegna Nazionale, Florence. Le Correspondant, Paris. Internationale Bibliographie der Kunstwissenschaft, Berlin. La Chronique des Arts, Paris. Onze Kunst, Amsterdam. Gazette des Beaux-Arts, Paris. The Weekly Critical Review, Paris and London. Neues allgemeines Künstler-Lexikon, Austria. Baconiana, London. La Pologne, Paris. The Rapid Review, London. La Belgique Contemporaine (No. 1), Brussels. La Revue de l'Art, Paris. Repertorium für Kunstwissenschaft. Sztuka (No. 1), Paris. De Nederlandsche Spectator, 's Gravenhage. Notes d'Art et d'Archéologie, Paris. Persisch Islamische Kunst (Friedrich Sarre, Berlin). Königlich Preussischen Kunstsammlungen (Friedrich Sarre, Berlin).

CATALOGUES, ETC.

- Vincent Van Gogh, Tableaux Aquarelles-Dessins. Editor Ant. W. M. Mensing. Frederik Muller & Cie., Amsterdam.
- Josef Israels Reis in Spanje Aquarel en Zestig Teekeningen. Frederik Muller & Cie., Amsterdam.
- Collection J. L. Munjser, 25 Œuvres de Josef Israels, Frederik Muller & Cie., Amsterdam.
- Porcelains, Tableaux Anciens, Faïences, Étoffes, Meubles, Bronzes, Pendules, Lustres, Perles, Argenterie, Armes. Frederik Muller & Cie., Amsterdam.
- My Lady's Favour (a one-act Comedy). By Mary C. Rowsell and E. Gilbert Howell. Samuel French, Ltd. Price 6d. net.



*Miniature Portrait of a Lady
By Hans Holbein
From the Hawkins Sale, May 13th 1904*

EXHIBITIONS OPEN DURING JULY

GREAT BRITAIN:

London:—

Corporation Art Gallery, Guildhall. Exhibition of Irish Painters.

A collection of nearly 500 pictures and drawings, originally destined for the St. Louis Exhibition. As indicated below, the exhibition contains a number of interesting modern pictures. It will be open on Sundays (3 p.m. to 6 p.m.) as well as on week days till July 23rd.

The Royal Academy. Summer Exhibition. (See below).
The Royal Society of Painters in Water-Colours. Works by Costa.

The Royal Institute of Painters in Water-Colour. Exhibition of Sketches and Studies.

The Royal Society of British Artists.

The New Gallery. Summer Exhibition.

The Burlington Fine Arts Club. Exhibition of Sieneſe art.

Dudley Gallery Art Society. (See below.)

Earl's Court Exhibition of modern Italian Art. This contains seven pictures by Segantini.

Applied Arts Galleries. Norfolk Scenery by Miss C. M. Nichols.

John Baillie's Gallery. Drawings by Walter Bayes. Paintings by Charles Agard. Monotypes by A. H. Fullwood.
Carfax & Co. Paintings and Water-Colours by the Hon. Neville Lytton.

Carlton Galleries. Exhibition of Works by Old Masters. (See below.)

C. J. Charles. Exhibition of Garden Ornaments.

P. & D. Colnaghi. Collection of important Early English and other pictures, in aid of King Edward's Hospital Fund. Until the middle of the month. (See below.)

Dickenson's Galleries. Water-Colours by Sophia Beale. (To July 9.)

Doré Gallery. Political Cartoons by F. Carruthers Gould. Water-Colours by W. S. S. Tyrwhitt.

Dowdeswell Galleries. Water-Colours, 'Along the Riviera,' by H. S. Tuke. Work in Gold, Silver, Bronze and Enamel by Alexander Fisher.

Fine Art Society. Eighteenth Century Engravings and Drawings of Hampstead and Highgate and District. Water-Colours of Egypt, by J. Talbot Kelly.

R. Gutekunst. Prints by Old and Modern Masters.

Leicester Galleries. Drawings for 'Punch' by L. Raven Hill. Water-Colours by W. Lee Hankey.

T. Maclean. Spring Exhibition.

Modern Gallery. Pastels and Water-Colours by L. G. Linnell and Miss C. M. Chetule.

Obach & Co. The Peacock Room, by J. M. Whistler.

We understand that this wonderful specimen of decorative painting has been purchased for America.

Ryder Gallery. Works by Alphonse Legros.

Serendipity Gallery. Photographs by Julia Margaret Cameron (to July 31)

Shepherd Bros. Exhibition of Pictures by Early British Masters.

A. Tooth & Sons. Spring Exhibition.

E. J. Van Wisselingh. English, French, and Dutch Pictures. (See below).

Vicars Bros. Mezzotints by J. B. Pratt. (To July 16.)

Manchester:—

City Art Gallery. Exhibition of Water-Colour Drawings.

Bradford:—

Cartwright Memorial Hall. Inaugural Exhibition.

The most interesting and important of the English provincial exhibitions. It was designed to show the historical development of British painting, engraving, and furniture, and though some departures have been made from the original scheme, the collection is still fine and singularly well arranged. An illustrated article on the series of specimens of English furniture contained in it will appear in the August number of the BURLINGTON MAGAZINE.

Bristol:—

Frost & Reed. Etchings and Lithographs by Whistler.

Derby:—

Corporation Art Gallery. Photographs by the Society of Professional Photographers.

GREAT BRITAIN—continued.

Rochdale:—

Corporation Art Gallery. Byron Cooper's collection illustrating Tennyson's country. (July 2 to Sept. 30.)

Conway:—

Royal Cambrian Academy. (To Oct. 1.)

Llandudno:—

Exhibition of Pictures, and Arts and Crafts. (To Sept. 15.)

Dublin:—

Royal Hibernian Academy.

FRANCE:

Paris:—

Musée des Arts décoratifs and Bibliothèque Nationale. Exhibition of French Primitives.

A preliminary notice of this most important and interesting exhibition appeared in the April number of THE BURLINGTON MAGAZINE, and longer illustrated articles by Mr. Roger Fry are published in the present and June numbers.

Musée Galliera. Exhibition of Lace.

Petit Palais. Exhibition of Egyptian objects brought from Antioch by M. Gayet.

Serres du Cours la Reine. First Salon of the Comité de l'École Française. (June 20–July 20.)

Belgium:—

Namur. Fine Art Exhibition (June 26–August 31).

Spa. Fine Art Exhibition (July 10–September 31).

Exhibitions will be held in August at Antwerp, Binche, and possibly at Malines.

GERMANY, AUSTRIA, AND SWITZERLAND:

Berlin:—

Berliner Kunst-Ausstellung.

Dresden:—

Grosse Kunst-Ausstellung.

Düsseldorf:—

Internationale Kunst-Ausstellung, 1904.

This, besides being an international exhibition on a large scale, contains the finest collection of Menzel's work ever brought together, and a great number of works by Rhenish and Westphalian painters of the fifteenth and sixteenth centuries.

Munich:—

Künstler Genossenschaft, Jahres Ausstellung.

Verein bildender Künstler 'Secession.'

This is the exhibition of the new German Society, the 'Deutsche Künstler-bund.' An account of its formation, aims, and successful action in the face of official hostility was given in the April number of THE BURLINGTON MAGAZINE.

Salzburg:—

20th Annual Exhibition.

Cracow:—

Gesellschaft der Kunstfreunde.

HOLLAND:

Amsterdam:—

In the Print Room of the Rijksmuseum

Decorative prints of old German, Italian, and French masters from the fifteenth to the eighteenth century.

ITALY:

Siena:—

Exhibition of Sieneſe Art.

Painting and sculpture mostly from private collections or out of the way towns. An illustrated notice will appear in the August number of THE BURLINGTON MAGAZINE.

AMERICA:

St. Louis:—

Universal Exhibition.

NOTABLE PICTURES IN THE JUNE EXHIBITIONS

GUILDHALL ART GALLERY:

- *11-20. Paintings by C. H. Shannon.
- 133, 146. Paintings by Alexander Roche.
- 139-41. Paintings by William Orpen.
- 35, 158, 166. Paintings by John Lavery.
- 154. The Offering. J. J. Shannon, A.R.A.
- 162. The Geisha. George Henry.
- *196-209. Drawings by C. H. Shannon.
- 210. Dresden Shepherdess. Miss E. M. Monsell.
- 219. Hunger, First Movement. Gordon Craig.
- 227 etc. Drawings by H. B. Brabazon.
- 254. Three Blind Men. William Orpen.
- 268 etc. Drawings by Edmund J. Sullivan.
- 280-82. Drawings by Reginald Savage.

THE ROYAL ACADEMY:—

- 9. Mrs. W. Russell. Walter W. Russell.
- 43. Wind on the Hill. Frank N. Shepard.
- 78. The Blue Veil. George Henry.
- 89. The Lyric. W. Q. Orchardson, R.A.
- 105. Sussex: by the Sea. W. H. Bond.
- 130. St. Francis of Assisi. Frank C. Cowper.
- 158. A Literary Clique. G. Ogilvy Reid.
- 172. The Bridge. Arnesby Brown.
- 175. The Countess of Lathom. John S. Sargent, R.A.
- 176. Golden Dawn. Walter Donne.
- 179. Lilian. G. F. Watts, O.M., R.A.
- 194. The Rt. Hon. J. Chamberlain. H. von Herkomer, R.A.
- 195. Full Moon and Spring Tide. J. Farquharson, A.R.A.
- 196. Departure of Lancaster. Frank Brangwyn, A.R.A.
- 204. The Slide. Claude Hayes.
- 222. Diana of the Uplands. Charles W. Furse, A.R.A.
- *253. Sir Samuel Montagu, Bart. W. Q. Orchardson, R.A.
- 281. Lorna and Dorothy Bell. J. J. Shannon, A.R.A.
- 286. An Autumn Evening. J. Coultts Michie.
- 296. The Errant Hen. H. H. La Thangue, A.R.A.
- *301. Mrs. Wertheimer. John S. Sargent, R.A.
- 329. T. L. Devitt, Esq. John S. Sargent, R.A.
- 343. A Sussex Farm. H. H. La Thangue, A.R.A.
- 362. A Frosty Night. George H. Boughton, R.A.
- 424. En Voyage. Antonio Mancini.
- 452. A Lane at Little Easton. Frank Carter.
- 531. Miss Thea Proctor. George W. Lambert.
- 545. The Mill Stream. Mark Fisher.
- 600. The Shepherd and the Goat. A. G. Stoppoloni.
- 639. The Farm Girl. Campbell L. Smith.
- 677. Mrs. W. Onslow Ford. W. Onslow Ford.
- 682. The Blue Pool. Adrian Stokes.

THE ROYAL ACADEMY—continued.

- 697. Tristran and Iolanthe. Andrew W. Turnbull.
- 706. On the Moors, Kilbryde. James Sant, R.A.
- *756. A Frosty March Morning. George Clausen, A.R.A.
- 780. An English Landscape. Emmie S. Wood.
- *798. The Old Barge. Edward Stott.
- 816. The Old Mill. Laura Knight.
- 861. The Elevation of the Host. Glyn W. Philpot.
- 906. A Sleeping Village. James G. Laing.
- 1038. Mother Goose. Arthur Rackham.
- 1067. My Little Model. Katherine Righton.
- 1377. John Herkomer. Frederick Beaumont.
- 1402. The Green Ribbon. Mary A. Williams.
- 1418. A Yorkshire Hayfield. Frank Short.
- 1667. Labour—Statue, bronze. Alfred Turner.
- 1670. Maternity—Group, bronze. Alfred Turner.
- 1701. Portrait medallion. Margaret Winsor.
- 1842. Physical Energy. G. F. Watts, O.M., R.A.

THE GRAFTON GALLERIES:

- 113. Widowhood. Edith E. Lumley.
- 156. The Children's Hour. J. Young Hunter.

DUDLEY GALLERY:

- 59. Grey Weather. J. Paul Brinson.
- 278. Loch Lochy, Inverness-shire. D. E. Bailey.

CARLTON GALLERIES:

- 1, 2. Tavern Scenes. P. de Laar.
- 22. The Lime Kiln. T. Barker.
- *27. Portrait of a Boy. J. Zoffany.

MESSRS. P. AND D. COLNAGHI:

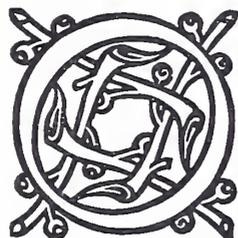
- 2. A Country Lane. R. P. Bonington.
- *6. On the Yare. John Crome.
- 7, 8. Landscapes. T. Gainsborough.
- 9, 10. Portraits. W. Hogarth.
- *11. Lady Mary Bagot. J. Hoppner.
- 16, 17. Portraits. G. Romney.

MR. E. J. VAN WISSELINGH:

- 2. Ondine. Fantin Latour.
- *4. Don Quixote. H. Daumier.
- *6, 8. Views at Brighton. C. Conder.
- 7. Bessborough Street. A. A. McEvoy.
- *11-13, 18. Paintings by C. H. Shannon.
- 17. Sheep in an Orchard. Mark Fisher.
- *20, 21. Paintings by C. S. Ricketts.
- *22. Spring. Monticelli.

EDITORIAL ARTICLES

NO CRITIC NEED APPLY



IF the personal questions involved in the appointment to the curatorship of the Walker Art Gallery we have no knowledge. The facts are that the Art Committee of the Liverpool Corporation first selected three out of the sixty-two applicants for the position and then recommended one of the three to the corporation for appointment, but the corporation refused to accept the recommendation and referred the matter back to the committee. On these facts we make no comment; but

we cannot pass over the strange objection that was made by one member of the committee to a certain candidate (one of the selected three), particularly since the objection seems to have weighed with the committee and to have affected its recommendation. The objection was that the gentleman in question was an art critic. 'A critic,' said the objector, 'is usually a faddist; he would probably look to one side of art only, and *would perhaps* "come across" the committee of the Council.' In plain English the curator must not know more about art than the committee lest his opinion should clash with theirs.

The objection is a striking instance of the

dislike of learning and intellect which seems to be fast becoming an English characteristic. There is no civilized country, at any rate in Europe, where a man who knows or thinks too much or who has any higher standard than the man-in-the-street, is so generally suspected and overlooked. This is one reason why literary and artistic criticism in this country has for the most part degenerated into shallow and indiscriminating adulation, until any attempt to discriminate is resented as an insult by the majority of people and attributed to spite or 'faddism.'

It will indeed be lamentable if the appointment to the curatorship of so important a public institution as the Walker Art Gallery is nullified by so stupid a prejudice. Who but a man possessing the critical faculty with the requisite knowledge to back it can possibly be trusted in such a difficult and expert business as the purchase of works of art? If the Liverpool Corporation is wise it will appoint such a man, whoever he may be, will make him responsible, and will give him a free hand. We referred last month to the unsatisfactory results of purchase by a committee; the system is bad enough when the committee is composed of experts, and it is no discourtesy to say that the committee of a corporation cannot possibly be so composed. We have sufficient confidence in the common sense of Liverpool councillors to believe that they will recognize that, if a really competent and instructed art critic 'comes across' a committee of business men on the question of the purchase of a picture, the chances are that he will be right and the committee wrong, just as the probability would be the other way if the question at issue related to electric tramways or the water supply. There is only one safe plan in a case like this: to find a man who can be trusted, to trust him completely, and to make him personally and solely responsible for every purchase. If

this were done more frequently some of our municipal galleries might in time cease to be the sorry farces which many of them are at present.

THE STATUS OF THE AMERICAN COLLECTOR

THE remarkable article which we print in another column seems to show that the effective absorption of the finest works of art by America has been somewhat exaggerated. From his position, our contributor has had exceptional opportunities for watching events. It will be interesting to see how far his opinion is confirmed, as regards pictures, by the elaborate work on famous American collections, of which the first volume is now in the press. One or two American collections recently made under expert advice have a world-wide reputation. The remainder, it would seem, have still to prove their claim to importance.

THE WHITGIFT HOSPITAL

THE Hospital of the Holy Trinity at Croydon, which was founded by Archbishop Whitgift and opened in 1599, is one of the most interesting examples of Elizabethan architecture in existence. It is, moreover, in a splendid state of preservation, much of the original panelling and carving of the interior being still intact. More than one attempt has been made to demolish the building in order to widen the street in which it stands, and in May last a committee of the Croydon County Council reported in favour of a scheme

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for widening the street which included the destruction of Whitgift Hospital. A motion to exclude the hospital from the scheme was rejected by a large majority. Fortunately the Croydon Antiquities Protection Committee, which was successful four years ago in preventing the destruction of the hospital, has taken the matter up warmly and obtained the support of the Society for the Preservation of Ancient Buildings and other archaeological and artistic societies. On June 13 a deputation headed by Lord Midleton, and representing about thirty societies, attended a meeting of the Croydon County Council to urge the preservation of the hospital, and the matter was referred by the council to one of its committees.

It is to be hoped that the opposition to the proposed destruction of a building which is of more than local importance will be successful. We understand that if the Croydon County Council declines to reconsider its decision, the bill to obtain powers for the scheme will be opposed in Parliament; but we trust that the Council will make it unnecessary for this action to be taken, by itself providing for the preservation of the Whitgift Hospital. Croydon is not so liberally endowed with buildings of artistic interest and historical associations as to be able to afford the loss of an architectural monument of which most towns would be proud. The London County Council succeeded in widening the Strand without destroying the two Wren churches which were at first declared to be insuperable obstacles to any improvement, and we are quite sure that the Croydon County Council will be able to widen its street without destroying the Whitgift Hospital. The attempt to destroy it is another illustration of the necessity, on which we have so often insisted, of legislation for the protection of buildings of historical and artistic interest.

A NATIONAL COLLECTION OF PHOTOGRAPHS

A FEW months ago we called attention to the formation of a society (The Arundel Club) for making a systematic record of works of art in private collections and galleries not generally accessible. As an idea seems to be prevalent in some quarters that the collection of photographs at South Kensington already performs this duty, it is only right to point out that the excellent South Kensington collection is limited in its scope. In lessening those limitations the Arundel Club may do the country as great a service as the National Art Collections Fund bids fair to do in supplementing the public funds for the purchase of pictures. The work of the club should appeal especially to our provincial galleries, which hitherto have culpably neglected the systematic use of photographs as an aid to the study of art.

THE FUTURE OF THE CHANTREY TRUST

THE House of Lords is to be congratulated on the promptness and good sense of its action as regards the Chantrey Bequest inquiry. The report of its committee will, we hope, be sufficiently definite in its terms, and sufficiently well backed in practice, to remove for ever the misunderstanding which has led to so much trouble. Lord Windsor's suggestion that future purchases should be made by some single responsible buyer seems the right solution of the problem, so long as the committee can ensure that the holder of so invidious and difficult a post is a critic of real temperate insight, and is as free as any human being can be from personal or party bias. As Lord Lansdowne pointed out, the committee is hampered by no limitations in its inquiry, so that it has every chance of making recommendations which will secure a proper and final settlement.

A MINIATURE BY HOLBEIN

BY RICHARD R. HOLMES, C.V.O., F.S.A.

IN THE BURLINGTON MAGAZINE for April 1903 I published a note on a miniature by Holbein which it was my good fortune to discover in the private collection of the Queen of Holland and by her gracious permission I was enabled to give a photogravure of it.¹

Miniatures by Holbein, and of this quality, are of the utmost rarity; perhaps a dozen are known to exist which can be rightly attributed to him, and bear on their face the marked individuality of the artist. Others which may have been originally painted by him have suffered grievous injuries from neglect and, worse still, from restoration and repainting. So that the occurrence of another portrait of the highest excellence long hidden away is an event of importance in the artistic world.

In the catalogue of Mr. C. Heywood Hawkins's collection, lately dispersed at Christie's, Lot 907 is described as 'Frances Howard, Duchess of Norfolk, by Hans Holbein: A Circular Miniature, in gouache.'² She is viewed three-quarter face turned to the left, wearing a simple black velvet close-fitting bodice, over which is drawn a small white linen cape; at her neck and sleeves appear the fine lawn collar and cuffs of her chemisette, embroidered with geometrical design in black; at her bosom is a red carnation, whilst around her neck hangs a thin black cord with gold filigree ends; her left hand is visible in front, crossing her right; she holds a single green leaf; her hair is simply parted in the centre of her forehead, almost concealed beneath the white linen cap of the period; the background is ultramarine, across which, in gold, runs the inscription 'ANNO ETATIS

SUÆ 23.' The miniature is painted on the back of a playing card.

There seems to be no authority for the name of the subject of the picture which is given in the catalogue. There was no duchess of Norfolk of the name of Frances in Holbein's time, and there is another circumstance which points in another direction.

The miniature was exhibited by its late owner in 1865 at the important collection brought together at the South Kensington Museum, and in the catalogue of that exhibition (in which it is numbered 2627) it is thus described:—'Portrait of a Lady, Anno Ætatis Suæ 23. Her coat-of-arms is affixed to the case.'

My predecessor, Mr. B. B. Woodward, made at the time, in his copy of this catalogue, a note of the arms on the cover of the case. Since then I have had the opportunity of examining this coat. It is dated MDLVI, and may be described as quarterly, 1 and 4 arg. on a chevron between three water-buckets or pails, sable, hooped or, an estoile of the second; 2 and 3 arg. three wyverns' heads erect, langued and coupéd gules, dimidiated and impaling, arg. three talbots, langued gules, collared or, courant in pale. Crest: a wyvern's head, sable, langued and coupéd gules.

The style and painting of this coat-of-arms are a century later than the date. The arms are those of Pemberton, and it would be interesting to follow up the pedigree of this ancient and respectable family, and attempt to discover who the lady was who is so faithfully and beautifully represented here.

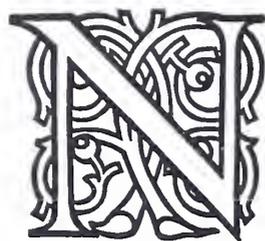
NOTE.—At the sale of Mr. Hawkins's collection on May 15 this miniature was purchased for £2,750 by Messrs. Duveen Bros., by whose courtesy we are enabled to reproduce it.—*Eds.*

¹ BURLINGTON MAGAZINE, Vol. I, page 219.

² Reproduced on page 332 (frontispiece).

THE MASTERPIECES BY VELAZQUEZ IN THE IMPERIAL GALLERY AT VIENNA

BY CHARLES RICKETTS



NO proper estimate of Velazquez can be formed outside the gallery of the Prado ; this affects more particularly the various aspects which his pictures present in the course of the development of his methods as a painter. One phase of his practice, however, one exquisitely tender aspect of his art, is preserved for us at Vienna ; nowhere else does he reveal himself in so enchanting or so delicate a mood as in the portraits of the Queen Mariana as a bride, the Infanta Margarita, the Infant Prosper, and in the large sketch, or rather the radiant variant, of the world-famous Infanta in Red. There are, too, the genuine portrait of Baltasar Carlos, and a certain number of works still attributed to him on the evidence of old labels, which need not be discussed.

The reputation of the gallery at Madrid has been made by artists (Mengs, Wilkie, Manet, Regnault). Their admiration of the great Spaniard precedes all adequate writing on the art of Velazquez. Vienna has remained outside the beaten track and enjoys even less celebrity than less fortunate centres. There are many reasons for this. The picture of the Queen Mariana was brought to light only twenty-three years ago, the careful copy in the same gallery by Mazo having passed till then as the original. The collection was not always so well hung as it is now—the Infanta in Red being originally skied¹—and until recently the Imperial Gallery was not adequately represented by photography.

Two of the children's portraits are the master-works of Velazquez in the rendering

¹ This picture is also recorded by Professor Justi (to whom we still owe the most exhaustive study on Velazquez) in a tangle of historical questions turning, in part, on the importance of the eagle-shaped brooch, among which the authenticity of this ravishing work shares with the finished masterpiece at Madrid in a certain measure of doubt.

of child life, and as a painter of children he stands supreme. The children by other great masters are by contrast too arch or too conscious for portraiture. With Velazquez the great quality in the rendering of child life is that he gives an impression of unconsciousness. With these small beings the stress and appeal of outward things is still a matter of cautious attention. He is the supreme exponent of the gravity of children, and his masterpiece in this line is the Infant Prosper at Vienna.

The first painting in point of date in this gallery is the portrait of Baltasar Carlos (No. 616); it stands midway between the Baltasar with the Gun at the Prado and the Prince in Armour at Buckingham Palace. The technique of this picture belongs to a phase of the master's career when the contours are still too clean or continuous, and the pigment smooth—more controlled and reticent than brilliant. The face is the most delightful portion of the painting, with its liquid ivory tints, whilst the greenish tones of the hair are continued in an undertone in the shadow and contour of the cheek.

We turn to a different manner and order of accomplishment in the superb portrait of the Queen Mariana in white,² painted after the master's return from his second visit to Italy, when he was in full possession of his method at its ripest, such as we find it in the Pope Innocent and The Lady with the Fan. Yet the Vienna pictures are different from these. In the Mariana, the touch has less nobility, but reveals a more spontaneous delicacy ; it is less subtle and sustained, but not less delicious to the lover of beautiful pigment. In this masterpiece, painted with supreme gusto and brio, she is still a girl radiant with happiness and health ; she does not look intelligent,

² Reproduced on page 341.

Masterpieces by Velazquez at Vienna

but vivacious ; this is the tomboy princess who connived at the escape of some mice among the skirts of her court ladies—we quail in picturing the event, the agitation of the huge crinolines called ‘*guardainfantes*,’ the tremor of hoops and the palpitation of flounces. At the Prado we shall find other portraits later in date, where the queen stands robed in black and silver with a haughty and inanimate face.

Velazquez has done almost the impossible, he has charmed us with the representation of a not particularly charming woman rendered in a formal pose. The scheme of composition is one of which he has even made a too constant, an almost unthinking use. The pose of the figures in the four pictures here reproduced is identical, it is that of a person at ease, yet posing for the painter. In the case of this picture the charm is one of fresh visual impression and freshness of rendering. This conceals a superior knowledge and resourcefulness in the rendering of each part, and a deep knowledge of the laws of contrast in tone, texture, and in the body of his pigment. The cold blue-green of the curtain gives the utmost value to the quality of the reds, notably in the flesh. The coolness of the shadows sustains the warm quality of the whites. Let us examine the consummate quality of the last, the cold white of the cambric napkin upon the warm white of the dress, enlivened also by the rich white impasto upon the watch. Notice the rosy white of the ruff against the skin, note the mere sharp glimmers and pats of paint which ‘*punctuate*’ the diction of the picture; all this is consummate in planning, and exquisite in rendering. Let us examine one technical point alone, the grey white of the napkin which has the aerial softness of its texture perfectly contrasted against the more solid dress ; there is not the slightest evidence of laboriously matched pigments, it is of practically the

same ‘*stratum*’ as the rest. Velazquez has merely carried a thin warm glaze over the skirt, we can see where it has trickled in part, and with a rag he has wiped it away from the napkin. Among all the existing works of the master there is not one showing greater or perhaps quite the same unhesitating ease.

Facing the Queen Mariana hangs the first portrait, in point of date, of the silken-haired little Princess Margarita.³ She is here in her third year, a tiny toddle surrounded by a Liliputian pomp, in a quaint and exquisitely designed portrait of parade. By her side is a crystal vase full of flowers—camomile, marigold, iris, and rose, some of which are as large as the hand in which she clutches a diminutive fan.

The curtain which fills the background and covers the stool is a rich deep turquoise blue. Note the glass jar, the flowers with their fresh whites, pinks, orange, and lilac—this is a thing unique in painting, unique in the sense of freshness and ambiance in which the ‘*blare*’ of the flowers is rendered. There is something floral in the pale tones of the flesh, which is framed in by hair pale to the point where yellow and pink meet in a variation of white. The coral pink dress is decorated with black and silver lace and enlivened by diamonds and pale yellow spangles. The general scheme of the picture is contrasted and supported by the dull red brown of the turkey carpet on which the white and black pattern is rendered in a warm pale yellow and a dark dull blue.

The portrait of the Infant Prosper⁴ is not so brilliant in effect but even more delicate and consummate in the rendering of child life. We know that this pale frail little man showed in his short stay in the world that timid vitality and perception which mark sickly children, and there is an effect of infinite pathos in his wondering expression which would seem to precede a wan

³ Reproduced on page 343 ⁴ Reproduced on page 345

Masterpieces by Velazquez at Vienna

smile or a wish to cry. About the face and eye-sockets are the grey shadows of the frail skull beneath. We think before the pale hair of the curls of some dead Tudor or Stuart child which have faded in a locket. Delicate are the shadows and the greenish light of the room about which the baby prince seems to be wandering, wrapped in his own little world of grey tremulous thought. Velazquez would seem to have remembered in the treatment of the furniture and floor that period in his own childhood when the legs of chairs and tables were almost personalities, like the skirts and trousers of parents and friends. The dark crimsons and greys of the walls and curtains frame in the whites of the flesh, beneath the apron glimmers the pale scarlet of the dress. There are a few flakes of dull gold and silver in the baubles and trimmings of the dress, but the picture is cool and grey in the varied texture of its pigment and in the use of glazes.

What a contrast is presented to the picture of Prosper by that of his sister The Infanta in Red⁵ which hangs opposite! The age of the princess has been the subject of some discussion, but if we admit that it is difficult to guess the age of people in old portraits, or even in early daguerreotypes, owing to influence of obsolete fashions in dress and deportment, we may imagine that the huge 'costume de parade' is for something in the ageing of this child, robed like a miraculous idol.

This picture is above all things vivid and vivacious, less reticent and noble in the general quality and harmony of the pigment than the masterpiece at the Prado, brighter in pitch, and in the rendering of the face more luminous and more physiognomic. At Madrid we admire all the magic of the work as an invention and piece of decoration, as a superb harmony in reds, clothing the radiant apparition beneath the

curtain which has been raised for a moment. At Vienna the prevailing quality is different and in the nature of a fortunate sketch; if the contour of the face and head against the background is more exquisite, the hands remain mere rough indications made with the pigment employed in the cambric napkin. At Madrid the brooch is a cluster of diamonds in a nest of silver lace; here it is an Austrian eagle. At Madrid the flowers are an abstract of pink, brown, and blue touches; at Vienna they are actual roses and deep blue dwarf convolvuli. The workmanship in the dress is rapid, suggestive, impatient, a tangle in fact of sharp pats and streaks of paint pink, crimson, and scarlet, and like the portrait of Mariana and the Margarita this painting comes as a surprise to the student of Velazquez.

The Family of Mazo 'or Velazquez' (No. 603) is damaged and patched. Let us, however, examine its pictorial scheme. The arrangement of the figures is not in depth but on one plane: this is a habit of Velazquez. Let us note the touches of insight and a certain quaintness in the treatment of the children which remind one of the Master of the Meninas. Again, the pose of the hand of the lady who toys with a jewel is gracious and allied in motif to that of The Lady with the Fan. Let us realize at once that there is not a single instance of a painting by Mazo which shows that he had the faculty to design a picture which would necessitate the grouping of two or more large figures. The brown pigments employed in the indications of the figures to the left, the lady with the jewel, perhaps the nurse's skirt, are of a delicate quality, in marked contrast to the crude colour and heavy pigment of the more finished portions. The present writer considers this an unfinished work by Velazquez, completed in its essentials by Mazo, whose coat-of-arms is painted in the top corner by some heraldic painter.

⁵ Reproduced on page 347.



[The painting is a reproduction of the original by Velázquez.]

QUEEN MARIANA IN 1677,
BY VELÁZQUEZ, IN THE VIENNA
GALLERY



Reproduction of the painting by Diego Velázquez

THE INFANTA MARGARITA, BY
VELÁZQUEZ, IN THE VIRGINIA
GALLERY



THE INFANT CHRIST, BY JUAN PANTOJA DE LA CRUZ.

THE INFANT CHRIST, BY
PANTOJA DE LA CRUZ. IN THE VIENNA
GALLERY.



THE INFANTA IN RED, BY JUAN PANTOJA DE LA CRUZ, 1665. OIL ON CANVAS, 100 CM. X 120 CM.

THE INFANTA IN RED, BY
PANTOJA DE LA CRUZ, IN THE VIENNA
GALLERY

PICTURES IN THE ROYAL COLLECTIONS

ARTICLE II

BY LIONEL CUST, M.V.O., F.S.A. & LANGTON DOUGLAS

IN selecting certain pictures from the collection of H.R.H. Prince Albert for reproduction in *THE BURLINGTON MAGAZINE*, prominence has been given to two pictures of the Sieneſe ſchool on account of the ſpecial intereſt at the moment taken in this ſchool of painting, through the exhibitions of Sieneſe art at Siena itſelf and at the Burlington Fine Arts Club in London.

In 1845 H.R.H. Prince Albert acquired from Dr. Metzger of Florence a very intereſting triptych by Duccio di Buoninſegna, that great artiſt of original genius who may be regarded as the founder of the Sieneſe ſchool. The triptych repreſents the Crucifixion in the centre with the Virgin Mary and St. John, and on each wing two ſubjects, one above the other, the right wing of the triptych containing above the Annunciation and below the Virgin Mary enthroned with four angels, and the left wing above St. Francis receiving the Stigmata and below the Virgin and Chriſt enthroned with ſix angels behind the throne.

This triptych is a particularly intereſting ſpecimen of Duccio's art, as it ſhows the artiſt at the ſtage when he had reached the fullneſs of his craft, but had not yet ſhaken off the Byzantine tradition in favour of the Gothic ſtyle, which pervades his later and more developed works. In this painting we ſee the aſtere devotion of the church as ſhown in its wall paintings and illuminated ſervice books, and not the rich ſculptureſque ornament and chasing, the ſmith's and carver's work, which prevailed ſo ſoon afterwards.

The ſecond picture is one of leſs importance in every way, but is a fair illustration of Sieneſe art in its moſt highly developed convention. It formed part of the collec-

tion made by Prince Ludwig von Oettingen-Wallerſtein, which was purchaſed by Prince Albert. Sano di Pietro, the painter of this picture, can hardly claim to rank among the beſt painters, but as a painter of the Sieneſe ſchool he is very typical of his time. In this painting the Virgin is ſeen at half-length with the Child in a curiouſly diſtorted poſition ſeated on her right arm. On either ſide of this group are ſeen heads, protruding in a peculiarly Sieneſe way from the ſide of the frame, of St. Jerome and St. Bernardine, and of ſix angels, the latter having a kind of ſpecial charm not uncommon in the works of Sieneſe artiſts.

The writer has been favoured with the following remarks by Mr. R. Langton Douglas upon the Duccio triptych ; both pictures are here reproduced for the firſt time.¹

LIONEL CUST.

The ſtudy of the achievement of Duccio di Buoninſegna reveals to us that there were three diſtinct periods in his artiſtic career. Theſe periods may be ſtyled his Byzantine period, his Roman period, his Gothic period ; it being underſtood that in his ſecond period he was ſtill under Byzantine influence, and in the third period influenced by Byzantine and Roman maſters, as well as by the leaders of the new movement in Italy.

In the works of his firſt period, the thrones, which are ſemi-oriental in deſign, are of turned wood and have a high footſtool ; the Virgin, too, is of a thoroughly Byzantine type. We note in the Madonnas of this his early time the large elliptical iris of the eye ; the ſlanting mouth turned down at the corners ; the long, arched noſe ; the curved, bony hands ; the angular, and often purely calligraphic folds of the drapery. The Child, too, is ſmall, and not of a pleaſing type. To this period belong the little

¹ See page 351

Pictures in the Royal Collections

Madonna (No. 20) of the Siena Gallery, and the altarpiece of S. Maria Novella, long regarded as a work of Cimabue, as well as two other Madonnas—in which, however, no throne is visible—the triptych of our National Gallery, and the little Madonna in Count Stroganoff's collection.

In the paintings of Duccio's second period the thrones are of stone, and are of a Cosmatesque type; they are made of coloured marbles, and are adorned with panels of rich mosaic. In these pictures the iris of the eye is smaller than it is in Duccio's earliest works, the mouth straighter, the nose somewhat shorter and less arched; the hands, too, are less bony, and there is a marked improvement in the design and modelling of the drapery, which is arranged in broader, more natural folds. In the types represented, no less than in the garments which clothe them, we see the influence of Roman models. Dignified, well-formed figures take the place of the ascetic, melancholy forms of Byzantine art. The typical work of the second period is this triptych of the Royal collection.

In the great altarpiece of Siena, the masterpiece of Duccio's third period, the throne is still of a Cosmatesque type, but it has some Gothic features. In several of the pictures of this period, such as the Christ healing the Blind Man in the National Gallery, and *The Temptation* in Mr. Benson's collection, there are representations of Gothic architecture. In the drapery, too, we find here and there traces of gothic influence. The northern movement also reveals itself in the master's renderings of trees and animals. It is, however, in the expression of emotion that is to be found the one great difference between the works

of Duccio's third period and all his earlier achievement. These later panels show that the new movement had affected the artist's whole conception of the subjects he painted. Compare, for example, the Crucifixion of the Royal collection with the three existing Crucifixions of Duccio's last period, the Crucifixion of Mr. Pierpont Morgan's collection, the Crucifixion of the Opera del Duomo at Siena, and the Crucifixion belonging to Lord Crawford. In the first picture only two figures stand wrapt in mournful contemplation at the foot of the cross. The note of the representation is a recollected and dignified sorrow. In the three other panels we trace a growing intensity of expression, a gradual crescendo of passionate utterance. Swaying crowds of friends and foes stand below the Crucified. The Virgin falls back fainting with grief, whilst scribes and Pharisees mock, soldiers gesticulate, and angels weep.

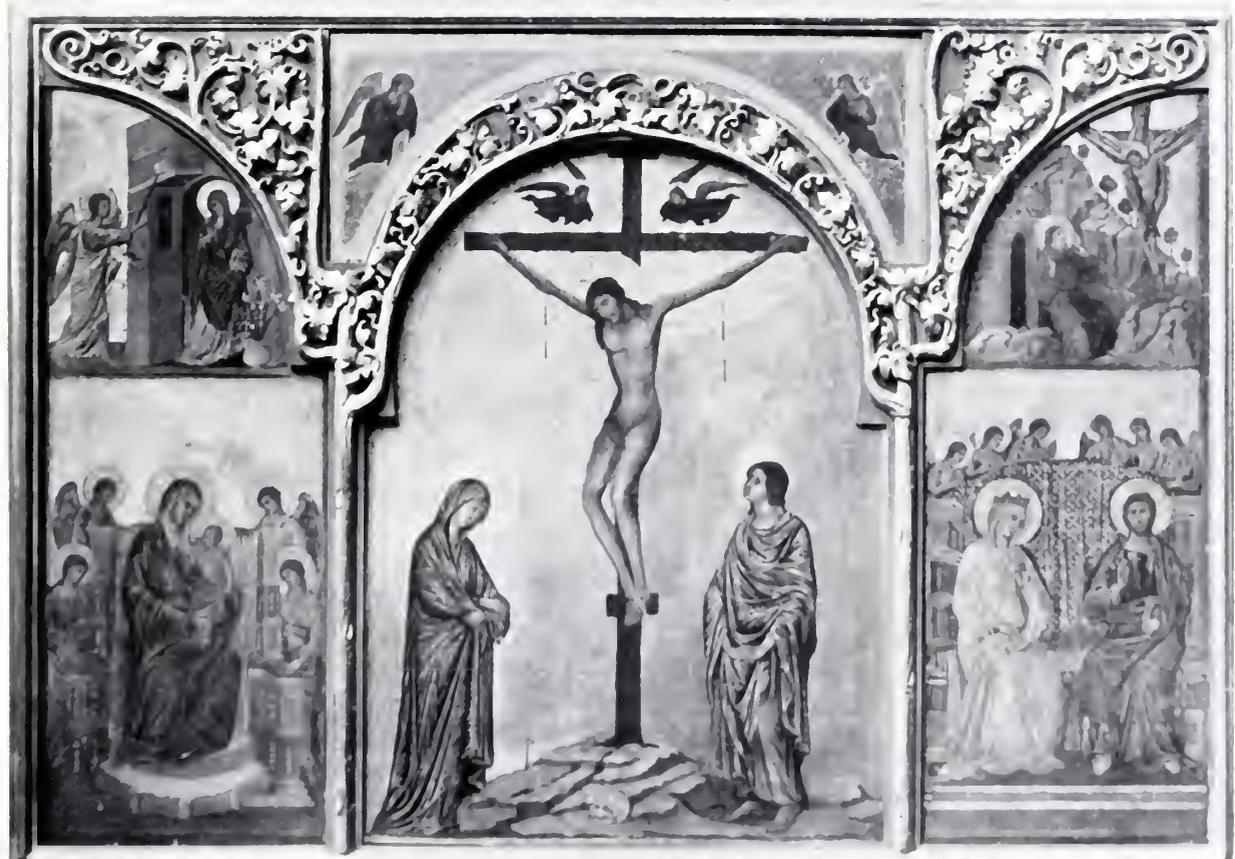
Living in a city that for several years was the home of Giovanni Pisano, Duccio came to devote himself to the expression of strong emotion, to the presentation of the most dramatic moments in the great World Tragedy. The triptych of the Royal collection demonstrates that there was a period in his career when his work had something of the calmness, the dignity of the antique. It is because this picture illustrates an epoch in Duccio's life that has been neglected, if not ignored—because it proves that the Sienese master was influenced by his great contemporaries of the neo-Roman school, that it is especially interesting to students of art history. But it has also qualities which will endear it to all who love beautiful things.

LANGTON DOUGLAS.

(N.B.—*The introductory article of this series was published in No. 13, April 1904*)



MADONNA AND CHILD BY SANO DI PIETRO, IN THE COLLECTION OF H. M. THE KING AT BUCKINGHAM PALACE



SMALL ALTARPIECE BY SANO DI PIETRO, IN THE COLLECTION OF H. M. THE KING AT BUCKINGHAM PALACE

NEITHER the motor craze nor man's natural tendency to dispense with luxuries in bad times quite explains the present depression in the art world. People have still got money for frocks and entertainments and the thousand expensive amusements which modern civilization exacts from its victims, but as far as works of art are concerned everyone is a pauper or a seller. The world of course is in the throes of an economic crisis, which wars and rumours of wars have intensified; but a retrospect over the history of the last few years makes us inclined to think that collectors and dealers have themselves helped to create the situation by which they are now embarrassed.

The trouble began when America invaded the European art market to buy pictures of the Barbizon school. Before that time the American collector was only a spasmodic buyer who had no knowledge of art, and would, if properly handled, buy forgeries and third-rate pictures that any educated European would laugh at. It was long before Americans became aware of this, and when they did become aware of it they made a grave mistake. Instead of themselves acquiring some knowledge of art, or paying another to acquire it for them, they merely became cautious, and bought nothing which was not already accepted by collectors in Europe.

Before the consciousness of America was thus roused she had bought little but rubbish. The time of her awakening coincided with that of the patronage, after twenty-five years' hesitation, of the Barbizon painters by Europe. The American in due course followed suit, and with characteristic impetuosity entered the market bent on acquiring the greatest number of examples in the shortest possible time.

The dealers upon this side of the Atlantic were not slow to appreciate the situa-

tion, and prices rose by leaps and bounds. Private owners were induced to part with their cherished possessions by the enormous profits which were held out to them, and for many years the exodus of good modern pictures from Europe continued. The culminating point with regard to this particular school seems to have been reached with the sale of Millet's *Angelus*.¹ Whilst the boom lasted, however, European buyers became fewer and fewer. They recognized that there was a limit to the price which could legitimately be paid for the products of genius of even such men as Corot or Millet, Rousseau or Daubigny, and wisely gave themselves over to collecting other men.

Yet the spirit of collecting was still in its infancy in America. The fascination grew, and its devotees no longer restricted themselves to one school or period. Collectors arose for every kind of picture in turn which enjoyed popularity in Europe. Further, as the appreciation of pictorial art generally acts as a prelude to a development of taste in other directions, the entire field of collecting was gradually covered by the enterprising American.

The immediate result was a general rise of prices in Europe, due to the increasing number of wealthy collectors, the necessarily limited supply of the objects which appealed to them, and the fact that they always followed the market instead of leading it. But the increased values made as yet but an imperceptible decrease in the number and enthusiasm of European connoisseurs, and the dealer still found them his largest customers.

Then came the American boom, and, backed by marvellous prosperity, enormously wealthy Americans came into the market with renewed zest. In their dealings with these millionaires the dealers found that if they had the desired object

¹ This picture has, of course, returned to France, and is now at Paris in the collection of M. Chauchard, who paid £32,000 for it. Millet originally sold it for £60

The Consequences of the American Invasion

almost any sum could be demanded and obtained. Many therefore threw over a large portion of their smaller business in Europe, by which they had previously existed, and scoured the Continent for things which they knew would find ready buyers in America. Many succeeded, and it was an open secret that they made immense sums from a few large transactions. Prices rose quickly, and at one time there seemed to be no limit to the sums which could thus be realized.

The effect on the European collector was tremendous. At first he bought less, then he altogether ceased to buy; finally he became a seller. In spite of this the supply of fine things became exhausted, and then came the turn of second-rate things. These were eagerly purchased by the trade and readily sold, and in their train came the frauds and 'fakes,' in which perhaps the largest business of all was done. But another boom—that in South Africa—was in progress at the same time, and caused values to increase still further. The men, however, who had made money in Africa exercised a commendable prudence. They were prepared to pay large sums for really fine things, but they needed assurances of their genuineness, and took measure to secure expert advice, which only two or three Americans had done.

Unreasonable as it may now seem, the dealers during this time seemed to imagine that the period of prosperity could be indefinitely prolonged, and hence did not hesitate to continue buying at prices which they would have regarded as insane a few years before. Private owners, too, were not slow in taking advantage of the opportunity, and took care that the dealer did not reap all the profits.

Now all is changed. Instead of enjoying prosperity both America and South Africa are in difficulties. Immense fortunes are no longer being made, and those who have money are fully employed in

endeavouring to keep it. The dealer is thus placed in an awkward position. He must look to Europe once more for his customers, and in a measure he looks in vain, because prices have been forced so high that the majority of European collectors cannot and will not pay them. On the other hand, those who have art property to dispose of have quite an artificial idea of its value, and the dealers dare not buy it, as their only market for it is no longer available. With their customary pluck they are putting on a bold face and making a good show in the sale-rooms, but it is notorious that very little business is being transacted, and such as does exist shows a very small margin of profit.

Nevertheless, it is no exaggeration to say that there never was a time in which such interest was taken in collecting. There are plenty of would-be collectors who are prohibited from indulging their tastes simply by the large prices which are demanded for the objects which they covet. If prices could only be brought down to a reasonable level, plenty of business could be done. At first there might be a panic, and many who have very large holdings would be hard hit, but those who survived would materially benefit from the increase of business. The finest objects would never fall much in value, because there are so few of them which are not in museums or in the hands of families from whose possession they will not in all probability pass. A Velazquez or a Mantegna, a Cellini or a Donatello, will always find a ready market.

Yet there are objects not of the very first rank which are subject to fluctuation, and these constitute the bulk of the business of the dealer. In times such as the present, from the failure of the supply of the finest things, they usurp the place of the latter, and pass from hand to hand at grossly exaggerated prices. A glaring instance has already been the subject of an article in these columns. The coloured-

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print mania will sooner or later receive a check. Many of the specimens even in the finest state are indifferent works of art. But when bad impressions, faked impressions, and actual forgeries command sums which would have been deemed ample for the original pictures twenty years ago, it will be readily seen that an end of the craze may come at any time.

The taste for French furniture and decoration of the periods of Louis XIV, XV, and XVI has also reached a pitch which in the opinion of many is unwarranted by its artistic merits. As much can be obtained now for a second-rate Nattier as for a superb Rembrandt, while a Houdon or a Pigalle commands more attention than a Michelangelo or a Verrocchio. There is nothing, except the actual design of the *meuble*, in a piece by Leleu or Carbin which could not be produced to-day. Given the requisite time and money any *meuble* in Versailles or the Louvre can be reproduced. Very few of the finest specimens are obtainable, and, as in the case of prints, inferior ones or copies are brought forward to supply their place.

Again the rage for female portraits of the English school continues. It originated in a demand for superb portraits by men of the first rank, in which a preference was

accorded to those who portrayed a pretty-looking girl. But now, the Duchess of Devonshires, the Lady Hamiltons, and the Mrs. Jordans are all absorbed, and we find that taste in women's faces is most catholic and comprehensive, whilst the quality of the painting has become quite a minor consideration.

This state of things is absurd, and the sooner its absurdity is recognized the better. A more healthy tone, coupled with smaller and more numerous sales, will in the end benefit the dealer, who cannot expect to live for ever on the crest of a wave of exceptional prosperity. He might, we think, take a hint from his colleagues who have restricted themselves to things of moderate price, such as good modern pictures, Oriental porcelain, English furniture, and old silver. In periods of depression these men continue to succeed because their wares are within the reach of men of average means, and because they serve a fashion that is set by consistent taste and knowledge, and not by ostentatious wealth. They should not forget, too, that skilful buying in bad times is the well-known secret of successful collecting, so that they need fear no lack of patronage if they have the courage to meet it half-way. X.

THE EXHIBITION OF FRENCH PRIMITIVES

BY ROGER E. FRY.—PART II—(*Conclusion*)



WE have brought our investigation of the growth of the great naturalistic movement of the early fifteenth century up to the period of its culmination in the works of Pol de Limbourg, Hubert van Eyck, and the Maître de Flémalle, and we have arrived at a point where the definitely Flemish tradition was being established under John van Eyck and Rogier van der Weyden—at a point when it is no longer merely a question of slight indications of racial distinction within a common Franco-Flemish tradition, but of two recognizably separate schools of art, French and Flemish. And this period of separation coincides with great political events, with the civil discords of Burgundians and Armagnacs and the worst period of the hundred years war.

To us who are accustomed to find that even a slight fall in the price of consols means a serious check to the patronage of art, there is something paradoxical in the contrast between the history of this period as we find it in our text books and as we may infer it from the pages of the duc de Berri's manuscripts. Battles between Burgundians and Armagnacs, hired English troops introduced into Paris, riots in the streets, Cabochian butchers in power, and the culminating disaster of Agincourt; when one reads of this one supposes a time of anarchy and desolation, a country laid waste by the greed of rival factions under the rule of a mad king, a helpless prey to the foreigner, without money and without resource; and yet, all the while, the duc de Berri is building château after château, each more sumptuous than the last, and having them portrayed by the de Limbourgs in the richest book of devotions ever made. Nor is the spirit in which these miniatures are conceived less remarkable than the fact

of their production. It is a spirit of pastoral gaiety and rustic peace; if we look at the miniature from the Hours of Etienne Chevalier¹ we find the same spirit informing the work of de Limbourg's great successor, Jean Fouquet. This perfect little pastoral, with its distant meadows waving in the May breezes beneath a pearly blue sky, is as perfect an expression of the mood of northern spring time as one may find. It is so homely, so familiar to us; the fields with their rows of stunted willows and the low wooded height beyond are so like a well-ordered Kentish landscape of to-day that here again we find its analogues not in the art of the Italian Renaissance and all that succeeded it, but in the aims of the best modern workers in landscape. It shows at all events that there were parts of France in which all the horrors of the hundred years war, all the intrigues of Burgundians and Armagnacs, had not interrupted the happy routine of peasant life. Nevertheless, the political events did mean something for art, they meant that Paris was no longer the great centre of north European culture that it had been under Charles V. Charles VI was as rarely in Paris as Charles V was out of it; and the valley of the Loire, where the tide of war first turned again in favour of France, was the chosen asylum of French royalty. For the fifteenth century the three central provinces of France replace Paris; Berri, Touraine, and the Bourbonnais become in turn the centres of the true French tradition. And with each of these provinces we may connect the name of a great patron and a great artist. In Berri, at Bourges, we find Pol de Limbourg working for the duc de Berri; in Touraine, Fouquet for Charles VII; in the Bourbonnais, the Maître de Moulins for Pierre II de Bourbon. Nor is there wanting a clear connection between these three

¹ Reproduced on page 359.

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successive developments. Fouquet as a miniaturist is assuredly under the influence of Pol de Limbourg, while the effect of Fouquet on the Maître de Moulins, though obscured by other influences, is distinctly to be traced.

With the removal of the focus of artistic activity to the centre of France, especially to Touraine, the kindest soil for the French genius, purely French as opposed to the Franco-Flemish and Burgundian characteristics begin to predominate; and though in many respects Pol de Limbourg was the greater artist, certainly the greater creator of images and the greater originator, one may still keep to the old opinion that Fouquet is the greatest purely French artist of the Renaissance. Certainly the Virgin and Child of the Melun diptych now at Antwerp² is intensely French, intensely Tourangeau in character; *mignon* and *plantureux*, the epithets which another great Tourangeau uses of his country, are apt enough to this strange divinity.

We have here again, and in a surprising degree, that synthetic quality of line which we find in early French gothic art, and which somehow the art of the Netherlands proper hardly attained to. It is a portrait of Agnes Sorel; but how differently would a Fleming have understood it, with what minuteness would a Memlinc have followed the involutions of the contour; while here the line sweeps round in great consecutive curves, bounding and compressing the form, but neither losing its continuity, its own independent existence as line, nor falling into emptiness and becoming merely calligraphic, and hence no mere portrait but an ideal and generalized type. But if in its synthetic power, its plastic quality, we are reminded of earlier art, how changed is the spirit; for here already the French genius speaks in the tones which we have recognized ever since. For what a divine mother this is, so pimpant, so mundane! There is something almost

shocking to the dreamy sentimentalism of the Teutonic temperament in the frank recognition of facts as they are which this implies. And this witty perspicacity in perception and frank directness in expression become the striking characteristics of the school of Touraine. It is a realistic school, but how different is its realism to that of the Low Countries or even of Burgundy! A noble example of this realism of the Loire valley is the wooden figure of S. John, once part of a calvary which now belongs to the Louvre and has been placed in the Pavillon de Marsan.³ Here, too, we find the same synthetic grasp of structure, the same breadth of handling, the same large, blunt realism, yet tempered with an innate feeling for grace which distinguishes it from the contemporary work of the Netherlands. The cutting of this statue is curious, and typical of the strong sense of plastic relief which distinguishes the school. Here the folds of the drapery are all cut across their length, modelled round their form at every point, and a precisely similar treatment may be seen in the exquisite drawing of a girl's head with a background of violets from the Louvre, a drawing which seems to me a typical work of Fouquet.

But in all Fouquet's undoubted works these qualities are apparent, in all of them there is the same sense of plastic relief. The Charles VII is an admirable example of this. We see here how Fouquet works from the shadow to the light, with each successive layer of pigment getting more and more relief, lifting the saliences into prominence from the dark recesses of the background. This is in direct opposition to the methods of the Flemings, who drew shadows upon a flat tone of light. And in the Charles VII how marvellous is the result of this process of gradually filling out the salient parts, how it helps him to get with almost terrible frankness the full character of the man, to render the

² Reproduced on page 361.

³ Reproduced in the *Gazette des Beaux-Arts*, Feb. 1904.

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heavy nose, to give its full roundness to the swollen lips, to give the congested fleshiness of the indolent and dissatisfied face features which makes more remarkable the expression of the keen and shifty little eyes. This is a great portrait even now, dimmed by old varnish as it is, and fully explains why Eugenius IV sent for Fouquet to Rome, whither he went about 1445, for no Italian painter of the day had the power of realizing with such intensity of life the individual character. Fouquet then made the discovery of how in painting to model by mass rather than by line, a discovery which anticipates Rembrandt, and in a sense outstrips Holbein, whose methods remain essentially linear. Doubtless his journey to Italy had something to do with his developing this quality, still more with developing in him the extraordinary breadth of feeling for form which lifts him above all his northern contemporaries. In Rome he would have studied the works of Gentile da Fabriano and Pisanello in St. John Lateran, but these would not have aroused in him the new feeling for mass; one Italian, and one only, could have inspired this, namely Masaccio; and it was, one may suspect, Masaccio's stupendous Crucifixion in the church of San Clemente that fortified his bent in this direction. Certainly the little enamel portrait of himself⁴ which is supposed to have once decorated the frame of the Melun diptych greets us as the work of a man who had seen and understood Masaccio. In Masaccio's heads the heroic *type* predominates more over the individual character, but in both alike there is the same feeling for mass, the same reduction of all detail under the impulse of a large synthetic grasp of significant structure. Here, too, in this enamel, where the forms are obtained by gold hatchings on black, we realize the certainty and economy with which the plastic relief is obtained. The relief of

⁴ Reproduced on page 359.

the nose, its articulation with the mask, astonishes us by the completeness of its solution of a most difficult problem of representation, so entirely has he here passed beyond the limits of lineal design.

If, as I feel now convinced, the Liechtenstein portrait⁵ is by Fouquet, in it we have the final culmination of his art.⁶ Here, though we note again the same solidity of relief, the same habit of feeling round the form at every point, there is also a minute research which contrasts with the summary outlines of the Antwerp Virgin and the enamel portrait of the artist himself. There is, too, a penetrating insight into character, a psychological imagination, which makes this one of the most impressive, the most unforgettable portraits in the world. Here, too, is the same unbiassed perspicacity which makes the Charles VII seem an almost cruel presentment; but here, whether age had made Fouquet kinder or the model was more sympathetic, there is a singular beauty and tenderness, a note almost of pathos, in the sad, intelligent eyes and the firm-set mouth. There is something more in this than even the most consummate delineation of character: there is already the hint of an intimate and self-revealing mood.⁷

⁵ Reproduced on page 361.

⁶ Its date, 1476, if that be the right reading of the figures on the background, agrees with this, and also disposes of the theory that it is a portrait of the artist, who was by then an old man.

⁷ Neither the Wilczek nor the Antwerp portrait attributed to Fouquet in the present exhibition appears to me to show the characteristics of his style. The Wilczek portrait, in spite of certain, to my eye, superficial likenesses with the Liechtenstein picture, is modelled on Netherlandish lines, and may, I think, more properly be associated with Jerome Bosch; while the Antwerp portrait, which is probably Burgundian, reveals the linear treatment of Flemish rather than the massive one of the Tourangeau masters. But in the drawing belonging to Mr. Heseltine (reproduced on page 359) we have the significant touch and the powerful character drawing of Fouquet. M. Paul Durrieu's head of Christ (No. 39) seems to me unworthy of the praise it has received and of the master to whom it is ascribed; nor can I accept unreservedly The Taking of Jerusalem in the Josephus exhibited at the Bibliothèque Nationale. It is true that from Robertet's note at the end of this volume stating that these miniatures were by Jean Fouquet we derive in the first place our means of constructing his *œuvre*, but this by no means prevents the possibility of the work of an assistant predominating in certain miniatures. One has only to compare this with the miniature of Herod entering Jerusalem lent by Mr. Yates Thompson, which belongs to the second volume of the same manuscript, to see the difference of quality between the consummate draughtsmanship, the significance and economy of line of the master himself, and the brilliant but comparatively vague



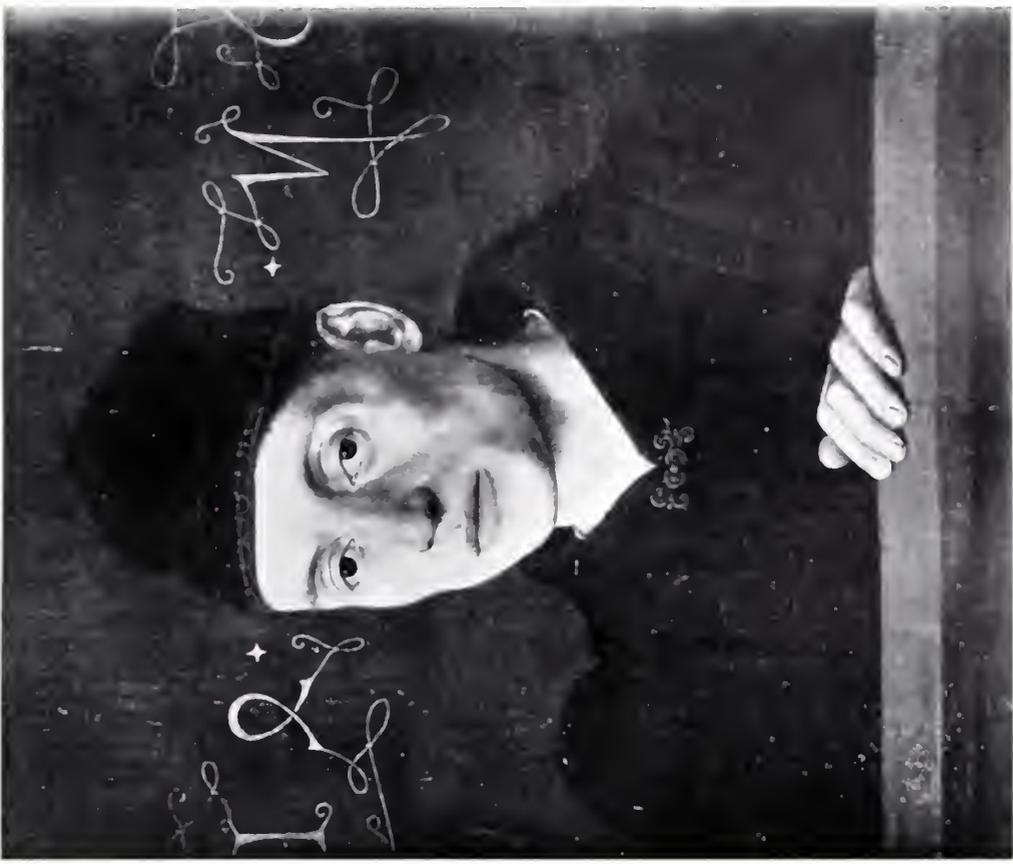
ST GENEVIEVE. MINIATURE BY JEAN FOUQUET FROM THE HOURS OF ETIENNE CHEVALIER. LOUVRE



DRAWING BY JEAN FOUQUET FROM THE PORTRAIT OF MR J. F. HERVIERE



FROM THE COIN OF LOUIS DE ORANGE, KING OF THE NETHERLANDS



PORTRAIT BY JEAN FOUQUET FROM THE HUGENOTIN COLLECTION



THE VIRGIN WITH CHILD, FROM THE MUSEUM, LITVICH BY JEAN FOUQUET



THE VIRGIN AND THE INFANT
IN THE NATIVITY FROM THE
MANUSCRIPT AT BRUXELLES



THE THREE SCENES FROM
MUSEO DE SAN CARLOS, MEXICO
Mexico

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We must pass now from Touraine to the Bourbonnais, from Fouquet to his successor, the Maître de Moulins, the last great artist of the French tradition before its destruction by the Italian invasion. And here, though the Maître de Moulins is essentially and typically French, we have to do with a distinct recurrence of influence from the north. If the paintings of Moulins were in the main like the Bourbon sculptures, offshoots of the Touraine school, it is none the less evident that the Maître de Moulins also learned from a Flemish master, namely, Hugo van der Goes. But besides this there is yet another Flemish influence which still requires elucidation. The whole question centres round a very interesting little diptych at Chantilly (No. 107), there attributed to Memlinc. The discovery of the artist of this work would probably unravel many complicated problems in the history of French and Flemish painting. In the left-hand wing of this diptych is represented Jeanne de France, the fourth daughter of Charles VII, born in 1435, and married in 1452 to Louis II of Bourbon. She is kneeling before a prie-dieu spread with a *fleur de lisée* cloth in an open landscape. Before her stands a child-angel holding by a strap a coat-of-arms with the double blazon of France and Bourbon. This angel at once reminds us of Fouquet's arm-bearing angels in the Hours of Étienne Chevalier finished about five years before this picture, which we may date, by the age of the princess, about 1465. But if it reminds us of Fouquet on the one hand, it is also the direct model for the Maître de Moulins's typical child-angels. On rising ground behind Jeanne de France stands St. John the Baptist, a figure reminiscent design of this interesting imitator. Mr. Yates Thompson's is clearly by the same hand that executed the Book of Étienne Chevalier: The Taking of Jericho in execution at least is another's. This same assistant can, I think, be recognized in four detached miniatures from the 'Histoire Ancienne jusqu'à Cesar' also belonging to Mr. Yates Thompson. These miniatures show extraordinary poetical invention: the Pompey riding away from Pharsalla is a masterpiece in this way; but they have nowhere the peculiar incisiveness of line, the structural grasp and assurance, of Jean Fouquet

of Rogier van der Weyden; he directs the princess's gaze towards the vision of the Virgin and Child enthroned in the sky. She sits on a faldstool, and her feet rest on the crescent moon, over which the drapery falls in graceful folds; behind her are brilliant rays of glory which mingle with the sky in a rainbow edge. Now, this Madonna is scarcely more than a variant of the Madonna in the Maître de Flémalle's Madonna from Aix (No. 30); the glory, the crescent moon, and the falling drapery are all to be seen there; on the other hand it is even more evidently the original of the Madonna in the Moulins triptych,⁸ where, too, we have the glory with rainbow edges, the faldstool, and the crescent moon. We thus get a direct line of descent from the Maître de Flémalle⁹ to the Maître de Moulins, and in this unknown painter of the Chantilly diptych, who was influenced alike by Fouquet, the Maître de Flémalle, and van der Weyden, we have perhaps the master of the Moulins painter and his predecessor at the court of the Bourbons. Whether he was French or Fleming it is hard to say; but if the latter, his art became modified by his *milieu*, and the Chantilly diptych shows in its whole composition and treatment French influence.¹⁰

But, as I have said, there is another and more definite Flemish influence to note, namely, that of Hugo van der Goes. The earliest of the pictures by the Maître de Moulins at the Pavillon de Marsan is the Nativity from Autun,¹¹ which we can date approximately by the age of the donor. He is the Cardinal Jean Rolin, son of the celebrated Chancellor Rolin who kneels before van Eyck's Virgin. He died in 1483, and as he is here an old man we may assign the execution of the panel to about the year 1480. This picture is based on the works

⁸ Reproduced on page 365.

⁹ Who appears to be the originator of this very peculiar rainbow-edged glory (it occurs again in the Dijon Nativity).

¹⁰ We may compare this with the celebrated picture from the Palais de Justice, in which we find a similar admixture of Rogier van der Weyden's style with French surroundings and French local colour.

¹¹ Reproduced on page 363.

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of Hugo van der Goes. The whole treatment of the theme recalls his Nativities at Florence and Berlin, while the eager gesture and open mouth of the shepherd pointing over the railing is an imitation of Goes's somewhat overstrained dramatic presentment. We notice, too, a peculiarity both in the St. Joseph and the cardinal which is significant, the extremely high placing of the ear, and consequent upon this a curious effect—all the features being, as it were, *retroussé*. Now this, too, is a mannerism of van der Goes particularly noticeable in the Magdalen of the Portinari altarpiece, a face, by-the-by, which seems almost to have given the type for the Madonna in the Autun picture. Goes-like, too, is the full, fleshy modelling of the eye-sockets and cheeks, while something of the peculiar finesse and vivacity of the hands may be traced to the same source, though in this, as in other matters, the Moulins painter has a grace and elegance which are peculiarly French.

In this connexion should be considered the little picture of the Virgin and St. Anne Enthroned from the church of St. John at Joigny.¹² This shows a very similar influence upon a French painter, the figure of the old man to the right behind St. Anne, with his rather prominent eyes and fleshy lips, bearing the closest resemblance to van der Goes's types. We might almost be tempted to suppose that this was a yet earlier work of the Maître de Moulins if it were not for a different colour scale and technique, but it certainly shows the kind of *milieu* out of which the Moulins paintings sprang.

But to return to the Autun picture, which, early as it is, cannot be the work of a novice. Here already the unknown master has found himself, for with all the reminiscences of van der Goes, it is no mere imitation, but the definite creation of a very distinct and original genius. In spite of the seriousness, the genuine feeling with

which the scene is imagined, we find again the essentially French qualities, the frankness of perception and presentment which engenders wit, in the rendering of the old cardinal, and, more pointedly, of the keen eyes and fat belly of his favourite lap-dog, to whom a cardinal's robe is only a particularly comfortable sleeping place, and who has evidently long ago appointed himself master in the episcopal house.

The hands are here already highly characteristic of the master; the gestures are peculiarly vivacious, not to say voluble, and contrast somewhat with the staid solemnity of the faces. They are more elegant, less angular than van der Goes's, but they have his long, bony fingers. A constant peculiarity with the artist is his tendency to show the whole of the palm of the hand, and this is always rendered with astonishing minuteness and skill, showing the lines in a very unusual manner. This peculiarity, very rare among painters, would alone suffice to establish the authorship of the Donatress and Saint recently acquired by the Louvre (No. 108). The landscape in the Autun picture is also of importance, for here, too, our artist is very individual. It has a curious look of modernity: the fresh positive greens contrasted with a pale blue sky across which white clouds sweep, the sense of movement and life, the fresh breeziness of the sky and the atmospheric blue distances, are all rare in the art of the period, and remind one more than anything else of some of Millais's earlier work. The charming little portrait lent by Mme. de Yturbe¹³ gives us precisely the same characteristics. The girl stands in the embrasure of a mullioned window which gives on to a wide, sunlit, spring landscape with the same fresh greens, the same breezy sky. It is a sympathetic and intimate portrait, and though it has none of the penetrating psychological imagination of a Fouquet—the Maître de Moulins be-

¹² Reproduced on page 371.

¹³ Reproduced on page 373.

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longs altogether to a slighter, more superficial order of creators—it gives us in an unusual degree the sentiment of the aristocratic life of the period. It is essentially civilized, polished, and refined; it belongs to the new world of the Renaissance. Italian fashions might alter the forms, they could scarcely refine upon the spirit which is expressed here. In the details of form we find once more the same mannerisms, the eyes drawn backwards and upwards, and a curious twisting of the tip of the nose away from the spectator. This recurs in the Brussels and Agnew pictures, and is one among many points which establish, in my opinion beyond doubt, the attribution to the Moulins painter of the Glasgow picture, St. Victor and a Donor.¹⁴ This, which used always to pass as a van der Goes—an interesting corroboration of the influence of that master—is now generally admitted to be by the Moulins painter, but the attribution is still disputed. One notices, however, all his characteristics, the brilliant green landscape, the bright sky and white clouds, and in the figures the vivacious and sensitive hands, while the donor has the peculiar averted nose. But the Moulins painter is recognizable here also by the singular handling of the paint. He paints with a full-loaded brush and gets at once a solid impasto and a peculiarly brilliant porcelain smalto. By this technique he obtains a strikingly brilliant and enamelled lustre in his very positive local colours. He chooses these, however, with such refined taste that in spite of the extreme brilliancy of his pictures one cannot accuse him of crudity. That the Glasgow picture is the stateliest and most dignified of all his known works is true, but it has too many points of likeness with the rest to allow us to reject it from the series of his paintings. It is not so, however, with two or three other works attributed to the master at Paris. The portrait of the Dauphin Charles

¹⁴ Reproduced on page 373

Orland (No. 110) has none of his characteristics either in form, colour, or handling. Two other pictures from the Louvre (Nos. 104 and 105) are more puzzling; they are two wings of a triptych, dated 1488, and represent Pierre II de Bourbon and Anne of Beaujen. These are the same personages in almost the same poses that recur in the great triptych of Moulins painted ten years later. In the later work the faces are idealized and rejuvenated. The two panels are entirely in the style of the Maître de Moulins, but they have not his peculiar quality. Indeed, the differences of quality are so great as to have led M. Benoît to create provisionally two painters, the 'Master of 1488,' and 'Master of Moulins.' The difficulty of this supposition is that there are not two *masters*, there is only one spirit, one creative idea, in all these works, the difference being only of the more or less complete expressions thereof. Had we not the Autun picture, which proves that the Maître de Moulins had arrived at full mastery by 1480, we might have thought that the Louvre panels were by an earlier painter whose style was taken up and perfected by him; as it is we are forced, I think, to consider them as atelier pieces, perhaps replicas, differing only in their quality from the works of the master himself.

Yet one other picture ascribed to the master must be noticed, the miniature oil painting of the Assumption of the Virgin.¹⁵ Here the type of the Virgin, the motive of the crescent moon, the whole *décor* of the scene, remind us of the Moulins triptych, while the wide-spreading landscape below, with its castles and towers embedded in trees painted with a masterly understanding of atmospheric effect, is analogous in its curious modernity with the landscapes we have discussed. Like the master, too, is the lustre of the colours and the firm flowing touch. But nowhere do we find a precise similarity in the forms,

¹⁵ Reproduced on page 371.

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nowhere unmistakably the hand of the Maître de Moulins himself. The technique suggests perhaps the hand of an enamel painter.

In the triptych of Moulins itself¹⁶ the qualities which we have studied in other pieces are summed up in a resplendent monumental composition. As far as the craftsmanship and science of painting are concerned, we may perhaps give the master of Moulins the highest place in the French school; but in his mode of conception we find him on a lower plane than the great masters we have already discussed. There is in his work a lack of that complete consistency and inevitable unity which comes of the desire to express as perfectly as possible an imaginative idea. His faces are grave and restrained; his gestures, and particularly his hands, are voluble and demonstrative. His design is often grandiose, with a colouring that, though delightful in itself, expresses a gayer, less concerned mood than the composition allows. He is the first modern French painter in this (as in other things): that he has the air of painting in order to produce a picture rather than to express an idea, and it is this that contrasts with the compelled utterance of a Fouquet or a de Limbourg.

If it is difficult to do more than indicate probable lines of development in treating of the central and northern schools of French painting, in the art of the southern provinces the difficulties are even greater, and the cross currents of influence from Italy, Spain, and the Netherlands become bewildering in their complexity. We might naturally expect to find in the earliest examples that the influence of the Sieneese school at Avignon would predominate, but with the possible exception of a little Pietà in M. Martin Leroy's collection I know of no pictures which clearly demonstrate it. The habit of painting on a gold background with a stamped pattern round the border and in the halos survived till comparatively

¹⁶ Reproduced on page 365.

late, and this no doubt may have been derived from Siena.

Two pictures of surpassing beauty remain to give us an idea of the school of southern France in the mid-fifteenth century. One is the great Coronation of the Virgin, by Enguerrand Charenton¹⁷; the other, the Pietà from Villeneuve-les-Avignon¹⁸; while yet a third picture of the south French school, the Buisson Ardent, shows what it became under imported foreign influence. Of Enguerrand Charenton we know, as a result of the Abbé Requin's researches,¹⁹ that he was born about 1410 in the Laonnais, and came to Avignon in 1447. In 1453 he was commissioned to paint the Coronation, for which his priestly patron, Jean Morelli, gave him the most minute instructions. The picture is a visible presentment of the Christian doctrine, and pictorially it suffers something from the necessity for expressing such varied and complex ideas. It remains somewhat schematic, heraldic almost, rather than pictorial, and its full beauties can only be appreciated in detail. Still, only a great genius could have got from his theme so imposing a design as we have here. Italian affinities are particularly marked, and those not, as one might have supposed, Sieneese, but distinctly Florentine. The scheme of colour, with its predominance of whites, pure blues, greys, and pinks, recalls Fra Angelico; while the whole tonality and the tempera technique are such as one could not match in more northern art. In the left-hand lower corner is seen the miraculous appearance of Christ to St. Gregory and Hugh when celebrating mass at the church of St. Cross at Jerusalem. Here the church is represented in section exactly as in the predella of Fra Angelico's altarpiece in the Louvre. The buildings of the two cities of Rome and Jerusalem are painted in flat positive colours—bright

¹⁷ Reproduced on page 375. ¹⁸ Reproduced on page 377.

¹⁹ 'Un tableau du Roi René de Villeneuve-les-Avignon.' Picard, Paris, 1890.



OUR LADY AND ST. ANNE ENTHRONED, FROM THE CHURCH OF ST. JOHN AT
JORGNA



OUR LADY WITH THE WASTLE OF MOULINS, FROM THE
CHURCH OF ST. ANNE AT JORGNA



A DONOR PROTECTED BY ST. VICTOR, FROM THE GLASGOW ART GALLERY; ATTRIBUTED TO THE MASTER OF MOULINS



PORTRAIT BY THE MASTER OF MOULINS FROM THE COLLECTION OF MADAME DE SEVRES



CORONATION OF THE VIRGIN, BY
ENGUERRAND DE BARBESIEUX FROM
VILLENODET, FRANCE



FIG. 120. MUSEUM OF THE
DESIGN CENTER, FROM
THE COLLECTION OF
MUSEUM OF THE DESIGN CENTER

The Exhibition of French Primitives

pinks and greys, such as the Frate employed, while among the saints who kneel on either hand Angelico's types predominate; and though the individual traits are more underlined, Charenton has much of the Italian's ecstatic devotional feeling. It is scarcely possible to doubt that Charenton travelled in Italy before he settled at Avignon in 1447, and M. Bayle's²⁰ researches help us to understand how this may have happened. He gives reasons for supposing that Charenton's father may have been a certain Jean Carenthon, a banker from Lucca, who settled in Avignon and became the agent for Enguerrand, the last Sire de Coucy, a fact which would account both for the artist's name and his birth in the Laonnais. His relations at Lucca would then explain an Italian journey, and this fact derives support from the likeness to Pisan architecture which one notes in certain buildings in the Coronation. But, for all the Italian influence, we have here an essentially French spirit: the type of the Virgin is purely French; French, too, are the vivacity of movement and the nervous delicacy which distinguish the drawing of the hands. What strikes one most is the singular justness, the measure and restraint, shown in the rendering of expression which still remains vivid and passionate. The ecstatic adoration of the saints, the anxious expectation of those whom the divine sacrifice will deliver, the intimate look of recognition which passes between the liberating angel and Adam, show the artist's power of rendering the highest forms of passion. There is here, too, a power of individual characterization united with epic grandeur which is rare. In all these ways Charenton contrasts with the ruder, more humorous,

dramatic feeling of Burgundian artists like Malouel; it was the influence of Italy, one may suppose, that taught him to modulate expression by so large a sentiment for pure beauty.

The other great picture of the southern school, the Pietà from Villeneuve-les-Avignon,²¹ is perhaps the greatest, as it is certainly the most impressive, work in the exhibition. It has in a high degree that large constructional power, that architectural feeling for design, which we have found for the most part wanting in the true French painters. This is a quality which comes but hardly to the northern genius, while it is the birthright of the Mediterranean races, so that Italian and Spanish painters of even second-rate abilities at times give splendid proof of its possession.

Here the bare, gaunt forms towering up above the horizon line of the low desolate hills and sandbanks of the Rhone remind one irresistibly of pictures at Vicenza, of certain Montagnas, or of Buonconsigli's stupendous rendering of a similar theme; not indeed for any likeness of form, but by a community of spirit. The design has the same overpowering effect which this particular relation of the figure to landscape arouses, the sense that the whole earth lies under the same weight of tragic solemnity that oppresses the protagonists. And as with the great Italians, so here the effect on our emotions is, like that of great architecture, aroused directly by the building up of lines and masses. And in this the artist shows a daring and an assurance which come of profound inspiration. It is the four parallel diagonal lines to the right cut at right angles by the wilfully rigid line of the dead torso and balanced on the left by the prominent mass of the donor that convey to us, quite apart from their meaning as representation, so deep a sense of pity and awe, which is intensified when we realize how perfectly these great angular shapes

²⁰ G. Bayle, 'Contribution à l'histoire de l'École Avignonnaise,' Nîmes, 1898. This work seems to have been overlooked by the authorities of the exhibition. It is not quoted in the catalogue. M. Bayle describes another important picture which can be shown by documents to be Charenton's work. It represents the Presentation in the Temple, and belongs to M. Gilles at Eyragues. It is to be hoped that M. Bouchot will find an opportunity to publish a reproduction of this work, which, if we may judge from the description, should be of great interest.

²¹ Reproduced on page 377.

The Exhibition of French Primitives

express the inert dependence of the lifeless body, how they give value to the position and movement of the head and explain its predominance. No less remarkable than this power of composition, unmatched elsewhere in primitive French art, is the sense of structure shown in the drawing, the feeling for bony framework of the form, rendered with a large, dry, almost harsh vigour which reminds us of later Spanish art, of Ribera or El Greco. One hopes indeed that some day we may come to a knowledge of the authorship of this, which must count, though it has Michaelangelo's rendering for a rival, as one of the supreme interpretations of the most moving theme that Christian mythology affords.²²

Such, then, was the character of the native southern school, capable of works of the highest imaginative conceptions and the most grandiose design. But these were not artists who could satisfy the demands of a prince like King René of Anjou. He was more of a naturalist than an artist, a lover of curiosity to whom the meticulous realism of Flemish art was an irresistible attraction. In Nicholas Froment he found the painter he wanted, a capable and laborious craftsman unencumbered by genius or strong artistic feeling. René required artists who could give pictorial expression to his taste for fantastic and far-fetched symbolism and his love of natural history, and in this sense we may consider the *Buisson Ardent* as the result of royal collaboration. It has a certain odd charm, but artistically Froment was merely derivative

²² Meanwhile we may note one or two indications. Besides the traditional Sienese gold background and halos, the peculiar form of the letter D on the inscriptions is Italian. The minute realism with which the minarets and mosques of the city of Jerusalem are rendered suggests an artist who had actually travelled in the east. A picture representing a Calvary with two donors (No. 73), unfortunately badly exposed, helps to connect the great *Pietà* with Charenton's Coronation. In general design of the figures on a gold background it reminds one of the *Pietà*, while in the distant town we find exactly the same peculiar onion-domed turrets that occur in Charenton's picture. Since the above was written another piece has been brought forward by M. Bouchot in the *Gazette des Beaux-Arts*, namely, the *Virgin of Mercy* at Chantilly. This is now known to be by Charenton and Pierre Villate, and M. Bouchot, who had not, however, seen the Chantilly picture, suggested that Villate is the great unknown author of the *Pietà*. This requires confirmation.

and insignificant. He apparently learned his art from Albert van Ouwater, though even in him Italian influences are not wanting.

If we except Froment and his still feeble followers²³ the southern school appears to have a certain consistency which would no doubt become more apparent did more results remain of the great artistic activity which we may infer from documents.

Two other works of considerable importance have been attributed to the southern school—namely, the two diptychs representing scenes from the life and death of St. George (Nos. 33–36). These are in a style quite distinct from anything else in the exhibition, or indeed from anything with which one is familiar. In spite of a certain grotesque exaggeration they show great artistic power—the power of a rude, almost fierce dramatic composition and vigorous design. The great diagonal line made by the mule which drags the saint's body shows that power of expressive pictorial composition which indicates a southern origin. In the brilliant but rather coarsely patched tempera technique and the dark bluish-green tones of the shadows we are reminded of Italian art, of Stefano da Zevio in particular. It is a use of tempera quite distinct from Charenton's. M. Martin Leroy possesses a large and imposing triptych which is incontestably by the same hand, and which by the architecture of the frame proclaims its Spanish origin. If this painter belongs at all to the French school, which I doubt, it must be to a school of the Spanish border quite distinct from the Avignonese. The great interest of these works is in the indication they give of a Spanish school dominated by Italian rather than Flemish influence. An artist of such power as this can only have come out of a considerable tradition, and we must hope that more remains of its activity will come to light.

²³ Such as the author of the *Miracle of a Saint carrying his Head in his Hand* (No. 80).

A YORKSHIRE COLLECTION OF ENGLISH FURNITURE

BY R. S. CLOUSTON



YORKSHIRE has always been noted for its old furniture. The fact is indisputable, though it is not easily accounted for. It would not be surprising if, on looking at the history of the county as regards its furniture, we found it a quarter of a century or so behind London; but this is far from being the case, for in the middle of the eighteenth century it was the most up-to-date of any part of the provinces. When Chippendale published the first edition of his 'Director,' many of the London trade subscribed; yet, except for Yorkshire, the names of the country cabinet-makers are chiefly conspicuous by their absence. One copy went to Liverpool, another to Nottingham, and one to Scotland, while Yorkshire ordered fifteen.

The wave of prosperity which the long peace had brought about accounts to some extent for the possibility of such a thing, but it does not explain why Thomas Chippendale's name was already a household word in Yorkshire when it was still practically unknown in the other manufacturing centres. Whatever may be the reason, and it is difficult to leave artistic perception out of account, it is certain that the eighteenth-century cabinet-makers of Yorkshire moved with the times, and that the descendants of their customers carefully preserved their productions when people who thought they knew better were breaking them up for firewood.

As will be seen by a glance at the illustrations, which are necessarily only a part of the collection, Dr. Horne, of Scarborough, has taken full advantage of the chances open to him during his long residence in this happy hunting-ground. A collector is born, not made, and Dr. Horne by no means confines himself to eighteenth-century furniture, for his collection embraces old oak, china, and 'a rowth o'

ould nick-nackets,' on which the writer could only speak as one of the scribes. He began picking up antique articles before it was the fashion to do so, and it is amusing to hear him tell of his mother's fears for his sanity when, as a lad, he came home one day with an old brass fender and a grey-beard.

Perhaps the only subject for regret as regards this collection is that much of it was acquired at a time before the value of the patina was appreciated, when whatever passed through a dealer's hands was fortunate indeed if it escaped scraping and French polish.

From another point of view the furniture is of very exceptional interest, as it has not been got together on the ordinary lines. There has been no attempt, for instance, at large sets of chairs; but fine specimens, even if 'singles,' have been added wherever possible. From the mere dealer's point of view this, of course, decreases the value of the whole, but from the scientific side it greatly enhances it, for, by careful choice, the collection has been made representative of the furniture design of a whole period.

In the group in Plate I, the Queen Anne chair belongs to the transition period between that style and 'Chippendale.' The two styles were carried on together for some time; sometimes, as in this instance, almost pure; sometimes mixed, as in the table shown in the same illustration, in which the shell ornament is thoroughly Queen Anne, but the more graceful line of the cabriole leg purely Chippendale. Where dates can be fixed in this somewhat difficult but most interesting period, they simply serve to show that there was no hard-and-fast dividing line. In the Soane Museum, for instance, there is a set of chairs known to have been made in 1720 which are not only utterly unlike what one would expect in shape, but are also covered with a mass of

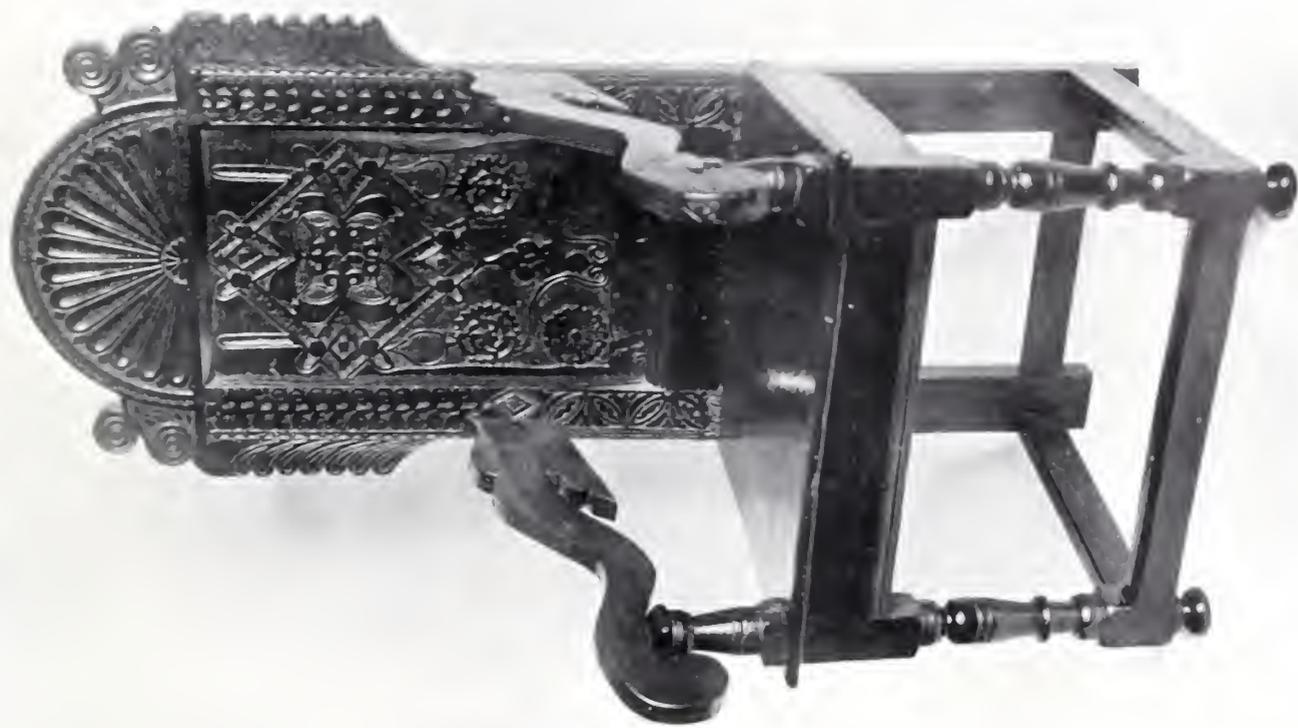
A Yorkshire Collection of English Furniture

marquetry. The *escritoire* and china cabinet in the same illustration is of considerably later date, and is strongly suggestive of Chippendale's own hand. The design of the glass front is that known as the 'thirteen,' from the number of spaces. Chippendale used both this and the 'fifteen,' and they continued to be favourite patterns all through the century. Casement, in 1793, gives, curiously enough, both of these as if they were his own original designs. The corner chair (Plate II, No. 1) is one of the few shapes in which the workers of the Chippendale period allowed themselves to use the lathe. The carving in this specimen is peculiarly good, both in the splats and the front leg. So far as I have been able to find out this shape dropped out of fashion about 1745, though about forty years later it was again being made, certainly by Gillow of Lancaster, and probably by other makers, but with straight square legs. He, by the way, called them 'smoking chairs.' No. 2, Plate II, is specially interesting as being an early treatment of the ribbon in the decoration of a chair back. On the middle of the back rail there is an imitation of upholstery tied down with cords, ending in tassels, which is probably the beginning of their use, as here they have a meaning which is usually lacking, as may be seen by referring to the chair by Manwaring in Plate IV. Round its sides and a third of the splat there is carved a ribbon. The terminals of the arms are worth noticing, the rolled convolutions denoting Queen Anne influence. The shape of the arms in No. 3, Plate II, are most unusual in a chair having otherwise such early characteristics. The same want of the terminal also occurs in another chair, of which I hope to write shortly, and, in both cases, the rest of the design is strongly suggestive of Copeland, who was probably the maker Ware had in his mind when he spoke of 'a meaningless scrawl of C's inverted.' No. 4, Plate II,

is much more convincing as a piece of design, and its carving is delicate in the extreme. This chair might, I think, without very much doubt be attributed to the great Thomas himself some fifteen years or so before the publication of the 'Director.' In looking at illustrations of chairs, especially those with cabriole legs and claw-and-ball feet, it is well to remember that the sudden perspective of the camera is answerable for the feeling of over-heaviness. In this particular chair the actual proportions are quite convincing to the eye. The most important piece in Plate III is the china cabinet, which is a very typical example of the style in vogue about 1760. It is again a 'thirteen' pattern, and might have been made by either Chippendale or Mayhew—most probably the latter. The serpentine-fronted table it stands on is of considerably later date, and suggests Shearer, the apostle of the unobtrusive. The tea-kettle stand is interesting as showing one of the first forms of the 'spade' foot, which afterwards developed into what Shearer and Hepplewhite called the 'Marlbro' leg. It probably dates from about 1765 to 1770.

The claw and ball 'snap table' is worthy of notice, as also is the plain but beautifully made arm-chair and the late eighteenth-century fire-screens. I would also call the attention of such of my readers as know more about china than I do to the Crown Derby, Wedgwood, and other ware shown in the illustration.

We now come to a very difficult study in the chair No. 1, Plate IV. Since eighteenth-century furniture became valuable the temptation to 'restore' it has become irresistible to many connected with the trade. These restorations are usually made by men who, whatever their knowledge of wood and workmanship, have but little idea of style. This lays them open to mistakes which at once appeal to the practised eye. If you see a Chippendale



JACOBAN CHAIR IN DE ROOSE'S COLLECTION



GROUP OF FURNITURE IN DE ROOSE'S COLLECTION



No. 4



No. 3



No. 1



No. 2



GROUP OF FURNITURE IN THE
HORNBY COLLECTION AT LEAM
INGTON, ENGL.



No. 3



No. 4



No. 1



No. 2

A Yorkshire Collection of English Furniture

foot on a Sheraton cabinet, there is very little use examining further into the matter, for it is all but certain that the alteration is of quite recent date. The particular chair we are now considering is of strangely mixed styles. The arms should have had terminals of lions' heads, whereas, as they stand, they are of a shape that was unknown when the lion chair was in vogue, though common enough fifty or sixty years afterwards, while the splat is also, evidently, of later date. Not once in five hundred times would such a mixture be other than a modern restoration; but though it is well to be careful in believing, it is also well not to condemn too freely.

The styles of eighteenth-century furniture are, as a rule, so strongly marked that pieces went out of fashion very quickly, while everything was so well put together that repairs were seldom needed for a great number of years. It is one thing, therefore, to find a difference of twenty years between the influences apparent in any particular piece, but quite another when half a century or more comes between the styles.

It must also be remembered that at the end of the eighteenth century there was much the same difference as there is now between what was merely 'old-fashioned' and what was 'antique,' and there are several notable instances of a piece of furniture dating from the early part of the century being repaired at its close, and repaired in what Chippendale would have called the 'present taste.' There is also another possibility, which is the occasional reversion, as in the corner chairs just mentioned, to antiquated type. Of some of these I hope shortly to speak more fully, at present I shall only cite the instance of the Chippendale chair in the Soane Museum, the authenticity of which is undoubted. This famous chair is not only a mixture between the 'lion' and the 'eagle' shapes—that does not surprise one

in Chippendale—it was undoubtedly added to at some time in the eighteenth century, probably about the middle or end. I know a few instances—very few, certainly—in which chairs of the early Chippendale period have no terminals on the arms, but fewer still in which a chair genuinely of one period has four claw-and-ball feet. In the Soane chair the back legs are not only an evident addition, they are of a different design and period from the front; yet I do not suppose that the chair is any the less valuable either from the scientific or commercial point of view.

The fact is that, however much the cabinet-maker of the eighteenth century knew of the design of his own time, he was not well instructed in other periods, and, as his customers knew less, his mistakes were even more obvious than those made by the restorers of our own time. Yet I would not have it understood that I am preaching a new and dangerous doctrine, but rather pointing out some of the exceptions which prove the rule.

No. 2 on Plate IV is a very typical specimen of Robert Manwaring's work in the middle of the sixties, and like so many of his designs, shows a mixture of new and old influences. Adam was then preaching simplicity, but producing practically no chairs as models, and Manwaring so far imbibed the new doctrines as to make the legs of many of his chairs plain and square, though reverting to the days of his youth for inspiration as regards most of the rest. The cupid's-bow shape of the top rail with its interrupted shell ornament, the tassel, and the convolutions of the terminals, are all old, in fact almost antiquated ideas, while the broadening of the terminals at their ends and the use of the bracket with the square leg are distinctive of the man. There is no doubt that Manwaring, like Chippendale, was a born carver; and, though he sacrificed to the gods of the day by the

A Yorkshire Collection of English Furniture

ultra simplicity of the legs of some of his chairs, it was completely beyond him to keep his chisel off the backs. This chair, like every other I have seen that can with reasonable certainty be attributed to him, is carved both with care and feeling.

The other two chairs on the same page are of considerably later date. The 'ladder-back' shape did not come in, at least in this particular pattern, till, probably, 1780 or later, while the Prince of Wales' feather in the 'Chinese' chair suggests a date of from five to ten years later. A reference to the May number will show how much lighter and simpler the Chinese style had become in the twenty years since Manwaring's 'Chair Makers' Guide.' He made them with carved legs, as well as using much more intricate patterns; but I think it exceedingly likely that it was the influence of his designs which kept square legs in fashion even at a time when the great majority were tapered, and the same may, perhaps, apply to the re-introduction of the cupid's bow, which is very distinctly marked in the chair in Plate V. This chair is of a somewhat rare design, the carved ornaments above and below the middle space of the splat being neither quite Prince of Wales' feather nor the honeysuckle pattern, but something between the two. The 'dished' seat in conjunction with this shape of leg is also by no means common. The table on the same page is of earlier date, and suggests local manufacture. Chippendale advised 'the ingenious workman' to vary his designs, and here we have straining rails exactly as given in the 'Director,' but the rest totally different. It is quite likely that this piece is the outcome of one of the copies ordered for Yorkshire, possibly that which went to 'Hugh Underwood, of Scarborough.' The satinwood Hepplewhite bed (Plate VI) is an exceedingly fine specimen. The photograph, of course, gives no idea of either the beautiful tone

of the wood nor of the coloured decoration. The post is almost identical with one in Hepplewhite's book, except for the ornamentation in the lower part, though the cornice is slightly different.

It is in looking at a superb specimen like this that we cannot help wondering what one of the writers on the period meant when he said, 'all these men seemed to lose their heads when they designed a bed.' If this is madness, it seems to me at least that it is possible to pay too large a price for sanity.

This bed has had a chequered and somewhat eventful history. The country house for which it was originally made was destroyed by fire, and such of the furniture as could be saved was hurriedly thrown out on the lawn, and shortly afterwards sold by auction. The bed was bought for a few shillings by a cottager in the neighbourhood, who, when he had acquired it, found that, like the Vicar of Wakefield's family group, it was too large to enter his abode, so he sawed the upper part off.

Some time after this, as Dr. Horne was sitting at breakfast, a cart passed with this bed, in its mutilated condition, on it. Leaving his breakfast he hurried out to intercept the man in charge, but was met by a patient with 'I won't keep you a moment, doctor.' The moment developed into minutes, and all trace of cart and bed were lost. I do not pretend to medical knowledge, but I should have thought prussic acid would have suited that patient's complaint about as well as anything. A few weeks after, however, Dr. Horne's patience was rewarded, and the bed passed into his hands through the medium of a local dealer. The only things now which remind one of its sojourn in the cottage are the loss of the original hangings, which were used for household purposes, and the circular piece which had to be inserted where the saw was used.



No. 1



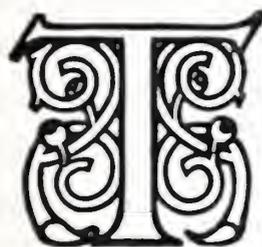
No. 2



HEPPEWHITE BEDHEAD IN
SATINWOOD IN DR. HORNE'S
COLLECTION AT SCARBOROUGH

WELSH PORCELAINS GENUINE AND SPURIOUS

BY WILLIAM TURNER



THE Welsh porcelains are better known to collectors and connoisseurs of these wares by the names of Old Swansea and Nantgarw. There were factories at both places, and their histories are inter-related. The Swansea potworks were opened for work in 1768, and closed in 1870, after an existence of a little over a century spent mainly in the production of faience. Their famous porcelain period, however, was much shorter, for it lasted only ten years, from 1814 to 1824. The manufacture of porcelain at Nantgarw extended over eleven years, in three of which no work was done there. It was commenced in 1811, and terminated in 1822; from 1814 to 1817 its founders were at Swansea, but returned again during the latter year. Old Swansea, or what is locally called the 'duck-egg' porcelain, has been collected, especially in South Wales, for many years; Nantgarw not so much, but collectors could always be found for any stray pieces which turned up. Within the past five years, however, a considerable demand has grown up for both, and prices have risen, on the average, about 300 per cent. in that time.

Many authorities might be quoted in favour of the opinion that Welsh porcelain deserves the attention now paid to it. The late Mr. R. H. Soden Smith said many years ago that it was a pity that a monograph was not written about the Swansea and Nantgarw porcelains, because in some respects they were the most interesting of all English china. He was an acknowledged authority on ceramics, and was for a long time the special agent of the government to report thereon at foreign exhibitions and on other occasions. The following reasons may be given in support of Mr. Soden Smith's opinion as to the interesting character of the Welsh porcelains:—

(1) The best paste of the Welsh porce-

lains has a soft, artificial, glassy, translucent body approaching more nearly to old Sèvres than any other English variety.

(2) The decorations are simple but effective reproductions of nature, mostly of flowers, insects, and birds.

(3) One of the decorators (Billingsley) was the most noted flower-painter of his day, as is recorded by Jewitt, Marryat, and Haslem. In 1796 his reputation was such that Mr. Lygo, London agent for Mr. Duesbury of Derby, begged the latter to prevent Billingsley from leaving Derby to go to Pinxton, entirely on account of the popularity of his work in London. Billingsley introduced a new mode of painting flowers and practically founded a school which lasted for half a century at least. He also elaborated a recipe for artificial paste, which he first tried at Pinxton and afterwards developed at Nantgarw.

For these reasons the pursuit of the Welsh porcelains by collectors has grown up, and is not likely to subside for some considerable time at least. No doubt some critics have objected to it as an absurd craze. They condemn a taste for 'glassy' porcelains, and for Nantgarw in particular. From the point of view of the man who thinks hard paste the only thing worth collecting, the objection is an intelligible one. But he must be consistent and object to early Chelsea, Dr. Wall's Worcester, and even Sèvres itself, for these are all soft-paste porcelains. Collectors, as critics, are sometimes unreasonable. Because a man collects Derby, why should he object to Bow? Because another collects the hard Bristol, why should he object to the collecting of the softer Swansea? Then, the decorative improvement effected by Billingsley has been objected to as of no importance; it was only (it is said) a dirty practice of 'wiping out the high lights' instead of letting the white 'ground' remain. But when Turner and Girtin emancipated the English water-

Welsh Porcelains Genuine and Spurious

colour school from the swaddling bands of stiff outlines, they did exactly the same thing and more. Perhaps it was not a very great achievement, but it had the merit of being followed, not by one or two, but by hundreds of artists for over fifty years; and it is now being revived again with a qualification after a period of decadence.

That by the way: Billingsley had defects, like other human beings, but he had that power given to all gifted natures of inspiring personal admiration and a following. Let us, for just a little space, consider the ideals that these men had. They can best be appreciated by reading the petition which was sent to the Government from Nantgarw. The Pinxton recipe did not succeed commercially, and Mr. Coke, the owner of the Pinxton works, dropped it a very few years after starting. After a pilgrimage of about ten years *visâ* Mansfield, Torksey, and Worcester, Billingsley began operations at Nantgarw in 1811-12, and continued, with the assistance of William Weston Young, till 1814, when an appeal was made to the Board of Trade. Part of the memorial was worded thus:—‘It is now many years since France has taken the lead in the manufacture of porcelain English manufacturers have exerted themselves . . . but . . . the importation of white French porcelain continues, . . . the selling price . . . for the last thirty years has been near three times that of the best English white porcelain. . . . Your memorialists have to state . . . that they have been engaged for years in trials for the improvement of British porcelain, and they have succeeded in making one equal . . . to the French. . . . It is formed on true scientific principles. . . . They will undertake to make any article the French or any other people can, and with as much taste and precision . . . but the manufacture being in an infant state they are not furnished with those models that . . . older establishments are in possession of.’

The Nantgarw petition failed to draw any pecuniary assistance from the Government, but Sir Joseph Banks referred the memorial to his friend and brother botanist, Mr. Lewis Weston Dillwyn of Swansea, who interviewed the potters at Nantgarw and persuaded them to go to Swansea—that is, Billingsley, the potter-artist; Samuel Walker, the potter; and Billingsley’s two daughters, who always accompanied their father in his wanderings. In 1817 Billingsley and Walker returned to Nantgarw, and, after a two years’ further struggle, they departed for Coalport, where the former died. Meantime, Young carried on the Nantgarw factory, with the assistance of Thomas Pardoe as manager during part of the time, till the month of October 1822.

This is the summary of the history. At Nantgarw Billingsley used his peculiar ‘glassy’ recipe and succeeded so far as reputation was concerned. It took hold of the London market, insomuch that Mr. John Rose of Coalport became alarmed for his own trade, and persuaded Billingsley to leave Nantgarw and go to Coalport. Now, in the petition of 1814 to the Government it is stated that twenty-five dozen pieces a week were made, or about 15,000 a year. At that time (1811-1814) Billingsley (with the occasional assistance of Young, probably) was the only decorator. His daughter Sarah was a gold-burnisher, and Lavinia was too young to do much. Mortlock, of London, agreed to take all he could get in the white; therefore Billingsley would paint, at that early period, only for those local men who patronized him. Out of the total output probably more than 14,000 pieces ‘in the white’ went to London every year. This will clearly show that a very large proportion of the whole produce was decorated in the metropolis. It also accounts to some extent for the distinctive character of the home-decorated minority now found re-



No. 2



No. 1



No. 4



No. 3



No. 6



No. 5

Welsh Porcelains Genuine and Spurious

maining in country houses of South Wales. Again, in the two years 1817-1819, Latham and Pegg both painted at Nantgarw; and as the gentry of Glamorgan had subscribed capital to carry on the works, a larger proportion of the decorated ware would go to their houses. Young, who, as has already been said, succeeded Billingsley at Nantgarw in 1820, probably obtained Billingsley's recipe, or something very like it, after all the expense which he had incurred, and it is difficult to differentiate the productions of the years 1820-22 from those of Billingsley's own period.

At Swansea Bevington succeeded Dillwyn in 1817, and carried on the porcelain manufacture till 1824. He had a different recipe from either—a denser body of a peculiar dead-white hue. It was much less decorative, and sold in a cheaper market; much of it went to America.

With regard to marks, the Nantgarw is NANT-GARW
C. W. (impressed in the paste). Many attempts have been made at forgery, but they have not been very successful. The careful collector can soon acquire a knowledge of both body and marks which will protect him. For the careless, of course, the snare of the fowler is not spread in vain; but to the prudent and studious the mark—the real mark—soon becomes familiar, especially when attention is paid to the translucency of the paste, which has very much the appearance of shaded glass with the hue of melting snow.

But, for those who value the pieces which were painted locally—and they are really the most valuable if well done and decorated by known men—the styles or mannerisms of the artists form the best protection. As a test, take a group of flowers from a plaque painted by Wm. Pegg¹ and a plaque and small plate painted by John Latham.² Observe the style of the former adhering more closely to nature;

and in the latter a conventional order of treatment, which is artistic and effective, but very different from Pegg's work. The contrast between them is a very good lesson indeed in the value to be placed on a knowledge of mannerism. It happens that neither of these plates was manufactured at Nantgarw or Swansea, but, in default of local pieces, they are chosen in order to show the style of these two men who most assuredly worked at Nantgarw. Pegg also spent some time in London, and he may have decorated Nantgarw plates there. At all events the decoration of the specimens is unmistakable. If collectors should meet with similar decoration on translucent and properly marked 'Nantgarw,' they will be sure of the decorator as a further proof of the genuineness of the example which they have acquired.

With regard to the Swansea men, a good specimen of their work is found in a plate belonging to Sir John Dillwyn Llewelyn, of Penllergare.³ He has a service which was painted by Thomas Baxter specially for Mr. W. Dillwyn, and which has been handed down as an heirloom. The plate reproduced is decorated with the single dahlias first introduced into England a few years previously. They were not then cultivated into our familiar show variety. Baxter's composition is that of the genre painter of the period, who liked to have some large object in the foreground with a diminished middle distance (in this instance views on the Penllergare estate) and dwarfed horizon. Baxter was a figure painter, and this accounts for his peculiar treatment of the cluster of flowers. Contrast this with a plate of best Swansea in my possession, painted by William Pollard,⁴ who, as Mr. Drane says, was remarkable for his highly idealized treatment of wild flowers. But with garden flowers he was not far behind. The graceful arrangement of his bouquets, the delicate colouring and almost airy touch, give us a

¹ No. 1, Plate I.

² No. 2, Plate I.

³ No. 3, Plate II.

⁴ No. 4, Plate II.

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realistic glimpse of nature, with an artistic rendering which is charming in its way. It must be remembered, however, that we cannot judge him by the highest standard of decorative art. A realistic rendering of nature's beauties was what was studied most in Pollard's day. When the painter got that, combined with a touch like Pollard's, he achieved the best that a ceramic artist was then expected to accomplish.

The mannerism of Pollard is quite distinct from that of Baxter. Hence the comparison of these pieces will be a good lesson for the connoisseur in judging a question of quality or identity by the style of the decoration.

At Swansea for some time there was an artist named Matthew Colclough. He had painted both in Staffordshire and at Derby. Mr. Graham Vivian, of Clyne Castle, near Swansea, has a Swansea plate with a goshawk painted thereon by Colclough.⁵ It is a fine specimen of ceramic painting, exhibiting all the keen, concentrated attention of the bird of prey on the watch for a victim. I have seen another specimen of Colclough's work—an eagle capturing a snake—which is also a powerful example of the artist's skill in painting such birds. A little study of this artist's manner will assist collectors in selecting the true Swansea from the false, if such a painting should happen to be upon the porcelain inspected.

Another Swansea artist, named Henry Morris, was educated at Dillwyn's factory—the 'Cambrian'—and was noted there for his close imitation of Billingsley's style, under whom he studied. A plate reproduced here⁶ shows his characteristic treatment of objects. On using a magnifying glass it will be found that he used a very finely-pointed brush, so that the touch had almost the effect of a 'line' block. There can be no doubt of the artist, for the plate is signed by him; and it is of the best Swansea body and glaze.

⁵ No. 5, Plate II.

⁶ No. 6, Plate II.

With regard to Billingsley's style, it is evident that it changed considerably as he grew older. One of the most remarkable instances of such a change is that of Turner, who had three distinct mannerisms, namely, in youth, middle life, and old age. In Billingsley's case we have an authenticated specimen of his earliest Derby style in Cox's plaque, a detail of the decoration of which is reproduced.⁷ It came down in the Hancock family of Derby. This should be compared with the two Swansea cups which have belonged since they were made to the family of Mr. Graham Vivian,⁸ the painting of which is traditionally attributed to Billingsley. The decoration of these cups is evidently an evolution of that on the Derby plaque, and there are other reasons for the attribution. It is further confirmed by the plate reproduced on the same page,⁹ which is one of the best of Billingsley's Welsh works, and belongs to Mr. Richards of The Priory, Usk, in whose family it has been held since it was painted.

These specimens, by contrasting one artist with another, show the value of a knowledge of mannerism to the collector, when once he has thoroughly acquired the knowledge of a particular man's style.

In addition to the six artists already cited, there were seven whose productions have been identified as having decorated either Nantgarw or Swansea. Two of them painted their pieces in London, the others locally. In a short sketch like the present it is impossible to find room to illustrate all their separate modes.

Probably of the thousands of pieces which went to London in the white the majority were unmarked, and were decorated and sold as Sèvres. A confirmation of this idea is found in the experience of the Madeley factory. In *The Gentleman's Magazine* for October 1859, there is a notice of the obituary of Thos. Martin Randall. He had a small factory at Madeley, near Coalport,

⁷ No. 7, Plate III.

⁸ No. 8, Plate III.

⁹ No. 9, Plate III.



No. 7



No. 8



No. 9

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for about ten years after Billingsley's death. They were acquainted, and Randall got possession of Billingsley's recipe and supplied the London market with the ware unmarked. The writer in *The Gentleman's Magazine* states that a well-known dealer in the Strand told him that 'The old quaker (Randall) stands first . . . but he will not put the French mark on his ware, or I could sell any quantity at the tip-top price old Sèvres china sells for.' This shows the high estimation in which this glassy paste was held at that time. Of course the decoration would form another and a higher recommendation if well done. Randall could paint well, but Billingsley better. And the memorial quoted above indicates that the Nantgarw artist-potters were quite willing to stake their enterprise on proof that they could produce as good a ware and as fine a decoration as the Frenchmen of Paris or its neighbourhood. Because they were crippled for capital they could not launch into much expense and bring out the Rose du Barri and Bleu de Roi ground colours of the Sèvres porcelain. In that particular they were behind the French, and in that only, so far as the taste of the period was concerned.

A large quantity of Billingsley's paste made at Swansea was undoubtedly marked with the Nantgarw stamp. A letter from Mr. Dillwyn proves it; but there were plenty of pieces of the best body produced and marked 'Swansea' over the glaze in red, puce, black, gold, blue, and brown; some in Roman letters and some in script or italic. Others, again, were impressed in the body with that name. Forgeries were abundant so far back as 1817, as appears by a letter from Dillwyn. A curious forged mark was this: SWUNSEA, burnt into the glaze upon an imitation plate by means of acid; several of that class of 'fakes' have turned up. Mr. Dillwyn later on attempted to improve Billingsley's recipe; this he did by 'improving it off the face of the earth,'

as the Yankees say. He imported more Cornish kaolin into the body and thus made it harder or, as he said, of a more 'compact fracture'; that is, more conchoidal, in contradistinction to the sacharrhoidal or granulated texture of the Nantgarw paste. The new body, which was produced about 1817, is what is called the 'duck-egg' variety of Swansea; it has, in many cases, a greenish hue by transmitted light, and some pieces came out yellowish or smoky. There is a tea-set of about forty pieces in existence, and all save one are of the finest texture, apparently equal to the best; but the fortieth is the black sheep of the flock, being quite discoloured as if with smoke. As the duck-egg period of manufacture was short, there could not have been much of it made. It was marked with a trident, in addition to 'Swansea' on the glaze, to distinguish it.

After the Swansea factory discontinued the manufacture of porcelain in 1824, two or three of the artists remained at that town. They imported other porcelain, and sold it in order to get a living for themselves. Two of them, at least, had 'muffles' or enamel kilns. They obtained the ware 'in the white' from various places, mostly Staffordshire, in a glazed form; they decorated it and 'hardened' the paint in the enamel kiln. These two men were William Pollard and Henry Morris. No doubt thousands of such pieces were decorated by them. It was not passed off as 'Swansea,' nor marked as such; but, doubtless, few people who bought it at Swansea asked as to its origin. Having been bought at Swansea from men who painted it at Swansea, 'Swansea' it remains to them or to their descendants to this day.

Collectors, therefore, have to be very careful as to the marks, paste, history, decoration, and especially the mannerism of the locally employed artists, if they wish to have porcelain which was made and painted at Nantgarw or Swansea.

PORTRAIT OF BALDWIN DE LANNOY
BY JOHN VAN EYCK

IN the early part of 1900 the fine portrait reproduced on page 409 was submitted to me for my opinion after it had been offered to the National Gallery as a work of Leonardo da Vinci. I at once recognized it as the portrait of a nobleman who was both a knight of the Order of the Golden Fleece and a chamberlain of the duke of Burgundy, and as being undoubtedly painted by the master-hand of John van Eyck about 1435. The picture was subsequently purchased by Messrs. Colnaghi & Co., who allowed me to reproduce it in the *Gazette des Beaux-Arts* (August 1900). I had an idea that among the drawings in the remarkable collection of portraits in the town library of Arras (MS. 266) there might possibly be one of this knight, but as I was at the time unable to leave London I could not ascertain whether this conjecture was well founded. Looking through the list of knights of the Golden Fleece who held the office of chamberlain I came to the conclusion that the person portrayed was John, lord of Roubaix and Herzelles, who was at the head of the embassy sent by the duke in 1428 to the Portuguese court to ask for the hand of the Infanta Isabella. In the *Chronique des Arts* (November 10, 1900) M. L. Dimier pointed out that I was mistaken, and that the Arras manuscript contained a drawing¹ after this portrait with the name of the knight it represents—Baldwin de Lannoy, lord of Molembais, surnamed 'the stammerer,' a member of one of the most illustrious families of Hainault. This Baldwin was the third son of Gilbert, lord of Santes and Beaumont, and Katherine de Saint Aubin, lady of Molembais, Heri, and Saint Aubin. Born in 1386 or 1387, he was made governor of Lille in 1423; in 1428 he was sent with the lord of Roubaix to Portugal, accompanied by John van Eyck, who was commissioned to paint the Princess Isabella's portrait. On the institution of the Order of the Golden Fleece, January 10, 1430, the lord of Roubaix and his three brothers-in-law, Hugh, Gilbert, and Baldwin, were among the twenty-five knights then created. Baldwin married (1) Mary de Clermont, who died May 31, 1433; and (2) Adrianna de Berlaymont, lady of Solre-le-château, who died April 29, 1439. Baldwin died in 1474, and was buried before the high altar in the church of Solre-le-château. His first wife had no offspring, the second bore him four children: Baldwin, Philippa, Anne, and Hugh. Of these, the youngest became a canon of Liège. His elder brother Baldwin married and had one son, Philip, by the death of whose only child in 1567 this branch of the family became extinct. The por-

¹ Reproduced on p. 409.

trait under consideration may then have passed into the possession of his nearest relative, Horace de Lannoy, prince of Solmona and Ortonammare in the Abruzzi, the great-grandson of his father's elder brother, Hugh. As to this we have no evidence, but be it as it may the portrait was certainly in Italy in the seventeenth century, and in the possession of a Spanish-speaking family who attributed it to Mantegna, whose name is written on the back in the Spanish form 'Andrea Manteña.' It came later on into the hands of the Marquis Coccapanè of Modena, and now adorns the Berlin gallery.

The portrait is painted on an oak panel, 26 centimeters by 19½, the back of which has been, as was John van Eyck's custom, painted to imitate stone. The figure is less than half the size of life, the face seen in two-thirds profile in full light turned to the right and looking straight out, not at the spectator. The knight wears a robe of violet-purple damask with yellowish-green sprays of foliage, trimmed at the neck and wrists with reddish-brown fur, and a close-fitting tunic with a collar open in front displaying a little fine white linen. He has a felt hat of the same peculiar shape as that worn by John Arnolfini in the National Gallery picture, and holds with both hands a white wand, the symbol of his official position in the duke's household. A ring adorns the little finger of his right hand; around his shoulders hangs the enamelled gold collar of the Golden Fleece; these collars, the work of the Bruges goldsmith John Peutin, were delivered to the knights on Saint Andrew's day 1431. It is therefore certain that the portrait was painted after that date; probably not later than 1436, though the age of the knight appears to be that of a man nearer sixty than fifty, but Baldwin had knocked about the world a great deal and been in many a fight, besides holding offices of responsibility. The execution is as fine as that of any other of John van Eyck's portraits; the hands, admirably foreshortened, even finer. The colour, of a deep tone, is excellent, and the lighting most skilful.

W. H. JAMES WEALE.

PISANELLO'S PORTRAIT OF A
PRINCESS

WHERE so many have failed to identify the charming portrait of a girl by Pisanello which hangs in the Salle des Sept Mètres in the Louvre, it is perhaps rash to make a fresh suggestion. Nevertheless, the identification now proposed gives so satisfactory an explanation of a prominent feature



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PORTRAIT OF BALDWIN DE LANSOY, DRAWING AFTER JOHN VAN EYCK IN
THE TOWN LIBRARY AT ARRAS



PORTRAIT OF BALDWIN DE LANSOY, PAINTING BY JOHN VAN EYCK IN THE
MUSEUM AT ARRAS



HEAD OF JEAN DE DINTEVILLE, FROM HOLBEIN'S 'AMBASSADORS' IN THE NATIONAL GALLERY



PORTRAIT OF JEAN DE DINTEVILLE, FROM A DRAWING AT CHANTILLY

Some Portraits Identified

of the picture that I venture to think it worth consideration. The girl cannot be Cecilia Gonzaga, for two reasons among many. In the first place, we have her portrait on Pisanello's medal, and the resemblance between the two is merely such as exists between most young women of the same time. Further, M. Ravaisson's identification (*Revue archéologique*, 22, 1893, pp. 1 f.) is based on a most elaborate hypothesis for which there is not the least foundation. She has also been identified with Leonello d'Este's first wife, Margherita Gonzaga, but of her appearance we know nothing. We know that the *impresa* of the vase with branches, roots, and anchors, which the subject of the picture wears on her sleeve, was being embroidered on a garment for Leonello d'Este in 1441. Professor Venturi, in his edition of Vasari (p. 69), adduces this fact as an argument against the identification with Margherita, who died in 1439. But he gives no proof that the *impresa* was not used before 1441. At the same time, we may readily accept his suggestion that the girl is one of Leonello's sisters; she has his mouth and chin, though not his nose, and she has the extraordinary cranium, bulging out backwards at a sharp angle with the nape of the neck, which, as we know from medals, is characteristic of both Niccolò and his son. Which sister, then, is she? The secret is surely revealed by the sprig of *juniper* which she wears in her corsage. She is Ginevra d'Este, who was affianced to Sigismondo Malatesta on March 15, 1433, went to Rimini in February 1434, bore a son in 1437, and died, perhaps poisoned by her husband, in 1440. She is represented in the picture as quite a girl, say between fourteen and eighteen years old. As she was born on March 24, 1419, this would date the picture between 1433 and 1437, a time when Pisanello was executing frequent commissions for the court of Ferrara. If the picture was painted for the Este gallery, we can well understand that she would be represented wearing an Este *impresa*, although she may have already become the wife of Sigismondo Malatesta.

G. F. HILL.

A PORTRAIT OF JEAN DE DINTEVILLE, ONE OF HOLBEIN'S AMBASSADORS



AMONGST the drawings by Jean Clouet and his school, formerly at Castle Howard, now at Chantilly, representing the ladies and gentlemen of the court of Francis I, there is one, at present unnamed (No. 268), which may, I think, without hesitation be identified as a portrait of Jean de Dinteville, seigneur of Polisy and bailly

of Troyes.¹ The resemblance to that personage as portrayed by Holbein in the picture of the Ambassadors is very striking, both in general effect and in detail. The fashion of the hair and beard, the shape of the cap, the manner in which it is worn, are identical. These points appear to indicate that the drawing is of nearly the same date as the picture; possibly Dinteville sat for the drawing shortly before or after he came over to England in 1533, on his longest embassy.

But it is when the details of the drawing are scrutinized that the personality seems placed beyond doubt. The form of the head; the broad forehead, with the straight, well-marked eyebrows; the high cheek-bones; the eyes set somewhat on the surface, and slightly forcing out the lower eyelids; the fine bridge and rather heavy point of the nose, the latter showing some indication of divided cartilage; the small, firmly-closed mouth; the lobe of the ear, just protruding from beneath the thick hair—all these show a completeness of agreement that is rare at any time in the work of two different hands, and seem to prove the identification conclusively.

The chief difference between the two presentations lies in the far greater animation of Holbein's portrait, which makes the drawing appear dull by comparison. But this, I think, may fairly be laid to the score of the superiority in genius of one painter over the other. Admirable as are the portraits of Janet and his school, it would clearly be applying a false standard to expect of them the highly vitalized quality which is found in Holbein's best work. Moreover, the drawing has suffered; it is rubbed, and has lost brilliancy.

I understand that this portrait was identified, provisionally, as that of Guillaume du Bellay, Sieur de Langey—on what grounds I do not know—but that recent students have rejected that identification on account of absence of resemblance to the known portraits of Langey. Not only is this objection well founded, but the latter was a much older man than is here represented at the time when, judging by the style of the hair and cap, this portrait was executed. The niche remains open, therefore, to Dinteville, and I think there can be no doubt that he is the right individual to fill it.

The source of the portrait adds to its interest and confirms the identification. Dinteville spent most of his early and middle life, except when absent on an occasional embassy, at the court of Francis I, to whose youngest son, Charles, successively Duke of Angoulême and of Orleans, he was governor. It is precisely, therefore, amongst these drawings of the notabilities of that court that it is natural to find his portrait.

MARY F. S. HERVEY.

¹ See illustration, page 412.

NOTES ON MR. ORROCK'S ENGLISH PICTURES

BY C. J. HOLMES



Of the student of English painting the sight of Mr. James Orrock's collection at Christie's must inevitably have presented a number of interesting problems. Apart from one or two public collections it would be hard to name a more comprehensive series of English pictures. It is of course unreasonable to expect from a private collector, however critical his taste might be, quite that sustained standard of excellence and importance which is found in such a place as our National Gallery. It would be natural too, in the case of one so enthusiastic as Mr. Orrock, and collecting on so extensive a scale, to note gaps and places where the level of work was distinctly unequal although still of a high average. For this reason such a collection is perhaps more stimulating to the student than one in which he sees every painter at his best, and represented by masterpieces selected and sifted by whole generations of critical taste.

As far as the water-colours were concerned Mr. Orrock's collection was almost above criticism, perhaps because he was himself a water-colour painter of remarkable accomplishment. The oil-paintings, on the other hand, seemed to have been catalogued on a different principle, and the presence of a well-known name was in a good many cases only a general indication of authorship. This broad system of classification has some immediate advantages, but in after times, if it has the authority of a well-known collector, it may render the separation of school pictures or copies even more troublesome than it would naturally be. For this reason it may be useful to suggest the reconsideration of certain attributions before they have acquired the respectability of being traditional.

Taking the great masters in chronological order, we find Richard Wilson represented in the catalogue by no less than twenty-four canvases. Some of the small pictures, such as Nos. 307, 313, 314, 315, and 320, were really delightful specimens of Wilson's art, and most of the others were sound and manly pictures if now and then a trifle heavy and formal. No. 316, however, was obviously an old copy of No. 308, and Nos. 149 and 150 must be classed with it; the originals in the case of the latter pair being the well-known works in the National Gallery. The Road Scene (318), should, we think, be given to Ibbetson. The large Lake Scene (147), too, might possibly not stand the test of close examination. The loose and sloppy River Scene (151) on the other hand, which many might feel inclined to doubt, was a perfectly genuine specimen of Wilson's style during the latter part of his residence in London, when poverty and neglect had made him hasty and careless.

Of the portraits by Gainsborough, that of Mrs. Charlotte Freer (93) was the most admired, and deservedly so, for it was in every way a masterpiece. The pleasant little Head of a Gentleman (263) was perhaps an early work by Gainsborough, though the tone and treatment recalled those of Cotes. The clever portrait of Miss Crisp of Beccles (264) on the other hand was certainly not by Gainsborough himself, though reminiscent of him, and the suggestion of Gainsborough Dupont as its painter seems possible.

The largest of the landscapes given to Gainsborough was the Forest Scene with four lambs (95). The picture is of Gainsborough's time, but was heavy and dull, showing no trace whatever of his hand. The brilliant and forcible White Horse (94) deservedly attracted more attention by its forcible handling and strong colour. Here again it was hard to see a single touch that was characteristic of Gainsborough, but if we imagine that the landscape was by Hoppner the solution of the problem is easy. The backgrounds of Hoppner's more elaborate portraits show exactly the same character of pigment and brushwork, though for compositional reasons they are often modified by heavy glazing. Hoppner's admirable landscape drawings often pass for those of Gainsborough, and the difference between them is just the same as that between this strong but rough and rather shapeless brushwork and the feathery calligraphic touch of such a landscape as the Market Cart in the National Gallery.

The thick and slovenly painting of the Woody Landscape (96) proved it at once to be an imitation, nor did another Wood Scene (97) resemble Gainsborough's colour or handling, although it was evidently the work of a professional artist. The drawing of the horse suggests a connexion with some such animal painter as Sawrey Gilpin, or Stubbs. The smaller Woody Landscape (98), however, was an excellent example of Gainsborough's style in early manhood before he had shaken off the influence of Wynants and developed the freedom and luminosity which mark his mature work.

Pictures by Sir Joshua Reynolds have become so costly that it is unfair to expect too much from the collection of anyone who is not a millionaire. Mr. Orrock was thus fortunate in possessing the large Mary Countess of Thanet (129) in addition to the rather damaged Mrs. Hodges (131) and the Lady Anne Fitzpatrick (128). This last picture, though not identical with the engraving that accompanied it, and though somewhat loosely painted and heavily glazed, was evidently from Sir Joshua's studio. The Head of a Child (132) from Lord Leighton's collection was less satisfactory, and the portrait of Mrs. Wells (130) might with more reason have been given to Cotes, whose

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exceptionally fine portrait called Kitty Fisher (75) occupied a place of honour in the large room at King Street. As Kitty Fisher died young and the other portraits of her do not at all resemble this handsome dame, we may reasonably doubt whether the name is not a mistake. The portrait of Miss Elizabeth Grove (133) was the most attractive of the five pictures given to Romney, though those of Mrs. Close (134) and the Rev. — Humphrey (135) were also sound and typical specimens of his work. The portrait of a lady in a white dress (136) was certainly later in date and recalled the manner of Beechey, just as the portrait of a gentleman (137) recalled that of Gilbert Stuart.

Raeburn and Morland too were, on the whole, well represented, though two of the portraits given to the former (126 and 190) looked remarkably like the work of John Jackson. The Sheep in a Pen (304) by James Ward was a good example of the closeness with which that manly artist in early life followed Morland's style.

In his treatment of the Norwich school Mr. Orrock was less fortunate. Thirteen pictures bore the name of John Crome, and not one of them could be called representative of that admirable artist. It will be easiest to consider them in order. The large and skilful view in Norfolk (80) was a very fine early work by John Berney Crome, as a comparison with his picture in the Norwich museum would show. It was an excellent picture in its degree, though the colour had the cold and purplish tone which is often found in the work of Vincent, Stannard, and Henry Bright. The Glade Cottage (81) was a poor imitation of one of Crome's etchings. The Landscape with Windmills (82) was hung high, but seemed to be a view of the end of Mousehold Heath by J. B. Crome, painted several years later than No. 80. It will be noticed that his colour has become as hot as it was previously cold, though the pigment has not the wet and sloppy look of his later years. The Forest Scene (83) comes very near to John Crome, but a comparison with the picture in the National Gallery will prove that it is by his great friend the elder Ladbroke. The Moonlight Scene (84) was a characteristic late work by Paul. The pretty Edge of a Wood (85) was a typical specimen of the work of W. H. Crome, a timid painter, apparently influenced by Nasmyth as well as by his father. The Woody River Scene (86) was obviously a Dutch picture by some such painter as Dekker or De Vries.

A more troublesome problem was presented by the View on a Norfolk River (87)—a picture distinctly fine in its general effect, recalling indeed the large Newark Abbey by Turner, of which Mr. Orrock used to be the owner. The handling, however, was everywhere so feeble and timid (the execrable drawing of the willow stems might be instanced) as to preclude the possibility of its having been painted by any professional painter

of Crome's time. Can there have been some ambitious Norwich amateur who for once hit upon a singularly splendid idea? It seems the most likely solution of the problem. The Woody Stream (250) was another puzzle. The work was exceedingly skilful and delicate, but displayed a mixture of influences—Stark and Vincent on the left, Gainsborough on the right. The name of Burrows of Ipswich has been suggested. I know too little of his work to criticize the suggestion; but this admirable picture, though certainly not by Crome, was good enough to be worth possessing for its own sake.

The Woody River Scene (251) was a typical version by Paul of the Scene at Hingham etched by Crome, of which there is a painting in the Tate Gallery. The River Scene (252) had no connexion with Crome, and might with more reason be given to Callcott. No. 253, too, had no connexion with Norwich. The Wood near Marlingford (254) was probably by Alfred Stannard, while The Woody Lane (255) was possibly by Richard Hilder.

Two able oil paintings were given to John Sell Cotman. Off Portsmouth (76), in spite of the signature, did not show a trace of J. S. Cotman's power of synthetic design and broad scheme of colouring. If, however, we look upon it as an experiment on an unusual scale by his son, Miles Cotman, all difficulties vanish. The Street Scene (77), again, though an able piece of painting, was certainly not by Cotman, but was by one of the painters who in England were influenced by Bonington as Isabey was in France. In his choice of works by Bonington Mr. Orrock was singularly fortunate, and The Meditation (229) and The Coast Scene (230) are the only two specimens to which any doubt might reasonably attach. The latter picture seemed to be a damaged work by George Vincent. It might be well compared with the large and typical Coast Scene (142) in which the treatment of the waves suggests an affinity with that puzzle of the National Gallery—The Galiot in a Gale—bearing the name of Cotman. The River Scene (143), attributed to Vincent, was a wonderfully fine example of the work of Joseph Stannard, and the Cattle Piece (302) may possibly be an early work by Sidney Cooper. The River Scene (303), too, was not by any means representative of Vincent.

Mr. Orrock's Walton Bridges has long been famous, and three of the other works given to Turner were fine. The Shipwreck (140) was a singularly interesting variant of the composition in the National Gallery, while the airy beauty of Off the Nore (141) was of a quality no subsequent *plein-air* painting has compassed. The delightful early work The Top of the Knoll (300) not only showed Turner as the inspired pupil of Wilson, but resembled Crome's Shepherd Boy on Mousehold Heath (South Kensington Museum) so closely as to suggest (as one or two early works by Turner

Notes on Mr. Orrock's English Pictures

suggest) that he had somehow seen one or two pictures by his great contemporary. Of the two other pictures given to Turner, the *Ulysses* (299) was obviously a copy, and the *Jedburgh Abbey* (298) was almost certainly a work by Alexander Nasmyth.

No less than twenty-four oil paintings and eight water-colours bore the name of Constable. Of these the first in the catalogue is the large water-colour, *A View near Bentley* (9), which, though it may be in part by John Constable, was certainly not his in its entirety. Next came the famous *East Bergholt Mill* (64), a palette-knife sketch of wonderful force, in which Constable's peculiar gifts are seen to better advantage than in many a finished picture. The clumsy *Hampstead Heath* (65) was, of course, only a sketch by some unknown bungler from the *Sheepshanks* picture at South Kensington. The *Cornfield* (66) and the *Hilly Landscape* (67) were also dull copies; the original of the latter being a *View on Hampstead Heath*, at South Kensington. Neither of the versions of the *Glebe Farm* (68 and 70) could be accepted as works by Constable. No. 68, however, was an imitation of the National Gallery picture by James Webb, to whose versatile talent the *River Scene* (71) must also be ascribed. The original in this case was Sir Samuel Montagu's large picture of *Stratford Mill*, or more probably the engraving David Lucas made from it. On the other hand the *East Bergholt, Suffolk* (68), was a fine and genuine example of Constable's style about the year 1812, when he was passing from the tradition of the old masters to the cooler, brighter tonality we associate with his name. The picture has the additional interest of representing the house in which the artist was born.

The heavy view of *Rochester* (72) did not show a trace of Constable's handling, while Nos. 73 and 74 were manifestly copies. The series of water-colours (172-177) was by some other hand; but the view of *Bergholt Church* (171) was an interesting and genuine drawing, dating from the latter part of the eighteenth century, when Constable was still a miller, and had not started his studies in London. The signature and date 1811

must thus be later additions. Several of the small sketches attributed to Constable were interesting. No. 235 was a brilliant and genuine work dating from about 1825, and the *Sand Bank* (236) was a pleasant study from nature executed perhaps about the year 1808; but the *Battersea Mill* (237) was a clever picture by some professional painter of the fifties. No. 238 was a poor imitation of Constable's engraved *Autumnal Sunset*, while No. 239 has no connexion with him at all, and was probably by some Frenchman. The *View near the Coast* (240) was very genuine and characteristic of Constable so far as the middle distance was concerned; the sky and foreground seemed touched by another hand. Nos. 241 and 243 again showed no trace of Constable's brush; the former may have been an early work by Havell. No. 242 with all its heaviness was quite possibly one of Constable's experiments in boyhood, and No. 244, in spite of its oddness, might be accepted as genuine on the strength of the story told in Leslie's life. The *Barges on the Stour* (245) was also a pleasant cool study, perhaps done about 1814; the place sketched being apparently just below *Flatford Mill*. No. 246 was a brilliant little specimen of Müller, and must have been classified as Constable's by mistake. The series ends with the remarkable *Landscape with Children in an Avenue* (247), an able and forcible work certainly not by Constable, but which might with some reason be attributed to the friend and companion of Constable's early manhood—Reinagle.

Having already exceeded the space allotted to me I have no time to speak of many other admirable pictures and drawings which the collection contains, such as the *Windsor Castle*, by David Cox (79), and the magnificent series of drawings by Turner (40-46). These notes having special reference to pictures whose attributions best seem to deserve reconsideration, cannot give a fair impression of the value of Mr. Orrock's collection. Since they were written the sale has taken place, and though in some cases the prices may have seemed high, the purchasers of the best pictures may certainly be congratulated on having got them at exceedingly moderate prices.

PAINTING AND ENGRAVING

LEONARDO DA VINCI. By Edward McCurdy, M.A. (Great Masters Series.) London: George Bell & Sons. 1904.

THIS is a far more creditable performance than the majority of the volumes which have hitherto appeared in this series. Mr. McCurdy not only knows his authorities, but he has read them with intelligence. So long as he confines himself to recounting the known facts of Leonardo's life, he is concise and accurate. Yet his book fails to give the general reader such a vivid and comprehensive view of Leonardo's genius as a good translation of Vasari's life would have done; and when he comes to discuss the paintings and drawings he shows little or nothing of the admirable insight which distinguished Dr. Gronau's little volume on Leonardo. This is how Mr. McCurdy writes on the two versions of the 'Madonna of the Rocks.' 'The picture has not been carried to the same degree of finish as that in the Louvre. There is designedly less elaboration of detail. . . . On the other hand the picture seems to possess a greater unity. The air passes through the grotto more freely. The light falls less fitfully, and the effect of its incidence on the kneeling figures is more harmonious and sustained.' And again: 'I believe the picture in the National Gallery to have been the original picture executed and placed in the church, where it remained and where Lomazzo saw it. It was sufficiently the work of Leonardo to be described as such in the petition made by the two artists, the description not however precluding what the association of the two names would suggest and internal evidence confirms, viz., that Ambrogio de Predis assisted Leonardo in the later stages of its composition. Neither the side panels of the angels, nor the signed portrait by him in the National Gallery, nor his portraits in Milan, at all favour the supposition of his share in the picture having been other than purely subsidiary.' Such a passage gives us the measure of its writer as a connoisseur. The portrait known as 'La belle Ferronnière,' in the Louvre, is, I may add, dismissed in a couple of lines as a work by Boltraffio; and the two unfinished paintings by Leonardo in the Uffizi and the Vatican Gallery are commonly referred to as 'cartoons.'

A. L.

MEZZOTINTS. By Cyril Davenport. (The Connoisseur's Library.) London: Methuen & Co. 1903. 25s. net.

As a catalogue, imperfect though it be, or as a text-book, this volume will prove useful to the commencing collector. To the connoisseur, for whom it appears to be intended, it must be disappointing.

The illustrations are mostly good, though the selection might have been improved upon. For instance, the portrait of Mrs. Davenport by Jones after Romney is out of place. Beauty it has none, and its only claim to preference rests upon its personal interest to the author. On the other hand we have nothing but admiration for the head of James, Duke of Monmouth, by Blooteling, in which the unequalled bloom of his engraving is happily reproduced, as also for the examples of the work of Place, Frye, MacArdell, and William Ward.

The volume opens with an introductory note in which the author advocates that every mezzotint engraver should, like Rembrandt, have his own press in his own house and make his own prints. Further, he would like to see the printer's name added to the copper, since the author thinks him worthy of more honour than he receives. A later page contains the suggestion that the word 'Excudit,' or its abbreviations, 'may mean the inker or printer,' who in such case did actually receive some acknowledgement of his own importance. But no evidence is adduced in support of the suggestion.

The first chapter is devoted to a description of the process of engraving in mezzotint, while the remainder of the book embraces a chronological history of the art and of its principal masters. Some of the author's opinions will not meet with universal acceptance. We cannot agree that the most pleasing mezzotints are to be found among 'the first few properly lettered prints' taken from the copper, for by the time the plate is lettered many impressions have probably been taken and the first richness and delicacy have been lost. Neither do we hold with him that uncut edges and broad margins add in no way to the beauty of a print. Such a condition, from its very completeness, and apart from its relative scarcity, must have its attractions. His idea of what constitutes pleasing effect and charm differs from our own, judging from his attribution of these qualities to the portrait of Queen Charlotte by Frye, the merit of which consists solely in the excellence of the engraving.

The book is well got up, the binding, paper, and print are good, and inaccuracies appear to be few and unimportant.

Mr. Davenport's 'apology' for his publication (p. 48) appears to rest upon the fact that Chaloner Smith's monumental work does not include the nineteenth century, to which twenty-eight pages of the present volume are devoted.

G. C. P.

WHISTLER AS I KNEW HIM. By Mortimer Menpes. (A. & C. Black.) 40s. net.

FROM the point of view of illustrations this is the most sumptuous volume of Messrs. Black's illustrated series. The reproductions in colour

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are unequal, some of the slight pastels reproducing better than more elaborate oil-sketches, where the loss of quality of pigment is fatal. The excellent renderings of some rare states of Whistler's etchings give the book a certain value to collectors, which is largely discounted by the triviality and 'bad form' of the letterpress.

COLOUR-PRINTS OF JAPAN. By Edward F. Strange. THE ILLUSTRATORS OF MONTMARTRE. By Frank L. Emanuel. AUGUSTE RODIN. By Rudolph Dircks. The Langham Series of Art Monographs. (H. Siegle.) 1s. 6d. per volume, net.

THREE little volumes tastefully printed, bound, and illustrated. Mr. Strange's book can be thoroughly recommended as a cheap and sound guide to Japanese prints. In some ways indeed it is sounder in fact and more discriminating in judgement than his larger book, where he seemed cramped by the mass of material with which he had to deal. In the case of Mr. Emanuel, natural allowance must be made for the difficulty of writing a connected and readable study of a number of men whose work was widely diverse in character and often unsuited to the taste of the English public. The illustrations, too, in this case seem to have been infected by the scrappiness of the letterpress. As a piece of literature Mr. Dircks's volume is by far the best of the three. It is thoughtful, well written, and well composed, taking a singularly broad view of the development of Rodin's art, and omitting needless details with commendable tact. The illustrations are well chosen, though the pretty *La Pensée* might perhaps have been omitted in favour of some more serious composition. Altogether this little book is one that can be recommended to all who are interested in the art of sculpture, or in its greatest modern exponent.

ODOARDO H. GIGLIOLI. Pistoia nelle sue opere d' arte, con prefazione di Alessandro Chiappelli. Firenze. 1904.

THIS little volume is one which every student of early Italian art will be glad to possess. It opens with an admirable series of lists of all works of art, which remain at Pistoia, whether in public buildings or in private hands; of works of which only documentary evidence exists, and of those, which are no longer preserved at Pistoia itself. These lists are followed by a complete bibliography of all books, articles, etc., which relate to the arts of the city. The rest of the volume is taken up by a careful account of its architecture, sculpture, painting, and minor arts; and the whole is amply and well illustrated. There are but few points on which we should be inclined to differ from Signor Giglioli. We cannot agree with him that the famous group of the Visitation in the church of San Giovanni

Fuoricivitas is to be ascribed to Luca della Robbia; and we cannot help thinking that had he troubled to consult the original documents in the Florentine archives, relating to the altarpiece of the 'Trinity,' now in the National Gallery, he would scarcely have repeated, as he has done, the statement of a certain German critic as to its authorship. These faults, however, go but a little way to detract from the value and usefulness of his book, which, we hope, may prove the precursor of other such handbooks to the more important towns of Italy.
H. P. H.

SCULPTURE

W. BODE. FLORENTINER BILDHAUER DER RENAISSANCE. Berlin: B. Cassirer. 1902.

THIS volume of Dr. Bode's latest essays opens with a paper on Donatello's merits as an architect. Donatello was associated with Brunelleschi in the first projects for the construction of the cupola. Early they are supposed to have gone together on a first journey to Rome. Yet it must be left to conjecture what may have been Donatello's pursuits in the sheer builder's calling, as a constructing engineer. His collaboration with Michelozzo on many important monuments is otherwise confirmed. Now, while there can be no difficulty in distinguishing between the sculpture of these two, we are on more insecure ground in our attempt to fix Donatello's share in the architecture of such monuments as the Brancacci and the Coscia tombs, the niche on Orsanmichele, the pulpit at Prato.

There has been a tendency hitherto to disparage Donatello's architecture and to give to Michelozzo, Cosimo's great builder, all the praise. Dr. Bode turns the tables. All that he likes in their joint works he apportions to the first; while that which he does not like, be it sculpture or architecture, he leaves to the latter. His severe strictures on the Brancacci tomb will be a surprise to most students; nor can we allow that the Coscia tomb is so much the finer work. Indeed, we fail to make out by what criterion Dr. Bode is led to judge Michelozzo so disparagingly, who, if not so great an innovator as Brunelleschi, holds fast with profit, even more than his master, to all that has proved best in the great mediaeval traditions of Tuscan building.

Discoursing on the 'Representations of the Madonna' and 'Portraiture in early Florentine Sculpture,' Dr. Bode leads us along certain by-ways where again Donatello's name is writ highest—and Luca della Robbia's not below it. It was only yesterday that works in gesso and terra-cotta of the fifteenth and sixteenth centuries might be had in Italy almost for the trouble of their transportation. The wide domain of their varied occurrence Dr. Bode has made peculiarly his own. Here his records of a pioneer are an invaluable

contribution to art-historical studies. They possess furthermore an autobiographical interest, seeing that, if works in these humbler materials have risen so much in the esteem of collectors and now command such high prices, the fact is greatly due to the example of Dr. Bode's extensive purchases for the Berlin museum.

The paper on Luca della Robbia was obviously penned in an hour of righteous indignation at the offences of Marcel Reymond, who has rushed along with an easy tongue and light heart where others have laboured so long and cautiously. Yet even so we cannot allow certain of Dr. Bode's views to pass unchallenged. The gesso reliefs, for instance, shown in the illustrations 78 and 79, and other related compositions occurring in frequent examples, seem to us to possess nothing of Luca's spirit, nor aught indeed that is at all Robbiquesque. Two heads here reproduced, Nos. 81 and 82, are to us more suggestive of Andrea and his school. For the famous Visitation in S. Giovanni Fuoricivitas at Lucca we favour the ancient view which puts this work so late as the sixteenth century; and while we possess no positive information to the effect that Fra Paolino da Pistoia ever worked in terra-cotta, yet the general design of this group certainly calls to mind drawings by Fra Bartolomeo and his followers. Far from being conceived in the manner of the earlier sculptors, where the figures of a group are conjoined in a single block, these answer to a pictorial vision in which the design is held together in outline and surface only, not fused into one mass.

Dr. Bode next discusses the authorship of a group of portrait busts of women of which rare examples are to be found, and only singly, in the famous collections. As works of art these may not be classed with what is greatest in Italian sculpture. Yet their quite distinctive character lends them a singular charm. The head rests well erect on stiffened neck and shoulders. There is weight to the mass and a rare refinement of simplest outline recalling archaic work. Ancient again, yet intensely modern, are the drooping lids that shut out every betrayal of the eye, the fastidious carriage, a reserve in the facial expression, and, in general, an air of preciosity and distance that is strangely engaging in its evasive suggestion. Dr. Bode was the first and has ever been an eloquent advocate in demanding for Laurana the authorship of these busts. Together with his former argument in support of this view we are now given much new evidence resting on the authenticated medals, the Madonne and the sepulchral effigies. It is regrettable that Professor Salinas's most recent discoveries in Sicily touching Laurana should not have been made known in time for inclusion in this essay. These furthermore confirm its teaching. Yet even as it here stands Dr. Bode's presentation of the subject marks the end of an historic debate.

If Dr. Bode must occasionally go out of his way in search of one with whom to break a futile lance he is again, and as often, held down to the strict matter of his subject with a scholar's more serious concern. Only then does he write dispassionately when this higher passion shows intensest. The paper on Bertoldo is imprint with this calm fervour. Bertoldo di Giovanni was the most distinguished of the fifteenth-century Florentine artificers of minor works in bronze: Donatello's immediate heir, Michelangelo's first master, Piero and Lorenzo dei Medici's counsellor in matters of art, custodian of their household collections, director of their art schools. From Dr. Bode, who has shown such extraordinary zeal in collecting bronze statuettes, medals, and plaquettes, we may well expect a perfect account of a master with whom he has lived on these terms of intimacy. We cannot here recount his many new attributions to Bertoldo. These have all deserved the approval of his fellow students. The medals and certain of the more famous bronzes are reproduced in the text. Indeed alone the extraordinary importance of the illustrations renders the book an indispensable work of reference.

The concluding essay, in which certain additions to the list of Michelangelo's early works are suggested, is of a more tentative kind. These, we choose to believe, need not be taken for the Doctor's last thoughts on so great a subject.

C. L.

FURNITURE

THE THIRTY-FIVE STYLES OF FURNITURE.
(Numerous plates from pen-and-ink drawings.) London: Timms and Webb. 1904.
25s. net.

My first objection to this book is its title. Why the definite article, when 'the man in the street' could mention several more styles? The provoking thing is, however, that while it might have 'supplied a long-felt want,' it is untrustworthy in the extreme. A Spanish chair, showing the connexion between Spain and the Netherlands by its almost pure Dutch feeling, is surely out of place under the title of Renaissance, and if Jacobean chairs had claw-and-ball feet I must amend my reading. Why should a sketch—and a very bad one—of the Soane Museum chair be called 'Georgian' and not 'Chippendale'? Names seem to have been supplied by the fancy of the moment, and designs are attributed to both Chippendale and Hepplewhite which have nothing to do with either of them. The authors also have some curious views of R. and J. Adam. The book, we are told in the preface, has been arranged 'in chronological order,' but the Adams are inserted after Sheraton's 'Empire' period.

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All these things might be merely mistakes to which we are all liable; in fact, I even make them myself. I wish, therefore, that this were a case where I could follow the golden rule with regard to my fellow man. But while mistakes are permissible, or at least excusable, a wilful mistake is—well, it is something quite different.

Page 79 of 'The Thirty-five Styles' is, I admit, not a fair sample of the book, for on most of the others a considerable number of the articles are correctly described, and sometimes even all of them. On this particular page there are eighteen designs which are called 'Sheraton,' but which are really taken from the *published* designs of Shearer and Hepplewhite, most of them having been executed before Sheraton became a power in English furniture. Twelve of these are by Shearer and six by Hepplewhite, though, for what purpose I cannot say, some of them have been slightly disguised. Ornaments have been reversed—not to advantage—and in one case a drawing has been made up from two originals.

This is what pretends to be a book of reference, 'interesting and useful' to connoisseurs, and affording 'a wealth of information' to the student. If by any chance it should drift into a second edition with these (and many more) faults eradicated, I trust it may be my pleasant duty to be the first to welcome it. At present all that a conscientious reviewer can do is to nail it to the wall as an example to evil-doers.

R. S. C.

BOOKS AND MANUSCRIPTS

THE BREVIARIUM GRIMANI, from the Library of San Marco in Venice. Edited by Dr. S. G. De Vries. London: Ellis and Elvey. Part I., 25 coloured and 120 collotype plates. £10 10s. net.

It was with great pleasure that we learned some months ago that a Dutch publisher had undertaken to issue a complete facsimile reproduction of 'The Grimani Breviary,' the most important of all illuminated service books executed by Netherlandish artists in the early years of the sixteenth century. Although many series of miniatures and a few illuminated books have been reproduced, nothing so considerable as this volume of 1,568 pages, with 300 miniatures, has been attempted, and M. Sijthoff deserves great credit for having undertaken it. We sincerely trust that his venture may meet with the success it deserves. The disastrous fire at the University library of Turin warns us that manuscripts preserved in public institutions are not exempt from danger of destruction even in times of peace, and that all important works of art should be at least photographed.

The first part of 'The Grimani Breviary,' now before us, contains coloured facsimiles of the

kalendar and of the miniature representing the saints of the Old Testament praying for the coming of the Redeemer, and collotypes of 120 pages of the text with their beautifully-designed floral borders. The reproduction of the miniatures surpasses our expectation, and we congratulate the publisher and all those who have co-operated with him on the result of their labours, and trust that they may be spared to complete the work. The price being beyond the means of most art students and craftsmen should decide the managers of public libraries and art institutions to subscribe for the work and thus secure for them the possibility of consulting and studying it.

W. H. J. W.

THE GOLDEN TRADE. By Richard Jobson, 1623. Edited by C. G. Kingsley, The Saracen's Head Library. E. E. Speight and R. H. Walpole, Teignmouth. 21s. net.

A BIBLIOGRAPHY OF THE VALE PRESS. C. Ricketts. 15s. net.

THE preface to the interesting 'Bibliography of the Vale Press' explains the revival of fine printing as 'merely due to a wish to give a permanent and beautiful form to that portion of our literature which is secure of permanence. By a permanent form I do not mean merely sound as to paper and ink, etc.; I mean permanent in the sense that the work reflects that conscious aim towards beauty and order which are ever interesting elements in themselves.' The explanation is a reasonable one, and the Kelmscott and Vale presses, when viewed as a whole, after making every deduction for the defects inseparable from experiment and novelty, come so much more nearly to that ideal of beauty and order than any other modern printed books, that they may rightly expect the permanence which sooner or later is the reward of all good work. Whether 'The Golden Trade' will gain that permanence is a more doubtful matter. The printing is handsome and careful, but the typography and decoration have not that very definite or personal note which is the mark of all really fine designing. Again, it is appropriate that such a record of nautical enterprise should come from Devon, and the book itself is entertaining. But we fear that it appeals to a limited audience, and must do so always.

AMONG the most successful of Cruikshank's illustrations were those to the first edition of 'Frank Fairleigh.' They are admirably reproduced in the reprint of Smedley's novel which is a recent and welcome addition to Messrs. Methuen's 'Illustrated Pocket Library.'

NOTES FROM PARIS¹

THE EXHIBITIONS

THE exhibition of French primitives is far from decreasing in interest. Thanks to the zeal of the organizers and the willing assistance of M. Henry Marcel, Director of Fine-Arts, every month sees one or more important additions. The Museum of Lille has just been persuaded to send two remarkable works of art, a fifteenth-century altar-frontal with an Angelic Salutation, and a triptych, *The Fountain of Life*, which is held to be by Jean Bellegambe. The exhibition, moreover, continues to give rise to a number of discussions and expressions of opinion. The Society of Antiquaries of France has received several interesting communications. M. Durand-Gréville deals with the attribution of certain things to Bourdichon. M. F. de Mély gives his views on the signature of Jehan Perréal which is supposed to appear at the bottom of the picture of the Virgin belonging to the Louvre. M. de Mély believes himself to have discovered it in the decoration of the pavement, the signature being in this form: *I. P. I o I* 1490. We will go so far as to say that the authenticity of this picture is extremely uncertain. It may be a late sixteenth-century, or even a seventeenth-century copy. The colouring and the brushwork are exceedingly unsatisfactory. The picture, moreover, is incontrovertibly of very inferior artistic interest. Jehan Perréal, in any case, has no claim to be included among the great French primitives. When the exhibition is over, it is to be hoped that the Louvre will consent to relegate this inferior and questionable work to the position it deserves. M. de Mély also throws doubt on the authenticity of Fouquet's portrait of himself on enamel, on the grounds that the process of glazing in the furnace was not discovered before 1484 (whereas Fouquet died in 1483), and that the method of working on the enamel with the needle employed in this portrait is characteristic of the middle of the sixteenth century. M. de Mély's assertions are directly attacked by M. Leprieur, and M. Marquet de Vasselot has joined in the discussion.

In the Constantin Guys exhibition we have the exact opposite of the French primitives, and the sudden, almost violent contrast is not altogether unpleasant. Constantin Guys—some three hundred of whose water-colours, sepias, wash-drawings, and drawings are on view in the Barbazanges galleries—seems now like a strange memory of a past at once very near and very far off. *Grisettes and lorettes*, *Mabille and Musard*, decorative guardsmen and elegant ladies fenced in crinolines—the whole of the Second Empire that made Paris a strange and flamboyant house of pleasure—may be found in the spirited, affecting, and vivid drawing so admired by Beaudelaire. The name

¹ Translated by Harold Child

of Goya has been mentioned in connexion with Constantin Guys, and the two artists show a certain, though not a very marked, resemblance. Be that as it may, the Barbazanges galleries are to hold during the coming season an exhibition of the great Spanish painter which will be a real event in the world of art, and to some people, no doubt, a revelation. And here I should like to say a word on the exhibition of a young Spanish artist, M. Carlos de Battle. His scenes of French and Spanish life chiefly represent such subjects as poor Toulouse-Lautrec liked to paint. M. de Battle is not to blame. Side by side with a certain violence and deliberate exaggeration, his broadly sympathetic work has a profoundly sentimental and melancholy character. His Spanish scenes are equally good; the light is amazing and the colour sincere. I am convinced that M. de Battle's ability will continue to advance, but it will develop in proportion as he throws off all influences inimical to his originality.

A permanent exhibition of painting, sculpture, and engraving has just been opened under the title of 'New Tendencies.' The name is unpleasantly pretentious, but there are some good things exhibited, among others two portraits by Madame Boznanska, which combine delicacy of tone with great intensity of expression; *Flowers*, by Slavona, very simple, true, and intimate flowers which have nothing in common with the hideous bouquets of Madame Lemaire; *Clouds*, by the Norwegian painter Diriks, my admiration for whose work is well known to my readers; a fine Dufrenoy, *A Cathedral Door*; and some very interesting work by that accomplished artist, Ch. Milcendeau. At one time M. Milcendeau showed more promise than any of our modern artists; is he deliberately trying to 'sell' us by doing his best not to realize it? His drawing is losing its vigour, his sincerity is supplanted by melodramatic 'effects,' and his once warm colour is growing dull and sad. But I am convinced that he is too good an artist not to recover himself finally, and that soon.

I must add a word on the troubles that have arisen in the Société Nationale (Salon du Champ de Mars). One result of the success last year of the young Salon d'Automne has been that the high priests of the Société Nationale are up in arms and crying out for protection. They have just resolved that the Champ de Mars shall be closed to anyone taking part in any other exhibition. It is stated that a number of exhibitors at the Salon d'Automne, among them MM. Blanche and Besnard, have taken fright and sent in their submission to the tyranny of M. Carolus Duran and his friends. The schism is not unlike that which resulted in the foundation of the Champ de Mars. I cannot think that it will be the death-blow of the Salon d'Automne and the Salon des Indépendants, but it may be the beginning of the end of the pompous artistic nullities which in France, as in England,

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are constantly abusing their power. The pitcher has gone so often to the well that it may be going to break at last.

G. de R.

NOTES FROM BELGIUM¹

THE department of antiquities at the Cinquante-naire Museum has acquired an important bas-relief, besides funeral inscriptions, vases, articles of glass, fibulae, and other objects, from the Byzantine cemetery at Saloniki. The subject of the bas-relief is Dionysus, who is called in the inscription Asdouletos or Asdoules, the god of the town of Asdoula. The sculptured portion includes figures of Dionysus, Pan, and Silenus, and two naked boys among the branches of an enormous vine, plucking the grapes and leaves. The bas-relief has been closely examined by M. Perdrizet in the *Revue Archéologique* of Paris.

At Tervueren, near Brussels, a beginning has been made with the building of the new Colonial museum which is to house the collections of the Congo State. The most interesting objects in these collections, which at present are buried away in packing cases, are the anthropological and ethnographical specimens bearing on the forms of primitive art. The principal front of the new museum will be very like that of the Petit Palais in the Champs Élysées; there will be a single storey divided into large bays and surmounted by a central dome.

The excavations carried on by the Archaeological Society of Brussels at Wavre, on a spot which local tradition declares to be the site of the earliest buildings of the town, have just disclosed the ruins of a third-century Gallo-Roman villa, nearly eighty yards in extent. A large sewer made of squares of terra-cotta runs across it, and there is a cellar some ten feet deep built of brick with white fillets in relief. Cubes of mosaic, pieces of porphyry, and white marble mouldings are found on all sides, and the discoveries include a silver ring, a silver trident, fragments of pottery, and the remains of six hypocausts, one of them in perfect condition.

THE SOMZÉE COLLECTION

THE sale of the Somzée collection has been one of the most interesting and important events of the year. When exhibited, it proved to be an eloquent example of the class of modern collection that is formed hastily and without any special culture. Side by side with the very finest things were pictures daubed with retouchings and outrageously restored marbles. But the total value of the collection was high, and there were a large number of works that deserve special mention. Among the Greek antiquities the most important was the colossal statue of a youth in a helmet (No. 4 in the catalogue), which fetched 65,000 francs. The material is Parian marble, and the

¹ Translated by Harold Child.

statue came from the Villa Ludovisi at Rome. It is the only Roman replica of a lost Greek statue by an artist of the first half of the fifth century. The sculptor, according to Professor Furtwängler, was Micon; according to M. Salomon Reinach, Hagelaïdes. The statue represents the Athenian hoplitodromos Callias, the pancratiast, and strikingly resembles the figures on the pediment at Olympia, particularly the Pelops on the eastern pediment. There is a model of it in the Cinquante-naire Museum at Brussels. The chief work of the Graeco-Roman period was the colossal statue of Septimius Severus, models of which are in the Louvre and the Cinquante-naire Museum. This statue, which according to M. Salomon Reinach would make the fame of any museum, was bought for the Cinquante-naire Museum at 360,000 francs. Examination reveals that the head is two centuries later than the body, which dates from the early Empire. The statue is of green bronze cast hollow, and came from the Palazzo Sciarra at Rome, having formerly been in the Palazzo Barberini. According to Winckelmann it was discovered at the same time as the famous Barberini faun, during the excavation of the moat round the castle of St. Angelo under Urban VIII (1623-1644).

Of the pictures, The Death of Polyxena by Tiepolo was bought by the State for the Brussels museum for 25,000 francs. The ease and fullness of the composition and the characteristically Venetian amber and gold of the colouring make it a fine example of this painter's work. The St. Engracia, a Hispano-Flemish work of the early sixteenth century, the origin and attribution of which make an interesting question, went for 56,000 francs. It had been seen before at the Universal Exhibition at Paris in 1900, and at the exhibition of pictures by masters of the Flemish and British schools in London in 1899 (No. 16 in the catalogue). I cannot agree that The Patrol of Lansquenets, which the catalogue attributes to Rubens, is rightly regarded as belonging to the period when Rubens was living at Mantua and worked in Rome. It has none of the characteristics of his art at that period, and, in spite of the documentary evidence accepted without criticism by M. de Somzée, I believe it more properly to be attributed to Jordaens. The low price of 27,000 francs was probably due to this uncertainty of attribution. A bust portrait of a doctor, attributed to Paolo Greco, but apparently in the first manner of Domenico Theotocopouli, called El Greco, fetched 9,500 francs. A tapestry of Bathsheba, exhibited in Paris in 1900 and at the exhibition of primitives at Bruges in 1902, was bought for the townhall of Brussels for 100,000 francs. The two tapestries of The Marriage of Mestra and The Sacrilege of Erisichthon fetched 55,000 and 60,000 francs respectively.

R. PETRUCCI.

NOTES FROM HOLLAND¹

THE Rijksmuseum does not contain many specimens of the Netherlands school of painting of the fifteenth century, and it is always necessary to make a journey to Utrecht if one would obtain a satisfactory impression of the art of that period. Lately, however, this department of the Rijksmuseum has been enriched by two fifteenth-century paintings representing a Resurrection and a Last Supper respectively. Neither of these is of the very first importance; but, nevertheless, both are desirable and welcome acquisitions, and give a certain completeness to the collection, which hitherto has been noted rather for its well-known array of excellent works of the seventeenth century.

It is not easy to adorn these two works with a great name; and, although Dirk Bouts was given as the artist before and during the sale, this was done with the object of, in a measure, localizing them. They are most certainly not by Bouts himself, although the composition of the Last Supper resembles, with many differences, Bouts's magnificent painting in St. Peter's at Louvain, a characteristic which, as we were able to see at the Bruges exhibition, it has in common with many second-rate pictures of this sort. The Resurrection has in its composition several elements that remind us of Memlinc; but it is by the same master as the Last Supper, a painter who flourished about 1470 and whom we look upon as a Flemish or Brabançon rather than a North Netherlands painter.²

The museum has also for some time been in the possession of a very good Aert van der Neer, a

¹ Translated by A. Teixeira de Mattos.

² Cf. No. 42 in the Bruges exhibition of 1902, which seems to belong to the same group. Reproduced in *Pigmentdrucke v. d. Verlagsanstalt Bruckmann* (Munich, 1903).

Moonlit Landscape, a little dark, but with admirably elaborate background and with, in some portions, that wonderful dull silver gleam of the moonlight which van der Neer was so well able to produce in his best moments.

The Netherlands Museum of History and Art, on the ground floor of the Rijksmuseum, shows, in the porcelain room, a large dish which serves as an excellent example of fifteenth-century oriental pottery. The piece comes from Damascus, and is distinguished for its severe and powerful ornamental decoration. On the blue-white bottom of the fairly deep dish is a symmetrical pattern of heavy pomegranates on bending stems, surrounded by a rich and ornate design in twigs and blossoms, all in very simple colours, olive green, turquoise, and cobalt blue. This specimen is also of importance as showing the origin, the descent of the much weaker but yet charming family of the so-called 'Rhodian dishes.' The magnificent glazing and the severe simplicity combine to make a rarely beautiful piece, in which the lover of ceramics will find the same enjoyment as an impressionable woman in the contemplation of a unique orchid.

The museum has recently purchased and will shortly exhibit a bronze mortar of Arabic origin (thirteenth century) encrusted with red copper arabesques and engraved with a severe design of animals and characters. This piece is the more interesting inasmuch as the delicate ornamentation of twisted tendrils and flowery spirals, as well as the sharp pointing of the animals, seems to teach us much concerning the origin of many a gothic ornamentation.

The Print Room is exhibiting an important selection of decorative prints of the German, French, and Italian schools from the fifteenth to the eighteenth century. W.

RECENT ART PUBLICATIONS¹

ART HISTORY

- GONSE (L.). *Les chefs-d'œuvre des Musées de France: Sculptures, Dessins, Objets d'Art.* (15 × 11) Paris (Lib. de l'Art ancien et moderne), 50 fr. Plates and text illus. Vol. I. (Peintures) was published in 1900.
- BRÉHIER (L.). *Les origines du Crucifix dans l'art religieux.* (7 × 5) Paris (Bloud). One of the series 'Science et Religion': 62 pp.
- LAPAUZE (H.). *Procès-verbaux de la Commune générale des Arts de Peinture, Sculpture, Architecture et Gravure (18 juillet 1793, etc) et de la Société populaire et républicaine des Arts.* Publiés intégralement pour la première fois avec une introduction et des notes. (11 × 7) Paris (Bulloz), 15 frs.
- HARTMANN (S.). *Japanese Art.* (8 × 5) London (Putnam), 6s. net. 39 plates, 6 in colour.
- COOK (E. W.). *Anarchism in Art and Chaos in Criticism.* (9 × 6) London (Cassell), 1s. net. Papers reprinted from 'Vanity Fair' revised and enlarged.

ANTIQUITIES

- KÖRTE (G. and A.). *Gordion: Ergebnisse der Ausgrabung im Jahre 1900* (11 × 8) Berlin (Reimer)
- A record of excavation in Phrygia, published by the Imperial German Archaeological Institute, with 245 illustrations, maps, etc.

- THÉDENAT (H.). *Le Forum Romain et les Forums impériaux.* 3^{ème} édition, entièrement refondue. (7 × 4) Paris (Hachette).
- SOCIÉTÉ NATIONALE DES ANTIQUAIRES DE FRANCE. *Centenaire, 1804-1904. Recueil de Mémoires.* (11 × 9) Paris (Klincksieck). A vol. of 500 pp. containing over fifty contributions by members of the Society, 25 photogravures, and text illus.
- SOLITRO (G.). *Il Lago di Garda.* (11 × 7) Bergamo (Istituto italiano d'arti graf.), 3. l. 50. Illus.
- JACKSON (F. H.). *Sicily.* (6 × 4) London (Methuen), 3s. net. 'The Little Guides,' 22 illus. and 2 maps.
- BADEN. *Die Kunstdenkmäler des Grossherzogthums Vol. VI, Kreis Freiburg, Erste Abtheilung Die Kunstdenkmäler des Landkreises Freiburg.* In Verbindung mit E. Wagner bearbeitet von F. X. Kraus. (11 × 8) Tübingen and Leipzig (Mohr), 500 pp., copiously illustrated.
- GASQUET (Dom F. A.). *English Monastic Life* (9 × 5) London (Methuen), 7s. 6d. net. 'The Antiquary's Books', illustrated.
- BROOKE (Rev. A. St. C.). *Slingsby and Slingsby Castle* (8 × 5) London (Methuen), 7s. 6d. 16 plates and map.
- HORE (P. H.). *A history of the town and county of Wexford* (10 × 8) London (Elliot Stock) Illus.
- List of some old buildings in an area of seventy miles square round Manchester (9 × 5) Manchester (Society of Architects), 4s. pp. and map.

¹ Sizes (height × width) in inches.

Recent Art Publications

BIOGRAPHICAL WORKS AND MONOGRAPHS

- WURZBACH (A. von). *Niederländisches Künstler-Lexikon, auf Grund archivalischer Forschungen bis auf die neueste Zeit bearbeitet.* (11 × 7) Leipzig (Hoffmann), 6 m. per part. To be completed in about 14 parts, of which the first, 'Aa-Bie,' is published.
- LÜTGENDORFF (W. L. Baron von). *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart.* (10 × 6) Frankfurt a. M. (Keller).
A dictionary of violin and lute makers, over 700 pp., copiously illustrated with facsimiles of labels and instruments.
- GRANDMAISON (L. de). *Essai d'Armorial des artistes français (xvi^e-xviii^e siècles): lettres de noblesse, preuves pour l'ordre de Saint-Michel.* (10 × 6) Paris (Champion), 5s. 108 pp.
- BUER (M.). *Juedische Kuenstler.* (12 × 9) Berlin (Juedischer Verlag), 10 m.
Essays upon Josef Israels, L. Ury, E. M. Lilien, M. Liebermann, Solomon J. Solomon and J. Epstein, by different authors. 170 pp., copiously illustrated.
- OSTINI (F. von). *Böcklin.* (10 × 7) Leipzig (Velhagen and Klasing), 4 m. 'Künstler-Monographien.'
- SOUBIES (A.). *J.-L. Gerome (1824-1904): Souvenirs et notes.* (10 × 7) Paris (Flammarion), 1 fr. 16 pp.
- SPIELMANN (M. H.). *The art of J. MacWhirter, R.A.* (14 × 10) London (Hanfstaengl), 4s. net. 30 pp., 32 illus. including 6 phototypes.
- PINNINGTON (E.). *Sir Henry Raeburn, R.A.* (7 × 5) London (W. Scott Publishing Co.), 3s. 6d. net. 'Makers of British Art'; 21 plates.
- McCURDY (E.). *Leonardo da Vinci.* (8 × 5) London (Bell), 5s. net. 'Great Masters in Painting and Sculpture.' 42 illus.
- MENPES (M.). *Whistler as I knew him.* (11 × 8) London (Black), 40s. 125 plates, 23 in colour.

ARCHITECTURE

- SCHMOHL (P.) and STAHLIN (G.). *Barockbauten in Deutschland.* (20 × 15) Stuttgart (Ebner), 10 m., part 1, 17 phototypes; complete in 5 parts.
- The BRITISH HOME of To-day. A book of modern domestic architecture and the applied arts. Edited by W. Shaw Sparrow. (12 × 9) London (Hodder and Stoughton), 5s. net. Illus.

PAINTING

- BRETON (J.). *La Peinture: les Lois essentielles; les Moyens et le But; le Beau et la divine Comédie des Arts entre eux. L'Odysée de la Muse, conte historique.* (8 × 5) Paris (Lib. de l'art ancien et mod.).
- EXPOSITION des Primitifs Français au Palais du Louvre et à la Bibliothèque Nationale. Catalogue. Second edition, 2 vols. (11 × 6) Vol. I: Paintings, Sculpture and Tapestries; II: Manuscripts. With 40 plates. 12 fr.
- BOUCHOT (H.). *L'Exposition des Primitifs Français: la Peinture en France sous les Valois.* (16 × 12) Paris (Lib. centrale des Beaux-Arts), 150 fr., 4 parts, each containing 25 photogravures and descriptive text. Pt. 1 published.
- HOLME (C.). *The Royal Academy from Reynolds to Millais.* Edited by C. Holme. (12 × 9) London (Offices of 'The Studio'), 5s. net. Special summer number of 'The Studio'; text by W. K. West, W. S. Sparrow and T. Wood. Illustrated.
- Catalogue of an Exhibition of Paintings by George Morland, held at the Victoria and Albert Museum, South Kensington, 1904. (9 × 5) 2d. With a Morland bibliography.

SCULPTURE

- FURTWÄNGLER (A.) and URLICHS (H. L.). *Denkmäler griechischer und römischer Skulptur. Handausgabe. Second edition.* München (Bruckmann), 4s. 6d.
- HOMOLLE (T.). *Fouilles de Delphes. Tome IV, part i: Sculpture. Tome V, part i: Petits Bronzes; Terres Cuites; Antiquités diverses.* (13 × 10) Paris (Fontemoing, for the French School at Athens).
These two parts, the text of which will be published in the course of the year, contain respectively 80 and 20 fine photogravure plates.

TEXTILES AND LACE

- LÉFEBURE (A.). *Dentelles et guipures anciennes et modernes, imitations ou copies: variété des genres et des points.* (9 × 6) Paris (Flammarion), 3 fr. 50. Illus.

- LANGTON (M. B.). *How to know Oriental Rugs, a handbook.* (8 × 5) London (Appleton; F. Warne), 8s. 6d. net. 20 plates, 12 in colour, and map.

MISCELLANEOUS

- BURTON (W.). *A history and description of English Earthenware and Stoneware to the beginning of the nineteenth cent.* (10 × 6) London (Cassell), 30s. net. Illustrations, including 24 col. plates, and facsimiles of marks.
- SINGLETON (E.). *French and English Furniture: distinctive styles and periods described and illustrated.* (11 × 7) London (Hodder and Stoughton), 2 gs.
Embraces French styles from Louis XIII. to Empire, and English from Jacobean to Adam, Hepplewhite and Sheraton. Illustrated by H. D. Nichols.
- HUMANN (G.). *Die Kunstwerke der Münsterkirche zu Essen.* (11 × 8) Düsseldorf (Schwann). With portfolio of 72 phototypes (18 × 13).
- BERCHEM (M. van). *Notes d'Archéologie Arabe: Étude sur les Cuivres damasquinés, et les Verres émaillés, inscriptions, marques, armoiries.* (9 × 7) Paris (Leroux).
Tirage à part from the 'Journal Asiatique,' 99 pp. with inscriptions in facsimile.
- CHENNEVIÈRES (H. de). *Petit Inventaire illustré de la Chalco-graphie du Musée national du Louvre.* (9 × 5) Paris (Joannin), 1 fr. 50. 33 plates.
- LIÈGE: Musée des Beaux-Arts. Catalogue. (8 × 5) Liège, 1904.
- MAY (Phil) in Australia. (18 × 11) Sydney (Bulletin Office), 21s. net.
Uniform with the recently published Album; contains a list of the artist's work from 1878; biography by A. G. Stephens, and 92 plates of reproductions.

PERIODICALS

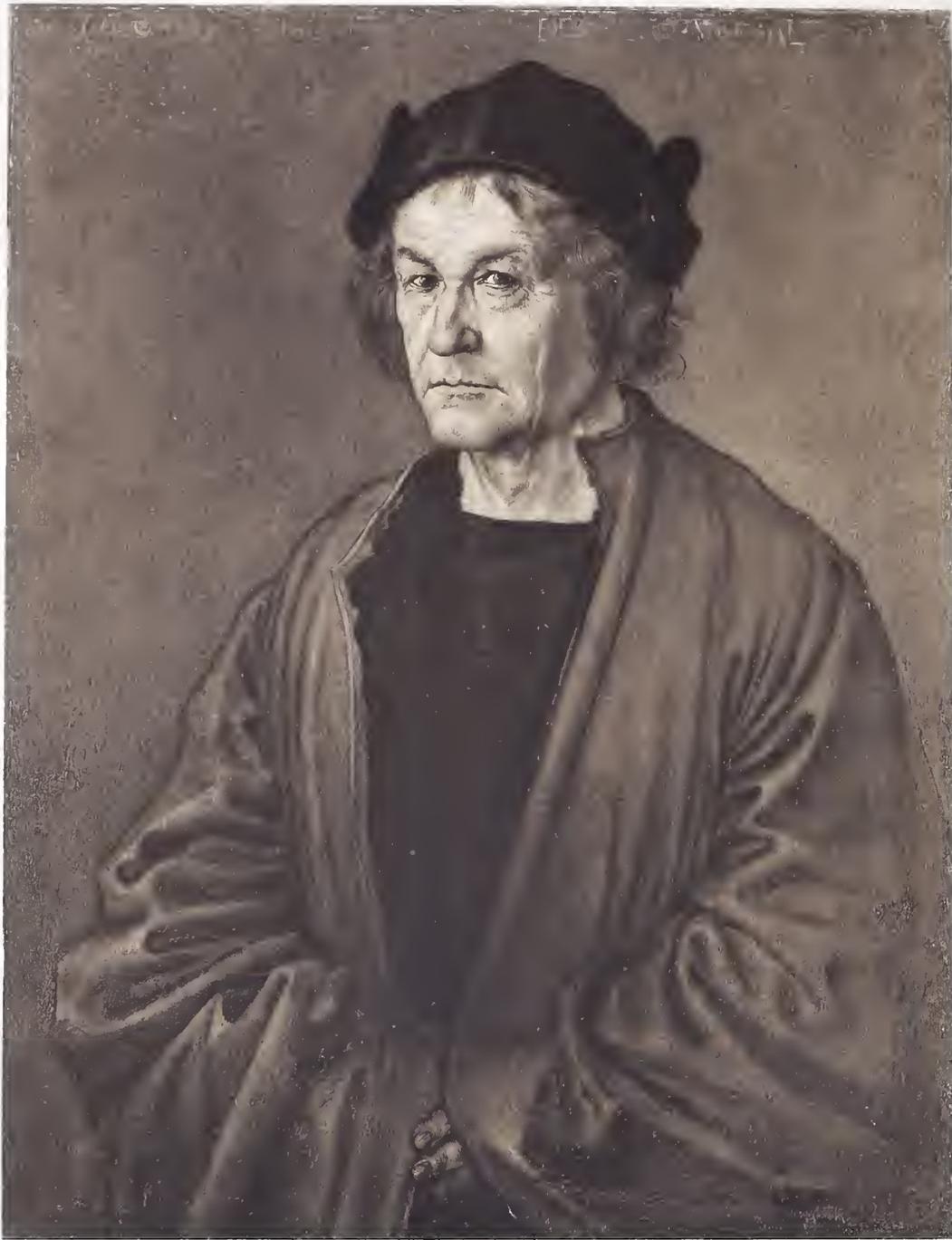
- LE MUSÉE. *Revue d'art antique.* (11 × 8) Paris (6 rue de Port-Mahon), 18 fr. per annum; 2 fr. 50 per number. Edited by G. Toudouze; illustrated.
- RIVISTA D'ARTE: *miscellanea mensile di Storia dell'Arte medievale e moderna.* (10 × 7) Firenze (Alinari), 15 fr. per annum or 1 fr. 50 per part, 24 pp., illustrated.
Continuation of the 'Miscellanea d'Arte,' 1903.

SALE CATALOGUES

- GAILLARD (E.). *Catalogue des Objets d'Art de la renaissance, tapisseries, tableaux anciens, dont la vente aura lieu, 1 Place Malesherbes, 8-16 juin 1904.* (14 × 11) Paris (P. Chevallier). [50 photogravures.]
- GIMBEL (K.). *Waffen- und Kunst-Sammlung, Baden-Baden. Sale, 30 Mai-3 June 1904.* (16 × 12) Berlin (R. Lepke), 8 m. [37 phototype plates.]
- HEFNER-ALTENECK (J. von). *Kunstsammlungen: 1. Rüstungen, Waffen, Antiquitäten, Olgemälde, Pergamentmalereien, Aquarelle, Handzeichnungen; 11. Kupferstiche, etc. Sale, 6 June, etc., 1904. München (Helbing), 3 m. (pt. 1), 2 m. (pt. 2). [24 phototypes.]*
- MATHILDE (Princess). *Catalogue des tableaux anciens, tableaux modernes, objets d'art et d'ameublement; vente par suite du décès de S. A. I., 17-21 mai 1904.* (13 × 10) Paris (P. Chevallier). [36 phototypes.]
- COLLECTIONS DE SOMZÉE. *Catalogue, 2^e et 3^e parties; Tableaux anciens, cassones, objets d'art anciens, tapisseries. Vente 22 mai 1904 et jours suivants. 2 vols. (16 × 12) Bruxelles (J. Fiévez). [70 plates.]*

BOOKS RECEIVED

- FRANK FAIRLEIGH. By Frank E. Smedley. Illustrated by George Cruikshank (reprint). Methuen & Co. Price 3s. 6d. net.
- WHISTLER AS I KNEW HIM. By Mortimer Menpes. A. & C. Black. Price 40s. net.
- BENAZZO GOZZOLI. Introduction by Hugh Stokes. Newnes' Art Library. Price 3s. 6d. net.
- GREAT MASTERS. Leonardo da Vinci. By Edward McCurdy. George Bell & Sons. Price 5s. net.
- THE THIRTY-FIVE STYLES OF FURNITURE. Timms & Webb. Price 25s. net.
- LITTLE BOOKS ON ART—VANDYCK. By M. G. Smallwood. Methuen & Co. Price 2s. 6d. net.
- BIBLIOGRAPHY OF THE VALE PRESS. C. S. Ricketts, Lansdowne Road, W.



Albert Dürer the Elder. 1497
From the painting attributed to Dürer recently purchased for the National Gallery.

Museum of Art, U.S.

EXHIBITIONS OPEN DURING AUGUST

GREAT BRITAIN:

London:—

- The Royal Academy. Summer Exhibition. (Closes Aug. 2.)
 Dudley Gallery Art Society. (Closes Aug. 3.)
 Earl's Court Exhibition of Modern Italian Art. This contains seven pictures by Segantini; also reproductions by Sangiorgi of Italian marbles, furniture, embroideries, etc., exhibited by Messrs. Norman and Stacey.
 C. J. Charles. Exhibition of Garden Ornaments. (See below).
 Dowdeswell Galleries. Pictures by Old Masters, Early English, Italian, Dutch, and Other Schools. (August and September.)
 Leicester Galleries. English Water-colours. Drawings for *Punch* by L. Raven-Hill. Water-colours by W. Lee Hankey.
 Shepherd Bros. Pictures by Early British Masters.

Bradford:—

- Cartwright Memorial Hall. Inaugural Exhibition.
 Perhaps the most interesting and important of the English provincial exhibitions. It was designed to show the historical development of British painting, engraving, and furniture, and the collection is a fine one, although some departures have been made from the original scheme. An illustrated article on the representative series of specimens of English furniture contained in it appears in the present number of *THE BURLINGTON MAGAZINE*.

Rochdale:—

- Corporation Art Gallery. Byron Cooper's collection illustrating Tennyson's country. (To Sept. 30.)

Conway:—

- Royal Cambrian Academy. (To Oct. 1.)

Llandudno:—

- Exhibition of Pictures, and Arts and Crafts. (To Sept. 15.)

At the end of the month exhibitions will open at the Walker Art Gallery, Liverpool, at Birmingham (Royal Society of Artists), and at the Dudley Corporation Art Gallery.

GERMANY, AUSTRIA, AND SWITZERLAND:

Baden-Baden:—

- Badener "Salon."

Berlin:—

- Berliner Kunst-Ausstellung.

Constanz and Chur:—

- Swiss Circulating Exhibition.

GERMANY, AUSTRIA, AND SWITZERLAND—cont.

Cracow:—

- Gesellschaft der Kunstfreunde.

Dresden:—

- Grosse Kunst-Ausstellung, 1904.

Düsseldorf:—

- Internationale Kunst-Ausstellung, 1904.

Karlsbad:—

- Salon Hirschler.
 Salon Stöckl.

München:—

- Künstler Genossenschafts Ausstellung (Glaspalast).
 Verein bildender Künstler 'Secession.'
 First exhibition of the 'Deutsche Künstler-bund.'

Rothenburg o.d.T.:—

- Rothenburger Kunst-Ausstellung, 1904.

Salzburg:—

- 20th Annual Exhibition.

BELGIUM:

Antwerp:—

- Triennial Salon. (Aug. 6 to Sept. 25.)
 An important exhibition held in turn at Brussels, Antwerp, Liège, and Ghent, under the patronage of the State.

Namur:—

- Fine Art Exhibition. (To Aug. 31.)

Spa:—

- Fine Art Exhibition. (To Sept. 30.)

Binche:—

- Exhibition with Fine Art Section.

Malines:—

- A Fine Art Exhibition is announced, but the date of opening has not reached us.

HOLLAND:

Middelburg:—

- Exhibition of brassware. Most of the public collections and many private collections have sent important contributions to this exhibition, as have the famous church treasuries, such as that of Maastricht.

NOTE.—The Council of the International Society of Sculptors, Painters, and Gravers propose to hold a memorial exhibition of the works of their late President, Mr. James McNeill Whistler, in the New Gallery, Regent Street, London, during February and March 1905, to which a great number of prominent collectors, both at home and abroad, have already promised their support.

NOTABLE WORKS OF ART IN THE JULY EXHIBITIONS

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS:

- Works by the late Giovanni Costa.
- 6. Carrara Mountains, dawn.
- 73. Flume Morto.
- 87. On the Shore near Rome.
- 105. On the Greve near Florence.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS:

- 17. The Ramparts, Montreuil. J. Aumonier.
- 198. Sir Henry Irving as Dubosc. J. Bernard Partridge.
- 391. Storm passing over Corfe. F. G. Cotman.
- 503. Evening. Dudley Hardy.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS—cont.

- 509. The Rendezvous. Dudley Hardy.
- 621. The Storm. Claude Hayes.

Carfax & Co.:—

- Exhibition of Works by the Hon. Neville Lytton.

Messrs. C. J. Charles:—

- Exhibition of Garden Ornaments.
 A prettily arranged Collection

Leicester Galleries:—

- Drawings for *Punch* by L. Raven-Hill

BY the permission of the directors I am allowed to call attention to one point in connexion with the Magazine which seems to have escaped the notice of many of its readers.

The proprietors of *The Times* were the first, I think, to point out that the advertisement revenue of a periodical enabled it to give its readers far more information than the selling price alone would allow. The circulation of THE BURLINGTON MAGAZINE is by itself large enough to pay its cost and a fair share of the inevitable expenses, and for the balance it depends upon its advertisements like all other periodicals. Readers, in fact, get the fullest value for their money from the Magazine which is best supported by advertising.

Now, complaints have recently been made by certain advertisers, which, if they were continued, might needlessly restrict the good work it is attempting to do. I therefore venture to call attention to them at once, before any serious hindrance has resulted.

The complaint that 'your readers know too much,' which was recently made by two entirely distinct firms as a reason for discontinuing advertising, was hardly a matter for regret, as we should not wish to recommend people who apparently have to depend for a living upon the ignorance of their customers.

A more serious complaint was that advertisers had no tangible proof that the Magazine was of any use to them, because they never heard it spoken of by any of their customers.

The number and rank of our subscribers is a sufficient proof of their capacity for

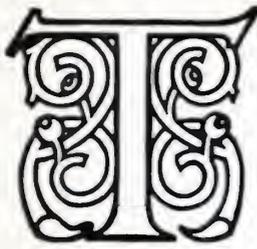
taking an active interest in the Magazine, and the misconception can only be explained on the ground that they are not in the habit of mentioning the Magazine when making purchases, as the readers of cheaper papers are wont to do.

The Magazine can claim that it does not allow its readers to be misled by sham 'Answers to Correspondents,' or by that useful commercial stalking-horse the sham private collector, whose liberality almost equals that of the other gentlemen (also quite private) who offer to lend thousands of pounds without fees or security. Nor does it ever deliberately puff bad work, or allow its advertisements to influence its opinions. Other periodicals without a third of the circulation of THE BURLINGTON MAGAZINE are freely supported by advertisers, on account of their recognized connexion with perhaps one or two enterprising collectors. Is it too much to ask that those who are interested in the work which THE BURLINGTON MAGAZINE is trying to do should assist that work by showing, whenever they have an opportunity of doing so, that their interest is not merely passive?

A few words indicating that the announcements in the Magazine had not escaped notice would be all that is needed. These might surely be spoken without the least departure from the recognized English tradition of good form, and the suggestion is put forward quite frankly because the aim of the Magazine is the sensible and disinterested study of art, and because many of its well-wishers may not be acquainted with the means of giving practical effect to their good will.

THE MANAGER OF
THE BURLINGTON MAGAZINE.

ART AS A NATIONAL ASSET



THE British nation is being steadily shaken out of its complacent indifference of ten years ago, and though any appeal to finer sentiments has ceased to be effective, it is still sensitive where its pocket is concerned. For that reason we propose, for the moment, to deal with art, not as a noble or desirable thing for its own sake, but as a national asset.

Have we all realized, for instance, how much France and Italy have profited in hard cash by the taste, consistency, and liberality of their patronage of art, compared with a country like the United States, where not one man in a thousand takes even a superficial interest in it? Their cities are visited by hosts of travellers and students from all parts of the world, whose board, lodging, and railway fares alone would amount to an enormous sum annually. To this must be added the huge sales of works of art which their national reputation enables them to effect. Equally important is the effect of an artistic tradition upon the applied arts, for taste enables manufacturers to find a ready market in a thousand places which good workmanship and material could never reach unaided.

Now good work and material are characteristic of British manufactures, but their combination with good taste is only spasmodic. The practice of the applied arts has of recent years become an enormous industry in this country, but if we are to keep ahead of French and German competition we must make up our minds to develop the talent we possess on the best possible system. Such a system cannot be founded upon any general theory of human perfection, but must be adapted to the peculiar temper of our artists as experience has revealed it. In a short article it is impossible to go into details, but the leading characteristics and requirements of our

national talent might be summarized somewhat as follows:—

It is rapidly becoming dexterous, that is to say a large amount of work is annually turned out by our designers which is almost all that could be desired as far as certainty of hand and eye are concerned. With this dexterity is coupled an extraordinary mental indolence or even indifference, which leads to the acceptance of the first attractive model that comes to hand, without any inquiry as to whether it is the best or even a good one. As our national taste is always prone to prefer what is pretty to what is dignified and serious, the combination of it with dexterity and indolence is peculiarly dangerous. The rapid deterioration of the work of Millais and Frederick Sandys might be quoted as an instance. The dexterity we have mentioned is at least a proof that our art schools are doing their work well so far as manual training is concerned. Where we need the help of the Government is in providing guidance for the designer's brains.

When a student leaves an art school he leaves it with skilful hands, but an untrained mind. In museums and galleries he sees a host of objects good, bad, and indifferent. Few books exist to teach him to criticize and select; he is quickly carried away by the first fashion or society that attracts him, and his talent for the future may be devoted to working on lines that are essentially bad. Supposing that he is clever his example corrupts that of his juniors, and so a bad tradition is perpetuated.

It is just when the student's mind is in the plastic state that the Government should come to his help, by teaching him to discriminate between the influences which surround him. This we think might be done in two ways. In the first place the manual training of all art schools could be supplemented by a simple and definite explanation of the theory of art,

Art as a National Asset

coupled with a rigorous insistence on the difference between good models and bad ones.

This text-book knowledge, however, is not enough by itself. The eye would need training by the examination of examples of the finest work contrasted with those that are immature and decadent. To secure this the Government would have to turn its attention to supervising the arrangement and administration of our public galleries and museums.

The radical fault of almost all these galleries is imperfect classification. Fine works of art are placed next to worthless ones, and no label tells the spectator which is good and which is less good. Indeed, as bad or mediocre work is enormously in excess of good work, it is a mere chance if the inquirer happens to hit upon anything which really would be of use to him.

The destruction of all the rubbish in our museums would be a meritorious action, but is at present outside the range of practical politics. The existing collections might, however, be rearranged. Inferior or decadent works should be ruthlessly labelled as such; a chronological sequence where possible being preserved, so that the student could see at a glance the three phases through which all arts pass—immaturity, maturity, and degeneracy. This sequence should, where possible, be emphasized by carefully chosen loans of copies and reproductions. It is here that the help of photography is most necessary, and the photographing of fine works of art would be one of the leading features of the reform. Such an organized educational section, if adapted and, perhaps, restricted to the needs of the local manufacturers, need not occupy much space, and the remainder of the museum might still be available for the amusement of the man in the street. The Natural History Museum at South Kensington is sufficient evidence that sensible classification by no means implies dullness.

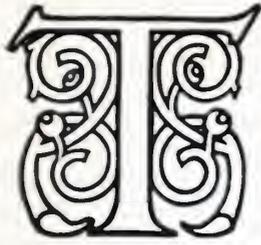
Nor would the cost of such a reform be excessive. A single paper on the theory and development of the fine arts would not impose any very great additional strain on the present examining bodies. That would be enough to ensure that no student or would-be teacher completed his course of training without knowing what were the best things which had been conceived by the human brain, and why the rest were less good. As to the museums much could be done by the appointment of a single inspector of museums, of similar standing to the inspectors of schools, whose reports would be backed in responsible quarters.

It is, indeed, rather curious that hitherto no member of the House of Commons who is not a member of the Government would seem to have made a special study of the subject.

It would be utopian to expect that any Act of Parliament could make the British nation artistic. Nevertheless, a sound and systematic programme for putting good and bad art before the public with the prominence they respectively merit might effect a considerable improvement in its powers of discrimination. That improvement is badly needed. The experience of France, Germany, and Italy shows that art is a national asset of enormous value, both directly and indirectly. Yet the efforts to increase the value of that asset can have no permanent effect unless they are consistently backed by an educated public taste. For that reason any attempt to help art and artists must aim at helping the public also, and that can best be done by this very reorganization of our galleries and museums, for these will always be the layman's guide to knowledge. Thus the real importance of the Chantrey Bequest inquiry does not lie in the immediate help which a purchase by the nation affords to a few good painters, but in the lasting support it gives to all good art by setting before the public a proper and definite standard of excellence.

THE HISTORY OF OUR NEW DÜRER

BY C. J. HOLMES



THE purchase for the National Gallery of the portrait of Albert Dürer the elder is somewhat of an event. Such a definite attempt to fill what was perhaps the most serious gap in our wonderfully complete collection was a courageous action; at the same time the attribution to Dürer has given rise to a good deal of hesitation and hostility in the critical world. The appended summary of the facts relating to the picture is therefore given in the hope that those who have more right to speak of Dürer will take this opportunity of writing definitely upon the questions in dispute. It must not be regarded as reflecting in any way the views of the Consultative Committee of THE BURLINGTON MAGAZINE, or of any of its members.

The picture belonged to the late Lady Ashburton, and first became famous when it was lent to the Winter Exhibition at Burlington House some six months ago. It has now been acquired for the nation, together with the fine Dutch portrait from the same collection variously attributed to Maes, De Keyser, and Van der Helst, for the sum, it is said, of £10,000.

An article by Mr. Campbell Dodgson in *The Athenæum* for February 6 last gave a summary of the known facts relating to the work and to the three other versions of the subject at Syon House, Munich, and Frankfort. This admirable review, to which I am greatly indebted, appeared before the inscription on the portrait was revealed by reframing, but the tendency of Mr. Dodgson's opinion seemed to be that this picture, like the other three, was a copy of a lost original by Dürer.

This original picture was one of two works by Dürer presented to Charles I by the City of Nuremberg. At the sale of the king's collection these two paintings

fetched £100. One of them, a portrait of Dürer, dated 1498, is now among the many treasures of the Prado; the other disappeared. This lost picture had been described in Van der Doort's inventory of 1637 as 'No. 26 . . . the like fellow piece (*i.e.*, to the Prado picture) being Albert Dürer his father in a black antique old Hungarian fashioned black (*sic*) cap, in a dark yellow gowne, wherein his hands are hidden in the wide sleeves. Painted upon a reddish all cracked board in the like aforesaid frame (*i.e.*, like the wooden frame of the Prado picture), 1 ft. 8 in. length, 1 ft. 4 in. breadth.'

The picture in the National Gallery would here seem to have been described sufficiently well, and the measurements correspond exactly. Objection, however, is taken to its identity with that described by Van der Doort on the following grounds:

1. That the work does not agree absolutely with the words of the inventory.¹
2. That the painting itself is unworthy of Dürer, or at any rate not characteristic of him.
3. That the wording and execution of the inscription are not Dürer's work.²

In the first place the number in red paint at the foot of the picture is 208 and not 26. That is not a matter of importance, since the picture may have been catalogued twice. It is argued, too, that the picture is not painted on a board at all, but upon parchment, or perhaps some thicker skin, mounted on board.³ Now, as will be

¹ As the Director of the National Gallery points out, Vander Doort was a Dutchman with a very imperfect knowledge of English, which, coupled with the terseness of his descriptions, might easily lead to 'on a reddish board' being used for 'on a panel painted of a reddish colour.'

² On this point the Director notes that the fact of the picture not being signed proves nothing, as half a dozen other genuine portraits are also unsigned, and that the Roman capitals here used are in his opinion of precisely the same type as those in some other genuine inscriptions, notably that of the Oswolt Kref portrait painted two years later.

³ Since the above was written the Director, who has been able to examine the picture out of its frame, states that the painting is certainly not on parchment, and adds 'The priming was put on to the panel after the mouldings which framed the panel were fitted to it, so that the removal of the

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mentioned later, there are reasons for supposing this portrait to have been closely framed. If the edges are once hidden it is impossible to tell, even on close inspection, that the picture is not on a panel, and the innumerable cracks in the pigment, which even a considerable amount of retouching cannot hide, explain the epithet 'all cracked' without necessarily implying any larger fracture. Indeed, though the parchment has remained whole, it is quite possible that the wood behind was badly cracked, and this would explain the substitution of the newer panel which we now see. This, in its turn, would account for the absence of the original inventory number.

That the painting is Dürer's in workmanship is a more difficult thing to prove. The single criticism on this head which seems to have appeared was that in the last number of the *Repertorium*. It runs, 'the so-called Dürer, Portrait of His Father (No. 10, Marquess of Northampton from Lady Ashburton), seems to me an English imitation of about the beginning of the nineteenth century. Years ago I once came across a series of similar pictures, with the same yellowish-brown carnations on a coloured ground, flat and marrowless.' This theory at least needs no discussion.

The actual painting does not appear to me to be like the work of a copyist. The pigment in all the passages of delicate modelling is thin and transparent. This transparency argues swiftness of workmanship, and that is just the point where a copyist comes to grief. The direct perfection of the modelling of the cheek and the loose flesh of the throat have only to be compared with the other versions for the difference to be evident. Again, the precision with which a careful copyist has to work invariably results in a certain loss of the accent and emphasis that characterize an

frame has left a narrow edging of bare panel, and the priming stands up slightly from the surface.' The correspondence with the inventory would thus seem to be even more close than originally appeared.

original work. Compare the other versions and see how the angle of the cheek-bone, the incisive marking of the wrinkles and veins about the eye, the summary sketching of the withered fingers and shrivelled nails, even the very folds of the cloak, are fudged or rounded or shirked in the Frankfort,⁴ Munich, and Syon House⁵ variants. The National Gallery portrait on the other hand is sharp and decisive.

The thing, too, was evidently done rapidly and forcibly. If it be examined at Trafalgar Square on a bright day it will be seen that the folds of the cloak were drawn so swiftly that the surface of the ground is actually scraped as a pen scrapes paper when pressed hard upon it. This is specially noticeable in the folds of the left sleeve at the elbow. To this combination of accuracy and velocity the portrait owes its power. If one looks at it for a while, and then turns to the German pictures near it, even Holbein, with all his delicacy, seems just a trifle opaque and prosaic, while Baldung, Aldegrever, and Cranach appear hardly more than able, mannered, and amusing provincials. No mere copy could surely stand such a test?

Yet although it is so powerful there does not seem to be any other portrait by Dürer which in all respects resembles it in workmanship. On the other hand, it is impossible to draw a hard and fast line as to Dürer's style in painting, since it varies so amazingly from period to period, and even from year to year, according to the influences with which he came in contact. At one time he will rival the delicacy and breadth of Holbein, at another his ideal will be one of metallic hardness and rotundity, while some of his work recalls the glow of Bellini and Antonello da Messina. The Madonna in Sir Frederick Cook's collection and the little portrait at Hampton Court will serve to illustrate this variation in taste, style, and colour. Even

⁴ Reproduced on page 435.

⁵ Reproduced on page 435.

his drawing is sometimes meagre and wiry. The single quality in his work that never varies is the workmanship. This is always wonderful, even when carrying out the least pleasing aberrations of his genius.

It seems that no other painting on parchment by him is known to exist, and the use of parchment as a ground for painting appears to be extremely rare.⁶ This use of an uncommon material in itself is surely more like the experiment of a great master than the mistake of a copyist, who would naturally employ a ground like that of the original, especially if it was in everyday use, as prepared panels then were. If an original picture were an elaborate piece of painting, as all Dürer portraits are, it is hard to imagine that any copyist would run the risk of wasting a large amount of time and labour by experimenting with unusual materials, when those used by the original painter were ready to his hand.

If, however, the treatment of the head be compared with that of a Dürer drawing⁷ in the British Museum (supposed to have been done some four years later), there can be little doubt as to the identity of their authorship. It is only necessary to point out the tremulous suggestion of the wrinkles and veins round the eyes, the drawing of the eye sockets, the treatment of the nose, and the emphatic statement of the furrowed flesh about the jaw in both works.

The details of the cloak can be studied only at Trafalgar Square, for the photogravure gives no idea of the transparency and lightness of the picture. Attention has already been called to the force and impetuosity of the treatment of the left sleeve. The right sleeve is equally inter-

esting, for if examined closely it will be seen to have an underpainting in monochrome, done with rapid and accurate brush strokes in the exact manner of Dürer. This should be compared with the sleeves in the Uffizi portrait (1490) and in that of Oswolt Krel at Munich (1499). The treatment of the hand should be compared with the right hand of Imhof in the Prado. The prominence at the root of the fingernails (as Mr. Charles Ricketts pointed out to me) is repeated in Dürer's portrait of himself once in the Felix collection at Leipzig.

The remaining objections to the work are based on the inscription. It must be at once admitted that this may not be from Dürer's hand, as the style of lettering differs slightly from that on the Oswolt Krel (where Dürer for once uses Roman capitals), and there is no warrant for the spelling 'Thurer.'⁸ For this reason Mr. Dodgson, following Dr. Friedländer, points out that the inscription on the Munich picture has a more genuine ring about its wording, and corresponds absolutely in style with that of the Prado portrait. He recognizes that the Munich picture is a bad copy, but suggests that its lettering represents that on Dürer's original.

Yet if this original were so lettered, why did Greenbury, the reputed painter of the Syon House copy, give an entirely different and far less convincing wording, and why did the German painter who painted the older copy at Frankfort do just the same? If the original picture had borne Dürer's monogram and an interesting gothic inscription, it is incredible that these two painters, working at different times and in different countries, should have omitted it, and agreed in substituting another and less obvious one.

The original work must thus have borne an inscription practically identical with that

⁶ Mr. Herbert Horne informs me that there is no known instance of an Italian panel picture on a parchment ground earlier than 1550. Mrs. Harrington (who considers that there may be a thin gesso ground under the Dürer picture) is equally definite on this point.

⁷ Reproduced on page 437

⁸ Even this objection, however, now seems to be groundless. Mr. Dodgson has recently sent me an extract from a letter of Finckheimer to Conrad Celtis dated March 14, 1504. 'Türer ist gelblich'

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now upon the National Gallery picture. This inscription was evidently added some time after the portrait was executed, when the background had thoroughly dried, and runs thus :—

1497 ALBRECHT . THURER . DER . ELTER
VND . ALT . 70 JOR.

When I first copied the inscription I wrote the date as 1494, since the 7 was made exactly the same size and shape as the 4 preceding it, except for the horizontal crossbar. The difference even in a strong light was so small that I overlooked it until it was pointed out by a friend who was with me. The mistake seemed to explain the reason for the date 1494 in the Frankfort copy.

It immediately occurred to me to test the Syon House inscription in the same way, where VI ID . AET is substituted for VND . ALT., and at once the cause of the mistake became apparent. The crossbar of the N in the National Gallery picture has sunk into the ground till it is almost invisible, so that VND has become VI ID. The Syon House copyist has read it thus, and presuming perhaps that 'ID' stood for 'idem,' read the next word also as Latin—'aet' for 'aetatis.' If the original frame came close to the picture, as I have previously suggested, the top of the L would be invisible, and the mistake under the circumstances a very natural one. These two slips certainly seem to indicate that the National Gallery picture was the original of the Frankfort and Syon House copies, and, coupled with its general correspondence to the inventory of 1637, show that it can hardly fail to be the picture which was once in Charles the First's collection.

The history of the picture may thus be somewhat as follows :—It was painted by Dürer in 1497, but for some reason or

other it was not carried to a high degree of finish. After his death it remained in Nuremberg, and was copied carefully by the painter of the Frankfort version, and less skilfully by the painter of the Munich version, who forged an inscription and signature to match that on the portrait of Dürer himself now in the Prado. With the Prado picture it was presented (after some retouching) by Nuremberg to Charles I. Then the portrait was copied by Greenbury (if he was indeed the author of the Syon House version) and catalogued by Van der Doort. When the royal collection was dispersed the damaged condition of the picture was repaired by its new owner, who had it mounted on a sound panel, and retouched again.⁹ A label on the back indicates that it was in some English collection towards the end of the eighteenth century (where perhaps it was numbered 208), before it passed into that of Lady Ashburton.

The available external evidence thus all seems to indicate that this picture is the original of the three other versions of the subject, and is identical with the picture in Charles the First's collection, which was presented to him by Dürer's native city, together with another magnificent work by that city's greatest master. It is hard to believe that a copy or a forgery would have been sent under such circumstances, even if the picture were not in itself one of the most lively and emphatic specimens of German portrait painting which the nation has hitherto acquired.

⁹ This retouching has made the background redder than that of the other versions. A comparison of the Frankfort and Syon House versions seems to indicate that the high lights and darker lines on the hair were added before the portrait left Nuremberg. The under painting of the hair is typical of Dürer's method. The surface, too, has everywhere been rubbed in cleaning so that the original work is often blurred, as the characteristic high lights on the bridge of the nose show. That the repainting was necessary may be judged from the fact that the forehead had actually cracked right away from the cap.



PORTRAIT OF DÜRER'S FATHER IN THE STÄDTL. INSTITUT, FRANKFURT



PORTRAIT OF DÜRER'S FATHER AT ST. URSULA



HEAD OF ABRAHAM BURKE THE ELDER. FROM THE FIFTH FLOOR OF THE NATIONAL GALLERY

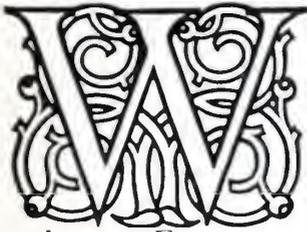


ABRAHAM BURKE THE YOUNGER. FROM THE FIFTH FLOOR OF THE NATIONAL GALLERY

ITALIAN PICTURES IN SWEDEN

BY OSVALD SIRÉN

PART I—PICTURES OF SCHOOLS OTHER THAN THE VENETIAN



Weshould not naturally expect to find a great many primitive Italian pictures in a country so distant as Sweden. Holland, and even France, are so much nearer to Sweden than is Italy that the Swedish collector's zeal has expended itself chiefly upon Flemish and French works. And at the time of Sweden's greatest artistic awakening, both as regards production of art and interest in it, the late Roman and Bolognese painters were everywhere held in the highest esteem, while the early Renaissance artists were almost forgotten. The spirit of those skilful and attractive formalists harmonized with the then prevailing aspirations of rococo art, and art history, with the archaeological interests it entails, was still to come. We need not then be surprised to find that nearly all the Italian pictures in Swedish collections are late seventeenth-century works, generally of the Bolognese school, which have always been easier for foreigners to procure than the good Renaissance works usually kept in churches, monasteries, and other more or less public buildings. The Swedish collections that contain early Italians are easily counted. Besides a couple of pictures in the national museum and one in the museum of Linköping, those I shall mention are a few in the king's gallery of the royal palace of Stockholm, and a few others in private collections.

Sweden, however, was not always so poor in pictures of Italy's great period. Queen Christina was an ardent amateur of art, and she brought together at the royal palace of Stockholm a very remarkable collection. Most of it came from Prague, where the

pictures were seized as spoils in 1648 by the victorious Swedes. The Italians appear to have been the queen's favourites, for it was chiefly these that she took away with her when she removed to Rome, whereas she left in Sweden the greater part of the German and Dutch pictures.¹

Among the Renaissance pictures in Sweden, perhaps the earliest in date is a small painting in the author's possession, Lorenzo Monaco's *Madonna and Child*,² which is interesting as being one of this artist's few dated works, bearing the inscription 1405. The Virgin is seated in a low position, peculiar to Lorenzo Monaco, on a cushion with one leg bent under her. She wears a pale blue mantle and a white kerchief, and points to the Child, who is dressed in red. The background is gold. (61 cm. high, 37 cm. wide.)

From about the same time, or perhaps a little earlier (about 1400), is a Siense *Madonna*² belonging to the same owner. It is larger than the *Madonna* by Lorenzo Monaco, but lacks most of the fine decorative qualities in drawing and colouring which make the latter so delightful a piece. The panel has suffered, especially in such parts as the *Madonna's* mantle, which is repainted in a dark blue tone, while her red dress, the Child's yellow clothes, and the angels' brick-coloured and violet mantles show the original sweet harmony with the gold ground. The type of the Virgin and

¹ I take this opportunity to refer the interested reader to the work of the librarian Olof Granberg, 'Queen Christina's Picture Gallery in the Royal Palace of Stockholm and in Rome,' Stockholm, 1896 (also translated into French), and to the same author's later work on 'The Emperor Rudolph II's Art Collections and their fate in Sweden,' Stockholm, 1903 (only in Swedish). The latter, especially, shows with what ardour Queen Christina embraced Italian art, and what excellent works she bought in Rome. Several of the pictures by Titian, Veronese, Palma, Raphael, Paris Bordone, etc., that she possessed are now to be found in English collections.

² Reproduced on page 443.

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the angels with the long straight noses, the narrow eyes, and the very small mouths has suggested to me the name of the little-known Sienese painter Andrea Vanni, but I am not enough acquainted with his school to give a definite opinion; if not, perhaps one of his imitators is the master of this feeble Madonna.³ (81 cm. high, 43 cm. wide.)

The next in date is one in the national museum, *The Adoration of the Magi*.⁴ It was bought in 1798 from a Dr. Martelli in Rome by the Swedish government, along with a great number of almost worthless Italian pictures. In the catalogue it has for many years past figured as the work of an Umbrian master. It has been, unfortunately, almost spoiled by clumsy restoration, yet the composition remains, and has a certain interest.

On the left the Virgin is seated with the Child on her knee, under a small thatched shed, and before her the three kings are kneeling. The one in front has given his vase to Joseph, and bends forward with his hands crossed on his breast to kiss the Child's foot. To the right are grouped a band of young men with turbans, a dog, and some horses, the foremost horse held by a negro page. The background and the middle distance show different stages of the journey—the kings riding out of the city gate, speaking to Herod, and so on—represented with all the minute details of the legend. The picture is in tempera, with sky, halos, and ornaments in gold. The colouring, so far as the repaint permits a judgement, shows very little feeling.

It is not difficult to find pictures very close to this in type. Almost the exact composition is given in a lunette in the church of St. Dominic in Siena, which is placed over Matteo di Giovanni's *St. Barbara*, one of the most lovely Sienese

³ I have formed my idea of Andrea Vanni's style especially from the altarpiece in S. Stefano in Siena, which shows some morphological similarities with the Madonna in Stockholm, but is evidently painted by a much greater artist.

⁴ Reproduced on page 449.

paintings of the fifteenth century, full of that gentle dreamy tenderness incarnated in forms of sweet and dainty beauty such as can only be found in the painters of Siena. The lunette, however, although by the same hand, is decidedly inferior to the main picture. It is true that it has suffered from dust and dirt, and is disfigured by a great crack across it, but it never could have equalled the other. The stiffness which in the female saints produces an effect of solemnity stamps this Adoration with a certain lifeless dryness, and the types lack the tender sense of facial beauty which often lends a peculiar charm to the women of Matteo di Giovanni.

If we compare the picture in the national museum with this lunette, we shall find that, although they agree perfectly as to their main features, such as the grouping, the carriage and position of the figures, the costumes and so on, and even as to the types and the shapes of the hands, yet the Stockholm picture betrays a decidedly heavier and coarser hand than the lunette of St. Dominic. This is especially noticeable in the figures of the Virgin, St. Joseph, and the Child, who are all painted with a spiritless clumsiness that is not to be met with in the authentic works of Matteo. It was probably painted by some pupil in the studio of Matteo, and I hasten to add that Mr. B. Berenson, who has seen a photograph of the picture, has suggested as its author Guidoccio Cozzarelli.⁵

In order to see an example of what Sweden can offer in the way of the art that flourished in Florence at the time when Matteo di Giovanni was working in Siena, we must pay a visit to the king's gallery in the royal palace at Stockholm. There we can see the only two works of Florentine

⁵ I have been informed that Dr. P. Schubring, of Berlin, was the first to ascribe this picture to Matteo di Giovanni. I have myself before wrongly connected it with Benedetto Bonfigli (see 'Dessins et Tableaux de la Renaissance italienne dans les Collections de Suède'), but somewhat later, in a newspaper article, I pointed out its affinity with works of Matteo (Göteborgs Handels och Sjöfarts Tidning, December 1902).

quattrocento-art in the country. Modest as they are, they deserve some attention from the student. Like several other pictures in the same collection, they came from the castle of Galliera near Ferrara, which Napoleon presented, together with the surrounding grounds, as a duchy, to Queen Josephine, daughter of Eugène Beauharnais and wife of Bernadotte (Karl Johan, king of Sweden), and to her male descendants. When the duchy was sold to the pope in 1837, the pictures were removed as entail to Stockholm.

The finest of these pictures is the bust of a boy of about sixteen or seventeen years of age.⁶ It is full-face, not quite life-size, and painted on a round oak panel, 40 cm. in diameter. On the back of the picture there is a label with the words, 'Giudicato dal Signor Angelo Ferri di Francesco Costa, Scolare di Francia, verificato dal Sign. Nicaro di Francesco Costa.' Probably the painter meant is Lorenzo Costa, who was for some time under the direct influence of Francesco Francia. In spite of the inscription, the first glance reveals such strongly-marked Florentine characteristics as to negate the idea of its belonging to the Ferrara-Bolognese school.

Let us study the picture in detail. It seems to have been painted directly from nature, for the boy looks out at us from his large, somewhat languid eyes, with a distinct expression of individuality. His hue is brown from the hot sun of the south, there is a faint flush in his cheeks. The face is framed by the brown wavy hair, which is treated in a rather schematic fashion. The background is a light bluish green, the dress black. The painting is executed in tempera with a rather pointed brush, and its excellent condition allows us to observe minutely the technique. The work is not stamped to any great degree by a strong individual artistic temperament, but to my mind it shows affinity with a whole group of Florentine portraits, some-

times attributed to Botticelli, sometimes to one or other of the painters in Florence named Raffaellino, whose identity, even in Vasari's time, had become absurdly confused. This is not the place to enter into a discussion of the much-vexed question of the relations of the different Raffaellinos; it will be sufficient if I point to certain works that offer instructive points of comparison with this boy's portrait in the king's gallery.

The Berlin gallery possesses in its most interesting section of Florentine paintings one of the best works of Garbo. It is a tondo, with the Virgin standing, holding on her arm the sleeping Child, while an angel at each side makes music. The influence of Filippino Lippi is unmistakable; but, instead of his capricious drawing and nervous feeling, we here meet with an almost childish naïve spirit, and an Umbrian gentleness in the expression of the faces. Florentine art seldom has such real childishness. Look at the angel on the left with the big lyre: she turns her girlish, pretty head aside, staring down at the ground with a dreamy expression. She comes from the same spirit as the boy's head we have been speaking of, and is only a degree softer and emptier of thought.

A good example of the same artist's power of rendering a man's face, and of his capacity to portray character, is given in No. 78 of the same collection, the Head of a Man, ascribed in the Berlin catalogue of 1898 to Botticelli. The mere technique, however, excludes that artist, and the heavy brown tones and somewhat coarse execution point to a decidedly inferior master, and I think that those critics who have attributed it to Raffaellino del Garbo are entirely right. It agrees perfectly with the commonly-accepted portrait by Garbo belonging to Lady Layard. The Stockholm picture is, however, distinguished by a somewhat firmer drawing and a more structural character, and this leaves me

⁶ Reproduced on page 445.

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unable to attribute it with certainty to Garbo. If it is his, it must have been an early work (about 1485-90), when Botticelli's influence upon him was paramount.

The other Florentine picture in the king's gallery⁷ represents the Madonna seated (kneelength), holding the Child, who bends over a large book outspread on a cushion to the left. Over his head a window opens on a background with trees and architecture. On a table in the foreground there is a glass bowl containing grapes and an orange cut in half. The picture has been labelled, by the same hand as the tondo, 'Scuola fiorentina,' but a later critic has added another label inscribed, '1827, Botticelli.' The picture is painted on wood, 82 cm. by 56 cm. The drawing of certain parts, such as the left hands of the Madonna and Infant, shows obvious deficiencies; while the modelling, except in the Virgin's well-constructed face, is rather weak. But the colouring, although a trifle stiff and hard, is deep and vigorous, the dark green mantle, pale violet dress, yellow-brown flesh and black background forming a harmony at once original and pleasing. The small landscape, with its fantastically drawn buildings, is illumined by golden clouds, and a pale sprinkling of gold lights up the Madonna's fair hair. All in all, it is a fine picture, which betrays a strongly-marked temperament in the artist. Habits of carelessness, however, he certainly had, even if he did not, as one might be tempted to think from the unevenness of the execution, leave the less important parts to pupils.

Let us take the most carefully-done part, the head of the Virgin, and see what it can tell us about the painter. To my eye it bears evidence of influences both Florentine and Milanese, of Filippino and Boltraffio.

With the fall of Ludovico il Moro and the taking of Milan by the French in 1499, the Milanese artists were forced to

seek a market outside their native town, and a number of them naturally turned to the city within whose precincts the best art was at its highest point. About 1500 Cesare da Sesto, Boltraffio, Sodoma, to mention the more important, came to Florence, and thither, a year later, Leonardo also returned. This invasion could not fail to leave its traces, and among the Florentine artists who showed the keenest interest in the work of the strangers was the original, changeable, and eccentric painter, Piero di Cosimo. Although no longer young (having been born in 1462), he was always extremely susceptible to outside influence, and I need only point to such of his works as the beautiful Magdalen belonging to Cav. Baracco of Rome, or the Madonna in the Liechtenstein gallery of Vienna, to show that the Milanese made a deep impression upon him.

Among Piero's works there are not a few which stand fairly close to the king's picture we are considering. The closest perhaps is the Madonna and Children belonging to Mr. Th. Lawrie of Glasgow,⁸ while in composition it recalls the probably somewhat earlier Madonna with the Dove in the Louvre. If I am right in tracing Milanese influence here, then this picture could not have been painted before 1500, and as it agrees with the works of his maturity and not of his old age, we may with fair certainty place it somewhere in the first decade of the sixteenth century.

Before I proceed to give a short account of the Venetian pictures existing in Sweden in somewhat greater number than other Italian paintings, a small picture from the end of the fifteenth century by a Ferrara master perhaps deserves to be mentioned. It represents Christ with the three apostles in Gethsemane.⁹ Christ, who is dressed in a carmine garment with a violet-blue mantle, is kneeling on the slope of a green

⁸ Reproduced, p. 65, in Knapp's 'Piero di Cosimo, sein Leben und seine Werke.' Halle. 1898.

⁹ Reproduced on page 449.

⁷ Reproduced on page 447.



MADONNA AND CHILD WITH TWO OTHER FIGURES IN THE POSSESSION OF DR. GIOVANNI SIRENI



MADONNA AND CHILD WITH TWO OTHER FIGURES IN THE POSSESSION OF DR. GIOVANNI SIRENI



Portrait of Miss M. A.
Foster, of the class of
1881, in the class
of 1881.



MADONNA AND CHILD, BY
PIERO DI COSIMO, IN THE
PINAACALLERY, TOKYO, JAPAN



CHRIST AND THE FIVE APOSTLES IN BETHSEMANI, BY GIOVANNI BATTISTA TIEPOLO. IN THE POSSESSION OF DR. OSVALD SIKEN



THE ADORATION OF THE KINGS, BY PIETER PAUL RUBENS. IN THE POSSESSION OF MRS. J. H. B. SIKEN

Italian Pictures in Sweden

hill, below which the apostles are sleeping in very uncomfortable postures. They are dressed in deep green, red, and violet-coloured garments; the effect of the yellowish red mantle of Peter is heightened by fine, closely-placed golden lines. The middle distance is partly taken up by stiff dark green trees and bushes; in the background appear blue mountains. To the left, in the upper corner, an angel (repainted) with the cup on a yellow cloud is floating down towards Christ.

The picture is painted with a very pointed brush, and, especially in the manner in which the lights are treated with thread-like lines of gold or white, reminds one of the technique of a miniature painter. With reference to technique and colouring, as

well as types and shape of the hands, this picture shows a striking resemblance to a small picture in the Corsini gallery in Rome, which presents the same motive, only in a somewhat different grouping, Christ's figure being placed more in the foreground and only half visible. It is therefore probable that the two pictures are executed by the same artist, Francesco Bianchi Ferrari, among whose earlier works the painting in the Corsini gallery is generally counted. The Stockholm painting, which belongs to the author, is obviously also a work dating from the artist's youth, giving evidence rather of great care and accuracy than of technical accomplishment. Peculiar and interesting is its deep brilliant colouring, reminding one of Flemish work.

(To be concluded.)

GEORGE FREDERICK WATTS



SOMEWHAT unusual note of coolness and caution has tinged most of the notices of Watts's life and work that have hitherto appeared. We are so accustomed to the unstinted praise of dead mediocrities that this coolness almost implies that as a painter Mr. Watts, in spite of the loftiness of his aims, was almost less than a mediocrity. This tendency may in part be due to a reaction from such excessive praise, and in part to want of perspective, although as so much of Watts's painting belongs to an earlier generation than ours there ought to be little difficulty in making a fair estimate of his rank.

We are inclined to think that custom has much to do with this hesitancy. Mr. Watts was lavish both in painting pictures and in presenting them to the public, so that his departure is the departure of a personality almost too familiar for impartial admiration. His reputation, for the moment, thus suffers in comparison with that of an artist like Whistler, whose genius was always surrounded with a certain glamour of remoteness.

It is generally recognized that Watts stood alone in embodying the larger sentiments of our time in a dignified and splendid form, a form which use, as in the case of Fitzgerald's Omar Khayyam, has made for the moment almost too easy of approach. The criticism is hardly fair, for we accept unchallenged a similar facility in the Bible stories told by Rembrandt and Michelangelo.

Then, having hesitated over a simplicity which is in reality the result of supreme synthetic power, we grow still more doubtful over Watts's technique. We admit the variety of his achievement in portraiture

and landscape and figure painting, as well as the grandeur of his design, his unerring pictorial sense, and the beauty-force and emphasis of his colour; but one and all we appear to think that he could not paint.

Watts's open avowal of a didactic aim may have had something to do with this: may not the rest be the result of a contemporary fashion? The modern ideal of technique is based upon that part of the achievement of Velazquez which Mr. Sargent expounds so brilliantly. This obvious directness of brushwork is a wonderful thing, but the subtle power and splendour of a Titian has behind it a far greater reserve of knowledge and beauty. May not the apparent hesitation in Mr. Watts's work be due to the need of suggesting more than the crisp presentment of a momentary aspect can suggest, just as the summary modelling of his forms is due to the necessity of subordinating unessential facts to general breadth of effect? His peculiar use of pigment in the same way was the result of a deliberate purpose to combine richness and luminosity with that permanent freshness which is best secured by working without a liquid medium, and by the trusting to time to smooth and blend any roughness of surface or sharpness of contrast. For these reasons we think that the future may accord to Watts as an executant almost the high place which it must accord to him as a creative designer and as a colourist; a place by the side of Rubens and Titian, and so little short of the summit of human achievement in the arts that it is perhaps natural we should hesitate to recognize its loftiness at once.

[By the courtesy of the Marchioness of Granby, we are enabled to reproduce a portrait of Mr. Watts, drawn by her in his studio in the summer of 1898, while he was painting a portrait of Mr. Cecil Rhodes.]



THE LATE MR. G. F. WATTS
PAINTING THE PORTRAIT OF
MR. CECIL RHODES FROM A
DRAWING BY THE MARCHESS
OF GRANBY

THE CONSTANTINE IONIDES BEQUEST

ARTICLE I

THE collection bequeathed to the nation by the late Mr. Constantine Ionides is important in more ways than one. In the first place it shows what possibilities are still open to the intelligent art patron, even if he restricts himself to work done by those who are almost his contemporaries, and if the amount expended is comparatively moderate. No more signal disproof could be adduced of the plea now and then put forward, even in high quarters, that it is impossible to acquire good modern pictures, than the sight of a collection like this, in which there is hardly a picture which the most critical taste could overlook, and which includes a number of works which in their respective ways are masterpieces.

Indeed, one of the most striking features of the collection as a whole is the discrepancy in this respect between the relative importance of the old masters and the moderns which it contains. The fine series of prints will be chiefly useful in making some of the great masters far more easy of access than they have been hitherto. The pictures by the old masters are almost all of them excellent and interesting in their several ways—most of them, indeed, would hang without discredit in the National Gallery or at Hertford House—but it would be extravagant to say that they are really as important as the specimens of the painting of the latter half of the nineteenth century. Yet, though the important series of family portraits by Watts, beginning with a picture painted in 1842, is not yet comprised in the collection, though the specimens of Rossetti and Burne-Jones are not completely representative of the greatest and most serious movement in modern English painting, and though the fine examples of the dignified art of Legros illustrate a per-

sonality rather than a movement, their effect as a group is singularly powerful.

On the opposite wall hangs a collection of modern French pictures. At first sight it is far less imposing than the almost contemporary collection at Hertford House, which, with the help of a most important work by Delacroix and examples of Corot and Rousseau of almost equal size, makes a brave show. Yet when this show is examined but little remains to which the memory returns with pleasure. Bonington, Decamps, and Meissonier are brilliant enough, but their attractiveness lies on the surface and soon loses its hold on the spectator.

The Ionides pictures seem to have been chosen with a taste of a less ostentatious kind. Almost all of them have a certain note of quiet sincerity about them which, as the so-called Barbizon school becomes visible to posterity in true perspective, appears to be its dominant feature. Each master of the school is seen thus in a mood really characteristic of his genius, and the ultimate result is much more convincing than any show performance on an unusual scale.

Yet, though important in themselves, these French pictures are still more so in their relation to our national collections. At last we can see in a single room in London representative specimens of the work of Delacroix and Daumier and Degas, of Millet and Rousseau, Courbet and Corot, masters whom in England it has been possible to study only by fits and starts in temporary exhibitions. The pictures in our public galleries other than the National Gallery are still far from being arranged on any methodical principle, so that a student has to pursue his studies in some half-dozen widely separated galleries. Yet the main point is secure. Thanks to Mr. Constantine Ionides there is now no very wide gulf in the series of our possessions, and the increased interest now taken in the matter,

The Constantine Ionides Bequest

as evidenced by the formation of the National Art Collections Fund, should soon reduce the existing vacancies still further.

Even in the case of Rossetti and Burne-Jones it cannot be claimed that the works bequeathed by Mr. Constantine Ionides make our public collections completely representative. As far as Rossetti is concerned, the two drawings here reproduced¹ are more attractive than important. Although they are far more emphatic and full of character than the large idealized heads which Rossetti produced in later years, and with which his fame is too frequently associated in the eyes of the public, the student of fine drawings by the great masters of other schools must feel that these, in spite of their charm, are somewhat too soft and empty in their modelling. It is only in the less deliberately polished studies for his earlier compositions that Rossetti's astonishing power as a draughtsman can be properly seen.

The Day Dream² in the same way, while rather more typical of Rossetti's attitude and of his power as a painter than many of his other oil-paintings, cannot really be ranked with such pictures as those in the Tate Gallery in which his genius concentrates itself more passionately, or with the two or three other works in oil, such as *The Beloved*, in which he is a great and completely equipped master. In such company *The Day Dream* would appear diffuse and lacking in conviction. It is because the phase of painting in which Rossetti was most uniformly a splendid and remarkable master is still practically unrepresented in our national collections that we wish this picture could have been supplemented by one or two of those concise, passionate, and brilliant water-colours in which the genius of Rossetti found its most perfect and consistent expression.

Burne-Jones suffers in the same way, though to a less degree. His talent, too,

¹ Page 457.

² Reproduced on page 459.

was of a kind which rarely gained by expansion, though several of his oil-paintings, and the glorious stained glass for the church at Birmingham, prove that he could on occasion grapple successfully with designs on a large scale. The modest size of such a painting as the *Pan and Psyche* is that which really suited his talent, and in many cases the suggestiveness possible on a still smaller scale, such as that of his illustrations to Chaucer, became him even better. It is impossible not to feel also that the conventions of decorative work, notably those of stained glass, often added a certain masculine force to a talent naturally prone to oversweetness. The tendency is notable even in the charming picture of *The Mill*,³ where the level lines of the water and sky, and the solemn shadowed walls meeting them, are all so scrupulously and delicately laid in (the painting was on hand for twelve years, 1870-1882) that they stiffen the design far less than they would have done had it been carried out in some sterner medium. Nevertheless, the picture has a romance and refinement of so rare an order as to disarm any criticism that does not take a much higher standard than is practicable in judging contemporary work.

Want of space makes it impossible to deal in this place with the charming design of *Cupid's Hunting Ground*, or the interesting early works by Watts—the broad and luminous *Daphne's Bath* and *The Window Seat*, which show how wide in its scope was the foundation on which he built his mature style. To the important canvases by M. Legros we hope to return in a future article. Before doing so, however, it will be necessary to deal with the important series of French paintings of the nineteenth century, because they represent a side of art in which our national collections have hitherto been deplorably weak.

C. J. H.

³ Reproduced on page 461.



1891



1891



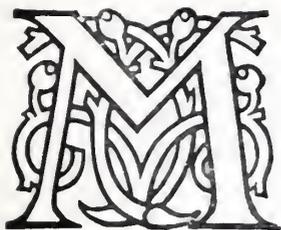
THE DAY DREAM, BY J. E. MILLAIS.
ROBERTS' EDWARDS GALLERY,
LONDON, VICTORIA AND ALBERT
MUSEUM.



THE MILL, BY SIR F. BURNE-JONES. PART. BONES. COLLECTION, VICTORIA AND ALBERT MUSEUM

OLD MOUSTIERS WARE¹

BY HENRI FRANTZ



MOUSTIERS comes next to Nevers and Rouen as the third greatest centre of the manufacture of French faïence: its influence, like that of Rouen, was widespread, and particularly affected the factories of the south of France and even of Spain.

So says the late M. Ed. Garnier in his history of ceramics, and the statement would be perfectly correct if in the first place it put Moustiers on a level with Nevers, and if in the second place it did not omit to mention Marseilles, to which we owe some of the most precious pieces of faïence and porcelain in existence. Indeed, I know nothing more perfect than certain examples from the factories of Robert, Savy, and the Veuve Perrin, some fine specimens of which are to be seen in the museums and more particularly in the private collections of the south of France.

If the general public in Paris has till lately been almost entirely ignorant of the marvellous productions of the factories of Provence, the reason is to be found in their scanty representation in our museums. The Louvre owes its finest specimens of Moustiers and Marseilles to the Giraudeau bequest, which only dates from 1896. The Cluny is equally lacking in pieces of note; and since none of those it has are catalogued under the name of the maker who signed them, they prove of very little educational value to the public. The museum at Sèvres, on the other hand, has a more complete set of examples, but there again it is often necessary to fall back on private collections for more exhaustive evidence on the history of the Moustiers faïence.

As I said above, it is the collections, old and new, at Marseilles that enable us to fill up the gaps in the museums. The present

writer has spent some time in Marseilles and constantly visited the most complete collection of Moustiers faïence, that of M. Arnavon, the dispersion of which on the death of its owner is much to be regretted. He has also given protracted study to the fine collection of M. Charles Roux, a former deputy for Marseilles now living in Paris; and it is by frequent contact with these learned collectors, reinforced by the study of other Marseilles collections,² that he has been enabled to establish certain facts that may possibly complete or throw light on the work already done on this interesting subject.

Elsewhere, in a study of the faïence of Marseilles, I have tried to show its origin and starting-point, and to disprove certain legends concerning its history. I will try to do the like here for Moustiers. There are two different versions of the date at which the making of faïence on white enamel at Moustiers began. M. Davillier, in his book on the history of the faïence and porcelain of Moustiers and Marseilles, adopts the opinion put forward in 1858 by Dr. Bondil of Moustiers. Bondil states that about the beginning of the eighteenth century a monk in the monastery of Moustiers made known to Peter Clérissy the means of obtaining an opaque white enamel for covering faïences. M. E. Fouque, on the other hand, in his learned work on the faïence of Moustiers, says that in 1686 another Peter Clérissy discovered and practised the process of first covering pottery with an opaque white enamel, and then decorating it with blue paint. The latter account is the right one, as we learn from contemporary evidence. Madame de Sévigné, who, as we know, lived at Grignan, the magnificent seventeenth-century castle which is now a noble ruin in the possession of the count de Castellane, was constantly

² Among the most important may be mentioned those of MM. Mante, Zarih, Tritsch-Estrangin, Ricard, Prat, and Grobet.

¹ Translated by Harold Child

Old Moustiers Ware

travelling about this part of France. On one of her journeys she came to Lambesc, the seat of the parliament of Provence, and in one of her witty letters she speaks of a meal she ate there, at which the service consisted of the beautiful faience of Moustiers. Her last journey took place in 1694, and it is absolutely certain, therefore, that Clérissy's discovery must date from some years earlier, for his first efforts could never have reached the perfection necessary to rouse the admiration of a woman accustomed to the magnificence of the court of Louis XIV. We may say, then, with practical certainty, that Clérissy's first attempts dated from the last quarter of the seventeenth century.

It is a curious fact, full of possibilities of confusion, and certainly responsible for misleading many, that almost at the same moment there was another Clérissy at Marseilles. We know it from a dish in the old Davillier collection which is signed :

A. CLERISSY
A ST. JEAN DU DESERT³ 1697
A MARSEILLE.

What family connexion there may have been between this A. Clérissy of Marseilles and his contemporary Peter Clérissy of Moustiers, I have been unable to discover, and perhaps will never be known. In any case the Clérissy of Marseilles was certainly not a native of Moustiers, for the archives of Marseilles contain the name of a notary Clerici in the fifteenth century. Possibly he was their common ancestor, or possibly we may conclude—and I am very much tempted to do so—that they were not related at all. The vague resemblance that exists between the pièces made by the two will permit no conclusions to be drawn with certainty about their relationship, for it is not surprising that striking analogies should be found in the same province at the same date. I am aware that an argument for their relationship may also be based on the fact

³ St. John of the Desert is a suburb of Marseilles, where pottery of a coarse kind is still made.

that at Moustiers, as at Marseilles, dishes were decorated with subjects taken from the work of the Italian painter Tempesta, which is perfectly explained by the vogue enjoyed by that artist in the north of Italy and Provence. But Marseilles was less faithful to the imitation of Tempesta, preferring to take its subjects from the Bible, and, even when it took them from the painter, reproducing them in very different colours. While the hunting-scenes on the Moustiers dishes which are reproduced here,⁴ and to which we shall return, are painted in blue on white enamel, Marseilles had already begun to display the wonderful polychromy which she was to bring to perfection, and to decorate her dishes with yellow tints or manganese violet,⁵ the latter shade often forming the outlines of the objects. We see this in the two chemists' vessels reproduced here, which belonged to the Arnavon collection.⁶ That on the right is by A. Clérissy of Marseilles, that on the left by P. Clérissy of Moustiers. The essential differences that separated the ceramics of the two schools, and were to separate them still further, are already perceptible in these two vases: the Moustiers is a little clumsy in shape, as befitting the coarser art of a mountain race; the Marseilles is more graceful, as springing from a Greek race strongly tinged with Latin blood. The two schools remain to be considered solely in their relation to one another, but the development of the subject would carry me beyond my present limits.

The origin of the faience of Moustiers, therefore, dates from Peter Clérissy I (1652–1728). One cause of the quickness with which it reached perfection was the check placed on the manufacture of plate in 1672 by the sumptuary laws of Louis XIV; the pieces that came from the goldsmiths' shops were burdened with a very heavy tax, and a fresh ordinance of

⁴ Page 471.

⁵ The yellow which Robert was to bring to perfection, or the warm and beautiful violet of Fauchier.

⁶ Page 467. One of them was bought at the Arnavon sale by M. Besseneau of Angers.

the king in 1689 compelled the nobles and bourgeois to take all the plate in their possession to the mint to be converted into bullion. They were obliged to replace it on their sideboards and dressers by pottery; and this was the origin of the richness of this faience and the success achieved by the finest pieces.

Peter Clérissy found a valuable collaborator in Viry, who began the reproduction on faience of the works of Tempesta, a Florentine painter of the eighteenth century, and those of Frans Floris. To these two potters must be attributed some of the large hand-basins, standing on feet in the form of lions' paws ornamented with scallops or arabesques, and representing mythological subjects. To them also belongs the credit of the superb dishes with hunting-scenes, like the example in the Sèvres museum representing a battle between Christians and Saracens, signed G. V. F. (G. Viry fecit) and F. V. F. In the Arnavon collection there were six very fine dishes with hunting-scenes in blue camaieu,⁷ two of which are given here, both after designs by Tempesta.⁸ One is a very highly finished representation of bustard-hunting. The other, a stag-hunt, is richly decorated with scallops and lace on the rim, and has a more important framework round the central subject. There is another of these dishes, representing 'The Good Samaritan,' in the Borély museum at Marseilles,⁹ with the inscription:

'G. Viry f^{it} à Moustiers. chez Clérissy. 1711.'

To the same makers we also owe six large very full-bellied urns, like the one reproduced here, and like several which may be found in the possession of the old Marseilles families.

⁷ There were some dishes of the same kind, signed Viry, at the Antiq sale in 1895

⁸ Page 471

⁹ The museum in the Borély park is chiefly composed of Phœnician, Greek, and Roman antiquities discovered near Marseilles; it contains also an Egyptian collection and some fine Provençal furniture and pottery

All these pieces by the elder Clérissy are decorated in blue, often delicately shaded and generally not so dark as in the Rouen dishes. The first attempts at the use of a number of colours are extremely rare; the Arnavon collection had two examples, and the Borély museum has another. To a certain extent they recall Della Robbia ware. One of these panels represents St. Joseph, half-length and in profile. Under his left arm he holds his blue cloak which lies in broad folds; his right hand is holding the lily. His tunic is green with a yellow lining. The picture is surrounded with a framework of green leaves, edged with white and yellow, on a blue ground. The bust of the Virgin, like the Joseph, is life-size. The beautiful tones of her orange-yellow robe, which has red lights on the folds and is edged with a red ribbon at the neck, make up a magnificent and very rich *ensemble* of colours.¹⁰

These two makers of faience were succeeded by Peter Clérissy II and J. B. Viry, the son of G. Viry (who died in 1720). We have now reached the period of the Regency style, the decoration of dishes has become lighter, and hunting-scenes and battles are being replaced by graceful mythological subjects. The paintings of Moustiers were under the influence of John Bérain, Picard, and B. Toro of Toulon.

About 1736 an event of some importance occurred in the history of Moustiers. The Spanish ambassador, the count of Aranda, obtained leave from the king to take some workmen from Moustiers to his faience manufactories at Alcora, to teach his workmen the secrets of Provençal pottery. Among them was Olérys, one of Clérissy's most able assistants. Olérys brought back from Spain the secret of the polychromatic faïences, of which a fine example appears in a plate in the Giraudeau bequest in the

¹⁰ These two superb pieces are the property of M. Gavoty of Marseilles. Reproduced on page 469.

Old Moustiers Ware

Louvre, and joined with one Laugier in setting up a faience factory at Moustiers, which lasted with great success from 1738 to 1749. To that factory we owe two of the most beautiful pieces of Moustiers we have ever seen, the water-jug and basin reproduced here,¹¹ which were once in the possession of M. Gamel, a former president of the civil tribunal of Marseilles, whose family sprang from the Basses-Alpes. The decoration is polychromatic, with landscapes, figures, and flowers. The lid, which is attached to the jug by a pewter mount, shows Diana at her toilet; the neck of the jug, which is vase-shaped, is decorated with rich garlands of flowers, and the lip with ornaments. The belly is entirely occupied by a landscape with male and female fauns playing in it. The rim of the basin is slightly curved over, and the edge is also decorated with wreaths and ornaments; the middle is occupied by a landscape representing Leda sitting at the foot of a tree and calling the swans. Above her is Cupid aiming an arrow at her.¹²

These pieces, like most by the same makers, are signed, contrary to Clérissy's custom, with their mark, an O crossed by an L. When the eleven years of their partnership came to an end, Oléry's worked for a number of makers of faience from 1749 to 1783.

¹¹ Page 471.

¹² This piece passed from M. Gamel's collection into M. Arnavon's. At the sale of the latter it was bought by M. André Arnavon junior.

On being ennobled by Louis XIV and granted the office of councillor to the parliament of Provence, Peter Clérissy II gave up his factory to Fouque; but by that time the decadence had set in. The actual value of the pottery, the white of the enamel and the richness of the polychromatic colouring (the secret of which was by then in the possession of many factories) continued to be admirable; but the fault of the pottery of that date lies in its subjects and the increasing vulgarity and looseness of its drawing. Oléry's himself, who in certain pieces could equal and possibly excel the most celebrated and popular productions of French faience, so far transgressed as to give way in his later years to mannerism.

The rise of the Moustiers faience, as we have seen, was sudden, and so was its decline. The French Revolution, which destroyed so much that was admirable in France, killed the art pottery of Moustiers for ever.

I once had the curiosity to visit the site of this once-flourishing city. It is nothing now but a country town, lost in the Basses-Alpes, and surrounded with picturesque and romantic crags rising from deep valleys. The only thing that recalls the great faience factories of the past, which for a time formed the wealth of the province, is the earth beneath one's feet—the earth that is so admirably adapted to the needs of the ceramic industry.



Height 1 1/2 in. Breadth 1 1/2 in.



Height 1 1/2 in. Breadth 1 1/2 in.

THE FIGURINE IS MADE OF
 WHITE PORCELAIN IN THE
 CHARACTERISTIC AND TRADITIONAL
 STYLE OF THE ARTISTS OF
 THE FINE ARTS AND MANUFACTURES



MAJOLICA AND BASIN IN FIGURINE AND THE WORK OF THE FINE ARTS
OF SPAIN AND ITALY IN THE COLLECTION OF THE MUSEUM

MAJOLICA AND BASIN IN FIGURINE AND THE WORK OF THE FINE ARTS
OF SPAIN AND ITALY IN THE COLLECTION OF THE MUSEUM



PLATE OF GOLDEN WARE
ILLUSTRATED BY ENGRAVING
AND LITHO REPRESENTING A
NAVAL BATTLE DECORATED IN
VIRGINIA GAMMA.

THE IDEA OF A CANON OF PROPORTION FOR THE HUMAN FIGURE*

BY T. STURGE MOORE



THE idea of a canon for human proportions has proved a great stumbling-block to so-called classical or academic artists. It is usually taken to mean an absolutely right or harmonious proportion, any deviation from which cannot fail to result in a diminution of beauty. According to their thoroughness, the devotees of this idea seek to arrive at such a scale of proportions for a varying number of different ages, in either sex; often even modifying this again for diverse types, as tall or short, fat or lean, dark or blonde, but allowing no excessive variation for these causes; so that abnormally tall people and dwarfs are not considered. This is, I take it, what the great artist Albrecht Dürer is generally assumed to have been aiming at in his books on proportion. It will not be difficult, I think, to show that Dürer had quite a different idea of what a canon of proportion should be, and how it should be applied. And certainly, had it been possible to study Greek practice more closely, and in a larger number of examples, when this idea (supposed to be drawn from that source) was chiefly mooted, a very different notion of the canon of proportion would have been forced on the most academical of theorists. Dürer's great superiority over such academical masters is that his idea of a canon of proportion and its use agrees far better with what was apparently Greek practice.

Anyone who has followed at all the interesting attempts made by Professor Furtwängler and others to group together, by attention to the measurements of the different parts of the figure, works belonging to the different masters, schools, and centres, will have perceived that he is led to assume a traditional canon of proportion

from which a master deviates slightly in the direction of some bias of his own mind towards closer knit or more slim figures, such variations being in the earlier stages very slight. Again, it is supposed that from the canon followed by a master different pupils may branch off in opposite directions according to the leanings of their personal sentiment for beauty. The conception of these ramifications has at least created the hope that critics may follow them through a great number of complications; since a master may modify his canon after certain pupils have already struck out for themselves, and new pupils may start from his modified canon; and so on into an infinite criss-cross of branches, as any sculptor may be influenced to modify his canon by his fellows or by the masters of other schools whose work he comes across later. In any case, this main fact arises, that the canon appears as what the artist deviated from, not what he abided by; and anyone who has any feeling for the infinite nicety of the results obtained by Greek sculptors will easily apprehend that each masterpiece established a new and slightly different canon, and was then in the position to be in its turn again deviated from. As Flaubert says: 'The conception of every work of art carries within it its own rule and method, which must be found out before it can be achieved.' 'Chaque œuvre à faire a sa poétique en soi, qu'il faut trouver.'

The same thing is asserted by literary critics to have been the cause of the repetition of subjects in Greek tragedy, and to have resulted in the infinite niceties of their forms, which are never the same and never radically new. 'The terrible old mythic story on which the drama was founded stood, before he entered the theatre, traced in its bare outlines upon the spectator's mind; it stood in his

* Here published by kind permission of Messrs. Duckworth

A Canon of Proportion for the Human Figure

memory, as a group of statuary, faintly seen, at the end of a long dark vista. Then came the poet, embodying outlines, developing situations, not a word wasted, not a sentiment capriciously thrown in. Stroke upon stroke, the drama proceeded, the light deepened upon the group; more and more it revealed itself to the riveted gaze of the spectator; until at last, when the final words were spoken, it stood before him in broad sunlight, a model of immortal beauty.'

This passage from Matthew Arnold's deservedly famous preface well emphasizes one advantage that a tradition of subject and treatment gave to the Greek poet as to the Greek sculptor: the economy of means it made possible, 'not a word wasted, not a sentiment capriciously thrown in.' Every deviation from, every addition to, the traditional story and treatment, was immediately appreciated by an audience thoroughly conversant with that tradition, and often with several previous masterpieces treating it. By merely leaving out an incident or omitting to appeal to a sentiment, a Greek tragedian could flood his whole work with a new significance: so that the temptation to be eccentric, the temptation to hit too hard or at random because he was not sure of exactly where the mind stood that he would impress, did not exist in anything like the same degree for him as it did for Shakespeare and Michael Angelo, as it does for romantic and original natures to-day. The absence of a sufficient body of traditional culture, belonging to every educated person, tends always to force the artist to commence by teaching the alphabet to his public. As Coleridge so justly remarked in the case of Wordsworth, 'he had, like all great artists, to create the taste by which he was to be relished, to teach the art by which he was to be seen and judged.' All great artists, no doubt, have to do this; but the modern artist, as compared with a Greek who

could appeal to traditional conceptions with certainty, is in the position of the Israelite who was bidden not only to make bricks but to find himself in stubble and straw. Dr. Verrall is no doubt right when he says: 'Everyone knows, even if the full significance of the fact is not always sufficiently estimated, that the tragedians of Athens did not tell their story at all, as the telling of a story is conceived by a modern dramatist, whose audience, when the curtain goes up, know nothing which is not in the playbill.'

This ignorant public, this uncultivated and unmanured field, with which every modern artist has to commence, is the greatest let to the creator. What wonder that he should so often prefer to make a gaudy show with yellow weeds, when he perceives that there is hardly time in one man's life to produce a respectable crop of wheat from such a wilderness.

'The story of an Athenian tragedy is never completely told; it is implied, or, to repeat the expression used above, it is illustrated by a selected scene or scenes. And the further we go back the truer this is,' continues Dr. Verrall. The same was doubtless true of sculpture and painting: and it is impossible to over-estimate the importance or advantage of this fact to the artist. For religious art, for art that appeals to the sum and total of a man's experience of beauty in life, a public cultivated in this sense is a necessity. Giotto and Fra Angelico enjoyed this almost to the same degree as Aeschylus or Phidias; Michael Angelo, and the great artists of the Renaissance generally, enjoyed it in a very great degree, and reaped an advantage comparable to that which Euripides and his contemporaries and immediate successors enjoyed. The tradition enabled such an artist to impress by means of subtleties, niceties, and refinements, instead of forcing him to attempt always to more or less seduce, astonish, or overawe;—strong

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measures which grow almost necessarily into bad habits, and end by perverting the taste they created. This, it has often been remarked, was the case even with Michael Angelo, even with Shakespeare. Yet nowadays exceptional culture is required even to enable a man to remark this.

This idea of the use of a canon may be illustrated in many ways ; for, like all notions which resume actual experiences, it will be found applicable in many spheres. Thus, as regards the laws of verse, the eternal quarrel between the poet and the pedant is, that for the first the rules of prosody and rhyme are only useful in so far as they make the licences he takes appreciable at their just value ; while for the pedant such licences ever anew seem to imply ignorance of the rule or incapacity to follow it—an absurd mistake, since the power to create and impress has little to do with the means employed ; and if a man builds up for himself a barrier of foregone conclusions about the exact manner in which alone he will allow himself to be deeply impressed, it is very certain he will have few save painful impressions. Or take another illustration ; an artist the other day told me that he had noticed that one could almost always trace a faintly ruled vertical line on the paper which the greatest of all modern draughtsmen used. Ingres, then, with all his freedom, vivacity, and accuracy of control over the point he employed to draw with, still found it useful to have a straight line ruled on his paper as a student does, and may often even have resorted to the plumb-line. It enabled his eye to test the subtlest deviations in the other lines with which he was creating the balance, swing, or stability of a figure. Rules of art are like this straight line, dead and powerless in themselves : they help both creator and lover to follow and appreciate the infinite freedom and subtlety of the living work. The same thing might be illustrated with

regard to manners ; a fine standard of social address and receptivity must be established, before the varieties and subtleties of those whose genius creates beautiful relations can be appreciated at their full value in their full variety. This dead law must be buried in everybody's mind and heart, before they can rise to that conscious freedom which is opposite to the freedom of the wild animals ; who never know why they do, nor appreciate how it is done ; neither are they able to rejoice in the address of others ; much less can they relish the infinite refinements of exhilarating apprehension, which make of laughter, tears, speech, silence, nearness and distance, a music which holds the enraptured soul in ecstasy ; which created and constantly renews the hope of heaven. And what blacker minister of a more sterile hell than the social pedant who only knows the rule, and mistakes grace and delicacy, frankness and generosity, for more or less grave infractions of it ? But the happy critic, free from any personal knowledge of what creation means, or what aids are likely to forward it, is for ever in such a hurry to correct great creators like Leonardo, Dürer, or Hokusai, that he fails to understand them ; and when he has caught them saying ' This is how anger or despair is expressed,' calmly smiles in his superiority and says : ' He had a scientific law for putting a battle on to canvas, one condition of which was that " there must not be a levelspot which is not trampled with gore." But Leonardo did no harm ; his canon was based on literary rather than artistic interests.'

Analogies with scientific laws have served art and art criticism a very bad turn of late years. Nothing can be more useful to an artist than knowledge of how the emotions are expressed by the contortion of the features ; but nobody in his senses could ever imagine that a rule for the expression of anger was rigid through-

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out and must never be departed from : everyone approaching such a rule with a view to practice instead of criticism must immediately perceive that its only use is to be departed from in various degrees. Leonardo's advice for the painting of a battle-piece is excellent if it is understood in the sense in which it was meant, 'every thing is what it is and not another thing,' as Bishop Butler put it. Be sure to make your battle a battle indeed. It is time we should realize that what the great artists wrote about art is likely to be as sensible as are the works they created. How absurd it is for someone who can neither carve nor paint, much less create, to imagine he easily grasps the rules of art better than a great master. To such people let us repeat again and again Hamlet's impatient : 'Oh, mend it altogether !'

Now it will easily be seen that the causes which shape an art tradition may often be independent of and foreign to the will that creates beautiful objects. Religious superstition or formalism may often hem the artist in and hamper his will in every direction : though it is not wholly accidental that the Greeks had a religion the spirit of which tended always to defeat the conservatism and bigotry of its priests, so that their formalism, instead of frustrating or warping the growth of their art tradition, merely served as a check that may well seem to have been exactly proportioned to its need ; preventing the weakness or rankness of over-rapid growth such as detracts from the art of the Renaissance, and at the same time causing no vital injury. The spirit of the race deserved and created and was again in turn recreated by its religion.

Since it is generally recognized that too much freedom is not good for growing life, I think that almost everybody must at this stage have become aware of how immensely stupid the academical idea of a canon appears beside this idea. How

suitable both to life and the desire for perfection the Greek practice was ! How theologically dense the unprogressive inflexibility of the academical practitioner ! And now let us hear Dürer.

But first I will quote from Sir Martin Conway the explanation of what Dürer means by the phrase 'Words of Difference.'

'These are what he calls the "words of difference" ; large, long, small, stout, broad, thick, narrow, thin, young, old, fat, lean, pretty, ugly, hard, soft, and so forth ; in fact any word descriptive of a quality "whereby a thing may be differentiated from the thing (normal figure) first made." Or as Dürer says in another place, "difference such as maketh a thing fair or foul."

'But, further, it lieth in each man's choice whether, or how far, he shall make use of all the above-written "words of difference." For a man may choose whether he will learn to labour with art, wherein is the truth, or without art in a freedom by which everything he doth is corrupted, and his toil becometh a scorn to look upon to such as understand.

'Wherefore it is needful for everyone that he use discreteness in such of his works as shall come to the light. Whence it ariseth that he who would make anything aright must in no wise abate ought (that is essential) from nature, neither must he lay what is intolerable upon her. Howbeit some will (by going to an opposite extreme) make alterations (from nature) so slight that they cannot be perceived. Such are of no account if they cannot be perceived ; to alter overmuch also answereth not. A right mean (in such alterations) is best. But in this book I have departed from this right mean in order that it might be so much the better traced in small things.

'We see that if we take two prints from an engraved copper-plate, or cast two images in a mould, very many points may immediately be found, whereby they may

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be distinguished one from another. If then it cometh thus to pass in things made by processes the least liable to error, much more will it happen in other things which are made by the free hand.

‘This, however, is *not the kind of difference* whereof I here treat ; for I am speaking of a difference (from the mean) which a man specially intendeth, and which standeth in his will, of which I have spoken once and again. . . .

‘This is not the aforesaid difference which we cannot sever from our work, but such a difference as maketh a thing fair or foul, and which may be set forth by the “words of difference” dealt with above in this book. If a man produce “different” figures of this kind in his work, it will be judged in every man’s mind according to his own opinion, and these judgements seldom agree one with another. . . . Yet, let every man beware that he make nothing impossible and inadmissible in nature, unless indeed he would make some fantasy, in which it is allowed to mingle creatures of all kinds together. . . .’

Anyone who reads this carefully cannot fail to see that it is not only that Dürer is not ‘desirous of laying down rules applicable to all cases,’ or even of ‘proposing a definite canon for the relative proportions of the human body,’ as Thausing indeed points out, but that he does not conceive the proportions he gives as even approximately capable of these functions ; and considers it indeed the very nature and special use of a canon of proportions to be wilfully deviated from, pointing out that, though the deviations of which he is speaking are slight and subtle, they are not to be confused with the accidental ones that can but appear even in work done by mechanical processes. Rather they are such variations as a man ‘specially intendeth, and which standeth in his will’ ; and again, ‘such a difference as maketh a thing fair or foul’ ; for the use of these normal proportions is

that they may enable an artist to deviate from the normal without the proportions he chooses having the air of monstrosities or mistakes or negligences. He does not insist that either of the scales he gives is the best that could be, even for this purpose, but that they are sufficiently good to be used ; and he would have marvelled at the wonder that has been caused in innocent critical minds that in his own work he adhered to them so little. He never intended them to be adhered to.

Now let us hear Sir Martin Conway.

‘The laws of perspective can be deduced with certainty from mathematical first principles, the canon of proportions could only be constructed empirically as the result of repeated observations. Nevertheless, once constructed, it can certainly be used, as Dürer suggested. Its use has practically been superseded by the study of anatomy.’

This last phrase shows us in a flash how far the writer—when he wrote it—was from apprehending Dürer’s meaning. How could the study of anatomy ever do for an artist what Dürer was striving to do ? No doubt Sir Martin had Michael Angelo in his mind’s eye ; and it is true that he studied anatomy, and that his influence has been on the whole paramount with artists attempting subjects of this kind ever since. Whether Michael Angelo studied proportion or not, his practice exemplifies Dürer’s meaning splendidly. No anatomical research could have led him to construct figures 9 to 12 or even 15 to 20 heads high ; to do which, as his work developed, more and more became his practice, especially in designs and sketches for compositions. To arrive at such proportions he followed his imaginative instinct. He found that these monstrous deviations from the normal (which, of course, in a general sense he recognized, whether he gave any study to rendering it precise or not) produced the effect on his mind that he wished

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to produce on the minds of others, an effect that was emotional and peculiar to his habitual moods. We know that his constitution gave him the staying power, while his fiery Titanic spirit gave him the energy, to carry out and perfect his mighty frescoes and statues at the same heat that the creative hour yields other men for the production of a sketch alone. This giant son of Time was able to live for days and weeks together in a state of mind, two or three consecutive hours of which exhausts the average master even. Considering the rapidity and intensity of his mental process, it is a miracle that in so many works and to so great a degree he respected the too much and too little of human reason, and allowed himself to be governed by what the Greeks called a sense of measure, instead of yielding to his native impetuosity and becoming an a thousand-fold greater Blake; and illustrating to the delight of active but short-winded intelligences, and the stupefaction of slow and dull ones, the futility of eccentricity and the frivolity of passion when unseconded by constancy of character and labour. For futile, in the arts, is whatever the sense of beauty must condemn, however well-intentioned; and frivolous is the passion that forgets the end it would attain, and becomes merely a private rhapsody, however astonishing its developments: slowly but surely it will be seen that such fireworks do not vitally concern us. The proportions of many of Michael Angelo's figures are as far removed from any possible normal standard as what Dürer calls 'this my swiftness' in the abnormally tall and stout figures among the diagrams illustrating his book.

And this is where Dürer's idea comes nearer to Greek practice. For by letting the striking rather than the subtle govern his departures from the mean, Michael Angelo found himself always bound to go beyond himself—as the palate which once has entertained strong stimulants demands

that the dose be continually strengthened. Now this is in entire conformity with the impatience which was perhaps his greatest weakness; just as Dürer's too methodical approach is in conformity with that acquiescence in the insufficiency of his conditions which made him in his weak moments swear never again to undertake those better classes of work which were less adequately paid, or made him content to display mere manual dexterity rather than do nothing on his days of darkness, suffering, and depression,—we may add, which made him choose to live at Nuremberg and refuse a better income and more suitable surroundings at Venice or Antwerp.

It would seem obviously the more hopeful way to create a beautiful figure first and discover a mathematical way of reproducing its most essential proportions afterwards; and no doubt this is what Dürer intended should be done; but he felt a need, and sought to supply it, for mechanical means to simplify, shorten and render more sure that part of a work of art which must necessarily partake somewhat of the nature of drudgery, if great finish is to be combined with splendid design. The romantic, impulsive *improvisatore* does not feel this need, considers it bound to defeat its own aim; and, given his own gifts, he is right. But none the less, there are the Greek statues elaborated with a thoroughness which, if it ever dims or veils the creative intention, does so in a degree so slight as to seem amply compensated by the sense of ease maintained in spite of the innumerable difficulties overcome—there are besides a score or more of Dürer's copper engravings, with their imperturbable adequacy of minute painstaking, never for a moment sleepy or mechanical or lifeless. The one aim need not exclude the other even in the same individual; far less need this be so in different artists, with diverse temperaments, diverse aptitudes.

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‘For artists whose temperaments are impeded by some unhappy slowness, or difficulty in concentrating themselves, methods of procedure similar to those elaborated by Dürer in his books on proportion, properly understood, must be a real aid and benefit :¹ as those who are essentially improvisors may help themselves and supply their deficiencies by methods similar to those which Reynolds describes as practised by Gainsborough.

‘He even framed a kind of model of landscapes on his table, composed of broken stones, dried herbs, and pieces of broken glass, which he magnified, and improved into rocks, trees, and water.’—XIV. DISCOURSE.

This process resembles that of tracing faces or scenes from the life of gnomes in glowing caverns, among coals of fire on a winter’s eve ; it is resorted to in one form or another by all creative artists, but it is peculiarly useful to men like Gainsborough, whose art tends always to become an improvisation, whatever strenuous discipline they may have subjected themselves to in their days of ardent youth.

Perhaps Dürer’s actual standards for the normal, his actual methods for creating self-consistent variations from it, are not likely to prove of much use, even when artists shall be sufficiently educated to understand them ; nevertheless, the principle which informs them has been latent in the work

of all great creators, is marvellously fulfilled indeed in Greek statuary. The work of Antoine Louis Barye, that great and little-understood master—as far as I am able to judge, the only modern artist who has made science serve him instead of being seduced by her—exemplifies this central idea of Dürer’s almost as fully as the Greek masterpieces. The future of art appears to me to lie in the hands of those artists who shall be able to grapple with the new means offered them by the advance of science as he did, and be as little or even less seduced than he was by the foolish idea that art can become science without ceasing to be art, an idea which has handicapped and defeated the efforts of so many industrious and talented men of late years. So truly is this the case that the improvisor appears to many as the only true artist, and his uncontrolled caprices as the farthest reach of human constructive power.

In any case, no artist is unhappy if a docile and hopeful disposition enables him to see, in the masterpieces of Greek sculpture, the reward of an easy balance of both temperaments and methods, the improvisor’s and the elaborator’s, under felicitous circumstances, by men better endowed than himself. And this, though never history and archaeology shall be in a position to give him information sufficient to determine that his faith is wholly warranted.

A golden age is a golden dream, that sheds
A golden light on waking hours, on toil,
On leisure, and on finished works.

¹ I point out, among other things, the application of this principle, in regard to black and white and colour, in the fuller form which I intend to give to this article in my book on Dürer, to be published by Messrs. Duckworth & Co.

THE HISTORY AND EVOLUTION OF ENGLISH EIGHTEENTH-CENTURY FURNITURE, AS SHOWN IN THE BRADFORD EXHIBITION

BY R. S. CLOUSTON

IT is impossible to look at the collection of antique furniture now being shown in the Cartwright Memorial Hall at Bradford without at once thinking of the much larger collection got together at Bethnal Green in 1896; and the first cursory glance round the Bradford Galleries may leave in the mind a feeling akin to disappointment. Space has had to be taken into account in a way which was quite unnecessary at Bethnal Green, and in the number and importance of the pieces there can be no comparison. When, however, such things as arrangement and selection are considered, no one at all conversant with the subject can fail to be impressed with the admirable judgement displayed by Mr. A. J. Sanders in his choice of pieces.

English collectors are famous for public spirit, and it would have been the simplest matter in the world to have obtained a couple of hundred specimens of practically priceless value. To select on this principle would have been as obvious as it was easy. There would have been a magnificent show, but the knowledge derived from it would have been of the smallest. Mr. Sanders chose infinitely more difficult lines to work on. There are pieces of great importance which are worth immense sums, but they have not been chosen on account of their money value, but because they happen to be types of a particular phase in the evolution of eighteenth-century furniture.

From first to last the effort has been to be educational, and to furnish the student and the connoisseur with what is not only an interesting and artistic record, but an instructive and reliable object lesson on the furniture history of the period. This necessitates an intimate and scientific

knowledge of the subject which it is not too much to say was not possessed by anyone in 1896. Careful study and research have added immensely to our knowledge even in these eight years, and, as this has for the first time been embodied in a collection, I do not think that I am claiming too much for Bradford when I rank its exhibition as first in importance.

Yet another advantage which the present exhibition has over that of Bethnal Green is in our added knowledge of dates and the work of the minor men. Though the present writer is responsible for both these things where mentioned in the catalogue, it is not from any wish to advertise himself that they are here alluded to; what is to be said on the subject is rather in the nature of explanation and apology, for the science of dating English eighteenth-century furniture is only beginning and has by no means attained finality.

For twelve years from the publication of Thomas Chippendale's 'Director' in 1754, so many illustrated books were produced that any man who has given them careful study should not be very far wrong in the matter of dates. Yet even in this period absolute exactness is impossible. Many of Chippendale's designs, which were probably not absolutely new in 1754, were, as we can see from his third edition, still fashionable in 1762, and probably later. This was in all likelihood owing to the predominance of his personality, for in the other well-marked period which comprises the last fifteen years of the century, the changes are much more rapid and evident. For our knowledge of the twenty years between these landmarks we are chiefly indebted to unpublished records, which, though reliable as far as they go, are scanty in the

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extreme. To this period belong the introduction of painting on furniture, and the re-introduction of inlay and veneer, also such inventions as what is known as the Hepplewhite sideboard, and, in chairs, the 'camel' and 'ladder-back,' the 'dished' seat and the 'Marlborough' leg, that is the tapering square leg ending in the 'spade foot,' which latter had become almost universal for several kinds of furniture before the publication of Hepplewhite's book.

Ascribing dates, therefore, to pieces of furniture made in the latter half of the eighteenth century is, though difficult, by no means a matter of mere guesswork. The first half, however, is immensely more uncertain, as our knowledge of it is exceedingly fragmentary, and, for the most part, is confined to actual pieces of which all record has been lost. Here we are helped to some extent by the 'Director,' in which the typical cabriole leg ending in a claw-and-ball foot has no place. We are thus led to the conclusion that they had ceased to be made some time before; say by 1750 as a latest possible, and 1745 as a more likely date. From the immense number of these still in existence it is evident that the period to which they belong—that of Chippendale's second style—was of considerable duration, probably twenty years or more. Reasoning on this assumption, we should expect to find typical 'Chippendale' chairs about 1725, which have no marked leanings to Queen Anne design, and this is borne out by the one actual date of which I am aware. For this we are indebted to American research. In 'The Furniture of our Ancestors' a chair is illustrated which is known to have been brought over from England in 1727, and which shows no traces of the transition period. It is always comforting to find facts which fit in with one's pre-conceived ideas; but it is well to remember how few have been

rescued from the past. At any time discoveries might be made of far more value and accuracy than any included in our present knowledge, but until something of the kind happens, I think that Chippendale's middle period may be taken as, approximately, from 1725 to 1745-50.

The transition period is even more vague, and the wrong date (1720) given for the introduction of mahogany into this country has, I think, been responsible for some of the errors concerning it. Considering the evidence of the American chair it would be excessively unlikely that this style lasted, except in isolated instances, after 1725 or a year or two later, and it is almost impossible for the bulk of the mahogany furniture with these characteristics to have been manufactured in five or six years. If we knew anything definite as to Chippendale's birth, and when he began to work (knowledge which may come in the future), it would at least be a guide. At present it is supposed that he began his career as a carver some four or five years before 1720, and, though this rests greatly on assumption, it is inherently likely.

On the other hand it is quite possible that we, looking back on this time of which practically only one name has come down to us, may magnify Thomas Chippendale's influence on the other workers unduly. We know, from the fact of his name having been preserved as the maker of such evidently early pieces as No. 20, that he must almost at once have attained to fame and popularity, but we also know that of all the eighteenth-century designers he was the man who could most readily adapt the ideas of others to his own purposes, and better them in the using. The initiation, therefore, of the first Chippendale period—the transition from Queen Anne to Chippendale—may have been before he could handle a chisel as a master craftsman.

These, then, are the lines on which the early exhibits have been dated. The rules,

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such as they are, belong to the rough-and-ready order, and, like everything else that is in its infancy, they are useful till something better takes their place. At present they are near enough for practical purposes. I should be sorry, for instance, to say that the Bury chair (No. 20)¹ was not manufactured as early as 1716, or as late as 1724, but I think it may be taken as all but certain that it was made somewhere between these dates, unless (which is unlikely when we remember it was by Chippendale) it was specially ordered at a later period from an old design.

This chair is not only of interest because it is the work of Chippendale, but because it is an admirable example of the mixture of the two styles. The height of the back in proportion to the legs, as well as its shape and treatment, are all suggestive of very strong Queen Anne influence. The back legs, instead of ending in the modified form seen in Nos. 96 and 110, have, like the eagle arm-chair (16),¹ a pure Queen Anne 'club foot.' The ornaments at the top of the legs have also the typical curve of the former period, though a pleasanter sweep of the cabriole leg. If this is compared with the treatment of the same line in a Queen Anne chair, such as No. 16, it will at once be seen what Chippendale was doing even at this early date. His chair has what might be called an upstanding dignity, while the other is clumsier and suggestive of broken knees. Anyone who has given time and thought to the study of Thomas Chippendale cannot avoid being impressed with the fact that he was a reflex of the work going on around him. Even in 1754, when he had attained to the top of the tree in his trade, he understood himself so well that he made no claim, as others did, to striking originality of design. What he said he could do (and what, most undoubtedly, he could do) was 'to improve and refine the present taste.' He never had, like

Adam and Sheraton, anything new to preach; not, at least, so new.

Except in very isolated instances it is not by leaps and bounds that perfection is attained. Everything that is good is the outcome of evolution; the quicker, the more liable to mistake; the slower, the more certain. It is impossible to build a *Great Eastern* that will be of any use to the world without a knowledge, gained by gradual developments, of the primary necessities. The surest road to success may seem the slowest, and the 'text' which Mr. Kipling puts in the mouth of the dying ship-builder is as applicable to art as to ships, 'Just keep your light so shining a little in front of the next,' and this is what Chippendale did. Even when he appeared to follow, he really led.

There is nothing more certain than the fact that every great genius of the world has said or done the obvious, or perhaps we should say what became the obvious the moment it was arrived at. It was so with Newton and gravitation, or with, to take a far smaller example, Columbus and the egg. There have been men, and great men, who could not discriminate between genius and the commonplace. 'I could write like Shakespeare if I only had the mind,' said Wordsworth. 'What a p-pity you haven't got the m-mind,' replied Charles Lamb.

At first sight it may seem but a small thing to take an existing chair leg, knock half-an-inch off here, put it on there, and leave the rest the same; but it is just by simple things of this kind that we can tell real genius from the imitation.

As to the authenticity of the chair, though it rests now on tradition, I have no doubt whatever. If nothing existed of the transition period, and there were a student of Chippendale great enough to understand him, he might have out-rivalled the feat of building up an animal from a single bone, and given us something appreciably like this very chair in

¹ Reproduced on page 487.

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an attempt to depict the lines on which Chippendale, as a young man, probably worked. The shell pattern, while absent in the legs, is accentuated in the back, though treated in a distinctly different way, and the cupid's-bow shaped top rail of his later periods is only in its infancy.

The chair is of a pattern and date different from those of the famous settee made for the same family, though that is also an early piece of Chippendale's work, the two pieces illustrating points of the different styles. The Queen Anne designers were fond of convolutions suggestive of the capability of the material being rolled up like parchment; those of the Chippendale period again went back to something like the Celtic idea and represented wood as if it were rope or ribbon, capable of being looped as in No. 110, or waved and tied into knots as in No. 53. The settee alluded to is by no means the first of the former of these two devices, and, even if the chair we are considering should be the last of the older method, there must naturally be some time between their respective creations; a fact which is chiefly interesting as showing that, even in those early days, Thomas Chippendale could keep his customers.

The 'lion' settee, No. 109,² though even more in accordance with Queen Anne design, is also of the transition period. The lions' heads in the terminals of the arms of all such pieces as I have seen resemble snakes rather than lions; but the Queen Anne designers, much in the same spirit as that of the artist who wrote below his work, 'This is a lion,' obligingly placed an unmistakable portrait of the king of beasts on the upper part of the front legs, and Chippendale followed their example, that is if I am right in attributing this piece to him. For this there would seem to be good reason, as the back is identical with the Bury chair.

² Reproduced on page 487

In both the outer curves of the top rail are made higher than they would have been in pure Queen Anne, while the convoluted terminals render them still more unlike. It is possible, indeed, that these same terminals may have been the first step to the cupid's-bow shape, which became practically universal very soon after. It is possible that some follower of Chippendale may have made this settee, but it is nearly certain that Chippendale did not copy the chair from it. By people who did not take the trouble to understand him he has been accused of many faults, but no one has ever supposed him capable of such barefaced robbery as this would have been, while at that early period he could not have been so much copied as he was later. I take it, then, that the settee may, with comparative certainty, be attributed to him.

I speak of this piece as a 'settee,' that being the ordinary term employed in this country at the present day, and because I object to the trans-Atlantic 'double chair,' which is evidently incorrect, for if sawn through the middle there would not be two complete chairs. If a name must be employed to differentiate between these and those with more splats, I should greatly prefer to revive the old and now forgotten term of 'Darby and Joan seats.'

At one time there were only two names for eighteenth-century furniture. Plain mahogany was 'Chippendale,' and inlaid or decorated 'Sheraton.' Now we are inclined to a similar broad treatment of an intricate subject by dubbing walnut 'Queen Anne,' and mahogany 'Chippendale,' whereas, as a matter of fact, the woods, as well as the styles, overlapped. Nor are these two pieces dated 1720 because of the candle-box story. There are few things more misleading than the myths which surround the history of furniture, and this particular one is of the worst. The story rested, as far as can be discovered,

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entirely on tradition for seventy years or more, and, even if Dr. Gibbon did have a candle-box made from it, the details related concerning it are quite unbelievable. As a matter of fact Sir Walter Raleigh discovered the wood, and in all probability used it. A chair was made of it for William III, and, as shown in Dr. Lyon's 'Colonial Furniture,' it was in use in America considerably before 1720.

It is impossible at present to fix an exact date for its general use in this country, but it was almost certainly employed by our cabinet-makers some time before the unhistoric candle-box. Tradition, even family tradition, must be taken with a considerable modicum of salt. A lady told me the other day that her Sheraton chairs had been in her family for over a century and a half—that is, about forty or fifty years before Sheraton formed his style, and considerably before he was born.

A still earlier date must be assigned to No. 16—an 'eagle' chair of pure Queen Anne pattern.³ In this the terminals of the arms are carved into representations of eagles' heads, very possibly from a mistaken idea of the origin and meaning of the claw-and-ball foot. This is an old Chinese symbol, and is supposed to represent a dragon's foot holding a pearl. The design was brought home by the old Dutch traders, and though it was copied both then and later with considerable accuracy, the signification was lost. Even in its latest stages the resemblance between it and the Chinese drawings of dragons' feet is unmistakable, but it has not one point in common with the feet and talons of the eagle. This is a small matter, and great blame can scarcely be bestowed on the mistake when in the best of our sale-rooms to-day 'eagle's claw and ball' is a recognised phrase, and, when the heads in the terminals are turned inwards, as in Nos. 4 and 96, I have even seen them

catalogued as 'parrots' heads.' In any case the old designers acted up to their lights. When the eagle is represented on the arms the claw and ball is used, while the paw and ball is substituted in the case of the lion chairs.

The state chairs of the eighteenth century shown in this collection, and lent by various London Companies, are very interesting as specimens of workmanship; but from the fact that they were designed with a view to extra magnificence rather than household use, most of them are not so representative of the periods in which they were made as more ordinary specimens.

Where the fundamental idea is to attain either the picturesque or the dignified, the artist naturally turns to antiquity, and where he does not do so he loses, so far as his own time is concerned. Gainsborough's portraits, which were absolute transcripts, in such matters as costume and hairdressing, of the fashion of the moment, all seem picturesque to us, but they could not have been so to the society woman of the time five years after they were painted. This is probably one of the chief reasons of the certainty with which contemporary opinion answered the difficult question of whether he or Sir Joshua was the greater man.

Reverence for the antique in contradistinction to what is merely old-fashioned is inherent in the human race and may be traced to the earliest dawn of history. It enters into everything where a more than ordinarily high standard is required. Modern colloquialisms are good enough for everyday use; but if they were introduced into the service at St. Paul's or Westminster Abbey even the most up-to-date person would consider them but little removed from blasphemy. In a chair, therefore, made primarily with the purpose of adding dignity to an office, it is by no means astonishing to find older styles in evidence, but rather, as will be seen from

³ Reproduced on page 487.



CHAIR MADE BY CHIPPENDALE FOR THE BURY FAMILY
(NO. 20.)

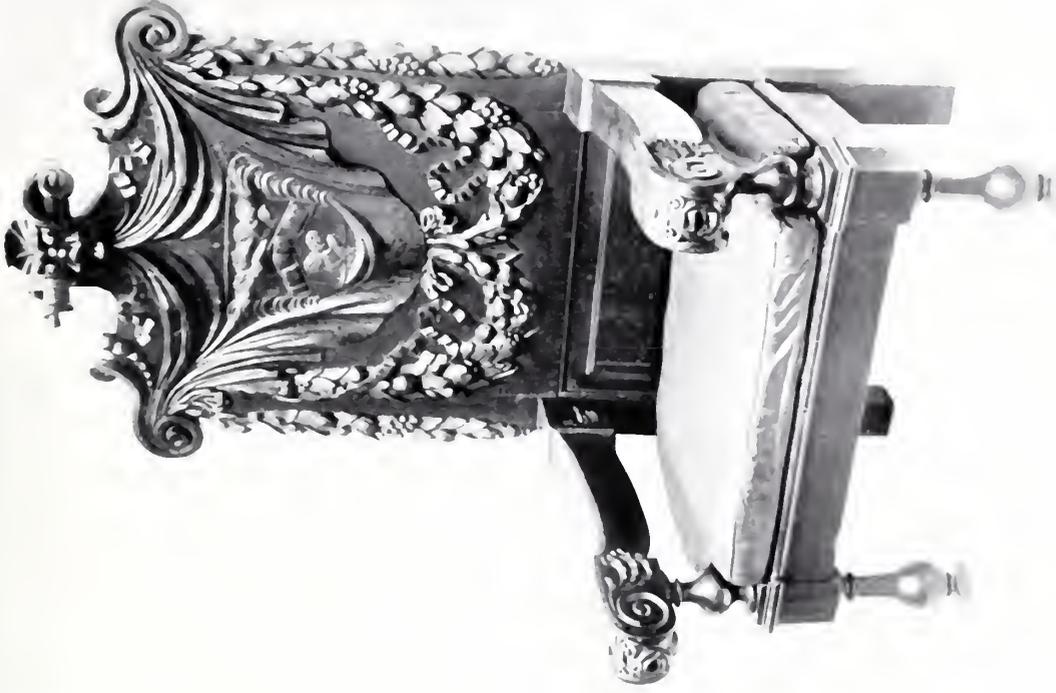


SIDE ARM CHAIR (NO. 10)

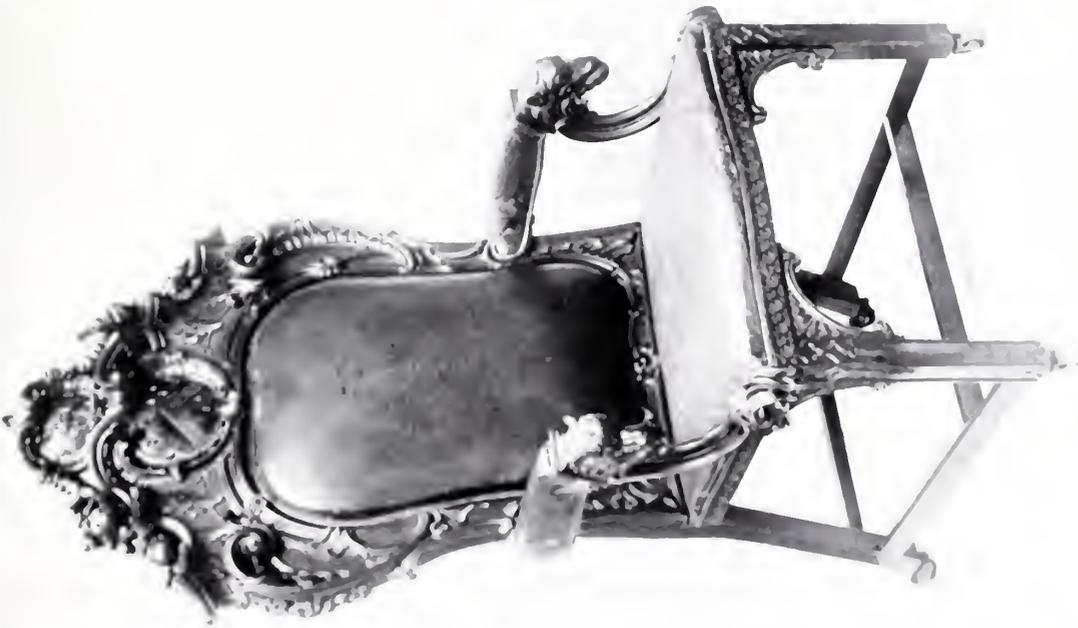


SOFA (NO. 10)

MASTERS CHAIR OF THE TREASURY COMPANY (NO. 200)



MASTERS CHAIR OF THE TREASURY COMPANY (NO. 200)



CHAIR PATENT NO. 10, THE GEORGE COMPANY (NO. 10)



CHAIR PATENT NO. 11, THE GEORGE COMPANY (NO. 11)





MASTER'S CHAIR OF THE PHOENIX COMPANY
(No. 93)



LADDER-BACKED CHAIR (No. 51)



REPPEN-CHAIR OF THE HOUSE OF MANWANG
(No. 2)



CHAIR OF THE HOUSE OF MANWANG (No. 1)

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the examples illustrated, that it was not invariable.

The room or hall which some of these chairs were intended to occupy had also, in all probability, an influence on the design. Even Chippendale, who could mix three or four styles together without the faintest hesitation, had enough veneration for antiquity to object to organs of more modern style being placed in gothic churches or cathedrals. What he did in this way laid itself open to the derisive epithet applied to it of 'churchwarden gothic,' but few, if any, of the furniture designers of the eighteenth century had more than the merest smattering of knowledge regarding any style in which they were not continually working. In such pieces as the chair used by the Masters of the Worshipful Company of Brewers (No. 28)⁴ there is not even an attempt at purity. The design is impressive, and thus fulfilled its intention, but it is a mixture of almost everything from the Jacobean downwards, and the attempt to date it is largely a matter of guesswork. Except that the material chosen is oak, and turning has been employed, it might just as well have been made considerably later. The want of construction in relation to its intended use cannot, in this instance, be regarded as a very heinous fault. The low seat makes it almost necessary for anyone using it to lean against the back, which with its realistically carved festoons of fruit would be anything but a comfortable lounge for one's own fireside.

The Worshipful Company of Salters also lend a chair⁵ which was formerly used by them as a Master's chair (No. 4). It is considerably purer in design than the last mentioned, but while suggestive of the Queen Anne period, shows distinct evidences of both earlier and later influences. In the top of the back, which is carved with acanthus-leaf ornament, an almost rectangular space

has been left plain, in which the arms of the company are inlaid. The sudden stoppage of the carved ornament is the least convincing part of the design, which is elsewhere perfectly satisfying. The terminals of the arms, like those of No. 16, represent eagles' heads. Here, however, a later device is used, and the shape of the terminal is improved, both in design and in comfort to the hands, by the turned position of the heads. The back legs are plain and square, and the straining rails are turned, both of which points are somewhat uncommon in a chair which, from the treatment of the arms as well as the modified sweep of the cabriole leg, would seem to have been made in the transition period. It is also worthy of notice that both in this specimen and in the Grocers' chair (No. 34)⁶ brass beading has been employed, which is by no means ordinary. This latter is another instance of the unexpected happening, and is a puzzle from first to last. There is no getting away from the fact that the carving and design of the back are suggestive of Chippendale and of no other of the known names, while the treatment of the almost plain square legs, the brackets, and the carved front have a similar likeness to the work of Robert Manwaring.

As a general rule, to which, however, there are notable exceptions, Chippendale carried out the carved decoration of the backs of his chairs in his treatment of the legs, while Manwaring's tendency was to be florid in the backs and simple in the legs. But while Chippendale might have designed the legs, it is scarcely possible to attribute the back to Manwaring. If we take the traditional date of 1745 as approximately right, it adds to the likelihood of Chippendale having been the maker, for somewhere about that time the claw-and-ball leg went out and the Chinese style was rapidly coming in. Chippendale was nothing if not in the forefront of the

⁴ Reproduced on page 487

⁵ Reproduced on page 491

⁶ Reproduced on page 487

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fashion, and this may well have been one of his first attempts under the new influence.

The arm terminals of camels' heads are a repetition of the crest carved on the top of the back, and are worthy of notice not only as evidently suggested by the lion and eagle chairs, but because they are, as far as my memory serves me, the one instance I have seen of the use of animals' heads in this position in the fifty years from 1725 onwards.

I had occasion to mention in the July number of *THE BURLINGTON MAGAZINE* that in the end of the eighteenth century several old pieces of furniture were added to or repaired in the style of the time when the alteration was made. In another chair (No. 96)⁷ lent by the Worshipful Company of Grocers there is a well-marked example of this.

The arms, body, and legs of this chair, which is made of mahogany, evidently belong to the transition period, but the top rail and splat are just as certainly additions of a not earlier date than 1775.

Though, of course, absolutely wrong from the point of view of purity, it is a clever adaptation both as regards purpose and design. What the back probably was before the alteration will be seen by a glance at No. 16.⁸ The chair was evidently valued by its possessors, and the change made may have arisen from their wish to have the arms of the company added to it. The sloping shoulders (if I may be allowed the phrase) of the old chair seem to have suggested to the later workman the 'camel back' shape then coming into fashion, and, seeing that a camel was the crest of the company, he may have considered this peculiarly appropriate. The addition of the 'hump' necessitated a new splat, which is also of typically late design, as can be seen by the 'wheel' in its centre.

The eagles' heads in the arm terminals

differ from those on No. 4 in that they curve downwards and upwards underneath the arms. This I take to be the latest form of the design not only because it is generally employed in chairs of comparatively late transition period, but because it is that used by Chippendale himself in the Soane Museum chair. It is quite possible that this particular variation was his own invention, as he seems to have been the only designer who suggested a reason for the position of the head. In the Soane chair the head is turned round even more than in this example, and the action of preening feathers is carried out by a carved feather held in the beak.

The Master's chair lent by the Worshipful Company of Drapers (No. 93)⁹ is, as far as the present exhibition is concerned, the one exception, in this class, of looking for dignity to a former period of design. The back, though oval in shape, is of the kind known as 'wheel-back,' and in the part representing the hub, a sheep is inlaid. The lower part of the back is solid, running into the back rail, and on it is carved in relief ornament strongly suggestive of Robert Adam. The arms are also representative of the newer taste of the period, being without terminals, and having a curious and rather pleasant twist in the carving. It is a thoroughly good chair of its style, but as that, unfortunately, is one of the least satisfying of the eighteenth century, it shows the wisdom of the other makers in relying, for special purposes such as this, on what had stood the test of time rather than an evanescent fashion.

In No. 110 there are several curious characteristics, the chief of which is, perhaps, the want of terminals in the arms, which was rare at the period, though by no means unique. This chair⁹ is evidently of early date, possibly even earlier than that assigned to it in the catalogue, as much of it has the feeling of the transition period.

⁷ Reproduced on page 491.

⁸ Reproduced on page 487.

⁹ Reproduced on page 493.

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The turned scroll at the back of the rounded though high corners shows the influence of the first of the century very strongly, as does also the rather too heavy sweep of the cabriole leg. I am inclined, however, to look upon it as not of the transition period proper, but as a survival.

Chippendale, as well as most other designers of the eighteenth century, very quickly abandoned forms which had ceased to be the height of the reigning fashion; but there were others, Manwaring and Ince to a certain extent, and Copeland to a still greater, who had not the same distaste to the antiquated. Just as we find in this chair pure Queen Anne feeling mixed with ornament of a much later date, so we find in Copeland's acknowledged work of 1765 chair-backs which, though not identical with this, so closely resemble it that they might have been made by the same man in the same year.

No. 53 is a fine specimen of the late ribbon-back chair,¹⁰ a design which, though it attained great popularity in its day, is much rarer than one would imagine from the period of thirty years or more in which they were made. We find them with the claw-and-ball foot again with the French cabriole leg of Chippendale's 'Director,' and, finally, with the plain square legs of Robert Manwaring, who in all probability was the maker of this specimen.

The necessity of considering space and the endeavour to make the collection historically valuable have combined to make this exhibition particularly strong in chairs. In several other articles of furniture the changes which took place were less strongly marked. A bookcase front, for instance, in the nineties was often of precisely the same pattern as was common half a century or so before; but chairs, changing more rapidly and more entirely, provide better landmarks, and the choice of exhibits has been most representative.

¹⁰ Reproduced on page 493.

While the student has thus been considered the expert has in no way been forgotten, and several rare forms have been unearthed for his delectation. Among these I would direct the attention of visitors to No. 8, a mahogany arm-chair with strong Dutch characteristics, but which appears to me to have been an attempt by some designer of the transition period to bring the style into fashion.

A still more marked departure from the normal may be seen in No. 51—a pair of chairs in veneered walnut with strong, though late, Queen Anne feeling.¹¹ All through this period, as well as the greater part of the eighteenth century, there was either a direct junction between the middle of the top rail and the seat, or the back was made in one piece as in the chair just noticed, except in some of the 'French' chairs—that is, chairs with stuffed backs made in imitation of French patterns.

After 1770 there is a tendency to leave a space between the back of the chair and the seat, and about 1780 the junction became not vertical but horizontal in the well-known 'ladder-back' chairs. The earliest drawing I have been able to find of one of these is by Richard Gillow, and is dated 1786. They were probably made some years earlier, but certainly not, as used to be supposed, in the Chippendale period proper. At first they were called 'fiddle-back,' from a fancied resemblance between the ornamental openings left in the middle of each rail and the sound-holes of a violin.

Great numbers of these chairs were made in several different designs during the remainder of the century, but the general tendency of other forms was to keep something resembling the old 'splat,' and stop it short some little distance above the back rail.

In the nineteenth century even this died out, and horizontal bars across the back became so general that the word 'splat'

¹¹ See reproduction on page 493.

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changed its significance. By it a modern workman means a horizontal, not a vertical junction.

These two chairs, though the old name of fiddle-back does not apply to them, as there is no perforation of the transverse bars, would certainly be best described as ladder-back, and they are therefore of great interest, being quite possibly the only specimens of their kind in existence. They are different from their brethren of the end of the century in every curve and line. The 'steps' of the ladder are of quite another shape, and these are also finished off behind in the Queen Anne manner by being brought to a bevelled edge; but it is more than probable that they, or others like them, gave the later designers the idea for the more usual shape, being another instance of the correctness of the wise man's saying that there is nothing new under the sun. For that matter horizontal bars in chair-backs go back to Roman and Greek times, and possibly even earlier. In these it is simply the arrangement that is new, in the ladder-back proper it is their shape.

I have heard it argued by practical men that a chair is not weakened by substituting lateral bars for the splat, but I cannot say I have been convinced. My knowledge of mechanics is not great enough to make my opinion of any value on the question, but there can be no doubt that three strong junctions instead of two give an *appearance* of greater strength. At the time these chairs were made all furniture was on the massive side, and they did not therefore suit the public taste; while at the end of the century, when most things were cut down to their finest limit, the shape had more chance of survival.

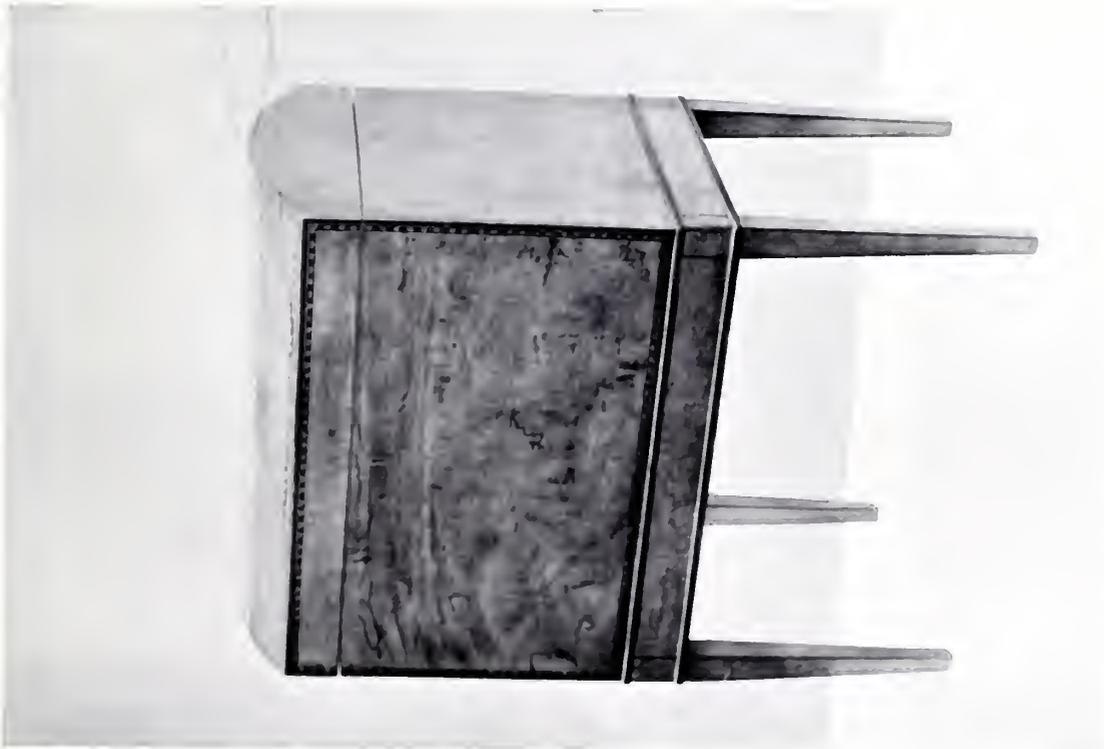
Experts are too apt to forget that it is by years of study they have acquired their knowledge. They indicate a dozen or more pieces with a wave of the hand and tell you *that* is what you must 'get into

your eye'; and the advice is good if only it could be followed. In art as in morals it is greatly by knowing what is wrong that we learn what is right. The art critic who does not understand the ways of imitators and copyists has still the hardest part of his trade to learn. This view of the matter has been taken by the South Kensington authorities, who have placed one of the beautiful pieces by Wright and Mansfield in juxtaposition with the furniture from which they openly took their inspiration.

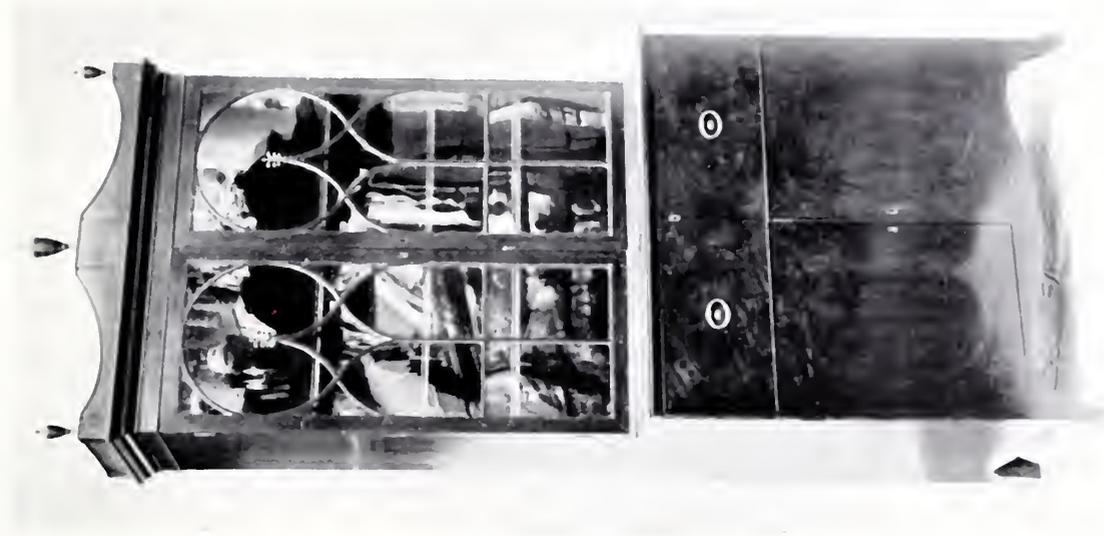
In choosing pieces for the present collection Mr. Sanders has, I think very wisely, bettered this instruction. There is not one, but several recent articles of furniture which the student can compare with the rest of the exhibits, and thereby improve his eye for the tone and quality of the true antique better than if their number had been quadrupled.

It is a fortunate thing for collectors that the professional forger of furniture has seldom either the knowledge or capacity displayed in the articles alluded to. Unless he has something definite to copy he is almost certain to mix dates of design, ornament, or wood in an impossible way. Even such things are instructive. Everyone knows the story of the 'awful example' at the temperance meeting, and, whatever might be the effect in such a case, it is certainly of advantage when applied to furniture.

Among the exhibits is an inlaid piano with typical 'Marlbro' legs, and dating, therefore, about 1790. The early pianos, as well as the harpsichords and spinets of the eighteenth century, had 'trestle' legs till about 1770, and were curiously unlike the rest of the furniture in the rooms they were intended for; but musical instruments, possibly from the fact that so many foreigners were employed in their construction, followed lines of their own. This particular piano is a fine example of its



SATINWOOD TEAJOY (NO. 72)



BOOKCASE AND SECRETAIRE BY SHEPHERD (NO. 64)



DRESSING-TABLE WITH FLORAL DESIGNS AND FIGURES BY ANGELICA KAUFFMANN (N^o. 190)



CHEST BY WUTHWELL OF DUBLIN, WITH PAINTED FIGURES BY ANGELICA KAUFFMANN (N^o. 121)

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time, and is thoroughly genuine in every respect but one.

At some time or other in its existence it fell into evil hands, and an attempt was made to add to its value in a way very characteristic of the modern forger. The old name-board was removed and another substituted on which was painted the name of Broadwood with the date 1758. However well this was done, the rest of the design would make the date impossible; but the renovator actually went out of his way to render it more apparent. He not only chose *satinwood* for the new name-board, but actually *veneered* satinwood, and the signature, though resembling that used by the firm in recent years, is utterly unlike any eighteenth-century signature whatever. It is a typical example of the impudent forgery of utter ignorance, and, from that point of view, is at least instructive.

The satinwood bookcase by Shearer (No. 62)¹² is a very fine example of this maker, who delighted in simple forms, and, with very few exceptions, adhered rigidly to his creed. The specimen we are considering is made up out of two of his published designs, differing from them only in minor details.

One of the special things in which Shearer seems to have valued himself was the designing of bookcase and cabinet fronts, of which there are no fewer than thirty-two in his 'Cabinet Makers' Book of Prices,' published in 1788, with an additional two dozen by W. Casement in the second edition in 1793.

The simple though beautiful sweep of almost all his designs for these is peculiarly distinctive of the man who attained his ends by the strictest attention to proportion and line rather than by the use of ornament. Where decoration of any kind is used in his work it is almost always with a sparing hand, and a daintiness and simplicity of feeling excelled by none of his time. It is,

indeed, more than merely probable that it is to the influence of this craftsman, more even than to Robert Adam, that we owe much of the more restrained work of both Hepplewhite and Sheraton. In fact, where these two designers come closest together is where they mutually resemble Shearer.

A piece with very similar aims is the teapoy (No. 78),¹³ in which simplicity has been carried even further, and with the most admirable results. In the article itself the beauty of the wood at once catches the eye, while the reproduction can only suggest it. But its beauty depends less on the colour, tone, and figuration of the wood than on its proportion. The band of inlay is too slight to have been intended for any other purpose than giving an air of finished workmanship. Very little alteration indeed would make the whole design commonplace. As it is it fills and pleases the eye in a way many more pretentious pieces do not.

To this the examples of painted furniture illustrated¹⁴ appear to be in sharp contrast, and yet they are of the same period. The evolution to lightness in eighteenth-century furniture was continuous, that to simplicity very broken. Chippendale's furniture becomes more and more ornate as it goes on; then comes Robert Adam's influence in the sixties, which for the time all tends to simplicity. Chippendale and his contemporaries were carvers, and the chisel was worshipped till at last it ran rampant over everything. Adam was no carver, and the ease with which he affixed his gesso ornamentation probably led him to undervalue carving. He was a painter, however, and shortly after 1770 he applied that art to most of his furniture. From that time to the end of the century two aims are distinctly visible; the one tending to grandeur of decoration, the other to simplicity, till at length they met and culminated in Sheraton's best period.

¹² Reproduced on page 492.

¹³ Reproduced on page 492.

¹⁴ See page 501.

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A HISTORY AND DESCRIPTION OF ENGLISH EARTHENWARE AND STONWARE (TO THE BEGINNING OF THE NINETEENTH CENTURY). By William Burton, F.G.S. London: Cassell & Co., 1904. Royal 8vo, with 24 plates in colour, reproductions of marks, and numerous illustrations. £1 10s. net.

THE space reserved, on the shelves of the library, to the books on English ceramics has had, lately, to be unexpectedly extended. The last few years have seen the publication of a goodly number of those popular handbooks through which the tyro-collector acquires a sufficient smattering of knowledge to enable him to affix a sounding name to each of the nondescript specimens in his possession; and also of the practical books of marks, so dear to the forger, as affording him the means of adding to his artful shams a sign of authenticity. We may well forget these contemptible and meretricious publications, and obtain compensation for the disappointment they have caused us, when we peruse the conscientious and exhaustive volume just brought out by Mr. W. Burton.

So many learned and talented specialists have handled the subject of old English pottery, that the mass of material at the disposal of the student has now become enormous. In this very wealth of information lies the danger that confronts a scrupulous compiler. Much judgement and discrimination have to be exercised in accepting or rejecting documents and statements not equally trustworthy. This Mr. Burton has done with commendable accuracy. We find that he has only recorded well-established facts, and, ignoring all that rests partly on conjecture, advanced nothing but what he can maintain by quoting an unimpeachable authority. The plan adopted for the work is not—and could not be—different from the one followed by previous historians. To each particular branch of manufacture a separate chapter has been devoted. The slip decorated, or peasant ware of the sixteenth and seventeenth centuries; the stone ware and salt-glaze; the English Delft; the earthen ware in all its varieties; and finally the work of Josiah Wedgwood, and that of his successors up to the close of the eighteenth century, are successively passed under review. A technical description of the processes employed in the making of the chief types of pottery accompanies a historic account reliable in all particulars.

All through the book the author speaks with the assurance of a consummate ceramist, gifted with a too practical turn of mind to be easily influenced by the faddism of the collector or the aesthetic disquisitions of the art critic. He is free from the weaknesses of the infatuated amateur of old ware, so prone to magnify the merits he sees in the object of his predilection; nor will he yield to the temptation of promoting any of those ingenious theories

which seem to bring the solution of a standing problem a little nearer than the point where researches and study have left us. We may regret, however, that no field is open to discussion in this formal survey of a subject which might have been considered from a broader and more impressive point of view.

The days are gone by when a small group of clear-sighted spirits, enraptured with the quaintness, sincerity, and effectiveness of the early productions of the English potter, were advocating their recognition and their admittance into our galleries. What was then an almost hopeless expectation has now become an accomplished fact. The long-neglected ware is now acknowledged and appreciated as it deserves. Were it not so, however, it may be questioned whether this well-pondered—nay, almost faultless—book would do much to foster the advance of the cause. Its pervading tone of unadorned accuracy fails to arouse in the mind of the reader the feelings of faith and enthusiasm which alone can make a convert to a new creed. But this was not, evidently, the end that the author had in view. As a compendium, of all the available information on the history of the ceramic industry in England, the work will admirably serve its purpose, and be of great value to the collector.

Excellent as is the typographic execution of the plates, all reproducing examples in the public museums, one could wish that the selection had included specimens borrowed from private collections, so that a few new faces should be seen interpolated in this long array of old acquaintances.

L. S.

WHAT IS ART? By Leo Tolstoy. Translated from the original MS., with an introduction by Aylmer Maude. Grant Richards. 1s. net.

COUNT TOLSTOY'S sweeping condemnation of art and artists, recently issued in a cheap form, is a suggestive book. Those who feel the selfishness and uselessness of modern civilized life will sympathize with Count Tolstoy's ideal of a simpler and healthier existence; those who are worried by the elaboration and artificiality of much modern work will recognize that clearness and sincerity are the primitive virtues of which it stands in need. Some, perhaps, will be thankful for the ridicule the author heaps upon the machinery and conventions of the modern stage. Everyone is sure to find the book an irritant, and perhaps a stimulant also. No sensible person, however, will accept without many reservations a theory which would judge all art by the interest it excites in the healthy peasant; a standard which excludes not only Verlaine and Baudelaire, but also Shakespeare and Beethoven.

BENOZZO GOZZOLI. (Newnes' Art Library.) A photogravure and sixty half-tone plates, with biographical introduction by Hugh Stokes and list of principal works. London: George Newnes, Ltd. 3s. 6d. net.

THE enterprise which has given us the admirable series of reproductions of which this volume forms part is warmly to be commended, and the fact that such a series is possible is in itself a proof that popular interest in great art has enormously increased. These reproductions of Gozzoli's work are for the most part excellent, and the cheapness of the book is astounding. Whatever may be the artistic defects of the half-tone process (and the paper is the chief), it is perhaps the most accurate means of reproducing pictures, and it has done more than anything else to popularize the works of the great masters. Mr. Stokes's biographical note is careful and adequate, and the information given is based on the best authorities. We have not found any important omissions in the list of works, in which doubtful attributions are duly noted. The thanks of all lovers of art are due to Messrs. Newnes for a series which must be of great use in cultivating the public taste.

CATALOGUES AND REPORTS

ILLUSTRATED CATALOGUE OF A LOAN COLLECTION OF PORTRAITS OF ENGLISH HISTORICAL PERSONAGES WHO DIED PRIOR TO THE YEAR 1625 EXHIBITED AT OXFORD APRIL AND MAY, 1904. Oxford, 1904. 4to, 60 pp., and 40 half-tone reproductions.

As these portraits have already formed the subject of a notice in the pages of this magazine, I will merely draw attention to the fact that the earlier portraits clearly show the influence of the Netherlandish school. The catalogue is preceded by a brief sketch of the history of portrait painting in England by Mr. Lionel Cust, who however might have made some mention of earlier English portrait painters. We must also protest against the slipshod way of writing painters' names. If these are not translated into English, they should be written as borne: Jan Gossaert of Mabuse should be Jennin Gossart of Maubeuge; Jan Rave, Jan De Rave; Antonio Moro, Antonie Mor.

W. H. JAMES WEALE.

The forty-seventh annual report of the trustees of the National Portrait Gallery, just issued as a Parliamentary paper, before describing the interesting additions made to the collection during the past twelve months, calls attention to the lack of wall space which is rapidly making the proper hanging of the pictures an impossibility. Though some questions still remain to be settled between the trustees and the War Office, there seems to be hope that the much-needed extension of the

gallery in the direction of St. George's Barracks will soon be arranged.

Another most interesting Parliamentary paper is the report of Mr. Consul-General Chapman on the changes in the distribution of works of art in the royal galleries of Florence. This most useful and interesting supplement to existing Florentine guide books is issued by the Foreign Office for the modest price of one penny.

We have also received the excellent official catalogue of the National Gallery and National Portrait Gallery of Ireland. The catalogue indicates how much the purchases made of recent years have contributed towards making the collection a representative one, considering the modest amount of its endowment, and the biographical notes on the painters are more interesting than such notes are wont to be.

An illustrated record of the purchases of the Chantrey Trustees, entitled 'Chantrey and His Bequest,' has just been issued by Messrs. Cassell at the price of one shilling. Its publication is timely, the abstract of the facts relating to the purchases is admirable, and the reproductions are well executed, so that the little book can be recommended without reserve.

PERIODICALS

GAZETTE DES BEAUX-ARTS.—M. Durrieu describes, with illustration, the Virgin of Mercy of the Musée Condé at Chantilly, which is now known on documentary evidence to be by Enguerand Charenton and Pierre Villate, and to which we alluded last month. There is nothing, we think, in the picture as judged by the reproduction to justify M. Bouchot's idea that Villate is the author of the great Pietà from Villeneuve-les-Avignon.—In a most interesting article M. S. Reinach discusses the figurines of a snake goddess and her attendants recently found at Knossos by Mr. Evans. They are almost exactly of the fashion of the late fifties of the last century, and must, one thinks, indicate an elaborate, not to say decadent civilization. They are ascribed to about the year 1500 B.C.—*Les Salons de 1904*, by André Chaumeix.—*Miniatures at the Exhibition in the Bibliothèque Nationale* are discussed by M. Émile Male, who makes clear their importance in the study of the development of painting in Europe. The author points out the predominance of the school of Paris in the fourteenth century, and relies on this to prove the French origin of Flemish art. The case is perhaps stated a little too definitely from the French point of view, but we welcome the author's attempt to carry further the classification of manuscripts by their artists.—M. Lafenestre continues his series of articles on the *French Primitives*, and makes various suggestions, among which the idea that the great Annunciation from Aix is a late work by Nicholas Froment has at least the merit of boldness, but we

Bibliography

shall be surprised if it finds many supporters.—*L'Exposition Claude Monet*: reproductions of his series of views of the Thames accompanied by an eloquent appreciation by Gustav Kahn.

RASSEGNA D' ARTE.—*L'Arte Toscana studiata nei Disegni*.—A review of Mr. Berenson's book by Gustavo Frizzoni.—Achille Patricolo exposes, in vigorous language, the stupid vandalism and local ostentation which led to the destruction of the Torre 'in capite pontis Molendinorum' at Mantua in 1902.—On the other hand Corrado Ricci has to tell of the intelligent and successful restoration of *Sancta Sanctorum in S. Vitale at Ravenna*.—Carlo Gamba describes the newly-opened museum of the Bigallo at Florence, also due to Signor Ricci's enthusiasm. The most important works placed there are a tabernacle by Bernardo Daddi and a Sellajo. For the Uffizi Signor Ricci has acquired a fine Madonna with angels by Bartolommeo Caporali.

ARCHITECTURAL REVIEW.—*Burford*, a description of the rich architectural remains of the town by Guy Dawber.—*Current Architecture*, reconstruction of Welbeck Abbey, Foreign Flower Market, Covent Garden.—Chapter VIII. of Prior and Gardner's *English Mediaeval Figure-Sculpture*, examples of the three styles, South-western,

Midland, and North-eastern, of the early fourteenth-century makers of effigies.—The *French Primitives* by Reginald Blomfield.

ANNOUNCEMENTS

A NEW translation of Condivi's Life of Michelangelo has been made by Mr. Herbert Horne, and a small edition of it will be published by the Merrymount Press, Boston, in September. A specimen of the type designed by Mr. Horne for this book indicates that it bids fair to be the most beautiful modern fount now in use, the combination of grace with sound typographical tradition being exceptionally fortunate.

We have received an announcement from the newly-formed Art Collectors' Society of Great Britain and Ireland. The society's object is to protect collectors against frauds and misrepresentations. A committee will report on works of art, and issue certificates of genuineness. The society will hold annual exhibitions of the possessions of its members, and will issue a periodical for their benefit. The hon. secretary is Mr. C. H. Wylde, 44 Abingdon Court, W. The annual subscription of one guinea, in view of the advantages which the society offers to collectors of all kinds, seems exceedingly moderate.

FOREIGN CORRESPONDENCE

NOTES FROM BELGIUM¹

IN speaking last month of the Somzée sale, I recorded the purchase by the Royal Museums of the Cinquantenaire of the statue of Septimius Severus, which was the most important thing in the collection. I am now in a position to give a list of the purchases made at the same sale by the section of antiquities in the Royal Museums:—(1) head of a bearded man, archaic style; (2) torso of a man, showing a connexion with the school of Polyclethus; (3) lower part of a statue of a man with hunting scenes in bas-relief on the plinth, possibly a Hippolytus; (4) statue of Athene in the style of Praxiteles; (5) statue of a faun; (6) statue of a young satyr in the style of Praxiteles; (7) a very fine torso of Aphrodite, a worthy parallel to the Venus of Milo; (8) a fine statue of a poetess; (9) statue of Eros with bow and arrows, probably after Lysippus; (10) statue of a nymph seated; (11) statue of the satyr with the panther which has appeared at the Louvre; (12) statue of Daphnis Olympus; (13) head of a barbarian, an original statue of the school of Pergamus; (14) head of a woman in the archaic Ionian style (sixth century B.C.), formerly in the Tyskiewicz collection; (15) fragment of a panelled ceiling; (16) torso of a statuette of Herakles draped; (17) head of a young Roman, larger than natural size, of the

time of Augustus; (18) archaic bas-relief dedicated to the Eumenides, formerly in the Tyskiewicz collection; (19) monumental stele, from Alexandria, in the Graeco-Egyptian style; (20) colossal statue of Septimius Severus; (21) statuette of a man forming the handle of a Greek mirror; (22) statuette of Herakles; (23) archaic statuette of Aphrodite reclining; (24) statuette of Zeus; (25) upper part of a statuette of a goddess, archaic style; (26) inlaid bust of Dionysus; (27) double head of a woman and an ox, originally part of a seat, a chariot, or a sceptre; (28) a cistus with archaic Latin inscriptions and a representation of a cooking scene; (29) a hollow ivory cylinder in archaic Greek style, originally, no doubt, part of a sceptre.

Besides the Tiepolo bought at the Somzée sale, the museum of painting is now exhibiting four pictures bought at the sale of Princess Mathilde's effects: a Portrait of the artist, by Geldorp; The Drummer, by N. Maas; a Portrait of a warrior, by Sustermans; and a Portrait of a nobleman, of the school of Lombardy of the sixteenth century.

At Silenrieux (province of Namur) a tomb of great antiquity has been discovered during the excavation of the cemetery round the site of the old church which was pulled down some years ago. The tomb is made of ashlar; its general outlines follow the shape of the body, with a circular receptacle for the head. It contained a

¹ Translated by Harold Child.

Foreign Correspondence

LIÈGE

fairly large number of coins of Albert III (A.D. 1037-1105). Tombs of this type are perfectly familiar, but their age was always a matter of uncertainty until the discovery of these coins enabled it to be settled precisely.

At Tamise a Roman well has been discovered, built of wood and something over 50 feet deep. It has just been cleared and strengthened to a depth of some 20 feet, and will make a good object-lesson in the study of the agricultural works constructed by the Romans during their cultivation of Gaul and Belgic Gaul.

At Fayt-lez-Seneffe, M. Raoul Warocqué, who is the possessor of a very fine collection of Egyptian, Greek, and Roman antiquities, is carrying on the excavation of a Belgo-Roman cemetery near the hamlet of Jolimont, at a place called Tiesse-de-la-Haye. The cemetery was discovered through the working of a brickfield, and the excavations have brought to light about ten cinerary urns (*ollae cinerariae*), nearly all with their lids (*opercula*), and accompanied by votive vases of the most diverse shapes (*lagenae*, cooking-pots, *paterae*, cups, etc.), among which special mention must be made of a large and beautiful bottle of blue glass with a hexagonal belly, a round neck, and a broad flat handle, stretched and striated; and of a flagon of pale-blue glass, in the shape of a *carafe*, in an admirable state of preservation.

BRUGES

The report of the Society of Archaeology deals with the works executed during the Gallo-Roman period in the first centuries of the Christian era. The theory of a lake-city must be completely abandoned. It would perhaps have been best simply to suppress this news which has no longer any interest.

BRUSSELS

The admirable work on the Grand' Place is being carried on apace, and will result in a thing of beauty without a parallel in the world. The roof of the house called 'The Swan' still remains to be restored. The designs are all prepared, and it is hoped that the work will be finished this year, so that the façade may not be hidden by scaffolding next year, when the Liège exhibition will attract a number of visitors to Belgium. The roof and the dormer-windows are to be completely renewed. At the summit the dome will be surrounded by a balustrade. The rather clumsy gable over the Rue Charles Buls is to be relieved with ornament; and on that side also the dormer-windows are to be replaced, and the common modern chimney is to make room for another more in accord with the general style of the building. With the subsequent restoration of the fronts of the houses called 'The Pigeon' and 'The King of Bavaria,' this important artistic undertaking will be completed.

It is stated that the section of ancient art in the exhibition to be held next year at Liège promises to be of the highest interest. The initial formalities are now all complete, and the assistance of several most important collectors has been obtained. Among them special mention should be made of H.S.H. the Duke of Arenberg, who is sending some marvellous specimens of the mediæval goldsmiths' work of the valley of the Maas, besides tapestries, pictures, and miniatures of members of the family of la Marck.

THE STUDIO OF THE VAN EYCKS AT GHENT

I have kept till the end the news of a discovery of the highest interest in connexion with the lives of the Van Eycks, and one which is destined to make no small stir among students of the history of the Flemish primitives. Space being limited, I will state the facts as succinctly as possible. It is well known that on one of the panels of the famous polyptych of The Mystic Lamb there is painted a view of a town which has been recognized as a view over the Rue Courte-du-jour at Ghent. In the foreground on the right is the Steen, on the site of which was afterwards erected the primitive little butcher's shop, near the present bird market. Above it rises the tourelle of the weavers' chapel, which was used in turn as a butcher's shop, a pleasure-resort, and a place of auction, and is now a garage for motor-cars. Further away, in the background, is the old fortified gate which defended the passage of the bridge over the Canal of the Coppersmiths. On the left of the scene is a representation of another front of the Steen, which stood on that side at the corner of the Rue Courte-du-jour and the Rue de Brabant. And now for the discovery. The demolition of a large house in the Rue du Gouvernement has just revealed the old walls of a steen believed to have belonged to Judocus Vijdt, the rich and generous patron who commissioned the brothers Van Eyck for the polyptych of The Mystic Lamb. On the third floor of this building, some 40 feet up and about 88 feet from the Rue du Gouvernement, a square window was discovered, of the Romanic order, and exactly answering both in orientation and position to the view reproduced by the painters. It seems certain, therefore, that this was the room in which Hubert and Jan, or, at any rate, Jan Van Eyck, painted the famous polyptych of The Mystic Lamb.

R. PETRUCCI.

NOTES FROM HOLLAND¹

THE Rijksmuseum has received on loan from Mr. Simon Maris a portrait by his famous uncle, Matthew Maris. It represents a lady in black, three-quarter length, and is a little less than life-size.

¹ Translated by A. Teixeira de Mattos.

Foreign Correspondence

Her breast is decked with a posy of white orange-blossoms; her hands are peacefully folded; and, although the portrait is no doubt an excellent likeness, she stands meditatively contemplating the spectator with that strange glance out of her clear eyes which Matthew Maris is so fond of giving also to the pure creations of his fancy. There is something so settled in the conception of this portrait, and it is so admirably well painted in some portions, *e.g.* the exquisitely white hands, that one who does not know of 'Thijs' Maris's precocious development would never believe that this is one of the painter's very early works, dating back to the late sixties or the early seventies.

Beside it there hangs an old portrait by Jozef Israëls (1855), much more decided, smoother and apparently firmer in workmanship; but, seen against Maris's work, it now looks almost cold and devoid of feeling. The depth of human penetration which Israëls has succeeded so wonderfully in achieving in his later portraits is not sufficient here to atone for the lack of outward artistic beauty. Nevertheless, this dated work, hanging, as it does, so near to those other early portraits of old Hellweg, his landlord, and of Veltman, the actor, is of importance to the study of Israëls's development and constitutes an interesting addition to the historical material in the Rijksmuseum.

The Museum Suasso, or Municipal Museum, has been enriched by some very considerable acquisitions, through the good offices of its old benefactor, Mr. J. P. Van Eeghen. We have, first, a splendid Thijs Maris: some old houses, apparently at Lausanne, or at any rate based upon a reminiscence of Lausanne. On the peaceful edge of a rigidly horizontal foreground, a road with a few puddles, we see a crumbling row of little old suburban houses, painted with fairy-like intimacy. The shutters hang dreaming before the little windows, the roofs lie a-slumbering as they project far beyond the dirty-white walls, little wooden staircases lead to small, dark doorways, and a child, a dozing little 'Thijs' child, dressed in a delightful lilac, hangs looking over the wooden baluster. A wisp of smoke winds up out of a short chimney. But, behind this twilit mass, with its little scorched gardens, its latticed fences and the shadowy form of a tall, crazy church-wall, the distant sky is rent with pale, horizontal streaks, while thick, hazy silhouettes of towers loom up in an intricate movement of pale mist.

Next comes a very fine little Daubigny: a view by the seaside; a cleverly-painted landscape by Vollon: a great hill, with the black wooden architecture of the Moulin de la Galette under a waving, bright, foaming sky; and, lastly, a magnificent Wool-carder by Millet.

A large, broadly-painted female figure is sitting beside her spinning-wheel, mechanically occupied with the work in her lap. The face is just turned

away, but painted with delightful firmness are the simple yellow of her apron, the cool brown of the skirt smoothly and simply executed as though this were the only way, but producing a purity of contrast and a harmony of tone that remind one of none so much as of our Vermeer of Delft. Sculpturally great as Millet always is in his outlines, this whole figure again is given in all its simple action; and yet the type is preserved to the smallest detail, to the tips of the fingers worn and crooked with work. It is one of the finest Milletts that I have ever seen.

The Rijksmuseum has lent to the exhibition of old brassware at Middelburg a few mortars and candlesticks of Italian and Netherlands workmanship. These are good pieces, but not the best (they do not, for instance, include the mortar *and pestle* of 1473): the museum authorities did not care to strip their collection of its most important pieces at the season when the influx of foreigners is at its greatest. Other of our national collections, the churches and provincial museums, have sent the finest pieces in their possession, so that the visitor to Holland who is interested in brassware will find a few of the best-known pieces in Amsterdam, and at Middelburg pretty well all the rest, which are usually scattered here and there and difficult to trace. W.

NOTES FROM GERMANY

THERE is an indisputable tendency to form new groups prevalent among German artists at present. An account of the new Deutsche Künstlerbund has already been given in THE BURLINGTON MAGAZINE. Since then a new group of artists, along the Rhine, generally speaking, *viz.*, the Düsseldorf, Darmstadt, Karlsruhe, and Stuttgart men, have coalesced. The leading motive seems to have been a desire to emancipate themselves from and counterbalance the existing German art centres—Munich, Dresden, and Berlin. Each of these have of late become a powerful picture market, to which all the artists of western Germany had recourse when they wanted to sell any of their work, and in which they were only too glad to settle if they had a chance. Thus western talent, as soon as it made itself noticeable, was likely to become estranged from its native districts. This seems bad, since, upon the whole, we deem the evidence of a strong tie between an artist's work and the country where he was born and bred a very good sign, and consider art which displays a strong local character as especially full of promise.

The Verband der Kunstfreunde in den Ländern am Rhein, in its recent convention at Darmstadt, upheld the same views and expressed its intention of furthering the material interests of Rhenish artists to its utmost ability, so as to make it possible for home talent to stay there.

At Frankfort-on-the-Main a union of German architects has been formed. At Karlsruhe the academy celebrated the fiftieth anniversary of its existence. With Thoma as its real, though not nominal, head it flourishes now as it has never done before.

The recent fire in the famous collection of Mr. Kaufmann at Berlin seems to have injured more or less badly about a dozen pictures, and to have absolutely destroyed about eight. Among these latter we find named Memlinc's altarpiece with the Lamentation, Patenir's altarpiece with the Flight into Egypt, two triptych wings by G. David, and a portrait by Neufchatel. These alone mean an irretrievable loss to all lovers of early Netherlandish pictures, and especially to Berlin. It may not be out of place to note, by way of contrast, a few important pictures by which Berlin has lately been enriched. Two landscapes by Rubens, a view taken from his country seat at Steen, and a larger picture with the Shipwreck of Aeneas—both formerly in the Pelham Clinton Hope collection—have helped, along with the Diana and Nymphs surprised by Satyrs, recently presented by H.M. the Emperor, to considerably raise the importance of the Rubens collection at the museum. The Diana, formerly at Sanssouci, was one of the capital pictures presenting a nude effigy of Hélène Fourment, which Rubens did not part with

during lifetime. To these new acquisitions must be added Bart. Montagna's *Noli me tangere*, formerly in the Ashburnham collection, a landscape by G. Dughet and A. Pesne's Portrait of himself with his Daughters, painted in the year 1754, and now brought over from Hungary, whither lineal descendants of the artist had taken it.

The Print Room at Munich has received as a gift thirty-six proofs of etchings and lithographs by Otto Fischer, one of the very best of our living black-and-white artists.

The Dresden Gallery has bought the splendid *Stonebreakers*, by Courbet, recently put up at auction in the Binant sale at Paris. This will well hold its own beside any of the Courbets in the Louvre, and is certainly the best of his works to be seen outside of France.

The Royal Print Room at Dresden has recently come into possession of six most important works by Goya—two original drawings and four lithographs. It is well known that Goya's lithographs are excessively scarce, scarcer even than *old* impressions of his etchings. Of the four in question—*Monk in Prayer* (v. Loga 719), *The Ravisher* (v. L. 724), *The Dreamer* (v. L. 729), and *Reading Aloud* (v. Loga 729)—the first three are, according to the present standing of our knowledge, unique, while only five copies of the fourth have hitherto been found.

H. W. S.

RECENT ART PUBLICATIONS*

ART HISTORY

- CASATI DE CASATIS (C. C.). Note sur les deux précurseurs de l'Art Français, le duc de Berry et le roi René, et sur un monument historique menacé de ruine [Château de la reine de Sicile, Saumur]. (10 × 7) Paris (Picard), 30 pp.
- SCHAARSCHEIDT (F.). Zur Geschichte der Düsseldorfer Kunst, insbesondere im XIX Jahrhundert. (12 × 10) Düsseldorf (Kunstverein für die Rheinlande und Westfalen). Illus.
- MEIER-GRAEFE (J.). Entwicklungsgeschichte der modernen Kunst. 3 vols. (12 × 8) Stuttgart (Hofman).
- The development of nineteenth-century art, traced in a series of essays upon schools, artists, and tendencies, occupies Vols. I II (700 pp.). Vol. III contains about 200 reproductions, mostly half-tones and cuts.

ANTIQUITIES

- THE ANNUAL OF THE BRITISH SCHOOL AT ATHENS. No. IX. Session 1902-03. (10 × 7) London (Macmillan), 1 guinea.
- The 400 pp of this part contain, among other items, a further report upon the Palace of Knossos (A. J. Evans), Notes from Karpathos (R. M. Dawkins), a study upon a Statue of Apollo seated on the Omphalos, in the Museum at Alexandria (A. J. B. Wace), report on excavations at Palaikastro and a note upon the church of Daon Mendeli, Attica (H. Comyn), with many illustrations.
- BRÜNSOW (R. E.), and DOMASZEWSKI (A. VON). Die Provincia Arabla 1 Die Römerstrasse von Mädeba über Petra und Odruh bis El-Akaba, unter Mitwirkung von J. Kutung (13 × 10) Strassburg (Trübner), 80 m.
- Based upon travel in 1897-98, and earlier accounts. Copiously illustrated with views, architectural drawings, plans, and inscriptions. 500 pp.
- WINDLER (B. C. A.). Remains of the Prehistoric Age in England. (9 × 6) London (Methuen), 7s. 6d. net. The Antiquary's Books, illustrated.

- ELY (T.). Roman Hayling: a contribution to the history of Roman Britain. (10 × 6) London (Taylor & Francis), 5s. net. 6 plates.
- SMEATON (O.). Edinburgh and its story. Illustrated by H. Railton and J. A. Symington. (9 × 6) London (Dent), 21s. net. Illustrations, some in colour.
- SMITH (W. G.). Dunstable: its history and surroundings. (8 × 6) London (Stock; Homeland Assn.), 6s. net. Homeland Library, vol. iii. Illustrated.
- REISS (Rev. F. A.). History of the Parish of Rock (in the county of Worcester). (9 × 5) London (H. Grant), 3s. 6d. 5 plates.
- BEANI (G.). La Cattedrale Pistoiese, l'Altare di S. Jacopo e la Sacrestia de' belli arredi. Appunti storici documentati. (10 × 6) Pistoia (Flori), 3 l. 50. 180 pp. 3 illus. and 2 plans.
- FITZGERALD (S.). Naples. Painted by A Fitzgerald. (9 × 6) London (Black), 23s. net. 80 col. plates.
- LUTSCH (H.). Bilderwerk schlesischer Kunstdenkmäler. (19 × 13) Breslau (Kuratorium of the Silesian Museum), 80 m.
- A splendid set of reproductions of Silesian sculpture, architecture, metal work in 3 atlases (232 plates), with vol. of text.
- PODLAHA (A.), and SITTNER (E.). Die königl. Hauptstadt Prag-Gradschin. II, i, ii. Der Domschatz und die Bibliothek des Metropolitan-capitels. (11 × 7) Prag (Verlag der Archaeologischen Commission).
- Two parts of the 'Topographische der historischen und Kunst Denkmale im Königreiche Böhmen,' devoted to the description of the contents of the cathedral treasury, and library (mostly fine illuminated MSS.), Prague. The copious illustration includes plates in colour.
- LUDORFF (A.). Die Bau- und Kunstdenkmäler des Kreises Steinturt. (13 × 10) Münster i W. (Schöningh), 4 m.
- A vol. of the 'Bau- und Kunstdenkmäler von Westfalen,' 120 pp., 91 plates, and text illustrations.

* Sizes (height × width) in inches.

Recent Art Publications

BIOGRAPHICAL WORKS AND MONOGRAPHS

- SCHÉFER (G.). *Les grands Artistes: Chardin.* (5×6) Paris (Laurens), 2 fr. 50. Illustrated.
- AGRESTI (O. Rossetti). *Giovanni Costa: his life, work, and times.* (10×6) London (Grant Richards), 21s. net. 25 plates.
- MAUCLAIR (C.). *Les grands Artistes: Fragonard.* (9×6) Paris (Laurens), 2 fr. 50. Illustrated.
- FURNISS (Harry) at Home. Written and illustrated by himself. (10×6) London (Unwin), 16s. net.
- STOKES (H.). *Benozzo Gozzoli.* (10×7) London (Newnes), 3s. 6d. net. 'Newnes' Art Library'; 60 plates.
- BOCK (F.). *Die Werke des Mathias Grünewald.* (10×7) Strassburg (Heitz), 12 m. 'Studien zur deutschen Kunstgeschichte'; 31 plates.
- TOURNEUX (M.). *Les grande Artistes: La Tour.* (9×6) Paris (Laurens), 2 fr. 50. Illustrated.
- VALABRÈGUE (A.). *Les Frères Le Nain.* (9×6) Paris (Lib. de l'Art ancien et moderne), 6 fr. 24 illus.
- MASACCIO. *Ricordo delle Onoranze rese in San Giovanni di Valdarno nel dì 25 Ottobre 1903 in occasione del v centenario della sua nascita.* (9×6) Firenze (Seeber).
A symposium (120 pp.) of essays and appreciations, with many illustrations. The most valuable contributions are by the editor, G. Magherini-Graziani, upon souvenirs and paintings of Masaccio in San Giovanni di Valdarno; by P. N. Ferri upon Masaccio drawings in the Uffizi, and by C. Ricci upon the frescoes in San Lorenzo.
- ROGER-MILÈS (L.). *Alfred Roll.* (13×10) Paris (Lahure), 60 fr. 17 photogravures and process illustrations, including reproductions of drawings in colour.
- WARD (H.) and ROBERTS (W.). *Romney, a biographical and critical essay, with a catalogue raisonné of his works.* 2 vols. (13×11) London (Agnew), 12 gs. Photogravures.
- GRONAU (G.). *Titian.* (8×5) London (Duckworth), 7s. 6d. Illustrated.
- FRIEDLÄNDER (M. J.). *Hugo van der Goes: eine Nachlese.* (Jahrbuch der kgl. Preussischen Kunstammlungen, xxv, ii Heft.) 7 illustrations.
- DURET (T.). *Histoire de J. McN. Whistler et de son œuvre.* (10×8) Paris (Floury), 25 fr. 19 plates and cuts.

ARCHITECTURE

- WOLFF (F.). *Die Klosterkirche zu Medermünster im Unter-Elsass.* (19×13) Strassburg (Beust), 30 m. 27 plates, and text illustrations.
- ROLFS (W.). *Der Baumeister des Triumphbogens in Neapel.* (Jahrbuch der kgl. Preussischen Kunstsammlungen, xxv, ii Heft.)

PAINTING

- SCHULTZ (W.). *Das Farbenempfindungssystem der Hellenen* (10×7) Leipzig (Barth).
- MAIOCCHI (R.). *I migliori Dipinti di Pavia.* (8×4) Pavia (Ponzio), 1 l.
- BRÉVIAIRE GRIMANI de la Bibliothèque de S. Marco à Venise. *Reproduction photographique complète, éditée par S. de Vries.* Préface du Dr. S. Morpurg, part 1. (19×14) Leyde (Sijthoff), 10 guineas.
- ORIGINAL DRAWINGS of the Dutch and Flemish school in the Print Room of the State Museum at Amsterdam. Selected by E. W. Moes, reproduced in the colours of the originals. (24×11) London (Williams & Norgate). Pt. 1, 10 plates.
- SCHOLTEN (H. J.). *Musée Teyler à Haarlem.* Catalogue raisonné des Dessins des Écoles Française et Hollandaise. (10×6) Haarlem (Loosjes).
- BODE (W.). *Neue Gemälde von Rubens in der Berliner Galerie.* (Jahrbuch der kgl. Preussischen Kunstsammlungen, xxv, ii Heft.) With 2 photogravures and 1 etching.
- PEARTREE (S.M.). *Eine Zeichnung aus A. Dürers Wanderjahren.* (Jahrbuch der kgl. Preussischen Kunstsammlungen, xxv, ii Heft.) 1 plate.
- ILLUSTRATED CATALOGUE of a loan collection of portraits, exhibited at Oxford, 1904. (11×9) Oxford (Clarendon Press), 5s. net. 18 plates.
- SOMOF (A.). *Ermitage Impérial.* Catalogue de la Galerie des Tableaux. Troisième partie: École Anglaise et École Française. (9×6) St. Pétersbourg (Compagnie d'Imprimerie artistique); with 10 plates, and facsimiles of signatures.
- LINTON (Sir J.). *Constable's Sketches in Oil and Water Colours.* (10×7) London (Newnes), 3s. 6d. net. 'Newnes' Art Library'; 60 plates.

SCULPTURE

- ROBERT (C.). *Die antiken Sarkophag-Reliefs: III. Einzelmythen; ii, Hippolytos - Meleagros.* (18×14) Berlin (Grote). 55 plates.
- BOUCHAUD (P. de). *Les successeurs de Donatello: la Sculpture Italienne dans la seconde moitié du xv^e siècle.* (8×5) Paris (Lemerre). 2 fr. 50.
- BODE (W.). *Leonardo als Bildhauer.* (Jahrbuch der kgl. Preussischen Kunstsammlungen, xxv, ii Heft.) 8 illustrations.
- CORRELL (F.). *Schweizer Brunnen.* Mit Vorwort von P. J. Rée. (13×10) Frankfurt a. M. (Keller). 32 plates.
- RONDOT (N.). *Les Médailleurs et les Graveurs de Monnaies, Jetons et Médailles en France.* Avant-propos, notes et tables par H. de la Tour. (11×7) Paris (Leroux), 30 fr. 39 phototype plates.

METAL WORK

- SALIN (B.). *Die altgermanische Thierornamentik.* (12×9) Berlin (Asher).
Studies upon the animal-form decoration of Germanic fibulæ and other metal objects (iv-ix centuries), and upon Irish ornament.
- MUSÉE NATIONAL DU LOUVRE. *Catalogue des Bronzes et Cuivres du moyen âge, de la renaissance et des temps modernes.* (8×5) Paris (Lib.-Imp. réunies), 7 frs. With reproductions from pen-drawings.

FURNITURE, ETC.

- KOEPPEN (A.) and BREUER (C.). *Geschichte des Möbels, vol. 1.* (12×9) Berlin and New York (Hessling).
This vol. of 300 pp., devoted to the furniture of antiquity, and of savage and oriental races, is a great advance upon any work on the subject; the 400 reproductions of the principal remains of ancient furniture include many never before published in furniture books.
- LATHAM (C.). *In English Homes: the internal character, furniture, and adornments of some of the most notable houses of England historically depicted from photographs.* (16×11) London ('Country Life' Offices).
- BOUCHER (J. F., fils). *Recueil de décorations intérieures.* (18×13) Paris (E. Lévy), 60 fr.
A reproduction in 60 photogravure plates of the designs for interior decoration and furniture published by the son of François Boucher, c. 1775.
- THE PEACOCK ROOM. Painted for Mr. F. R. Leyland by J. McN. Whistler, removed . . . and exhibited at Messrs. Obach's Galleries. (11×9) London (168, New Bond Street). 10 plates.

ENGRAVING

- STRANGE (E. F.). *Japanese Illustration. A history of the arts of Wood-cutting and Colour-printing in Japan.* Second edition. (9×6) London (Bell), 6s. net. Plates.
- Collection Ch. Gillot. 2^e partie. *Eстамpes Japonaises et Livres Illustrés; Vente 15-19 Avril à l'hôtel Drouot.* (13×10) Paris (Chevallier). Plates.
- HAZARD (N. A.) and DELTEIL (L.). *Catalogue raisonné de l'Œuvre lithographié de Honoré Daumier.* (11×8) Orrouy (Hazard), 50 fr. With an etched portrait of Daumier by L. Delteil and 140 reproductions; 800 pp.

MISCELLANEOUS

- BURKE (H. F.). *The Historical Record of the Coronation of their Most Excellent Majesties King Edward VII and Queen Alexandra, Westminster 1902.* (26×20) London (Harrison).
Illustrated with 33 plates (11 in colour) of the principal personages, groups, etc., from designs by Byam Shaw; and armorial cuts in the text.
- M'CALL (H. B.). *Story of the family of Wandesforde of Kirklington and Castlecomer.* (11×8) London (Simpkin), 42s. net. The illustrations comprise 10 reproductions of family portraits, in photogravure.
- BRITTON (F. J.). *Old Clocks and Watches and their makers, being an historical and descriptive account of . . . clocks and watches of the past in England and abroad, to which is added a list of ten thousand marks.* Second edition, much enlarged. (9×6) London (Batsford). 700 illustrations.
- A Bibliography of the Essex House Press, with notes on the designs, cuts, bindings, etc., from 1898 to 1904. (9×5) Chipping Campden (Essex House Press), 1s.



Walker & Co. London, N. S.

*Chinese Vase of the Kang-he Period (one of a pair)
decorated in green and rouge-de-fer on white with Louis XVI Ormolu mounts.
In the possession of Sir William Bennett K.C.B.
Height of original, including the mounts 32 inches.*

EXHIBITIONS OPEN DURING SEPTEMBER

GREAT BRITAIN:

- London* :—
 Fine Art Society. Summer Exhibition.
 Earl's Court Exhibition. Modern Italian Art.
 Dowdeswell Galleries. Pictures by Old Masters, Early English, Italian, Dutch, and Other Schools. Also a Selection of Oil-paintings and Water-colours by Eminent living Artists.
 Doré Gallery. Gethsemane, by Thos. Mostyn. Series of Cartoons in charcoal by 'Lest we forget.'
 C. J. Charles. Exhibition of Garden Ornaments.
- Bradford* :—
 Cartwright Memorial Hall. Inaugural Exhibition.
- Rochdale* :—
 Corporation Art Gallery. Byron Cooper's collection illustrating Tennyson's country.
- Conway* :—
 Royal Cambrian Academy. (To Oct. 1.)
- Llandudno* :—
 Exhibition of Pictures, and Arts and Crafts. (To Sept. 15.)
- Birmingham* :—
 Royal Society of Artists.

GERMANY, AUSTRIA, AND SWITZERLAND:

- Baden-Baden* :—
 'Badener Salon.'
- Berlin* :—
 Berliner Kunst-Ausstellung.
 Kunstgewerbemuseum: Historical exhibition of chairs and settees from the oldest times until the present.
- Chur* :—
 Schweizerische Kunstvereine.
- Coblenz* :—
 Kunst, Kunstgewerbe und Alterthumsverein. (Closes Sept. 20.)
- Cracow* :—
 Gesellschaft der Kunstfreunde.

GERMANY, AUSTRIA, AND SWITZERLAND—cont.

- Darmstadt* :—
 Mathildenhöhe: Ausstellung der darmstadter Künstler-Kolonie.
 This is the second exhibition held by this group of artists. The principal feature consists of three semi-detached houses, built and completely furnished after the designs of Olbrich, assisted by Cissarz and Haustein.
- Dresden* :—
 Grosse Kunst-Ausstellung, 1904.
- Düsseldorf* :—
 Internationale Kunst-Ausstellung, 1904.
- Hamburg* :—
 Grumetersche Kunsthandlung: Exhibition of the work of living Dutch etchers.
- Karlsbad* :—
 Salon Hirschler.
 Salon Stöckl.
- Leipzig* :—
 Kunsthandlung Beyer und Sohn: Second half of a comprehensive exhibition of modern French etchings, etc.
 Kunstgewerbemuseum. Old Thuringian Porcelain. (Opens Sept. 15.)
- Lucerne* :—
 Kunstgesellschaft.
- Munich* :—
 Künstler Genossenschaft Jahres Ausstellung (Glaspalast).
 Verein bildender Künstler 'Secession.' (First exhibition of the 'Deutscher Künstlerbund'.)
- Rothenburg o.d. Tauber* :—
 Exhibition of paintings, etc., which have originated at this place.
- Salzburg* :—
 Twentieth Annual Exhibition (including a special show of over fifty works by H. von Herkomer).
- BELGIUM:**
- Antwerp* :—
 Academy (Rue de Vénus). Triennial exhibition of the Antwerp Salon.
 Plantin Museum. Exhibition of Modern Book-making.

EDITORIAL ARTICLES

I—THE VICTORIA AND ALBERT MUSEUM

IN some respects the Victoria and Albert Museum is not equalled by any other museum in the world. In this great collection, which has grown out of the modest annexe to the school of design founded by the late Prince Consort, the nation has a heritage of priceless value which it owes in great measure to private beneficence. It is to be feared that the nation does not realize the value of this great public treasure house, or concern itself greatly about its administration. If it were otherwise steps would surely be taken to put that administration on a more reasonable and efficient basis. South Kensington has passed through many vicissitudes, and it

owes very little to the Government, though much to those who have in the past as in the present devoted themselves to making it what such a museum ought to be, a devotion that has met with small reward in any case and in some cases with positive ingratitude. For instance, the services of the man who reorganized and made complete the now magnificent art library—so little known or used, unique though it is of its kind—were lost to the nation because he had ventured to raise his voice against the incompetence and mismanagement of those who then had the museum in their grasp. When the scandals of the old system became too public to make further toleration of them possible the Government at last overhauled the whole

The Victoria and Albert Museum

organization, and decided to make the museum practically a department of the Education Office. The museum is now almost completely under the control of the Board of Education, and it is to be feared that the present system is very little if at all better than the old one. Let us see what the system is, confining our attention to the art museum which is our immediate concern.

The museum is governed, under the Board of Education, by a director, and it would be difficult to find a director more devoted to its interests, more untiring in the performance of the many and onerous duties of the position, more courteous and ready to give every facility to those who wish to use the museum, than the present holder of the office. The director can make purchases up to the value of £20 with the consent of the principal assistant-secretary of the Board of Education, but for purchases above that value he has to obtain the consent of a committee appointed by the Board. This committee is composed of certain eminent artists who are for the most part not experts in the classes of objects with which the museum is chiefly concerned, such as furniture, metalwork, ceramics, and textile fabrics. Purchases when sanctioned by the committee require the further sanction of the President of the Board of Education, but this is little more than formal. The great difficulty in the matter of purchases is the small amount of money available for the purpose. The Government grant for the purchase of objects of art used to be £10,000 a year, but this has now been reduced to £7,000, obviously quite an inadequate sum for a great museum; there are additional grants for books, casts, and photographs. Were it not for private generosity it would be impossible for the museum to keep its various departments up to anything like a proper standard; as it is, many things which ought to be bought have to be passed over simply because there is no money with

which to buy them. This is particularly the case in regard to furniture; the museum is very badly off for English furniture, but it is impossible to buy it with the present funds. The Government, far from taking into consideration the fact that prices have risen all round, has, as has been already said, actually reduced its grant during the last few years.

The same parsimony is shown in regard to the museum staff, which is very inadequate in number. The staff of the art museum, exclusive of the library, consists (in addition to the director and the assistant-director) of three keepers, four assistant-keepers, and seven assistants. It is hardly necessary to say that a staff of fourteen for so large a museum is a very small one. There are six principal departments, namely, woodwork and furniture, metalwork, ceramics, textiles, pictures and drawings, and the important circulation department, which has to do with the loan of objects to provincial museums; each of these ought to have a keeper and at least one assistant-keeper, and in some departments two or even three assistant-keepers are required owing to the number of objects and the variety in period and place of origin. No one man, for instance, can possibly be thoroughly well informed as to textiles or ceramics of every age and country. At present only one department has both a keeper and an assistant-keeper to itself; two departments are assigned to one keeper with an assistant-keeper; two more have each a keeper but no assistant-keeper; and the remaining two have each an assistant-keeper only. In two cases, therefore, assistant-keepers have the work and responsibility of keepers without the status or salary. The seven junior assistants are distributed over the six departments. Even the number of attendants in the museum is far too small, and their pay has recently been reduced, so that it will be difficult to find in the future men fitted for

The Victoria and Albert Museum

this responsible work, which involves the moving of objects of enormous value. In fact the Victoria and Albert Museum is being starved by the Board of Education, and a further step in the direction of 'economy' is contemplated, which will be disastrous to the museum if it is allowed to be taken. This is nothing less than the abolition of the director; the Board of Education proposes, when the term of office of the present director expires, to dispense with a successor and to hand over the supreme control of the museum directly to its own clerks, who will then become the authorities to decide such questions as the purchase of a Persian carpet or a piece of gothic metalwork. It does not seem to have occurred to the Board of Education that those who are responsible for the management of an art museum should have some know-

ledge of the various objects of art that it contains.

The general conclusion to be drawn from the present state of affairs is that we want in England what every other civilized country has, a ministry of fine arts, which would have all the national art collections under its care. The Board of Education was not constituted to manage museums, and it is absurd to suppose that it can do properly work which is quite outside its own province. Moreover, it probably has to fight the Treasury to get enough money for its own proper purposes, and has neither the time nor the energy to see that due and adequate financial provision is made for the museum. To entrust it with the control of a vast collection of art treasures is simply fatuous. It might just as well take over the administration of the National Gallery or the British Museum.

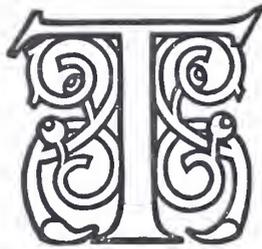
II—THE FUTURE OF THE CHANTREY TRUST

THE Report of the Select Committee of the House of Lords on the Chantrey Trust is so moderate a document that those responsible for it must see that their recommendations are carried out in practice, if they are to avoid the stigma of weakness. The appointment of a single responsible buyer was obviously the ideal way of utilizing the Chantrey Fund, and the present settlement can only be regarded as a polite compromise. However, the practical elimination of the Council of the Royal Academy, which, in the opinion both of the Committee and most of the witnesses, was chiefly responsible for the mediocrity of the purchases, is a good thing. No less desirable is the inclusion of an Associate, presumably to represent in some degree a younger generation of artists.

As the Committee have dealt thus gently with past faults, we trust that they will

have the courage to ensure the acceptance of their recommendation with regard to 'outside' societies. On this sentence in their report any practical value that it may possess seems to depend. A purchasing body of three may become just as narrow, if not perhaps quite so inefficient, as a purchasing body of ten, if they have no strictly defined relation to the educated world outside them. Unless some provision is made compelling their proper consideration, the reports of the other important artistic societies may be shelved and disregarded as consistently as their exhibitions have been neglected in the past. Mr. MacColl and Lord Lytton have, however, effected so much already that we think the future conduct of the Chantrey Trustees may safely be left in their hands. Meanwhile they deserve the thanks of the public for calling attention to what the report euphemistically calls 'the unduly narrow construction placed upon certain terms of the will' which has had such 'unfortunate effects upon the collection.'

III—TITIAN'S PORTRAIT OF
ARIOSTO



THE news that Sir George Donaldson has very liberally passed on to the National Gallery the famous early work by Titian, known as the portrait of Ariosto, which belonged to the Earl of Darnley, will be welcome to all who are interested in the progress of the collection at Trafalgar Square. Once more the nation has to thank private donors—in this case Mr. Astor, Mr. Beit, Lord Burton, Lord Iveagh, Mr. Pierpont Morgan, and Lady Wantage—for subscribing more than half the purchase price of £30,000.

Important and interesting as the picture is in itself, it is still more important in relation to the national collection; not only because the lack of a portrait by Titian has hitherto been one of its most obvious defects, as compared with the great continental galleries, but also because none of our other works by the greatest of the Venetian masters fully represents the all-important period when his genius was developing under the influence of Giorgione.

The policy of acquiring pictures of the greatest importance, even at a price commensurate with their rarity, is undoubtedly the correct one for the director of any great public gallery in these days. The works of minor masters required to complete a historical sequence exist in considerable numbers, and can always be acquired if properly sought for. Fine works by the

greatest masters, on the other hand, are the possessions on which the reputation of a great gallery really depends, but they are so few, and are being so rapidly absorbed beyond all hope of recovery, that the loss of any chance of securing one is a permanent and irrevocable loss. So far as historical completeness is concerned our collection is already perhaps the most nearly perfect in the world, in spite of a few obvious defects. To make it as important as it is complete, the addition of a few more works of the highest rank is needed, and for that reason the purchase of such a picture as the new Titian is a step which can be commended upon every ground.

IV—THE NEW GREEK BRONZE
AT THE BRITISH MUSEUM

IN connexion with this important acquisition (with which we hope shortly to deal in detail), we note with pleasure that the National Art Collections Fund once more came to the help of the Treasury in making up the purchase-money. The action is one upon which all concerned deserve to be congratulated. No better stimulus could possibly be given to those who have to buy for the nation than the consciousness that, in their efforts to make the best use of the limited grants allowed to them, they have the active sympathy and support of a society which is not only generous and public-spirited, but which has at its disposal a mass of expert knowledge such as that at the back of the National Art Collections Fund.

ARTICLE III—THE LIKENESS OF CHRIST

BY LIONEL CUST, M.V.O., & PROFESSOR E. VON DOBSCHÜTZ



AMONG the more curious of the early paintings acquired by H.R.H. Prince Albert as part of the collection of Prince Ludwig von Oettingen - Wallerstein was a series of seventeenth-century copies of *icons* and other sacred pictures, probably executed by a Greek priest, Emmanuel Tzane, at Venice, about 1640.

One of these¹ represents the Likeness of Christ, the Holy Kerchief or Mandilion, and is of special interest, as being a copy, apparently fairly accurate, of the sacred portrait of Jesus Christ preserved in the chapel of the convent of San Bartolommeo degli Armeni, at Genoa, now belonging to the Barnabite congregation, which purports to be the original portrait, sent, according to the legend, by Christ Himself to Abgarus, king of Edessa.

THE BURLINGTON MAGAZINE is not the place in which to reopen the discussion, which has been continued for centuries, upon the authenticity, or otherwise, of certain paintings or 'stained cloths' which claim to bear the likeness of the Saviour of mankind. It will be sufficient to note the various legends from which the traditions as to the portraits have been derived, and to try to distinguish them, since from early days the various legends got so intermixed that a crop of new legends became easily produced. Much time and great industry and learning have been expended upon this subject. The present writer is indebted to Professor Ernst von Dobschütz, of Jena, for some valuable information as to the portraiture of Jesus Christ in general, and the portrait at Buckingham Palace in particular. Professor von Dobschütz's remarks will follow upon this short notice.

¹ Plate I, page 519.

The different classes into which the reputed portraits of Jesus Christ fall can be stated roughly as follows:—

I—The portrait reputed to have been sent by Christ Himself to Abgarus, king of Edessa, by which the king was healed of a disease.

II—The likeness which, according to a legend, was imprinted on the cloth which was handed by St. Veronica to the Saviour to wipe the sweat from His face during the march to Calvary.

III—The likeness stated to have been miraculously transferred from the dead body of Jesus Christ to the shroud in which His body was wrapped at the Entombment.

It may be further noted that these three classes in their turn represent three different aspects of the Divine Face.

1. Living, in health; the *Hagion Mandilion*, or Kerchief.

2. Living, but in agony and suffering; the *Sudarium*.

3. Dead; the *Shroud*.

It is with Class I alone that these pages have to do. The details to be narrated by Professor von Dobschütz will give the history of the Abgarus-legend, and its development from the mere dispatch, after the Crucifixion, of Thaddeus, one of the disciples, with a letter for Abgarus, to the discovery of the sacred portrait in the gate of Edessa and the miracles wrought by its presence; and also the subsequent history of the sacred portrait from the time of its removal to Byzantium in 944 A.D., to its disappearance from thence during the French siege in 1204 A.D.

Three places, as Professor von Dobschütz shows, have claimed to be the resting-place of the sacred portrait from Edessa.

1. The Sainte Chapelle at Paris, where the holy relic was destroyed in the Revolution of 1789.

The Likeness of Christ in the Royal Collection

2. The church of San Silvestro in Capite at Rome, whence the holy relic was transferred for safety to the Vatican in 1870.

3. The church of San Bartolommeo at Genoa.

Of these the Paris example has perished, and both the portrait at Rome and that at Genoa are inaccessible to the student. It is therefore only from copies that the student can judge of the value and importance of these portraits as historical documents. Fortunately the artist Thomas Heaphy the younger, during the course of some careful investigations into the traditional authorities for the Likeness of Christ, obtained not only access to the sacred portraits in San Silvestro and at Genoa, but leave to copy them. Heaphy's original drawings were purchased in 1881 for the British Museum, where they are now preserved in the Print-room.

Heaphy's drawing from the Genoa portrait² is of special interest, as it shows the portrait free from the ornamental frame superimposed, which is all that can be seen by the faithful on the occasion of the annual exhibition of the sacred relic.

This frame contains the series of ten little paintings in enamel, representing the story of King Abgarus and the portrait of Christ, which will be described by Professor von Dobschütz. It is the portrait, *within its frame*, which has been copied in oils at a later date, probably, as stated before, by Emmanuel Tzane, at Venice, and which now hangs at Buckingham Palace. (See Plate I.)

LIONEL CUST.

One of the oldest legends of Christianity is the story of Abgarus (V. Ukhâmâ), prince of Edessa, who wrote requesting Jesus to come and heal him. As Jesus was unable to leave Palestine He promised to send to Abgarus one of His disciples after His

ascension to Heaven. This promise was fulfilled when Thaddeus, one of the seventy, at the bidding of the apostle Thomas, came to Edessa and cured Abgarus, who was then baptized together with all his people. This is the version of the legend as told by Eusebius (about A.D. 325), who is the first writer who refers to this story, which probably originated in the third century, when Abgarus IX, a descendant of the above, and his family became Christians.

As may be seen, there is no mention of a portrait of Christ in this the earliest form of the story. And, in fact, the legend contains no reference to a miraculous portrait until the worship of pictures became customary in the Church.

It was in the time of the Emperor Justinian, 544 A.D., when the Persians laid siege to Edessa, that the existence of a picture was made known to the bishop by means of a revelation telling of a portrait miraculously produced by Christ Himself and sent to King Abgarus which had been concealed in the wall over the gate of the city at the time of a persecution of the Christians in the days of the son of Abgarus. Thus recovered, the miraculous portrait of Christ helped to destroy the enemy and obtained a great reputation even among the Persians. It was considered the most sacred relic, the palladium, of Edessa until in 944 A.D. the Byzantines took advantage of the decline of the caliphate, and under certain conditions got possession of the holy Likeness of Christ, together with His autograph letter to King Abgarus, and thus these two most precious relics were added to the famous collection in the royal chapel in the palace of Bukoleon.

The conveyance of this relic from Edessa to the capital was a notable event to the whole empire. Splendid was its reception in the town, the entire royal court taking part in the magnificent procession which conducted the Lord's portrait

² Plate II, page 523.



THE MANUSCRIPT OF THE...
 WITH THE...
 OF THE...
 THE KING OF...
 MANUSCRIPT

The Likeness of Christ in the Royal Collection

from the Golden Gate by the usual *via triumphalis* to the Hagia Sophia and afterwards to the palace chapel. We owe the minute description of these facts to a sermon which the learned Emperor Constantine Porphyrogenetos himself delivered, probably on August 16, 945 A.D., the next anniversary of the entrance of the holy portrait.³ The Holy Mandilion—*i.e.*, 'Kerchief,' as it was commonly called at Byzantium—was thus preserved in the royal chapel at the palace of Bukoleon as one of the most precious relics until, in 1204 A.D., it disappeared in the turmoil of the French invasion.

From that time three places claim the right of possessing the original picture. The Sainte Chapelle at Paris, erected in 1252 A.D. by King Saint Louis IX for the special purpose of safeguarding the relics acquired from Constantinople, seemed to many to have the best foundation for its claim. Unfortunately the greater part of this important collection, including the Sainte Face, as it was called there, was destroyed in the Revolution of 1789. Another copy, said to be the original, was for many centuries in the well-known church of San Silvestro in Capite at Rome, but was transferred in 1870 for safety to the Vatican Palace, where it is now preserved in the private chapel of the Pope. The third is at Genoa, in the chapel of the convent of San Bartolommeo degli Armeni, belonging now to the congregation of the Barnabites. Both are almost inaccessible to art students.

I owe some information about the Roman picture to the kindness of Dr. Lapponi, the late Pope's physician. Its size, including a large silver frame, is 1 foot 8 inches by 1 foot 2 inches. The frame, which is very heavy and adorned by pre-

cious stones, was made in 1623 A.D. by Sordinora Larutia. It covers the greater part of the picture, leaving free only the face, which is as large as life, and about 10 inches by 7 inches in size. Painted on dark ground and covered by glass, the face is by no means easily distinguished. With the help of electric light Dr. Lapponi succeeded in making out that it is a fine work of art: the eyes are open, with thin chestnut brows; the forehead is broad, the nose long and straight, the mouth small and surrounded by a moustache and a beard.

For the present one may obtain some idea of the original by studying a copy preserved in the museum at Treves, or the drawing by Heaphy which is reproduced here.⁴ Another copy can be seen in Wilhelm Grimm's remarkable treatise, 'The Legends of the Origin of the Likenesses of Christ' (Berlin, 1872). Grimm designates a certain number of pictures as copies from the Genoese. But, as I have proved elsewhere, he is wrong in doing so as regards the little picture in the University Library of Jena. And his proposition is disproved also in the case of his own copy by the picture at Treves. The two faces being nearly identical, the inscription surrounding the latter must be true also for Grimm's picture, and this inscription runs as follows:—'A Likeness of Our Saviour Jesus Christ: being a copy of that one which he sent to Abagarus (*sic!*), which is preserved at Rome in the monastery of St. Silvester.'

The Genoese picture, Heaphy's drawing of which is also reproduced,⁵ is in a shrine which cannot be opened except with eight keys in possession of eight different magistrates and noble families. Like the Veronica of Saint Peter at Rome, it is shown publicly only once a year, on Ascension Day. As we have noticed already in the case of the Roman picture, only a small part of the original

³ This sermon is published together with plenty of other sources in my book on the 'Likenesses of Christ,' where the reader will find full information about this and other miraculous portraits of our Saviour. (E. von Dobschütz, 'Christusbilder' 1899. Leipzig Hinrichs, Vol. III of 'Texte und Untersuchungen,' New Series.)

⁴ Plate II, page 523

The Likeness of Christ in the Royal Collection

painting is visible, all the rest being covered by a silver plate, as is the custom with Byzantine and Russian sacred images. What can be seen is a face of very dark colour, almost as dark, in fact, as the Roman picture described just above; the large open eyes, the straight nose, the somewhat austere mouth, do not correspond to our ideal of beauty, kindness, or loveliness; it is the severe Byzantine type, expressing divine majesty rather than love and humility. The impression, it is true, suffers from the curious shape of the incasing plate, which defines three unequal points of the beard. The plate is highly ornamented in silver filigree, together with three little golden pieces of different design, which constitute a cruciform nimbus. In the upper corners the name Ι̅̅ Χ̅̅ (Jesus Christ) is inscribed, and the popular name ΤΟ ΑΓΙΟΝ ΜΑΝΔΥΧΑΙΟΝ is written underneath it.

The most important features are ten little square enamel paintings, set in the border of the silver plate, bearing each an inscription in bad Greek characters. Commencing at the upper left-hand corner and following to the right to the fifth square, then recommencing on the left side under the first, and ending at the lower right-hand corner, they represent the legend of the holy Likeness of Christ in the form given by the Emperor Constantine Porphyrogennetos as above mentioned. First we see King Abgarus lying on his bed of sickness giving his servant a letter to be brought to Christ. The second shows the messenger endeavouring to paint a portrait of Christ, who stands before him. In the third Christ is offered a napkin to moisten His face. The fourth represents Christ giving the napkin imprinted with His likeness to the messenger. Then follows the fifth, showing Abgarus sitting on his couch, holding with both hands the imprinted napkin towards him, while the messenger relates the miraculous origin of

the picture. When we turn to the left, we see on the sixth Abgarus, followed by his servant, throwing down from one pillar the idol which has been erected on the top of the gate, and putting up on the other pillar the Likeness of Christ. In the seventh square the picture is hidden by the bishop, who climbs to the top of the pillar by means of a ladder, holding a large tile to cover the niche. Number eight shows the bishop who rediscovered the portrait fetching it down from the pillar, while his acolyte stands waiting. In the ninth the bishop throws oil out of the vessel which stood before the holy Face into the flames in which the Persians perish. The tenth gives a scene from the transfer of the picture from Edessa to Constantinople: at the crossing of the Euphrates the ship bearing the clergy and the holy Likeness passes without helm or oars; the man who stands on the river bank one would assume to be a representative of the people of Edessa, who are distressed by the loss of the sacred palladium of their city, were it not indicated by the inscription that he represents a demoniac, who is healed by the sight of the holy Face, two scenes thus being joined in this one square.

The mode of representation in these little pictures, by simple indication of the chief figures and action, reminds one of ancient Christian art as preserved in the Byzantine examples and up to the later part of the middle ages.

It may be that this series was created by an artist soon after 944 A.D. We have, however, no evidence that the Genoese picture and the decoration of the frame are not of a later origin. Unfortunately, there is no means of ascertaining whether or not the same little pictures are painted on the wood tablet now covered by the silver frame.

Now there is a picture, very different at the first glance, but representing the same subject, in the possession of His Majesty King Edward VII, which hangs outside the



Fig. 10. (100x)



Fig. 11. (100x)

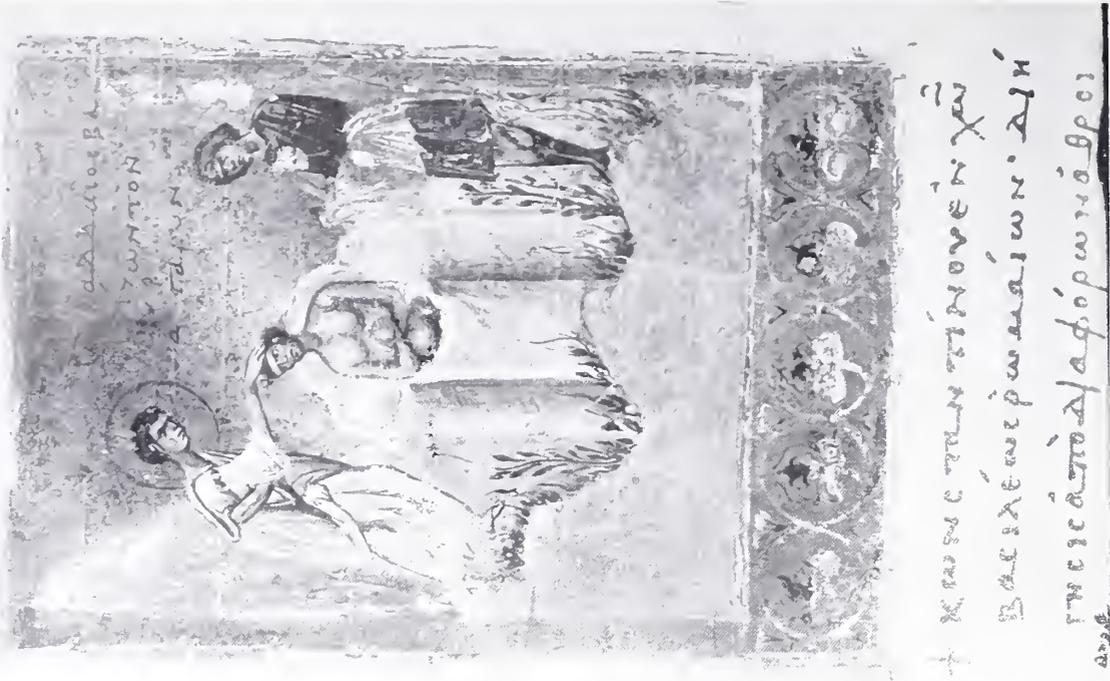
FIGURE 10. (100x)
 FACE WITH FOUR EYES AND NOSE
 FROM THE DRAWING OF
 THE FACE OF A MAN WITH FOUR EYES
 IN THE MUSEUM OF THE
 UNIVERSITY OF TORONTO



1



2



3

MINIATURES ILLUSTRATING THE
 LEGEND OF ARGARUS ; THE
 FIRST TWO FROM A MS. OF
 THE ELEVENTH CENTURY AT
 MOSCOW, THE THIRD FROM A
 MS. OF THE TWELFTH CEN-
 TURY AT PARIS

The Likeness of Christ in the Royal Collection

Royal Chapel at Buckingham Palace. It belonged formerly to the collection of the Prince Ludwig von Oettingen-Wallerstein, and was purchased by the Prince Consort.

It is an oil painting on cedar wood with dimensions of 1 foot $3\frac{1}{2}$ inches by 1 foot $1\frac{3}{4}$ inches. Like the Genoese picture there is a centrepiece ($8\frac{1}{5}$ inches by $6\frac{1}{2}$ inches) showing the Head of Christ, and around this a series of ten little square pictures ($1\frac{1}{2}$ inches by 2 inches each) representing the same ten scenes of the legend. Remarkable as is the similarity of the whole arrangement, yet the details show marked individuality of treatment, both in regard to the centre picture and the little square paintings.

In the centre there is a Head of Christ imprinted on a white kerchief in marvellously draped folds with two knots in the two upper corners, embroidered with gold ornaments and the letters ΤΟΝ ΑΡΙΟΝ ΜΑΝΔΗΛΙΟ (*sic*: the first Ν should be at the end, cf. above). A halo surrounds the head bearing the letters ω ° Ν (I am) in cruciform. The face, in brilliant colouring, is of long oval shape, with locks hanging from each side, the pointed beard being parted under the chin. The impression produced by these large eyes, the long very small nose, the closed mouth, is similar to that of the Genoese picture, and yet it is somewhat different. It is the refined western art of a later period instead of the old Byzantine type, but used to reproduce a Byzantine original.

This is still more perceptible when we turn to the little square pictures. Comparing the two reproductions we find that though the contents are the same yet the dress (especially that of the bishop and his acolyte), the postures, and the architectural background show exactly the difference between old Byzantine art and the manner of Italian art of the seventeenth century. This is proved also by the inscriptions which are here given in large artificial characters filling the whole space

between the pictures and closely resembling, as Waagen remarks, those found on paintings of Emmanuel Tzane, a Greek priest who lived at Venice about 1640 A.D. As I am informed by Dr. Ludwig, who had the opportunity of comparing paintings of this artist at Venice, it is highly probable that he was, in fact, the artist who painted this Mandilion. Many mistakes in the Greek spelling seem to prove that the artist was not versed in this language. The beginning of the seventeenth century is suggested further by the ornaments which surround the upper and the lower inscriptions.

From this comparison we must conclude that the picture at Buckingham Palace is a western copy of an old Byzantine Mandilion, of the type of the Genoese picture, if not of this very painting itself. The differences, however apparent, do not disprove this conclusion. It is not a copy in the true sense of the word, but a reproduction of what in the copyist's mind was to be represented. The seventeenth-century men had not the historical sense of our time, which aims at exactness; they were always inclined to embellish according to their own taste.

Of special importance is the conception of the centre picture as a draped cloth. The Likeness transferred in 944 A.D. to Constantinople was—as proved distinctly by the sermon—a tablet picture. It is said that Abgarus had it stretched on a wooden tablet and covered with gold. But the artists who had the task of reproducing it did not copy the original itself, which was inaccessible in the relic treasury, but adopted the idea of a cloth with the imprinted face thereon. On the walls of many eastern churches one may see the Holy Mandilion represented as a draped kerchief, at times held by two angels, like the Veronica of western art.⁵

If anyone hesitates to admit this conclusion that the picture in the Buckingham

⁵ The author is indebted to Professor Gelzer of Jena for kind information on the churches of Mount Athos; cf. also H. Brockhaus, 'Die Kunst in den Athos Klöstern,' pp. 76-78.

The Likeness of Christ in the Royal Collection

Palace chapel is derived from the Genoese picture, or a closely related one, let him compare the following series of Byzantine miniatures, which I owe to Professor Redin of Charkow.⁶ They are taken from a manuscript at Moscow written in the eleventh century, which contains a collection of sermons for the month of August, made by the famous Symeon Metaphrastes, and among these is the sermon of the Emperor Constantine Porphyrogenetos on the legend of Abgarus mentioned above. At the beginning there are four little square pictures to illustrate the following narrative, three thereof filling the end of the first column, the fourth standing at the top of the second: (1) Abgarus, in royal dress, lying on his bed of sickness, sends a messenger to Christ to come and heal him. (2) Christ, seated, dressed in violet, with golden halo, writes a letter to Abgarus, whose messenger stands before Him, his hands crossed reverently over his breast. (3) Christ, dressed as before, sitting on a folding chair, the disciples standing behind Him, sends back the messenger after giving him the Likeness; this is represented as a Face on a golden ground. (4) By the sight of the Likeness brought by his messenger, Abgarus (dressed as above) is healed and starts to his feet to adore it and to be baptized. The Mandilion is here represented as a white kerchief with red band below, showing the Face of Christ in a golden halo. From the man's way of handling it we may conclude that it was fixed loosely on a framework.

Although at the first glance this series seems to be but a shortened form of the two former, a diligent inquirer will soon find out that there is a great difference. Only the first and the last pictures have some correspondence with the first and the fifth of the former series: even here there is some difference, for it is not by touching the

Likeness but by seeing it that Abgarus is healed. Of Christ writing the letter to Abgarus, a remarkable feature, represented in our second picture, there is no mention at all in the greater series which, instead of it, introduces two scenes of the miraculous origin of the Likeness. Also the third differs from the corresponding fourth of the former series by laying stress, not so much on the respectful reception of the Likeness by the messenger, as on Christ sending him back. All the rest which deals with the miraculous story of the Mandilion is wanting. Thus we may say that this smaller series is conceived by an artist independently of the former on quite other principles; at the same time we will allow, without reserve, the dependence of the Buckingham Palace series on the Genoese.

Last of all there is one miniature in a Paris manuscript⁷ containing the same collection of sermons, but written about a century later than the Moscow manuscript. Here we have represented only Abgarus baptized by the apostle Thaddeus. It is curious enough that there is no representation from the legend of the Holy Likeness, although the following sermon deals entirely with the miraculous subjects, the painter in other cases following the same method of illustrating a legend by a series of little square pictures as his earlier colleague. But he makes up for this loss by the way in which he executes this single painting. It is one of the finest works of Byzantine art, much more resembling classical models than all the others we have considered. While the Genoese enamels show the typical style of the stiff Byzantinism, and the Moscow miniatures show its inclination for splendour and richness, this Paris picture is a noble example of Byzantine renaissance with its fine simple and expressive mode of representation.

E. VON DOBSCHÜTZ.

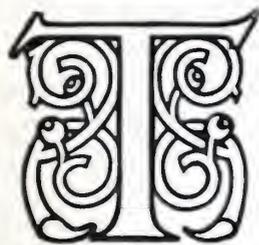
⁶ Plate III, page 526.

⁷ Plate III, page 526.

(Former articles of this series, which will be continued, appeared in Nos. XIII and XVI, April and July 1904)

THE CONSTANTINE IONIDES BEQUEST

ARTICLE II—INGRES, DELACROIX, DAUMIER, AND DEGAS



THE main strength of the Constantine Ionides collection, as we have seen, lies in its representation of the French school of the nineteenth century. The average Anglo-Saxon is wont to associate that school almost entirely with landscape, because its landscape painters, Rousseau, Corot, and their followers, have produced more largely and appealed more directly to British and American taste than its figure painters, with the single exception of Millet, have hitherto done. Yet in viewing the achievement of the school as a whole, the landscape painters do not preserve this prominence, but appear as pleasant, fresh, and wholesome tributaries of a river whose main current is made strong by the genius of a few painters of the figure. Amongst these Ingres and Delacroix take precedence. To represent the wonderful gifts of Ingres can never be an easy matter, for his unflinching zeal for perfection was apt to entice him too often over the line which separates beauty and accuracy from immobility. It is thus possible to excuse the unsatisfactory piece of *genre* which would make him seem to rank hardly higher than Isabey, and to be thankful for the charming *Odalisque*¹ in which his talent really appears to better advantage than in some more famous compositions, where the severity of the modelling has resulted in the waxen smoothness of surface. Except in portraits, Ingres is rarely quite successful and satisfying as a painter, and it is in studies such as this, and in his masterly drawings, that his genius is best seen by modern eyes.

Delacroix, on the other hand, can at last be understood, without going to Paris. The finished study for the Shipwreck of Don Juan is an excellent example of the synthetic power by which

he could sum up the intensity of a tragic subject in terms of passionate and emphatic colour. The darker and at first sight less attractive Good Samaritan² is at least equally impressive, the awkward naturalness of the attitude of the wounded man bringing a Rembrandt-like touch of fact, of real human suffering, into that gloomy atmosphere, enriched here and there by flashes of gem-like beauty. This little picture is in itself an epitome of the movement in which Delacroix played so great a part, in which the desire for direct intense expression of feeling was given free play at the expense of all those conventions of modelling and arrangement which had accumulated for the help of generations, it not actually less inventive, at least far less painfully in earnest.

The classical convention, originally a mere household god, helpful to the young artist, and valued at his real modest worth by older ones, had in the course of some two centuries become a despot, and the work done by Delacroix in denying his supremacy found effective support in the art of Daumier. While Delacroix shocked and astonished artists, Daumier amused their patrons, and educated them at the same time. To the public of his time he must have seemed little more than a caricaturist, with an unusual grip of the tragic and terrible side of his trade. Yet the grimness of his humour was in reality less wonderfully rare than the force and conciseness of his means of expression. It would be hard to mention any art in the world, not even that of the great orientals, in which things are viewed with so little surplusage.

As a creative designer Daumier stands alone in the simplicity of his terms. Gifted with the exuberant fluency of a Rowlandson, he keeps a constant restraint upon himself, lest the obtrusion of any detail,

¹ Plate I, page 531

² Plate I, page 531

The Constantine Ionides Bequest

however amusing in itself, should distract the eye from the one salient fact. He thus veils his amazing force and knowledge in the shadow of broad silhouettes, lively and emphatic at their edges, deep and mysterious within. The Ionides collection unfortunately contains none of the magnificent oil studies of the travels of Don Quixote, in which his talent finds, perhaps, its most imposing expression. The drawing of a Railway Station³ is, however, a fit example of his gifts, and several of the pen and ink studies, notably those of French advocates, show how naturally profound was his genius. Millet alone of Daumier's contemporaries would appear to have appreciated him at his true value, and that value is so great and rare that it would hardly be extravagant to claim that Daumier's work was perhaps the most important object-lesson which the nineteenth century gave to the over-complex art of Europe. The example of this male, passionate, and scientific art should be of inestimable use to any English student who wishes to do something better than the pretty petty trifles which his seniors exhibit.⁴

This fine sequence of figure pictures is continued by the admirable early work of Degas,⁵ well known, at least by reproduction, to all careful students of modern

³ Plate II, page 533.

⁴ Since the above was written, Mr. D. S. MacColl, in the *Saturday Review*, has pointed out the desirability of acquiring for the nation one of the fine oil-paintings by Daumier, recently exhibited at the Dutch Gallery in Brook Street. As Daumier's prices are still comparatively moderate, it may be hoped that means will be found to carry this excellent suggestion into effect. One picture has just been bought for Dublin by Mr. H. P. Lane. France and Holland have already secured specimens, and the Berlin gallery is reported to be following their example. No time therefore should be lost in making our position safe.

⁵ Plate III, page 535.

painting. Though the colour is more sober than that which we have come to regard as characteristic of the painter's maturity, the work contains in embryo the qualities which we admire in the more brilliant work of Degas's later years—the striking unconventionality of design, the directness of expression, and the unflinching grip of character and reality in the drawing, which make a great art out of material which in other hands may be fit only for the poster of a *café chantant*. The quality and vividness of the heads in the foreground recall Goya almost as much as does the weird lighting of the dancers behind them, but the actual craftsmanship has in it elements of firmness to which Goya attained but rarely. Goya was content to be a brilliant *improvisateur*. Degas seems to improvise, and yet works all the time with a consummate science that makes one think of Terborch's dainty sureness in using white and black as a foil for the human face.

In England, where the later developments of French art still appeal only to a limited audience, it is fortunate that Degas should be represented thus, because here it is still the custom to talk as if the so-called Impressionists were at least imperfectly trained if not also imperfectly gifted. This single picture is enough to show that, in the case of one important master at least, such an idea is an utter mistake. It has also the advantage of being a starting point from which further additions to our national collections can easily be made, so that they may some day be brought up to date without any serious lack of sequence.

(To be continued.)



THE GOOD SAMARITAN BY EUGÈNE DELACROIX



ODALISQUE, BY J. A. D. INGRES



THE FAIR AND THE COLOURS OF
 HUNDRED DRAWING BY J. M. W. TURNER
 COLLECTIONS OF THE NATIONAL GALLERY
 A. 1845. 1000.



PAINTED SCENE FROM THEOPHILE
LE DIABLOTIN, BY EDGAR DEGAS
COLLECTION, VICTORIA AND
ALBERT MUSEUM

NOTE ON THE DECORATIVE VALUE OF FAMILLE VERTE (CHINESE) PORCELAIN

BY SIR WILLIAM BENNETT, K.C.V.O.



IN Volume III, page 86, of THE BURLINGTON MAGAZINE a famille verte dish, the property of the present writer, was reproduced in a coloured plate in order to illustrate the decorative value of the employment of large masses of green body colour in the embellishment of this much-esteemed ware. In the short article accompanying the illustration reference was made to the loss of decorative effect which is sometimes seen in large famille verte dishes by reason of the overcrowding and fussiness of detail used in the scheme of decoration.

The same tendency to over-elaboration and crowding shows itself in many of the larger vases and other pieces, but now and again specimens are forthcoming in which the highest degree of decorative effect is reached either by the use of broad masses of green or by the judicious balancing of the green *motif* with undecorated areas of pure white. The Chinese love of excessive and minute detail in these decorative plans makes large pieces of this kind rare; in small cabinet pieces, which are naturally intended for minute examination, this tendency is rather satisfying than the reverse, but in large pieces which, on account of their size, necessarily fall into the category of decorative or 'furnishing' ware, the overcrowding of detail robs the specimens of the breadth necessary for the desired effect, and therefore renders them disappointing, and at times indeed confusing. As a matter of fact, in the decoration of these larger pieces of famille verte the Chinese seem to have passed from an excess of overcrowding to the opposite and rarer extreme of sparsity in embellishment which at times approaches crudeness in its simplicity, especially in the case of dishes, in some of which of com-

paratively large size a small central decoration in colour lying in a vast field of white is deemed sufficient. The artist, however, in such cases invariably puts some fine decorative work on the back of the specimen. The decoration of the backs of Chinese plates and dishes is of course very common, it is indeed almost the rule; but, excepting those specimens which are somewhat sparsely decorated in front, the decorations at the back are rarely of the same quality and value as those on the front. This crudeness of decoration is rarely, if ever, found on vases or bottles.

A beautiful example of the crowded type of decoration is shown in Plate I. As a pure specimen of Chinese porcelain of the Kanghe (1661-1722) period, this is probably unsurpassable of its kind. Its shape, the minuteness of every detail—which will stand searching examination through a magnifying glass—the interest of every separate panel, and the brilliance of the colourings, are all that can be desired, whilst the state of preservation is remarkable, since there is not a scratch or flaw of any kind. Indeed, had the vase left the kiln only yesterday it could not be more perfect; a fact which is the more interesting because of the large amount of blue enamel used in the decoration, this being of all the enamel colours notoriously the most brittle, and so the most liable to damage; a fact which should lead to the most critical examination of all specimens in which blue in enamel colourings is a strong factor, in order to determine whether any of the blue enamel has been 'restored.' Nevertheless, beautiful as the vase is as a specimen, it cannot be said to reach the highest degree of decorative value, in consequence of the absence of well-balanced contrasts, which are necessary to produce breadth in effect, although it is far superior to the generality of these crowded

Decorative Value of Famille Verte Porcelain

pieces in consequence of the large masses of blue used in some of the panels.

As an example of the opposite extreme, or sparsity in decoration, the dish shown in Plate II is interesting. It is 16 inches in diameter, saucer-shaped; the sole decoration on the front is the Dog of Fo in very bright famille verte colouring; the margin of the dish, marked off by a blue circle, is without decoration of any kind, which gives a sense of crudeness leaving something to be desired. On the back of the dish the space corresponding to the margin marked off in front is beautifully decorated with small finely-drawn dogs in brilliant and various colourings. Had these smaller dogs occupied the margin on the front of the dish a decorative scheme almost above criticism would have been attained. The date-mark on this specimen, as is so often the case in Chinese porcelain, belongs to a much older period than the dish itself (*vide* BURLINGTON MAGAZINE, April 1904, page 48).

The types occupying the place between these two extremes represent the highest decorative value attainable in famille verte, and possibly as high as can be met with in Chinese porcelain generally, excepting perhaps certain remarkable specimens such as are occasionally met with in the famille noire, with plum blossom decoration; or like that masterpiece of Chinese porcelain decorated with sprays of cherry blossoms on a black ground, once the gem of the Salting collection, but now unfortunately gone. As examples of the fine effects obtainable by the use of bold masses of green as a body colour, the large green vase in the Salting collection and the dish reproduced in the colour plate referred to at the beginning of this article may be taken as exceptional, whilst the large double gourd-shaped vase shown in the frontispiece of the present number of this magazine is probably as fine a specimen of famille verte on undecorated areas of white as could be found. This vase is one

of a pair, the height, without the ormolu mounts, being 27 inches. The scheme of decoration, as may be seen, is singularly dignified and well balanced, meeting the requirements of an ideal piece of fine decorative porcelain in an unusual degree. The panels are in somewhat subdued green, decorated with conventional flowers, etc., in buffs and browns; the margins of the panels are formed by a band of pure rouge-de-fer decorated with flowers and sprays in white. The flowers rising vertically around the base are rouge-de-fer, relieved by conventional scroll-work in white. The general effect of the scheme is further enhanced by oval reserves of yellow in the wide polychrome band running round the shoulder of the body of the vase, which are relieved by a geometrical pattern in green and a central flower in rouge-de-fer. These vases are of the highest quality and in perfect preservation. The ormolu mounts (Louis XVI) are not fixed, having been originally made to be removed at will.

The estimation of the value from the decorative standpoint of metal mounts in famille verte and other Chinese porcelains must of course always be a matter of taste. So far as the writer is concerned, and he believes his view is held by all collectors who have the necessary knowledge and discrimination to appreciate porcelain for its intrinsic merits, the use of metal mountings does nothing but detract from the charm of the porcelain itself, excepting perhaps in rare cases like that of the vases, one of which is shown in the frontispiece, in which, with a true sense of the fitness of things, the metal embellishments have been made to be removable. At the same time, it must be allowed that if the mounts are French and genuine (that is to say if they are of the period of which they pretend to be), they add to the commercial value of the porcelains, and so increase the desirability of them from the dealer's point



A FAMILIAR SCENE, A VASE
THE LATE DR. CHAS. J. B. BROWN
OF PHOENIX, ILLINOIS, IN THE
POSSESSION OF THE MUSEUM OF
ART AND HISTORY



A FAMILLE-VERTE SAUCER-SHAPED DISH OF THE KANG-HO PERIOD; DIAMETER OF ORIGINAL 16 INCHES; IN THE COLLECTION OF SIR WILLIAM BARNETT, K.C.V.O.

Decorative Value of Famille Verte Porcelain

of view. It is, however, well for the enthusiastic and not too experienced collector to bear in mind that the use of metal mounts, unless their genuineness is above suspicion, more often than not means that the specimen is either broken, defective, inferior in quality, or 'wrong'—*i.e.*, either redecorated, modern, or a mere imitation, probably made in Paris. It is noteworthy that metal work of the period of Louis XV and XVI is for practical purposes only met with on the whole-coloured and certain other coloured porcelains. It is rarely if ever seen in its genuine form in Nankin (blue and white) china, because the French have never greatly valued this variety of Chinese ware, and so have not bought it largely; but the *famille verte*, certain of the whole-coloured varieties, and especially the *famille rose*, have always been highly appreciated by Frenchmen; hence with their love, at a certain period, of fine metal work it is not surprising that many of the finest specimens of porcelains of these types are metal-mounted. The same may be said of Chinese porcelains which have found their way to Italy, but in these the metal mounts are as a rule so poor in design and quality that there can hardly be two opinions as to their decorative value.

It is therefore important that the collector should be able to determine whether the metal mounts on Chinese porcelains are genuine or not, a matter of no small difficulty for the amateur, especially in relation to the work of an Englishman who flourished at the beginning of the last century. So far as *famille verte*, mounted or unmounted, is concerned, it has at least the advantage that for purposes of decoration a very few pieces, provided that they are fine, are sufficient to complete the furnishing of a room. The brilliance of the colouring, and the striking effect generally of this variety, is so marked that unless used with discrimination and restraint it gives to an

ordinary room the suggestion of a museum or a shop—thus affording a remarkable contrast to Nankin (blue and white), of which it seems almost impossible, provided that they are skilfully arranged, to place too many specimens together. In saying this the writer has in his mind a room about 22 feet square, which contains close upon 150 pieces of blue and white Nankin china of the finest type, varying in size from 6 inches to 4 feet—the decorative result being harmonious and comfortable. An equal number of specimens of *famille verte*, or even half of the number, arranged in the same place, would produce a garish and disturbing effect sufficient to render the room impossible for living purposes.

Exception is sometimes taken to the publication of articles in which works of art are described by the owner, on the grounds apparently—human nature being what it is—that there must be a natural tendency to the over-estimation of the value or importance of the things considered. There is, however, this to be said in favour of the owner undertaking the description, assuming that he has the necessary knowledge, and is a collector in the true and higher sense of the word, and not a mere gatherer in of scraps and 'bargains,' *viz.*: that his acquaintance with the merits or demerits of the works of art in his possession would probably be greater than that of the majority of other people. It is clear that an article can be of interest only if it deals with what is of high or exceptional merit; it is equally clear that under such conditions a true description of the specimens considered must be more or less laudatory. Moreover, seeing that owners of works of art are generally ready to show them to those who really understand and can appreciate them, an undue estimation of their merits can easily be detected by any person who is sufficiently interested in the subject to ask for an opportunity to examine the originals.

THE HOUSE AND COLLECTION OF MR. EDGAR SPEYER

BY P. M. TURNER



ONE of the chief reasons which have deterred English collectors from turning their attention to the fine productions of the renaissance has been the difficulty, almost amounting to impossibility, of procuring, in the course of a single life-time, sufficient original material to complete the scheme of decoration, on however small a scale. But there can be but small objection to bringing the best modern talent into operation to supply the deficiencies. That an element of danger lurks in this is beyond dispute, for however clever the craftsman may be, he may fail to grasp the spirit of the period he is reproducing, and so defeat the end in view. Still, there are a few men who can recede (if such a term is permissible) into the great artistic epochs of the past, and complete such a scheme with real knowledge and insight. An instance of this is the house of Mr. Edgar Speyer. Three styles have been utilised—the gothic, renaissance, and that prevalent in the reigns of Louis XIV, XV, and XVI in France.

The woodwork has been taken from the best examples of the Henri II period, the ceilings and pavement from the Château de Blois, and the façade of the library from that of the hôtel de ville of Beaugency. The fine works of art of the fifteenth and sixteenth centuries which the house contains have been so embraced in the general scheme that they are essential to it, and further they are so much in harmony with their present surroundings that it is instinctively felt that in their migration from their original to the present environment they have lost nothing of their charm.

The hall and staircase are of gothic design. The walls of the entrance lobby are panelled to half their height with oak. Three stalls, designed after those which adorn a Spanish church, have been utilized

effectively to provide seating accommodation on one side, and are balanced by a well-preserved *cassone*. Above the panelling and standing upon the frieze are carvings in wood arranged to impart relief. The floor is of tiles suggested by those in the chapel of the Château de Blois. Sixteenth-century stained glass has been used as far as possible in the large window which lights the hall. Only pieces harmonizing well one with another have been employed, the deficiency being supplied by modern pieces in which the spirit of the sixteenth century has been well translated. By this means the usually incongruous effect produced by the indiscriminate juxtaposition of inappropriate fragments has been avoided. The soft and multicoloured light which is diffused throughout the hall imparts to it an additional charm. In the centre, standing upon a gothic pedestal, and arresting the eye immediately by its symmetry and grace, is a figure of St. Adrian of French workmanship, executed towards the end of the fifteenth century.¹ The saint is represented clothed in a complete suit of armour, over which, and hanging from his shoulder, is a long cloak reaching to the ground. In his right hand he holds a hammer, and in the left a casket, at which he is intently gazing. The head carries a prolific growth of curly hair, and is surmounted with a flat cap decorated at the sides and front with ornaments. It is difficult to say which one admires the more, the amount of vigour which the sculptor has infused into his work, or the finish of the smallest details. The long tapering fingers grasping the casket and hammer with such natural ease are a triumph of the wood-carver's art. Another striking feature is the success with which the hard metallic surface of the armour is rendered. The contemplation of such statues as this induces the regret that so few of the men that wrought

Reproduced on Plate III, page 553.

The House and Collection of Mr. Edgar Speyer

them have left any traces of their identity.

The staircase is a free transcription of that at St. Maclou at Rouen. Half way between the ground and the first floors is another beautiful carving, of German fifteenth-century workmanship, representing an abbess in prayer, on each side of which hangs a strip of sixteenth-century embroidery, with medallion subjects upon a blue ground. From the first landing begins a series of four tapestries, which from here to the top are the sole mural decorations. They are Burgundian, of the early years of the sixteenth century, and represent the siege of Troy.² Monsieur Jules Guiffrey, writing in the *Revue de l'art* in 1879 of the designs which the Louvre had then recently acquired, said:—'C'est d'après d'autres cartons français qu'a été tissée une superbe suite sur le même sujet que nous avons vue récemment chez un collectionneur de Londres.' As far as regards the design, execution, and preservation, they are one of the best Burgundian series extant.

The dining-room upon the ground floor is an agreeable contrast to the hall. It is entirely renaissance in character. A beautiful Louis XII chimney-piece occupies the greater portion of one end of the apartment. At each side are carved bases from which delicately-chiselled pillars rise, picturesque in their indecision between the gothic and the renaissance. These carry broader supports for the upper portion. Above the ends of the latter are niches surmounted with figures. The central part is divided into three equal compartments. That in the middle is composed of a garland of fruit and flowers, surrounding an emblem having three thistles. The other two are exquisitely carved with a renaissance design composed of foliage, figures, and fishes. Above each compartment rises a semi-circular niche, which from its obviously fifteenth-century Italian sentiment seems

to have been culled from some work produced in that country. The general effect is that of artistic completeness, of a maximum utilization of ornamentation without over-elaboration. At the opposite end of the room is a sideboard cunningly fashioned on sixteenth-century lines. The nucleus consisted of two delicately carved sixteenth-century figures of boys, of 18 inches or so in height. These have been used in the construction, the remainder is embellished with sculptured foliage and grotesques. The whole has now acquired such a patina that it necessitates a close inspection to differentiate between the old and the new. A niche forms the centre, and in it stands an elegant sixteenth-century marble fountain, the stem and base carrying floral ornamentation. The underside of the basin is relieved with grotesque heads. To complete the *ensemble* the fountain is surmounted with a modern *cire perdue* bronze, representing a young girl carrying a swan, by Antonin Mercié, created specially for this position. Upon this sideboard a small but choice collection of maiolica is displayed.³ At each end is a fine fifteenth-century hispano-moresque dish, with metallic *reflets*. Next to the one on the left is an Italian vase with two handles of the same century. The pendant of the latter is a sixteenth-century Caffaggiolo vase decorated with an interlaced design. But the most important specimens here are three superb Tuscan vases. These bear the mark of the Hospital of Florence, for which they were made in the fifteenth century. The origin of this rare maiolica has been much discussed in the past. At one time Spain was confidently accredited with its production. Nor was this theory without substantial foundation, on account of the similarity of feeling to much contemporary and earlier maiolica which was known to have come from Spain. But this Spanish faience was imported into Italy in large quantities, and there is no

² See Plate IV, page 355.

³ See Plate I, page 347.

The House and Collection of Mr. Edgar Speyer

reason to doubt that it was from specimens which thus came into his hands that the Tuscan potter received his inspiration. These are three of the finest examples in England at the present time, and with the exception of a small defect in one they are in good preservation. All are decorated with foliage in manganese upon a light buff ground, in the midst of which upon each is an animal also carried out in manganese—on one a lion, on the second a bird resembling a stork, and on the third a dog pursuing a rabbit. It is interesting that we have here a hispano-moresque plate which demonstrates the reasonableness of the former assumption that these Tuscan pieces had their origin in Spain. This is of the fifteenth century, with pale metallic *reflets*. In the centre is a griffin, masterly in treatment, which both in action and position possesses a remarkable resemblance to the animals upon the hospital pieces in this collection and elsewhere. There is, however, a further vase which, although not carrying the mark of the hospital, is doubtless a production of the same pottery. It has the same beautiful form of handles, and the design of the ornamentation shows even a greater degree of moresque influence than its companions, insomuch that it ignores the animals altogether. This decoration consists of a bold and elaborate *fleur-de-lys* pattern, executed in manganese upon the same ground as the others.

The centre of the sideboard is occupied by a large terra-cotta representing St. Lawrence, by Luca della Robbia. The saint is represented as a young man of pleasing countenance, and is clothed in a loose and thick garment which terminates in a double collar. The sleeves, which are ornamented at the cuffs, are full, and hanging from each side of the collar relieve the monotony of the habit. In his left hand he holds a book and in his right the palm of the martyr.

Above and fixed to the wall hangs a

medallion of della Robbia ware, constructed on the lines of those in the church of St. Vincent at Rouen. Two stalls stand one on each side of the door. The panels are sixteenth-century. From this point the panelling begins, and is extended until it reaches the end walls. The space above is occupied with oblong panels of tapestry with subjects in medallions, the leading characteristics in the design being carried forward for the decoration of the remaining wall-space. The ceiling is adapted from that at the Château de Blois, and the windows, which are filled with tessellated glass, are surrounded by shutters carved uniformly with the panelling. From here a good view is obtained of the renaissance garden. In the centre is an elegant fountain which came from the Palazzo Strozzi. The background is occupied by the library, whose façade is a copy of that of the hôtel de ville at Beaugency.

In the morning-room the panelling has been adapted from that in the Louvre of the period of Henri II. A large open fireplace fills the space opposite the door, and firedogs and accessories are contemporary in period. At each side are fluted pillars surmounted with elegant ornaments, which support the upper portion. The latter consists of four panels, carved with grotesque figures—each with a head in the centre. On the top some maiolica is displayed. The ceiling, which dates from the close of the fifteenth century, was brought from Orvieto, and is of great beauty. It is divided into six squares, three of which are sub-divided into four equal parts, each ornamented with a *fleur-de-lys* in relief, and the remaining three with one large *fleur-de-lys* in the centre. These are used alternately. The ground is of dark blue and the *fleurs-de-lys* are gilt. The effect is further enriched by a renaissance design carried out in a low tone.

The room is lighted by two windows, filled with sixteenth-century stained glass, both in

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grisaille and colour. Above the panelling, pictures chiefly of the Dutch school of the seventeenth century are hung. Perhaps, on the whole, the most important is a small example of Rembrandt. The face, whilst displaying a certain strength of character, is somewhat spoiled by a weak mouth. He is a typical Dutchman of the period, with hollow cheeks partially hidden by whiskers terminating in a beard and moustache. The grey hair is covered with a brown hat, broadly trimmed with fur, which is placed on the left side. The face is forcefully modelled, and there is the vigour and directness which one so frequently finds in these small pictures by the master. It is probably of the later middle period—between 1645 and 1650. From this we turn to a characteristic panel by Frans Hals.⁴ If the Haarlem master is incomparably Rembrandt's inferior in his grasp of character, he is quite his equal in technique. The picture is a typical example of the middle period of the master, when he had thrown off the restraint and timidity of his earlier years, and was no longer hampered in presenting his theme with all its gusto by any lack of confidence as to his ability to catch its essentials. The subject and arrangement were popular with the painter, for we find him repeating it with variations many times. One of the most characteristic examples is to be found in the Corporation Art Gallery at Glasgow. The present one is the more pleasing. Here we have a boy of ruddy complexion, whose every gesture is full of the exuberance of animal spirits, clutching a shaggy little dog lying in a precarious position on his right shoulder. His unkempt hair is flowing in the breeze as he rushes past, laughing with a heartiness which knows neither care nor vice. Amongst the other pictures are good examples of Dirk Hals, Jan Miense Molenaer, Gerard Terborch, and Thomas de Keyser.

⁴ See Plate IV, page 555

From the first-floor landing we pass through two finely wrought iron gates into the drawing-room.⁵ The same renaissance scheme as we have seen below is achieved, with the addition, however, of a wealth of detached ornamentation to render it more suitable to the room. The door is a copy of the bench of the notaries, the work of Domenico del Tasso in the Sala del Cambio at Perugia, and with its richly carved upper portion, in which is a figure of Justice in a niche, is most impressive. The panelling again is carried out in the same spirit, and on the frieze above are arranged Italian and French bronzes, Faenza and Urbino plates of the sixteenth century, and ivories.

Among the pictures occupying the wall is a beautiful Raffaellino del Garbo⁶—a master who is still unrepresented in Trafalgar Square. It represents the Madonna and Child. The Virgin is garbed in red, over which hangs a dark blue robe. The sleeves are of a green hue. The hair is partially enveloped in a transparent material which hangs over the shoulders. The Infant, nude, with the exception of the covering afforded by a small amount of thin drapery, is in the act of blessing the infant St. John. The latter, from whose left shoulder a red cloak loosely hangs, is kneeling in the act of adoration. In the background is an undulating landscape with trees remarkable for the sense of atmosphere which it displays. The eye is led through a delicious country past a small building until it finally rests upon a group of distant hills bathed in glorious sunshine. Although in this work Raffaellino has not thrown off entirely the traditions of his master Filippino Lippi, yet it betrays considerably more the influence of Domenico Ghirlandaio, by whom at this period he appears to have been profoundly influenced.

The carpets are sympathetically united with their surroundings, the centre of the

⁵ See Plate II, page 551

⁶ See Plate III, page 553

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room is occupied by two *fauteuils pliantes* in carved walnut which are of sixteenth-century origin, whilst at each side is a settee, the backs composed of oblong pieces of sixteenth-century embroidery, *petit point*, with beautiful figures and foliage. On each side of the lower tier of the chimney-piece is a Deruta vase, and in the centre an enamelled terra-cotta of St. John by Andrea della Robbia. The youthful saint is represented as a young man whose delicate features wear an expression of divine beauty. His head is surrounded with long curly hair falling over his shoulders. He is clothed in a blue cloak, opened at the chest, disclosing a red under-garment, the edges finished with a border of blue. Simple as the theme undoubtedly is, the master has infused a wonderful amount of tenderness into this small bust. He has succeeded in giving to St. John an air of humility, and has at the same time retained a dignity which accentuates its charm. Opposite the fireplace a *cassone* carries, in addition to some bronzes, a peculiarly interesting thirteenth-century Madonna and Child of the school of Auvergne.

But chief of all the attractions here is the ceiling.⁷ It is of the fifteenth century and in excellent preservation. Time, too, has so mellowed the tones that there does not remain any point of aggressiveness, in spite of its sumptuous and ornate decorations. It was brought directly from Orvieto. The design is constructed around an octagonal centre, inside which is a wreath of laurel leaves forming a shield. Upon this latter is a decoration in gold of remarkable spirit and beauty, divided into two equal portions by three broad blue crosses joined together. Outside the octagon is a square, at each corner of which is an octagon smaller than the central but of the same character. In the centre of each is a rosette-shaped ornament, gilded. Equi-

distant from the ends, each side of the square is broken by the insertion of a panel, oblong in shape, containing a winged half-length female figure in high relief in gilt, the lower extremities developing into scrolls issuing into a bold sweep, those outside terminating in vases with fruit. The intervening space between the square and the octagon in the centre is occupied with figures in brown, red, white, and green costume, who arrange themselves in pairs and join hands, dancing amidst a wealth of foliage and flowers. These are doubtless by the same hand which ornamented the frescoes by Luca Signorelli *in situ* at Orvieto. Again, outside the square on two sides are a series of oblong figures, divided alternately by the parent octagon in a diminished size, and by a rectilinear parallelogram utilizing the chief elements of the design which runs through the whole. These panels are enriched with grotesques carried out in red upon a blue ground. The boudoir opens from the drawing-room and is a free copy of that of Rambouillet.

The magnificent music salon has been constructed on the lines of the *cour d'appel* at Rennes. An oblong apartment with parquet flooring, it has a raised platform at one end, behind which is a panel of well-preserved seventeenth-century Flemish tapestry, bearing the mark of Brussels and representing a group of figures with flora in the centre. The ceiling is decorated by pupils of the eminent sculptor Antonin Mercié. Around the sides are arranged four beautiful white-marble female busts which were specially created by Mercié for their present position. They are mounted upon carved oak pedestals, and are symbolical of the great epochs in art—the antique, the gothic, the renaissance, and the eighteenth century. Such is the impression which the principal apartments create; the remaining apartments are of equal beauty, but the space at our disposal will not permit further description.

⁷ See Plate II, page 551.



THE HOUSE AND EFFECT OF
OF MR. EDGAR SPEAR THE
DEPT. IN THE DINING ROOM
WITH THE COLLECTION OF
MASTICA



THE HOUSE AND COLLECTION
OF MR. EDGAR BEVER, A COR-
NER OF THE DRAWING ROOM
SHOWING THE CEILING FROM
OSVIRTO



RAFAEL'S 'THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST' (COWPER MADONNA)
 (LONDON, NATIONAL GALLERY)



COUNT ADRIAAN, BRONZE (GARDEN OF THE HOUSE OF
 PARLIAMENT, THE HAGUE)



BOY WITH DOG, BY FRANZ HALS



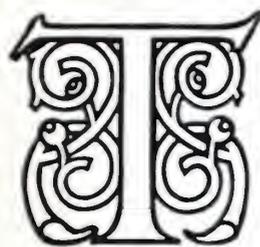
TAPÉRIE APPELÉE EN L'ART DE LA TISSERIE, D'APRÈS LE MANUSCRIT DE LA BIBLIOTHÈQUE DE BRUXELLES, EN 1568, PAR LE DRAPEAU DE BRUXELLES

THE HOUSE AND COLLECTION OF MR. RIGAR REEFER

THE LACE COLLECTION OF MR. ARTHUR BLACKBORNE

BY M. JOURDAIN

PART I



THE collection of Mr. Arthur Blackborne is of great interest to the student of lace and of design, since it is peculiarly rich in rare types of lace which never find their way into the market or the museums. Begun in 1850 by the present owner's father in the more profitable days of collecting, it has been added to year by year, and numbers now some six hundred specimens which have never been exhibited as a whole, though a few pieces were shown in 1874 in the International Exhibition, and at the Union Centrale des Arts Décoratifs at Paris in 1882.

Of the lacis, mostly of Italian workmanship, the most curious are illustrated. The interest of coloured embroideries and of lace proper have engaged and absorbed the attention of amateurs and collectors, while it has happened that this class of darning embroidery of the simplest technique upon net or canvas has been relatively neglected. And yet to the student of symbolism or design the work is of importance from its preservation of many extremely ancient *motifs*, such as two birds divided by the sacred tree, two birds perched upon the basin of a double-tiered fountain, small skirted figures, archaically drawn, holding up some undistinguishable object, vase, cone, or cross, from which it is probable that the 'Boxers' in samplers — small, brightly-costumed figures, holding up a branch, vase, acorn, or other ornament — are derived.

In lacis, the groundwork consists of a plain network of meshes, *réseau*, *rézeuil*, *rézil*, *filet*, or *lacis*,¹ upon which the pattern is darned. Cotgrave gives among the

¹ Lacis, though generally applied to the *réseau* when embroidered, was also occasionally used for the *réseau* itself. See 'Béle Prère contenant divers caractères, et différentes sortes de lettres alphabetiques pour appliquer sur le réseuil ou lassis' Paris 1601.

various meanings of *maille*, 'a mash of a net, the square hole that is between thread and thread' — the *ouvers masches* (or lacis) of Mary Queen of Scots; and lacis is defined by the *Dictionnaire antique de Furetière* (1684) as 'a sort of thread or silk formed into a tissue, or net, or *rézeuil*, the threads of which were knotted or interlaced the one into the other.' When thus decorated, the network was known as lacis, or in Italian, *punto ricamato a maglia² quadra*, and frequently combined with *point coupé* or *reticella* in the sixteenth and seventeenth centuries, when it was known as *punto reale a reticella*. Elisabetta Catanea Parasole (1616) gives designs for this sort of mixed work, which was used for bed furniture and for church vestments. An early undated pattern-book, 'Burato,' contains in its earliest edition four leaves for embroidery upon canvas (*tela chiara*) in squares, but the name 'lacis' is first mentioned in Vinciolo (1587), which contains designs in squares of 'les sept planettes et plusieurs autres figures et pourtraitz servans de patrons a faire de plusieurs sortes de lacis.' These patterns are increased in the second part of the third edition by designs of a lion, pelican, unicorn, stag, peacock, and griffin, and the four seasons.

The ground, or *rézel*, we learn from the highly hyperbolic 'Discours du Lacis' and the pattern-book of the 'tres excellent Milour Matthias Mignerak Anglois' was made by beginning a single stitch and increasing a stitch on each side until the required width was obtained. It was finished by reducing a stitch on each side until it was decreased to one :

'Du monde le principe et le terme commun,'
while the square formed when complete is :

'Des vertus le symbole, et signal
De science du livre et bonnet doctoral.'

² 'Maglia is properly the holes in any net. Also a shirt or jacket of maille.' Florio. 'A Worlde of Wordes'

The Lace Collection of Mr. Arthur Blackborne

In this collection we see many varieties of ground, including the simple knotted net of the 'Discours du Laxis.' In one, apparently a loosely woven canvas, the horizontal threads are double, and the threads cross without being knotted; and in another the knotted mesh is diamond-shaped. The darning is also infinitely varied, and the open-work stitches upon the *réseau* give the effect of modes of open fillings of lace proper, and shade the solid work. In some specimens we see the forerunner of the cordonnet in a coarse thread outlining the pattern, and raised work or embroidery upon the solid work, which reappears on lace as *la brode*. Of existing specimens, those that can be definitely traced to particular places of manufacture are comparatively rare, so are pieces which can be assigned to an earlier date than the first half of the sixteenth century. Of all lacis work, however, perhaps the most curious are certain pieces showing oriental influence, such as:—

1 (22 inches).—Here is a stag, wounded by an arrow; and a negro with a spear, shoulder-belt, and head-dress, blowing his horn to two dogs who are chasing a hare that runs towards a tree. Upon this tree a peacock is perched. A figure—evidently a negro centaur, for his hoofs can be seen, though the lacis ends abruptly, leaving the form incomplete—is drawing his bow at the peacock. Upon the left of this design is a badge—a lion rampant. This piece is probably of Sicilian workmanship. In Sicily the influence of oriental taste was of necessity more direct than in Venice or northern Italy, and so it came to pass that with the native elements of decoration were associated Persian and Saracenic animals and plants. In the early designs of the Siculo-Arabian style, for instance, in silk fabrics, in addition to the Persian cheetahs, Indian parrots, and antelopes, such animals of African origin as the giraffe, elephant, gazelle, and

other fauna of that continent are to be found.³

2 (44 inches, in two pieces).—The central *motif* of this specimen is a two-tiered fountain, from the upper basin of which two small birds are drinking. Upon either side of the fountain are two small acolytes holding up a hand,⁴ and two large peacocks *vis-à-vis*. To the right is a ship with an ornamental masthead, within which is seated a costumed figure. On either side of the ship is a figure, a man holding up his hand, and a crowned woman, archaically drawn. The peacocks or animal forms *affronté*, drinking from a vase or fountain, with the supporters, are one of the earliest symbolical *motifs*.⁵

3 (18 inches by 36).—A panel of coarse work representing the Crucifixion. Upon the cross is the inscription I.N.R.I., and around the upper portion of the cross are four cherub heads and two stars. The Virgin and St. John are represented at the foot of the cross. One thief only is shown, with one leg drawn up and both arms twisted round the arms of the cross in an agonized position. The variation in darning stitches is shown in the shaded effects upon the figures. Darning figures and subjects upon netting was very much used in church work for lectern or frontal veils, or pyx cloths, and 'corporals' for the altar, as early as the fourteenth century.⁶

4 (30 by 13½).—Fine Italian darned work upon a diagonal-meshed ground. The graceful but overcrowded design is based upon four scrolls springing from a centre and enclosing fruits, flowers, birds, and insects. The double-headed eagle, at the top, in the centre, surmounts a basket of fruit and flowers. The darning is varied to form open-worked ornamental fillings in various places, *i.e.* in the larger flowers, and in the peacock's tail. A very similar piece is to be found in the Victoria and Albert

³ Plate I, page 561.

⁴ One is apparently holding up a cross.

⁵ Plate I, page 561.

⁶ Plate II, page 563.

The Lace Collection of Mr. Arthur Blackborne

Museum. The few specimens of German laces are noticeable for a rather loose mesh and coarse execution. In general, the designs of German laces are conventional, but in some examples an attempt to produce more naturalistic ornament appears.

Cutwork, often called 'Greek' lace, owing to the fact that a great deal was found during the occupation of the Ionian islands by the English, is undoubtedly Italian in origin. Some specimens are shown upon the linen on which it was made, but most, however, have been cut off for sale from the original foundation. It was made by withdrawing threads from linen, and working over the remaining foundation threads with buttonhole stitches (*point bouclé* or *boutonnière*). This framework is filled with solid portions of geometrical shape, worked in the same stitch, forming triangles, rosettes, and star devices. In these a row of buttonhole stitches is made from left to right, and at the end of the row the thread is thrown back to the point of departure and is worked from left to right over the thread. In some specimens the close buttonhole stitch alternates with a more open one, formed by twisting the thread before finishing the loop.

The pattern-book of Vinciolo shows certain portions of *point coupé* shaded, and the more complex designs for *punto in aria* in the 'Ornamento Nobile' of Lucretia Romana, and of Parasole, could hardly be reproduced without some variety of stitch in the solid portions.

The next step was to reproduce the same geometric patterns upon a skeleton framework of thread tacked upon a parchment pattern. Threads radiating from a common centre, forming the foundation of triangles, rosettes, and other geometrical forms are the basis of the earliest designs. The somewhat enigmatical directions in 1598, in J. Foillet (Montbéliard), refer to this process: 'Pour faire des dantelles, il vous faut jeter un fil de la grandeur que

desiré faire vos dantelles, and les cordonner, puis jeter les fils au dedans, qui fera tendre le cordon, and lui donnera la forme carrée, ronde, ou telle forme que desires.' The point so made was known as *punto in aria*.

5 (38 by 3 inches).—Worked squares of cutwork containing grotesque-costumed figures, alternating with svastika-like forms; the linen which divides the cutwork squares is richly embroidered, and forms, as it were, a frame to them.

6 (66 by 2½ inches).—Cutwork and fine embroidery upon linen. This consists of fine openwork S-shaped scrolls, crossed by a transverse piece. The raised embroidery which decorates the groundwork is outlined by a fine cord.

7 (61 by 1½ inches).—Fine cutwork with  and diamond design. The special feature of this piece is the remarkably fine openwork which approximates to that of the finer *points de Venise*. The solid portions are rows of buttonhole stitches, not woven linen, as can be seen by the lines, which run diagonally, and not in an upright and horizontal direction.

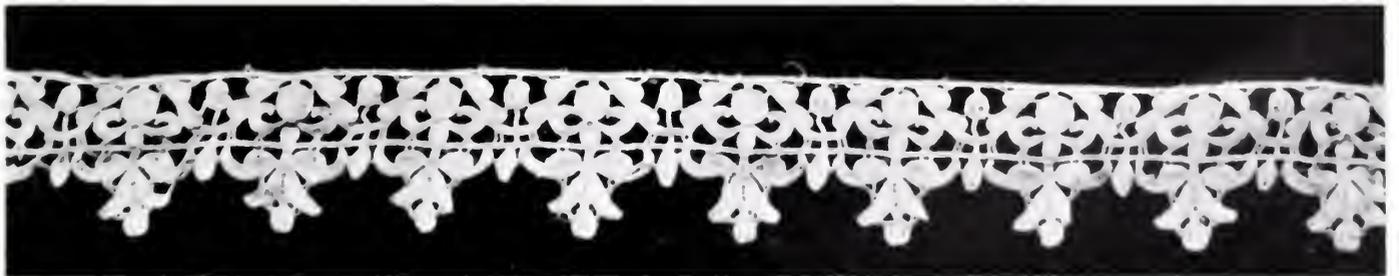
8 (9 inches).—A small oblong piece showing great elaboration of the design upon the foundation threads, which are almost indistinguishable. The foundation of square meshes left by the withdrawal of threads from the piece of linen can be detected in this and the preceding piece, upon closer examination. Otherwise, it might easily be mistaken for a piece of needlepoint.

9 (70 inches).—Cutwork, with an unusual ground and fine small edge. This specimen is peculiar, because there is not a particle of the original linen foundation to be seen, except in the centre of the quatre-foils.

10 (1 yard).—A piece of needlepoint insertion representing peacocks drinking at a vase, similar in *motif* to the second specimen of lace. In the eleventh and twelfth centuries the Byzantine style



NO. 3. LACON



NO. 12. NEEDERPOINT

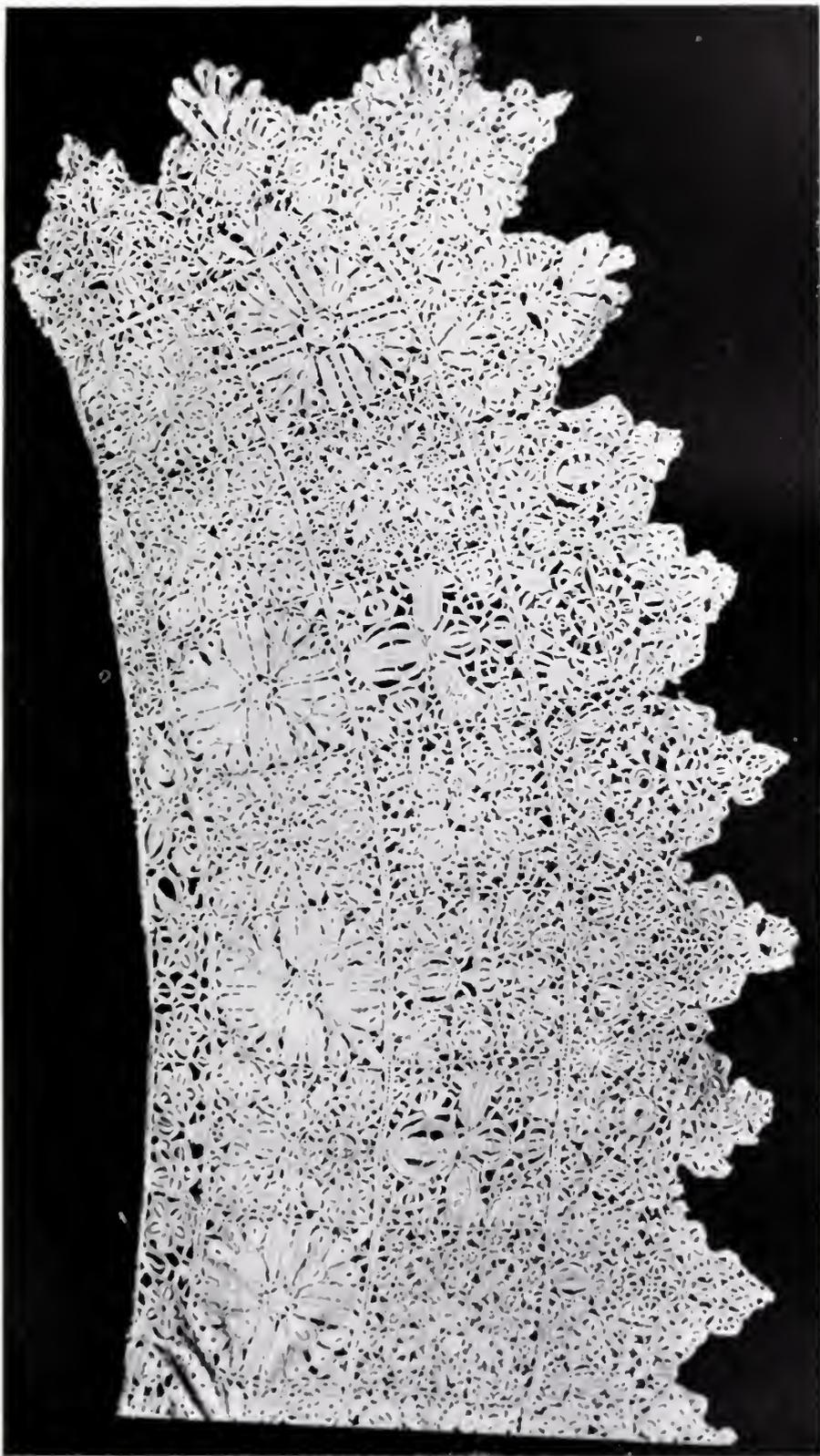
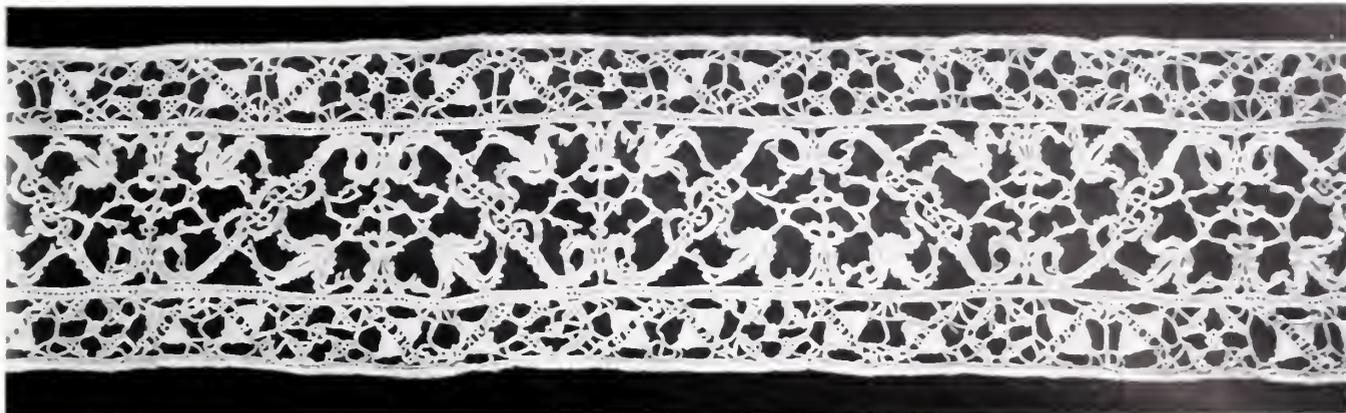


FIG. 1. (S. 100) NEEDLE POINT



FIG. 2. (S. 100) NEEDLE POINT



NO. 17 PILLOW INSERTION WITH NARROW STRIPS OF NEEDLEPOINT



NO. 18 NEEDLEPOINT



NO. 19 ITALIAN FLOW LACE

The Lace Collection of Mr. Arthur Blackborne

them. A collar of the same work is catalogued in the Victoria and Albert Museum as Italian. Judging from the design, however, which is more compressed and heavier than in Italian laces, it is of English workmanship, as is No. 11. Italian lace, unlike certain Flemish laces and English needlepoint of this period, shows an appreciation of the decorative value of open spaces to form a background to the solid portions.

15 (75 by 2 inches).—Small pointed border of rare design. The long points are formed by three tasselled triangular forms. Each dentation is separated from the corresponding point by smaller dentations. This type of edging is very effective, and frequently met with in late sixteenth-century portraits.

16 (38 inches by 4 inches).—Fine needlepoint lace, the design of which is formed by oblique billet-shaped forms arranged in squares, and edged with a light Genoese pillow-edge.

17 (1 yard 30 inches by 3½ inches).—Border of pillow insertion with narrow border of needlepoint at top and bottom. The design is of a very characteristic Italian type, consisting of two light scrolls, lying transversely, and ornamented in the centre by semi-circular devices; from between the curved extremities of the scrolls springs a conventional flower and a three-pointed leaf.⁹

18 (58 by 3 inches).—Fine straight-edged border of needlepoint, of curious design, consisting of a pomegranate with leafy crown between two curved leaves, springing from an oblique open-work ornament. This is a variant upon the design of No. 8, where the same pomegranate *motif* occurs. A highly conventionalized pomegranate is frequent in textile designs of the period, and the conventional flower of the heavier rose-points may be derived from the same fruit.⁹

19 (63 by 5¼ inches).—Border and edge

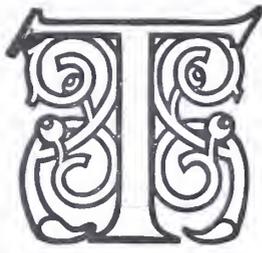
of very fine Italian pillow-lace. The design, which is open and curious, should be compared with No. 17. In this straight-edged border the oblique S-shaped scrolls are joined by plain brides, and the centre of the scrolls are decorated. From the base of the scroll springs an acorn or trefoil, with its leaves. Portions of the design are edged with minute loops, such as are shown in certain illustrations in the pattern book 'Le Pompe' (1559). The wiry pointed pillow-edging is also decorated with loops. The character of this and the two preceding pieces shows the superior *effectiveness* of Italian design, which, from the simplest ornamental *motifs* of conventional types, produces the most effective combinations by allowing its true value to the 'background.'⁹

20 (105 by 3¼ inches).—Scalloped Genoese lace of the seventeenth century, taken from a Greek coffin. The Ionian islands for many years belonged to Venice, and Italian cutworks and needlepoint were introduced there from Venice. Much lace sold about 1860 in the Ionian islands was taken from grave-clothes, and the hunting of the catacombs was then a regular trade. As a natural consequence, a coarse imitation of this type of old needlepoint was made and discoloured in coffee or some drug, and when thus stained sold to English visitors as from the tombs. The present specimen is of a greenish yellow tint.

21 (40 by 3¼ inches).—An example of the pillow-lace with rounded or oval scallops which became usual when the flat-falling collar supplanted the ruff trimmed with pillow-lace with pointed or arrow-headed dentations. This change took place in England about 1620, at the close of the reign of James I. Evelyn describes a medal of Charles I, struck in 1633, in which he is represented in a 'falling band, which new mode succeeded the cumbersome ruff.' In France a similar change took place under Louis XIII.

(To be continued.)

⁹ Plate IV, page 567



THOUGH I am glad that this interesting portrait should be permanently accessible to students, I am not yet persuaded that the National Gallery has acquired anything more than the oldest and best of the four known copies of a lost original. I may perhaps mention here a fact not generally known, that the copy formerly at Munich was removed a few years ago to the new gallery at Burghausen, a depôt of the Alte Pinakothek (Catalogue, 1902, No. 17).

My opinion has been modified by the uncovering of an inscription. I abandon, as based on an *a priori* assumption, my contention that the original should have the same inscription as the Munich copy; it may have been so, but I prefer to argue from tangible facts. The newly acquired picture certainly presents in its genuine form (genuine, I mean, in a literary or palaeographical sense, for nobody would ascribe it to Dürer's own hand) an inscription which the Frankfort and Syon House copies and Hollar's etching reproduce with various degrees of inaccuracy. This fact is most interesting in its bearing on the Syon House version. Of this it may be said, I think, with certainty, that it is the original of Hollar's etching, and that it is itself a copy, painted in England, of Charles I's picture. But Mr. Holmes has stated the clearest reasons for believing that the Syon House version was painted directly from the National Gallery version. Logic constrains me to admit that the National Gallery version comes from the collection of Charles I. That admission is made easier by the new interpretation of 'a reddish all cracked board.'

What, then, is the outcome of my surrender? The further surrender of my cherished belief that any better picture of this subject is, or ever was, in England at all. For if, as it seems, Charles I's 'Dürer' is now in the National Gallery, I doubt whether he ever had a Dürer, except the painter's own portrait, now at Madrid, and the unknown portrait of 1506 at Hampton Court. The battle has to be fought, after all, on the ground of quality and technique. In that battle I confess myself a weak antagonist, but I am unwilling to admit that the workmanship, even of the best part, the face and neck, is Dürer's, while I cannot agree with Mr. Holmes in his admiration of the mantle and the hands. Experts must decide how much of the unpleasant quality of the paint as we see it is due to restoration before or after 1636. From this mended and muddled portrait I turn with relief to the first of my friend's 'amusing provincials'; the Baldung is so refreshingly genuine, the naïveté of its forged monogram so transparent.

CAMPBELL DODGSON.

POSTSCRIPT.—A full account of Arundel's visits to Nuremberg in May and November 1636 has just been published by Dr. A. Gumbel in the *Archivalische Zeitschrift*, N.F. xi (Munich, 1904). I extract from this article so much as relates directly to the two pictures presented to Charles I. They had been mentioned in 1627 as still in possession of the town, on the occasion of the cession of the famous 'Four Temperaments' to the Elector of Bavaria: 'Sonsten hatt man gleichwol sein, Dürers, vnd seines selbst Vatters Conterfett noch in handen.' From the letter to Charles I, dated November 14, 1636, which was given to Arundel with the pictures, I quote: 'Nunc cum idem, quem diximus, Legatus eminentissimus in reditu suo apud nos tabulas istas duas, quibus Apelles Germanicus, Albertus Dürerus, civis noster, ante annos centum et octo defunctus, propriam suam et Patris sui effigiem singulari artificio et manu inimitabili pinxit, vidisset et quantopere Majestas Vestra Regia picturis eiusmodi rarissimis delectetur, nobis aperuisset, dictas illas imagines, tanto aestimatore dignas, Regiae Majestati vestrae offerendas duximus.' The ship on which the pictures were to be conveyed to England remained ice-bound at Rotterdam during the month of January. Charles at length thanked the council for their gift in a letter (not at present to be found) dated March 18, 1637, which was read on April 20 and ordered to be preserved in the archives.

The records, as was to be expected, contain no exact description of the pictures, but the language used implies that they were of eminent and equal excellence. The National Gallery picture now, at any rate, can hardly claim such parity of rank with the portrait in the Prado.

C. D.

THERE are some facts not yet noted in this controversy which may help to decide the question of authenticity for those who do not like or are unable to judge by technique and workmanship alone. The position may be thus expressed: The quality of this picture may be good enough for Dürer (*a*), but the unusual material¹ upon which the painting is executed (*b*), the strange colour of its background (*c*), and, above all, the absence of the expected inscription (*d*), render its acceptance as original work extremely hazardous. A critic's opinion upon (*a*) will depend upon his familiarity with Dürer's early work and upon the care with which he examines this specimen of it; (*b*) (*c*) and (*d*) can, I think, be shown to be evidence for

¹In spite of the view expressed on p. 431 ante, it seems difficult to doubt the original statement that this picture is on parchment. Compare the thinly painted parts, which are cracked in a series of very fine, generally parallel lines (due to expansion of the ground mainly in one direction), with similar portions on the so-called Mabuse, Portrait of a Man and Woman. This is the one undoubted parchment ground in the Gallery; note the long oblique crack, due to a crease, on the right-hand margin. Mr. Chas. Ricketts was good enough to examine these two pictures with me, and fully agrees with the view here stated.

The Portrait of Dürer the Elder

genuineness rather than argument against it. Parchment is a not infrequent material employed by Dürer and in his environment at the end of the fifteenth century. The Felix portrait of himself, painted in 1493,² was on parchment, although it has, in modern days, been transferred to canvas.³ In the Germanic Museum is a portrait of a youth (No. 204), of which von Reber and Bayersdorfer declare that 'it would be difficult to find a more fitting attribution for it than to Dürer's apprenticeship years.' Even if the rough draughtsmanship and handling prevent the unconditional acceptance of this view, the painting is none the less an outcome of his workshop. This picture is in oil⁴ on parchment, and has a red background. A similar colour is found in No. 137 of the same collection, A Man's Portrait, dated 1487. As the difficulty of rendering the full colour-effect of flesh was realized these warm backgrounds gave place to cooler greys, greens, and blues, which form the overwhelming majority of examples during the sixteenth century, the period when our picture, if a copy, must have been executed. In the Oswolt Krell of 1499, Dürer still places his sitter's head against a red curtain.

Before dealing with (*d*) it will be well to compare the new acquisition with the Madrid portrait of the artist himself, the oil-painting nearest to it in date. Stress must be laid on the fact that all the other paintings before 1499, either still preserved or known to have existed, were in tempera, or water-colour, on linen. These are, in a worldly sense, by far the most important part of Dürer's output, including as they do the portrait of the Kurfürst of Saxony, the wealthiest and most influential prince in the Empire, and a large triptych (now at Dresden) for the chapel of his castle at Wittenberg. The artist, at this period, was first and foremost a tempera painter, and only experimented in oil when his productions were intended to remain within the family circle. The new portrait of his father shows in every part a hand accustomed to obtaining modelling by means of the lines and hatchings to which a worker in pure tempera is necessarily limited. There are many passages in the drapery where the form is rendered by lines of pigment laid as systematically as in an engraving, or in a drawing made with the point of a water-colour brush. The Madrid draperies show exactly the same methods, especially in the folds of the cloak above the clasped hands. (Braun's photograph—second issue—is sufficiently large and clear to enable a comparison of these details to be made from it.) Note that the Uffizi copy is

² Now in the possession of Mme Goldschmidt; reproduced in the Dürer Society's Third Portfolio, Plate I.

³ *Zeitschrift bild. Kunst* xx 1885 p. 200.

⁴ The only other oil painting now known earlier than 1497 is the portrait of Dürer's father, dated 1490, in the Uffizi. This is described as on panel, but the unscientific character of the old cataloguing of these collections would make a re-examination of this point of some interest.

produced by the ordinary method of placing together variously shaped patches of pigment and working the edges into one another.

If, therefore, a copyist is the author of our picture, he must have divined the course of Dürer's technical development, and must have paid strict heed to reproducing its effects with a skill which should make the re-discovery of his personality and productions the first duty of our art-historical students.

There remains the dread 'argument of the inscription.' Dürer's early works, whether drawings or paintings, are uninscribed with either name of sitter or artist's signature. The Felix portrait has a motto in verse, the presence of which may be explained by Thausing's very fair guess as to the destination of the picture; but no name is mentioned. Frederick the Wise and the Uffizi portrait of 1490 have no contemporary inscriptions. The first appearance of lettering giving date and age of sitter is in 1497, on the at present almost unknown portrait of the 'Fürlegerin, with the hair up,' a tempera painting of the highest finish and delicacy. We are, therefore, entitled to hold that a painting by Dürer in 1497 might possess or lack an inscription without either condition justifying a charge of want of authenticity.

On the other hand, we have Dr. Friedländer's very plausible theory that the original, when it turned up, would prove to bear a rhymed inscription similar to that on the former Munich copy, now at Burghausen. That inscription has, however, two peculiarities which render it gravely liable to the suspicion of being, not a copy from the no longer known original, but a 'fake' made by combining the Madrid and London versions. At Madrid Dürer says, quite logically, 'I painted this portrait of *myself*,' and signs this statement 'Albert Dürer.' The Munich picture makes the painter say: 'I painted this portrait of *my father*,' and sign 'A. D. the Elder.' This should mean that A. D. the Elder had painted *his* father's portrait—and is nonsense. The origin of the absurdity is plain if we assume that the copyist, having the two pictures before him at the same time, planned his verses on the Madrid model,⁵ and then thoughtlessly added the London inscription. A second ground of suspicion is the form of the lettering in the word Albrecht, which appears to be an attempt at imitating the Madrid signature, instead of having its natural source in the 'lost' inscription presumed to be a year older.

That the London and Madrid pictures were both, at some previous time, preserved in the same collection is made more likely by the presence

⁵ In doing this he shows himself as feeble in versifying as in painting. Dürer is known to have prided himself on exactitude in the number of syllables employed. The amusing details may be seen in Lange and Fuhse, p. 74. 'Die ersten Reimen, die ich macht . . . der waren zween, hätt einer so viel Silben als der ander, und ich meinet, ich hätt's wol troffen . . . Den las Willibaldt Pirckamer und spottet mein.'

The Portrait of Dürer the Elder

of a number on the latter (382), agreeing very fairly in size and character with that on the former (208). Its traces may be seen on the above-mentioned photograph, but I have not had time to inquire as to the colour of the pigment on the original.

It is certain that Dürer neither signed nor titled his pictures before 1497. Monogram and date on the Uffizi portrait (1490) are additions similar to those which, later in life, he was fond of putting on earlier work remaining in his possession, and of which numerous examples could be cited. Degenerating for an instant into guesswork, let us assume that the uninscribed picture passed at an early date out of Dürer's hands. A possible, even a likely, owner might then be his brother Andreas, a goldsmith like his father, and the head of an independent household in Nuremberg. Thausing states that after Albert's death Andreas appropriated all the painter's artistic property and made away with it to meet his pecuniary difficulties. We twice find him in the records having transactions in which he is under an obligation to the Town Council, in whose possession the two portraits are later on found to be. Another document shows him repeatedly spelling his name THÜRER, a form inherited from his father.⁶ The existing inscription has this spelling, and, as has already been shown, was added long after the rest of the work was hard-dry and cracked. Its position across the top was the usual one for sixteenth-century inventory-making, as may be seen in hundreds of portraits in collections of that date, and has no parallel in any Dürer picture.⁷ Why should a copyist have allowed some years to elapse between painting his background, and putting name and date to it? How capriciously bestowed must have been the gifts of this presumed imitator who, after drawing eyes and mouth in a manner equalled by no one but Dürer himself, adds lettering hardly as good as the work of an everyday 'Rechen- und Schreibmeister.'

Demonstrable facts about Dürer's early years are few; but much highly probable information is being slowly gained from various sources. I am glad to think that this picture will prove a valuable addition to the slender store. It is clear that at least two other works must come up again for examination in its light, viz.: the Albertina drawing published by Dr. Friedländer in 1896, and the hitherto undeservedly neglected painting of Pius Joachim at Basle,⁸ which beyond any doubt represents the same personage.

S. MONTAGU PEARTREE.

⁶ See a letter signed by the latter, *Zeitsch. f. b. Kunst.* 1883, p. 374. Also, Mummenhoff, 'Das Rathaus in Nürnberg,' p. 317, 318; and *Anz. f. Kunde d.d. Vorzeit*, vii, 276.

⁷ The Maximilian at Vienna has a seven-lined epitaph in this position. An examination of its letter-forms is an excellent method of proving the lateness of the London inscription.

⁸ Illustrated in A. Lehmann, 'Das Bildniss bis auf Dürer,' 1900.

THE portrait of Dürer's father recently acquired for the National Gallery appears to me to be a good early copy. The exaggeration of details and over emphasis of accents appear to me to indicate the copyist's hand. I fail to find anywhere the indubitable touch of the master. It is in a very bad condition, covered with minute repaints. As to its desirability, it would appear to be largely a question of price. As being, perhaps, the earliest copy of a famous lost original, it has an historical interest in spite of its, to my mind, comparatively slight æsthetic value. Bought at the price of an original Dürer, I should call it an unfortunate acquisition. R. E. FRY.

I SINCERELY hope that the picture is really from the hand of the great Albrecht, but the absence of any conclusive bit of evidence is rather disquieting. Nearly all pictures by first-rate artists contain some passage of handling or colour, or combination of the two, which should exclude the idea of a scholar or copyist. The hair, for instance, of the Virgin in Sir Francis Cook's Madonna could only be by Dürer. These convincing details are absent from the Northampton picture, which has to be argued into the position of a Dürer through the cumulative effect of several minor indications. The strongest thing in its favour seems to me to be the *balance* of its execution, which is more clearly seen in your plate than in the picture itself, where the unhappy colour is a disturbing element. WALTER ARMSTRONG.

A NOTE to Mr. Holmes's article on the portrait of Dürer's father makes me say that parchment was not used as a groundwork for pictures before 1550. On the contrary, I do not know anything about this late employment of it. Horseshin is recommended over panels by Theophilus, but with a gesso priming over the skin; and our Westminster retable, now in the Jerusalem Chamber, formerly in the south ambulatory, has or had parchment between the gesso priming and the wood. I saw, however, no reason to think this the case with the Dürer portrait. I conjecture that in relaying this picture on a new panel some dark or discolouring glue has forced itself through the cracks and covered the flesh with black comma-like marks, the cause of the peculiar texture or surface appearance of the picture. The restorer has endeavoured to conceal these, especially round the eyes, by adding touches which have partly turned them into wrinkles, and has completed his disfigurement of what may *possibly* be the original picture by tampering with the outline of the further cheek, repainting the shadow side of the face, adding some folds to the left sleeve (right spectator), and dragging a thin, pinkish colour over the whole background.

C. F. HERRINGHAM.

(To be continued.)

THE WINGS OF A TRIPTYCH

THE accompanying illustrations of a St. Sebastian and a St. Christopher¹ will offer a difficult problem in connoisseurship to students of the Italian school. These pictures came recently into the hands of Mr. George Mackey, at Birmingham; they were in a terrible state of neglect, and covered with dirt, but after careful restoration have turned out to be works of some merit and even charm, especially in the lovely colouring of the landscape. The St. Sebastian has been acquired by Lord Windsor, and the St. Christopher now belongs to Mr. W. J. Davies, of Hereford. Both figures are under life-size, and the panels apparently formed the wings of a triptych, of which the central part is missing. A moderate acquaintance with the Italian schools will convince anyone that these panels emanate from the north of Italy, and that they betray in particular the characteristics of Lombard-Venetian art of the early sixteenth century.

Beyond this, however, it is hard to go with certainty, and it is to be hoped that the publicity now given in THE BURLINGTON MAGAZINE will lead to some more definite diagnosis. The problem seems to centre round the names of Solario, Cesare da Sesto, and Martino Piazza. For the former artist landscape, modelling of limbs and extremities, and ivory flesh-tints seem to speak; but there is a softness of expression and a certain weakness in drawing which rather points to his contemporary, Cesare da Sesto, whose altarpiece in the Casa Melzi at Milan bears distinct analogies to our panels. That the St. Sebastian is more attractive than the St. Christopher may be due to the artist's having borrowed the turn of the head and general expression from the St. Philip in Leonardo's famous Last Supper, which, as is well known, offered a wealthy mine of motives for his pupils and imitators (Solario, it may be added, copied the Cenacolo in a signed painting now hung near the original fresco in the sacristy of Sta. Maria delle Grazie in Milan).

The yearning expression of Leonardo's St. Philip has been naturally modified to suit the subject of St. Sebastian, whose graceful figure and supple limbs are almost Greek in their restraint, no hint of physical suffering being allowed to mar the beauty and repose of a scene the effect of which is heightened by the exquisite landscape stretching away to the distant horizon.

H. C.

A SUPPOSED PORTRAIT OF MARY QUEEN OF SCOTS BY NICHOLAS HILLIARD

OF the innumerable portraits of Mary Queen of Scots, only two or three, even of those backed by the most complete historical tradition, can stand the test of comparison with the well-known drawing and miniature given to Clouet. To these

¹ Plate I, page 575

authentic portraits one more may perhaps be added. Towards the end of the summer a miniature was bought at Christie's for the sum of £861, described as follows:—'Mary Queen of Scots wearing black hat, edged with lace, large white ruff, black dress, and panel of white net, showing two gold bands beneath. On playing card, with ultramarine ground (back). By Nicholas Hilliard. Inscribed in gold "Anno Dom. 1581."'

The workmanship renders the attribution to Hilliard almost certain. The features, too, correspond closely with those of Mary Queen of Scots as shown in the Clouet portraits, if allowance be made for the years which had elapsed between her girlhood at the French court and her imprisonment at Fotheringay, where the date would indicate that the miniature was painted six years before her execution. We are enabled to reproduce it² by the courtesy of the owner, Mr. J. E. Hodgkins, of New Bond Street. C. J. H.

A DESIGN FOR THE IRISH SEAL OF QUEEN ELIZABETH

THE portrait here reproduced² by permission of its owner, Mr. P. Gellatly, of Loughton, is drawn on vellum with Indian ink over a preliminary pencil outline. The head, ruff, crown, and jewels are drawn with extreme delicacy; the background is left unfinished. On either side of the Queen we see a Tudor rose and crown; a third rose is placed beneath her feet. The shield at her right hand contains the Irish harp, the other three crowns in pale. On the circular rim is the (barely legible) pencil inscription: ELISABET D. G. ANGLIE FRAN. ET HIBERNIE REGINA. The three crowns, however, must not be interpreted as those of England, France, and Ireland; they were used as an emblem on the Irish coinage long before the style 'Rex Hiberniae' was assumed by Henry VIII in lieu of 'Dominus Hiberniae.'

The design has great affinities with the Great Seal of England, in the second form used by Elizabeth, 1586-1603 (figured on Pl. xxiii of Wyon's 'Great Seals of England,' 1887), but the dimensions are smaller. In the seal the queen appears older than in the drawing, and she looks to the left. The hands extended from clouds, raising the queen's mantle, appear on the seal; so do the tassels, and the arrangement of the dress is very similar. The two shields, however, bear the arms of England and France, quarterly, surrounded by the Garter and surmounted by the royal crown. The Irish harp, with the rose and lily, was introduced on the reverse or countersal. The Irish emblems so prominently placed on Mr. Gellatly's drawing, clearly a design for an obverse, suggest that this was to be a variant of the Great Seal intended specially for use in Ireland. Such a seal certainly existed at this period, for it is often mentioned in the 'Calendars of Irish State

² Plate II, page 577

Notes on Various Works of Art

Papers.' No impression of the seal, however, exists in the British Museum or at the London Record Office; it is more likely that specimens may be preserved at Dublin.

Whereas the Great Seal of 1586 differs markedly from its predecessor, it agrees with this Irish design in so many essential and characteristic features that we are justified in attributing both to the same artist. Fortunately, the author of the English seal is known. Among the Augmentation Office records is preserved a patent, dated 1587, granting to Nicholas Hilliard a lease of the Manor of Poyle, Stanmore, Middlesex, for twenty-one years 'in consideration of his paines in engraving ye Great Seale of England.'³ There is good reason, then, for believing that Hilliard also designed the Irish seal. Even if no other drawings in the style of the present example are preserved, the work is of sufficient excellence to be worthy of that famous miniaturist, and vellum is a likely substance for him to have used.

CAMPBELL DODGSON.

PORTRAIT OF A KNIGHT BY MARCO BASAITI (?) BELONGING TO MR. W. B. PATERSON

THIS picture,⁴ in which the influence of Giorgione's new conception of portraiture as the expression of a poetical mood is apparent, is nevertheless by an artist who had been trained in the

³ F. M. O'Donoghue, 'Catalogue of Portraits of Queen Elizabeth,' p. 105.

⁴ Reproduced on Plate III, page 579.

older school and who overstepped with difficulty its limitations. In spite of the strong chiaroscuro and the atmospheric envelopment attempted in this work, the tight and dry manner of a purely lineal designer is apparent. Of all the Venetians of the early cinquecento, Basaiti, in spite of his heroic efforts to grasp the new ideas, was the most unable to conceive of design apart from a system of sharply-cutting contours. Basaiti's handiwork is moreover suggested here by the curious pattern of ivy leaves, which break the monotony of the flat wall behind and of the straight edge of the window opening. A similar motive is to be seen in more than one of Basaiti's pictures, but we are reminded here particularly of Mr. Benson's beautiful St. Jerome of 1505, in which, allowing for the complete difference of subject, there is a considerable likeness of general conception. The present work belongs no doubt to a later period of the artist's career, but must nevertheless be one of his earliest attempts in the Giorgionesque manner, and comes before the Christ of 1517 in the Carrara gallery at Bergamo. The scene in the background of a fight between a foot soldier with a Turkish horseman would suggest that the original of the portrait had played a part in the wars against Bajazet II, which came to an end in 1503, though the portrait must belong to a considerably later date. The picture appeared in the exhibition of masterpieces of the renaissance at Munich in 1901, where it bore the name of Gattamelata the Younger, and was ascribed to Giorgione. It is published by the kind permission of its present owner.

ROGER FRY.



BY PHILIP JAMES DE LOUTHERBOURG. AN ALLEGORY OF MR. W. J. LUBBOCK.



BY PHILIP JAMES DE LOUTHERBOURG. THE PROMETHEUS BOUND.



MINIATURE (PROBABLY PORTRAIT OF MARY, QUEEN OF SCOTS), BY NICHOLAS HILLIARD, IN THE POSSESSION OF MR. J. E. HODGKINS



PLATE I.—THE IRISH SEAL OF JAMES HAMILTON, PROBABLY BY NICHOLAS HILLIARD, IN THE POSSESSION OF MR. J. GELATIN



Portrait of a Woman, by Barbara Hepworth.

THE SIENESE EXHIBITION OF ANCIENT ART

BY F. MASON PERKINS

BOTH in interest and importance, the Exhibition of Ancient Art recently opened in the Palazzo Pubblico of Siena far surpasses anything of the kind yet attempted in Italy. Quite apart from its contents, no similar exhibition has enjoyed the advantage of so ideal a setting as that afforded by the noble building—itsself an epitome of Siena's early art—which the Sieneese have chosen to enshrine temporarily the handiwork of their dead and long-neglected masters. Owing in no small degree to the timely and energetic efforts of Dr. Corrado Ricci, the exhibition may be described as a decided success; and notwithstanding a certain deficiency in matters of detail, it may further be called a very fairly representative exposition of a great school of art. Neither the student nor the art-loving traveller can afford to miss the opportunity of examining the many beautiful objects which, a few weeks hence, will again have returned to their almost inaccessible hiding places.

It is the section devoted to sculpture which will probably appeal most strongly to the majority of visitors. Naturally enough, the great Jacopo della Quercia—that most universal of Siena's artists—holds the place of honour. By dint of patient searching, Dr. Ricci has succeeded in gathering together, in the noble *loggia* of the Palazzo, over two hundred fragments of the original of the famous Fonte Gaia. The result is a partial but careful reconstruction of the beautiful fountain, which it is sincerely to be hoped will be permitted to become a permanency among the wonders of Siena. Side by side with these reunited remnants we may study an unequalled collection of casts from almost all of Jacopo's known works. These are, I believe, to find a permanent home in the Palazzo, a fact upon which Siena is to be congratulated, and for which she has once more to thank the initiative of Dr. Ricci.

No less interesting than the resurrection of Fonte Gaia is the splendid collection of polychrome wooden statues—over thirty in number, and representing a period of three centuries of sculptural development. Earliest among these is a ruined, but singularly impressive, Virgin and Child from S. Sigismondo at Montalcino, by a master still showing the influence of the Pisani. Hardly less grandly effective, though of a later date, is a colossal Annunciation from the church of Corpus Domini in the same town. An early fifteenth-century Annunciation, of a graceful naturalism which vies with the best contemporary sculpture of the north, comes from Chiusuri. By Jacopo della Quercia, again, or attributed to

him, are several works. Despite the objections of most modern critics, there is little reason to doubt the authenticity of the fine late statues of the Virgin and Saints usually to be seen in S. Martino. Certainly by the master, also, are the noble figures of SS. Anthony and Ambrose,¹ accidentally discovered by Dr. Ricci shortly before the opening of the exhibition—works closely recalling those on the façade of S. Petronio at Bologna. One can agree less readily with the catalogue in giving to Jacopo the figure of St. Nicholas from the church of Monagnese. To me this superb statue—certainly one of the most perfect of its kind—appears rather the work of a gifted, but as yet unidentified, follower of the master. Siena's great 'naturalist,' Vecchietta, is represented by a finely modelled figure of the Baptist, spoilt by modern gilding, from the church of Togliano. I should be inclined to give also to Vecchietta another characteristic, and probably earlier, figure of the Precursor, from the seminary of Montalcino. By the master's pupil, Neroccio, we have the beautiful polychrome statue of St. Catherine—a work deserving of far greater fame than it enjoys.

Compared with this formidable array of wooden statues, those in marble and terra-cotta seem few in number. The pseudo-classic Federighi is favourably represented, however, by the energetically conceived Moses, from the old fountain of the Ghetto, and by a characteristically modelled little figure of Bacchus, belonging to Count d'Elci, and ascribed to the Sieneese school of the sixteenth century. A pleasing and original relief of the Virgin and Child with a Donor is rightly given to Urbano da Cortona. Giacomo Cozzarelli appears in one of his best works, the admirable terra-cotta figure of the mourning St. John, from the Opera del Duomo—evidently once a part of the well-known Pietà in the sacristy of the Osservanza. But by far the most remarkable object in this particular section is the striking marble bust of St. Catherine, from the Palmieri collection¹—a work known in the original to few, although its publication in a recent volume on Italian sculpture has led to considerable discussion among connoisseurs. I cannot accept the official attribution of this fine head to Mino da Fiesole; for me it is not only a production of the Sieneese school, but an equally obvious creation of that greatest of later Sieneese quattrocento sculptors, Neroccio di Landi.² In

¹ Reproduced on Plate I, page 585.

² Mr. Berenson was the first to suggest, some years ago, that Neroccio was the author of this bust. The attribution to Mino was, I believe, first put forward by Dr. Bode in his book on the 'Masterpieces of Tuscan Sculpture'. The reproduction which accompanies Dr. Bode's text was evidently made from a photograph of Sig. Palmieri's marble. Dr. Bode describes the original, however, as existing in the Louvre. There is in that gallery an old copy of this bust, but it is in coloured terra-cotta, not in marble (*vide* photo by Graillon).

The Sienese Exhibition of Ancient Art

its spirit and form we find all the salient characteristics of Neroccio's style—his unmistakable type, his languid and refined grace tempered by the ascetic naturalism inherited from his master Vecchietta, his peculiar technical handling, and all those morphological details which so clearly distinguish his manner from that of his contemporaries. Surely, to give this work to Mino is to advance but slightly on the traditional ascription to Jacopo della Quercia.

As was to be expected, the section dedicated to painting, that most characteristic expression of Siena's artistic genius, is the most extensive of the exhibition. Passing over the more or less archaeological pictures of the pre-Ducciesque period, we find Duccio himself represented by but a single panel. Count Stroganoff's beautiful little Madonna (1,960),³ however, amply compensates us for what we may miss in the matter of mere numbers. Slightly later than the early little picture of the Virgin and Child adored by Monks, in the Sienese gallery, it still shares with that panel its tenderness of expression, its soft grace of line and colour, and its wonderful miniature-like finish. There are also exhibited a number of panels which go to show how numerous a group of imitators and pupils Duccio had about him. Best known of these is Segna di Bonaventura, of whose manner we may judge by a Madonna (1,698) directly inspired by Duccio, belonging to Sig. Giuggioli, and by another and later panel (737) from the church of Togliano, in which his earlier strict adherence to Duccio's models appears somewhat modified by the influence of Simone and of Pietro Lorenzetti. Very near to Segna, again, is a third Madonna (898), from S. Antonio at Montalcino. Other interesting works by unknown followers of the master are an early Madonna (1,996) belonging to the Pannilini family of S. Giovan d'Asso; a Virgin and Child from Sta. Cecilia at Crevole; and an enthroned Madonna with Saints (1,703) belonging to the Duchess Melzi d'Eril.

Simone Martini, that first and best representative of truly Sienese painters, appears in two different phases: firstly, in the important early polyptych, painted in 1320, from the Opera del Duomo at Orvieto; and again in a damaged, but still lovely, little panel of the Annunciate Virgin, belonging to Count Stroganoff—a creation of the master's later years, in which we find carried to their perfect development those characteristics which place him in the highest rank of decorative painters. Simone's talented pupil and associate, Lippo Memmi, is represented by the beautifully executed Madonna del Popolo, from the church of the Servi; and by that most exquisite of all his panels, the hardly known Virgin and Child with a kneeling Donor, from S. Francesco at Asciano, a work in which he rivals his great master in refine-

³ Reproduced on Plate II, page 587.

ment of linear design and pure grace of expression. It is fantastically attributed by the catalogue to Sano di Pietro! By Pietro Lorenzetti we have a single panel, the Virgin and Child with Angels, from S. Pietro Ovile, an unusually sedate and tranquil work for this impassioned master. The brilliantly coloured Madonna (74) belonging to Mr. Loeser, although catalogued as by Pietro, is evidently of his school. Pietro's gifted brother, Ambrogio, figures also with but one unquestionable work, the cruelly repainted but still beautiful Virgin and Child from the monastery of S. Eugenio. Noteworthy as a school-piece by a close follower of the master is a Madonna (1644) from the Serre di Rapolano.

More numerous than their great predecessors are the minor painters who fill the second half of the trecento with their always interesting though rarely superlative works. A signed and dated Madonna by Jacopo di Mino, from Sarteano, considerably enlarges our acquaintance with this rare master. By Bartolo di Fredi we have a number of paintings, among which are a damaged triptych (10,143) belonging to Sig. Galassi, and two large panels representing the Deposition from the Cross and the Coronation of the Virgin, all three from Montalcino. Andrea Vanni has been denied official admission to the catalogue, but in my opinion figures, notwithstanding, with no less than four works: the beautiful free copy of Simone's famous Annunciation from S. Pietro Ovile; the unmistakable Madonna from the chapel of the SS. Chiodi (persistently attributed to Berna); and two very impressive panels of SS. Peter and Paul (129, 130), belonging to the Griccioli family, and attributed to the 'Scuola Senese' at large. I am glad, on the other hand, to see the finely decorative polyptych from the chapel of S. Bernardino di Porta Camollia—generally ascribed to Andrea himself—given back to its real author, Paolo di Giovanni Fei. That transitional master, Taddeo Bartoli, reveals himself at his best in a very nobly conceived figure of the Baptist, from the church of Ginestrato.

The masters of the fifteenth century make an even more generous, though far less even, display. For instance, Taddeo's rare pupil Domenico di Bartolo cannot lay claim to a single work, whereas no less than four are labelled with the name of his great elder contemporary, Sassetta. Of these the earliest is the altarpiece of the Nativity of the Virgin, from Asciano. Considerably later are the two panels belonging to Monsieur Chalandon—St. Francis before the Sultan and The Saint's Renunciation of his Father—which once formed a part of the great altarpiece at Borgo Sansepolcro.⁴ Of about an equal age is the delightful little Adoration of the Magi, from the Saracini collection. To these four works I would add a fifth, a Virgin

⁴ Recently published by Mr. Berenson in THE BURLINGTON MAGAZINE, No. VII, Vol. III, pp. 12 and 18.

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and Child (486) from the cathedral of Grosseto.⁶ Despite its damaged condition this delicately executed panel not only possesses every characteristic of Sassetta's handiwork, but remains among the most fascinating of his achievements. The prolific but ever winning Sano di Pietro fills almost an entire room with the products of his facile brush. One of the most pleasing panels is a tabernacle picture of The Madonna and Saints (599), belonging to the Baron Sergardi, to which is attached a charming predella by Neroccio di Landi, quite unnoticed by the catalogue. Still bearing its traditional attribution to Salvanello—an unknown artist of the ducento—is the naïve and decorative panel of St. George and the Dragon, from the church of St. Christopher, a work which I have no hesitation in giving to Sano himself. That bizarre and too little thought-of artist, Giovanni di Paolo, the closest and in some ways the most gifted of Sassetta's pupils, can be studied in a number of works of varying interest and merit, the most attractive of which are a fragment of a Paradise (1,545) and a marvellous little Miracle of St. Dominic (2,634) from the Palmieri collection; and in a not less original and imaginative Expulsion from Paradise (10,110), lent by Monsieur Chalandon. To Giovanni also should be given the fine half-figure of St. Anthony (10,109) belonging to Monsieur Benoit, of Paris. Vecchietta as a painter is conspicuous by his absence. The one picture directly attributed to him by the catalogue—the mysteriously beautiful Madonna from the church of the Rifugio—is clearly not by his hand. Should we trust the catalogue, again, the greatest of Vecchietta's pupils, Neroccio, would be no better represented, that most obvious of all his later panels, The Madonna and Saints from the chapel of the Holy Trinity, being ascribed to his friend and rival Francesco di Giorgio. Two unmistakable works by Francesco—a much 'restored' Virgin and Child (133), from the Monastero, and a winsome little Madonna (788) belonging to Count Mignanelli—are, it would seem from sheer contrariness, labelled as being by Neroccio and his school. Correctly given to the master, however, are two panels (2,084) representing a Sermon and Miracle of St. Bernardine. Apart from the large lunette of St. Catherine returning with the Pope from Avignon, painted in company with his son Girolamo, we have but a single picture by Benvenuto di Giovanni, the pleasant little Madonna from the church of the Holy Innocents. The popular Matteo di Giovanni makes a better show than do his three great contemporaries, for one recognizes his hand in no less than twelve pieces. Earliest in date and to be classed among the master's very earliest productions, revealing, as they do, the dominating influence of Domenico di Bartolo, are the three panels which surmount the Annunciation from S. Pietro Ovile, and the

figures of the Baptist and St. Bernardine which form the lateral wings of Pietro Lorenzetti's Madonna from the same church. Very fine examples of Matteo's middle period are the Madonnas from the churches of St. Eugenia and the Holy Innocents. A much darkened but striking work of the master, with a background of almost northern detail, is the signed panel of St. Jerome in his Study (107), belonging to Sig. Cecconi, of Florence, painted, if we may trust the injured signature, in 1481. Certainly Matteo's, again, are the fascinating predelle from the Confraternità della Misericordia at Buonconvento, attributed by the committee first to Pacchia and then to Cozzarelli. By Cozzarelli himself we have a number of works, the most attractive among which are an idyllic Baptism of Christ, from Tinalunga, and a charming predella scene of Monks Building a Church (699), lent by Don Carlo Mili.

Coming to the semi-eclectic painters of the later quattrocento, we find Girolamo di Benvenuto represented by various panels, none of which show him at his best, although a great altarpiece of the Assumption, from the Osservanza at Montalcino, brings him before us in a very characteristic phase. A little Holy Family from the same town is a later and more attractive though less ambitious work. By Fungai we have several characteristic pieces, one of the most careful and pleasing of which—a Sibyl (72), belonging to Mr. Loeser—is hesitatingly ascribed to the master's 'manner.' Of Pacchiarotto's work are exhibited at least three very interesting if not important examples: an early polyptych from Buonconvento, clearly demonstrating this artist's indebtedness to Matteo di Giovanni; a finely modelled Madonna and Saints (1548) belonging to the Palmieri family; and an attractive and well-preserved panel of the Holy Family with Angels (1543) in a beautifully spacious landscape, from the same collection. Pietro di Domenico and Andrea di Niccolo are not without their place—the former with a number of characteristic panels, including a severe Pietà (attributed to the school of Pacchiarotto) from Grosseto; the latter with what may be considered his masterpiece, a polyptych containing various figures of no inconsiderable charm, from S. Martino at Sarteano. Three decorative panels of the Theological Virtues (73), from Mr. Loeser's collection, are attributed to that vaguely defined personality, Matteo Balducci, but they hardly seem to me from the same hand that painted the large altarpiece of Sto. Spirito, traditionally given to this master.

The later cinquecento eclectics form another group, composed of fairly characteristic works. I note with pleasure that the catalogue gives back to Pacchia, as his own, a painting which has long been ascribed by the great majority of critics to Pacchiarotto—the large Ascension of Christ, from the church of the Carmine. Surely the

⁶ Reproduced on Plate II, page 587

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attribution to Pacchiarotto can never have been due to anything but a careless and superficial study of the work in question, and a too unguarded trust in a comparatively modern tradition. A virtually unknown and very interesting painting by Pacchia, considerably later than the above, though still belonging to the master's earlier period, is the Annunciation from the Collegiate Church of Sarteano. Besides the famous St. Michael from the Carmine, Beccafumi is represented by several smaller panels, having for their subject the Holy Trinity, the most attractive of which is a remarkably preserved tondo (2,520), truly astonishing in the depth and brilliancy of its colour, exhibited by the Cav Marri-Mignanelli. Baldassare Peruzzi appears to great advantage in a late and very classical Madonna from S. Ansano in Dofana—a work little known even to that master's more especial admirers. To Brescianino I would give the Virgin and Child (1602) belonging to the Ugurgieri family—one of Andrea's most pleasing panels, in which he comes more closely than in any other to his favourite model, Raphael.

It is natural that a few pictures of foreign parentage should have found their way into this purely Sienese exhibit. Thus we have, among others, an attractive Madonna of the school of Pintoricchio, very close indeed to the master himself, lent by Mr. Loeser; a Gaddesque polyptych sent by Sig. Galli-Dunn; and a delightful tondo, attributed to Neri di Bicci, but very evidently by that eclectic artist Pier Francesco Fiorentino, from Tinalunga. As to the works by Sodoma which figure here, the less said the better. With but two exceptions—the well-known altarpiece of the Holy Family with St. Leonard, and the repainted Madonna from the Hospital Gallery—they can add nothing to that master's fame. Nor, with the sole exception of a tattered banner from Montalcino, do any of the works by his immediate followers call for a different criticism.

As really forming part of the exhibit of painting, we must mention, in passing, at least three objects in the room set apart for miniatures and illuminated books. These are the fine 'Caleffo dell' Assunta' of that greatest of Italian trecento miniaturists, Niccolò di Ser Sozzo; Giovanni di

Paolo's beautiful *Chorale Romanum*, from the Comunal Library; and a virtually unknown and very interesting miniature representing Pope Pius II, forming the frontispiece to a Constitution of the Sienese Church of the year 1464, in which one clearly recognizes the handiwork of Vecchietta.

The section set apart for the minor arts is by no means the least attractive of the exposition. Certainly the exhibit of goldsmiths' work is worthy of the pre-eminent place once held by Siena in this particular branch of artistic output. The most beautiful piece of trecento workmanship here, and indeed the finest example of its kind, is the wonderful Urn of S. Galgano, brought in from the church of the Santuccio. Although attributed to Lando di Pietro and consequently to the earlier years of the trecento, this splendid masterpiece would seem to be the work of a slightly later period. The Opera del Duomo of Orvieto, unwilling to part even temporarily with that most priceless of its treasures, Ugolino di Vieri's great tabernacle, has sent a lesser work by the same master, executed in company with Vivo di Lando—the reliquary of S. Savino. Probably also by Ugolino is a fine reliquary, lent by the Marquis Niccolini, from the village of the Frosini. From Lucignano comes a remarkable and unique example of goldsmiths' cunning, symbolizing the Tree of Jesse, by Gabriello di Antonio (?); and a processional cross, adorned with valuable miniatures which I believe to be by Niccolò di Ser Sozzo. Belonging to the quattrocento we have two important reliquaries by Francesco di Antonio, and a number of fine works—monstrances, chalices, and crosses—by Goro di Neroccio. The show of bronze, silver, and enamelled crucifixes, some from as early a period as the middle of the twelfth century, is extensive and noteworthy. A rich collection of church plate, and objects of a secular character, goes to complete this section.

It would be as easy as it is tempting to speak in detail of the imposing exhibit of church vestments, old laces, stuffs, tapestries, etc., but lack of space confines me to a mere mention of this division of the exhibition. So it is likewise in regard to the interesting topographical exhibit—that of the drawings and medals, of maiolica, and of armour.



MARBLE BUST OF ST. CATHERINE OF SIENA, ATTRIBUTED TO NEROCIO DI TANTI - PALMIERI COLLECTION (Photograph by Lenart)



MARBLE STATUE OF ST. CATHERINE OF SIENA, ATTRIBUTED TO NEROCIO DI TANTI - PALMIERI COLLECTION



MADONNA AND CHILD, ATTRIBUTED TO STEFANO DI GIOVANNI - A SILETA - FROM THE CATHEDRAL OF CHIANTI - *(Photograph by B. B. B.)*



MADONNA AND CHILD, FROM THE MUSEUM OF THE CATHEDRAL OF CHIANTI - *(Photograph by B. B. B.)*

BOOK SALES OF THE PAST SEASON

BY FRANK RINDER

ONE of the results of the commercial depression has been to minimize what was rapidly becoming, if it had not already reached, a gamble in certain classes of high-priced books. A year or two ago, when America was prominently represented in nearly every important competition, first editions by nineteenth-century authors of more or less repute, to say nothing of earlier works, were often raised to ridiculously high levels. It was undesirable that the 'pace' should continue—feverish excitement is against the true interests of collecting. The saner tendency is welcome. Bad times and the relative indifference of transatlantic collectors are largely accountable, doubtless, for the fact that no private library of second or even third rate importance has come under the hammer since January. But the general reluctance to place excellent things on the market has resulted in high prices for the few that have occurred. Dealers, so to say, can hardly give away the commonplace, but for the indisputably valuable there remains keenest demand.

On March 3-8 the library of the late Sir Thomas Dawson Brodie, 1,471 lots, fetched £3,286, including £465 for a Shakespeare First Folio which at the Ellis sale, 1885, made but £90. On May 5-7 a further section of Mr. J. W. Ford's collection, 687 lots, brought £2,627—a more valuable portion, 597 lots, made £4,236 in 1902. A specially attractive feature in the library of the late Mr. Julian Marshall, 623 lots, which on July 11-12 made £2,126, was the series of late sixteenth and early seventeenth century music books, among others by John Bennett, William Byrd, George Kirbye, Thos. Morley, Thos. Weelkes, and John Wilbye. Several realized more than as many pounds as had been paid for them in shillings by Mr. Marshall some years ago. On May 9-13 Messrs. Hodgson dispersed an extensive assemblage of economic literature, chiefly of the seventeenth and eighteenth centuries, belonging to Mr. J. T. Bell, tobacco manufacturer, of Glasgow, the 9,000 volumes or so yielding about £2,100, or a fifth of the amount said to have been expended on them. For interesting features we must turn in the main to anonymous properties, or to small groups of works whose ownership was specified, such as the few books belonging to the late Mr. C. Longuet Higgins, of Turvey Abbey, which included Caxton's 'Ryall Book,' imperfect, £295, against £2,225 paid in 1902 for the fine Bedfordshire library example, and Cranmer's copy, with his signature, of the 'Assertio Septem Sacramentorum Adversus Martinum Lutherum,' printed by Pynson, 1521, which made £90. This last came from the Bindley library, 1819, at 29 gns.; from the Hibbert, 1829, at 18 gns.; from the Wilks, 1847, at £36 10s.

On April 23 it was demonstrated as never before at auction that the remarkable rise in the money-value of Shakespeare quartos has spread to similar works by other dramatists of the Elizabethan age. Not for long had a set of early quarto plays in comparably fine condition been offered. Most of the pieces were in original sewed state; moreover, in several instances the leaves were uncut, in a few actually unopened. The quartos came from what used to be a fine old library—one which, alas, has suffered decay. Although no single play produced nearly as much as the £300 paid in 1902 for 'The Merry Devill of Edmonton,' 1608, and in the library of Sir Andrew Fountaine, a copy of which had changed hands in 1889 at £14, no fewer than fourteen realized from £50 to £145 each, and twenty of them fetched a total of £1,564. From this fine series came Nos. 9, 13, 14, 15, 16, and 17 on Table I, where appear details of former prices. It will be observed that four of the plays, containing an aggregate of 119 leaves, brought £485 against £3 11s. 6d. for copies in the Roxburghe library, 1882. One may mention, too, John Day's 'Fair Maid of Bristow,' 1605, £89 (Roxburghe, 'very rare,' £7 10s.); Heywood's 'Loves Maistresse,' 1636, uncut and unopened, £86 (1821, 2 guineas), and his 'Lawe Trickes,' 1608, £85; Chapman's 'Al Fooles,' 1605, £84 (Roxburghe, 7s.); Webster's 'The Malcontent,' 1604, augmented by Marston, £70; Marston's 'Parasitaster,' £60; Day's 'He of Guls,' 1606, £51; and Greene's 'Tu Quoque,' 1614, £96. Thomas Jolley's copy of this last made £2 9s. in 1843. It was at the sale of Jolley's pictures in 1853 that Mr. Macrory bought for 225 gns. five of the six Laetitia pictures by Morland which on July 9 last realized 5,600 gns. Original state has so little attraction for one collector, into whose library have gone some of the most valuable of the plays, that bindings and not preservative cases for them are contemplated.

On June 22 there occurred the best copy of the 1623 Folio Shakespeare which has come up at auction for two or three years. The title-page and preliminary leaves are 'washed,' but the body of the book is sound, and the rare p. 993 in fine condition. The Folio, which is not in Mr. Sidney Lee's 'Census,' was sold not subject to return for £950, against 5 gns. in 1772. A copy of the 1632 Folio, with the Smethwick title-page, again 'with all faults,' fetched £250. In 1902 one of the first examples of this variety to which special attention was directed made £600. A good copy of 'Paradise Lost,' first edition, with the first title-page, original sheepskin, brought £295 against £355 for a fine one last year.

There have been some exceptions to the downward tendency of books by nineteenth-century

Book Sales of the Past Season

authors, notably Nos. 2, 10, and 19, Table I. There are other instances. On March 9, at Hodgson's, 'The Exquisites,' 1839, a farce in two acts with the four lithographic plates coloured, brought £85. A copy, the plates uncoloured, was for long in a country dealer's catalogue at 2s. 6d., under the heading of anonymous drama, but when text and plates had been tentatively ascribed to Thackeray he sent the brochure to Sotheby's, where in 1898 it made £58. On April 21 there occurred apparently for the first time at auction Shelley's rare 'Vindication of Natural Diet,' 1813. At £83 it is said not to have changed hands. A finer copy, with inscription, belongs to a dealer. 'Omar Khayyam,' 1859, with Mr. G. Meredith's autograph on the original wrapper, brought £39 10s.; Ruskin's 'Poems,' 1850, original state, £37; Mr. Swinburne's 'The Queen Mother and Rosamond,' 1860, with inscription to Théophile Gautier, £32 10s.; and Mr. Meredith's first book, the 'Poems' of 1851, to 'John W. Parker, Esq., with the author's regards,' £30.

Few decorative MSS. of note have been offered.

On May 3 there were some examples belonging to a well-known connoisseur who limits himself to a hundred specimens, from time to time selling the least good, and the same afternoon an early sixteenth-century Book of Hours, executed in France by Nicholas de Modena, with fifteen full-page miniatures, brought £720. The bindings include a citron morocco, the sides covered with a richly gilt design of arabesques, executed at Venice for James VI of Scotland, whose arms are in the centre, £75—it would have brought considerably more had not the back lettering been on a separate piece of leather; and 'Le Temple de Gnide,' 1772, with the plates by Eisen, in old French red morocco by Derome, with the arms of George III and his Queen, £100.

In another kind, Mr. H. Clinton-Baker's copy of Watteau's 'Œuvres,' 2 vols., large paper, the Marquis of Bute's arms on the old red morocco, fetched £620. A more ordinary example of this famous work was acquired in the sale of a prominent personage for £40, this by means of what is euphemistically called skilled concerted action, otherwise a 'knock-out.'

TABLE No. I.—IMPORTANT PRINTED BOOKS

AUTHOR OR TRANSLATOR, TITLE, DESCRIPTION.	PRINTER, PUBLISHER, OR PLACE.	DATE.	LIBRARY, DATE OF SALE.	PRICE.	NOTES.
1. Shakespeare, W. Henry IV, Part II. E.P. 4to., 43 ll., 6½ × 4¼ in. Mor. by Bedford. (1182) (1)	V.S. for A. Wise & W. Aspley	1600	April 23 ..	£ 1,035	Headlines slightly shaved, title and last leaf 'washed.' Bought for America by Messrs. B. F. Stevens, who in 1855 sold forty fine Shakespeare quartos to Lenox, New York, for £500. R.P. for a Shakespeare quarto (Former R.P.: 1901, 'Titus Andronicus,' 1611, £620.) Steevens, 1800, 3½ gns.; Heber, 1834, £40, re-sold F. Perkins, 1889, £225.
2. Browning, R. Pauline. E.P. 12mo., 7½ × 4¾ in., uncut. Orig. boards, label. (29)	Ibotson & Palmer for Saunders & Otley	1833	Dykes Campbell (June 13)	325	On fly-leaf 'J. Dykes Campbell, Esq., from his obliged & grateful friend, Robert Browning, 19, Warwick Crescent, W., March 6, '86.' R.P. About eighty copies printed, some thirteen only traceable. Browning destroyed all possible. 1884, Pearson cat., mor. by Bedford, 15 gns.; 1892, F. Huth cat., presn. from author's father to Reuben Browning, £30; Crampton, 1896, cut, with note in B.'s autograph, £145; 1900, orig. boards, uncut, label, two or three letters wanting, £120, re-sold Arnold, New York, 1901, \$600. Mr. Wise's copy has on fly-leaf 'Kathleen, from her affecte. Edward Fitzgerald.'
3. Lodge, Thos. Rosalynde: Euphues Golden Legacie. 4to., 7¼ × 5¾ in. Unbound. (212)	For N. Lyng and T. Gubbins	1596	June 17 ..	295	Shakespeare based 'As You Like It' on this, adding three new characters, Jaques, Touchstone, and Audrey. Not in Lowndes or Hazlitt. First edition, 1590, bound with Lyly's 'Euphues,' 1617, £210, 1901.
4. Homer. Trans. by G. Chapman. Seaven Bookes of the Iliades; Achilles Shield. E.P. 4to., 7½ × 5¾ in. Old vellum. (295)	John Windet	1598	July 29 ..	291	Seldom occurs at auction. Heber, 1834, 4½ gns.; Bright, 1845, 6 gns.; McKee, 1901, t.p. stained, small hole in one leaf, \$865, 1904, May 11 (H.), 7 × 5½ ins., mor. by Riviere, £230. B.M. copy has Ben Jonson's autograph.
5. Spenser, E. Faerie Queene. E.P. 2 vols. Old vellum. (437)	For W. Ponsobie	1590-6	June 21 ..	240	Large and fine. Blank space on p. 332, and four unpagged leaves of Sonnets. R.P. One page cut in margin. Bysshe, 1679, 6s. 2d.; Dent, 1827, russia, 5½ gns.; Crampton, 1896, with additional leaves, £85; Gibson Carmichael, 1903, £221.
6. Burns, R. Poems. E.P. 8vo., 8½ × 4½ in. Mor. by Ramage. (318)	J. Wilson, Kilmarnock.	1786	Waugh (July 29)	220	R.P. for a out copy. Puhd. 3s. Lamh, 1898, orig. state, 9 × 6 in., 5½ gns.; Taylor Brown, 1903, part uncut, £350. Burns Museum, Alloway, paid £1,000 for fine Veitch copy.
7. Valturius, R. De Re Militari. E.P. Folio, 13¾ × 9 in. Brown mor. (238) (1)	John of Verona	1472	H i g g i n s (May 2)	160	Famous for its 82 woodcuts, ascribed to Matteo de' Pastl. Hibbert, 1829, 10 gns.; Ashburnham, 1898, £219, re-sold with defects, £168.
8. Vitas Patrum. Trans. by Caxton. Folio. Old russia. (1187)	De Worde	1495	H i g g i n s (April 23)	151	One of De Worde's best productions. R.P. Towneley, 1814, 51 gns.; White Knights, 1819, mor., 31 gns. Wilks, 1847, £81; Crawford, 1887, £71.
9. Jonson, Ben. Chloridia. E.P. 4to., 10 ll., 8 × 6½ in., uncut. Unbound. (1144)	For Thos. Walkley	1630	April 23 ..	145	With the rare leaf, 'The names of the masquers as they sate in the bowre.' R.P. Roxburgh, 1812, 12s. 6d.; Gordonstoun, 1816, 1 gn.; Heber, 1834, £1 18s.

E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (H) Sold by Hodgson, all others by Sotheby. (1) Slightly defective. (2) Defective. (3) Sold with all faults. R.P. Record price.

Book Sales of the Past Season

TABLE No. I.—IMPORTANT PRINTED BOOKS—*cont.*

AUTHOR OR TRANSLATOR, TITLE, DESCRIPTION.	PRINTER, PUBLISHER, OR PLACE.	DATE.	LIBRARY, DATE OF SALE.	PRICE.	NOTES.
10. Dickens, C. The Strange Gentleman. E.P. 8vo., 7 × 4½ in. Orig. wrappers. (69)	Bradbury & Evans for Chapman & Hall	1837	March 21 ..	£ 141	Bought about 1900, £40. R.P. Rare frontispiece by Phiz, 1892, wrappers bound in, £45; Burcess, 1894, frontispiece, mor. by Riviere, £35, 1894, frontispiece, orig. wrappers, £15. Good copy, with orig. drawing of frontispiece by Phiz, bought for £100 a few years ago.
11. (Defoe, D.) Fortunes and Misfortunes of Moll Flanders. E.P. 8vo., 7½ × 4½ in. Orig. calf. (263)	For W. Chetwood	1721	July 29 ..	130	Fine sound copy, slightly stained. R.P. Strettell, 1820, russia, 1 gn.; Ashburnham, 1897, old calf, £22 10s.; Ford, 1902, mor. by Riviere, £35 10s. A great rarity in desirable state.
12. Tullius de Amicitia. Trans. by Earl of Worcester. Folio, 28 ll., 10½ × 7½ in. Half mor. (806)	W. Caxton	1481	Reeve (May 28)	125	Middle Treatise of three translated from Cicero. Of Old Age, Of Friendship, and The Declamation of Noblesse. Complete book: Bernard, 1608, 4s. 2d.; Fairfax, 1756, 2 gns.; Roxburghe, 1812, last leaf in MS., £115, now at Chatsworth; Willett, 1911, £210; 1855, £275, now in Huth lib. 'Declamation' only: Ashburnham, 1897, with 'Explicit per Caxton,' £102. Of about twenty two known copies of complete work, twelve are in English corporate libraries, ten in private hands.
13. Dekker, T. The Whore of Babylon. E.P. 4to., 40 ll., uncut. Unbound. (1133)	For Nath. Butter	1607	April 23 ..	120	R.P. Roxburghe, 1812, 18s.; Rhodes, 1825, £1 2s.; Jolley, 1843, £2 13s. No trace at auction for seventeen years.
14. Jonson, Ben. King James, his Entertainment. E.P. 4to., 29 ll., uncut. Unbound. (1143)	V. Sims for E. Blount	1604	April 23 ..	116	Includes 'A Particular Entertainment' at Althorp. R.P. Woodhouse, 1803, 7 gns.; White Knights, 1819, £4 8s.; 1826, £5 10s.; 1835, 'Particular Entertainment' only, contemp. inscriptions on title, £12, 1902, £31.
15. Marston, John. What You Will. E.P. 4to., 31 ll., uncut. Unbound. (1151)	G. Eld for Thos. Thorpe	1607	April 23 ..	114	R.P. Roxburghe, 1812, 'rare' £1 14s.; Griffiths, 1902, lower margins cut into, roan, £15 5s.
16. The Returne from Parnassus. 4to., 33 ll., uncut. Unbound. (1163)	G. Eld for John Wright	1606	April 23 ..	106	There were two editions the same year. R.P. Steevens, 1800, £1 13s.; Hibbert, 1829, £2 12s. 6d.; Crawford, 1864, £3 12s.; 1888, mor., £18, 1902, £31. Alludes to Spenser, 'A sweeter swan than ever sung in poetry'; and 'Why heres our fellow Shakespeare put them all doune, I and Ben Jonson too.'
17. Chapman, G. The Widdowes Teares. E.P. 4to., 40 ll., uncut. Unbound. (1123)	For John Browne	1612	April 23 ..	106	R.P. Roxburghe, 1812, 7s.; Field, 1827, £1 4s.; Fountaine, 1902, with 'May Day,' 1611, £62 10s.
18. (Wesley, John.) Collection of Psalms & Hymns. E.P. 8vo., 74 pp., 5½ × 3½ in. Orig. sheep. (1095)	Louis Timothy, Charles-Town	1737	Thorpe (April 23)	106	Top plain margin of title cut off. Rare, perhaps unique. Publ. anonymously during Wesley's mission to Georgia, 1889, possibly same copy, £20 10s.
19. Thackeray, W. M. Vanity Fair. E.P. 8vo., 8½ × 5½ in., uncut. Orig. wrappers. (220)	Bradbury & Evans	1847-8	March 22 ..	102	Bought for £45 four or five years ago. R.P. Publ. £1. Turner, 1888, £23 5s.; Sinclair, 1890, £18 5s.; Wright, 1899, £18 10s.; 1902, some plates foxed, £62 10s., all in orig. parts.
20. Horae. Sarum Use. 4to., 7½ × 5½ in. Contemp. stamped leather. (447)(1)	Peter Kaetz	Nov. 27, 1524	Bedford Lit. Insituite (June 18)	101	Peter Kaetz, whose device is on the title, was a well-known London and Antwerp bookseller. Excessively rare. Letter defective in corner of CLIII.

E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (H) Sold by Hodgson, all others by Sotheby.
 (1) Slightly defective (2) Defective. (3) Sold with all faults. R.P. Record price.

On Table II. appear details of some of the many high-priced autograph letters, poems, etc., recently sold.

TABLE II.—ORIGINAL MSS., AUTOGRAPH LETTERS, ETC.

1. Nelson, Lord. Letter (last complete) to Lady Hamilton Victory, September 25, 1805. (Relatively one of highest prices ever paid at Sotheby's.) May 13 (219)	Price. £	7. Ruskin, J. Lectures on Architecture and Painting. June 21 (426)	Price. £
2. Burns, R. Cotter's Saturday Night. 21 stanzas of 9 lines. Aiken (629)	1,030	8. Burns, R. The Brigs of Ayr. Early draft on 7½ folio pp., some 238 lines. Waugh July 29 (316)	200
3. Hunyan, J. Warrant for Apprehension, March 15, 1674. Bought at Dr Chauncy's sale, about £2 10s. Thorpe (1859)	500	9. Burns, R. The Whistle. With letter to Duke of Queensberry, Ellisland, Sept. 24, 1791. May 3 (59)	169
4. Chatterton, T. Fine collection of Poems, etc. Since presented by Mr. G. White to Bristol Museum. Sholto Hare (283)	305	10. Burns, R. Poems, 1793. Patrick Heron of Herons copy. Annotated by Burns. June 22 (627)	155
5. White, Rev. G., of Selborne. 79 Letters, 1770-91; 52 to his niece, Mary White, 27 to his brother, Rev. John White of Blackburn. April 21 (805-6)	291	11. Browning, R. 23 letters to Alfred Domett, 1840-77. Allusions to Tennyson, Carlyle, Dickens, etc. July 29 (291)	150
6. Tennyson, Lord. Enid and Nunee. Proof sheets, 139 pp., corrected by author. Lady Simeon (694)	210	12. Dodd, Dr. Wm. Shakespeare's 'Works,' 1747. Emendations and marginal notes by Dodd. July 29 (265)	130
		13. Cromwell, O. Letter to his wife, September 4, 1650. Sholto Hare (230)	121
		14. Sidney, Sir P. Letter to Planin, Antwerp printer. About 60 words in French. June 22 (550)	119
		15. Five Elizabethan Tracts. From libraries of Edmund Spenser and Gabriel Harvey. With inscriptions. April 23 (1173)	102
		16. Wellington, Duke of. Letter to Sir Charles Flint. June 19, 1815, day after Waterloo. May 13 (127)	101
		17. White, Rev. G., of Selborne. 19 letters to his brother, the Rev. John White. June 22 (632)	101

Book Sales of the Past Season

	Price.
18. Tennyson, Lord. Charge of the Light Brigade. Proof, single page, with MS. alterations by author.	£
Lady Simeon (688)	100
19. Shakespeare. 'Wm. Shakespere' on Table of W. Rastall's 'Statutes' 1598. April 21 (818) ..	80

Apart from the MS. of 'Paradise Lost,' Book I, bought in on January 25 for £4,750, which has since gone to America (See BURLINGTON GAZETTE, March 1904), No. 1 has in price at auction been exceeded only in the autograph kind by the, of course, much more important 'The

Lady of the Lake,' 1897, £1,290, and twenty-nine letters by Keats, 1903, £1,070. In 1897 Nelson's autograph memoir of his birth, life, and services went for £1,000, as compared with which the single letter to Lady Hamilton looks extraordinarily dear. Burns continues in favour, No. 2 being an amazingly high price for a poem of 189 lines. No. 6 is a Tennyson record at auction, although privately Mr. Wise has paid £600 for the rare 'Lover's Tale,' with corrections by the author.

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L'EXPOSITION DES PRIMITIFS FRANÇAIS AU POINT DE VUE DE L'INFLUENCE DES FRÈRES VAN EYCK SUR LA PEINTURE FRANÇAISE ET PROVENÇALE.
Par Georges H. de Loo. 52 pp. Gand, 1904.

THIS essay should be carefully read by all students of the history of painting in the fifteenth century. To its author's vigorous denunciation of the neglect by the French of their early paintings we are indebted for the recent remarkable exhibition at Paris. Stung by his words at the Bruges Congress of 1902 and by the success of the exhibition of early Netherlandish pictures, M. Henri Bouchot determined to try to bring together in Paris a collection of paintings which should demonstrate the existence of an independent French school. To his zeal and activity not only the French, but all who are interested in the critical study of mediaeval painting, are greatly indebted. His patriotic enthusiasm has, however, led him to class as French a large number of works which cannot possibly be accepted as evidence of the existence of a French school of painting in the fifteenth century. So far, indeed, from such being the case, they prove that pictorial art in France after 1420 was either the work of Low Country masters or of French craftsmen who had become their pupils and imitators.

The exhibition included four genuine pictures of the early French school: (1) the portrait of King John II, c. 1359; (2) a Lenten mitre, c. 1360; (3) the Narbonne altarpiece, c. 1375; and (4) the portrait of Louis II, Duke of Anjou, c. 1415, the last being the only painting of the fifteenth century which can be looked on as purely French. Of the others, most are the works of Netherlanders working for or in France; some few, such as those by John Fouquet of Tours, and the master of the Moulins altarpiece, are by French artists whose technique and style are derived indirectly from the Van Eycks, whilst the works of Nicholas Froment and the painters of Provence show a mixed Netherlandish and Italian influence. In France, as in England, the old mediaeval schools had died out, and the art of painting was revolutionized by the Van Eycks and their followers. M. de Loo justly remarks that of the four paintings attributed to John Malouel not one

can be proved to have been painted by him, and that if the Pietà (15) be his work, which there are reasonable grounds for believing, the others are certainly not by him, and that one of them, representing episodes from the legend of St. Denys (16), is almost certainly by Henry Bellechose of Brabant, to whom he attributes the Pietà (14) of the Troyes Museum.

As to the portraits, the author calls attention to the system which prevailed in France before 1420, and in Italy even much later, of painting portraits in profile, having regard only to form and relying chiefly on the effect of the outline. One of the Van Eycks' greatest innovations was the portraying of people with their faces seen in three-quarters with contrasts of light and shade; all such fifteenth-century portraits, no matter where ever painted, are due to Netherlandish influence, direct or indirect. The distinctive characteristics which mark off and separate the art of Hubert van Eyck and his followers from that of the earlier school are thus clearly defined by M. de Loo:—

"C'est d'une façon générale, une analyse plus exacte, plus profonde, de l'aspect visuel de la nature: non seulement de la forme et de la couleur propre des choses, mais, et ceci est l'innovation essentielle, les yeux se sont ouverts à la perception des valeurs lumineuses, et, par suite, à la perspective aérienne; c'est la conquête de la troisième dimension de l'espace; c'est le jeu des lumières et des ombres; des demi-tons et des reflets; c'est les relief et le volume des corps; c'est encore le paysage étendu, avec toutes ses différences d'éclairage, y compris les rayons du soleil!"

It was, speaking generally, a more exact and searching analysis of the visual aspects of nature, not only of the form and proper colour of objects, but, and this is the essential innovation, their eyes were opened to the perception of luminous values, and, as a consequence to aerial perspective; to a mastery of the third dimension of space, the rendering of the play of light and shade, of half-tones and reflections, of the relief and volume of objects, to the extent of landscape with all its varieties of light, including even the rays of the sun.

This was the discovery of Hubert van Eyck, and justifies our looking on him as out and away the greatest master of his time. To these improvements John added a deeper and more searching study of the human figure, painting from the model posed before him, and treating the draperies when falling on the ground in a novel manner; whenever these are represented with angular broken folds they are evidence of the influence of John, direct or indirect.

The finest paintings executed in France in the middle of the fifteenth century are, according to M. de Loo, the twenty angels which adorn the vaulting of the chapel in the mansion of James Cœur at Bourges; these were executed before 1453 by an unknown artist who had evidently been trained by a Netherlandish master. John Fouquet of Tours—a thoroughly French craftsman whose works, by the architectural details introduced and by the system of decoration employed, show that he had sojourned in Italy—is often spoken of as a master painting under Italian influence, but, as the author well remarks, the school to which a master belongs is not shown by the objects reproduced, but by the manner in which they are understood and represented. No one would for a moment look on Fromentin or Descamps as having learnt anything from Arab or Turkish painters from the fact that their paintings include representations of Eastern and Algerian buildings. Fouquet's portraits show no sign of Italian influence, but clearly that of the Netherlandish school. They are all painted according to the Eyckian formula in three-quarters with strong contrasts of light and shade. Fouquet aimed, however, at imparting style and a decorative character, making much use of gold, and systematically painting male figures with brownish red, and women, children, and angels with colourless flesh tones. When the person portrayed is accompanied by a patron saint he did not follow van Eyck's system of placing the saint as a protector behind his client, but a little in front with a hand on the client's shoulder as if introducing him; this system M. de Loo thinks was not merely adopted but invented by Fouquet. The fine portrait of a canon protected by Saint Victor, which the author attributes, I think on insufficient grounds, to John Perréal, is an instance of this arrangement. M. de Loo devotes special attention to two portraits attributed at Paris to Fouquet, the man holding a glass of wine (43) and a knight of the order of Saint Michael (51) which M. Bouchot considers to be the masterpiece of the Tours master and one of the finest paintings produced in the fifteenth century by any school.

To my mind there is a marked difference between these and the portraits painted by Fouquet, and I think M. de Loo proves them as certainly as possible, in the absence of documentary evidence, to be the work of a close follower of John van Eyck, settled in France. The Annunciation (37) he believes to have been painted by a master trained in the Netherlands but working in Provence, to my mind more probably at Basel or in Burgundy. M. de Loo's conjecture that Conrad Witz may have come under his influence appears probable; I had made a similar remark when at Paris in May, but Witz never lost his Suabian character. I have dwelt so much at length on this valuable essay that I cannot do more than

call attention to its author's remarks on the Resurrection of Lazarus (81) of the von Kaufmann collection, and the paintings of Nicholas Froment and those of Enguerrand Charenton and the Provençal painters.

W. H. J. W.

DEUTSCHE SCHMELZARBEITEN DES MITTELALTERS, VON OTTO VON FALKE UND HEINR. FRAUBERGER—fol. Frankfurt am Main, 1904 (pp. 151. pl. 130 in colotype and 25 coloured).

THE Düsseldorf Exhibition in 1902 was one of which any country might well be proud. While showing on the one hand the immense strides that Germany has made in industrial processes, it was the means of bringing together certain treasures of her artistic past, such as had never before been seen under one roof. The glory of the exhibition from this point of view of retrospective art was undoubtedly the splendid series of early enamels, chiefly of German origin, that the managers of the exhibition had contrived to borrow from museums and cathedral treasuries as well as from private collectors. Most of the principal monumental objects had been well known to specialists and were duly chronicled in Baedeker, but to inspect reliquaries and other works of art in the uncertain light of a sacristy is a very different thing from seeing the same objects in the well-lighted galleries at Düsseldorf. It was an obvious suggestion that a permanent record should be made of the more important of these monuments of art, and this Dr. von Falke and Dr. Frauberger have fully provided in this handsome volume. Both in plates and text it compares very favourably with the similar volume brought out by the Burlington Fine Arts Club after the exhibition of European enamels; the text, moreover, is printed in Roman type, and not in antiquated black letter that still disfigures so many German publications. The authors explain in a prefatory note that it was a matter of some hesitation whether to make the volume a record of all the classes of works of art in the exhibition; but there can be little doubt they have chosen the better method in confining it mainly to the mediæval enamels for which the Rhine is pre-eminent, while including a few of the more remarkable objects in other classes. This plan has furnished Dr. von Falke with an opportunity for producing an admirable monograph on German enamelling in the middle ages. German writers on art were formerly reproached, and with justice, for ignoring the art of their own country, but the last few decades have seen a change in this respect; and while the classical periods and countries receive their due share of German energy, the fatherland is not neglected.

The impression produced on the mind by an examination of the handsome plates of the volume before us is that of a sturdy conscientious art, characterized rather by solidity and painstaking

Bibliography

thoroughness than by the light humorous touches and slender grace of the architecture of the same time in France and England; where quaintness is found it is evidently unintentional. Probably no single book has ever before provided such a mass of good material for the study of the inner domestic art of the Rhineland.

Dr. von Falke has divided his treatise into sections, beginning with the cloisonné (or preferably *cell-*) enamel on gold, in which the artists of Byzantium excelled beyond all others. A fine reliquary in the collection of Baron Oppenheim of Cologne is carefully described, and with justice. Enamels of this class are painfully rare in England, the small fragmentary cross in the South Kensington Museum being one of a few, while the 'Alfred Jewel' at Oxford and a few brooches in the British Museum belong apparently to a somewhat different category, though of nearly the same date.

The main theme, however, of Dr. von Falke's book, and the more important and to some extent novel feature, is the series of attributions of particular well-known objects in enamel or niello to definite artists. In this by no means easy task the author has in the main worked on sure foundations, documentary evidence giving the authority, and the favourable chance of seeing the allied works side by side at Düsseldorf supplying the necessary opportunity. Dr. von Falke has had an excellent training, and nature has endowed him with a seeing eye, so that his grouping will generally be approved. But if one may be critical upon one small point, it would be to question whether there is inherent justification for asserting that the portable altar from Abdinghof is by the hand of Rogkerus the Benedictine of Helmershausen, who made the famous altar of Paderborn Cathedral. The matter is of more than usual interest, for it is claimed by Dr. Ilg that this Rogkerus is none other than the well-known Theophilus the writer of the 'Diversarum Artium Schedula,' whose formulae are quoted perpetually in every book that mentions enamels. However this may be, the Paderborn altar is a typical example of the engraved work of his period, *i.e.* about the year 1100. It shows the Apostles stolid and rather heavy in build, seated beneath a row of equally sturdy arches, the whole typical of the Rhenish style that characterized the twelfth century. The Abdinghof altar on the other hand, while equally betraying its country of origin, seems to my eyes to indicate a livelier, more cheerful spirit in its producer. There is a great and indeed remarkable vivacity in the designs that can scarcely have existed in the brain of the more straightforward Rogkerus of Helmershausen. The plates of both altars are admirably clear in the volume, and Dr. von Falke has thus given us good material upon which to form an independent judgement.

In his attributions of the Flemish enameller, Godeffroy de Claire, Dr. von Falke is entirely

happy, and in these and the many others in the book he has made a really solid contribution to the literature of the subject.

The volume contains a mass of beautiful things, and apart from the valuable material gathered in the text, it is of the utmost worth as an album of works of art of a grand and virile period, when men's minds were striving to loosen the bonds of conventions that had held them fast for centuries. With the help of master minds here and there, these were one by one cast off, and there came the Renaissance with its grace and freedom, all too soon to degenerate into licence and decay. Human interest is ever keener in the race itself than when the goal has been reached; and in von Falke's and Frauberger's portly volume there are many varieties of the road trodden by the conscientious artists of the Rhineland in their search after the ideal in form and design. C. H. R.

PERIODICALS

GAZETTE DES BEAUX-ARTS. — *Le Portraitiste Aved et Chardin Portraitiste. Prosper Dubec. Aved*, whose works have at times been confounded with those of his friend Chardin, was much admired in his day and praised by Diderot and still more highly by Jean-Baptiste Rousseau; but his art, which is ill represented in the Louvre, has been much neglected of late, considering that his portraits have at times been confounded with Chardin. *Henry Cochin* writes entertainingly of the changes in public sentiment with regard to the Impressionists, *à propos* of the loan exhibition of early Impressionist works at the Luxembourg. *Georges Lafenestre* concludes his articles on the Exhibition of *French Primitives*. His remarks follow chiefly the line adopted in the catalogue. *Deux Émaux de Jean Fouquet. Marquet de Vasselot*. One of these enamels is the celebrated portrait of the artist in gold on a black ground, in the Louvre. With regard to this the author quite rightly disposes of the extraordinary theory put forward by M. de Mély that it is an Italian work of the sixteenth century. The other enamel is one representing the Believers and Unbelievers in the Kunstgewerbe-Museum at Berlin. No one familiar with the works of Fouquet could doubt that this piece also was from his hand. The piece had, however, remained for ten years in the museum with the label 'Italian fifteenth century,' before Mr. Claude Phillips two years ago recognized it as a work of Fouquet. He communicated his discovery to Dr. Lippmann, who was fully convinced by the reasons he put forward. Mr. Phillips was asked to write on it in the Berlin *Jahrbuch*, but was prevented at the time from doing it. The article was, however, in course of preparation for an English periodical when the present publication by M. Marquet de Vasselot appeared. We feel quite certain, from the fact that M. de Vasselot does not mention Mr. Claude Phillips's name, that

his discovery, though subsequent, was independent, and that he was ignorant of Mr. Phillips's prior discovery; but we are glad of the present opportunity of establishing the fact, which has been pretty widely known among connoisseurs in this country and in Germany for some time. *La Sculpture à l'Exposition des Primitifs Français*. Paul Vitry. An excellent account of the chief objects of sculpture in the exhibition. We note with pleasure that M. Vitry accepts the genuineness of the silver-gilt king from Bourges, which has been disputed. *André Chaumeix* concludes his notice of the Salons.

ARCHITECTURAL REVIEW. — *Horatio Brown* describes the tour to Bracciano, Viterbo, and Toscanella, to visit the churches first described by Signor Riviera; the article is excellently illustrated. *Old Lamps and New*; remarks on the design of street lamps, which deserve the careful consideration of municipal authorities. We agree with the author in hoping that the old lamps of really excellent design will be restored to Waterloo Bridge. *Current Architecture*. *English Mediaeval Figure Sculpture, Chapter VIII*, a further classification of recumbent effigies, both in stone and wood.

FOREIGN CORRESPONDENCE

NOTES FROM BELGIUM¹

ANTWERP

THE Antwerp Salon has now opened its triennial exhibition of painting and sculpture. The Belgian press is unanimous in recording certain welcome improvements. The exhibition takes place in the galleries of the Academy in the Rue de Vénus, which are old and inconvenient. The rooms are so dark and small that it is difficult to show pictures there to any purpose. However, the organizers of the exhibition have succeeded this time in rejecting a large number of pictures and accepting only so many as could be hung without crowding; and the result forms a particularly happy contrast with the accumulation that was observable last year at Brussels.

The dry enumeration of works they will be unable to see, and names that represent no manner and no tendency to their minds, will be of small interest to my English readers; and I shall do them better service by giving a general view of the trends now dominant in art in Belgium. In Antwerp we are in the very heart of the school of Antwerp, a school that is linked to historical traditions, and has produced, with the brothers de Vriendt, those large compositions that are not without technical merit, but are cold and unsatisfactory from the point of view of plastic art. The Antwerp school shows real excellence in colouring and considerable cleverness, but suffers at the same time from an absence of any feeling for nature, and a fatuity in the use of its materials, that condemn it to sterility. At the present time, the school of Antwerp appears to be forsaking its historical preoccupation and aiming at the production of small pictures of interiors and *genre* paintings. That, at any rate, is the impression conveyed by the present salon. Here again it is open to the charge of turning its back on nature. After drawing its inspiration from Rubens—whose tradition it was allowing to disappear—the school of Antwerp now looks to the small Dutch and Flemish masters, and goes once more for inspiration to the museums, and dead, not living subjects. What is worse, it borrows from these masters only

their externals, and not the spirit of observation and of life. It wilfully sterilizes itself by clinging to an ancient tradition, and the revolution it is now undergoing is not one to lead it into a path favourable to its development. Landscape predominates in the Antwerp Salon, to the detriment of figure-painting; the latter is only practised by the painters who are especially attached to the museums. Outside the school of Antwerp, the true drift of art in Belgium lies towards landscape—the human figure being merely used as an accessory. Under this head, the exhibition at Antwerp shows, side by side with masterly works like those of M. Victor Gilsoul and M. A. Delaunois, which stand out most powerfully, a few pictures of a high order which reveal a sincere study of nature. Among the young painters, the work of a new artist, M. Amédée de Greef, deserves special mention; it shows all the qualities most to be desired in a general tendency that springs from a national spirit, and delivers artists from the crushing weight of the museums.

No doubt there will be a return later to the figure; we may take it as guaranteed by the excellence and the prosperity of sculpture in Belgium. There are many fine pieces of sculpture at Antwerp, but, thanks to the gallery, which prevents their being isolated and scatters them about the rooms, it is impossible to form any opinion of most of them; the proportions not being calculated to the scale of a small chamber.

The committee has devoted one room to French and another to German artists. The former show the tradition of elegance, delicacy, and sobriety, the light and agile spirit of the artist, carried on into the absolutely modern experiments of impressionism. The Germans still continue the heaviness and dryness which characterize their school of the nineteenth century. In spite of some few isolated experiments, the mass of their painters are steeped in the Teutonic romanticism of which the overpowering influence of Boecklin is the capital expression. Such are the general considerations resulting from an analysis of the exhibition: from the point of view of the general evolution of modern art they mark an interesting stage.

¹ Translated by Harold Child.

Foreign Correspondence

The Antwerp Museum has acquired the following works for its section of modern painting: Grief, by P. J. Dierickx; In Flanders, by P. Mathieu; Study of Light, by James Ensor; Shrimping, by R. Baseleer; The Sea-shore, by Evert Pieters; Drève by moonlight, by F. Simons; In the Equinox, by R. Wytman; The Blue Thistle, by E. Vloors; Marine mourning, by Ch. Cotte; and two pieces of sculpture: The Lily, by J. Anthone; and The Danaïdes, by J. Marin.

EXHIBITION OF MODERN BOOK-MAKING

An exhibition of modern book-making has been opened in the Plantin Museum, that shrine of the book where, in the grave beauty of a seventeenth-century house, lies all that has made the glory of the celebrated press. It gives a bird's-eye view of the artistic taste that has inspired the art of book-making since 1875, and a possibility of following its path through the various productions of different countries. England incontestably holds the first place for the beauty of her editions, the character of her type and the composition of her pages. Neither illustration nor binding has been neglected, and the numerous countries that are taking part in the exhibition have sent specimens of the very various forms of their national spirit.

LIÈGE

The government, it is already known, have commissioned the sculptor Victor Rousseau for the decoration of the bridge which will form the principal entrance into the exhibition of 1905, and will afterwards be left standing, as one of the finest edifices of modern Liège. In the sculptor's studios they are hard at work moulding the principal figures, which are to be cast in bronze. The entrance to the bridge is a very happy piece of architectural design; it will be in the form of a semi-circle, which gives a very imposing effect and marked character to the entrance itself. The entrance comprises four pylones, at the base of which stand the figures. The river is represented by figures of a man and woman occurring alternately on the pylones of the two entrances. In these figures, which I have been privileged to see in the studio, M. Victor Rousseau has designed a work which will take its place among the finest productions of contemporary sculpture. The genius of the river is represented by an old man full of fiery vigour, thrown into a violent attitude that expresses all the force and impetuosity of the water. The woman's figure, by contrast, is full of freshness: she is a kind of naiad, listening in a shell to the roar of the waves. The beauty of her young and graceful body has a powerful character that contrasts most happily with the Neptune. The attitudes of the figures connect them with the pylones with a flowing ease that contributes to the freedom of the architectural lines. Finally, the four pillars of the bridge will

bear male and female tritons, twisting their fishes' tails and raising their torsos above the water. The whole scheme is admirable from the point of view of sculpture, and will give the bridge of Fragnies a special beauty which will make it the masterpiece among the new buildings erected for the Liège exhibition.

R. PETRUCCI.

NOTES FROM GERMANY

THE excitement of the day is the resolution of the government of Baden to have the famous castle-ruin at Heidelberg restored. In part the mischance has already come to pass, inasmuch as one of the less interesting wings, the 'Friedrichsbau,' has been 'neatly brushed-up,' upon the advice of Baurat Schäfer, and according to plans, etc., laid down by him. It is now a fearful monument of human vanity and incompetency. Schäfer, a fanatic on the subject of restoring old buildings, is on the point of becoming a national calamity upon this score: the cathedral of Meissen is the latest of the victims doomed to suffer in consequence of his passion.

The Otto-Heinrichsbau at Heidelberg once was a beautiful building, and consequently what is left of it, the ruin, is also characterised by great beauty. However, there is by no means a sentimental affection for 'picturesque ruins' at the bottom of the great rising which has taken place from one end of Germany to the other, to protect Heidelberg from being further subjected to Schäfer's mania. Professor Thode has well worded a series of arguments on the subject: they head a petition which has already been signed by almost every man of importance, in all stations of life, that the country can boast of. Thode says: 'According to Schäfer almost all of what is left of the Otto-Heinrichsbau is in such a sad state that it cannot be made use of in the "restored" building. In other words all but a few stones will be new—will be the work of modern artisans. Be he never so skilled a copyist, no living man can put the spirit of a sixteenth-century mason or sculptor into his work. Consequently, even if the building could be restored stone for stone, ornament for ornament, exactly as it once was, it would be a deceptive sham, meaning to preserve for the delectation of later centuries a masterpiece of the Renaissance, but offering in fact only a spiritless copy of it. Age, of itself, enriches a building with a certain "patina" that no skill can imitate.'

Thode concludes, as everybody of sense will, that the only thing to do is to preserve the ruin as such, as long as this is possible. Then let it fall and put something *new* in its stead. When shall we cease to embalm old mummies instead of replacing them by new life? If a romanesque building decayed, the architect of gothic days never dreamt of building it up on the old lines; when an old gothic cathedral was gutted by fire,

the Renaissance artists did not restore the ruins, but removed them to make place for some new fabric. But for about a century now architects have imagined that they exhibited taste and gained fame by 'purifying' the style of old structures—in other words by eliminating the interesting marks of time upon them, and by copying old landmarks instead of setting up new ones.

The Kaiser Friedrichs Museum at Berlin has been completed, and the collections are being gradually transported from the Altes Museum into the new building. Students visiting Berlin in the course of the next months will not be able to see more than a part of the old masters and of the Renaissance sculptures.

The gallery at Schleissheim, near Munich, has definitely come into possession of twenty-one cartoons by Hans von Marées, being the principal part of this artist's life-work. These pictures have been on loan at Schleissheim for some years already. Von Marées, who died in 1887, was an

extraordinary man, who will busy future art-historians more with what he intended than with what he actually achieved. His influence upon younger artists was much greater than one would imagine from merely inspecting his works. Along with these twenty-one cartoons the Schleissheim gallery received as a gift twenty-seven pictures by Karl von Pidoll, one of Marées's followers.

Schleissheim is, as one might say, a branch of the Munich museum (Alte Pinakothek). The Bavarian Government has recently opened a new branch museum at Burghausen, over towards Salzburg. Pictures of prime importance are kept of course at Munich, those at Schleissheim are of secondary and those at Burghausen perhaps of third importance. Yet, occasionally, a painting is shifted from one place to another, and besides, many a painting is of interest to the student and specialist, even if it be out of place in a famous popular gallery.

H. W. S.

✎ LETTER TO THE EDITORS ✎

THE BRONZE RELIEF IN THE WALLACE COLLECTION

GENTLEMEN,

In the February number of the BURLINGTON MAGAZINE Mr. Claude Phillips published a bronze copy of the famous marble relief, now in the Louvre, generally called the Borghese Dancers. Dr. Bode, in March, contested Mr. Claude Phillips's classification of the relief as an Italian work of the sixteenth century, and showed himself inclined to believe it on the contrary a French work of the eighteenth century. In his reply to Dr. Bode's note Mr. Claude Phillips adhered to his previous opinion. May I be allowed to draw the attention of both these eminent art critics to the following passage out of Gio. Pietro Bellori's 'Life of Nic. Poussin' ('Le vite de' pittori scultori ed architetti moderni,' 2nd edition, Rome, 1728, p. 278):—

Grandi erano le proposizioni, che si facevano allora (1641), rinovandosi li magnanimi pensieri di Francesco Primo, stabilitosi di formare le piu degne anticaglie di Roma, statue, bassi rilievi e particolarmente quelli dell' Arco di Costantino, tolti dagli edifici di Trajano e tutta la colonna del medesimo Trajano, l'istorie della quale Nicolò aveva disegnato di ripartire fra gli stucchi di essa Galeria (sc. the great gallery in the Louvre, which Louis XIII had ordered him to decorate with paintings and gesso-work). Ma quello che riusciva di somma magnificenzo erano li due grandi colossi su 'l Quirinale . . . li quali gettati di metallo si dovevano porre all' entrata del Louvre come in Roma stanno avanti il palazzo del Papa. Si formarono alcune medaglie dell' arco di Costantino, l'Ercole del palazzo Farnese, il sacrificio del toro

nel giardino de' Medici (if I am not mistaken, the now famous fragment of the Ara Pacis) *le feste nuzziali nella sala del Giardino Borghese, sono alcune Vergini, che ballano ed adornano candelieri di festoni scolpite in due marmi di rarissimo disegno e queste col sacrificio furono soi in Parigi eseguite di metallo.*

There can be, as it seems to me at least, no reasonable doubt that the beautiful bronze copy now in the Wallace collection is the work mentioned by Bellori, and executed for Louis XIII in Paris in the year 1641 or 1642 after a cast that had been done in Rome under the supervision of Charles Errard¹ (Bellori, p. 279), together with other casts of architectural details from the Pantheon, and numerous drawings after antique marbles and ornaments. Thus Dr. Bode's admirable connoisseurship has justly observed the French origin and classicist character of the work. On the other side, Mr. Claude Phillips was right to contest Dr. Bode's suggestion as to the authorship of certain French *ciseleurs*, with whose authentic works in the Wallace Collection the relief in question affords no close analogy of technique and style.

I should like to add (as Dr. Bode either did not know or forgot to mention the fact) that the first to identify the relief in S. Maria del Popolo at Rome as a copy of the Borghese Dancers was Emmanuel Loevy (in the *Bulletino comunale di Archeologia Roma*).

ROBERT EISLER.

[Fellow of the Royal and Imperial Institute for Austrian History at the University of Vienna.]

¹ The first director of the Académie de France at Rome, and Bellori's intimate friend.

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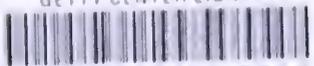
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