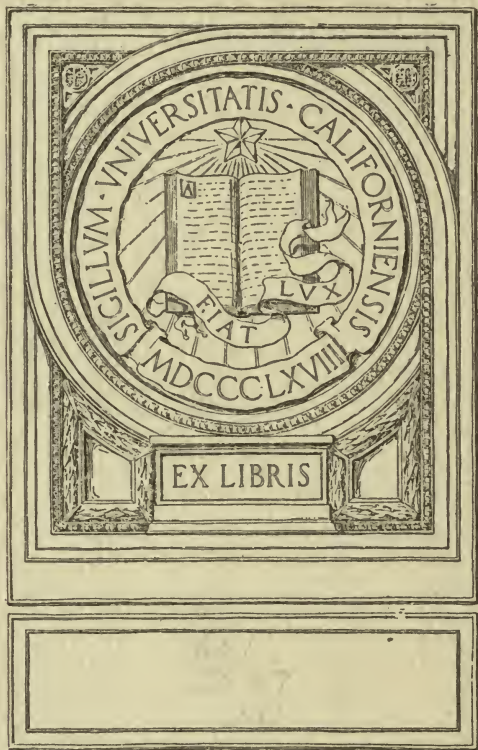




THE  
BOSTON MUSEUM  
OF  
FINE ARTS

JULIA DE WOLF ADDISON



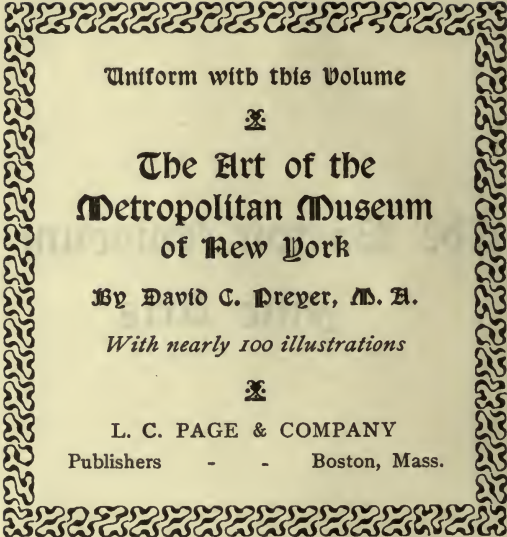
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The Boston Museum of  
Fine Arts



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The Art of the  
Metropolitan Museum  
of New York

By David C. Dreyer, M. A.

*With nearly 100 illustrations*





L. C. PAGE & COMPANY  
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The Boston   
Museum of  
Fine Arts 

Giving a descriptive and critical account of its  
treasures, which represent the arts and crafts  
from remote antiquity to the present time. 

By

Julia de Wolf Addison

Author of "Arts and Crafts in the Middle Ages," "The Art  
of the Pitti Palace," etc.

*Illustrated*



Boston  
L. C. Page & Company  
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THE HISTORY OF  
THE UNITED STATES  
OF AMERICA



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First Impression, May, 1910

TO THE  
ASSOCIATION

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## Preface

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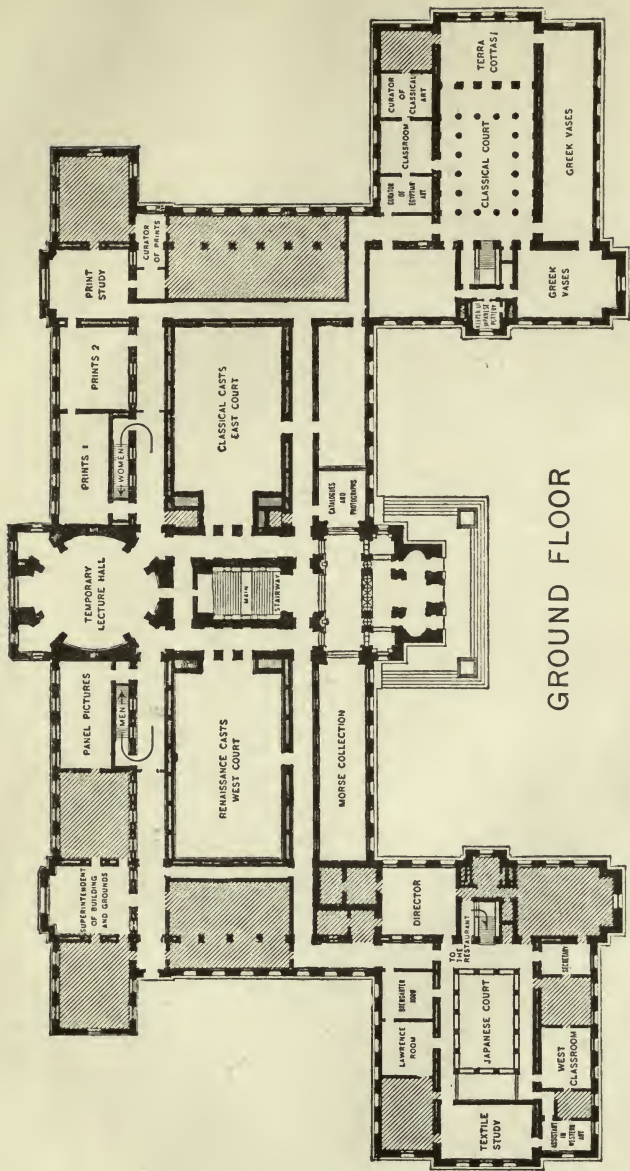
IN preparing this book I have been inspired by the principle so admirably expressed by Miss Amelia B. Edwards, the Egyptologist: "To collect and exhibit objects of ancient art and industry is worse than idle, if we do not also endeavour to disseminate some knowledge of the history of those arts and industries. . . . 'Archæology adds a 'precious seeing to the eye,' and without that gain of mental sight, the treasures of our public collections are regarded by the general visitor as mere curiosities." My object in writing has not been primarily to describe in detail the treasures displayed in the Boston Museum of Fine Arts, but rather to call attention to the various collections, and to prepare visitors to enjoy what is in store for them by outlining in a simple way the general features of the departments and exhibitions.

I wish to acknowledge my indebtedness to Mr. Arthur Fairbanks, the Director of the Museum, for the valuable aid he has rendered me in my work. I wish also to express my thanks to members of the Museum staff, especially to Miss Sarah G. Flint, Miss Florence V. Paull, Mr. Lacey D. Caskey, Mr. L. Earle Rowe, Mr. Sidney N. Deane, Mr. Francis S. Kershaw, Mr. Francis G. Curtis, Professor Edward Morse, Mr. Langdon Warner, Mr. J. Arthur McLean, and others, who, while they

must not be held in any way responsible for my methods of treating the subject or the views which I have expressed, have helped to make my task interesting and much more satisfactory than it could otherwise have been. I wish also to thank Mr. Desmond FitzGerald and Mr. Frederick P. Vinton for their friendly assistance and helpful suggestions.

JULIA DE WOLF ADDISON.

BROOKLINE, *March 1, 1910.*



GROUND FLOOR



# Introductory

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THE Boston Museum of Fine Arts was opened to the public in 1876, this step being the result of six years of conscientious work on the part of a group of Trustees, who, in consultation with other bodies working along the same lines, had decided that the building of a museum was demanded for a proper housing and exhibition of their various treasures. The Institute of Technology was interested in having a suitable place to show the casts of architectural details; Harvard College was obliged to find a fireproof building in which to place the Gray Collection of Prints; and the Athenæum, being obliged to close its art galleries in order to make more room for its books, co-operated gladly in lending pictures and sculptures to augment the exhibitions. So, quite independently of any State or municipal help, these several bodies came together and determined to build an Art Museum, relying upon its being supported by the voluntary contributions of such citizens as should be able to appreciate its claims.

The chief aim of the Museum was set forth in its Charter: "to make, maintain, and exhibit collections of works of art, and to afford instruction in the Fine Arts." The intention of the Trustees is made clearer by a further quotation from the words of this body of art lovers, their first aim being "to collect objects of the greatest interest and beauty, the best obtainable works of genius,

that its collections might attract, interest, and instruct the public."

The prime mover in the scheme was Mr. Martin Brimmer, the first President of the Museum. He always showed a generous and intellectual interest in its development, being a man of unusual culture and appreciation in all æsthetic matters. The Honorary Director, Mr. Charles C. Perkins, may be mentioned as next in importance in the early life of the Museum. Among the other special influences were those of Mr. Samuel Eliot, Mr. J. Eliot Cabot, and the witty Thomas G. Appleton, whose little Guide to the Museum, published anonymously, we shall have occasion to examine in the ensuing pages. The Board of Finance was formed by such men as Mr. Henry P. Kidder, Mr. Otis Norcross, Mr. William Gray, and Mr. William Endicott. Under its original organization Mr. Charles G. Loring was appointed Executive Officer. Until his death, General Loring remained in one or other important office, and his name was among those best known in connection with the Museum of Fine Arts. Representation in the general body was given to the Athenæum, Harvard University, the Institute of Technology, the Public Library, and the Lowell Institute.

Mr. M. Denman Ross was instrumental in arranging that the land on which the building was to stand should be conveyed to the city to be occupied by an Institution of Art, one condition being that the Museum should be free to the public on at least one day in each week. A great meeting was held in Music Hall to arouse interest in the subject, and as a result the sum of two hundred and sixty one thousand dollars was subscribed from different sources.

In 1871 the competition in designing plans for the



building was won by Messrs. John H. Sturgis and Charles Brigham. The building was begun on the site familiar to all Bostonians, on Copley Square. In 1876 the completed building was dedicated on the third of July, and was formally opened to the public on July fourth.

The various collections, with such historical data as will help to interpret them and to interest the reader, will be mentioned in the following chapters, some consideration being given to each class of exhibit.

The chief large collections which have come in their entirety to the Museum from time to time, are, the Way Collection of Egyptian Antiquities, the Japanese treasures of Dr. C. G. Weld and Dr. W. S. Bigelow, the Japanese pottery collected by Professor Edward D. Morse, and the superb gifts of Dr. Denman Ross.

In 1890 the building was enlarged to provide a better and less crowded arrangement. Portions of large gifts and bequests, when not otherwise designated, have been used for purchasing items to enrich the collections at points which seemed to demand reinforcement. Among the valuable pictures bought in this way are ten paintings of the Dutch School, purchased at the sale of the gallery of Prince Demidoff at San Donato; Turner's *Slave Ship*; the beautiful Velasquez, *Don Baltasar Carlos and his Dwarf*; a portrait by Franz Hals; examples of Moroni, Raeburn, Opie, and others. The portrait of Philip of Spain was purchased also, and will be mentioned at greater length than many others, it being an important picture involving much discussion. In the Ross Collection, which was presented in 1906, are a Monet, a Tiepolo, a Philippe de Champaigne, and two Turners, besides some exquisite examples of Persian illuminations.

Modern pictures have been bought chiefly from the bequests of Sylvanus A. Denio, and Williams Wilkins Warren, each of these funds amounting to fifty thousand dollars. The American School of painting, headed by Copley and Stuart, is nobly represented in Boston, and is perhaps the best and most interesting department among the pictures. The collection of textiles is a remarkable one, largely owing to the generosity of Dr. Denman Ross, but makes necessarily more appeal to students than to casual observers. When we approach the study of the Oriental possessions of this Museum, we shall realize that we are in the presence of one of the most complete collections in existence. The Chinese bronzes alone are said to stand as "the only consistent public collection in America."

In 1899, owing to the inadequacy of space, and the danger from possible fires in the locality, it was thought expedient to build a newer and larger Museum, and for this purpose a lot was purchased in the Fenway, twelve acres with front on Huntington Avenue being acquired.

In 1902 plans for the new Museum were begun. Committees were formed, and architects were consulted, expert advice was taken from those who were capable of rendering such judgment, and after three years of closest study and experiments, the work commenced under the temporary direction of Mr. R. C. Sturgis, consulting with Mr. E. M. Wheelwright, and Professor D. Despradelle. The final execution of the plans so evolved was entrusted to Mr. Guy Lowell, in connection with the architects named above.

The new structure is laid out on the general plan of a series of courts surrounded by smaller rooms. This is by far the best plan for a museum, making it possible for larger objects to have open space about them, while

the smaller and more intimate bits can be easily studied at closer range. Roughly speaking, there is a central rotunda, flanked by two large courts, which are devoted to the casts; on the right are the Classical casts, and on the left those of Renaissance sculpture. These courts are the full height of the building, and this fact is particularly fortunate in the case of the two recently installed equestrian statues — the noble Gattamelata from Padua, and the matchless Colleoni from Venice. These casts were given to the Museum some time ago, but there has never before been space to display them.

The two wings of the building, which project at the front of each side of the main structure, have each a similar though smaller court, extending upward through the two stories, the one on the right containing Greek marbles, and that on the left being occupied by the Japanese garden. Both of these will be described in their proper places. Clustered around these courts, both upstairs and down, are the smaller halls and rooms in which the main body of the collection is housed. On the ground floor, these rooms are for the Classical exhibitions and some of the special exhibits of Western Art, while the upper floors are occupied with rooms dealing with Egyptian and Japanese objects respectively. The picture galleries, of which the Museum has a right to be proud, lie at the head of the main stairway, and are the halls usually first entered by visitors to the Museum.

The arrangement of the various rooms in the Museum is according to historical sequence, rather than to crafts and subjects. As Mr. Fairbanks has expressed it: "the absence of monotony is a relief to the visitor, while the different objects from the same general period and locality throw light upon each other. Just as a technical museum, like the South Kensington, naturally arranges

its objects by material and technique, so an art museum may fittingly bring together objects in which the same artistic spirit is manifested. The result is that the objects in any one room, often most different in the materials employed, are essentially homogeneous from the point of view of art, and further, that the development of art in a country may be roughly traced by proceeding in order through the rooms of some one department."

The Library is a superb tribute to the memory of Boston's beloved artist, William Hunt. This splendid room, with its facilities for readers and students, should not be passed by in a survey of the Museum. Near the entrance to the Library, stands a marble bust of Mr. Martin Brimmer, the Museum's first President. In the entrance hall, opposite the stairway, hangs Stuart's Washington at Dorchester Heights — a noble figure of introduction to what shall follow. There are several unrelated bits of sculpture standing in corridors and in various galleries, which come under no regular classification for our purposes; but we should be on the lookout for certain notable pieces, such as the dignified head of Ceres by Rodin — the goddess of the earth is still unhewed from the rock but one feels that the dominant force of her majesty is aided by the solid natural element which still encloses her form. Another beautiful Rodin is a nude figure with a drapery hanging behind her, the outline of her form being traceable through the thin glowing clear spots in the alabaster. The Orpheus of Crawford stands as a typical example of the state of American sculpture in the early nineteenth century. When Charles Sumner saw this statue in Rome, he told the people of Boston that they ought to purchase it. They took his advice, and it is to his intuition that Crawford owes his first recognition in America. There are other specimens

of the pretty drawing-room school of sculpture, by Harriet Hosmer, and other artists of that period.

We will now proceed to examine first the productions of Western Art, pictures, textiles, tapestries, porcelains, and other exhibits, afterwards observing the Egyptian and Classical antiquities, and finishing our studies with a survey of the matchless Oriental exhibition in which Boston stands preeminently among the greatest collections of the world.





MAIN FLOOR





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# The Boston Museum of Fine Arts

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## CHAPTER I

### AMERICAN PAINTING

THE normal approach is straight ahead, up the noble stairs, into the rotunda, from which, turning to the left, one enters the gallery of Early American Paintings. As one stands and looks from one hall to the other, through the vista thus formed Abbott Thayer's masterpiece, *Caritas*, fills the distance, and is charmingly isolated for a moment, the extended arms of the central figure suggesting a welcome. At present, this is sometimes hung in one gallery, and sometimes in the other.

American painting is delightfully displayed, in a well selected though not extensive collection. We are especially fortunate in having fine examples of the earlier painters, whose works made possible the achievements of their followers.

Of the stiff and rather uninteresting work of Smybert there are two examples — a portrait of Judge Edward Quincy, and the portrait of Mrs. Mac Sparren, as good as any example we could have of the better qualities of this early painter. Smybert was from Edinburgh, and had been in his youth a house painter; he went up to

London to paint coaches, and then, benefiting by the instructions of Sir James Thornhill, he became a portrait artist of some ability. He was a friend of Horace Walpole, and when Smybert finally decided to make his living in America, Walpole alluded to the decision in wondering comment: "When his industry and abilities had thus surmounted the asperities of fortune, he was tempted against the persuasion of his friends to embark in the uncertain but amusing scheme of the famous Dean Berkeley," who was then going out with commendable optimism to found a college of Science and Art in the Bermudas. The death of the King made it impossible for the Dean to proceed. Smybert, however, had already sailed: "and found it convenient, or had resolution enough to proceed, but settled in Boston in New England;" here he spent the rest of his life.

There is a portrait of Col. J. Warner by Blackburn, another forerunner of American portrait painting; hard and cold, these earliest men have left little to redeem their reputation except for the fact that they were the only ones who could paint at all in those particular days. Jonathan Blackburn lived in Boston for about fifteen years from 1750. Copley studied with him, and from him he learned his "hard facts" so to speak, although always cleverer than his master.

These were the two men from whom Copley had opportunity to imbibe artistic inspiration. This fact makes him a more remarkable figure than if he had been born in England among dozens of good painters.

This salon suggests a gathering of old New England clans, the early ancestors of many of our leading families being here seen to advantage as rendered by the contemporary artists, principally Copley and Stuart. Dr. O. W. Holmes said that to own a Copley or a Stuart



family portrait, was a kind of title to nobility. Copley may well be called our ancestral painter.

John Singleton Copley was almost entirely self taught. His son Lord Lyndhurst is quoted as saying that his father "never saw a decent picture, with the exception of his own, until he was nearly thirty years of age." He was born in Boston, in 1737, and lived there until he was over thirty-five. He married in 1769, and the portrait of his wife in the family group suggests that his choice was a happy one. He had a delightful home on Beacon Hill, as it was described — "fronting on a fine open common." He worked there untiringly at his portraits, never leaving his native city until his fame spread to England, through a picture which he had sent for exhibition; and he was urged to cross the ocean. He hesitated to undertake the journey, writing to a friend: "I make as much here as if I were a Raphael or a Correggio, and three hundred guineas a year, my present income, is equal to nine hundred in London. . . . I might in the experiment waste a thousand pounds and two years of my time, and have to return baffled to America." He was finally persuaded, however, and enjoyed a great success and reputation in England when he went there in 1774. He extended his travels through most of the countries of Europe. His letters to his wife are full of a naïve delight at all he was experiencing: "Genoa is a lovely city!" he says. "If I should be suddenly transported to Boston I should think it only a collection of wren boxes!" And again, when Mr. Izard, whose portrait with that of his wife hangs here, introduced him to Sir William Hamilton, Sir William waived the letter of introduction so usually presented, saying "Mr. Copley needs no introduction; his name is sufficient anywhere." He was impatient, however, to

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see his wife and family, writing to Mrs. Copley: "Till we are together again I have as little happiness as yourself." When war broke out, they decided that England was the best place for them both, so his wife joined him in London, where they continued to reside until his death in 1815.

Copley's portrait of John Quincy Adams is interestingly different from the later ones of the same man by William Page. In the Copley, the young man is eager, alert, and sits slightly forward; in the other, by Page, he is much older, though well preserved, and sits back with less expression of energy and initiative. The eyes are retrospective, while those painted by Copley scintillate with the vision of the future. Another similarly interesting contrast is in the portrait of Lord Lyndhurst, Copley's son. In the family group, he is the rosy dimpled child, free from care, merry and smiling; in a picture of Lord Lyndhurst by Sir Thomas Lawrence, he is still the young eager personality, only grown to maturity and ripeness; while the portrait of him by Watts (which is not here) shows an elderly man of quite a different appearance from that which his youth would promise — crabbed looking, and with hanging lip. He was three times Lord Chancellor of England. No wonder he grew careworn.

Copley's style may be divided into two "manners"; his first, firm, cold, hard, appears in the portraits painted while he lived in Boston. After going to London, he was more influenced by the softer qualities of the great English painters, and his second "manner" developed, although this term does not apply to him as aptly as to most painters, for his two manners were not as distinctly differentiated as in the works of most artists. Although the early work has certain points of inferiority regarded

simply from the artistic point of view, yet on the whole this period was more original — exhibited more of the real greatness of the man, when the limiting circumstances are known, than did the second. In England he became more one of a type; in Boston he was Copley only.

Copley was at all times a very slow worker, matching his tints to the actual complexion of the subject, and often requiring fifteen or sixteen sittings for the painting of the head alone. His colours were not mellow — red was red and blue was blue. Nothing was left to the eye of the impressionist observer (if we may postulate such a person!). Atmosphere was not considered at all in the early pictures. Look from portrait to portrait — Dr. Tyng — John Hancock — John Gray — Samuel Adams — John Quincy Adams — no haze of alluring softness surrounds them. The air is a clear and uncompromising New England atmosphere — Boston, indeed, with a touch of East Wind in it! Harrison Grey, the first Receiver General for Massachusetts, cold, incorruptible, and stately — reliable, these early forebears, and conscientious, both morally and æsthetically. It is a splendid collection of typical portraiture; and it is good old stock, and we Bostonians don't care if they are not mellifluous. There were stern qualities needed in that time and clime, and simpering courtiers would have been swamped. The righteous gentleman and strong patriot gleams forth in the very hands of Samuel Adams, as he utters his immortal words demanding the evacuation of the port of Boston. (It is rather characteristic of Copley's hands, that the little weblike joining of the thumb and fore finger is often accentuated.) Mr. Isham speaks of Copley's "unwearied sincerity." This quality was breathed in with his native air. It was

## 6 The Boston Museum of Fine Arts

a characteristic of the sitters just as much as of the painter. One supplemented the other.

I do not call attention to each portrait, for the reason that many of them are only lent to the Museum, and they are liable to be withdrawn at some time, so that such reference would only be confusing. A few, however, are of such peculiar importance, and will always be available at least by photographs, that I must allude to them specifically.

While he was on the Continent, after his visit to London, Copley was commissioned to paint the portrait of Mr. and Mrs. Izard, in Rome. This picture is interesting especially as showing the transition from his early stiffness, as exemplified in Mr. Izard's legs, to the more genial style of treatment in the portrait of the lady. This was painted in 1775, during his first year of English residence. Rose coloured damask in the surroundings contrasts with the snuff-coloured clothes of the man and the blue dress of the woman. Foreign travel is naïvely suggested by the environment—Italian works of art, and a view of the Colosseum from the window, to show that they are in Rome.

The loveliest Copley in the Art Museum is his own family group. The contrast is delicious between the three younger children, who treat the whole affair as a joke, and the ceremonious stately pose of the oldest child, the little daughter who evidently feels it incumbent on her to sustain the family dignity! The child who is embracing his pretty mother is Lord Lyndhurst, afterwards Lord Chancellor of England. The picture includes a portrait of Mr. Richard Clarke, the father of Mrs. Copley, and was painted not long after the family was reunited in London. Mr. Clarke was noted as the consignee of the famous cargo of tea which so changed

the aspect of things by being thrown into Boston Harbour! Who shall say that tea-masters exist only in Japan? Technically, this portrait is the best piece of Copley's work, too, in Boston, recognizing what has already been said about the individuality of the earlier portraits. This picture was in Copley's own house for over ninety years, until, after the death of Lord Lyndhurst, it was purchased by members of the family in America, by whom it is now loaned to the Museum.

The painting of *Watson and the Shark* is an old favourite, although thoroughly unpleasant in subject. It is a very interesting study, for an artist of that period, to paint the foreshortened form of a boy under water, and this gave Copley the opportunity to show what he could do in representing flesh with the cool green of the water over it. Watson was an American, who, strange to say, attained the rank of Lord Mayor of London. As a youth he lived in Jamaica, and it was while he was bathing that the lurid incident occurred which Copley has portrayed. The story is told that two inquisitive persons, in later years, visited Watson, (who had but one leg) and that the Lord Mayor noticed that they wished to ask him about the cause of his loss of limb. Watson playfully invited them to ask one question, agreeing to give one answer. So, to the question, "How did you lose your leg?" Watson replied gleefully, "It was bit off!" thus leaving them very much where they started!

Watson had first been in the slave trade, and then served under Wolfe, while in the Revolution he acted as a British spy. Samuel Isham naïvely observes: "In spite of his later elevation as Lord Mayor of London, and Baronet of the United Kingdom, there are those whose sympathy is with the shark."

## 8      The Boston Museum of Fine Arts

Robert Grant, in "The Chippendales," has expressed the sentiment of many persons in the presence of this picture, saying: "Mrs. Sumner never beheld without disfavour the vast canvas by Copley which depicts a huge shark turning on its side in the act of seizing a boy. Her æsthetic sensibilities were offended both by its bulk and by its theme. On this occasion, as was her habit, she sailed by, looking straight before her."

The portrait of Dorothy Quincy represents the same girl who is immortalized in Dr. Holmes' verses — "Dorothy Q." — but the picture to which he has reference is evidently not this special one. Popular interest is stimulated, however, by his tribute to the personality; and this portrait is frequently supposed to be the very one to which he addressed his lines.

Among the pictures now hanging in this hall is one, which is lent to the Museum — Copley's breezy portrait of Mrs. Rogers. No painting of the period has more successfully portrayed the subtle elemental sense of moving air and animation, than this charming picture.

Before passing to the next great American, Stuart, — we must turn our attention to Benjamin West. He began as a painter of portraits in New York, and later went to London, where his large historical paintings were accomplished. It is difficult to enter with much sympathy into this bombastic phase of English art, but in Boston, we are happily spared the necessity, having a charming old-world family group to look at, dating from the days before there was so much illuminating discussion upon the subject of race-suicide. The family of Adrian Hope was a large and goodly one. It was painted in 1802. It is a pleasant if slightly stiff composition, some of the faces being extremely lovely, no-



PORTRAIT OF DOROTHY QUINCY.  
J. S. Copley.





tably the little girl in a self-conscious pose near the centre of the picture.

Benjamin West was born in Pennsylvania in 1738. Redgrave, with true British insight, says that he obtained his first pigments — red and yellow — from the Indians. This may or may not be true, but no doubt all early American art would have been presumed to be in some way connected with the Indians, for the average British mind is only just beginning to comprehend that the Indians are not still a large majority of our population. Anything emanating from America at any period would be connected with Indians *de facto*. Still, there is really some plausibility in this legend, for a boy born in the early eighteenth century might easily have come in touch with the primitive inhabitants. Indigo he is reported to have taken from the household stores, and thus, with his three primary colours, and a brush made from the hairs of the cat's tail, he acquired his equipment, and began to paint. While watching the baby in the cradle, he would draw its likeness; he was never at a loss for a subject, and never idle when he had opportunity to work. He was brought up a Quaker, but when he had attained the age of sixteen, a solemn family conclave assembled to discuss whether it would be sinful to allow Benjamin to become an artist. (Some later critics seem to think that it was, but that is outside our province, and in quite another sense!) Finally, he was subjected to the Quaker custom, all the women gravely kissing him, while the men laid their hands on his head, and they commended him to Art, which he immediately began to pursue to the best of his ability.

Benjamin West had a delightful experience in Rome; it so happened that a leading man of the city was having his portrait painted by Mengs, while at the same time

West was also painting the same person. West's portrait being finished first, it was decided to exhibit it at an assembly. A natural misunderstanding arose, by which the guests, having heard that Mengs was painting a portrait of this gentleman, supposed the picture thus exhibited to be his completed work. Artists began to gather around, and the opinions were most favourable; one observed: "You must now acknowledge that Mengs can colour as well as he can draw!" After a little of this sort of thing, it was announced that the picture which was exciting so much admiration was by a young American gentleman then present, whose name was not yet known to them. The Italians, delighted at discovering this new genius, ran to Benjamin and embraced him in all impetuosity. From that evening his reputation was established in Rome. While he was in Rome, he was one day taken to see the blind Cardinal Albani, who was much excited at hearing that the American was not an Indian! He asked, "Is he as white as I am?" Which question caused some entertainment, for the Cardinal was extremely swarthy, while Benjamin West was a light blond!

Benjamin West was always cordial to young ambitious Americans who crossed the ocean for study, and his London studio was open to them. Many of them owed their fame and training largely to his kindness. After Sir Joshua Reynolds' death West presided at the Royal Academy, which he had helped to found. He was also painter to the King George III, and one of his sayings was reported: "There are but two ways of working successfully in this country: the one, to paint for the King, and the other to meditate a scheme of your own." West worked on the first of these hypotheses. His academy was a leading centre of art study in Lon-

don, and Gilbert Stuart was his most noted pupil, although absorbing very little of his master's teaching, for he was an absolutely original genius.

There is a little book, which was published in 1877, by an anonymous writer, called "A Guide to the Boston Museum." It afterwards transpired that it was written by Mr. Thomas Gold Appleton, who was one of the presiding geniuses over the Museum in early days. This writer speaks thus of Benjamin West. It is fairer to quote him than to express a modern view, and we owe it to Benjamin West to present a eulogy which is more nearly contemporaneous and therefore more in sympathy, than our own judgment would be. "It is the fashion," says the nameless one, "to throw stones at our clever pioneer American artist, Benjamin West. Here is his noblest work, probably the best of the many illustrations of Shakespeare commanded of the ablest artists of his time by Alderman Boydell. Beckford, the author of *Vathek*, owned the original sketch of this: and he gave it a place of honour among his Italian masters, saying that it was worthy of it. West was academic, and without much insight, and poor in colour; but no man in England in his day could compose a picture as well as he . . . and let us never forget that he was the first to clothe the modern soldiers in their own dress, to the admiration of Reynolds."

If one would know how Benjamin West looked as an old man, he should observe the portrait of him by Leslie, copied from the original by Sir Thomas Lawrence. The eyes are penetrating and magnificent, in spite of the softness with which they are treated.

Gilbert Stuart was a Rhode Islander. It is a curious fact that his style is as typical of the more genial and pleasure-loving little State of Rhode Island, as Copley's

is of the sterner and more conservative Massachusetts. He was born in 1755 in a town now known as Hammond's Mills. At an early age he was taken to be baptized at Narragansett, the record being as follows: "On April 11, 1756, being Palm Sunday, Dr. Mac Sparrow read prayers, and baptized a child named Gilbert Stewart, son of Gilbert Stewart the snuff-grinder." This simple testimony serves to place the young Stuart, or Stewart, as the name was then spelt, among the well-to-do middle class of country people. His mother inheriting some property, while Gilbert was still a child, the family moved to Newport. Gilbert Stuart was a merry boy, most human, and not studious or a prodigy, although he early showed talent and facility with the pencil. His biographer remarks that he was "at the head and front of mischief of every kind, but a great favourite with all his school fellows—a sort of master spirit, his companions willingly yielding him the lead," and also "a very capable boy and self willed, who was indulged in everything, being an only son, and handsome and forward."

At a rather early age, Stuart accompanied a friend to Scotland, to study. His friend dying soon after their arrival, it is likely that young Stuart with his unpractical nature and impulsive temperament had several hard knocks; at any rate, at the end of two years, he returned to America, in a rather forlorn condition, and "the less said about it" appears to have been "the better!"

But it has always made me wonder, if, in this period of dark oblivion, Stuart did not see and hear something of the gifted young Raeburn, the cleverest young Scot of his period. At that time Raeburn was just making his way in Edinburgh, also self taught. I like to believe that the youths met; and there seems to be no special

evidence against this: there is much in common between the work and technique of some of the later paintings of both these men; and it fascinates me to imagine that in youth, both practically pioneers, they might have compared notes and taught each other from the valuable experience which they had acquired.

After a successful period in America Gilbert Stuart again started for London, about the time of the battle of Bunker Hill, at which period the outlook for art in America was rather dubious, and it looked as if portraits and such luxuries would not be in much demand for some time. This second stay was very different from the first. A friend of Benjamin West, a companion of Sir Joshua Reynolds, he soon became celebrated, and was the Court painter for George III. He moved into a fine house, entertained lavishly, and married a young woman in good society. He ran into debt and extravagances of one sort and another, however, and after some years of this gay existence, returned to America in 1792. In 1795 he was engaged to paint President Washington in Philadelphia. The letter from Washington to Stuart is extant, arranging for a sitting for his portrait. It was addressed as follows:

“MONDAY EVENING, April 11, 1796.

“MR. STUART, Chestnut St.:—

“I am under promise to Mrs. Bingham to sit for you to-morrow, at nine o'clock, and wishing to know if it be convenient to you that I should do so, and whether it shall be at your house, (as she talked of the State House), I send this note for information.”

Stuart's popularity after this increased to an enormous extent. Mrs. Madison wrote a glowing account

of him in a letter to one of her friends, saying: "Stuart is all the rage; he is almost worked to death, and everyone is afraid that they will be the last to be finished. He says: 'The ladies come to me and say, "Dear Mr. Stuart, I am afraid you will be very much tired; you really must rest when my picture is done!"'" After this rush, Stuart moved to Boston, and spent the remainder of his life there. He died in 1828 of a violent accession of the gout, to which he had frequently been a martyr. He was interred on Boston Common, and one may still see the bronze tablet which marks the spot as nearly as it can be reckoned. In Wickford, R. I., the township which now includes the place of his birth, there is a tablet, erected in the year 1904, by public subscription, placed in the church in his memory. The inscription reads as follows, and testifies to the estimation in which Stuart is held in his native state.

Sacred to the Memory of a Native of Narragansett,  
GILBERT STUART

Son of Gilbert and Elizabeth Anthony Stuart

Born at the old Snuff Mill, North Kingston, December 3, 1755,

Baptized at St. Paul's Church Palm Sunday, April 11, 1756:

Died after a life of honor, at Boston, July 27, 1828.

The painter of

George and Martha Washington, of Adams, Jefferson, Madison and Monroe, of George III. of England and of his son, George IV. *His incomparable portraits have given him a chief place in the history of American art.*

His technique was exquisite. Mr. Samuel Isham analyzes it thus: "He paints with unequalled purity of colour, very delicate and sure in the half tones, varying his colour to suit the individual, but with a pearly brightness which is characteristic. The paint is put on thinly, as a rule, in short decided touches without heavy im-

pasto, 'mingled and mottled,' as he himself says, and his execution was surprisingly sure." He was a rapid worker, in which he was unlike his friend Copley. An anecdote is told relating that at one time Stuart was calling upon Copley, and the latter persuaded him to sit to him for some detail of a picture upon which he was then engaged. After several hours, Stuart became restless, and went to observe progress, and quite failed to detect that anything had been accomplished in all that time. He resumed the pose, with possibly some show of impatience, for Copley offered to postpone work if he was tired; "No," replied Stuart, "Finish it now, for you don't catch me in this scrape again!"

Mr. Thomas Appleton speaks of a personal acquaintance with Gilbert Stuart "whom I very well remember seeing paint," he says, "when his hand was so shaken by age that only after a few uncertain movements of his pencil he would make suddenly a firm touch." This is an interesting link with the past.

It is instructive to look at a certain unfinished sketch in the Museum, which displays Stuart's method of proceeding with a portrait. The ground is a delicate fog-grey; the entire head is finished first in low tones, before the lights are accentuated, or the shades deepened, and even the eyes are hazy. The next stage would have been to bring it up into modelling, the very last touch being the pupils of the eyes, when everything else had been finished. Sometimes these pupils were consequently a bit staring, as in the excellent portrait of Mrs. Dutton, loaned by Miss Barnard, but they are not objectionably so, and only serve to illustrate his method. Stuart used to go about to auction rooms and buy up old mahogany tables, to use the tops for panels in his portrait work. He greatly preferred mahogany panels for use, and this

was one method of acquiring a good surface, well seasoned!

The paintings in Boston are nearly all examples of Stuart's later work, especially after his final residence was taken there. But we are fortunate in having before us the best and most typical Stuart of all, — the celebrated unfinished head of George Washington. This portrait and its companion of Martha Washington, hung originally in Faneuil Hall, but these were replaced by copies, and the originals brought to the Museum. They are really the property of the Boston Athenæum, to which collection they were presented by the widow of Stuart in 1831. Stuart's reason for not finishing these sketches was, that he wished to retain the head of Washington as a copy; he realized that he could never do anything better, and so he refused to part with it, using it as a model. He called it his "hundred dollar bill," for, whenever he needed ready money, he would paint a copy, which invariably sold for that price!

The portrait of Gen. Knox is almost as clever as the Washington head. It is among the very best works of the master, and was painted about 1800, when he was at the height of his fame and ability. Anyone who thinks of it, cannot fail to see a certain similarity, in the attack and the result of this portrait, to the pictures by Raeburn now in the Edinburgh gallery. Especially have they in common the undefinable "pearly brightness" to which Isham alludes. As a rule, he did not finish the entire portrait with as much care as he bestowed on this; he used to say: "I copy the works of God, and leave clothes to tailors and mantua-makers." But frequently artists who share this sentiment feel more respect for clothes when the subject is in uniform!

While a superficial observation of the portraits of



Stuart and Copley, as seen together here in large numbers, leads one to award Stuart the palm, yet a closer analysis of the two men may modify that opinion. Copley as a painter is harder, and less mellow, there is no denying that; Stuart has much more charm of colour and technique. But look at the people themselves. How individual they are! Samuel Adams, with his fiery gesture of appeal to justice; Dorothy Quincy, with her patrician little head; Mrs. Hubbard, with the half whimsical expression above her eyes, the stately and yet youthful Izards, — they are all so different one from the other. Their complexions are not brought up to a general ideal tone as are those of most of Stuart's subjects; Copley must be conceded a place equal to his mighty follower in portraying with distinction the characters and types of his people.

Gilbert Stuart Newton, a nephew of Stuart, was one of the men who painted contemporaneously with Leslie and Trumbull — the period just following that dominated by Stuart himself. The Museum was presented with a picture of a Spanish girl by Newton, in 1895. Another example of his work is called "The Farewell." Gilbert Stuart Newton studied with his uncle for a time, but was of a vainglorious disposition, and, after he had done a few clever things, he turned to his teacher, remarking, "Now, old gent, I'll teach *you* how to paint!" Whereupon Stuart ejected him forcibly, and he never returned to America, but worked afterwards in London.

Trumbull's Alexander Hamilton is a charming portrait of this attractive subject. Trumbull was a pupil of Benjamin West at the same time with Stuart. He was born in 1750, in Connecticut, the son of Governor Trumbull who was popularly known by the name given him by Washington, "Brother Jonathan." Trumbull was a

remarkably advanced boy, although delicate, entering Harvard at fifteen, and studying especially the French language and art. His tutor saw that the youth had artistic talent, and wrote to the Governor, saying: "I find he has a natural genius and disposition for limning. As a knowledge of that art will probably be of no use to him, I submit to your consideration whether it would not be best to endeavour to give him a turn to the study of perspective, a branch of mathematics, the knowledge of which will at least be a genteel accomplishment, and may be greatly useful in future life." His father, with equal lack of understanding, acceded to this suggestion. After leaving college, Trumbull began to paint. His early career was interfered with by the Revolution, in which he himself played a part, this giving him little opportunity for the fine arts. Trumbull and his companions enjoyed the peculiar distinction in his youth, of both seeing and hearing the battle of Bunker Hill, from Roxbury, without in the least realizing what was going on! They watched with interest the smoke and flashes, and heard the boom of the cannons, and they saw Charlestown in flames; but not until late that night did the tidings reach their suburban situation of the great battle and its result!

In 1780 Trumbull went to London and entered the studio of West. Until 1789 he remained in England, where most of his important though small pictures were executed. At this time, however, he returned to America, when he painted portraits with a view to illustrating American history. After this he spent part of his time in London and part in America, finally executing four of the pictures in the Capitol at Washington, commemorative of the events in historical progress. He never rose to a position in the first rank of painters, but his

pictures in Boston are representative and interesting, as presenting him at his best in single portrait work.

Trumbull was a very sensitive man. He himself tells how he was affected by a criticism from Sir Joshua Reynolds, who said to him: "That coat is bad, sir, very bad. It is not cloth—it is bent tin." "The criticism was but too true," says Trumbull, "I was cautious not again to expose my imperfect works to the criticism of Sir Joshua."

Washington Allston's picture of himself as a young man is full of personal interest for us. Washington Allston was born in South Carolina in 1779. He painted in Charleston, where Malbone, who had also been in college with him, was then painting his exquisite miniatures. After a short time, however, the need of larger opportunity was felt by both of these young men, and they went together across the ocean to study with West.

Later Allston had a studio in Rome, where he found congenial companionship in Vanderlyn, Gibson, Flaxman, Turner, Byron, Shelley, Keats, and Coleridge. No community could have been more inspiring to a genuine artistic temperament. Allston returned to America, this time to Boston in 1809, and married Miss Channing, the daughter of William Ellery Channing, whose portrait by Allston hangs here. The Museum also owns a portrait of Allston himself by Walker, and it possesses one of his brushes.

It must be admitted that Allston seldom fulfilled his early promise; but he was mightily admired by his own generation. The enormous canvas, *Belshazzar's Feast*, owned by the Athenæum, was sent to the Museum among the other loans from that institution. There is a tradition that Allston had finished this picture, but that his fastidious taste rebelled at something in the completed

work; and then he obliterated a good deal of it, and commenced certain changes, which were never finished. He was hampered by his necessary ignorance of the real *mis-en-scène* for such a picture as this, and his sense of unfitness grew upon him, and he had not the heart to proceed. The figure of Daniel suggests the St. Paul in Raphael's cartoon; of course, all ideals of art are so different to-day that it is more difficult to judge fairly of a painter who is simply out of style, than one who has about him the uncompetitive charm of genuine antiquity. Henry James writes of this picture, *Belshazzar's Feast*, as "a great strange canvas," and says: "The unfinished, the merely adumbrated parts of this huge Daniel before Belshazzar would certainly have boded sufficient ill had it not been for the beauty of those portions which shone out like passages of melody of musical inspiration in some troubled symphony or sonata; and the lesson of the whole picture, even for a critic in the groping stage, seemed to be that it was the mask of some impenetrable inward strain."

Washington Allston's life was a tranquil one, free from the torments of poverty and failure which either make an artist or swamp him. Peacefully happy, surrounded by affectionate friends and admirers, he expressed himself with a comfortable assurance and a placid enjoyment. In truth, he was a severe critic of his own work, because he was probably really baffled, and could never accomplish what he undertook. The Museum is fortunate in having the best example of his work in this country—*Uriel*, the archangel. Mr. Henry Greenough has given interesting reminiscences of Allston. Quotations from Allston's statement of his principles of colouring and preparing his palette explain the failure of his colour, (except in the glow about our

archangel, in which he certainly surpassed himself.) He first laid in a dead colour sketch in black, white, and Indian red. "For the next painting," says Allston, "I prepare my palette thus. At the top I put a good lump of white, next to it some yellow (Naples) . . . then red — vermilion is best, but I always put by it some Indian red, and lake. . . . Lastly, ultramarine blue, and by the side of it a little black. . . . It is a common error that shadows should be painted thin in order to get transparency. . . . Unless the shadows are painted solidly you can never make a brilliantly coloured head." Allston had just begun to see that there was power in using colours only slightly mixed; but he was still a primitive in this department, and while he says that he tried "catching up each of the three colours and merely twiddling them together instead of grinding them with the knife," I fear this was not his usual practice! His description of his glazing to which he submitted all his pictures with a view to "toning," — perhaps to give the effect achieved by the "Venetian secret" for which men of that period were striving, follows: "I mix asphaltum, Indian red, and ultramarine, to a neutral tint, and with this I just tinge some megilp." Megilp and asphaltum having both been discarded by moderns as ruinous to the preservation of a picture, one can appreciate how fatal, how suicidal, was this superimposed twilight, which deepened and deadened with age. Naïvely he observes: "The French, I am told, have greatly improved in colour of late years. When I was in Paris they knew nothing of glazing." (!) It is almost pathetic to read his advice to painters: "Be industrious and trust to your own genius; listen to the voice within, and sooner or later she will make herself understood, not only to you, but she will enable you to translate her

language to the world, and this it is which forms the only real merit of any work of art." Allston's voice within must certainly have spoken in a language which he did not quite understand. But enough carping. Turn to Uriel, and see if, after all, we are not too critical of this man who at least succeeded in claiming attention and admiration from those about him.

Uriel is certainly conceived and rendered in a very different manner from the other examples of Allston's work with which we have to deal. The picture of Elijah and the Ravens, for instance, was the first gift to the Art Museum, and is as different as possible in every way from this glowing and luminous canvas. In the Bulletin for October, 1908, a very appreciative sentence seems to sum up the qualities inherent in this picture: "The flavour of the followers of Michelangelo, Daniel da Volterra, perhaps even Vasari, is manifest. But their effects of vigour are here sought without sacrifice of refinement, and the soft radiance of Correggio's flesh tints appears in a translation by a kindred spirit." The influence of the early life in Rome among all those inspiring poetical souls certainly glows before us. Milton's allusion to Uriel as

"a glorious angel  
The same whom John saw also in the sun"

is here illustrated as the watchful, eager messenger, with upturned face awaiting a sign calling for service.

The picture was painted in London in 1808, according to Allston's own words "at a heat," which probably explains its strength and lack of re-considered detail. It received the first prize at the British Gallery, the artist receiving also a gift of £150. It was purchased by the Marquis of Stafford, whose descendants sold it in

1908, and it is now the property of the Allston Trust Fund.

The portrait of Sir Walter Scott is by Leslie, an artist born of American parents in London in 1791. He was a pupil both of West and Allston, preferring, however, the instructions of the latter; in a letter in 1813 he wrote: "You must recollect when you tell friends that I am studying in England, that I am a pupil of Mr. Allston and not Mr. West." Leslie's Scott was painted at Abbotsford by request of Mr. George Ticknor, in 1824. It is therefore more than simply a portrait—there is in it a little of the atmosphere and inspiration of the surroundings.

The lovely head of Fannie Kemble by Sully is replete with the soft sympathetic quality of which the later work of this artist was full. The Torn Hat, too, is a beautiful study, with an enchanting use of reflected lights and shadows. The luminous and deeply shaded eyes are piquant and attractive. Sully was born in England, in 1783, but his childhood was spent in this country. He was the son of stage people, his father and mother both being actors. They played in Charleston in a stock company. Sully's handling is delightful, the shadows vibrating with liquid movement, but his drawing is sometimes defective. Leslie criticized his work, remarking, "Your pictures look as if you could blow them away."

Of course Francis Alexander had much in his favour when he painted the portrait of Mrs. Fletcher Webster, a most enchantingly pretty model, and a cast of face singularly fitted to bear the rather trying requirements of the fashions of the early nineteenth century. The portrait is a very beautiful one. Francis Alexander was an interesting case of a "farmer artist." He was a Connecticut boy, and worked on the farm with his

father, going to a district school for the winter months, till he was eighteen years of age. His first decided impetus toward art was on a fishing trip, taken at a time when he was so tired from hard out-of-door labour that he had been ordered away on a vacation. He was so pleased with the delicate colour and texture of the fish which he caught, that he tried to paint them, using a child's colour box and most primitive appliances. At this time he became convinced that he was fitted for a painter's career. He returned home, and painted landscapes and animals all over the farm house walls, but made no impression on his practical neighbours by this *tour de force*. Finally he managed to get to New York, where he studied for a time at the Academy of Fine Arts. His first actual order was a full length portrait of a child, to cost five dollars. This was cheerfully produced, and by degrees other five dollar portraits, and then ten and fifteen dollar portraits, began to be demanded. He accepted the advice of Stuart and went to Boston as a portrait painter, whereupon he raised his price to fifty dollars! A great gain!

Alexander had a truly Yankee spirit of enterprise, and appreciation of the value of advertisement. They used to call him the "art jockey." When Charles Dickens came to America, Alexander met him with the pilot, and asked permission to paint his portrait. This bit of business sense stood Alexander in good stead, for while Dickens sat in his studio, all Boston called to see the literary lion, and thus Alexander secured some valuable notice himself. He was so intoxicated by his success that he found America entirely too crude for him, and went to Italy, where he lived until his death in 1881. His portrait of the young poet, N. P. Willis, is also most attractive.



A pathetic figure in the art of the early nineteenth century was Henry Inman. He was born in 1801, and, as an apprentice of the artist Jarvis, was a great traveller all over America in his early youth. For many years he was a successful painter in New York, where, always delicate, his health entirely broke down while he was still under forty years of age. From an income of \$9,000 he was reduced in a few years to poverty, and at the time of his death his family were obliged to become objects of charity. As the painter lay on his last sick-bed, the Academy of Design called a meeting in order to arrange for a change in the Constitution so that something might be appropriated to relieve the family so soon to be bereaved. This meeting lacked a quorum; one more vote was required. With happy inspiration, the meeting adjourned to the bed-room of the dying man, who thus, by his vote, turned the scale so that his family might be saved from destitution. The portrait of John Inman by Henry Inman is in possession of our museum.

The portrait of Washington by Rembrandt Peale came to the Art Museum in 1897. It is said to have been painted from memory, and has none of the virility of the Stuart portrait. Peale had a little museum in Baltimore, which was really a good collection for that time.

A painting by George Inness—After the Shower—was executed in 1882. George Inness was an epoch-making influence in landscape art in America. He was born in 1823, and, though his early style was rather hard, he improved steadily, after some residence abroad. He used to paint first a glaze of Indian red over his entire canvas; on this he practically sketched his picture in black, so that the effect must have been that of a red

toned photograph. This he coloured by painting above it his intended scheme. He was an ardent admirer of Constable and of Turner.

The interesting little "Dowse Collection" of water colours comprises many copies of old masters, and search should be made for these, that one may see the early nineteenth century idea of rendering in little the historic works of the world. The need for such tiny efforts passed with the development of photography and colour printing.

A portrait of Dr. Brownson is by George P. A. Healy. Healy was not a prodigy of early talent, and he made no special artistic effort until he was sixteen, when he came under the observation of Sully, who encouraged him to study with a view to becoming a portrait painter. It helps us to establish historic continuity when we are told by Healy that when he was a boy, playing marbles in the street, he one day saw an elderly man go by, and heard one of the other boys remark "There goes old Stuart!"

At eighteen Healy had his own studio, and was beginning to paint portraits, having made a most advantageous start by obtaining permission to paint the reigning beauty and belle, Mrs. Harrison Gray Otis. After this first success, he decided to go to England for study and work. Morse said to him before he sailed, "You want to be an artist? You won't make your salt." "Well, then," replied Healy, with spirit, "I must take my food without salt." He studied with Baron Gros in Paris, and there he met Couture, in the curious way recounted by him, and which I shall quote when I make allusion to the latter artist. He afterwards painted many works in America, living to be eighty-two years of age, and working successfully all that time. There is also

a small portrait of himself, and one of the poet Longfellow in early youth.

There are some portraits in the Museum by William Page, one being a likeness of William Lloyd Garrison. The work of William Page is very variable; his was not exactly an original mind, but a nature which turned to others for its inspiration, so that first the influence of one painter and then of another may be seen in his works. He was intensely enthusiastic and industrious; but this same quality of unsettled versatility appears to have pervaded his life. He was married and divorced and married again; at one time he studied for the ministry; at another time he essayed the law. He was a charming companion, and like many individuals who turn from one pursuit to another, probably a much more interestingly cultured man than a specialist, having distinctly broader interests, and of course paying the penalty in other ways. He became a Swedenborgian after a time. He was the inventor of certain improvements in guns and boats: he wrote a treatise on "Human Measurements." His style in painting was so varied that he ranged all the way from Venetian colour to the low tones of Whistler. Isham alludes to this versatility as "mental dissipation." James Russell Lowell said in a letter: "The fault of Page has been a propensity to try experiments, a propensity ruinous to present and often to lasting success." And in a later writing he observes: "Page has captivated all the snobs by the urbanity of his manners, and is fast making friends." Conservative Boston, not to mention Cambridge, is congealed in these remarks!

W. W. Story, the sculptor, was a friend of William Page. When Page was in Rome, he painted a portrait of Charlotte Cushman the actress; Story says of it: "It

is wonderfully fine — the finest portrait, I think, I ever saw." Robert Browning wrote to Story soon after this: "He has painted a magnificent portrait of me, the finest even of his works, just the head, which he wished to concentrate his art upon, in a manner which would have been impossible had the canvas been a large one. The result is marvellous."

In the artist William Morris Hunt Bostonians feel that they have a personal share. His many years spent in this city, and the fact that so many of our artists, chiefly women, studied with him, endear his memory in this his chosen field, and many are still living who remember him well, and who owe what pleasure and profit they have obtained from art to his friendly instruction. His pupils all loved him; he did not frighten them when he went into one of his dictatorial rages, for they knew that he would come out of it smiling. They appreciated his intolerant criticism, knowing it to proceed from a real wish for their own good.

William Hunt was born in Brattleboro, Vermont, in 1824. His father was a judge and his mother was a very executive woman with enough artistic ability to make her realize fully the importance of æsthetic training for her clever son.

After his college days at Harvard, Hunt turned first to cameo cutting. Possibly his preference for profile studies may have been unconsciously cultivated at this time. He went to Europe, and began to study in Düsseldorf, but rebelled against the restraint of the German instruction of that period, and, upon seeing a painting by Couture, determined to enter his studio as a pupil in Paris.

Hunt absorbed much from Couture, and afterwards from Millet, whom he greatly admired, and with whom he had a close friendship.

In 1850 Hunt returned to America, settling first in Newport, where he became an influence in the early life of John La Farge. His Boston career began soon after this, and lasted, with slight interruptions, until his death in 1879.

One of the features, artistic and social, of the Boston of the sixty's and seventy's, was the "Hunt class." One of the members of this class has kept a note book, filled with the crisp critical attacks which Hunt made upon the work of his pupils. He was utterly un-academic; this unconventional spirit has some advantages, but many drawbacks; in the case of a few women of genius it worked wonders, but with the average worker it proved ineffective; and fewer names of really clever artists have survived out of his classes than one would have hoped from the number of pupils. Certainly his class was a joy which lives in the memory of all his pupils; but it might have produced more actual painters if he had insisted more on the technical substructure rather than upon the necessity for inspiration.

The origin of this class is amusingly described by his delightful "Boswell," Miss Knowlton. One of his pupils had a class of girls in a studio in the same building with Hunt. One day, going by the open door, and observing these industrious people, Hunt remarked: "There's a lot of women in there worrying themselves because they can't do what they can't." He was soon afterwards asked to start a small class himself, of six or eight young ladies recently returned from foreign travel. "Six or eight!" he cried. "If I teach at all, I shall teach forty!" And the forty came. I can easily recall, as a child, sitting on the floor of my mother's studio, and seeing this kindly alert William Hunt dashing about, with palette and brush, giving "points" and making

suggestions to this pupil. One way of testing the ingenuity and observation of his pupils was insisting upon their making memory sketches. This undoubtedly led to useful results, but sometimes it also led to a sad amount of imaginative work, without the substance of fact, which in the student stage is based upon study of a model. He used to say that it was so difficult to enforce this memory work that he was tempted to call in the Cadets!

Hunt was really a great impressionist, but he had himself never studied first principles rigidly enough to give him the necessary control of his materials. He was a wit, and sometimes his sayings have become bywords among artists. What could be wiser than his remark: "A man can be cultivated only up to his capacity." And another text to guide artists in every form of work: "Elaboration is not beauty, and sandpaper has never finished a piece of bad work."

Hunt had to champion the French school of his day, on the occasion of the coming of a collection of pictures by Rousseau, Dupré, Corot, and others, to be exhibited in Boston. It shows how very recent is the appreciation of impressionism, and how suddenly the demand for broader treatment has spread, when we learn that less than fifty years ago the works of these men, who are now regarded as conservative and almost out of date by many critics, were considered riotously advanced, and were denounced by the art instructor at Harvard. In answer to this attack, Hunt sent a letter over his signature to the Advertiser, in which he exclaimed: "The standard of art education is indeed carried to a dizzy height in Harvard University, when such men as J. F. Millet are ranked as triflers!" He continues in the same sarcastic strain: "A public exhibition of the art work of the gen-

tlernen educated in this advanced school would make the University notion of art more clear to the world, and be of service to those of us whose early advantages in art were necessarily limited by the incapacity of such teachers as Millet. . . . It is not worth while to be alarmed about the influence of French art. It would hardly be mortifying if a Millet or a Delacroix should be developed in Boston. It is not our fault that we inherit ignorance in art, but we are not obliged to advertise it. William Hunt."

When he was painting the portrait of Judge Shaw of Salem Mrs. Shaw requested that she might see the work as it progressed. Hunt refused, politely but firmly. "I was painting the judge of the Essex bar," he said later, "And not for the family. Mrs. Shaw would not have liked it. . . . Had I listened to her, my impression of the man would have been changed. . . . I wanted him to look as he did in court while giving his charge to the Jury, not as he would appear at home." Hunt was right about this, and the portrait is famous for its virility and public truth.

Hunt read his Boston truly even in those early days. In advising a sculptor to send some work for exhibition in this city, he added, "As for selling, that you need not expect. But if you can get up a lecture on the shape of the dishes used by the Greeks in which to mix plaster, you will have plenty of chances to deliver it."

One of the prophetic remarks of William Hunt has certainly not proved correct; but it is an amusing incident to relate in connection with the beginnings of the Museum of Fine Arts, and very characteristic of the man. Mr. Hunt was at work one day, and a boy came to him, exclaiming, "Oh, Mr. Hunt, Boston is to have an Art Museum, and a school where I can go and study, and

where you can have a chance too!" After questioning the boy as to his sources of information, the youth told Hunt the names of those who were to start the work. Hunt assumed one of his wise looks, and, folding his arms, remarked, "So they are going to build an Art Museum and to have an art school? Not by a long sight! They are going to build a mausoleum to themselves!"

When Hunt was painting the portrait of a certain gentleman, a member of the sitter's family called to look at the work. Fastening his uncritical eye upon Hunt's rather heavy shadow on white, he asked, "Is father's shirt really as soiled as that?" The artist thundered back, "Isn't your father anything but a white shirt?" When Hunt was told that Mr. John Quincy Adams had observed that he would not give fifty cents for a Phidias or a Praxiteles, he asked, with a droll smile, "Does that sum of money really represent Mr. Adams' estimation of the sculptor, or the value which he places on fifty cents?"

Hunt's portrait of himself shows him sitting with his arms folded, a most characteristic attitude, his head relieved against a ground of luminous golden haze. Hunt was careless of rendering costume. He regarded it as so non-essential that he sometimes makes it seem important by its obtrusive badness. Without losing power, in the case of this portrait, however, he has so slighted his own coat, (although here he has done it like a master,) that the lights are literally threadbare! The canvas is hardly covered! On the sleeve, this is particularly true, while the cuff is scarcely more than a drag of dry white pigment. But we can see in this portrait what he meant by thus overlooking details. He is not always so successful, as in the case of the Portrait of Miss S., where the







treatment of textiles is very unsatisfactory. This picture, however, is hardly a fair one by which to judge Hunt, for its colour has acted badly, and probably changed in tone, for Hunt used megilp freely, and several pigments which have since proved undesirable.

His *Fortune Teller*, a large canvas hung here, is breezy, and the eager little face of the child is pleasantly contrasted with that of the crone who is reading his extended palm. The mother is an attractive type — resembling the *Anahita*, a study which will be described shortly.

One of Hunt's remarks is indicative of the prevailing art opinions of his day — "People seem to think that if a painting is done with a small brush, it is carefully done, and if a larger brush is used, it is carelessly done!"

The *Girl Reading* is described by Miss Knowlton as "a work stamped with that sentiment and refinement which remained a characteristic of his work to the last." Millet himself praised this little picture, saying: "How do you get that delicate facile way of putting in little things?" Of the *Girl and Kid*, he also said: "Nobody about here could do that." Hunt always enjoyed the sculpturesque, and the sentiment of the cameo cutter is often seen in his portraits, which he frequently paints against plain walls, emphasizing the roundness, and suggesting plastic form.

The *Flight of Anahita* was Hunt's largest and most important work. It was destroyed in the calamity which visited Boston, the great fire of 1872. While at his sister's house in Newport, he had made a rough sketch on a Japanese tray, and this tiny relic is all that remains to us of this superb picture. Fortunately we know how splendid it was, for there are many persons living who saw it, and on whose judgment we may rely. Hunt had

modelled the three horses in the round, also, in order that they might serve him as studies; as he made copies of the picture in later years, it was fortunate that the original casts of these horses existed for him to work from.

The Committee on Art of the Athenæum had once proposed to give an order for a painting to the artist, Gay, and another one to Hunt. A member of the Committee remarked, "I don't mind giving Gay an order, but not Hunt. He doesn't need the money." This shows how appreciation of art has grown in the past fifty years. Imagine such a point of view to-day!

Hunt was often playful, and what staid persons would call silly — "as if the Greeks didn't frivol!" he would say, when chidden for being flippant and modern, and not in accordance with someone's old classical idea of art and artists!

In deploring the amount of time given by some minor artists to society, he said: "When an artist leaves his work to amuse people, he loses his time and their respect. If people are to be amused by artists, it must be by employing them in their legitimate occupation. Neither poets nor artists can be manufactured; hardly can they be supported! Only when an artist is endowed with no tastes and no stomach, can he live and grow on compliments, criticisms, and conversations!"

Hunt refused to lecture in a formal way. When requested to deliver a course at Yale, he wrote: "Dear Sir: My time is already more than taken up in trying to learn how to paint; and as I can get no information on the subject from letters, I do not think that I can assist other artists by lecturing. The world is full of people who lecture on art, and I will not interfere with them."

Someone complained to Hunt that in the days of Velasquez men were more picturesque and were better

looking: "No," replied Hunt, "if you had photographs of the old fellows they painted, you would find that they were no better than the men of this time. It depends upon who looks at them. Could we see with the eyes of Rembrandt or Velasquez, we should have no lack of subjects."

It is rather outside our scope to tell of the great works of Hunt in the Albany Capitol, but it is only due to his reputation as a careful technician, to state that before beginning the wall paintings which were executed on the stone itself, he had slabs of the very stone sent to his studio. On these he tried all necessary experiments, even going so far as to leave the paintings which he made upon them submerged in water for several days, the results justifying him in his belief that he was safe in applying his pigments directly upon the sandstone. He placed one of these stones out in the ice and snow, and let it freeze and thaw for six months. Certainly after such tests it was not to have been expected that these magnificent paintings should flake and crack so that in ten years the whole work was obliterated, but such was their sad fate. It is said that the leaking of the badly made roof caused the stone itself to disintegrate, and that the destruction of the pictures was owing rather to this cause than to any inherent weakness in Hunt's scheme.

The death of William Hunt took place in 1879, at the Isles of Shoals, where his body was found in the water, he having apparently lost consciousness from some sudden attack of faintness, and fallen forward into the shallow water. In a letter from Celia Thaxter describing the occurrence, she closes with these words: "He is a great light untimely quenched, and there are no words to match our love for him, our reverence and our sorrow."

A great memorial exhibition of his pictures was held in the Art Museum from November 11 to December 15 of 1879. Two hundred of his oil paintings and a hundred and nineteen of his drawings and sketches, were brought together at this time. Three specimens of his sculpture and one of his cameos were also shown. To sum up this little account of the artist I use the words of Mr. J. C. Dalton, which appeared in the preface to the catalogue of this exhibition. He says that "William Hunt was beyond question among the first of American artists. He will certainly always retain this position, whatever may be the success of others in the future. . . . Every picture that he has left bears the stamp of a master; and in certain qualities at least he was far beyond any of his predecessors or contemporaries."

The Sphynx of Elihu Vedder, and also his beautiful head of Lazarus should be the next to claim our attention. Vedder was one of the Americans who formed the charming studio colony in Rome, and may certainly be granted a claim to originality and a personal contribution to nineteenth century art. His message seems to embody the spirit of the Past; not alone the Classical, not alone the Mediæval, nor the Renaissance, but in a subtle manner all his own he makes his admirers feel the atmosphere of all these fused together, something as Burne Jones has done, although no critical person could ever confuse the two artists. It is the sentiment for antiquity, the delightful ability to make the past live in all the virility of the present, which merits the term *Eternal* in its essential meaning. It seems to me that Vedder will stand as a verity, if not among the great geniuses of first rank.

He was born in New York in 1836, but studied and worked most of his life abroad. Many of us have had

the pleasure of a visit to his studio in Rome, where the social and artistic attractions mingle, and one realizes how environment and climate have been propitious in helping the artist to give us his original and decorative pictures. The mystery of the East has crept in too; the illustrations for the Rubaiyat of Omar are familiar to every reader. His colours have a body suitable to the monumental spirit in which his studies are conceived. Perhaps we may feel that when he becomes realistic in portrayal his colour is less individual and interesting than in his more decorative motives.

Vedder, at the suggestion of William Hunt, once gave an exhibition of his works in Boston, and sold nearly all of them, for Hunt gave advice to his wealthy friends, and when they purchased, at his suggestion, they seldom repented it.

In the Sphynx, the treatment is more realistic than in the Head of Lazarus. Again, in the great Sea Serpent, the whole picture is a naturalistic painting. Nothing more typical of Vedder's peculiar contribution to decorative painting could be selected than his Lazarus. The dusky flesh tones, the deep white, and the splendid lines of the drapery, are all thoroughly representative of the art of this unique man.

Another highly decorative scheme, both in drawing and colour, is John La Farge's picture, the Halt of the Wise Men. John La Farge was born of French parents in America in the year 1835. His father was a rich man, and sent John to study in Paris when the proper time arrived. He entered the atelier of Couture, but quite as an amateur at first. He did not feel the unmistakable call to art, and, on his return to New York, studied law. But by degrees he felt the impulse to return to artistic work, and, partly stimulated by Hunt, began his career

as a decorator, with special attention to the craft of stained glass. In both of these departments he has been unique and creative. There are so many who have copied him, that we do not always realize how original he was, because there are many decorators now who work on what appear superficially to be similar lines; but an analysis of his work and theirs will always prove him to be the real master.

There is a fine ruggedness about the fishermen of Winslow Homer, and the very salt of the fog is felt in his expressive coast scenes and powerful studies of sea moods. The Fog Warning is especially typical of this side of this artist's work. One can almost feel the plunge of the boat and the breath of the dampness in that dark bank of mist which is approaching. No one has ever given more virility, weight, and force, to the painting of water, than has Winslow Homer. He was born in Boston in 1836, and his art life was almost altogether spent in his native country. In speaking of the Land Locked Salmon, a water colour in this gallery, Samuel Isham says that "it is colour and light that is sought for, and the strongest pigments in the box are put on in broad sweeps . . . a thin wash of grey, a touch or so of pure black, and a patch of untouched paper, give all the silver gleam of the leaping fish. It is a wonderful bit of painting, but like many another similar bit in Winslow Homer's work, it appeals as such only to those curious in such matters, and even to them only secondarily. The first interest goes to the fish, and is so great that we forget to ask how it is done."

Winslow Homer began as a lithographer and engraver, and worked for many years as an illustrator. He designed covers for music, and various other minor decorative motives; after serving in the Civil War he





LITTLE ROSE OF LYME REGIS.  
J. McN. Whistler.



lived in New York for some years, going later to the sea which he loved, and spending his time in Scarborough on the Maine coast. His work is distinctively American, and his feeling for line is as poetical as his composition is rugged. Nothing is done for strange effect, — he makes no attempt to startle. All is sane and possible, nature and sincerity are in all his pictures. His Americanism is one of his great charms — we need artists who see the possibilities in their own land, and who are not always striving to interpret the moods of foreign countries, whose native painters can usually express them better. Winslow Homer was among the first to realize and develop this native feeling among our artists, which has now attained to more general proportion.

These two small narrow panels, the Blacksmith of Lyme Regis, and Little Rose of Lyme Regis, are perhaps as good examples of the exotic Whistler at his best as any we could have. They are comparatively late works, being painted in 1895, and show the wonderful mastery over material and handling which was a characteristic of James McNeil Whistler. Thinly and accurately laid, his colours give us the impression of being the only possible ones to be used in these paintings. A little dusky quality in the light is grateful and natural, and the people are absolutely true, living, and apparently thinking.

Whistler has much in common with the Frenchmen who succeeded Courbet, but in this connection it is futile to point out his likeness to them in detail, as we have none of his extreme works to examine. Every one knows of Whistler the etcher; he will be mentioned again in this connection when we come to study the print collection.

James McNeil Whistler was born in Lowell, Massachusetts, in 1834. When he was a boy of nine, his father

was called to Russia on railroad business. The boy's first impressions, therefore, were not American, but were received at St. Petersburg. On his return to this country in 1849 he entered West Point, but soon decided that he was not for the army, although no more pugnacious temperament was ever created. Standing alone on nearly all questions of artistic principle, he was a most interesting figure. He spent several years more in Paris, studying, and then took up his abode in London, where a greater part of his work was accomplished.

Whistler worked frequently on a specially prepared canvas, very rough, and of a dark grey tone. Sometimes he used brushes three feet long, standing at a corresponding distance from his work. He had many original devices; he used the whole top of a mahogany table for his palette — and I don't know why this is not a happy inspiration! A born fighter, he was in constant controversy with the critics. The famous case of Whistler versus Ruskin cannot be discussed at this juncture, but the reader is referred to the case, for breezy discussion and good repartee.

Soon after Ruskin's attack on him, there appeared in the *Saturday Review* an appreciation of Whistler, which contains the following passage: "His colour is so exquisite, his actual method of producing the effect he desires by means of his brush, so masterly, and all this adroit technique is so completely part of a very fine and a very peculiar personal temperament, that we are not much surprised that those who enjoy these things sincerely . . . use . . . language which savours of extravagance." He speaks of his own colour schemes and compositions as follows: "The notion that I paint flesh lower in tone than it really is in nature, is entirely based upon a popular superstition as to what flesh really is —

when seen on canvas; for the people never look at nature with any sense of its pictorial appearance, for which reason, by the way, they also never look at a picture with any sense of nature, but, unconsciously, from habit, with reference to what they have seen in other pictures. The one aim of the unsuspecting painter is to make his man "stand out" from the frame, never doubting that, on the contrary, he should really stand within the frame; and at a depth behind it equal to the distance at which the painter sees his model. The frame is, indeed, the window through which the painter looks at his model, and nothing could be more offensively inartistic than this brutal attempt to thrust the model on the hither-side of this window!"

When Whistler was asked during the trial, if he charged two hundred guineas for the work of two days, he replied, "No; I ask it for the knowledge of a life time." When Mr. Leyland suggested the name "Nocturne" for Whistler's night studies, the artist wrote to thank him for the suggestion: "I cannot thank you too much for the name 'Nocturne' as the title for my moonlights. You have no idea what an irritation it proves to the critics, and consequent pleasure to me!" A characteristic note has been preserved, written by Whistler to a Commissioner who had come to make arrangements for an exhibition, and who sent his card to Whistler requesting him to call upon him on a given day at "4.30 precisely." Something in the business-like aspect of this idea offended Whistler, and he wrote: "Dear Sir: I have received your letter announcing that you will arrive in Paris on the —th. I congratulate you. I have never been able, and never shall be able, to be anywhere at 4.30 precisely. Yours most faithfully, J. McN. Whistler."

Whistler was as exotic to look at as to listen to. With Italian cast of face, black hair, and a little imperial beard, he combined bright blue eyes, and one white lock of hair in front, in which he took much pride. He treated it as an aigrette, and always recognized the existence of this white lock in his own colour scheme. His voice was harsh and insistent. He wore a tall hat with a flat straight brim, and a long black bow tie, one end of which was flung over the shoulder. He carried a slender bamboo cane, extremely long, so that his hand was at a higher level in walking with it than the hands of any other men — quite in the manner of La Tosca as usually represented. This in itself picked him out in the street. He wore a rimless monocle, with no string attached; of these he kept an unlimited supply, for if one fell, it usually broke, and he took no notice of the accident, but simply extracted another from his waistcoat pocket.

Whistler found rest in change of occupation; when weary of oil painting, he turned to etching, and next to lithography. One art did not interfere with the other, but amplified his abilities and resulted in a steady but not fatiguing work.

Julian Hawthorne says: "Both as an artist and as a man he belongs in a class by himself. His step was light, and rather short, and his shoulders had an impatient twitch as he moved to and fro. There is an immense good nature in Whistler which is hidden from the public by the notorious sharpness of his epigrams. He will tolerate not the slightest suspicion of humbug or pretence; but there is the tenderest, most fragrant feeling in him for all that is good and true in mankind."

There is a Normandy Landscape by J. Foxcroft Cole, who was a student while Hunt was at his best, and who

may have owed some of his ability to the encouragement of the master. Hunt was much interested in the work of Cole, when he returned from Europe, and encouraged him by buying extensively from him, in 1863.

The beautiful and striking figure of a seated Circassian, painted boldly in blacks and dark whites, is by Frank Duveneck, a pupil from Munich, but American by birth. Duveneck exhibited in Boston in 1875, for the first time, and proved so successful that he was urged to send other specimens of his brilliant work, and he became the rage for the time, in that conservative city. Duveneck was in Boston while Hunt was at the height of his fame; the two men wished greatly to meet, but, by a series of petty disasters, they never did so. While Hunt was going in one direction, to try and learn the address of Duveneck, Duveneck had called at Hunt's studio, and in those pre-telephonic days it was less easy to arrange a meeting in a strange city than it is now.

Wonderfully clever is the handling of the study of Dead Fish by William Chase. William Chase has been more influential on the later art of America than most men of his school. He studied in Munich, though he also was a native American, being born in Indiana. His studio has been one of the most celebrated in New York and through his numerous pupils his contributions to permanent art history have been extended.

William Chase is a splendid example of a man brilliant, full of genius, and yet absolutely sane and practical; the best combination possible in the necessarily limited conditions of terrestrial existence. Men who are simply dreamers and have to be "carried" by their brethren in all practical affairs of life, may prove very successful in a spiritual hereafter, but their present existence is a problem to themselves and others.

Wyatt Eaton's charming painting, *Mother and Child*, hangs here. Wyatt Eaton was born so near the Canadian border that it is only because of his New York career that we can claim him as a strictly American painter. His teacher was Gérôme in Paris, and he also came under the influence of Millet. The result has been delicate and charming, with the tenderness of touch characteristic of his master, combined with the broader feeling of the great man whom he so admired.

George Fuller was an exceedingly individual painter, as his "*Arethusa*" demonstrates. He was born in Deerfield, Massachusetts, in 1822, and for many years lived in great personal obscurity, painting portraits for a few dollars apiece, and he did not begin his really successful career until about 1876, when his strange brown foggy canvases began to sell, and to be appreciated as things strictly original. He also owed much to the encouragement of William Hunt.

Hunt discovered George Fuller in the obscure town in which he lived, when he chanced to go there to criticize the work of some of his pupils who had been sketching in the vicinity. He was so delighted by the style and quality of Fuller's work, that he called the attention of Mr. Doll, the picture dealer and connoisseur, to Fuller, and an exhibition of his pictures was instantly arranged, and his fame established from that day.

Our chief example of Fuller, the *Arethusa*, is quite in the extreme of his later style; in fact, it is the last picture he painted. It is muddy — it almost savours of the ploughed fields in which Fuller had spent his youth as a farmer. Yet it is much more than muddy and foggy. Fuller had used these two strange qualities to evolve something poetic and spiritual; and if that is not a



sufficient warrant for immortality, in this age of novel-ties, I do not know of any!

Of Fuller's technique, Mrs. Van Rensselaer says: "To some observers it seems not only original, but very beautiful, with its subdued and misty yet glowing colour, its somewhat wilful chiaroscuro, its synthetized drawing, its almost diaphanous textures, its vague involved half-hesitating touches where the handle of the brush seems as often to have been at work as its proper end." Fuller was one of the most honest and straightforward men who ever lived. Any charge of affectation is more than refuted by the testimony of those who knew him personally. His broad-minded reply to a severe critic shows humility in spite of a proper self respect: "I was a little hurt at first," he said, "but that is over. You did quite right; every man must see with his own eyes, and speak quite honestly, you as well as I. I do not see and feel as you do, but I will think it over; perhaps your way is better, though as long as I don't agree with you, — and I don't think I ever shall, — I must go on as I have been going." He spoke from the point of view of a painter when he said: "What is the subject of a picture? Nothing! It is the treatment that makes or mars. . . . We have all seen such figures a thousand times and taken no interest. It is my business to bring out something the casual eye does not perceive, to accentuate — to interpret. Just how I shall do it must come to me as I work, — or the picture will be nothing." Fuller's studio has been described by Mrs. Van Rensselaer: "It was simply a place to work in — a large square room with one great window overlooking Boston Common, two or three chairs and easels, a platform for the model, and a triple line of unfinished pictures turned against the wall." Fuller was a tall stalwart man with a white

beard at this time, and a strong expressive countenance.

We have here one of Edwin Lord Weeks' characteristic Indian pageants — the Procession of the Emperor Shah Jehan in Delhi. It is accurate and brilliant, and has given us a bit of the true bizarre gorgeousness of the East.

The pure and lofty type of modern imaginative painting is well exemplified in the work of Abbott Thayer. The exquisite *Caritas* has all the true and pure spirit of womanhood, with, added, a touch of mysticism, such as Fra Angelico felt when he painted angels — an unearthly quality, which is half symbolic, and half real. The handling is broad but not obtrusively so, and the effects of colour are harmonious and satisfying rather than challenging in their appeal. A wonderful restfulness pervades all the work of this artist, one of the most noble products of American culture at its best. The *Caritas* was purchased from the William Warren fund, and through added contributions.

The type of motherhood suggesting rather the sacrificial than the rejoicing attitude, is portrayed by George De Forest Brush. His *Mother and Child* is most typical of his recognized manner, and his interpretation of maternity as a giving rather than an obtaining, of service rather than development, is interestingly treated. Still, the sacrifice of this tender hectic woman is not repining. It is sad, and yet with a peace not of this earth. As a work of art the picture is among the most delightful tondos of any period. The colouring is rich and yet soft; the whole effect glowing and yet beautifully mellow. The child has a wistful look upon its face; it might be almost apologetic as if to disclaim any voluntary or

conscious part in the physical wreckage of its tender, patient mother.

A portrait of Thomas B. Clarke is by Alfred Q. Collins, one of the partially self taught painters of the nineteenth century.

Particularly individual is the work of John W. Alexander, whose large picture of Isabella and the Pot of Basil hangs in a prominent place in our gallery. The Munich training of this artist is less conspicuously present than in many others who have made long studies in Germany. There are some of the best qualities developed in France, known popularly and generally misunderstood as "art nouveau"; but a strong personal note dominates all, — the use of a singularly happy graduated sweep of line is always an integral part of his compositions. In this particular composition, the low tones of black and white — the general atmosphere and pallor of death — are carried out with a masterly and almost hypnotic truth to the sentiment of the story which it illustrates. Alexander has a wonderfully developed ability to indicate without representing accurately; and yet so strongly is the attention centred in the objective points of his pictures, that one does not notice or feel conscious of any part having been slighted. Absolute certainty of his own impression makes it possible for him so to lead your eye that you see it as he does. This is the greatest power of an impressionist painter.

Two or three of Mr. Frederic P. Vinton's delightfully sane portraits come as a rest to the eye among the highly coloured adventures of the moderns. Say what we will, if the portrait is to be painted of a friend whom we love, we are not insistent that every weakness shall be exploited, and that every mood of which his nature is capa-

ble shall be advertised; a conservative representation of the man as we have seen him is more satisfactory. Ruskin has said: "All second rate artists will tell you that the object of fine art is not resemblance but some kind of abstraction more refined than reality. Put that out of your heads at once. The object of the great Resemblant Arts is to resemble, and to resemble as closely as possible. It is the function of a portrait to set the man before you in habit as he lived, and I would we had a few more that did so." Could anything set before one more absolutely the man Thomas G. Appleton than Vinton's portrait, of which we have presented a reproduction? And again, those of us who are fortunate enough to count among our childhood's memories the pleasure of seeing good old William Warren, want to see him exactly as Vinton presents him. It is not a suggestion — an impression — we have that already in our minds; the charm of this portrait now lies in the fact that it recalls his actual appearance, and not someone's vision on the subject.

The two large landscapes by William L. Picknell are well hung, one being a charming morning scene on the Loire at Moret; a brook in Vermont is by George Hallowell, whose versatility of interest appears in another water colour, Mountains in Dalmatia. There is a matchless wave by Charles Woodbury, who is as clever an exponent of the oily swelling type of sea which one notices from the side of a steamer in mid ocean, as is Winslow Homer of the tempestuous breakers near the shore. A fine example of Boggs, a Rough Day in the Honfleur Harbour, took the prize of \$2,500 in 1885, at the American Art Institute. All these demand a sympathetic attention, for they are all first class pictures, and it would be to our advantage if we had space to



PORTRAIT OF THOMAS G. APPLETON.  
F. P. Vinton.



analyze their excellences. There is a nice Gipsy Girl by Joseph Ames, and two charming pastorales by J. B. Johnson, the New Born Calf, and a Landscape with Cattle.

The genius of Dennis Bunker, whose pathetically short life was so full of rich promise, is represented in a landscape, Meadowlands, and the virile girl's head, "Jessica," whose white transparent skin and delicate light auburn hair is so delightfully painted, and so full of the sentiment of youth.

The Museum owns a picture by Otto Grundmann, called the Veteran. Grundmann's name was commemorated when the studios near the old Art Museum were built, and Copley Hall is in the low-lying group known as the Grundmann studios.

A snow landscape by Edward Martin Taber suggests the same kind of eyesight as that of Dodge Mac Knight, whose water colour work may also be seen in the Museum. Is it a little early to predict that something entirely new has been discovered by Dodge Mac Knight? There are not many snow scenes, take the length and breadth of art, which will cause an actual dazzle to the eyes like that caused by new snow in sunlight. There is an almost painful tang and flash in the atmosphere, which is certainly the exact effect produced upon the retina by going out suddenly from the subdued indoor light into the sharp winter clearness. Certainly the man who can produce such a physical sensation by the use of a few strokes of blue and pink and black, demands our attention to say the least; some wizardry there is, and why not call it bravely by its true name? Look also at this picture by Taber, and think it over well.

A striking picture of quite another type is a snow landscape by Twachtman, a study on a grey day, and

the dark soft whites have a lovely quality, while a similar sentiment pervades the pictures by Metcalf.

R. Salmon is here with a picture of Swallow's Cove; and David Cox, Sr., in a study of Dedham woods; while there is a charming glimpse of Rouen by D. Roberts. The brilliant Turkey Pasture of C. H. Hayden won the Jordan Prize in 1895, and is a rich bit of rural colour and composition. There are several examples of the dashing work of W. P. Babcock, notably a small canvas called *The Red Hat*.

Both General Loring and Edward C. Robinson, the special guardian angels of the Museum for a long time, have been perpetuated for us in portraits by one of the finest modern painters — Edmund C. Tarbell. General Loring's portrait was commissioned by the Trustees, as a memorial to the useful and intelligent work accomplished by General Loring in various positions; as Trustee from 1873 to 1902; as Curator from 1876 to 1887; and as Director from 1887 to 1902.

Tarbell is literally a Boston painter. There is a general tradition that painters all go to New York, but here is one who has remained to bless us with the very best that modern art can produce, and there are many more, too, and I only wish we had good examples of pictures by all of them. Edmund C. Tarbell was born in West Groton, and as he tells us, "always drew, even in kindergarten. When I got to be about ten," he continues, "I decided to be an artist, but did not tell anybody. I also, in my modest way, decided that I was going to be the best one that ever lived. . . . When I got a little older I went to an evening drawing school . . . also one started by the Art Museum." As soon as his later studies were sufficiently advanced to make the step desirable, Mr. Tarbell went to Paris. But first and last



he has been closely associated with our Art Museum, and no fitter man could have been chosen to paint the portrait of General Loring—one who knew him in daily life, and who himself was an integral part of the establishment. I can remember thinking that General Loring was one of the most important persons ever created; and it seemed as if his spirit actually pervaded every part of the Museum, so that no exhibit could be thoroughly understood without a few words of introduction from him. And he was untiring in his willingness to help and guide young enthusiasts. An amusing episode recurs to me. One day I was working in the Egyptian room, copying a mummy case. Some rather vapid-looking sight seers were perambulating the district, evidently not much entertained; the only thing about the mummies which appealed to their taste was a partially unwrapped skull of unprepossessing appearance. At that time there happened to be some large plants which stood in this section of the old Museum. One of the ladies began at once to exhibit a lively interest in these horticultural specimens; they were not there for exhibition purpose at all, of course, but nothing else had delivered its message to her. . . . She turned to one of the elderly retainers of the Museum, and asked eagerly, "These plants belong to the banana family, do they not?" I shall never forget the look of scorn and injured pride with which the veteran replied coldly, "No; they belong to General Loring!"

In an appreciative article on Tarbell by Frederic W. Coburn, the author alludes to the studio of the artist as being in "a frowsy building over a saloon in a decadent part of Dartmouth St.,—the door is usually locked and a placard announces that the occupant has gone to Haverhill for three weeks." While the Whistler

exhibition was in Boston, in 1904, some of Tarbell's paintings were also to be seen at the St. Botolph Club, and a charming tribute by Philip L. Hale should be quoted in this connection: "Don't let us," wrote Mr. Hale, "as we go to the Whistler show and admire his finer works, pray don't let us forget that there's a show in town where equally fine things are to be seen — paintings which I think in all respects are as good, and in many respects better . . . let us not forget our fellow townsman, who is alive and can appreciate our praise, and who deserves for his work every whit as much praise as any man who has touched a brush these twenty years." We are fortunate just now, too, in having a new acquisition in the Museum — Tarbell's painting, *A Girl Reading*. It has all the charm of informal and yet harmonious composition; Tarbell is past master in making intentional effects appear quite accidental, giving this picture a peculiarly natural and easy quality both in colour and form.

We close with one more quotation from Mr. Coburn. "Among various groups and factions of painters and by the public at large, he has come to be regarded as among the most able of living painters; admirers do not hesitate to use a stronger term." Mr. Tarbell, through his long service as instructor in the Museum School, has helped to develop in many others those strong qualities and the thorough technical ability for which our local artists are famed.

A beautifully handled and tenderly finished picture by Paxton hangs here at the time of writing. Two ladies are taking afternoon tea. I happened to notice a couple of women standing apparently absorbed in admiration of this work, and I drew nearer to hear their verdict, hoping that it might be helpful. As I approached, the more



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earnest looking of the two women sighed deeply, and remarked: "Those lemons are *not* in proportion!"

The Museum has several of the pictures of Sarah W. Whitman. Mrs. Whitman was pre-eminently a Boston artist, being a pupil of Hunt, a most original and talented woman in many other crafts. At the time of her death, the following tribute appeared in the Bulletin: "It may be permitted to pay tribute here to the memory of a great benefactress of the Museum, not only because Mrs. Whitman was an artist, a wise counsellor and a great citizen, but because she exercised in her life a veritable power for the humanities. Her influence resembled indeed that of the several institutions to the service of which she lent herself unsparingly, but over institutions Mrs. Whitman possessed in her personal force a unique advantage derived from exquisite spiritual endowments. The sense of loss caused by Mrs. Whitman's death will assuredly be lasting, but there is destined to endure as her permanent memorial the elevation which was effected by her at large in the community, and privately in the lives of her friends." Those who are privileged to have counted her among their personal friends can hardly overestimate the value of such association. She was a constant inspiration, a kind critic, and a practical adviser, besides being the most delightful woman in all social relations. She was interested in all good works, and had a strong religious faith. She was on the governing Committee of the Museum for years, and left it the bequest of her residuary estate, without restriction.

Among the pictures which came to the Museum in this way, are several North Shore sketches, — one especially pearly and black in its contrasts, a view of Gloucester Harbour; another, the Edge of Evening at Annis-

quam, of great charm. The sketch for Mrs. Whitman's portrait of Martin Brimmer was also among them. Many persons must remember this excellent portrait, which hung in the gallery for some time.

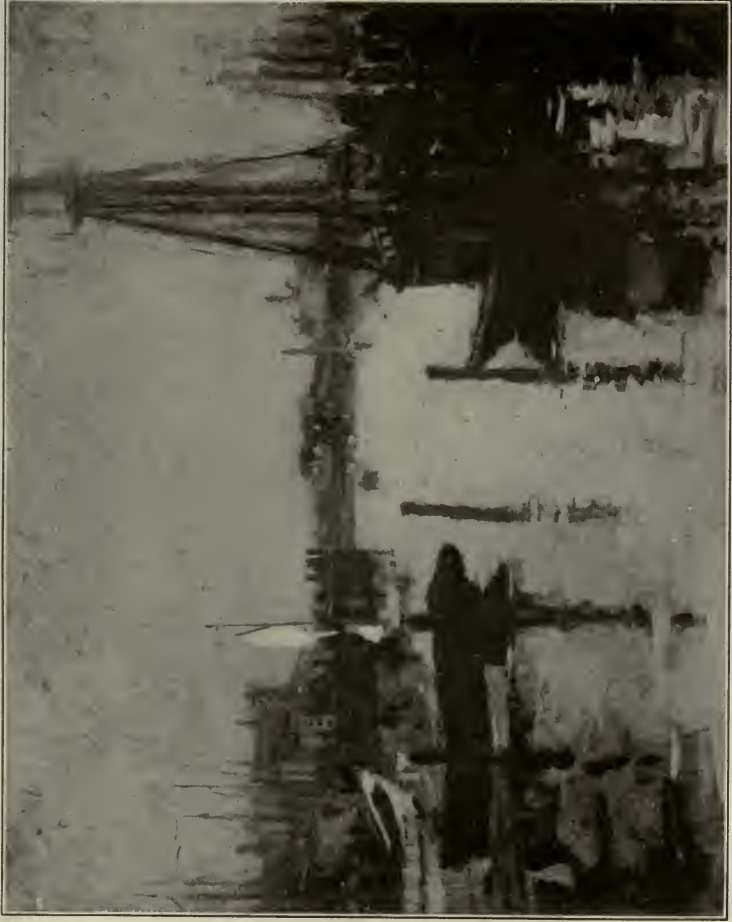
Mrs. Whitman's style was rather impressionist, and frequently full of great power. Her studio at Beverly Farms was a delightful spot in which to spend a morning, and one learned much from watching her eager manipulation and sure handling in drawing. In her Boston studio, Mrs. Whitman devoted much time to work in stained glass, being a skilled craftsman in this process. If her designs for windows were not as monumental in some cases as one could have wished, the smaller studies and panels were exquisite.

In every department of artistic life, in Boston, Mrs. Whitman's influence was felt, and no one can estimate the true sorrow which was typified by the group in Trinity Church one day in summer, who paid their final respects to her beautiful life, when her funeral services were held.

One of the best pictures ever painted by Joseph De Camp is owned by the Museum—the Guitar Player. The strong light from the left is thrown across the canvas, bringing out in charming glow the rich colouring of the girl's complexion, and the contrasting violet and green of her dress and the sofa. The bent head is an exquisite piece of drawing, and the rendering of the hair especially effective, while the colour tones of the whole are striking and satisfying.

F. W. Benson's Eleanor is a sprightly rendering of a sunlit hot field, with the grateful shade of a tree in the foreground, beneath which there sits a young girl in a pink dress, half alert and half dreaming. She is, as has been observed, a realization of American girlhood,

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GLOUCESTER HARBOUR,  
Sarah W. Whitman.





just as Mr. Benson's Graces in Washington are idealizations of the same delicacy and vivacity.

Of the work of the great portrait artist, John Sargent, we have only a rather inadequate specimen — inasmuch as it can hardly be called a portrait at all, though its name is "An Artist in His Studio." This artist's studio is evidently his bedroom, and canvases and paints are dropped about in the inconsequent way in which such things happen when a man has a vision and cannot stop to consider a reality of such slight importance as a clean sheet! Any one who has ever felt in any degree that call of creative artistic impulse which demands the instant use of the canvas and palette, will sympathize with this artist who waits for nothing when the inspiration seizes him. The picture, however, as a subject, is not especially representative of Sargent, though the dashing treatment shows the hand of the master. Sargent is claimed as an American painter, though he was born in Italy, and lives usually in England; most of his more recent work has been accomplished there.

After studying for many early years in Italy, Sargent entered the studio of Carolus Duran in Paris, before he was twenty. The painter Carroll Beckwith tells of the advent of young Sargent in the class in 1874. "I had a place near the door," he says, "and when I heard a knock I opened it. There stood a grey-haired gentleman accompanied by a tall, rather lank youth, who carried a portfolio under his arm . . . we held a short conversation in subdued tones . . . Carolus soon finished his criticism" (he had been in another room), "and I presented my compatriots. Sargent's father explained that he had brought his son to the studio that he might become a pupil; the portfolio was laid on the floor, and the drawings spread out. We all crowded about to look, and

Carolus spoke favourably. . . . We were astonished at the cleverness shown in the water colour and pencil work . . . he made rapid progress . . . and gradually rose to perfection in academic study." This substratum of academic perfection is just what made possible the unerring original sweep of line and colour of Sargent's mature work. Nothing but absolute ability to paint as accurately as a photograph (if one wished to do so) will permit of such broad departures from conventionalism. If one has not that underlying accuracy, which later becomes only a mental attitude, a grasp of every detail of the subject so that it can be expressed without rendering it exactly — no painter can really be an impressionist. If he would create an impression for others, he himself must know his subject root and branch, backward and forward. It takes the most learned Professor of all to write a condensed text book.

In 1880 Sargent was made a member of the Society of American Artists, in 1893, of the Royal Academy; he is also a member of the Société des Beaux Arts (Champs de Mars) and the National Academy of Design. He is *Hors Concours* at the Salon, and in 1889 he received the Medal of Honour at Paris.

Of portrait miniatures the Museum has not an important number. One of Thorwaldsen, painted in 1828, is out of drawing, the hand not being in proportion to the head, which is also faulty in various particulars. There is a portrait of Washington Allston, by Sir William Morrell Staigg, which is stiff and uninteresting. There is a Cosway, it is true — one of a lady; but it is an indifferent specimen of that great artist's work, although, as in anything of his, the delicacy and sweetness are present.

F. C. Malbone is also represented, by a study of Mrs.

James Carter. It is a pretty good miniature, but of course cannot be favourably compared with others by that master.

A large miniature of Napoleon from the Marshal Soult Collection, painted by Frederic Millet, is conventional and rather hard in finish. There is a miniature of the Prince Napoleon — "Plon Plon," a very small affair painted on wood, by J. E. Meissonnier, more curious than beautiful.

Who was it said that a school was a constellation? He adds that one good artist makes many, "for he points out the true method, that of nature, and leads the way." We have looked at a few of the works of those who are leading the way in our new land — may its future prove a starry progress.

## CHAPTER II

### OLD MASTERS, ITALIAN, DUTCH, SPANISH, AND ENGLISH

AMONG the early Italian pictures is a small Giottesque Nativity, which is rather typical. This is lent by the Athenæum. It really illustrates, for the purposes of study, the style of the master, Giotto.

There are one or two examples of Sieneese art that are characteristic so far as they go: a *St. Catherine*, by Girolamo di Benvenuto da Siena, is a fine tempera painting, with interesting technique. It may be called relatively a minor work, but seen in our country, it seems hardly fair to judge it as critically as if it were among dozens of examples in a foreign museum.

The Adoration of the Infant Christ is rather a weak work, but in sentiment and colour it is delightful. It has been suggested that it is probably by Jacopo del Sellaio.

A triptych, painted on a set of panels, in their original frame, is by Sano di Pietro, a Sieneese artist of the fifteenth century. The central group shows the Madonna and Child, with two adoring angels at the sides. The Creator is seen above. The tiny kneeling figure at the left is probably the Donor — a little saintly woman, undoubtedly, who felt her own insignificance so greatly in the presence of such company, that she had herself rendered as small as possible, as was the way with modest donors of early pictures. In the panels on either side are seen *St. Luke* and *St. Catherine of Siena*. This

combination of saints suggests that the picture may have been a votive offering upon recovery from sickness. The picture was purchased from the Nevin Collection in Rome, in 1907, and was anonymously presented to the Museum, by one who wishes it to "stand as a memorial of a pleasant friendship." This is a characteristic example of Sano di Pietro, who was born in 1405, and was a prolific painter, though not much known in this country. He was also a miniaturist and illuminator, having worked on many of the very decorative music books now in the Cathedral Library of Siena. One can easily see how this style of painting was evolved from work in little. There is considerable pietistic tenderness about his painting. His faces are usually round and smooth, lacking in anatomy, but with pleasing expressions in an ascetic sentimental way. His sense of colour was rather that of the illuminator than of the composer on a larger scale; each bit is treated for its own sake, with small regard for the general effect or a distant view. It is a good example of average mediæval religious painting of this part of Italy.

There is a Madonna attributed to Cozzarelli, a pupil of Matteo of Siena. It is also in tempera. These early pictures, if, possibly, not always correctly attributed, are at least venerable and full of the pious atmosphere for which Italian art stood. Let us be thankful in our new made city that we have even as good examples as these to beckon us back to the charming flavour which is usually left behind us when we return from Italy.

The large Assumption of the Virgin is also a Siense picture, but it is not an important work, though replete with primitive charm. This may be by Bartholdo Fredi, and is executed in tempera except where it has been restored.

There are several other minor examples of very early schools, but not many of them demand special notice. All are delightful in their own flavour and atmosphere. The so-called Botticelli, a studio piece, has some of the sentiment of the master, without being convincing as an attested example of his work. It is only claimed as a school piece, and represents the Virgin and Child with St. John. It was purchased by the Sarah S. Timmins Fund, from the Barker Collection in London, in 1895.

The Pieta by Marco Basaiti was originally attributed to Cima da Conegliano, and is a hard early work. The reds in the colouring are harmonious, but it is not a picture of importance, though interesting.

There is a Venetian altar piece ascribed to Vivarini, which is signed as from the atelier of this master, and is a minor specimen of this phase of Venetian art.

Mr. Rankin believes the signature of Pasqualino on the Venetian Madonna to be a forgery, and thinks that it is an example of the school of Bellini or Alvisse. At any rate, it is a good picture, and has character, suggestive of the Bellinesque altar pieces so usual in the Venetian territory.

But there is one fifteenth century picture of undoubted genuineness, priceless in its rare miniature perfection, and breathing a personal message of the only artist who could have painted it—I refer to the Pieta by Crivelli. Little is known of this master's life and history, but no man ever became more vitally individual in his works, so that he is one of the best known and most certainly recognized of all the Renaissance painters of the Venetian school. This picture was painted in 1485, and is signed "Opus Caroli Crivelli." The composition is powerful, the interest centring in the pathetic figure of Our Lord, and every touch is characteristic; and while, ac-







According to Rankin, it is mediæval and provincial in treatment, it has the Renaissance power in its mastery of form. The colouring is vivid and luminous, as is necessitated by this school in which actual gold is introduced. It is a dramatic masterpiece. The hands are especially typical of the work of Crivelli, and the open mouths with which he invariably adorns his mourners. The strange foreshortening of the upturned face, too, appears over and over in his paintings. The technique is almost like drawing; the lights and shades are hatched, and nothing could be finer or more convincing than the detail line work in the hair and textiles. Observe the delicacy of the gold tooled background. Crowe and Cavalcaselle say of Crivelli's early work: "His figures were from the first withered and lean . . . a bitter ugliness pervaded the faces in which melancholy repose was less habitual than grimace." These peculiarities, modified by time and experience, are softened into more dignity, but one can easily see that these were the characteristics of Crivelli's art, and remain sufficiently defined to bear out the criticism. Again they say: "He sometimes tried to be graceful, but rarely succeeded in the attempt; but what to him seemed grace, was merely affectation," and that the drapery was "stiff, cutting, and broken." Now, in our painting all these faults are present, and yet subdued, so that the picture remains a pure example of Crivelli. Of his technique Crowe and Cavalcaselle speak in terms of admiration: "As a tempera painter, he is admittedly a master of great energy. His medium, which was always liquid and pure, was of such a durable substance, that, when brought up by varnish to a warm brown tone, it never altered, and there is no artist of the century whose panels have more surely resisted the ravages of time . . . he clung to the old technical methods of exe-

cution" (meaning hatching, etc.) "so he held without flinching to the system of embossed ornament. . . . On the whole, a striking original genius, unpleasant, and now and then grotesque, but never without strength, and always in earnest." It is refreshing to read such critical appreciation.

A very good picture by Bonifazio Veronese is seen in the Sibyl, probably painted from the daughter of Palma Vecchio, who frequently appears in her father's pictures, and who bears a strong resemblance to this study. It came to the Museum in 1901, from Mr. Henry L. Higginson, as a memorial to Edward W. Hooper.

A Madonna and Child, attributed to Bronzino, and dated 1561, was presented in 1890: it is painted on panel, in oils.

In 1882 the Museum acquired by gift from Mrs. Louis Thies, of Dresden, a painting ascribed to Luca Giordano, representing the Institution of the Eucharist. Giordano was popularly known as Luca Fa Presto. They tell a story, that the father of Luca would sit by him while he worked, and feed him, rather than allow him to waste a valuable minute from his lucrative work! The family watchword was "Luca Fa Presto" — (Luca, make haste!) and this became his nickname.

A Holy Family is given to Francesco Zanganelli, and may well be genuine. It was once attributed to Pinturicchio, and is charming, showing influence of Palmazano. Other pictures are ascribed to Bartolo Fredi, a fifteenth century Sieneſe painter, to Baldassare Peruzzi, and to Girolamo Romanino; to Guidoccio Gozzarelli, and Nicolas da Voltri. The latter represents the Madonna with the donor in adoration. It is a fair example of Italian-Flemish style of the sixteenth century.

The Philosopher by Spagnoletto is very good, and

pronounced undoubtedly genuine. The scientist is measuring the globe with a compass. His eyes are upturned, and remarkably well painted; the soft lines about the under lids are delicately handled. The lights are golden, and the whole is pervaded by a rich glow. Spagnoletto's real name was Ribera; he won the nickname from the fact that he was a Spaniard by birth, though working in Naples, and being usually classed among Italian painters.

The Museum owns another picture which is considered by Berenson to be a Spagnoletto — St. Sebastian, formerly called of the School of Perugino. Mr. William Rankin does not consider this an example of the work of any noted painter, but a copy of a picture in Bergamo which is there ascribed to Raphael. Here is quite a choice of opinions each delivered by experts!

A genuine Moroni is owned by the Museum, the portrait of Count Alborghetti and his son. It was bought in Bergamo in 1895, from a private collection in that city. While it is not one of the great characteristic examples of Moroni's work, it is good in colour, and a well attested original.

The large Venetian picture of the school of Tintoretto, is decorative; Mr. Rankin believes it to be an early copy. It gives a very fair idea of a painting by Tintoretto, though not in the best style of Tintoretto's own work as seen in Venice. Still, there is a great choice among originals by this master, and this has considerable likeness to some of his less important works. An amusing anecdote is told of the rapidity of Tintoretto's technique. A couple of Flemish artists in Rome once showed Tintoretto some studies of heads, painted with the utmost elaboration and care. Tintoretto asked them how long it had taken to execute these pictures. "Sev-

eral weeks," was the grave reply. Tintoretto sighed, and, dipping a brush in some ready mixed colour, approached a large bare canvas, and with a few strokes drew a figure true to the life, which he filled in rapidly with white. "You see," he said to them, "how we poor Venetians are accustomed to make our pictures!"

There is a good sized picture by Bassano, of the Mocking of Christ. It is very effective and a genuine work. It was acquired in 1900, being an anonymous gift. Pictures of the Italian school have come to the Museum from time to time. One is ascribed to Ludovico Caracci, a Holy Family received in 1894; one by Paolo Mattei, representing the Triumph of Galatea, in the same year; the portrait of Arnold of Brescia, by Giovanni di san Giovanni; an Annunciation ascribed to Palma the Younger; a Man in Armour, of the Venetian school; a view of the Campagna by Giovanni Costa, and a landscape by Rosa di Tivoli; the Virgin and Angels adoring the Infant Christ, by Agnolo di Donnino, a St. Sebastian of the Perugino school, a Madonna by Gozzarelli, a Madonna of the seventeenth century, and a picture of an ice storm in Venice in 1788, by Guardi — together with several unimportant copies and pictures out of our province to mention in a book of this proportion.

There is a pleasing Holy Family attributed to Porde- none, excellent in tone, and an effective bit of the school of Veronese, described in the Handbook.

The Apotheosis of a Poet, by Tiepolo, is a good specimen of the Italian eighteenth century style, the gift, with several other valuable paintings to be mentioned in their turn, of Dr. Denman Ross, in 1906. The composition is in oval form and is probably a sketch for a ceiling, Tiepolo being especially famous for that class of work. Taine has not a high opinion of Tiepolo, saying: "The

last of the decorators of ceilings, Tiepolo is a mannerist, who in his religious pictures looks for melodrama, and in his allegorical pictures looks for movement and effect; who, without prejudice, overthrows his pyramids, tears his clouds, scatters his people, in a manner to give to his scenes the aspect of a volcano in eruption." All this may be true, but there is no need on that account to close one's eyes to the admirable technique, the dashing style and the handling of the pigment, and Tiepolo has a place well won among the broad decorative painters of his time. His painting has been alluded to by an appreciative writer of his own nationality, as a "delightful festa of colour," and Berenson says that "his feeling for strength, for movement, and for colour, was great enough to give a new impulse to art."

Among the early paintings of the Flemish school is a St. Luke Painting the Virgin, said to be by Roger Van der Weyden. It is practically a replica of the picture of the same name by the same man in Munich, and the burden of proof lies with the experts as to which is the original. It is certainly a very good example of the Flemish art of the fifteenth century, whoever painted it. The characteristic background in which is seen a whole little town, with people walking and riding on the streets, is naïve and fascinating. It is much less hard and cold than many early Flemish works. It has been suggested that it might be by Gerhardt David, but as the duplicate picture in Munich is given to Van der Weyden, by common consent, it seems hardly worth while to claim any other artist unless it is to be classed as a copy by David, and I infer that this is not the intention of those who make the claim. Compare it with the stiff yellow little Madonna and Child of the Flemish school which hangs near, and one will appreciate that it is by a master. Will-

iam Rankin is enthusiastic in his endorsement of this picture, pronouncing it certainly genuine, and far better than the Munich painting. It has also been attributed to Albert Bouts, but he says there can be little doubt of its authenticity, although its pedigree is somewhat obscure. If we could only look at a picture for its intrinsic merit, rather than its proved genuineness, how much more enjoyment we should derive from art! There is a Chinese saying, which applies to those who only admire a work of art when they know it to be by a celebrated master, "People criticise a picture by their ear." Let us try and be guiltless of this folly. The picture of St. Luke Painting the Virgin is just as good as any Van der Weyden, — why should not this suffice? As a detailed description of the picture is given in the Handbook, I omit it here. Such descriptions are only valuable in the gallery itself, where the details can be intelligently verified.

The Death of the Virgin by Michael Wolgemuth, the teacher of Albrecht Dürer, is valuable, and most interesting in details, in spite of Mr. Rankin's stricture, that it is "a good example of minor German craft and art," and that it is "over realistic in character, but sincere in feeling." It should be closely examined with the admirable description in the Handbook to supplement the observer's interest. This picture was presented to the Museum in 1903, and was welcomed as a most interesting specimen of good early German work, and also believed to be an authentic example of this little-known master. It is quite characteristic, compared with the pictures by him in Nuremberg, and other German collections; and there seems scant reason for questioning it. The kneeling figures in the lower divisions of the composition are the bride and groom in whose memory this altar piece

was painted. Observe the naïvely natural act of one of the figures, who carries a censer — he is blowing upon the fuel to make it burn up brightly! The colouring is rich and very satisfactory, while of course the picture has the stiffness of the period and country; we must not look for fluent modern rendering in German fifteenth century work!

Of the work of Lucas Cranach there is an attributed specimen, but it is not especially typical. Of the South German school of the sixteenth century there is a painting of Three Saints; and of the Cologne school, a picture of Two Saints.

The Dutch and Flemish portraits, of which there are a good many, are of course dominated by the two splendid Rembrandts, the portraits of Nicolas Tulp and his wife. No student can help stopping to examine these masterpieces, which are in the painter's most delightful middle manner, signed in 1634. In speaking of Rembrandt William Hunt used to say: "He was not simply a Dutchman, he painted as Shakespeare wrote — for the world."

Another picture by Rembrandt, in his later and more yellow style, is the *Danæ*, — a coarse Dutch peasant masquerading as the chosen of the gods, while Mercury in rustic form brings her a bag of coin from Jupiter. A sordid treatment of the subject, but a masterly little bit of painting, judged as genre. Rembrandt's treatment of mythological subjects is always highly amusing, for in spite of his wonderful power as a painter, he seems to have been quite lacking in poetic vision. His portrait of his father is a fine picture, painted about 1630.

There has been purchased within recent years a Portrait of a Woman, attributed to Franz Hals. The head

is certainly like the earlier examples of Hals, but the hands are far from characteristic.

An admirable Miereveldt, the Wife of Jan van Dorp, is a work of 1610, smiling and smooth, varnished to the king's taste. A pale stiff lady in white, with elaborate jewels, is by Santvoort, who lived from 1610 to 1680.

The large portrait of Maria Anna de Schödt, is said to have been painted by Van Dyck. It was formerly hung over the family tomb of the Schödts in the church of St. Gudule in Brussels. While some artists are conservative as to the genuineness of this picture, it is similar to the well known paintings by Van Dyck in other museums. The figure is a little more inclined to squatness than the women whom Van Dyck represents as a rule, still, there are limitations in portrait painting; and although this particular artist did not often respect such limitations to such a degree, this may have been an aggravated case. The picture lately acquired by gift from Mrs. Robert D. Evans, is a studio work of the school of Van Dyck. It represents Charles I of England with his family, but is not handled in Van Dyck's manner, although, superficially considered, it is reminiscent of his pictures of this subject. Dr. Wilhelm Bode, the General Director of the Museums of Berlin, has pronounced upon this picture as follows: "I saw the picture reproduced in this photograph when it was in Florence for sale, and later at our restorer's, Professor Hauser. It is one of the replicas that were painted in the studio of A. Van Dyck, under his supervision and with his cooperation, as gifts to related princely families. This picture, of which the first example (likewise only partly painted by Van Dyck) is in Windsor, was originally in the possession of an Italian family of quality, by gift, as I have been told, from the Italian royal family, which





FAMILY OF CHARLES I.  
School of Van Dyck.

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in Van Dyck's time, as is well known, was closely related to the English royal family and received thence a number of Van Dyck's portraits as gifts. Signed, W. Bode. Berlin, Oct. 1, 1908." This verdict would appear to account admirably for all features in this portrait which are partly and yet not wholly characteristic of the master, and does not detract from its interest, for if it were claimed to have been the actual and sole work of the master, it would not rank well among his productions.

The delightful study of an old lady by Salomon Koninck should be observed, as it is a very convincing piece of portraiture of this school. The modelling of the hands is admirable, and the face and the whole person, fat and living. Koninck painted in the first half of the seventeenth century.

The Burgomaster's Wife, by Bartholomew Van der Helst, too, is delightful, sitting as she does with folded hands, smiling in a discreet way peculiar to Dutch ladies when they were having their portraits painted.

The seventeenth century picture by Van Valckert, of a man pulling on his glove, is admirable. Observe the deep glow, suggestive of some of the best canvases of Van Dyck.

We have here some very excellent examples, too, of the "Little Masters" of Holland — a number of talented painters of the sixteenth century, who devoted themselves to rendering the scenes of local daily life with a charming miniature realism. The gem among these Dutch pictures is the little Gabriel Metsu, of which we offer a reproduction — the subject is "The Usurer." The hard metallic character of the man is well symbolized by the pile of glittering coins and valuables on that side of the picture, where all the detail is crisp

and sure, admirably contrasted with the soft beautifully painted head of the weeping girl. The work on this part of this picture is as fine as anything in the whole gallery. Perhaps second in favour with painters, is the rather unpleasant Butcher's Shop, by Teniers. The subject is certainly unprepossessing, but one should look beyond the split ox, and the head denuded of its skin, the vision of the dog lapping up the blood as it falls from the carcass, and notice the wonderful handling of the substance — the representation of the suet, and the "morbidezza" of the chief object. It is among the cleverest bits of the Little Masters. One must, as it were, reduce one's horizon when looking at these little Dutch pictures, and remember that they were painted to be admired and hung in small rooms, in the houses of the people, not for public display, or to be in any way judged at a distance, but for loving scrutiny by the friends of the family, with every detail present for inspection. William Hunt used to say of Teniers that he was "local" — and certainly one does feel a Dutch flavour about his work which is missing in that of the greater master, Rembrandt.

An admirable Dutch Little Master is Nicolas Maes, who painted the "Jealous Husband." If ever husband had justification for his jealousy, it would seem to be this afflicted gentleman, for in the inner room (so favourite a scheme with painters of this class) one sees the wife holding parley with her lover, while the outraged husband stands on the stairs in the foreground listening.

By Pieter de Hooch, too, there is a charming little Interior, with a vista through the house to the garden beyond — De Hooch particularly delighted in this form of picture, holding subdued lights in the main apartment,

THE USURER.  
GABRIEL METSU.



THE USURER.  
Gabriel Metsu.



and causing lights to penetrate from an open door or window in the back. This attractive motif is nearly always seen in his pictures, and the tiled floor is also very characteristic of his taste.

Another of the Little Masters was Gaspar Netscher, whose *Lady with a Guitar* came to the Museum as one of the pictures in the Turner-Sargent Collection, in 1894. In the same collection was a landscape with *Men Before an Inn*.

The *Shop of an Alchemist* is an excellent piece of close consistent painting, almost scientific, but no artist's name has been assigned to this.

The picture called *Peasants Carousing* is signed by the name of Jan Miense Molenaer, who was a Haarlem painter closely associated with Franz Hals, also coming under the influence of Rembrandt. It is dated 1662. It was purchased in 1907. The scene is a very boisterous one, men and women and children, apparently singing, much exhilarated. On the label underneath this picture the words "Dutch School" stand out rather prominently. I was once going through the Museum with a little girl, who stood before this canvas aghast. I asked her what had especially struck her observation. "Why," she exclaimed, "is that a Dutch *School!* What behaviour!"

A thoroughly uninteresting and characteristic vase of flowers by Jan van Huysums, is as crude and "niggled" as are all of his pictures. The gaudy bouquet is displayed on a gun metal grey and black background, as uninviting and as unspringlike as it would be possible to design it. These minute Dutch flower painters come under the criticism of Clausen, who says: "Painters for a time tried to rival the camera in minuteness and detachment, forgetting that it is just this human quality

of attention and selection that makes a painting a work of art."

Another dark and uninteresting study of Still Life is by Van Aelst — while the fruit and vegetables by William Kalff are not much more appealing, though painted with a more mellow touch. These are all seventeenth century pictures.

The best study of this description is a picture in the Ross Collection, a dead swan and heron. While the subject is unappealing, the painting is wonderfully beautiful, and it is matter of regret that no artist's name has been connected with it.

Quite different again is a study of Domestic Fowl by Hondecoeter, one of the greatest painters of birds who has ever lived. Two brilliant peacocks are invading the retreat of some chickens and ducks, and the general discomfort occasioned by their advent savours of the human discontent which is frequently felt among quiet home-loving families when a gay influx of personages of a more showy class insist upon settling among them! The painting of the plumage, both grave and gay, is delicate and closely natural, and yet one loses little of the effectiveness of the whole by elaboration of detail. The picture is signed, but is not dated. Hondecoeter lived from 1638 to 1695.

Until recently, a little sketch by Rubens was the only example of this master in the gallery. It is a study for the altar piece painted for the Church of the Augustinians in Antwerp. It is an excellent though small specimen of Rubens's brush-work; one of his leading maxims was that it was very dangerous to use white or black. "Begin," he was accustomed to say, "by painting your shadows very thinly; be careful not to let the white insinuate itself into them; it is the poison of a picture



except in the lights. If white once be allowed to dull the perfect transparency and golden warmth of your shadows, your colouring will no longer be glowing, but heavy and grey." Again, let Rubens speak for the lights. "In them, the colours may be loaded as much as may be thought requisite. They have substance. It is necessary, however, to keep them pure. This is effected by laying each tint in its place, and the various tints next each other, so that, by a slight blending with the brush, they may be softened by passing one into another without stirring them much. Afterwards you may return to this preparation, and give to it those decided touches which are always the distinctive marks of great masters." It is interesting to compare these maxims of the great colourist with the exactly opposite principles enumerated by Washington Allston. It helps to explain several things! At present we are fortunate in having another Rubens, a picture of his Master and his Wife, which is lent by Mrs. R. D. Evans, to whom we are indebted also for the gift of the new Van Dyck recently described. This is a delightful picture, and by studying these two specimens, one can readily understand the method of work just outlined in the master's own words.

An important new picture is one given by Mr. Francis Bartlett, the portrait of Henri de Halmale, attributed to Peter Thys. It is a fine figure of a burly warrior, and an excellent example of the developed Dutch school.

There are several specimens of landscape and out of door scenes. It is difficult for us, with our modern ideas about *plein air* and sunlight, to regard these earlier landscape effects with much enthusiasm. Van der Velde, (in one of the Turner-Sargent Collection of pictures), shows us some cattle in a disinterested way; Karel du Jardin

paints a country fair, with animals and figures; not, however, drawn with the usual ability of a master of such subjects. There is a ruined cottage aspiring to the name of Ruisdael, and a landscape by van Goyen. A really good van Goyen is the river scene, painted admirably, and with considerable interest in details. The light is that of a pale sunny day, with fleecy clouds above; the scene is a ferry, and there is a town lying on the farther bank, with church and houses near the water. A boat full of men and horses is being sculled across and these are pleasantly silhouetted against the light background of the stream.

A valuable new acquisition among our pictures is a Spanish Primitive, representing the Coronation of the Virgin. The faces are strictly Spanish in cast, and much gold is used throughout the work. The garments are of brocade, with a reminiscence of old Spanish leather, and the carved details of the seats and lower portions of the composition are of flamboyant Gothic.

The portrait of Philip IV of Spain, attributed to Velasquez, is a picture which has been the centre of discussion in two continents. On October 1, 1904, it was purchased, through one of the leading artists and experts of our city, Dr. Denman Ross, with Mr. Joseph Lindon Smith, an equally eminent authority, and both considered that it was a wise investment, they being at that time in Madrid and in a position to make comparisons and to weigh evidence. The Museum authorities sanctioned the purchase, having confirmed the judgment of the two artists. In October, soon after the picture had arrived in Boston, an anonymous letter, postmarked Paris, arrived at the Museum, informing those in power that there had been other opinions in Madrid, and throwing discredit upon the work. The writer of this letter

the authorities failed to discover. Of course on general principles, one pays no attention to anonymous letters. This underbred and unsportsmanlike form of attack usually comes from one who has not courage enough to stand by his convictions, but in this case the Trustees considered it wiser, in view of the publicity which had been given to the attack, to request the opinion of a jury of prominent artists and other competent judges. Consequently various opinions have been expressed, a large majority being in favour of the picture as a genuine early work of Velasquez. One who has not made a study of the master in Madrid and in England, and who has never copied one of his pictures, has less power to form an opinion than those who have done both of these things. I prefer to quote from the criticism, both favourable and adverse, as it has been laid before the public by the Museum Trustees, and leave the reader to form his own judgment from the evidence of these opinions.

Mr. William M. Chase calls attention to the "hard edge" as a point in favour of the work being a Velasquez of an early period, saying, "There is another thing in the Prado which is as hard and dry. You could crack eggs on it! It is dryer than this." This would seem to dispose of the objection usually first raised by observers, especially amateurs, that the painting is much harder than that of the master. As a matter of fact, it is much dryer than any picture by Velasquez with which the average American traveller is familiar; but it is only fair to believe, on such eminent authority, that other examples exist which are equally so, our ignorance to the contrary.

Mr. Joseph De Camp says: "It is too definite in its stroke to be a copy. When a man is copying, he is not free; he is tied down by the other man's work, and that

is not the case here." Among others who have pronounced favourably, are Hermann D. Murphy, Dodge MacKnight, F. W. Benson, William Rankin, Bernhard Berenson, F. Mason Perkins, John B. Potter, J. Alden Wier, and a few whose judgment having been based on photographs, have not quite the same weight.

Mr. William A. Paxton writes: "I know this to be a Velasquez for the same reason that a man knows a letter to be from his wife, though it may not be signed," and this impression of genuineness is felt also by Mr. E. O. Tarbell, who adds: "The surface he made is as individual as one's handwriting, and I have never seen a picture by anyone else which at all resembles his in that respect." There are a great many other favourable opinions, — a list too long to give in any detail.

On the opposite side an important class of critics are arrayed, although they are not as numerous. Mr. F. P. Vinton writes to the Director of the Museum: "It is hardly credible that it is a copy, though it might be an old one, the original of which has been lost. But if not a copy nor an original, what is it? That is a question which may never be answered, but I will venture a guess about it, and that is that the work is a combination of two or three portraits by Velasquez, and made with an intention to deceive even the best experts." Mr. Vinton is not convinced of the handling, which to him seems rather that of a copyist than of a master; it must be remembered that Mr. Vinton has made numerous copies of the works of Velasquez himself, and these copies are more in sympathy with the originals than are the copies of most other artists. He also believes that this portrait has been painted over another picture which lies beneath.

The picture was examined by Sig. Sorolla on his visit



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to Boston, and his opinion is also adverse. Professor C. H. Moore of Harvard observes: "The picture is not an early work by anyone. It appears to have been wrought by a practical and skilful hand, but that of a person of blunt feeling for the finer qualities of painting." He does not believe it possible that it is a Velasquez of any period.

Here we have, taken almost at random, an array of arguments for and against, all coming from men of recognized standing, who have an almost equal right to an opinion. The Museum holds a certificate from Don Pedro de Madraza, who, at the time of purchase, was Director of the Royal Academy of Fine Arts in Madrid, describing this portrait as "an undoubted work of Velasquez." He finds in it a lost picture known to have existed in Spain at one time, but which has been mislaid for centuries.

Professor Carl Justi, the biographer of Velasquez, saw this picture in 1892, when it was exhibited in Madrid. At that time he made notes upon it, and, by consulting these, and examining the photographs, is of impression that the painting is by Velasquez. A later examination of the canvas itself by Dr. Robert David Ganley of New York, resulted in an enthusiastic concurrence in the opinion of the majority. Also Sir Walter Armstrong believes from his study of its photographs, that it is a genuine Velasquez, though a portrait, not of Philip IV, but of his brother Don Fernando! But we should require a whole volume if we traced this subject in all its ramifications. De te fabula!

In conclusion we will see that the final opinion of the Board of Trustees is registered as follows in the clear article prepared for them by Mr. B. I. Gilman, Secretary of the Museum: "The Museum recognizes the great pre-

ponderance of favourable opinion in which the discussion has issued, and accepts it as proof of the genuineness of the picture.”

It is manifest to anyone that this portrait is not a characteristic example of the developed art of Velasquez, as is the absolutely satisfying painting which hangs near it, of Don Baltazar and his Dwarf. The little Don Carlos with his attendant, is painted with warm atmosphere and refined feeling, and in the best manner of the master. The purchase of this picture was interesting. Mr. Fred-eric Vinton, the painter, was in New York, and happened to see this picture for sale. To his judgment it seemed a valuable opportunity for the Museum to acquire a genuine Velasquez, even at the large price which was asked. He advised Mr. Edward Hooper to go to New York especially to inspect this work of art. Mr. Hooper, accompanied by Mr. John La Farge, went to the spot where it was exposed for sale. Mr. La Farge exclaimed simply, “Buy it!” On the word of these three expert judges, the painting was purchased.

The portrait of Fray Feliz Hortensio Palavicino, a monk, by Domenico Theotocopuli, commonly known as El Greco, is most typical of the master, one of whose peculiarities was, always to show a tendency to elongate the person, and another, to employ a good deal of black in the shadows. El Greco painted in Spain, after the age of thirty: before that, he had been a pupil of Tintoretto in Venice. Tintoretto's influence is easily to be seen in this portrait. The black and white severity of the general colour scheme, is relieved in a restrained way by the pale red cross on the garment of Palavicino. El Greco died in 1625. This picture is conjectured to have been painted in 1609, when he was about in his prime.





Handwritten text, possibly a signature or title, located at the top of the page. The text is faint and difficult to decipher.

He was born in 1548. He was a most eccentric person in every relation, but he made himself beloved by Palavicino, who was something of a poet besides being a leading ecclesiastical spirit in his day. He addressed two sonnets to El Greco, one upon the occasion of this portrait being finished, and the other being written when Theotocopuli died. Palavicino was of the Trinitarian order, as his raiment signifies. Philip II evidently found the artist too strong a personality for Court favour, and he was not popular with the King. The sonnet upon this picture is to be found in the Museum Handbook. Theotocopuli learned to glaze, from the Venetians, and never abandoned the practice. After all, the method is effective, and although one would hardly advise it in the training of a young painter with modern ideals, there is something to be said for the transparent colour flowing through the shadows, much on the same principle that a flood of light bestows colour upon objects which, until touched by its rays, are without colour of their own. We are all familiar with the astounding fact which we learned when we were young, about all objects being of the same neutral tint until the light came and changed each to its proper tone. In his later work, El Greco did a great deal more actual painting of clear values, but he never entirely gave up glazing for certain purposes. Unfortunately his treatise on art is lost; it would have been interesting to trace his theories in his written work, although perhaps he did not paint according to any conscious theory, but may have used means which seemed to him suitable without trying to formulate any exact reason for so doing. At any rate, we have record of one remark which he made to the priggish Pacheco, the Spanish Mentor on pictures, when he announced that

he believed in retouching and painting a value over and over until it was flat and even in its effect, as in nature. This is more or less modern doctrine.

In character El Greco was quick and impetuous, with remarkable courage and tenacity in sticking to the point when once he had taken a position. He must have been a masterful and convincing personality, for he usually won his case. He ventured to stand out against even the dread Inquisition, when they accused him of slighting various canonical rules, and actually followed the matter up until he proved his suit. He also stood out alone against the tax which was levied on all pictures sold. He refused to pay this tax, and so roused public sentiment that the tariff was removed from all works of art.

El Greco sometimes gave work that he had no time to execute to some favourite pupil. On one occasion, a pupil named Luis Tristan had executed a large picture for a monastery, and had presented a bill for two hundred ducats. The monks felt that the charge was too high and sent for El Greco to pronounce judgment. When the master saw his pupil's work, he began berating him for a disgrace to art and a scoundrel. The monks pacified the irate painter, explaining that of course the youth had asked such a price through ignorance, and that he would surely listen to reason from his own master whom he so greatly respected. "Yes, truly," cried El Greco, "he is ignorant, and if he does not get *five* hundred ducats for his picture, I shall roll it up and take it away!" This was a turning of tables for the monks, but they paid the increased price, the great man as usual getting what he demanded. It will readily be understood that the King had no use for such a painter.

The Infanta Maria Teresa, by Carreño, is the gift of

Mr. Frank Gair Macomber. This picture, which is very typical, was the property of the Jesuit College at Madrid; when it became liable to confiscation by Spanish Government, the Jesuits consented to sell the picture out of their own country — certainly a more discreet and characteristic method of procedure, and solving the problem of confiscation for them.

The eccentric and brilliant Goya, who painted in the eighteenth century, is represented by a portrait of a young man, possibly his own son. The portrait is living and charming, full of spirit both in composition and handling. The eyes are hauntingly intense in their scintillating gaze, which holds the observer although the look is transitory, and one has not the feeling produced by a fixed stare.

The Museum is so rich in pictures of the French school, in proportion to any other school except the American, that I have decided to devote a whole chapter to these. Therefore we shall pass to a consideration of the few examples of the English school which are here before examining the French ones.

There are a few by Sir Joshua Reynolds; Miss Louisa Pyne, the little daughter of William Pyne, a water colour artist and writer in London, being among the best, and a charming portrait of Mrs. Palk, bought from Sir John Fagge, of Mistole Mansion. One or two portraits of men, too, are good examples of Sir Joshua's style. For a small collection, the varied types of people make an interesting exhibit of his work. Frederick Wedmore says of Sir Joshua: "There was wanting to Reynolds the greatest portrait painter's complete sense of the dignity of men and of work, and that unswerving truthfulness of Velasquez and Rembrandt, which could make at need a monarch like a poor man, a poor man

like a monarch." Sir Joshua Reynolds' name, however, is a household word everywhere. There is hardly any painter of any period whose works are so familiar through photographs and prints. He was emphatically a popular painter. One might ask, why should Sir Joshua be so much better known than some of his contemporaries who were as great and even greater as artists? Why should not Gainsborough, Romney, and Sir Thomas Lawrence, be just as familiar to us all? And the reason is a very simple one; the cause for this popularity is largely to be found in a special part of the equipment of an artist, one which many people condemn as trivial and unimportant, — the subject. To technicians, to students of style, to educated artists or critics, undoubtedly, the subject is quite secondary. They are looking for a message which does not appeal to the average man or woman upon looking at a picture. I am not now claiming that the subject is the more important part of any painting; but as a popular appeal to persons simply numerically considered, — as a perpetuation of a man's fame among the common people, — there is no use shutting one's eyes to the fact that the subject stands as high as any other consideration in the reputation of an artist. And there is another quality which one feels in Sir Joshua's work, a psychic certainty of the cheerfulness and sunniness of his nature and temperament. He was a buoyant, optimistic, helpful soul. These qualities are reflected in his work just as truly as if the mottoes and principles by which he governed his life had been written on his canvases. One of his mental qualities was a sane normal sense of proportion and balance between the things that really matter and the things that are trivial. One of his sayings always seems to me a genuinely vital text: "The great secret of being happy

MISS LOUISA PYNE.  
Sir Joshua Reynolds.



MISS LOUISA PYNE.  
Sir Joshua Reynolds.

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in this world is not to mind or be affected by small things." Another motto which shows his cheerful and diligent disposition — for the two qualities must always go hand in hand — is given in his words: "Those who are determined to excel in art must go to their work whether willingly or unwillingly; morning, noon, and night. And they will find it no play, but on the contrary very hard labour. . . . Nothing is denied to well-directed labour; nothing is to be attained without it." One of his pupils wrote a biography of Reynolds, in which he says: "He most heartily enjoyed his profession. . . . Mr. M. says that he appeared to him to be the happiest man that he ever knew." The circumstances of Sir Joshua's life were not thrilling; he went through no special hardships, and experienced no startling reverses. A happy even tenor of existence was granted to this man. This happy even charm in all his works helps to make him deservedly the favourite of the average person who looks at pictures. Of course with these simple qualities he combined genius; but so did other artists who are less widely known. He has a place in hearts over the world like that held by Raphael — and the joy of living is one of the secrets of this influence. Mr. Thomas Appleton, who wrote the little 1877 handbook, speaks of the portrait of little Louisa Pyne, as an undoubted Sir Joshua, and alludes to "the warm colour of the dress, the tender floating pearliness of the shadows, and the transparent carnations of the flesh."

The indefatigable and prolific Sir Thomas Lawrence is here represented by several portraits. Benjamin West and William Locke are well known faces, and gain by his able treatment of their likenesses. The portrait of Locke was given by Dr. Ross in memory of General Loring, in 1902.

There are other portraits, Lord and Lady Lyndhurst being of particular interest to us in Boston, since Lord Lyndhurst was the son of Copley. There is also a sketch by Lawrence of George IV., which is of much interest to artists.

A portrait of P. T. Baillie, painted in 1810, is by Raeburn. This is far from a satisfactory piece of Raeburn's handling by which to judge the genius of the man, whose typical work is perhaps the most charming of that of any artist of his period in the English school.

Two delightful examples of the work of Opie are here: a family group, treated with a high varnish, and a portrait study of Charles Dibdin, an excellent and strong specimen of Opie's best style.

Sir Peter Lely contributes a picture of the Duchess of Richmond, quite pleasing, but like most of Sir Peter's, rather academic and correct than fascinating in individuality.

There are some rather monotonous pictures by Richard Wilson — a View of Tivoli, and some large "mixed landscapes," which suggest that they were intended to condense foreign scenery, as one tries to condense travel in a guide book. One of these is from the Turner-Sargent Collection.

There are some snappy little Constables, which are worth more by the inch than Richard Wilson by the yard. A little green, with a church spire in the distance; a charming bit of breezy sky, and some green trees — no subject to speak of, but what a texture and atmosphere! Constable's Rochester Castle, too, is good, spirited, and sketchy. The original study of the White Horse was bought from the family of Constable in 1895.

The pleasant view of Norwich, the cathedral looming

in the farther part of the city, is by John Crome. It is surely an original, as is also the landscape by J. S. Cotman.

Then there is the explosive and lurid Turner — the *Slave Ship* — which was painted in 1840. It was once the property of Ruskin, who considered it the finest Turner of all, — “the noblest sea Turner ever painted.” Another picture by Turner is the *Mouth of the Seine at Quillebœuf*, and there are some of his water colours in possession of the Museum. The *Slave Ship* is analyzed by Mr. Thomas Appleton, who was himself a painter. He says: “It is a poetical picture, and no simple rendering of nature, but a passionate expression of the devilish horrors of the slave trade. To understand the spirit in which it was painted, one should remember how deep and universal was the feeling in England against the cruelties of the middle passage. To be enjoyed, it must be looked at sympathetically, and in that spirit Ruskin wrote of it. Those floating limbs, those long and wallowing waves, the sinister and dark hull of that floating hell, the flaming swords of vengeance flashing through an accusing heaven, should be felt, to understand the mood in which it was painted.” Somewhat flowery, but true. Turner had imbued his canvas with the spirit rather than the letter, with a comprehension of the function of painting akin to that of Japan. “It would be well for us,” continues Mr. Appleton, “in looking at the *Slave Ship*, not to try to find in it the veracity of a common marine picture, but to see there a passionate fellowship of nature with the indignation in man’s soul, a symphony of colour which has the grandeur of an ode of Pindar.” When the question came up of buying the *Slave Ship* the opinion of William Hunt was asked, as to whether it were really worth ten thousand dollars.

"Well," replied he, "I see a good many ten thousands lying about, but only one Slave Ship!"

I wish we had space for a study of Turner and his peculiar personality. For a few details which show him as he was, I must refer my readers to my volume on the Art of the National Gallery of London.

There is a charming example of the painting of Richard Parks Bonington, an English painter not perhaps quite so well known to us as he should be, who was born in 1801. He painted exquisite "story" cabinet pictures, suggested by the art of the Flemish, French, and Germans—all styles and schools ministered to his success, which, however, was not a strictly national or personal thing. He cannot be claimed at all as a copyist: but he had a wonderful faculty for adapting various qualities to his own uses, and making them his own in spite of his indebtedness. The picture under consideration represents a sickly girl, by whose bed a Mother Superior is sitting. Its name is "La Visite." This illustrates Bonington's tendency to go far afield. It is practically a French picture, with Dutch feeling for detail, Italian sentiment, and English colour. But these facts are not cited in a spirit of adverse criticism; it is simply from interest in seeing a painter's leading characteristics displayed. The early death of Bonington occurred in 1828; an extract from a letter from Sir Thomas Lawrence reads: "Except in the case of Mr. Harlow, I have never known in my time the early death of talent so promising, and so rapidly and obviously improving . . . his mind seemed to be expanding in every way." He was less than twenty-seven when he died; undoubtedly, the reason for his thus relying on well established traditional art, is explained by the fact that he was still in the formative stage. If he had lived he

would have become a very great painter, and probably original.

A lovely head by Burne Jones and the beautiful painting, "Chant d'Amour," are among the few later English pictures which the Museum possesses. The Chant d'Amour hangs at the time of writing in the corridor, where are several large paintings and water colours, as well as some of the drawings and a few copies of Old Masters. The Burne Jones picture came to the Museum in the bequest of Mrs. Martin Brimmer. It is a water colour, but of the heavy bodied English type which would almost pass for an oil painting, and is of surpassing loveliness in tone. The strange harmonies of orange, yellows, reds and dull crimsons which predominate as a rule in Burne Jones' pictures are here exhibited in singular perfection. As a draughtsman and as a colourist there is no decorative painter of more charm than Burne Jones. The exquisite English type of head and the slender willowy figures in his pictures are full of poetry and romance. This picture was painted in 1865. When one remembers the hopeless fashions in dress, and the low standards of decorative art at this period, one can appreciate how far in advance he was of his times, and how absolutely original, although he has since had many who copied him.

## CHAPTER III

### PICTURES OF THE FRENCH SCHOOL

THERE are more paintings of the French school in the Museum than of the other European schools. These, of course, are chiefly modern, for French art was late in developing, and very few specimens of early painters exist in any American collection.

The soft enamelled head, probably by Grimou, is an exquisite piece of eighteenth century work; the light delicate profile on the dark background is most attractive. There are a couple of heads by Greuze — at least, one is certainly by Greuze (the *Chapeau Blanc*), and the other — ? not as satisfactory, at any rate.

Among early pictures, the Museum received in 1877 a painting attributed to David, representing the scene of Hector being dragged at the car of Achilles, and a little Ingres, Triton and the Nymph; while in 1906 a treasure was added in the shape of a portrait by Philippe de Champaigne, of Arnould d'Andilly. Not only is this portrait very important as a work of art, but the fact is interesting that Philippe de Champaigne and Arnould were friends at Port Royal. They died in the same year. On the records at Port Royal the name of Philippe de Champaigne appears near that of Andilly, and he is described as "a good painter and a good Christian." St. Cyran says of Arnould that he was "solidly virtuous"; while he had a great advocate in La Fontaine, who describes him as a man with bright eyes and a

steady carriage, a full rich voice, and great skill in horsemanship. This portrait was painted in 1647, when he was fifty-eight. At this time he had spent fourteen years at Port Royal, dividing his time between his books, his garden, and his prayers and meditations.

There is some carefully wrought Still Life from the delicate brush of Chardin; and the head of a girl by the same gifted artist is well painted in the spirit of his age.

The portrait of Benjamin Franklin by J. S. Duplessis is a good straightforward painting without imagination. It was executed during Franklin's stay in Paris between 1776 and 1783, and was one of several replicas. It was the property of President Jefferson, from whom, through Mr. Joseph Coolidge, it came to the Boston Athenæum. In 1780 Franklin wrote from France: "I have at the request of friends sat so much and so often to painters and statuaries, that I am perfectly sick of it."

Of modern French art the Museum makes an exhibit, which, though not large, is well selected in that it shows connecting links in the æsthetic progress which during the nineteenth century held the centre of interest for painters.

Of the beautiful school of landscape painting which developed in the early half of the nineteenth century, headed by Rousseau, there are several examples. The landscape art had not progressed until Rousseau began to paint scenes for their own sake. Formerly landscape painting had been used only as backgrounds for figures and history, but now nature was looked at as a thing worth perpetuating in itself. The beginnings were, of course, comparatively crude. Rousseau himself had little knowledge of the effect of the atmosphere upon local colour, and used to paint a study of trees in idealistic

colouring, which verged on conventionalized tone, and then afterwards, usually in the studio, added whatever sky he pleased. His trees are positively marvellous in their delineation—they are forest portraits. Every characteristic and inequality of the bark is drawn with care and skill, and the foliage stands crisp and accurate. It is great art too, only the secret which began to dawn later—the grasping of the spirit of varying qualities of light—was not yet understood. One can see these characteristics in the exquisite and harmonious little Rousseau in our collection. Rousseau had a genuinely reverent and humble attitude toward the beauties of nature.

A fine Troyon came to the Museum in the bequest of Thomas Appleton, together with the Rousseau. This represents oxen ploughing, and is rendered with veritable force. Troyon was a native of Sèvres, and was for a time connected with the porcelain factory there.

Daubigny, too, is represented. The Road through the Forest shows much of Rousseau's example and influence; but the seaside picture with a great flat dead white wave laid on with a sweep of the palette knife, as if it were frosting on a cake, is not a worthy specimen of this school. This is attributed to Daubigny also. His art lay, really, in delicate treatment, and when he attempts much breadth he becomes incoherent. Daubigny had a studio boat, which was something on the principle of a gondola cover placed on an ordinary punt. From this he did much of his painting. In 1860 he went to paint for the season near Corot, at Auvers. He writes of this humourously: "They are building me a studio there . . . the Pere Corot has found Auvers very fine, and has engaged me to fix myself there for a part of the year, wishing to make rustic landscape with figures!"

A very subtle and sweetly pastoral follower of Rous-



seau was Diaz. Narcisse Virgile Diaz de la Peña was born of Spanish parents in exile in Bordeaux, in 1807. Left an orphan at the age of ten, he devoted himself to art, and through association with Rousseau and the Barbizon painters, he rose to eminence. He lived until 1876, when he died at Mentone. He is described in his old age as having the appearance of an old soldier "telling the dangerous adventures of his fights." Royal Cortissoz says: "The true picture by Diaz has always the tang of nature in it; for a man so frankly fond of elusive magical themes, he has extraordinary vitality. He was more than a colourist — he had serious motives underlying his work, and it repays attentive study." Though he was a Spaniard he was recognized as a French painter, his art-birth and education being in that country. Look at the beautiful wood-interiors — such a lavish use of soft colour becomes almost fragrant; the sense of vision seems to be gluttoned, and one almost requires another sense to assist in one's appreciation. The telling interjection of white birches; those slender notes of coolness which increase the surrounding warmth of tone — and the glowing little procession of Bohemians winding their way down through the forest like a trickling stream of flame and jewels — all these effects are positively luscious and rich. It would be necessary to travel far to find a forest which should yield up such visual feasts in their entire flavour.

How bacchanalian and autumnal are his Venus and Cupid! Exquisite — joyous in rich harmonies of riotous colour — but are they not rather artificial? Not yet has the true call of nature been heard in French art.

The first true note of recognition of the circumambient air as an integral part of landscape, is struck by the best known of all the men — Corot. We are able here to

study him in various phases, not only in his typical grey-green fluffy landscapes, but in a style nearer akin to his predecessors, in the large Dante and Virgil — and this fact is interesting, showing his ability also to paint rich toned ideal woods, and also his excellent figure work. Of this picture Mrs. van Rensselaer says, in an unusually appreciative estimate of Corot: "The Dante and Virgil in the Boston Museum of Fine Arts is much less complete and magnificent than the Orpheus and the Danse d'Amours, and it shows too clearly Corot's shortcomings as a draughtsman; the tigers crouching at the poet's feet were sketched in by Barye, but his outlines were lost in the painting. Nevertheless, the work is admirable as a whole, and most interesting in sentiment, more strongly dramatic than any other Corot I have seen. Seldom has Dante been shown so nearly as he must have looked when, as the Florentine children said, he went down into hell." In comparing Corot with later impressionists who pride themselves on their more intense realism, Mrs. van Rensselaer says: "He was a poet on canvas, and most of them are speakers of prose. And the world will never agree to rank the reporter above the poet." His pictures are always full of sweetness and rest. He is unique. He has had copyists, and they have failed, just as any person fails who consciously patterns his life on that of another human being. Corot has struck a certain note which is vital and real; he harps upon it. This springlike adolescence of soft green, with nymphs and other sylvan creations, the poetry and music in Corot, are as much a part of his art as are the sweet flavour and fragrance a part of the art of Diaz. Compare these with the great canvases by Boucher, hanging in our galleries, the "painter of graces and loves" who worked a century earlier in France — and you can see

how nature has been asserting herself all along, and how nearly she has revealed to the penetrating eye the secrets of her true presentment.

Corot is said to have called the sun "*ce charletan*," because it had such power to disguise any object with splendour! He was almost more a poet than a painter — he seems to have loved only the cooler moods of nature. Corot was born in 1796; and his mother kept a little shop for ribbons, and, as Corot himself expresses it, "frivolities and gew-gaws, which gave us a living and quite a little fortune." Corot's nature was sweet and lovable. He was full of tender sentiments. He always kept his first picture, and had it out in his studio to remind him of his early efforts. He used to say: "While I was painting that, it was thirty-five years ago. The young girls who worked for my mother were curious to see M. Camille at his new occupation, and ran in from the shop to watch me paint. One whom we will call Mlle. Rose, came oftener than the others. She is living still; she was here only last week. Oh, my friends, what changes have taken place, and what thoughts they bring! My picture has not changed; it is always young, and recalls the very hour when I made it; but Mlle. Rose and I — what are we?" It was a true inner peace which reflected on Corot's canvases. Even in adversity, he had courage, and a happy spirit, and this genuine self-control and buoyant temperament made him even see the amusing side of an occasional failure. In 1851 he had a landscape in the Salon, to which he observed that no one seemed to pay any attention. "Well," said Corot to himself, "Men are like flies; as soon as one lights on a dish the others immediately follow. Perhaps if I stand here before my picture and seem to admire it, others may stop too." A man stopped, and remarked

to his wife, "I don't think that is bad." "It is frightful — come along," rejoined the lady. Corot shrugged his shoulders, soliloquizing, "Well, are you satisfied, Camille, now that you know the opinions of the public?" He was very generous with money to those who needed help. Once a friend remonstrated with him on the extent of his bounty. "But it is my pleasure," said Corot, "and my temperament. I can earn the money again so easily — charity always brings me in more than it costs, for I work better with a heart at ease. One day I gave away a thousand francs, but the very next day I sold a picture for six thousand!" On his death bed in 1875, his last act was to affix his signature to some pictures which were ready for the Salon. His last words, moving his right hand as if he were holding a brush, were, "How beautiful! I have never seen such lovely landscapes!"

Neither Corot's colour nor his restful calm, however, are his most important contributions to art. W. C. Brownell has expressed well what his subtle charm is: "It is the blithe, the airy, the truly spiritual way in which he gets farther away than anyone from both the actual pigment that is his instrument, and from the phenomena that are the objects of his expression; in a word, his ethereality." He liked to employ musical similes when talking of art. He has been called the Mozart of landscape. He said of himself: "I am only a little sky-lark, singing little songs in my grey clouds." He is often considered to have been the first impressionist, using the word in the ordinary sense, for he was the first to maintain that when a picture gives the impression that is attempted, it is finished, whether it is rough or smooth, hazy or clear.

Jules Dupré was another who gave great impulse to

landscape art in France. His picture, *On the Cliff*, however, is not especially illustrative of his characteristics. He was a scholar and a friend of Theophile Gautier, and painted beyond the first half of the nineteenth century.

A picture familiar to those who have known our Museum long and well, although it does not actually belong here, is Courbet's magnificent painting of hunters with a dead deer. The intense realism of Courbet came up simultaneously with the rise of the Barbizon school. In his outward aspect, Courbet showed the trace of Teutonic blood which he had inherited, being powerful, muscular, and sturdy of build. He was born in 1819. He was a genial Bohemian, with a merry turn for satire, a continuous smoker, and a generous consumer of beer. But in spite of these less poetical attributes, he was a tremendous force; strenuous in his art, brushing away the simpering elements of academic gloss, and introducing the vital and almost ugly features of peasant life, much as Millet had done. Like many of the more original artistic spirits, Courbet was also a socialist; in fact he joined the insurgents in 1848, and narrowly escaped being shot.

Courbet's artistic creed is best outlined in his own words: "The most precious thing is the originality, the independence, of an artist. Schools have no right to exist. There are only painters. . . . Our century will not recover from the fever of imitation by which it has been laid low . . . to practise living art is the compass of my design . . . the principle of realism is the negation of the ideal. . . . Realism in its essence is democratic art. It can only exist by the representation of things which the artist can see and handle. For painting is an entirely physical language, and an abstract in-

visible, non-existent object does not come within its province." This is blunt, and perhaps a little extreme. At any rate, there have been artists who felt that realism might be tempered by idealism!

Although there is permanently in our collection only an unimportant work by Courbet, I feel that some understanding of his influence on French art may help to a comprehension of some of the men who followed him. The great World Exhibition in 1855 hung the pictures of Courbet in a rather poor position and light. Courbet rose in his wrath, and withdrew them, and then hired a little cabin just outside the Exhibition building, in which he hung all his works, together. Over the door appeared the simple legend: "Realism. G. Courbet." After this exhibition, Courbet started a studio of instruction, and had several pupils. The first model which he made them draw was an ox. Some of them demurred, and complained that they were not intending to become animal painters. "Very well," replied Courbet, "Then next time let us study a courtier." After a brilliant success, and a great vogue, the end of his life was a tragedy. He died in Vevay, broken hearted because he had lived to see his own decline in public favour. An amusing episode of the Salon of 1866 was when the Empress Eugenie made such a fuss over some nude figures by Courbet that the picture was ordered out of sight at once. This set the fashion against Courbet. The Salon of that period was less stocked with nudes than it is now, and elegant personages began to discover that his themes were brutal, and the shrinking coy *demi-mondaine* of high life was shocked to have spades called spades so persistently! But the real difficulty was that the pictures of Courbet were really body without soul; by his own precepts, he had carefully eliminated all sentiment, and







therefore his pure realism lacked all psychic appeal. He had swung too far away from the fragrance and poetry of his predecessors.

With all these men, and yet not of them, a personality apart, stands Jean Francois Millet; an individual with fond admirers and stern objectors, concerning themselves with him on every side. His rustic realism may be studied in a fairly numerous and representative collection in our museum, and we have many examples of his drawings, which are as satisfactory as the more finished canvases. Perhaps the most important of his pictures is the one which came, with several others, in the bequest of Mrs. Martin Brimmer, called "Harvesters Resting." The sunlit field, with the strong figures resting for a moment from their labours, combines for us the activity and the repose of the peasant. The seated peasant with a spindle is a fine piece of his large single figure work; I have selected this for illustration. It is known as *The Shepherdess*, and is full of unstudied dignity. To a young critic who alluded to Millet's figures as coarse, and only "French clodhoppers," Hunt replied, angrily, "My God, man, what is nobler than a man wresting and wringing his bread from the stubborn soil by the sweat of his brow and the break of his back for his wife and children!" We have Millet's portrait of himself at the age of twenty-seven, so that we may form some idea of his rugged personality. We have also a picture of his little home at Greville where he was born in 1814. His drawings and sketches show many studies of children. He himself had a large family, and it was necessary to keep the little ones out of the studio during working hours, but loving studies were made, in spite of that, from the children about his own premises. Millet's little seven year old daughter used to keep the

other children in order while their father was busy, saying: "Chut! Papa travaille!"

There is one thing that we feel in all the pictures by Millet, whether they are paintings, pastels, or charcoal, — form filled his mind, and not colour. How seldom the two instincts are equally balanced in great artists!

The old idea of composition used to be, to invent a scene, to use the imagination, and to people one's canvas with saints and angels, or figures in attitudes seldom if ever seen on sea or land (except possibly occasionally on the sea, when it is rough!). But the theory of Millet was, that composition meant "the art of expressing something which we have seen." He used to say, "Theocritus makes it clear to me that one is never more Greek than when one simply renders one's own impressions, no matter whence they come." Millet never attempted to paint pretty faces. He said, "Beauty does not lie in the face. It lies in harmony between the man and his work. . . . Beauty is expression. When I paint a mother, I try to render her beautiful by the mere look she gives her child." And again: "Nothing is beautiful except truth. The beautiful is that which is in keeping. Whether this is to be called realism or idealism I do not know!" In comparing Couture and Millet, William Hunt, who was pupil of both, used to remark, "Millet's pictures have infinity beyond them. Couture's have a limit. I am grateful to Couture for what he has taught me, but it was well that I left him. When I came to know Millet, I took broader views of humanity, of the world, of life. . . . He was the greatest man in Europe. I give you his poetical side, for he was immense — tremendous — so great that very few ever could get near him. He read only such things as would help him. . . . It was splendid to hear him read the Bible. . . . He is

the only man since the Bible was written who has expressed things in a Biblical way." Hunt had occasion to buy many of Millet's pictures; he says: "It will give you some idea of the low prices at which his work was then sold, to know that for his 'Sheep Shearers,' the most expensive picture of his which I ever bought, I gave ninety dollars!" This picture is now owned by Mr. Francis Brooks, and has been lent to the Museum at various times, and we hope it will be again.

Muther affirms positively that Millet was not a good painter. Dry and heavy, his colouring is dull and dismal. He says that even Millet's best pictures give no æsthetic pleasure to the eye—that he speaks as a poet—his drawing and his conception always good, but his technique never.

While the vigorous advance in landscape was progressing in the Barbizon school, the Classicists held their own in another field, and we have some examples of the smooth, "slick" over finish of the conscientious men of the so-called "chaste" school of the early nineteenth century. Vasari says: "A too anxious care and labour will often deprive the works of him who never knows when to take his hands from them, of all force and character." An extremely high tone, commercially speaking, was taken by Ary Scheffer. He had two large studios, and a great deal of land adjoining his fine home. It was rather an expensive establishment; friends advised him to sell his land, when he would have been rich; but he replied: "An artist should not disturb his mind with speculation. I shall keep the calm of mine by living as I do now." This calm seems to have been the only quality which has pervaded his characterless pictures.

The cult for realism lasted well into the latter half

of the nineteenth century. It ran to extremes. The treatment of scenes of horror seemed to afford special delight to artists, and the Salon was usually a collection of assorted murders. In this period it was popularly alluded to as "the morgue." The taste for horrors was followed by a craze over the nude, and there seems as yet no diminution in this phase of art. The Salon is largely peopled with unclothed figures, and the volume published each season, "Le Nue au Salon," is almost as large as the regular catalogue!

Among the lovers of the morbid stands Delacroix, with his riotous colour, and extravagant action. It would be hard to find two or three pictures in any collection so well calculated to display the extremes of this morbid genius, as the *Lion Hunt*, in our Museum, and the *Entombment* hanging not far from it. From the most gorgeous Eastern swirl of animal power and human energy, combined with swinging draperies and glinting weapons, we turn to the cold lifeless body and the deep tones of melancholy like a dirge of the *Misericordia* bell. Catastrophes, physical, and mental, were the delight of this painter, who reflected some of the Venetian feeling for colour with a more strenuous sense of situation bred of his environment. The *Lion Hunt* was painted in 1858. It was purchased by the Museum in 1895. The *Entombment* was painted earlier — it was in the Salon of 1848, and was placed in our Museum in 1895, also, as a memorial to Martin Brimmer.

Delacroix painted with broad masses and values, and with little feeling for outline. "I am at my window," he says, "and I see the most beautiful landscape. The idea of a line never comes into my head. The lark sings, the river glitters, the foliage murmurs, but where are the

'lines' that produce these charming sensations?" He was a colourist pure and simple — of form he had little apprehension.

Delacroix supplied in his period the necessary spur toward a greater realism in art. While his own works show more freedom from the academic influence than those of any other painter of his day, he had also the power to inspire enthusiasm in the breasts of others, so that his influence spread among his contemporaries, and turned the tide from Classicism through Romanticism to Realism. But his chief contribution to modern painting is by his absolute and scientific knowledge of colour. All later artists are indebted to him for his comprehension of the laws of the "melange optique" and the relations of tone to tone. We have not space for a consideration of the technical side of such works, but his knowledge as well as his intuition on this subject was vast. The first large picture by Delacroix which was exhibited, was alluded to as "Rubens reformed."

In drawing Delacroix was notably deficient, that is, in the photographic, academic accuracy of form, he fell short. He, with a generous admiration for qualities which he himself lacked, greatly admired the pure lines and cold perfection of Ingres; while Ingres returned his homage only by a self-righteous axiom: "Monsieur, drawing is the probity of art." A critic says of Delacroix: "To perpetuate and express meaning, his genius set aside law, and he early became drunk with the wine of intoxicating colour." But perhaps this drunkenness was on the same order as that of General Grant, who was reported by some conscientious eye-witness as "taking too much whisky" before entering into battle. When the informers told Lincoln of it, Lincoln replied:

"That's very interesting; I wish you would find out the brand of whisky he drinks; I will have it added to the rations of every man in the army."

The comparison between Ingres and Delacroix was made in 1855, at the International Exhibition: "Ingres, like Plato, walks the groves of Academe; Delacroix drives swift steeds across the broken roads of an American forest; follow who can, fall into quagmire who cannot!" The quagmire has received generous contributions of submerged painters who have tried to follow slavishly; but of those who have absorbed the genuine spirit of Delacroix France may well be proud.

Of another painter of this type, Gericault, the half-nude study of a man gives us an admirable opportunity to judge. It is a powerfully drawn and well painted figure. Gericault was born in 1791, and lived only until 1824; considering that he was of this period, his work is wonderfully free. He was an influence in the early life of Delacroix, who posed for him as one of the corpses in his great picture in the Louvre, "The Raft of the Medusa." Albert Wolff claims for him a pre-eminent position in French art: "For his genius marks the starting point of the revolution which took place in French art at the beginning of this century."

Among the earlier realists was Thomas Couture. He was the first teacher of William Hunt. His "Volunteers of 1807" is spirited and full of fine rugged feeling, while the Bacchante and the larger group are very interesting and typical of his style. The Bacchante is at present hung next to a pensive woman in black, also by Couture, a work of singular beauty, and the two show the artist in very opposed moods.

Thomas Couture was born of French parents, poor but respectable, at Senlis in 1815. His personality has







been variously reported as either "original" or "coarse," according to the point of view of the critic. He was a clever mimic and a rather boisterous man with a loud voice and a ready wit, but cynical, and fond of practical jokes. He had a fondness for shocking sensitive people. Healy, the painter, tells how he used to go out to dinner with a pet lizard, which he insisted upon turning loose at the table. A certain American admirer once called upon Couture, and the artist was in the bath; "Never mind," cried Couture, "let him come right in!" and he then sat and entertained his new friend, gesticulating freely in the course of conversation, and spattering him from time to time!

Couture studied with Delaroche for a time. Delaroche was always in court favour, and probably was somewhat servile in consequence. Disapproving of Couture, who had later branched out into a much more individual manner than his own, Delaroche once said to him: "M. Guizot seems to have been struck by your work; he told me so. I replied that you had been my favourite pupil, but you have strayed from the true path, and I cannot recommend you." A very different song was sung by Delaroche after the great success of Couture. At that time he called upon Couture with the suggestion: "I have disapproved, and do still disapprove, of your conception of art, but I do not deny that you have talent. You have made for yourself a place in art; let us be friends." One can imagine the pleasure with which Couture replied: "M. Delaroche, you have had immense success, you are a member of the Institute, you have innumerable admirers. I never was and never can be among those admirers. Therefore there can be no question of friendship between us."

There is no artist of his century who produced such

delicate cabinet pictures as Meissonnier, little intimate joys, adapted to the scrutiny of the lorgnette, sparkling with tenderly considered details of interest, and full of crisp and yet relatively broad touches of the brush. His characters, too, are not simply sitting for their portraits — he paints people who are paying no attention to the spectator, and giving themselves no trouble to form a tableau. Meissonnier was among the men who seceded from the old Salon and formed the new one at the Champs de Mars; he painted up to 1890, at the age of seventy-six. He commenced life with no money or advantages, but in a few years his pictures began to sell well, though for a time he and Daubigny are reported to have painted scenes for exportation at the fixed price of one franc a yard! He was called the King of Lilliput, and was said to have been able to “paint a battle on a louis d’or.” There seems to have been no “first, second or third manner” about Meissonnier: from the first he painted just as he always continued to paint. He has been likened to the Dutch “Little Masters,” but there is this marked difference: the Dutch painters represented contemporary life, while Meissonnier deliberately and intentionally turned to scenes of the past, and thus is more of an antiquarian, lacking the spontaneity of the Dutchmen.

Meissonnier’s pictures sold for wonderful sums even during his lifetime; it is estimated that he received an average of a thousand dollars a centimetre for his work. As a rule, only rare or old pictures had commanded such prices, up to his time. His work was always morbidly conscientious, no trifling detail ever being slighted. His love for accuracy was such that once he even dipped a cloak in glue and then let it dry and harden in the

wind in order to see exactly what folds it would assume while blowing.

Meissonnier was a small lithe man, full of energy, and active to the last of his life. He was careful in his routine, retiring very early and rising as soon as it was dawn,—literally using all the daylight, and sleeping during the dark hours. A regime of this kind would undoubtedly be as wholesome as a life at Carlsbad if followed strictly! This temperate existence kept him in health. Although Richard Muther rates Meissonnier rather moderately, Jules Breton, a contemporary and a brother painter, is most enthusiastic. He says that there was no artist who enjoyed such glory in his life-time. When Meissonnier died, in 1891, his funeral was held with much pomp in the Madeleine, with full military honours; and trains of artillery followed the procession, saluting as at the death of a great general.

The clear photographic portrait of Henry L. Pierce by Leon Bonnat is another proof of the value of a portrait which is free from any prevailing fad or fashion and is a simple presentation of the least complex aspect of the man. Leon Bonnat excelled chiefly in his portraits of men and in such pictures he gave a straightforward and honest likeness.

We have a nice example of Degas, the famous painter of horses especially in their relation to sport on the turf. Degas was born in 1834, and came under the influence of Manet, and, indeed, has some of the spirit of Japanese art, as will be seen in this picture—Race Horses. A wide unshadowed field and a group of horses manned by their jockeys constitute the subject matter of the painting, which is interesting as showing the favour which flat values were obtaining in France.

A very versatile painter was Leon Gérôme. His subjects were often from classical themes, but seldom mythical, dealing rather with history than legend. He may also be ranked among the men who worked before the truly modern spirit was ripe, and is somewhat academic, painting more according to a theory of how it should be done, than from a personal conviction of having discovered an individual mode of expression. Gérôme's finish is painstaking and his draughtsmanship excellent. His people, however, are models, who have assumed poses on purpose to be painted, and one has no sense of the evanescent in looking at his pictures. Muther has so deliciously characterized the effect of one of Gérôme's tragic paintings, that I must quote his words: "with a smile he serves up decapitated heads, prepared with a painting *à la maitre d'hotel*, upon a gold-rimmed porcelain platter." Gérôme makes an amusing statement about his own birth: "To prevent seven cities from disputing in the future the honour of having given me birth, I certify that I first saw the light . . . at Vesoul, a little old Spanish city. No miracle took place on the day of my birth, which is quite surprising. The lightning did not even flash out of a clear sky." Regarding his own technique, he writes: "I have no manner, no method. I have studied nature much, and in many countries, and have consequently learned a good many things which I try to put into my practice, always seeking to remain natural and true, forcing myself faithfully to depict the character of the epoch which I represent on the canvas, endeavouring to say much in a few words. . . . I am at work early every morning, and only leave my studio when the day has fled. And this since my youth. You see I have been hammering on the anvil a long time. It is one of the examples I try to set my pupils, that of

L'EMINENCE GRISE.  
L. Gérôme.





being an ardent and indefatigable worker every day and under all circumstances." The little picture which repays closest study, "L'Eminence Grise," is a possession of our gallery.

Jules Claretie paid a tribute to Gérôme which is worth quoting: "At sixty what he was at thirty-six — as young, as active, as vigorous; as impressionable, as vivid, as sympathetic. A charming conversationalist . . . a professor who teaches to the young the rare and neglected virtues — simplicity, study, labour. In a word, a noble example of a master painter of the nineteenth century, the soul of an artist with the constitution of a soldier, a heart of gold in a body of iron."

From the bequest of J. W. Paige, in 1893, Fromentin's picture, A Khan in Algiers, came to the Museum. Eugene Fromentin, a writer of art history and appreciation unsurpassed by any later works on the subject, was a strong painter. He lived from 1820 to 1870. He was an exponent of Eastern life, and expressed the qualities of the Orient with a good deal of feeling. Gérôme speaks thus of Fromentin: "A remarkable man, and a writer of the first order, but as a painter he unfortunately lacked the advantage of serious study in his youth. No one realized this more keenly than himself. One morning I came into his studio and found him making a simple rudimentary study. 'Why are you doing that?' I asked. 'To learn,' he replied frankly. And in that spirit he worked until the day of his death."

Henri Regnault's famous *Horses of Achilles* is a glowing and magnificent work, well known to all. The powerful figure of Automedon and the prancing Greek horses, so different from the less ornate beast of our period, always make an impression on the beholder. Henri Regnault was only twenty-four when he painted this

picture and it brought him the *Prix de Rome*. Regnault lived only three years after this, dying in battle in the German Siege of Paris.

The large and beautiful canvas by Lerolle, *By the River*, is a popular favourite, representing as it does the mother and child, and the tired workers returning along the bank of the peaceful stream after their toilsome day. The soft evening light is restful and refreshing, and the execution of the picture is delightful in its quiet unassuming handling, giving exactly what is required, and no more.

A Swiss artist, Calame, painted the landscape called *Near Bayonne*. Calame was a prolific painter; and his pictures used to cause consternation at the Salon each year, on account of their numbers. The Frenchmen are said to have cried: "Un Calame, — deux Calames — trois Calames — que de Calamités!" Calame was regarded as a great spirit in his day, however. J. J. Jarvis says of him, in 1855, "Calame, with a broader love for nature and an imagination that gives tongue to its solitudes and joy to its springing waters and forest shades, is doing much to renovate the national taste."

One of the most satisfactory of the large modern paintings is by Leon l'Hermitte, "*L'Ami des Humbles*." It is partly symbolical, and partly suggestive of the *Supper at Emmaus*. The conception of the central figure, with its divine effulgence, renders this a most interesting picture to thoughtful religious people. The spiritual side of the peasant's life, that of brotherhood and generosity, is here used as a religious symbol. It was in the Salon in 1892. To paint a worthy religious picture, one must feel a true appreciation of ethical principles and have a deep respect for the highest things for which religion





L'AMI DES HUMBLES.  
Leon L'Hermitte.



stands. Without a pietistic sentiment, this is still possible, as l'Hermitte has proved to us.

Excellently painted in a bold manner is the large kitchen scene by A. T. Ribot. Men are seen washing copper pans, and the execution is admirable. With a free modern rendering he combines a certain reminiscence of Chardin, and other features of Courbet. He is interesting as an exponent of the extremes of light and shade treated in the manner of a modern impressionist.

Of the typical modern impressionists we have not a large collection, but there are a few delightful Monets to help us to understand the peculiar genius with which we have to deal when we come to a consideration of this artist.

In describing the colour theory of Monet we can hardly do better than quote a passage from Mauclair, the modern French critic who has concerned himself chiefly with the Impressionist school. "Claude Monet's idea was to do as far as possible as nature does, in adopting the principle of the dissociation of tones. Instead of approximately mixing upon the palette the different colours, of which the apparent colour is composed, and thus obtaining a certain tone to be transferred to the canvas, the painter thought it better to juxtapose upon the canvas in different qualities and in parallel touches the colours of the spectrum, so that at a certain distance a recomposition takes place upon the retina of the spectator's eye, just as it happens in Nature. . . . Moreover, this juxtaposition of the multitude of small touches will produce upon the eye the impression of the vibration of natural light." One can understand at a glance that this theory has been put into practice in all the pictures by Monet now hung in a gallery. It is necessary for a person with normal eyesight to stand at a great distance

in order that this recomposition may take place. It is largely a physical matter at what exact point in the distance it does so. With some it will prove impossible to remove one's self far enough in an ordinary sized room. With others, a few feet suffice to produce this illusion. Whether this be a genuine great discovery in art, or a temporary theory, which is really only an illusion, time must prove. If in the future men continue to see with the same eyes that our more cultivated artists and critics now have, the reputation of Monet will be lasting. Otherwise he will be reported in history as a fad. But it is certainly an excitement to come across a man who is able thus to make sunlight impinge upon the retina with a power almost equal to that of the sun itself. If this is a trick, it is a glorious trick, worth the playing, even if it should only be for a selected generation or two. Why should it not be as genuine a gain to the understanding of optics and the laws of luminosity as any other yet untested scientific discovery?

In one of Booth Tarkington's stories, the artist soliloquizing during the rendering of a sketch, gives us a feeling of watching the upbuilding of an impressionist picture: "Slap, dash, there go your fields and your stone bridge. Fit! Speck! and there's your old woman with her red handkerchief — squirt the edges of your foliage in with a blow pipe, throw a cup of tea over the whole, and there's your haze. Call it the Golden Road, or the Bath of Sunlight, or Quiet Noon."

The actual origin of the name Impressionist is not generally known. In 1863, Claude Monet sent to the Salon a picture — a sunset, entitled *Impression*. This picture was refused by the jury, and appeared instead in the Salon des Refusés. As a joke, in the first place, artists who painted in this style were called impression-



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ists. Later it became the type-word, for those who made a study of open air and light their chief aim.

Monet felt always that the subject of a picture was not to be its object. His object was always independent of subject, so it was his habit to take certain pleasing views and treat them over and over, so that each rendering should represent the same view at a different hour of the day, having therefore a different play of lights, the effect of the same scene in cloud or sunshine, in storm and still heat, and so forth. Sometimes the subject is a hay field, and sometimes London Bridge, sometimes Rouen Cathedral, it matters little. Three fine Monets came to us through Dr. Denman Ross. One, a blue dream in the Valley of the Creuse, is one of the series painted by Monet to illustrate the expression of this locality under the effects of varying lights. The Sea Cliffs is in quite another spirit, as far as the colour is concerned. The fluidity of water has never been rendered with quite the vitality achieved by Claude Monet; in this, and in the beautiful Marine, this quality predominates.

Eugene Boudin, who painted the charming picture of Villefranche, was a painter of Havre. He was assisted by this city in his youth, and always recognized his indebtedness, bequeathing all his paintings to Havre, that is, all that remained his to bestow at the time of his death. There is a monument at Honfleur to Boudin. He was a genuine modern "Little Master."

Sisley and Moret are both followers of the general principles laid down by Monet, and so is Maufra. Some of the paintings of each of these men are usually to be seen in the gallery, and one may easily compare them with the original standard. Moret is a very rapid painter. A personal friend of his has told me that he paints a

picture at a sitting — and can execute three pictures in three days!

To return to Monet. It was a good while before even the Parisians would treat him seriously at all. For years they regarded his pictures simply as an excuse for an annual laugh. But they have quite recovered from this irresistible mirth; and they cannot now sufficiently recognize their debt to his far-seeing genius.



## CHAPTER IV

### PERSIAN TEXTILES AND POTTERY; TAPESTRIES

To commence an historic study of the textiles, it is well to approach along the corridor leading from the rotunda, in which is installed much of the collection of early fabrics—the Peruvian and Coptic pieces taking the lead. The first Coptic are those showing Roman influence; then follow those in which the Byzantine prevails, and lastly, those in which Persian influence is felt.

The fragments from Peru are interesting in having Aztec designs. They are extremely decorative in their rectangular treatment of the human form and are in several soft colours. The dates of these scraps are unknown, but they are earlier than the Conquest by Pizarro in 1531.

The art of weaving and making textile fabrics came from the Orient. One of the earliest forms of weaving was that made on the principle which has since governed tapestry weavers: it consists of a warp of threads stretched on a loom, and then a simple interlacing woof run through them, making a woven material. When the warp and woof are made of threads of the same size, we have the simple flat square mesh, making an even cloth like homespun or crash; when the warp is of heavy thread, and the woof of slender thread, the result is ribbed, as may be seen in these early materials of Coptic

weave. When one has seen a Coptic tapestry of the first century and a Gobelins tapestry of the nineteenth, one realizes that there is little difference in the weave. The principle remains the same through the centuries, though the mechanical appliances are quite different. Of course the facilities for manufacture increase all the time.

At Beni Hassan there are wall paintings representing the numerous arts and crafts of antiquity; and on these walls may be seen a picture of a high-warp loom for tapestry over three thousand years before the Christian era, which has all the essential parts of a loom in use to-day. The upright warp, the reed, and the shuttle are there, and the comb, and the looped strings at the top by means of which the warp is shifted. Egypt also knew the method of weaving with more than one warp. Pliny says that they made brocades in this manner — “the needle of Babylon was henceforth surpassed by the comb of the Nile.” Of the Egyptian specimens in the Museum (and some of these, by the way, are in the Egyptian department at the time of writing), the designs and rendering are primitive but fascinating. Many of the Egyptian specimens were brought from Coptic graves and date all through the first eight centuries of the Christian era.

The looms of the Egyptians were on the high-warp principle, with vertical threads; the weaving was begun at the top, in order that the worker might sit at his occupation. The loom of Palestine was similarly constructed, but the woof was first introduced at the bottom, so that the worker was obliged to stand. In the Middle Ages many looms were arranged on the horizontal plan, and were known as low-warp looms.

One of the Coptic fragments shows a winged figure,

holding two wreaths in her uplifted hands. The mesh of this curious bit is of linen, so that the ground is of an even weave, while the figure is rendered in heavier wool, thereby giving body, and making the ribbed tapestry effect. The figure may be intended for an angel — the work dates from early Christian times, not later than the eighth century.

A similar textile is the delightful little rabbit, with scrolls of grape-vine composing the background, and suggesting the spirit of Roman decorative art. This is a square design, and was probably intended to be used in personal adornment, squares like this having been found, and represented in art, as applied to the garments of the Byzantine period. This is of about the same date as the angel — possibly a little earlier.

Egyptian flax was especially famous, and the textiles of that nation are usually based upon its threads. These facts help one to comprehend how particularly tragic was a plague of hail like that sent to destroy the crop of flax, at the command of Moses for the punishment of Pharaoh.

Herodotus mentions linen as a fitting material for a votive offering to Minerva, saying: "Amasis King of Egypt gave to the Minerva of Lindus a linen corslet well worthy of inspection." He speaks also of a corslet of linen with a vast number of figures of animals woven into its fabric, also embroidered with gold and "tree wool;" this must have been a garment ornamented with such designs as the little rabbit to which allusion has been made. The cloth with which mummies were wrapped is of fine linen, and many specimens may be seen in this collection.

The Greek looms would seem to have resembled those of the Egyptians, except that on a representation of the

loom of Penelope the warp threads hang loose from the beam above, each having a little weight affixed to keep it steady.

In Greek and Roman times the textiles were most ornate, especially those for use in personal adornment. Amasius, the Bishop of Amasia, speaks of this art in the fourth century, as "a vain and useless art, whereby the combination of the warp and woof imitates painting." He continues: "When persons thus dressed appear in the street, the passers-by look at them as walking pictures, and the children point at them with their finger. We see lions, panthers, bears, rocks, woods, hunters; the religiously inclined have Christ, his disciples, and his miracles, figured on their garments."

In this corridor there is also a good showing of Turkish, Persian, and Indian weapons, and some handsome leather hangings. When one reads of the "Gild of Cordwainers," one must remember that it does not refer to the makers of cordage; "cordwayne" was the English name for Cordovan leather, and this Gild was a branch of the leather workers. On one of the walls is hung a Turkish war-banner in dull tones of red and yellow. Here may be seen, too, an Indo-Persian rug, on which an evil creature, half dragon and half gryphon, of ample proportions, grotesquely exaggerated, is tossing black elephants about at his will, as if they were so many rubber toys. The design is very curious, and the rug in such splendid preservation that it is hard to realize that it is an ancient specimen. It is the gift of Frederick L. Ames. In his book on Oriental Carpets, Mr. F. R. Martin says: "Even the Indian carpet weavers have tried to copy the Persian. . . . The Museum of Fine Arts in Boston has the only such specimen known. . . . The carpet seems to be about 1640."



INDO-PERSIAN RUG. SIXTEENTH CENTURY.



Instead of occupying a bench and a correspondingly raised loom, the Indian rug-makers sit on the ground, with their feet in a pit which they dig for that purpose, stringing their primitive looms from the already provided tree branches overhead!

At the threshold of the apartments devoted to textiles, china and glass, and other exhibits of Western art, I like to pause to pay tribute to the admirable taste displayed in the arrangements. If, in the following pages I should appear rather to describe these things in chronological order (or some other logical order) than to indicate the exact spot where they may be seen, it is because I have decided that it is best to approach these articles according to subject, as it is likely that at any time re-arrangements may change their positions. However, the effect, as they are at present displayed, is so satisfactory, that I must be pardoned if I exclaim at the judicious mingling of tints, and the interestingly varied aspects of the different rooms.

In this department one sees beautiful velvets with the pattern on flat gold backgrounds, delicate brocades disposed upon them, sometimes woven on the principle of a tapestry, in soft colours and gold; wonderful camel's hair shawls (one particularly with little checked patterns in the background), fragments of rugs, some of soft fine silk, carved and painted chests, beautiful Persian textiles, with the palm-leaf and "tree of life" pattern, so typical of the weavings of this people, and some with delightful little figures which must be examined in detail. One longs to sit down and study them all. There are small but precious fragments preserved in glass-protected frames, and the collection is rich in Persian velvets of the 16th and 17th centuries.

The first room which one enters is that devoted to

objects from the Nearer Orient, chiefly Persian. At the entrance the attention is attracted by a large pulpit door, from Cairo, exquisitely composed of ivory and ebony. There is also an interesting sheep-fountain of the 13th century, of white marble.

The most characteristic elements of Persian design are the cheetah, usually treated in a rather heraldic way, and the "homa" or tree of life, popularly known as the palm-leaf pattern, in its various forms. Curious half-mythical beasts and birds appear, and meanderings of charming floral forms. Sicilian silks often exhibit these designs as well, for Persian influence was felt in many foreign stuffs, and the Syrians copied them almost servilely. In Sicilian work, however, the cross is often introduced.

The delicate muslins and light stuffs of the Orient were alluded to by someone as "woven air." In the genuine old India muslins the thread is hardly discernible, the whole material appearing to be a film of cloud stuff. Small bits of the material were sometimes puckered up and tied securely, so that when the material was dyed, these resulting spots would remain white — the origin of the polka-dot!

In speaking of Persia and its arts Marco Polo, the traveller, says: "There are excellent artificers in the cities, who make wonderful things in gold, silk, and embroidery," and again: "There also are made . . . by the women, excellent needleworks in silks, with all sorts of creatures admirably wrought therein. . . . Idasi is a great city, in the confines of Persia, and where there is great trade: it hath also many manufactures in silk." This refers to the Persia of the thirteenth century. Of Zaitum he also relates, "The citizens are idolatrous, and given to pleasure; in it are many artificers in embroid-



ered and arras work." And, of Kublai Khan, he says: "The King . . . on his birthday, is clothed in a most precious garment of gold, and about two hundred barons and soldiers are clothed in the same colour of gold, though of silk stuff, and a girdle wrought of gold and silver which is given them." This may account for the numerous fragments of deep gold coloured brocades which have descended to us from the Persians.

Of the tree of life pattern, we have a particularly pleasing example in delicate tints, upon a ground of pale pure gold tissue. The design is of unusually satisfying proportion, the leaf being very large, very full, yet graceful; the detail is of great charm. This piece is exhibited under glass. The process of making cloth of gold varied from that of interlacing flat strips of the pure metal, alternating with threads of silk, to making a gold thread by twining the foil around a single thread and then weaving with this. In early times silk was almost as valuable as gold itself, so that a textile made almost entirely of gold would hardly cost more than one of silk. Aurelian refused a silk gown to his queen, saying: "Far be it from me to allow thread to be reckoned worth its weight in gold."

In Italian the word "velluto" signifies some shaggy or heavy substance, so that it is likely that the word velvet was derived from this association. Velvet is of silk; its origin is somewhat obscure; there are few early references to it, but it is alluded to in the inventory of St. Paul's, London, in 1295, together with its cotton prototype, "fustian." There are some fine Persian velvets here, one of them showing a strictly conventional pattern in several colours and gold, another being covered with thick undulating stems with heavy bud-like foliage and fruitage upon them, the ground being red

velvet and the rich design in yellow silk wound with gold.

There are some interesting brocades in the Museum, among them a very charming specimen being a Persian brocade of the sixteenth century, on which are depicted rows of hunters coming from the chase. Various animals appear in the ground, as well as birds and floral designs. Another, also Persian, has a rather gruesome suggestion in a repeat of two figures among trees and flowers; one of these, a man, carries an axe, and leads the other, a woman, by a string with which her arms appear to be bound behind her back. The colours are the usual delicate Persian tints on a ground of deep red satin.

There is some good old Spanish damask, showing Moorish influence in the designs. In weaving damask, the principle, which is variously modified, is to lay part of the pattern with a predominating warp-thread, and part with a preponderance of woof, thus, even if the material is all of one colour, the pattern is defined by the different effects of the light striking the threads running in opposite directions. In the sixteenth century Navagiero wrote: "One visits a place called Alcaiceria, which is enclosed within two doors" (this is at Granada), "and full of alleys, where the Moors sell silks and embroideries of every kind. All sorts of cloths of silk are made there,—the silks made at Granada are much esteemed all over Spain; they are not so good as those that come from Italy. There are several looms, but they do not yet know how to work them well; they make good taffetas sarcenet, and silk serges. The velvets are not bad, but those that are made at Valencia are better in quality."

In this room a case is devoted to Hispaño Moresque pottery, and here also stands the very valuable Rhages



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bowl recently presented by Mrs. J. Montgomery Sears, in memory of her son. It is of the 12th or 13th century, and is decorated in delicate tones; around the outer side is a repeat of strange Harpies, while the bowl itself is enriched with the signs of the Zodiac.

The special type which we associate with the Hispaño Moresque, that majolica with a beautiful lustrous metallic glow, is to be seen in abundance in this museum. The Arabs invaded Spain about 711, and for some centuries controlled most of the artistic productions. A mediæval Arab, Edrisi, of much renown as a geographer, wrote in 1150: "Here is the gold coloured pottery made, which is exported to all countries." This refers to the Hispaño Moresque pottery. If it had attained sufficient importance in the twelfth century to be a regular export, it is likely that it had been manufactured for some time. Again, a traveller, Ben Batutah, passed through Malaga in 1350, and writes: "At Malaga the fine golden pottery is made which is exported to the furthest countries." The next historical mention of Hispaño Moresque is by Eximenus, of Valencia, who, in 1499, said of this pottery: "Above all is the beauty of the golden pottery so splendidly painted at Manises, which enamours everyone so much that the Pope and the cardinals of the world obtain it by special favour, and are astonished that such excellent and noble works can be made of earth."

The making of this pottery is described by Count Florida Blanca, in 1785, with so much graphic interest that it seems advisable to quote him here, local and contemporary testimony being always more vital than an account of an ancient process prepared by later writers who can never have inspected the actual methods employed. "After the pottery is baked," writes Count Blanca, "it is varnished, with white and blue, the only

colours used besides the gold lustre. The vessels are again baked; if the objects are to be painted with the gold colour, this can only be put on the white varnish after they have gone twice through the oven. The vessels are then painted with the said gold colour, and are baked a third time, with only dried rosemary for fuel." Apparently some quality in the acrid smoke of the rosemary assisted the lustrous effect at this third firing. "The white varnish used is composed of lead and tin, which are melted together in an oven made on purpose. . . . The only sand that can be used is from a cave at Benalguacil, three leagues from Manises . . . five ingredients enter into the composition of the gold colour, copper, which is better the older it is, silver, as old as possible; sulphur, red ochre, and strong vinegar." Directions follow, more technical than interesting to most readers, for boiling and mixing these ingredients in a casserole until they arrive at the proper state to be applied to the pottery. "The mixture is then rubbed on the vessel with a stick; it is therefore indispensable that the water should be added very gradually until the mixture is in a proper state . . . it is well to observe that the quantity of varnish and gold coloured mixture which is required for every object can only be ascertained by practice." A good deal of Hispánico Moresque is decorated with a fine meander of briony and delicate ivy leaves, covering the whole surface. Among excellent examples of such pieces are the alberello, or drug vase, and a corresponding plate, from Valencia. No form of pattern on a ceramic ware could be more attractive.

It is sometimes stated that the discovery of lustre painting originated in an accident, as do so many important artistic discoveries; it is produced by means of a thick smoke which is allowed to enter the kiln, and







is said to have been first observed when a potter accidentally neglected to exclude all possibility of this happening in his kiln! Some Mexican pottery is buried for a certain time in order to superinduce the effect of lustre. Pieces of pottery smoked as above suggested are found, upon the opening of the kiln, to be coated with an unlovely black substance, but when this, the smoke deposit, has been cleared away, a beautiful lustre is discovered, the copper producing a brilliant red, the silver a yellow, and so on, through the metallic gamut. It is very easy to spoil the lustre by allowing the least bit too much smoke to rest upon it. Marineo Siculo, in 1517, speaks of these early Hispaño Moresque platters: "although in a great many places in Spain they make excellent faïences, the most esteemed are those of Valencia, which are so well worked and so well gilded." The lustre with blue, which looks almost like mother of pearl, is more ancient than those in which the gold has a browner or redder tint.

In this collection there are numerous examples of plaques in this blue and gold as here described, and also a set of very old Hispaño Moresque tiles taken from a house in Granada. These are in blue, yellow, and green, the edges of raised clay between the colours forming, as it were, a drawing or line work on these tiles, is raised, by the application, under the glaze, of little ridges of thin clay, usually applied with a brush, in semi-liquid state, known as "slip." Raised decoration on tiles, when it is not definitely pressed or moulded in some other manner, is produced by the use of "slip," on all forms of pottery, ancient and modern. I should like to call attention to a most delightful little Arabic tile, in this connection, on which stands a small black duck with inordinately large feet. He is outlined with slip, and is a

good example of the effect of this form of decoration. There is a fine star-shaped tile, dating from about 1259; it came from North Persia, and is well known to students as an especially interesting example of the best thirteenth century work in Persia.

The ceramic art of the Persians seems to have been transmitted to them both from China and Babylon; certain features of both were retained. Of Persian pottery Marco Polo speaks as follows: "In Tringui, porcelain dishes are made, I was told, of a certain earth, which they cast up in the hills, and so let lie exposed to all weathers, after which refining by time, they make dishes, paint them, and then put them in the furnace. You may have eight dishes for one Venetian groat."

In this connection, although they are displayed in another place, the collection of star-shaped tiles should be noticed. These are Persian, and tradition claims that they came from Bagdad in the ninth century. One of them, however, has a date on it, which, being translated, into our language and method of counting, corresponds to the year 1259. They have the golden lustre composed of silver, and they show inscriptions. They are decorated in many cases with quaint fat smiling Mongolian faces, and the inscriptions are frequently from the Koran. Although these special examples have not been translated, a tile of similar style in the Godman Collection reads: "In the name of God, the compassionate, the merciful, say, He is our God, God the Eternal. He begetteth not nor is begotten. Nor is there one like unto Him." Probably these inscriptions may be on this order. The lustre on these tiles is rather changeable, which peculiarity in lustre ware is well indicated by an eleventh century writer, who says that the tints in Persian pottery "change according to the position from which



PERSIAN TILE.



they are regarded." An important dish in the Museum is that on which a bird occupies the centre, with a border of strange animal forms. It is said to have come from Persia, and to date from 1300.

A very beautiful specimen of what is called Rhodian ware, but which, in this case, was probably made in one of the cities of Asia Minor, is the bowl of the sixteenth century, covered with a charming pattern of typical Persian floral designs, with a deep border of conventional forms supposed to suggest the sky and clouds. The legend of the origin of Rhodian pottery is as follows: about the year 1300 a party of Persian potters set sail for Venice, and their vessel was captured by the Knights of St. John of Jerusalem, who took them to the Island of Rhodes, and made them practise their trade there. As the ware which resulted for the next hundred years certainly was, to all intents and purposes, the same as Persian pottery, some credence is gained for the story. At the same time, another feature which corroborates this theory of imported workmen, is, the fact that the Rhodian pottery is less graceful in form than the usual Persian faience, suggesting that, though skilled workmen might have manipulated the actual pottery, they failed in certain features through being without an artistic designer and overseer.

There is also a very beautiful dish ornamented with reds, greens, and browns, upon a pale brownish ground of crackle,—rather an unusual quality in pottery of this character. This dish is an example of Caucasian work, and came from Daghestan. It is said to have been originally intended for a wedding gift. Sometimes wares of this type are signed with ingenuous little sentiments; there is one in the British Museum which is signed "by the poor and humble Mustapha."

Experts judge the age and value of Hispano Moresque pottery largely by the accuracy of its inscriptions. In later times of its manufacture, the workmen did not know the full meaning of the texts which they were employed to trace, nor the graceful arabesques with which they had to deal, and this led the decorative side of the art into degeneracy. By the uncertainty of their unskilled hands, they gave their heritage gradually to others. In this room some of the most precious of the textiles are exhibited. The three smaller rooms beyond the Hall of the Tapestries are also given to a display of textiles and laces, together with glass and china, woodwork, furniture, silver, and jewelry.

First we will observe the extensive apartment through which we must pass in order to enter these other rooms. This is all hung with tapestries, making a goodly showing, and ornamented with fine examples of carved chests, and such suitable pieces of furniture as harmonize well with the glowing walls above. An old sixteenth century chest of drawers, lent by Mr. George B. Dexter, is interesting in its design, being panelled in a restrained and dignified way. A painted Florentine wedding chest, enriched with gay colour and gilding, readily attracts the eye. These carved and gilded chests with their panels of tempera painting, are built on architectural principles; the base, or foundation, mitred at the corners, bears the upper part of the structure, which is heaviest in its four posts or piers, at the corners; ordinary wooden chests are usually made frankly on the principle of boxes, sometimes put together by pins as in the familiar "mission" furniture of our own day. The benches in the centre of this room are from an old English church. On the end of one of them may be traced the words "school seat," and on another "Sunday."

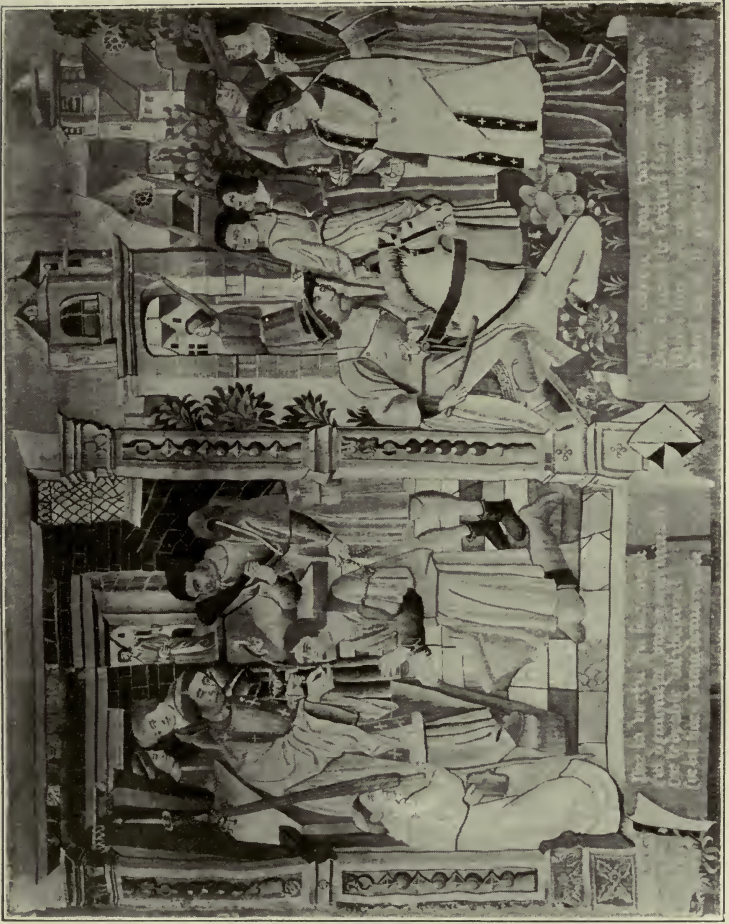
We have an idea that everyone must know at least the difference between Oriental art and Western art. But this is by no means the case. A visitor one day, in the hall of tapestries, after looking about, in an apparently intelligent manner, remarked: "I suppose these are all Chinese?"

At this point our attention should turn to the tapestries themselves. Henry IV of France early in the seventeenth century established several tapestry workers. After his death, the manufacture grew less active for a time, but in 1663, Louis XIV, through his minister Colbert, revived the interest, and the two brothers, Giles and Jean Gobelin, began their work of producing tapestries to decorate the royal residences. These brothers were originally dyers; Colbert purchased their whole establishment, and it was thereafter known as the Hotel de Gobelins. Flanders artists, dyers, and weavers, were engaged and employed there. Early in its history, the painter Le Brun furnished designs for the king's tapestries, and small Italian pictures were copied on a large scale for the hangings. The work flourished uninterrupted until the Revolution, and was again revived by Napoleon.

High-warp and low-warp looms differ in certain points, and, as both were used in France, although the high-warp was employed altogether at the Gobelins, it will be well to notice these differences. For the high-warp the loom was erected about eight feet in height, on which the warp was stretched in vertical threads, with contrivances for alternating the threads backwards and forwards, as the weaver should demand. The woof was woven in and out with regular progression, beginning at the bottom, each colour value being laid separately, and not straight across the entire loom as in ordinary

weaving. The drawing of the design was traced on the warp, being, of course, a mere outline, constant reference to the cartoon being necessary. The separate colours were threaded up on little shuttles, and worked in and out on the principle of a needle. The worker stood at the back of the frame, and had to go round to the front to view his work as it progressed. Whenever a vertical line occurred, in the design, that space was, through the exigences of the weaving, left as a slit; for when one colour met another, the threads were not linked, but returned on themselves, thus forming edges against each other. One feature of nearly all tapestries is the necessity for sewing up these slits after the work is completed. If the reader will examine any specimen of these tapestries, he will see this to be the case, and usually it was sewed rather carelessly, with large stitches, often visible on the front! This is, however, a positive proof that the tapestry could not be a machine-made copy, as it would not be possible to leave these characteristic openings on a loom managed by machinery. It will also be noticed that nearly always the warp threads run across the picture instead of up and down; for two good reasons, the design was usually executed on its side. One reason was, that the picture was more liable to have long perpendicular lines than long horizontal ones, and therefore, by weaving it sideways, these long lines did not have to remain open, as they would have, if it had been worked in an upright position. The other reason is, that the tapestry hangs better if the stiff warp lies across it than if it runs vertically. It is very difficult to express all this clearly without an example before one; but when tapestries are carefully observed, I think the description will be easily followed. If the tapestry measured more than eight feet in height, the extra warp was wound





FRENCH TAPESTRY.  
"Efficacy of the Sacrament."



around the top cylinder of the loom, and, as the work was finished, it was rolled up on the lower cylinder, the new warp being let down from the top. Gobelins workers were often obliged to practise their art for fifteen years before they could attempt a large design.

The low-warp loom was a flat frame set horizontally, and the worker stood or sat leaning over his work. In the long run this position is more tiresome, besides giving the weaver less opportunity to see his work. Raveling is the only way in which a low-warp tapestry can be told from a high-warp tapestry. In a high-warp tapestry the design is drawn on the warp threads and when ravelled the marks are found on the warp. In the low-warp tapestries the cartoon is stretched under the warp and the workers do not mark the warp threads. Low-warp tapestry, owing to the limitations in the length of the human arm, had to be woven in small sections, and these pieces sewed together by an expert who did nothing else. There are examples of low-warp tapestry also in Boston. In order to examine the right side of his work, to observe his progress, the worker of the low-loom tapestry was obliged to move the horizontal frame up "on end," and this was a difficult mechanical undertaking. The warp threads were alternated by means of treadles, as in many ordinary looms today.

One of the earliest tapestries is of the sixteenth century, and represents, in two scenes, the Efficacy of the Sacrament. The scenes here depicted are as follows: on the left hand, a man possessed of a devil is partaking of the Sacrament, after which the devil leaves his mouth in reptile form. A verse is inscribed below in old French, and as the letters are not easily read at sight, the verse is given:

“ Par la vertu du Sacrament  
Fut demonstre ung grant miracle,  
Car le diable visiblement  
Sortit hors d'ung demoniacle.”

The other picture represents the horse of a pagan, which went down upon its knees before the Sacrament when encountered in a procession, to the pardonable astonishment of all beholders, and the instantaneous conversion of the aforesaid pagan.

“ Ung payen sans honneur passa  
Par devant le saint Sacrament;  
Mais son cheval se humilia  
Puis crut le payen fermement.”

This is a French tapestry, and very soft in colour. It has faded, presumably, but with pleasing effect.

From the bequest of Mrs. Martin Brimmer, some tapestries came to the Museum, one of these being a Rebecca at the well, the period and country uncertain. Also two Gobelins tapestries, one of these being a hunting scene, and the other a composition of Cupids and nymphs, after Albani, suitable for a French salon. These were received in 1906. A rather mawkish school of work was carried on at the Gobelins at one period; all styles may be said to have been represented there, but there is one of the school of Boucher — very affected — dainty society Cupids and simpering maidens masquerading as the “simple life,” — artificial, trivial, and uninteresting, except for the decoration of a ball-room or fashionable boudoir, lacking in dignity as the type of a noble art. It would be as justifiable to treat the mane of the British lion with Marcel waves as to cover these textile monuments of human industry with these fluttering idiocies. It was all part and parcel of the smirking sentimental

folly of that France which could not hear its own death-knell ringing in the groans of the oppressed who were compelled to suffer that the Court might scintillate. These exotic designs were not even confined to wall-hangings; tapestry chairs and carpets were decorated in the same spirit. M. Burty thus characterizes this tendency in French textile art: "By a manifest error in taste, Boucher and his pupils brought down from the walls the adventurous shepherds and the sheep with lilac coloured ribbons, and placed them on the horizontal seats of sofas and arm-chairs. So that, the idea having been only too readily followed in our day, we sit down on a dove-cote and rest our feet on a sea-port. It was certainly a great error to represent too literally figures or trees on a surface liable to be deranged by a breath of wind or cut in half by a fold, but there still remained a certain conventionality which the mind could favour. But what an aberration to strew the ground with bunches of flowers and panoplies! One is afraid, sometimes, when walking on the grand carpets of the Savonnerie or Aubusson, of striking against a roll of leather, or of crushing a basket of cherries!" A fragment of Gobelins tapestry of the eighteenth century displays a seated figure of a mythological personage, playing upon a pipe, surrounded by birds and fruits, and a portion of an arabesque design which evidently formed part of the border of a large work. This is the property of the Athenæum, but is lent to the Museum for an indefinite term. Several other loans will be observed among the tapestries, all worthy of notice. Many stately figures recall the words of Pope, in speaking of a majestic personage, who

"Stares tremendous with a threatening eye  
Like some fierce tyrant in old tapestry."

A very large Flemish tapestry represents the Israelites crossing the Red Sea. This is an unusually fine example of the art of the Netherlandish looms, and is rich in colour and harmonious in composition. The people are all dressed in the costumes of the period in which the tapestry was woven,—the late fifteenth or early sixteenth century — as was customary both in tapestries and paintings of the Flemish school. At the time of the manufacture of this tapestry, the styles happened to be very decorative and the effect of this well-appointed crowd is delightful. On the left, the Hosts of Pharaoh are seen, struggling in the flood, brandishing spears, and displaying all the conventional signs of defeat as portrayed in art. Horses and men are entangled in the most uncomfortable manner, and this whole half of the tapestry is a well-wrought scene of confusion. The opposite side is in calm and noble contrast; Moses and the Israelites are standing on a pleasant flowery mead, watching with almost heathen indifference the discomfort of their enemies. The tapestry is enriched by both silk and gold in many places, and should be closely studied by anyone interested in the textile arts.

A recent gift from Mrs. John Harvey Wright in memory of her son and her father, is the large Flemish tapestry of the fifteenth century, exhibiting Scriptural scenes, divided into four panels by three slender columns, which serve as boundary lines to the several scenes depicted. From left to right, these panels represent the Creation of Eve, the Baptism of Christ, the Nativity, and the Crucifixion. The whole fabric measures over twenty-seven by fourteen feet. The border is a pleasing Gothic tracery, appropriate for ecclesiastical decoration, through which fruits appear without obtruding themselves beyond the tracery. The foreground is filled with seated



FLEMISH TAPESTRY. FIFTEENTH CENTURY.  
Gift of Mrs. J. H. Wright.





figures, with their names affixed. As these names are not easy to decipher, however, it will be well to refer to the account given in the Bulletin for February, 1909, in which is given the names and inscriptions from this tapestry. The seated figures are, from left to right, Jeremiah, Hosea, David, James, Peter, Andrew, and John. Jeremiah wears a skull-cap; Peter wears spectacles, and appears to be pursuing autobiographical researches by reading his own name on a scroll in his hand. David is in full regal costume as pictured by the Netherlandish artist of the Renaissance; Andrew carries his diagonally bound cross. The kneeling figure represents Isaiah, while Jacob turns to whisper an aside to Hosea in a manner probably intended to indicate congeniality. John is occupied with a scroll which meanders all through the foreground; whereon is inscribed texts and expressions of faith from the Credo. There is another scroll which continues through the design, winding in a most graceful manner; one of these scrolls is pink, and the other blue, so that it is easy to tell them apart in their coilings. The inscriptions exposed in various parts read as follows: on the blue ribbon, in Latin: "We will call upon (or pray to) the Father, who made the earth and founded the heavens;" "Behold, a Virgin shall conceive and bear a Son"; "Oh, Death, where are thy plagues? Oh, grave, where is thy destruction?" On the pink ribbon, the Apostles' Creed appears, in Latin, and proceeds as far as the clause "dead and buried."

The garments are ornate and rich in colour. Jewels and enrichments of various kinds are introduced. The forms of the nude Adam and Eve, in the first panel, are very good examples of the style of such figures as rendered by the artists of the period, and in as good proportion as those, which are so famous, by Cranach. The

undraped figures, in the Baptism, and the Crucifixion, are rather better than those generally seen in early Flemish work. The design, indeed, suggests that a veritable master drew the cartoon. The Creator is figured in ecclesiastical vestments, greatly enhanced by jewels and elaborate embroideries. The brocades, worn by many of the personages, are of exceptional quality even in a tapestry of this class. There is no gold thread—the lights are worked in silk, and metallic effects are produced by shading only, as in a painting.

A good Brussels tapestry was presented by Miss C. L. W. French, in 1905, the subject being, ladies in a garden with a pergola. Vineyards are seen in the landscape, and the columns are twined with grape-vines.

In 1904 a verdure was purchased, and is an interesting specimen of this class of tapestry. "Verdures" are so named because of the predominance of green in these textiles. They are often simply studies of tree-forms, foliage being the only decorative motive of the hanging. In some cases animals are introduced, and hunting scenes; flowers often enliven the green ground.

One of the most charming tapestries here, is a verdure, representing a little meadow full of flowers, simply bristling with every variety of game, four footed and feathered, while at the top of the hanging, as if seen in perspective, lies a pleasant little mediæval town. This tapestry is a recent gift from Dr. Denman Ross.

It is a question just how the tapestry industry started in the Netherlands. Some authorities claim that the impulse to this art was given through the influence of certain Byzantine tapestries brought to the North; others consider it more likely that artists from Flanders visited Constantinople, and thus gathered the secrets of the trade. Much of the wool had to be brought from other

lands, and a large proportion from England. England sent much wool to Flanders; Dr. Rock says: "So important was the supply of wool to the Flemings in the fourteenth century, that the check given to it by the wars between England and France at that time, led to a special treaty between Edward III and the burghers of the Flemish communes under the guidance of James van Artevelde."

Arras tapestries were famed throughout the world, and have even been used as a royal ransom. When the Sultan Bajazet took prisoner the son of Philip the Hardy, in 1396, he stipulated himself as to the ransom which would be acceptable, saying that he "would be pleased to see some high-warp tapestry worked in Arras, in Picardy, but that they should represent good old stories." So Philip sent him a set of hangings representing the History of Alexander, to the amount of the loads of two pack-horses, of "high warp cloths collected and made at Arras, the finest that could be found on this side the mountains." Arras tapestries were superior both in texture and dyes, and "work of Arras" and "Arras cloth," "fine thread of Arras" came, later, simply to signify the best quality obtainable in these products.

Sometimes Flemish tapestry workers received orders for work when they were away from home, and in this case they set up their looms on the spot, and this explains the fact that some tapestries of the South of France, for instance, bear unmistakable signs of Flemish origin. Therefore a tapestry made, as on one occasion, at Avignon, does not mean necessarily that the art flourished in that city, but that the Flemish master, Jean Hosemant, came, in 1430, to make the tapestries for the Archbishop there.

A Corporation of Carpet Weavers was organized in

Brussels in 1448, and of this, some members were undoubtedly tapestry workers. The rules of this company were very strict, and this probably accounts for the reliable quality of Brussels tapestries. No foreigner was allowed to work in Brussels, unless he could prove that he had studied his craft for three years: he was also obliged to submit to a tax. No tapestry was allowed to be sold without passing before a jury, and being examined, approved, and sealed. Even the designs were controlled — a most significant item. Workers were permitted to draw their own trees, flowers, animals, boats, etc., and to design “verdures”; but for anything in the shape of a pictorial representation they were forced to apply to a recognized artist: a painter in good standing. These restrictions have helped to make Brussels tapestries, up to the sixteenth century, of nearly uniform excellence, although it is a matter of taste whether one actually prefers them to-day. Tapestry students consider the Flemish tapestries of the 15th and 16th centuries to take precedence over all others and they are valued much more highly than any others. Later in the sixteenth century a decline set in, both in taste and in fabric, and the deterioration of the factory was marked. Therefore it is necessary to inquire into the date of the production of a Brussels tapestry, as the century in which it was made determines as a rule its value.

Again it is a matter for the exercise of personal taste, when one comes to consider whether Raphael was a blessing or a drawback to the progress of tapestry art. His cartoons were treated entirely in the pictorial spirit, regardless of the limitations of decorative work. But as we have no Raphael tapestries to consider at this juncture, it is unnecessary to express an opinion upon their influence, which so much modified existing styles.





## CHAPTER V

### OTHER TEXTILES ; GLASS

THIS collection has some very good examples of church vestments in brocade. One of these, the property of the Boston Athenæum, is an Italian chasuble of late Renaissance style ornamented with the bee which signified the family of Barberini, set conventionally in ogee forms all over the ground. This is in red and gold. The central design is of gold thread, quite ornately worked on red silk. There is a handsome Spanish brocaded cope of the eighteenth century. This is a rich brown in colour with a bold tracery of heavy gold flowers and leaves laid upon it. A curious bit of Italian brocade may be seen, with a repeat of the design of Christ appearing to the Magdalen, supplemented by the introduction of a slender conventional tree. The ground is of red silk dotted with gold stars. The grass is green with golden flowers and the trees are also in gold. The figures, too, are in gold excepting for the fact that the faces and hands are in white. The gold in this brocade is what used to be known as Cyprian gold — little strips of parchment are gilded with leaf, and then wound about a thread, instead of the plain metal being used. The Japanese gold thread in common use greatly resembles this, but is on strips of paper instead of vellum. This piece is of the thirteenth century, but it is uncertain whether it be Italian or Spanish.

When a brocade is to be woven of many colours, each

thread of the woof must extend the whole way across the textile, even if it only appears on the surface for a single dot. The loose threads remain at the back of the fabric, and this is one of the chief differences between tapestry weaving and other loom work; in the former, as has been explained, the thread only crosses so far as it is to appear, and then returns on itself, but in brocade the woof is continuous.

When pure gold was employed on a warp of silk it was a flat strip, not in the form of a wire. When a round thread was required, the gold was wrapped around a silken thread. Gold shrouds were sometimes used by wealthy people; in the tomb of the wife of the Emperor Honorius the gold tissue which was discovered was taken out and melted, and the actual pure metal weighed thirty-six pounds. St. Hyacinthus was buried in a similar set of grave-clothes; and in 821 the body of St. Cecilia was found in the catacombs, wrapped in a shroud woven of solid gold — both warp and woof. When the grave of the Frankish king Childeric was explored in 1653, tiny strips of pure gold were found all through the surrounding earth, proving that his funereal garment had been of gold, which had survived, though the silk had disappeared, for he had been interred since A. D. 482.

Also in gold cloths there is a difference in texture. Some are glittering and others dull or soft in finish. When the gold is twisted around a thread the effect is duller and is known as dead gold, but flat gold is far more sparkling. According to the purposes of the weaver, one kind is chosen rather than the other. Both have their own individual charm. The twisted gold thread is of quite early origin. A poet of the fourteenth century thus alludes to the gold thread made by the ladies of his time:



“The joyful mother plies her learned hands  
And works all o’er the trabea golden strands;  
Draws the thin strips to all their lengths of gold,  
To make the metal meaner threads enfold.”

The heaviest gold cloth, with solid flat gold weft, was used as palls at royal burials, and known as “baudekin.” These palls were not buried with the body, but were the property of the church or society which used them at the funeral. They were woven on crimson silk warp. Baudekin or “cloth of pall,” was used also for canopies on thrones, and upon the altar. The name “baldechino,” as applied to the covering of the altar, is derived from this word.

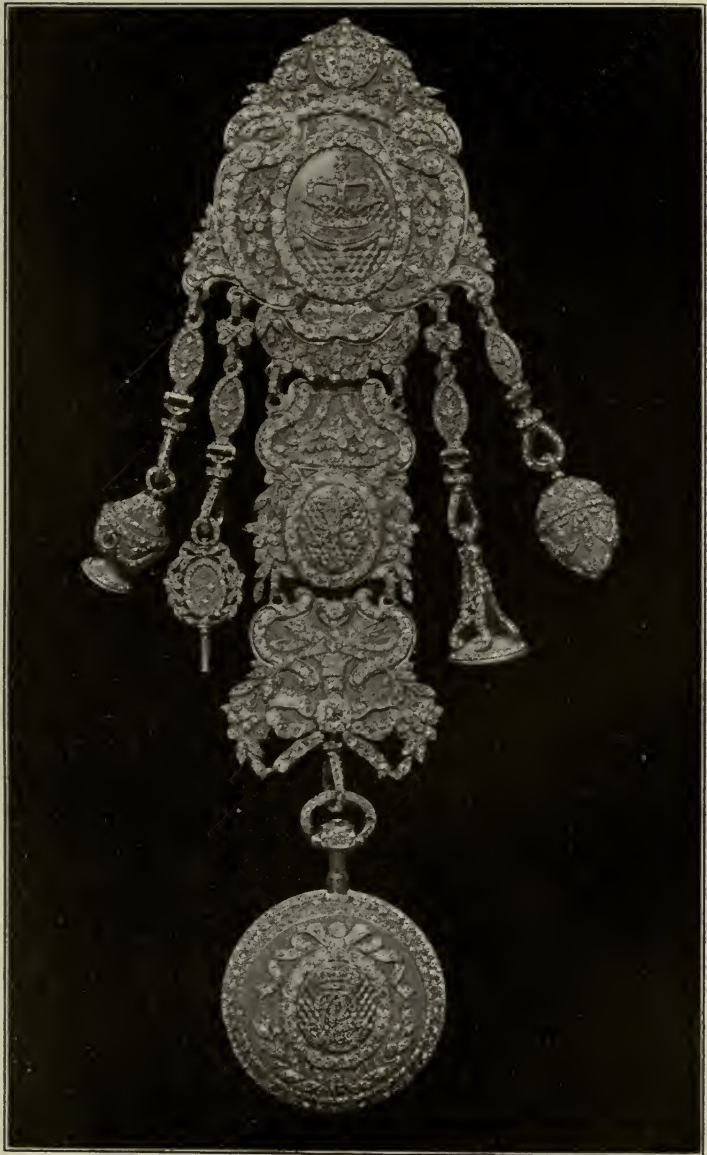
The Museum collection shows many fine examples of velvets, also. Velvets are made by a careful weaving in ridges of the textile composed of little standing loops. These ribs are cut open, and form a pile such as everyone is familiar with. In some of the pieces here in the Museum, only parts — flowers, arabesques, etc., — are in velvet, while the rest of the ground is woven like an ordinary brocade. There is reason to surmise that Italian velvet may have been first made in Lucca, and it was produced early and late in Genoa. Among the specimens of Italian velvets is one, partly cut and partly uncut, in blue and soft pink, with silver introduced in the ground instead of gold. Florence also wove velvets in the fourteenth century. Henry VII makes a bequest “to God and St. Peter and to the Abbot and Prior of our monastery at Westminster, the whole suit of vestments made at Florence in Italy.” We may be sure that the abbot and prior received their share, whether the other legatees did or not!

Professor Teufelsdröckh once said, “the first purpose of clothes was not warmth or decency, but ornament;

not comfort, but decoration." The savage tribes demonstrate this theory, as well as the eighteenth century beaux and belles.

Some cases are devoted to the laces of the collection; usually the plan adopted is to show in one case examples of laces made by needle work, or needle point, and in another case, specimens of bobbin lace, or that made on a pillow, with bobbins, on the principle of interlaces and knots. There are many valuable laces, and while it is not possible for any but a student to appreciate the subtle distinctions in style, still, there are a few broad principles which interest nearly anyone, and one of these is, the actual design or pattern presented. One of the most beautiful of the laces exhibited at the time of writing, is a square surrounded by delicate yet expressive figures and arabesques. Lace patterns have been produced from the experience of skilled but unintellectual work-women through the centuries. Thus there grew up a series of practical, useful, producible patterns, which became characteristic of this art. But these designs, though not remarkable for their cultured or theoretical appropriateness, are in reality exactly fitted for rendering in the materials of which they are made, and no original or apparently more intellectual designs are as fortunate in their results as are the old ones which have thus developed naturally.

Although the collection of ecclesiastical objects is not large or important, there are certain very interesting pieces to be seen. The silver gilt chalice covered with carved coral is striking; and there is a good enamelled Italian reliquary. In another case are some very charming little silver Stations of the Cross, and there is a little Spanish figure of the Virgin standing on the new moon — probably the Immaculate Conception — carved in



DIAMOND CHATELAINE.  
Gift of George III. to Queen Charlotte.



ivory, in the fourteenth century. There is a fine collection of old carved Gothic panels of wood, now extremely rare, and a large case of brass basins, which, though not strictly ecclesiastical, in intention, are so suggestive of our alms basins, that one naturally supposes this to have been their function. They came largely from Venice.

There is an interesting old figure of St. James of Compostella made in jet. It is also Spanish, and dates from the fifteenth century. It was a pilgrim's souvenir, to commemorate the occasion of a pilgrimage to this shrine, so famous in those days.

A good deal of the best glass in the collection is displayed in one of these rooms.

Glass making was an honourable trade in all European countries. As we shall see, the nobles of France indulged in this pursuit, and it was nearly the only profession involving hand labour which it was considered respectable for a gentleman to undertake. In 1376 it was enacted that if a noble's daughter married a glass worker, her children should still be recognized as members of the nobility.

The earliest known name of a Venetian glass worker is that of Petrus Flavianus, in 1090, who was "phiolarius" to the Duke. In 1224 the art had increased considerably, and the first regularly organized glass factories were started in Venice in the thirteenth century. These were removed to Murano at the end of the century, for fear of the danger of fire within the city limits. But a few establishments for the manufacture of small wares were allowed to remain, provided that there should be fifteen paces between them and other buildings.

Carlo Marin says of the art of glass making that "Venice loved it as the apple of her eye." Among the rules to which Venetian workmen were obliged to submit

was the following: "If a workman carries his art into a foreign country to the detriment of his Republic, an order to return will be sent to him. If he does not obey, his nearest relations will be put in prison. If in spite of the imprisonment of his relations he should persist in remaining abroad, an emissary will be charged to kill him." This autocratic arrangement probably kept the art near home!

Early mirrors were made in Venice by blowing glass into cylinders, which, after they had been cut open down the side, were flattened out on a stone, according to Nesbitt, and polished on a table. He says that in Nuremberg mirrors were produced by "blowing into a glass bubble, still hot, a metallic mixture with a little resin or salt of tartar. The bubble was then cut into small round mirrors."

The lightness and strength of Venetian glass was partly owing to the absence of lead, which makes glass brittle. This stringy toughness of the glass of Venice makes it possible to create such delicate objects from it. The recipe for Venetian glass was always held as a secret, but old writers throw some light upon it, as they have made discoveries. Beringuccio speaks of the use of two parts of sand, to one of alkali, well mixed, with a certain amount of manganese, and then melted in a reverberatory furnace. The mass which resulted from this mixture was broken up into pieces, and again melted for use as necessary. Garzoni, about 1580, tells us that ashes of ferns were added to the above.

Howell in his Letters writes from Venice in 1621: he alludes to the execution of a commission in Venice for Sir Robert Mansell, saying: "As soon as I came to Venice I applied myself to dispatch your business, . . . these two Italians are the best gentlemen who ever blew



SIXTEENTH CENTURY ROOM; SHOWING GLASS.





crystal. One is allied to Miotte, and the other is cousin to Maralao." He adds that in his opinion it is very fitting that real gentlemen should be glass-makers: "it being a rare kind of knowledge and chemistry to transmute the dull bodies of dust and sand, for they are the only ingredients, into such pellucid, dainty body as we see crystal is." He speaks with superstitious awe of the island of Murano. "They say here," he observes, "that although one should transfer a furnace from Murano to Venice, or to any other part of the earth beside, to use the same materials, the same workmen, the same fuel, and the self-same ingredients in every way, yet they cannot make crystal glass in that perfection for beauty and lustre as at Murano. Some impute it to the circumambient air, which is purified and attenuated by the concurrence of so many fires, that are in these furnaces night and day perpetually, for they are like the vestal fires, never going out."

Coccio Sabellico, writing in 1495, describes Murano in these words: "Murano has a street that from the size and magnificence of its edifices might to those who beheld it from afar appear to be a city; it extends a mile in length, and is illustrious on account of its glass houses. A famous invention first proved that glass might feign the whiteness of crystal, and as the wits of men are active and not slothful in adding something to inventions, they soon began to turn the material into various colours and numberless forms. Hence come cups, beakers, ewers, tankards, cauldrons, candlesticks, animals of every sort, horns, beads, necklaces, hence all things that can delight mankind, hence whatever can attract the eye, and what we could hardly dare to hope for, there is no kind of precious stone that cannot be imitated by the industry of the glass workers. Hence come vases the equals of the

murrhine . . . nor has invention come from one house or family, — the street glows for the most part with furnaces of this kind.”

In 1688 Sir W. Worsley wrote as follows of Murano: “A pretty big town . . . where they make ye fine Venice glass; in all the great towns of Italy except Genoa and this city, they have paper in their sashes instead of glass.”

Leandro Alberti, a monk from Bologna, visited Venice in the sixteenth century, and then reported twenty-three factories. He especially commended the work of one Ballerino, describing a galley made entirely of glass, with every rope complete, and also an organ which played very melodiously, of which the pipes were of glass. The history of the progress of this Ballerino is an amusing one; he was simply a workman in the glass house of one Beroviero, a glass maker who treasured many secrets, which were all written in a book, and carefully guarded from all eyes except his own. But Beroviero had a lovely daughter, whose charms had attracted the attention of the youthful Ballerino. Knowing that he was not of sufficient importance in the community to dare to attempt to wed the maiden, and yet being determined to do so, the legend has it that Ballerino stole the book of secrets, probably with the connivance of the sweet Marietta, and copied it all. Then, armed with this weapon, he advanced bravely upon the father and demanded the hand of his daughter, saying that he would either sell or destroy his copy, according to his answer. It is needless to say that he won his bride by this rather high-handed measure.

Occasionally one finds a bottle or vessel of bulbous form, which has been blown into a wire cage, so that the glass has little bulging elevations, and the pattern

of this wire net is visible all over it. Glass was also sometimes blown into a silver cup with perforations, so that the coloured glass protruded from these openings looks like jewels set in the metal.

Roger Bacon is said to have been imprisoned for ten years for making concave and convex glasses, and burning glasses, and a camera obscura. There was a superstitious fear of such articles, as having magic powers.

Cutting is not characteristic of Venetian glass, for this is too thin for the purpose. Blown glass is less easily cut on the wheel than that which has been cast.

Zanetti says that the Avanturine glass—that in which tiny flakes of copper float in a yellow ground—was invented by one of the Miotti in the early seventeenth century. The family held the secret of its production.

Venetian “lace glass” was built up of rods of clear glass in which little threads of white were formed, and the effect was given by twisting the rod while it was malleable. These are flattened out in being fused into vases, etc., and the art is practically a revival of the same as practised in Rome.

Filigree glass was made at Murano, the accounts of its manufacture being extremely interesting. M. Bontemps, who was the director of the glass works at Choisy-le-Roy, describes it as follows: “To obtain canes with spiral threads, which, on being flattened, produce network with equal meshes, the interior of a cylindrical mould either of metal or of crucible earth is surrounded with canes of coloured glass, alternating with rods of transparent glass. Then the workman takes at the end of his pipe some transparent glass, with which he forms a massive cylinder able to pass into the mould surrounded by the little rods, and which is heated to a little below

red heat. After heating the cylinder also, he puts it into the mould, pushing it down in such a manner as to press against the rods, which thus adhere to the transparent glass; he then lifts up his tube while retaining the mould in its place, and thus lifts the rods with the cylinder. Finally, heating the extremity of the cylinder, he first cuts off that extremity with shears, heats it again, seizes it with pincers, and draws it out with his right hand, while with his left he turns his pipe rapidly over the arms of his chair. Whilst the rod is thus becoming longer, the threads of coloured glass wind spirally around it. When the workman has completed a rod of the wished-for dimensions, about a quarter of an inch in diameter, and the lines are sufficiently closely wound, he cuts it off with his pincers, heats anew the extremity of the trunk, and seizing and drawing it out whilst he rolls his pipe rapidly round, he thus proceeds to the production of new rods, and so on, until the whole column is finished." When these canes are welded together, and flattened, they form the tiny spiral decorations so frequently seen in this style of glass.

To turn now to the glass making of other countries; the first documentary evidence of the manufacture of German glass is from a letter written in the eighth century by Cuthbert, of Wearmouth, to Lillo, Bishop of Mainz: "If there be any man in your diocese who can make vessels of glass well, pray send him to me . . . for we are ignorant and helpless in that art, and if it should happen that any of the glass makers through your diligence is permitted to come to us, I will, while my life lasts, entertain him with benign kindness."

Vessels of very early date from Germany, however, are rare. They appear not to have survived. Our earliest examples are usually of the sixteenth century. The

shape is generally quite straight, this cylindrical drinking vessel being called a *wiederkom*; sometimes they are as much as twenty inches in height. There are four or five interesting painted German glasses. They are usually greenish in tone, and decorated with well-coloured enamel painting — coats of arms or imperial portraiture being the favourite form of ornament. In 1687 Mr. Max Misson, a traveller, describes them interestingly: "You shall know that glasses are as much respected in this country as wine is loved, — they are paraded everywhere. Most of the rooms are wainscoted two-thirds of their height, and the glasses are arranged all around on the cornice of the wainscot, like the pipes of an organ. They begin by the little ones, and end by the great, and these are great melon glasses, which one is obliged to empty without pausing when any health of special importance is drunk."

Montaigne writes: "The Greeks at the end of their repast drank out of a larger glass than at the beginning. It is, I imagine, for the same reason that the Germans do it, who, after a long dinner, commence their regular drinking-bouts." The literal translation of *wiederkom* is to come back; the glass, being passed around the table, returned at last to the first drinker.

One of the most usual shapes in which German glass, or rather Rhenish and Netherlandish glass, appeared, was the *roemer*, a chalice-shaped goblet with a globular bowl, slightly closed in at the top, with a thick but hollow stem, studded with bosses of molten glass, and with a flaring foot, usually composed of coils of glass, formed hot around a wooden core, which is afterwards removed. In Holland were made the "*verres au moulins*," or long glasses with little silver mill wheels attached to the silver bases, of which it is said that the drinker must set the

wheel in motion by his breath when he finishes his glass.

Another form of this green glass is the tall cylindrical cup studded with "prunts" or bosses, and called in German the "cabbage stalk" shape and style. A tall jewelled goblet shows how imitation gems used to be affixed to the glass by way of decoration. The glass bosses of Germany are thus described in an old book by Mathesius, the biographer of Luther. "Now we come to the German glass houses," writes Mathesius. "Some have their own sand, others pound white quartz and pebbles. They make use of the ashes of oak, maple, beech, and pine; the ashes of the fir and of the willow turn out good work, but from their fatty nature yield glass that is not so white. Native salt is added also to their sand and ashes, but the Polish rock salt is more advantageous. Many buy up broken glass and make with it the best work." He goes on to say what he means by good glass: "neither bubbly, feathery, cloudy, dull, stony, or gritty;" he says that it should be treated much as are metallic ores, "roasted by the valuable new process." No mention is made of shears for cutting the edges.

We frequently see cut glass composed of glass of two layers, white and coloured, one superimposed upon the other, the design being subsequently cut upon the upper surface, allowing the lower to show through. When the design is left in the upper colour, and when this is an opaque glass, the result is that of a cameo; sometimes the upper layer is the darker, and the design is depressed into the white glass, which forms a transparent pattern. The famous ruby red glass which was made in much perfection in Germany was discovered by a Saxon chemist named Kunkel about 1700.

The enamelled glass of Germany is commonly deco-

rated with heraldic designs, and that produced at Nuremberg is perhaps the best in quality. The chief difficulty of the enameller on glass is to produce a coloured substance which shall fuse at a much lower temperature than the glass upon which it is to be laid; otherwise both would melt and run together. In some cases, the heat has been too great, and the bottle or vase to be decorated has partly collapsed; this also accounts for some of the irregularly shaped pieces of Oriental glass to be seen here.

In the eighteenth century, Bohemian glass became very popular; one of the Murano workers, Giuseppe Briati, stole away to Bohemia disguised as a porter, and obtained work in a glass house, returning in 1735, with the secrets and designs which he had absorbed in his visit. He originated those flowered mirror frames and chandeliers which are now associated with Venice. Bohemian etching on glass was extremely fine, composed of tiny cross-hatchings and thin lines; but the French considered this treatment rather monotonous, and instead of using the little figures, landscapes and castles of the Bohemian style, they cut their glass with bolder depressions, and employed floral designs rather than scenic effects. German cut glass was often decorated by gilding, but the leaf is simply applied with a varnish, usually in the intaglio cutting, and is not glazed again like the ancient gilding on glass.

Mr. Edward Dillon, in his exhaustive and authoritative book on Glass, says that a good expression for one method of glass cutting as practised by the Germans, is to call it "scratching" with a diamond. The "scratching" process of decoration could be applied to thin glass and was also used in Venice. Diamond scratched patterns and ornaments are executed with single lines

of a uniform depth, and are not susceptible of very effective treatment. It is far less satisfactory than wheel cutting, or the use of a tool which may render more feeling of light and shade. Sometimes, instead of lines, the scratches took the form of dots, and the result is then like stipple drawing. Notice the white goblet with rough diamond scratching, the stem of which is ornamented with a series of little flanges, pulled out by nippers, in the hot glass, in a most naïve way. Wheel cutting of glass was often executed in rock crystal, sometimes resembling genuine carving, and is very fine. There are good specimens, finely and deeply cut, in the Museum. This work came to high perfection in the seventeenth century. In Bohemia it was also highly characteristic, and the process is so clearly described by Mr. Dillon, that I venture to use his words. "The cutting is effected by a little wheel of copper, from a quarter of an inch to an inch in diameter, revolving rapidly at the end of a horizontal spindle. These little copper wheels are of various forms, and not the least part of the skill of the artist lies in the selection of the form most suited for the work in hand. The decision as to the depth of the engraved line, and again as to which part should be polished, and which left dull, depends also upon his judgment. His difficulties are increased by the fact that he is unable to follow the progress of the work in hand, for not only has he to press the glass against the under surface of the wheel, but the part of the surface on which he is working remains covered by the emery or other abrading material. It will be noticed that as a rule the incised parts are left unpolished and dull as they came from the wheel and that the polishing is reserved for the little circular depressions, which show out like jewels *en cabochon*."

Wheel work is sometimes supplemented and amplified



with emery powder by the use of a tool. The actual term, "etching" on glass, should properly be reserved for the class of work accomplished by the use of the fumes of hydrofluoric acid, on the principle of an etching on copper plate. The glass is covered with a varnish, on which the design is picked out, and the exposed parts, when subjected to the fumes of the acid, are bitten, much as similar lines are formed when the etching is on metal. This, however, is a less artistic method for treating glass, which is to remain the final product, than when the process is employed to form a matrix from which other prints are to be made.

Bohemia was especially famous for its engraved glass. In the seventeenth century this was made in great quantities, cut either with the lathe or with the diamond. Bohemian factories were usually situated in the woods so that fuel might be easily obtained. This was also the case in France. The engraved glass was often ornamented with gilding and was made in many colours. M. Godard, of the factory at Baccarat, does not hold to the idea that gentlemen and nobles did the actual work in the glass houses; he says: "The rich lords advance the necessary capital, when it is required, in order to insure the success of the manufactories established on their property. . . . It is difficult to compare these products with ours, as regards ordinary articles. The material is not the same. The Bohemian glass is pure, white, light, and agreeable to the hand. It has not the brilliancy of our crystal, and it is liable to turn yellow with time. Bohemia has preserved its shapes, which differ entirely from ours . . . its process of manufacture differs widely from that of other countries . . . in order to facilitate and shorten the work of the furnaces, the rims of the goblets, glasses with stems, etc., are cut

with the cutter's wheel which in England, France, and Belgium, are cut with the glass maker's shears; the workman being long accustomed to this kind of work, have acquired a talent which cannot be found among other nations for producing articles *à calotte*, that is to say, articles of which the top is taken off by the cutter instead of being opened by the glass blower. These edges which are so cut are not as well rounded and are less agreeable for use, and more likely to get chipped than those which are formed by heat. But they have a neater and more satisfactory look to the eye, the objects are more even, the workman being freed from the care which he is obliged to take in order to prevent breaking when opening them with the nippers." There are other authorities who rather repudiate the legend that nobles indulged in glass making. In the text of a decree of the Cour des Aides, in 1597, this passage occurs: "From the mere fact of working and trading in glass ware, the glass makers could not claim to have acquired nobility or the right of exemption; nor, on the other hand, could the inhabitants of the locality assert that a nobleman was doing anything derogatory by becoming a glass maker." This would seem to indicate that a noble might take up with glass making, but that being a glass maker did not make a man of different social status if he were born obscurely. This trade was the only one at this time permitted to the nobility, but probably that is the extent of the reputed high class of the calling. M. Sauzay says: "In our opinion, the gentlemen glass makers, being nobles by birth, and no longer in dread of the law of forfeiture, in consideration of certain dues, delivered up their forests to the plebeian glass makers."

In France glass has been produced ever since Merovingian times. In the sixth century it is evident that

it was made, for it has been found in tombs of that period. In 609, Fortunatus describes, at a great banquet, the dishes made of glass. Benedict Biscop engaged Frenchmen to make glass for the Abbey of Wearmouth in 675. In 677 it is recorded that several Greeks went to France to make glass with manufacturers already there. So from very early times this calling has been a recognized one and an honourable one in France. In an inventory of the mother of Henry VII of England glass dishes are alluded to as "glassery basons." A French writer tells us that the profession of glass maker was recognized as a most desirable one among the nobility — so one authority contradicts another. "The workmen who are employed," he says, "are all gentlemen, for they admit none but such. They have obtained many large privileges, the principal whereof is to work themselves, without derogating from their nobility . . . in all inquiries that have been made into counterfeit nobilities, never was any one attainted who enjoyed these privileges, having always maintained their honour down to their posterity." The father of Bernard Palissy, it will be remembered, was a glass maker in the forest, and he was of noble descent.

The privilege seems to have been rather less in Venice. It was still recognized as a most aristocratic profession, however. According to Baron Von Lowhen, "So useful were the glass makers at one period in Venice, and so considerable the revenue accruing to the public from their manufactures, that, to encourage the men engaged in it to remain in Murano, the Senate made them all Burgesses of Venice, and allowed nobles to marry their daughters; whereas if a nobleman marries the daughter of any other tradesman, the issue is not reputed noble."

These accounts vary slightly, yet each seems to be

authentic in its source. Therefore each reader must deduce an opinion which seems to him a satisfactory explanation of the position of these glass workers. The baron continues: "It must be owned that those great and continual heats to which those gentlemen are exposed from their furnaces, are prejudicial to their health, for, coming in at their mouths, it attacks their lungs and dries them up, whence most part are pale and short lived, by reason of the diseases of the heart and breast which the fire causes; which makes Libarius say: 'They were of weak and infirm bodies, thirsty, and easily made drunk.' This writer says this is their true character, but I will say this in their favour, that this character is not general, having known several without this fault." In another place, he says: "We have, moreover, in France, several great families sprung from gentlemen glass makers, who have left the trade, among whom some have been honoured with the purple and the highest dignities and offices." "The gentlemen of the great glass houses work only twelve hours, but that without resting, as in the little ones, and always standing, and naked. The work passes through three hands, first the gentlemen apprentices gather the glass and prepare the same. It is then handed to the second gentlemen who are more advanced in the art . . . then the master gentleman takes it, and makes it perfect by blowing it. In the little glass houses, where they make coach-glasses, drinking-glasses, crystals, dishes, cups, bottles, and such like sort of vessel, the gentlemen labour but six hours together, and then more come and take their places, and after they have laboured the same time, they give place to the first, and thus they work night and day . . . as long as the furnace is in good condition." What would labourers think of these hours in our enlightened

and advanced times? Human endurance seems to have been of a superior variety in those days.

Glass was also made in many parts of Spain. Pliny alludes to its manufacture there in his time, so that in all probability it was as early in use in Spain as in France. In the town of Castril de la Peña, we are told that glass has been produced from remote antiquity. There is a whole avenue of a mile in length, at the entrance of the town, from which the sand has been dug out ever since extremely remote times.

Barcelona glass work was noted for its excellence, and no attempt was made to establish a reputation for originality. It was frankly admitted to be "in imitation of the Venetian, with which it might compete," in the eighteenth century. "The best glass made in Spain is that of Barcelona," writes Siculus; and in 1632 a writer remarks that Barcelona glass is "abundantly sold all over the country." In Cataluna it is said that glass making was on such a large scale that a chapel had been built "in order that the workmen should hear mass there."

It is reported that in 1791 "two glass ovens existed in Cadalso," and at La Granja de St. Ildefonso, in the eighteenth century, some "gentlemen glass makers" were established with the King's grant to make "every kind of glass manufacture up to the height of twenty inches, and have these glasses worked and polished, embroidered and covered with metal, to make looking-glasses, and similar decorations, and every kind of glass vessel, and white glass for window panes, and every kind of glass vessel of different forms and kinds which have been invented in the present time, or likely to be invented in this art." A very comprehensive and versatile undertaking, surely.

The Museum possesses examples of all styles of glass which have been here described, and most of them are on exhibition in a central case in the room devoted principally to articles of the sixteenth century.

There is also a case of silver from ancient churches, and another case of American silver. Several pieces of silver from Germany too, are on exhibition nearly all the time. The set of silver made by Paul Revere is of delicate form, and is an interesting and important example of the metal worker's art of Colonial times. This tea-set was formerly the property of Edmund Hartt, who built the old frigate, "Boston." It is inscribed to him, as follows: "To Edmund Hartt, Constructor of the Frigate Boston, presented by a number of his fellow-citizens, as a memorial of their sense of Ability, Zeal, and Fidelity, in the completion of that Ornament of the AMERICAN NAVY. 1799."

In another long corridor are arranged the book bindings and illuminations. The Persian manuscripts are especially valuable, and are chiefly from the gift of Dr. Denman Ross. The arrangement of this exhibit is most intelligent, and several of the illustrations have been removed from the books, so that they may be separately displayed, and one may see all the pictures at once, without opening the book. The finest of these Persian books has several pictures of animals — elephants and camels, — composed of a sort of conglomerate of human faces and bodies. Whether this is indicative of the number of their human victims, or whether it is the result of an obscure branch of metempsychosis, it would take a learned scholar in such matters to determine.

Among the European illuminations are some very good examples of the mediæval use of gold. One of these, a Flight into Egypt, in the Byzantine spirit, has

a gold background of unusual splendour, being burnished to a state of mirror-like perfection which almost suggests fluid metal. This is one of the best specimens of a large expanse of perfectly burnished gold that I have ever seen. In smaller sections, the burnishing and preservation of gold leaf is much less rare; but for a large surface, this is most striking.

In the Eighteenth Century Vestibule are arranged the specimens of iron door-fittings, displayed with exquisite taste upon a most fortunate ground of heavy grey linen, which exactly harmonizes with their tones. Before leaving this department, let me call attention of visitors to two especially charming compositions, which may appear accidental, but which are really the result of considerable art and taste in the arrangement of the exhibits. One of these is a little vista, which will linger long in the memory—the backward glance through the door of the Eighteenth Century Room, from the short corridor in which the wrought iron fittings are hung, which door just frames a view of a fine verdure tapestry seen through two little screens of fine wrought iron which fit into the upper corners of this door. The tapestry from this point appears at its best, and is a very interesting one, both in colour and design, being covered with large leaves of the cactus variety, displaying among their coils, several little animals treated in a naïve spirit. The other particularly charming sensation to which I wish to call attention, is produced by the harmonious tones of admirable contrast between the wrought iron as displayed here, on its grey ground, and the pale yellowish buff rug which divides the exhibit; the colour and texture of these two in juxtaposition are unusually satisfactory.

## CHAPTER VI .

### POTTERY AND PORCELAIN (WESTERN ART)

IN defining the difference between pottery and porcelain, or china, it must be remembered that in early days the name "poterium" signified a drinking vessel; so that pottery is a correct term to apply to any substance consisting of baked clay; but as a subdivision, the terms china and porcelain are applied to the finer and purer products of the potter's art. It is difficult, without going deeply into the subject of chemical constituents, to define exactly the difference between pure clay, and clay which is largely composed of silicates; suffice it to generalize, and to say that, roughly speaking, kaolin is the naturally pure clay of which porcelain is formed, and that other clays answer well enough for common needs. Kaolin is a very rare product; the best is found in China. Natural porcelain is a fine ware composed of kaolin and china glaze made from felspar, while artificial porcelain is made by mixing several ingredients so as to form almost as fine a paste when fired. Sèvres is a soft artificial porcelain, while Dresden is a natural porcelain; English chinas are all artificial in this sense.

The process of preparing the paste for china manufacture is much the same in all factories where artificial porcelain is made.

The clay must first be composed from a mixture of felspar, kaolin, calcined bones, and some proportion, usually, of glass. These are all powdered up, and then



ground together with water in large circular tubs with central revolving flanges until they are of the consistency of a thick cream. This grinding is repeated several times in increasingly fine mills until the paste is of a suitable consistency. This, when it is partly dry, is the actual clay to be used for "throwing" on the potter's wheel (a process hardly necessary to describe, as nearly all persons understand this fundamental principle of the potter's art), and also for use in modelling, in such pieces as, being of irregular shape, are not eligible for throwing. The raw clay articles are then baked in a kiln, — a large conical furnace where the pieces stand on shelves, each exposed equally to the most intense heat. After this firing the glaze is applied in the form of a chemically prepared powder mixed with water; and the ware is again fired.

The simplest and most mechanical sort of glazing is that known as "salt-glazing"; it does not often appear on objects of art, except on beer steins and such vessels, but the process is interesting. It is produced in the following manner. While the articles to be glazed are all baking in the kiln, and the flames are at their height, common sea salt is thrown into the great open kiln through several openings or vents arranged for the purpose. Instantly fumes of acid arise from the cone and a dense vapour is created throughout the kiln: this vapour falls equally on all parts of the pottery, and when cool, forms a thin transparent hard glaze, such as one sees on beer mugs, both of Doulton and of grey and blue.

There is a legend that salt glazing was discovered by accident, from a pot of salt boiling over on a stove and coating the clay vessel with a shining surface. But it is manifest that this is a pure fable, for salt boiling at such a degree of heat as would occur in the open air

above a fire would not undergo a sufficient chemical transformation to form a glaze.

Lead glaze is made of a fine white powder composed of lead, stone, flint and glass, and mixed with water until it is of a thick creamy consistency. The clay object, having been once fired, is dipped into this prepared bath, when the glaze forms an even coating all over it. When it is fired for the second time the glaze will have a perfectly smooth surface as if burnished. The actual melting on of a coating of glass and lead, thus protects the clay, which would otherwise be porous; and the hard durable surface, known as china, results.

The clay so reduced by water that it is in an almost fluid state, is known as "slip," and can be poured from the spout of a jug over a pottery vessel before it is fired. Occasionally the whole vase or object to be subjected to such a coating is dipped.

When we come to deal with Japanese pottery, we shall find that these processes vary in many ways peculiar to national standards.

In dealing with the question of colour and design, we notice that various methods are used in various localities. Majolica, the nearest to ordinary pottery in its constituent parts, is glazed with a heavy opaque white glaze called tin enamel; this is an unusually heavy lead glaze. Before this glaze is fired, while it is still a mere chalky surface coating lying on the rough clay underneath, all painting and decoration is accomplished. It may be easily seen that the work must be absolutely accurate — that is to say, it is not possible to add second touches, or to correct errors in drawing — every brush-mark goes unerringly to its final goal. Hence the decoration on majolica is seldom very delicate or intricate.

In china or porcelain which is decorated by "under-

glaze painting," the work of the brush is applied to the actual biscuit of which the china is composed. The glaze which is overlaid is of a clear and glassy quality, so that the clay and the colour which has been applied both show through. It is manifest, then, that only porcelain which is composed of a fine white paste is eligible for this treatment. A coarse or dark clay would ruin the effect of delicate painting. The charm of much blue and white porcelain lies in this feature, as will be seen when we come to examine our Boston specimens.

Another form of colouring is that of using actual coloured glazes. In Japanese pottery this is most usual, and in some kinds of china, when only one colour is to be used.

Another method of decorating is regular china-painting. This is a simple painting of patterns or designs on china, over the original glaze, depending upon another firing for vitrifying the colours. This art is attempted by so many amateurs, that although the results are frequently distressing, the method of procedure is understood by most people. It differs only in a few chemical points from painting in oils, allowance having to be made for the changing of the tints in the kiln.

Gold is painted on after the glaze is fired in the form of a black paste of most unprepossessing appearance. It has to be fired and then burnished, so that the laying of really good gold on china is an art.

Theophilus, the mediæval monk of unknown habitation, in his eleventh century treatise on "Various Arts" describes a process of pottery decoration of Greek origin; he, however, refers to the Greeks of his period, — the Byzantine artificers, and not the classic Greeks who made vases earlier. "They make small vessels and other fictile vases, and paint them in this manner,"

says Theophilus. "They take all kinds of colours, grinding them singly with water, and mixing with each colour a fifth part glass of the same colour, very finely ground by itself in water, then paint with it circles or arches, or squares, and in them, beasts, birds, or leaves. . . . After these vases have been painted in this manner, they place them in a furnace . . . applying a fire of dry beech wood below them until they are surrounded by the flame, and thus, the wood being taken out, they close the furnace. The same vases can also be decorated in places with gold leaf, or with ground gold or silver, if they wish, in the above mentioned manner."

Tiles are usually prepared in powdered form, and placed in a little square case which is just the size of the finished product. A wheel-system from above them exerts its pressure, and the top of the square case descends, and, by strong compression, the accurate shape of the tile is created and maintained. It is then, in its "biscuit" state, baked, and afterwards glazed and decorated in any manner preferred. Cheap tiles with embossed designs, have their patterns sunk in the cover of the little case, so that when they are pressed, the shaping and decoration are accomplished at the same time.

Encaustic tiles of the middle ages are usually brown and yellow in colour, sometimes inclining more to red. The pattern was usually inlaid in white clay on plain red clay, and then a deep yellow glaze flowed over the whole, giving the result so familiar to those who have visited old English churches, and many in Germany.

Majolica is too well known to need description in any general way, but its origins and subdivisions will be interesting to the reader. In the Dictionary dell Crusca, the ware is defined as being named majolica, because it originated in the island of Majorca, the first products

having been mentioned as Majorquaises. In 1442 an Italian writer observes: "The faïence of Majorca has a very extensive sale in Italy." Among good specimens of majolica in our collection, are those from Pesaro. Lorenzo the Magnificent wrote to Roberto Malatesta in acknowledgment of a gift of Pesaro ware, which had been sent to him: "They please me entirely by their perfection and rarity, being quite novelties in these parts, and are valued more than if of silver, the donor's arms serving daily to recall their origin." Heraldic designs and portraits were most usual on Pesaro pottery, which was often lustred like the Hispano Moresque. Even love messages seem to have been inscribed on these pieces of majolica; perhaps they indulged in crockery valentines in those days—it looks very like it! On a dish one will see a beautiful head, inscribed "Bella," and below, going about the edge of the dish, "Hope alone sustains my heart," or "If the gift is small, and of no value, the intention suffices, and its poverty disappears."

Sometimes this pottery was made in the form of vases or jars to be filled with sweetmeats; at the bottom of the jug, when empty, would be found a Cupid, or a heart with an arrow through it, or some design equally associated with the condition of the love-lorn.

Throughout Urbino a great deal of majolica was made. The names of many of the potters who worked in this city are known. In 1477, record is made of one Giovanni di Donino Garducci, and in 1501, Francesco Garducci. In 1502 we hear of Ascanio del Guido, and by 1530 the best artists seem to have connected themselves with the craft, one of the most celebrated being Francesco Xanto Avelli, who produced the most elaborate metallic lustres, and went to almost exotic extremes in figure painting in connection with decorative design.

He was extremely clever in so using his magnificent colours, that they never appeared garish. The Fontana family were also very noted for their prowess in this art, and Orazio Fontana is among the best recognized names of Urbino in ceramics. Majolica of this sixteenth century type in Italy is distinguished by black outlines, as a rule most helpful and decorative to the design, and many fine colours, among them a good green, yellow, and blue, with some red. Blue is perhaps more usual when in conjunction with lustral effects than as a simple enamel among other colours, although it would be difficult to lay down any definite principles as to the gamut of colour possible to the majolica workers in Italy during the Renaissance.

Vasari alludes to the pottery of Ferrara with much enthusiasm, as "marvellous earthen vases of various kinds, and others in porcelain of a very beautiful form."

Of the Della Robbia ware the Museum has an interesting Madonna and Child, in the typical blue and white glaze by which the works of the Della Robbias are generally judged. Casually, people speak sometimes of Luca della Robbia, often forgetting and sometimes not knowing that Luca, although the originator of the ware usually associated with his name, was not the only one to produce it, nor is his work as frequently seen as that of his nephew Andrea, or of Agostino and Ottavino Duccio, who all worked together to produce the pleasant majolica plaques and lunettes for which the studio was noted.

Luca began as a goldsmith, but found that his taste and talent led him to work on a larger scale, "insomuch," says Vasari, "that he did nothing but work with his chisel all day, and by night he practised himself in drawing, and this he did with so much zeal, that when his

feet were often frozen with cold in the night time, he kept them in a basket of shavings to warm them." Such devotion to labour did not go unrewarded, and he gets the credit, as a rule, of the entire achievement in this class of majolica. Originally, in his experiments with white enamel on terra cotta, it is evident that he simply intended to create a substitute for white marble, that the numerous works for which he was constantly receiving orders might be executed more quickly than with the chisel. It is sometimes claimed that he was the inventor of this heavy white tin enamel, but this is not true; such enamel was in use among Florentine potters, but Luca was the first to conceive of pottery on such a scale, and for pictorial purposes. Undoubtedly, too, he greatly improved upon the technical skill of the potters up to his time, and adapted the enamel so cleverly, that it was employed by himself and his followers successfully on very large surfaces, which, until his special glaze appeared, had not been possible. An unfortunate tradition survived, that Luca had concealed the recipe and secret of this glaze in the central hollow of the head of one of his cherubs. This resulted in considerable vandalism, many heads having been broken open and searched in order to find the hidden document. It never came to light.

Luca, who was born in 1400, died in 1481, thus living to a good old age; Vasari, however, was not at all satisfied at the duration of life allotted to Luca, and in his usual tone of complaint against fate, exclaims, "He would have succeeded perfectly, had not death, which always carries off the most distinguished men just at the moment when they are about to do some good to the world, borne him from his labours before his time."

Luca della Robbia's own work has more beauty and

refinement than that of the rest of his little community of pupils. His own productions are generally executed in the simple blue and white, although Andrea della Robbia used more colours. When this greater attempt at realism was introduced, the purity of the original was somehow lost, and the result was much more suggestive of an over-grown majolica dish. Of course it would be manifestly unfair to judge Luca or his school by the meagre examples available in Boston,—this ware can only be appreciated in Italy; and moreover, on its native soil, the majolica has more charm than when it is transplanted. Ruskin gives a bit of advice to visitors in Florence: “Never pass the market of Florence without looking at Luca della Robbia’s Madonna in the circle above the church, and glance from the vegetables underneath to Luca’s leaves and lilies, to see how honestly he was trying to make his clay like the garden stuff. . . . Luca loved the various forms of the fruit, and wrought them into all sorts of marvellous frames and garlands, giving them their natural colours, only subdued a little paler than nature.”

The origin of pottery glazing in Europe is indicated by an account in an ancient chronicle of Alsace, stating that there died in 1283, “a potter of Schelestadt, who was the first to cover earthen vessels with glass.”

Bernard Palissy is represented in our collection by some characteristic pieces; Palissy, the “inventor of rustic figulines,” whose platters, alive with an unappetizing collection of lizards and snakes, still compel our attention, when we learn of the wonderful man who designed them, misguided as his taste may have been.

Bernard Palissy was born about 1510, and his father was a maker of glass; it is likely that as a child little Bernard had played with coloured scraps, and had



trained his eye, unconsciously, to try to imitate nature with that substance. Probably, also, he had some knowledge, through hearing the common talk of the shop, of the actions of minerals and chemicals. At about eighteen years of age, he went out to make his own living. In the regulation manner, he left his home in the forests of Perigord, and travelled on foot, working his way as he might through various parts of France, until he finally settled and married in Saintes. This was probably about in the year 1538. At this time his great determination came to him. He would be a potter, and would discover the secret of the lost art of using enamels in this connection. In his journal, Palissy says: "Know that an earthen cup was shown to me, turned and enamelled, of such beauty, that henceforth I entered into dispute with my own thoughts, bringing to my memory several jesting proposals that had been made to me, when I was painting images. Now, seeing that they were beginning to give them up in the country where I lived, and also that glazing was not in great request, I thought that if I could discover the secret of making enamels, I should be able to make vessels of earth, and other things of beautiful arrangement, because Heaven had given me to understand something of painting; and thenceforth, without considering that I had no knowledge of argillaceous earth, I set about seeking enamels like a man who gropes in the dark."

Palissy is the type of human perseverance. With one single object in view — the discovery of white enamel for pottery — he worked steadily through poverty and sorrow, with a zeal and tenacity of purpose seldom equalled in history. It is a question whether he was not morbidly insistent; if his toils had not finally been rewarded by discovery, we should certainly have regarded

him as a fanatic. His own account of his progress is more interesting than any that could be prepared. "Without having heard of what materials the said enamels were composed," writes Bernard, "I pounded, in those days, all the substances which I could suppose likely to make anything; and having pounded and ground them, I bought a quantity of earthen pots, and after having broken them in pieces, I put some of the materials that I had ground upon them, and having marked them, I set apart in writing which drugs I had put upon each, as a memorandum; then, having made a furnace to my fancy, I set them down to bake." Poor Palissy! If that had been all! If only the enamel had rewarded his efforts earlier! But for sixteen weary years he continued to experiment with his little samples on potsherds, and for those sixteen years the enamel refused to liquefy. It was as obstinate as the blood of St. Januarius. But with the determination of a bull-dog, he stuck to his purpose; his suffering wife and children watched his repeated failures, and all his friends distrusted his ultimate success, advising him to leave his fruitless labours and turn to other employment. But Bernard persevered, and finally arrived at the memorable day when, like Benvenuto Cellini, he became desperate, and began to feed his furnace with his household possessions. "The wood having failed me," he says, "I was obliged to burn the palings which maintained the boundary of my garden; which, being burnt also, I was forced to burn the tables and the flooring of my house, to cause the melting of my second composition. I suffered an anguish that I cannot speak, for I was quite exhausted and dried up by the heat of the furnace; it was more than a month since my shirt had been dry upon me. Further to console me, I was the object of

mockery, and even those from whom solace was due ran crying through the town that I was burning my floors! And in this way my credit was taken from me, and I was regarded as a madman. Others said that I was labouring to make false money, which was a scandal under which I pined away." At last, however, his labours were rewarded, and Bernard Palissy, comforted, proud, triumphant, saw that he had battled with the ceramic forces for the last time, and that he had achieved the success for which he had so long waited. His enamel came forth from the trial by fire "white, and polished, and singularly beautiful."

It is impossible at this juncture to go far into this fascinating story; to follow Palissy through all his further vicissitudes, when a fine batch of pottery had been spoiled by the bursting of flints in the wall of his kiln, tiny particles of this sharp substance adhering to the melting glaze; nor of the time when he so cut and lacerated his hands in taking down the imperfect kiln, that he "had to eat his pottage with his fingers wrapped in rags." After these discouragements, he was forced to abandon his work for a time, until he raised some money for his creditors, but at last his troubles ceased, and he became not only happy and successful, but famous and even fashionable! producing for the highest nobles and at satisfactory prices his curious naturalistic achievements, his title at this time being, "Worker in Earth and Inventor of Rustic Figulines."

It has been supposed, and perhaps rightly, that Palissy derived some of his inspiration for his "rustic figulines" from a passage in that book so popular in his day, "Le Songe de Polyphile." In this "dream" there is described a grotto-pool, which sounds as if it might have suggested a Palissy platter! "The pavement of the

ground underneath the water was of mosaic composed of little fine stones in which were shown all sorts of fishes. The water was so clear that in looking at it you would judge the fish to move and wriggle along the edge, where they were portrayed to the life, viz., carp, eels, pike, shad, soles, rays . . . etc. . . . which appeared to stir at the movement of the water, so nearly it approached the work of nature. Then there was a little space, and afterwards, another curtain of leaves and flowers, more pretty than the first, diversified by all sorts of colours, and by all manner of beasts, plants, herbs, and flowers. A vine filled the whole concavity of the vault with beautiful knots and twisted branches, leaves, and grapes, among which were placed little children as if to gather them, and birds flying around, and lizards and small snakes moulded after nature." Palissy's method of preparing and casting his designs is described in a manuscript of the sixteenth century. "To prepare the motifs of the composition, a sheet of tin was used, upon which was fixed by means of Venetian turpentine the bed of delicately veined leaves, pebbles, or of petrified substances, that constitutes the usual groundwork of his compositions; upon this was arranged the principal subject, the animals, reptiles, fishes, and insects, being fastened down by very fine threads passed through small holes made with an awl in the sheet metal. Finally, when the whole had been brought to a point of perfection by the execution of a crowd of details which varied according to circumstances, a layer of fine plaster was run over it all in order to form the mould." A curious technique, but it explains the results admirably.

Palissy tells how real lizards had been known to come up and examine his pottery portraits of themselves, and that when he once had modelled a dog, "many other



PLATTER BY PALISSY.



WEDGWOOD JASPER WARE.

(See page 191.)



dogs began to growl on encountering it, thinking it to be alive." I should advise my readers, if they would follow the career of this interesting man, besides at the same time perusing a story of much charm and full of atmosphere, to read Miss Anne Manning's "The Provocation of Madame Palissy," wherein one is shown the lovable qualities of the man together with his fierce determination to finish the task which he had set himself.

His colours were deep violet, golden yellow, and several greens and browns. His knowledge of glass was also very large; in forming these vitreous enamels he needed to understand such matters. In fact, he quite disproved a popular fallacy as to the decomposition of glass. He maintained that glass was injured by the action of acid of wine upon the salt in glass bottles; saying: "The glass makers say that the moon has done this, but they will pardon me!"

While excavating in the gardens of the Tuileries, the workmen came upon two pottery kilns, well preserved; also, the workshop of Palissy was unearthed, being recognized by the fact that dishes and fragments of pottery with raised figures were found there. One of these is known as the Baptismal Dish, the subject of the Baptism being represented upon it. This helps to prove that Palissy worked actually upon the ground, and he was called "Maitre Bernard des Thulleries." Longfellow has paid a charming tribute to this artist:

"Who is it in the suburbs here,  
This potter, working with such cheer,  
In this mean house, this mean attire,  
His manly features bronzed with fire,  
Whose figulines and rustic wares  
Scarce find him bread from day to day?  
This madman, as the people say,

Who breaks his tables and his chairs,  
 To feed his furnace fires, nor cares  
 Who goes unfed if they are fed,  
 Nor who may live if they are dead?  
 This alchemist with hollow cheeks  
 And sunken searching eyes, who seeks  
 By mingled earths and ores, combined  
 With potency of fire, to find  
 Some new enamel, hard and bright,  
 His dream, his passion, his delight?  
 O, Palissy, within thy breast  
 Burned the hot fever of unrest,  
 Thine was the prophet's vision, thine  
 The exultation, the divine  
 Insanity of noble minds,  
 That never falters nor abates,  
 But labours and endures and waits,  
 Till all that it foresees it finds,  
 Or what it cannot find, creates."

At Delft in Holland a most charming faïence is made, familiar to all, usually being in blue painted outside a white glaze. It is uncertain just when the pottery began in Delft, but the factory was in operation in the sixteenth century. In 1584 there is record of the marriage of one of the potters, Herman Pietersz. Potters were also members of the Guild of St. Luc, in 1613, which proves that ceramics were recognized among the fine arts at that time in Holland. By 1680 the ware was at its best, and the manufactory had thirty branches. These establishments were named, and presided over by distinguished men in their craft. At "The Old Moor's Head" was Adam de Kooge, who was a famous painter of blue landscapes with windmills and other typical Dutch features; at The Metal Pot, J. P. van Kessel presided, and at the Three Porcelain Bottles, an imitation of Oriental porcelain was produced by Albrecht de



Keizer and members of his family. This large number of factories was finally reduced, and in 1808 there were but seven. At present there is but one factory at Delft, known as the Old Porcelain Bottle. Longfellow, in his poem *Ceramos*, from which quotation has just been made, speaks thus of Delft:

“What land is this? Yon pretty town  
Is Delft, with all its wares displayed;  
The pride, the market place, the crown  
And centre of the potter’s trade.  
See! Every house and room is bright  
With glimmers of reflected light,  
From plates that on the dresser shine;  
Flagons to foam with Flemish beer,  
Or sparkle with the Rhenish wine.  
And Pilgrim flasks with fleur-de-lis,  
And ships upon a rolling sea. . . .  
Each hospitable chimney smiles  
A welcome from its painted tiles.”

Delft ware has been used for strange purposes; even violins used to be made of it, though there is not record of many of these.

The blue and white is much more typical and interesting than any of the other productions of Delft. We have a good collection presented here for our delectation, and the pieces are delightful. The other productions of Delft were imitations of porcelain, but it is evident that they were really faïence masquerading as a harder texture; an injunction was brought, which begins: “Having knowledge that certain master manufacturers and dealers of pottery in this town, renouncing the ordinary mark of the manufactory, have allowed themselves to put, or cause to be put, on their porcelains the marks of other potters,” etc.; showing that this trick was practised and condemned in its own times.

Originally, as early as 1614, the States General of Holland authorized Claes Janssen Wytmans to make "all kinds of porcelains, decorated and not decorated, very nearly conformable to the porcelains which came from different countries." They got their clay from Tournay, and their tin from England. The test of a potter was severe; he had to pass quite a practical examination before he was allowed to enter the Guild of St. Luc. He was locked into a room, for his initiation, and, under the watchful guardianship of two deacons, was obliged to prove himself capable of making, unaided, several intricate pieces of work upon the wheel. If he failed, he was obliged to resume his apprenticeship for another year, and it was first necessary for him to have served six years before coming up for examinations at all.

Especially good examples in our collection are the two tall bottles with stoppers; one of these is modelled with a little blue lion on top, and the other with a bird. They are by B. van der Does, who worked in Delft in 1764.

There are also some pieces of Lambeth Delft, — an English factory which made faïence very similar to the Dutch. It is recorded that some Dutch potters came to Lambeth in 1650, and founded a large industry. In 1676 a document in the form of a patent reads thus: "Whereas John Ariens van Hamme hath humbly represented to us that he is, in pursuance of the encouragement he hath received from our Ambassador, at The Hague, come to settle in this kingdom with his family, to exercise his art of making tiles and porcelain and other earthenwares, after the way practised in Holland, which hath not been practised in this our kingdom. . . ." This pottery flourished for about a century, after which the Staffordshire works being able to produce the same

faïence cheaper, on account of the proximity of the coal and clay, the Lambeth works were gradually driven out. Late in the seventeenth century the Palissy styles were copied somewhat at Lambeth.

There are good specimens of Flemish stoneware, the Grès de Flandres, with its hard salt-glazed shining surface. Stoneware is pottery of hard paste, instead of the softer paste used in faïence. The same difference in texture and quality is observable between stoneware and faïence as between hard and soft porcelain, with which we shall have occasion to deal later.

It is generally stated that stoneware having artistic merit was a product of the fifteenth century. There is a half-legendary story of a woman who was imprisoned in the fortress of Teylingen, in 1424, whose name was Jacqueline; she was a countess of Bavaria. While in confinement she is said to have employed her leisure in making pitchers and jugs of stoneware, and then throwing them out of the window, into the moat, that future generations might have a memento of her sufferings. This is certainly not the way we advertise our wares to-day, but things were different in the fifteenth century.

Tea-cups and saucers are seldom found in any European ware of a period earlier than the eighteenth or late seventeenth century. Tea was not generally known until the reign of Charles II, so that the demand for tea-cups was very slight. In Pepys's Diary there is an entry: "Sept. 22, 1661; I sent for a cup of tea, a Chinese drink, of which I had never drunk before."

In the Museum are a few bits of Capo di Monte, that attractive china made near Naples, usually moulded into very high relief, and treated with realistic colour, embellished with much fine gold. Perhaps the most typical

specimen here is the little tureen-shaped piece, with figures applied in full relief, as handles, bas-reliefs decorating the sides. There is also a charming cup, painted with bathing nymphs, but these are not in raised design. The establishment of Capo di Monte was set up by Charles III, King of Naples, in 1736, and its finest results date from about 1760.

Of the Doccia porcelain made in Florence, there may be seen examples. This was a soft paste artificial porcelain of beautiful texture. The factory was founded in 1735, by Marquis Carlo Ginori, and it was situated in a palace built upon the site of the old house of Baccio Bandinelli, the Renaissance sculptor. Open work and bas relief appear on this work, which is rather rare, and often copied and forged. Doccia is about contemporaneous with Sèvres in France, and the soft porcelain has some qualities in common. Doccia purchased the moulds of the Capo di Monte porcelain in 1821, when that manufactory was discontinued, and it is not always easy to pronounce a piece of Capo di Monte as positively not being made in Doccia in recent years. Doccia has been famous for its imitations of Capo di Monte, and of majolica, the Robbia wares, and Chinese porcelain.

Dresden china, really more correctly known as Meissen, being made in a suburb of Dresden by that name, is a pure hard porcelain, made of natural kaolin, without artificial additions. The two vital spirits — the men who did the work — were Tschirnhaus and Böttcher. The latter is said to have originated the hard paste, beginning by making a very hard red ware, as opaque as Wedgwood jasper, which had to be cut and polished by a lapidary. It was practically stone ware, but so very fine that it was almost equal to a natural agate in hardness. This brown and red clay was found in Meissen. But

a more interesting story is that of the discovery of the pure white kaolin which was to render Dresden china so famous.

One John Schnorr, an iron master, was riding one day near Aue, in the year 1711, and he was much amazed to find that his horse's feet stuck in the fine white clay, so as almost to impede his progress. His ride was an uncomfortable one and he probably did not ride there again. But when it came to cleaning the mud splatterings from his boots and clothes, Schnorr was much impressed by the remarkable powdery quality of this same white earth when it was dry. Instantly, the idea came to him that this clay, dried and powdered, would make an excellent wig powder, and cost much less to produce than artificial powders which had to be carefully mixed. So he began putting it on the market as hair-powder. Now, Böttcher, who of course wore powdered wigs like the rest of the world, tried the powder thus prepared by Schnorr, but found it very heavy, and gave instructions to his valet not to purchase it again. Finding it, one morning, in his wig, he had the curiosity to analyze it, and found through this means that his unsatisfactory wig powder was pure kaolin — the future fortune of his china manufactory! So, in great glee, he also began to avail himself of the white clay, but with more valuable results than those experienced by John Schnorr. He did not make his experiments public, for this clay was known as "Schnorr's White Earth of Aue," but when the results of its use were seen, the Elector August III of Saxony established the Meissen factory, and appointed Böttcher as the head of the works.

The first pure hard white porcelain was decorated in blue, painted under the glaze. This china is still produced but is not typical of the modern styles of Dresden

china. In 1720, a more elaborate form of painted decoration began, and the factory has always been known for its delicate workmanship and beautiful naturalistic painting. The large pieces produced under Kandler in the middle of the eighteenth century were hardly appropriate to the quality of their material.

Certain artists invented different ways of ornamenting the white porcelain of Meissen; Baron Busch of Hildesheim discovered an effective form of etching on it with a diamond, and used to produce specimens of this work which are now very rare and costly. Sometimes portraits were painted on Meissen china, and flower medallions on a dark rich blue were quite usual. Figures in this porcelain are especially typical, and early in the nineteenth century no drawing-room was considered complete without some smirking Dresden statuettes.

Many persons suppose that the delicate laces and nets associated with the Dresden figures are the result of the most perfect care and intense skill in modelling. The fact is, that in reality a bit of real lace was dipped in very much diluted china-paste, and applied to the figure before firing. In the furnace the fibre of the thread was entirely consumed, leaving the thoroughly baked clay to take its place, and therefore this characteristic decoration of Meissen ware was only a trick, quite easily accomplished, and requiring no skill on the part of the modeller. The shrinkage, too, from the heat, adds to the fineness of the lace, so that even this accident of manufacture helps to enhance the beauty of the illusion.

One may see here some of the Fürstenburg porcelain; this factory was founded by one of the workmen who had been in the employ of the works at Höchst-on-the-Main, named Bengraf, who thought that it would be an advantage to carry on a factory under his own name;

but he soon died, and after that, Baron von Lang carried the work to a successful issue. The Museum has a fine tea set of Fürstenburg painted by Zieseler in 1760.

As Dresden stands as the type of pure porcelain in Germany so Sèvres stands in France, although it was made earlier at St. Cloud. For a long time an artificial soft paste was there used exclusively, but later Sèvres became possessed of the secret of the manufacture of hard porcelain also. The beautiful Meissen china was greatly admired in France, and at first the French manufacturers simply copied it, and no really original china was produced on French soil. But under Louis XV and the cultivated taste of the Pompadour, the Sèvres works took on a real importance. One of the china painters at Sèvres wrote memoirs, and from them it is interesting to quote, that you may see the tendency of the times. Among the workmen at Chantilly were two brothers, the Dubois. This was in 1740; as Bachelin in his Memoirs remarks, "They had to do with operations on the paste, the glaze, and the clay. Their ill conduct having loaded them with debts, they thought to make something out of the secrets entrusted to them, and presented themselves before M. de Fulvi, well known for his fruitless researches in the manufacture of porcelain. Armed with tempting fragments, they gave themselves out for proprietors and inventors of the process. They were welcomed, and given laboratories in the Chateau of Vincennes. Money was supplied to them, and quickly squandered. Their conduct opened M. de Fulvi's eyes, and his wrath burst upon them. His threat to send the Dubois brothers away coming to the ears of an intelligent workman named Gravant, this latter resolved to profit by their frequent drunkenness to copy what they had written concerning porcelain, and he gave

the result to M. de Fulvi; the Dubois were discharged, and Gravant became the chief workman at Chantilly." After passing through the hands of several other competent superintendents, the factory at Chantilly came under the direction of the Sieur Bachelin, the author of the *Memoirs*, in 1748. In 1753 it became, by royal decree, the Royal Manufactory of the Porcelains of France, and the secret of the making of the paste became the property of the King. Two other important workers were added after Bachelin — Falconet, a sculptor, and Genest, a painter, and from this time it was known as Sèvres, and its vogue, under royal patronage, was enormous. But owing to some advantage which had been taken by its prosperous managers, the king revoked the license in 1759. After 1760 the character of the establishment changed, and it became almost like a trust, prohibiting all manufactures of porcelain by other factories. I quote from the Ordinance granted in 1763. "It is forbidden to everybody, of whatever quality or condition they may be, to manufacture, or cause to be manufactured, to model, paint, or gild, any work in porcelain under any form whatsoever, to sell or retail it under pain of confiscation both of said porcelain and of the materials for its fabrication, of the destruction of the furnaces, and of a fine of three thousand livres." This prohibition proceeded even farther in its autocratic monopoly. "It is likewise forbidden under the same penalties, that any person privileged to manufacture certain common porcelains, pottery of white paste, or faïence, painted blue, Chinese style only, shall make use thereon of any other colour, particularly gold, or shall manufacture, or cause to be manufactured, any figures, flowers, in relief, or other pieces of sculpture. . . ." This was almost a death blow to French faïence. Finally this ordinance was made



more elastic, and other factories were permitted to produce their wares provided that they were plainly marked with the sign or trade mark of their factory. Up to the time of the Revolution, these privileges were first revoked and then restored, by turns, so that French pottery interests became very insecure, from a legal point of view; after the Revolution of course all royal interposition came to an end, and everything started fair again.

When the factory of Sèvres first became a royal monopoly the beautiful soft paste was its crowning glory. It was delicate and exquisite from every point of view; but it was not as serviceable as Meissen china, and was confined largely to the production of *objets d'art* pure and simple. Naturally this led to a wish to discover the method of producing hard porcelain. Two German workmen, Busch and Stadelmeyer, finally offered to sell the secret of Dresden to Sèvres. But these men were not successful on French soil, and after frequent failures to produce hard porcelain at Sèvres, they were dismissed. Others tried the same experiment and failed of the result. Finally, in 1761, Pierre Antoine Hannong, the descendant of a maker of faïence from Strasburg, divulged the Dresden secret to Sèvres with some reservations, which made it impracticable for real use. In the long run, the secret was discovered in quite another way, not really proceeding from Meissen at all.

The secret was discovered through the unconscious ingenuity of a woman. The wife of a surgeon, Mme. Darnet, living near Limoges, observed in a certain crack in the hill-side a fine white clay, which seemed to her admirably adapted for laundry purposes. While talking quite casually with her husband, about this clay, which worked so well as a sort of pumice in those days before the use of soap in washing clothes, it occurred to the

surgeon that this clay might be pure kaolin. He took some of it to be tested in Bordeaux, and behold! hard porcelain became instantly possible. The chemist Macquer immediately announced the discovery, and the long wished for secret became an actual fact. Sèvres began to make hard porcelain, which successfully rivalled that of Dresden. The manufacture was at the height of its success in 1789. At the time of the Revolution, it of course suffered with all fine-arts establishments, but it was not abolished, in spite of the demands of the infuriated populace for its downfall, and it continued its activities. It is still in operation. Connected with this manufactory have been many noted sculptors and painters, and it has produced especially magnificent gifts to royal personages, much as the Gobelins Tapestry Works has always done.

The soft paste of Sèvres will always be regarded as its really characteristic and most beautiful product. The paste was composed as follows: Fontainebleau sand, alum, soda, sea-salt, and saltpetre, were mixed with flakes of gypsum and alabaster. These, when thoroughly mixed together, by a process similar to that already described in another place were kneaded into a mass a foot in depth, and placed in a furnace to bake for two days and nights. A perfectly pure white paste was the result. This was in a cake a foot thick. This cake was then pulverized, and the powder again mixed with clay, and was kneaded in a mill for three weeks, and then, after having been set to dry, and rolled fine, and dried again, it was used as a plastic artificial clay, kept moist by soap and water. The glaze was separately prepared, and was composed of the same Fontainebleau sand, with litharge, soda, salt, silica, and potash, and the process of making it was similar to that of the paste, only it was

reduced to a liquid bath at the last, as is usual with any glaze. This, however, was sprinkled on the pieces, instead of their being dipped in it. One chief charm of this soft paste of Sèvres was the delightful way it took colour when decorated. M. Garnier has given us an excellent analysis of this peculiar quality of Sèvres; he says, in speaking of the lustre which this paste gives to the superimposed colour: "It seems to be identical with the enamel itself, having to a certain extent sunk into it, and having been fused with it. This is one of the distinctive signs of this porcelain, and by this, in default of other characteristics, it may be recognized. When one looks at a piece of soft porcelain obliquely" (and this is interesting to try when examining the specimens in the Museum) "so that the light strikes partly on a painted portion and partly on a piece of white surface, no difference is noticeable in the glazing of the two portions: all exhibits the same limpidity of quality. If, on the other hand, one examines a piece of hard porcelain in the same manner, a distinct difference will be perceived; however well the colours are glazed, they will appear less brilliant than the rest of the surface, and of a different texture." This simple test suggested by M. Garnier is one of the means of distinguishing at a superficial glance the difference between a bit of hard porcelain and a piece of Sèvres soft paste china.

Different periods of this porcelain are distinguished by differences in decorative quality and style. The earliest products of the manufactory are decorated usually with flowers, often in relief, while a little later the style became more rococo. After 1745 the tall cylindrical cup is characteristic; in the earlier china the white ground is frankly recognized, and the little flowers are simply dotted about without much design. As time went on,

the painters wished to exploit their art to more advantage, and the ground was more covered. It is like all arts; and especially is it like the illumination of books, in this respect; at first the vellum, or the china, respectively, were recognized as a necessary and exquisite tone in the design, and were simply enhanced and enriched by delicate ornament. Later the painters covered up the ground as if it were an obstacle to the beauty of their own productions, and the art declined, the page or the vase being simply treated as a field on which to paint a picture, instead of a functional work of art in itself. In more modern work at Sèvres, since 1845, there has been more tendency to copy other styles, which is never a good sign, and takes away originality and character.

The most typical products of Sèvres are of course its vases, in various forms, and there was considerable rivalry with Dresden as to which could turn out the larger vases! Statuettes also are characteristic of both countries. The great mistake, as a porcelain manufactory, was when Sèvres tried to reproduce celebrated pictures, which, being on china, are quite out of place and scale.

There are here some nice examples of Bow china; this factory was started in 1730 at Stratford le Bow, Thomas Frye, a painter, appearing to have turned his attention to the production of porcelain. He and one Edward Heylin patented their ware in 1744, claiming for it that it was "equal to, if not exceeding in goodness and beauty, china and porcelain imported from abroad. The material is an earth, the produce of the Cherokee nation in America, called by the natives *unaker*." This apparently referred to the kind of kaolin used. In a Birmingham paper of 1753, the factory advertised for workers, as follows: "Painters in the blue and white potting way,

and enamellers on china ware, apply at the China House near Bow; likewise painters brought up in the snuff-box way, and a person who can model small figures in clay neatly." At the head of the works at this period were John Crowther and Benjamin Weatherby. Several artists of the day in London used to assist in modelling the little figures for which Bow was justly famous. In a History of the Bow Porcelain Manufactory in 1760 it is stated that the force consisted of ninety painters, and two hundred turners and throwers. After 1775 the business was absorbed by the Derby works. The mark of Bow china is a triangle, sometimes with the word Chelsea below. In that curious old biography, "Nollekins and his Times," there occurs a conversation relating to the Bow and Chelsea works, which will show, in this connection, how much interest these artists took in what some would consider a minor art. Mr. Betew, an old-fashioned silver-smith, and Nollekins, the sculptor, were discussing, in an auction room, the value of certain articles to be disposed of. Nollekins — "Do you still buy broken silver? . . . Mrs. Nollekins wants to be rid of a chased watch case by old Moser — one that he made when he used to model for the Bow manufactory." Betew — "Ah, I know there were many clever things produced there . . . there were some clever men who modelled for the Bow concern, and they produced several spirited figures. Quin in Falstaff, Garrick in Richard, Frederick, Duke of Cumberland, and so forth." Nollekins — "Mr. Moser, who was the keeper of our Academy, modelled several things for them. He was a chaser originally." Betew — "Bless you, I knew him well! My friend Grignon, the watch-maker, advised him to learn to enamel trinkets for watches. . . . Chelsea was another place for china." Nollekins — "Do

you know where the factory stood?" Betew — "Why, it stood upon the site of Lord Dartery's house, just beyond the bridge." Nollekins — "My father worked for them at one time." Betew — "Yes, and Sir James Thornhill designed for them. Mr. Walpole of Strawberry Hill has a dozen plates by Sir James, which he purchased at Mrs. Hogarth's sale in Leicester Square. . . . Aye, that was a curious failure. The cunning rogues produced very white and delicate ware, but then they had their clay from China, which, when the Chinese found out, they would not let the captains have any more clay for ballast, and the consequence was that the whole concern failed." From this it would seem that tariff is not the only barrier upon the use of imported material!

This leads us quite naturally to a consideration of the Chelsea manufactory, which was established very soon after that at Bow. From 1750 to 1765 it was at its height, and the great charm of the figures is largely due to the fact that they are so frequently the work of recognized artists and sculptors. The first managers of the Chelsea works were Nicolas Sprimont and Charles Gouyn, who came from Holland. The usual forms of porcelain, similar to that made at Bow, are typical of the style of Chelsea ware. The Museum has an especially interesting piece, a group, called "L'Agréable Leçon," modelled by Roubillac from Watteau's picture of the same name. It is very characteristic of the sentimental taste of the times, when ornaments were made simply for the purpose of standing about, with no thought as to their utility, and the nearest thing to a democratic idea was for Court ladies and their gallants to masquerade as shepherds and shepherdesses. Chelsea ware is artificial porcelain, as distinguished from that of Dresden, of which a description has recently been given.

We may also see pieces of the famous Crown Derby ware, and the history of this china is interesting. At Derby, in the eighteenth century, there used to be a factory known as the Derby Pot Works, on Cock Pit Hill, the proprietors being John and Christopher Heath. This became bankrupt in 1780, leaving the Derby Porcelain Manufactory alone. This was founded in 1751. William Duesbury was the original maker of Derby china, but in 1769 he bought up the Chelsea works, which greatly enhanced the importance of the Derby manufactory. The mark on Derby china at this time was a D. with an anchor, to indicate the addition of Chelsea interests. Soon after this, royal patronage was bestowed upon Duesbury, after which the real Crown Derby was produced, its mark being the D. surmounted with a crown. The Chelsea works included Bow at this period, so Duesbury controlled nearly all the soft porcelain manufacture in England. After the death of Duesbury in 1785, his son carried on his business, which passed to Robert Bloor in 1815. The work ceased in any large way, about 1848, although a little Crown Derby is still made.

In Wedgwood ware of all types and periods the Boston collection is especially rich. To follow intelligently the various styles of the work of this genius of the potter's wheel, it will be well to review briefly the life and progress of Wedgwood himself.

Josiah Wedgwood was born in 1730<sup>6</sup>, the youngest of thirteen children, his father and mother living at this time in Burslem in Staffordshire, where the Wedgwoods had been potters for generations. As a child, in common with many artistic spirits, Josiah used to amuse himself by cutting out with scissors in paper spirited figures, animals, and such things. We are told by his biog-

rapher, Miss Meteyard, that these little cuttings represented "an army at combat, a fleet at sea, a house and garden, or a whole pot-works and the shapes of the ware made in it. These cuttings when wetted were stuck along the whole length of the sloping desks, to the exquisite delight of the scholars, but often to the great wrath of the severe pedagogue." Another manifestation of the artistic temperament was in his early taste for collecting rare and beautiful things, and it is recorded that at the early age of nine he had quite a little museum of fossils and minerals, and other curiosities. About this time, his father dying, Josiah was obliged to leave school to study the potter's trade. By the time he was fifteen he was an expert worker in this craft, in spite of the fact that a violent case of small-pox in the mean time left him very lame, his right knee being badly affected. He displayed great originality and tried many experiments in modelling, which rather terrified his more conservative elder brother, who refused to take the risk of making him a partner on this account.

The young Josiah therefore was forced to depend upon his own efforts, and took into partnership with himself a potter named Alders, but this arrangement was not long satisfactory, and about 1752, which was also the time of his marriage, he accepted another partner, Thomas Wheildon, with whom he continued to work in harmony for about six years.

His knee gave him constant trouble, which proves that a real genius is not prevented by physical handicaps from the attainment of his appointed goal, for in spite of his lameness Wedgwood worked with untiring zeal, and progressively brilliant results. In 1765 he wrote to his brother, — and it must have caused him much human glee to do so, after his brother's attitude of distrust — :



“Dr. Swan dined with Lord Gower this week, and after dinner your brother Josiah’s pot-works were the subject of conversation for some time, the cream colour services in particular . . . his lordship said that nothing of the sort could excel them for a fine glaze,” and in a letter shortly after, “I am to wait upon his lordship at Trent-ham this week, and hope that the Duke of Bridgwater will be there, when you shall hear further from me.” A little later he writes: “I have just had the honour of the Duke of Marlboro, Lord Gower, Lord Spencer and others, at my works; they have bought some things, and seemed much entertained and pleased. The gentlemen above mentioned wonder I have not a ware-house in London, where patterns of all sorts I make may be seen.”

This was the beginning of the enterprise of opening a London shop. Under such patronage the art of Wedgwood flourished and came before the people more than it could otherwise have done. His ware at this time, as will have been inferred, was largely the cream coloured, or Queen’s Ware, of which specimens may be examined in our collection.

In 1768 it was found necessary to amputate his leg, of which the naïve account by his clerk, Peter Swift, is as follows: “Mr. Wedgwood has this day had his leg taken off, and is as well as can be expected after such an execution.” The word is hardly too strong, as applied to this operation in pre-anæsthetic days! The works were situated at this time in the market place of Burslem, and known as the Ivy House Works.

Wedgwood was of a neat and orderly disposition, and one of the few recorded cases of an artist of a high inventive faculty, who combined with this a methodical preciseness about his establishment, insisting upon per-

fection of mechanical finish in all his products. This somewhat hard and unsympathetic quality of his early work is especially felt in the red ware and the black basalt, of which there are numerous specimens here exposed for study. This regularity, however, is very important for useful pieces, and cups and saucers, plates, and dishes, are certainly more likely to survive if they pile evenly, and do not upset readily. This economic feature appealed to the sane Josiah, and seemed quite as important as æsthetic effect. Sometimes he used gold, rather sparingly; it was not the true fired metallic gold, but was painted on by means of a sizing, and was not therefore as permanent as the gold usually employed in ceramics. The black basalt, or Egyptian Black Ware, is, to my mind, the least interesting and beautiful of Wedgwood's inventions. Its colour is determined largely by the amount of iron used in the biscuit and it is as cold and heavy in texture and tone as a cast iron fence. The effort to enliven these funereal urns and vases with paintings in two shades of encaustic, in the style of Greek vases, is also rather unsatisfactory to my taste, but these vases so decorated were much appreciated and sought after in the late eighteenth century, and were known as Etruscan Ware. Real Greek vases are the natural outcome of the red clay and black pigments available to the Greeks, and are beautiful, as it were, in spite of their colour; but to imitate these colours in an artificial manner, and in another material, is a self-conscious manifestation of the renascent spirit gone wrong.

From the first, Wedgwood showed a preference for producing wares laden with modelled relief. In the plain red ware and in the black, this is not strikingly beautiful or original; but these were the days of experi-

ment — the time of growing and groping and inquiry. The true answer to his search did not come until the development of the genuine Wedgwood as we popularly think of it — the beautiful jasper ware, in its delicate blues and greens, violets and greys, and its soft velvety blacks, so different from the shining basalt.

Among the first medallion portraits made by Wedgwood was one of William Pitt, a cream coloured relief on a brown clay ground. This was of simply glazed pottery, and produced in large numbers, and sold for sixpence! In a letter to Bentley Wedgwood says: "What do you think of sending Mr. Pitt upon crockery to America? A quantity might certainly be sold there now, and some advantage made of the American prejudice in favour of that great man. Lord Gower brought his family to see my works the other day, and asked me if I had not sent Mr. Pitt over in shoals to America!"

In 1768 Bentley became Wedgwood's partner, and this happy union of workers continued until Bentley died. In a letter to him, while negotiations for this partnership were pending, Wedgwood writes: "Can you exchange the future opportunities of seeing and conversing with your learned and ingenious friends besides ten thousand other elegancies and enjoyments . . . to employ yourself among mechanicks, dirt and smoke? . . . I should have little or no doubt of our success, for if we consider the great variety of colours in our raw materials, the infinite ductility of clay, and that we have universal beauty to copy after, we have certainly the fairest prospect of enlarging this branch of manufacture to our wishes; and as Genius will not be wanting, I am firmly persuaded that our profits will be in proportion to our application. . . . The time of coming you may make agreeable to yourself; it will be twelve months at

least before the works can be built, and I suppose you would choose to have a house, with so much of a farm as will keep you a horse, a cow, and a pig, with a few other domestic animals." After giving a list of the articles now producible in his manufactures, Wedgwood adds: "If all these things should fail us, I hope our good genius will direct us in the choice of others." The enthusiasm of Wedgwood increased always: the more he really achieved, the greater his ambition became. In his own words: "Vases with high crowned hats! Have you ever thought seriously as you ought to do, on that subject? I never think of it, but new improvements crowd thick upon me, and almost overwhelm my patience so much do I long to be engaged in that delightful employment, which I have every day fuller assurance of making as profitable to the purse as it must be pleasant to the mind; but you know what sort of partner it requires; either resolve quickly, to join me yourself, or find me out another genius! I have already agreed with a bricklayer, and shall build away like fury next year!"

In 1769 Wedgwood opened the famous village of industry named Etruria, where his chief artistic life was lived, some of it in the companionship of the congenial friend Bentley. The opening of Etruria was attended by a picturesque ceremony, Wedgwood with his own hand throwing the first six vases, the wheel being turned by Bentley. These vases were of black of a slightly bluish tone, designed, as Wedgwood explained, to give them "a look of antiqueness." They were subsequently decorated with red figures adapted from designs in Sir William Hamilton's book, the subject being singularly appropriate to this new firm: "Hercules and his Companion in the Garden of the Hesperides."

It was through an effort to rival French porcelain in soft paste, that Wedgwood almost stumbled upon his great discovery — the making of the celebrated jasper, for which his name is synonymous. An accidental combination of terra ponderosa with carbonate of barytes helped him to develop this idea, until the perfected jasper ware, with its singular density without earthiness, and its satin finish without glaze, resulted. He found that the sulphate of barytes was better than the carbonate, so he substituted this: his joy was extreme when he realized that he had created a new ceramic texture which should be of great value both practically and artistically. He writes: "My trials turn out admirably, and will enable us to do such things as were never done before." His first allusion to this discovery in the catalogue, before the idea of colouring it had developed, was: "A fine white terra cotta of great beauty and delicacy, proper for cameos, portraits, and bas reliefs." Among the first medallions which he made in perfected jasper, one of which we have, was a copy of the Marlborough Gem, the Marriage of Cupid and Psyche, the original of which is also owned by the Boston Museum, as will be described elsewhere.

Professor A. H. Church describes the quality of this ware with special aptness: "Though it may be roughly described when in its simplest form as opaque and white, its opacity and its whiteness are susceptible of considerable variation. Sometimes it has the deadness of chalk, but the finer varieties possess the delicate hue and faint transparency of ivory or vellum. Wedgwood and his artists took advantage of this translucent character of white jasper, as it allowed the colour of the ground to appear in a slight degree through the thinner parts of the cameo reliefs, and thus suggested, as in some

draperies, the idea of a fine and light texture." This feature is particularly noticeable in a specimen in Boston — a good-sized oblong probably intended for a panel on a mantel shelf, of white relief on black representing maidens and children before a little round altar. When it was more desirable that this translucent effect should not be visible, a more dense kind of paste was employed. "The smoothness of surface which this ware almost invariably possesses, is delightful at once to the senses of touch and of sight, and moreover, it affords one of the best criteria for distinguishing old work from new. It was caused chiefly by the extreme fineness to which the components of the jasper body were reduced, but the exact adjustment of the temperature of firing the ware to its composition doubtless influenced the result. The modern jasper body is granular in appearance and rough to the finger; it needs to be rubbed down with a fine emery before it can be made to pass successfully this test of touch." Jasper ware is susceptible of being highly polished, and Wedgwood himself sometimes used this finish, but the matt surface is generally more characteristic.

Wedgwood did not confide even to Bentley the secret of this jasper, until it was quite perfected. He said it was "too precious to reveal all at once." The possible colours are very delicate, and seldom bright or crude. At first the entire substance of the ground was coloured equally throughout, and this type is known as "solid jasper." Later he discovered a method of using the colour on the surface only, and this style, known as "jasper dip," became more popular, and has a finer effect. Up to the time of the death of Bentley the solid jasper was generally used, as the new discovery dates from 1777, and Bentley died in 1780. This collection

shows all styles of the work, and pieces of nearly every class of production, from delicate cameo ear-rings and jewels suitable for little brooches, to large vases and domestic ware.

Of the "Heads of Illustrious Moderns," as they were called, we have several: of one, the bricklayer, named Bourne, Wedgwood wrote: "Old Bourne's medallion is the man himself, with every wrinkle, crink, and cranny in the whole visage." The work on vases was usually continued after firing, a final polish and gloss being added by hand, Wedgwood writing to Sir William Hamilton, that every leaf and object to be rendered in the raised white was first made in a mould, and laid upon the ground carefully, "and afterwards wrought over again upon the vase itself by an artist equal to the work." The designs were sometimes taken from sources apparently not quite free to such adaptations; in a letter from Wedgwood to Bentley, there is a hint of such proceedings; he says that certain bas reliefs will not do in wax, and must be in plaster, but in alluding to the design, he says: "I dare not write to Mrs. L. in my own name. Voyez says she is the devil at finding out pirates, and if she once finds me out I shall never be able to get a cast from her!"

Of course the public soon began to demand lower prices—the ware was desired by all, but the prices remained high. Bentley wrote in reply to such a demand: "It is very difficult to make fine and perfect things of any kind. How often does our great Mistress Nature fail, even in the finest order of her productions. The angelic sex are not all perfectly straight, delicate, and beautiful, no more than our vases; and you may contrive to edge in the natural inference that every good thing deserves a good price!"

The celebrated sculptor Flaxman worked for several years for Wedgwood; the first mention of this is in a letter from Wedgwood to Bentley in 1775. "I am glad . . . that Flaxman is so valuable an artist. It is but a few years since he was a most supreme coxcomb, but a little more experience may have cured him of this foible." Within a year Wedgwood characterized the young artist as "the genius of sculpture."

Miss Meteyard says: "Wedgwood's eye was everywhere, his heart in all his labour. He superintended every detail, sat at the bench, instructed at the lathe, overlooked the minutest detail in the business of the modellers, and no duty was too mean or too high for his vigilance and austere control. Every article, be it what it might, which was in the least imperfect, he dashed to pieces with his stick. Slovenliness in workmanship he abhorred, idleness he gravely reprov'd, and yet he was the most beloved of masters. The peculiar thud of his cork leg as he ascended and descended the various stair-cases of his manufactory, was a welcome sound to every ear."

The death of Bentley was a great grief and blow to him; this occurred in 1780. For the remaining years of his life Wedgwood devoted himself to science and politics, in addition to his regular work, which was less constant, though equally important. His model of the Barberini or Portland Vase was his last work, and the accounts of the undertaking are most interesting, although they do not concern us in this case, as there is no example of this piece of work to be studied here. After 1787 he became much interested in the question of the abolition of slavery, and modelled a seal for the society, of which the Museum has a copy on exhibition, displaying a kneeling captive in chains, with the motto "Am I not a man



and a brother?" This design became very popular, and was even worn by enthusiasts as cameo scarf-pins and sleeve buttons; it was sent to America, and Benjamin Franklin wrote: "I am distributing your valuable present of cameos among my friends, in whose countenances I have seen such marks of being affected by contemplating the figure of the Suppliant, which is admirably executed, that I am persuaded it may have an effect equal to that of the best written pamphlet in procuring favour to those oppressed people."

Wedgwood died at the age of sixty-four, in 1795. In the churchyard at Stoke he lies buried, while a monument to his memory, by Flaxman, is in the chancel of the church. The inscription incorporates the information that he "converted a rude and inconsiderable manufacture into an elegant art and an important part of National Commerce." He was worth more than half a million at the time of his death.

## CHAPTER VII

### BREMGARTEN AND LAWRENCE ROOMS: THE BUFFUM COLLECTION OF AMBER

THE Bremgarten Room is a dusky little panelled Swiss sixteenth century interior, set with delightful old Swiss furniture, and lighted only by six small panes, four of these being old Swiss glass; these are among the few specimens of old glass in the Boston Museum. The little panels are delicately painted, the lights and emphasis being given to them by needle-etching on the colour when first laid, before the glass was fired. The room came from Zurich.

Leading off, next to this charming little apartment, is the famous Lawrence Room, the new installation of this delightful bit of antiquity being perfect. The room has been long familiar to all Bostonians ever since the opening of the old Museum; but it is more expressive of its special character, as now shown, than it ever was before. The oak panelled walls were brought from England by Col. T. B. Lawrence and are of the period of Henry VIII. The old portraits form part of the wall, into which they are set, and the whole spirit of its age breathes from the rich depth of colour and the texture of the wood. Among the portraits are Henry VI, Elizabeth of York, wife of Henry VII, and Elizabeth Woodville, queen of Edward IV.

Mrs. T. B. Lawrence had a large collection of armour which was to have been presented to the Museum for





this room; a great loss was sustained when every piece was destroyed in the Boston fire. But the insurance was devoted by Mrs. Lawrence to the purchase of several fine textiles and other articles. She is reported as having quoted *à propos* of this loss: "There is no armour against fate!" The new placing of the Lawrence Room is particularly delightful. One enters the room through wrought iron doors, and finds within the glowing ambers of the celebrated Buffum Collection.

The Buffum Collection of amber is perhaps as beautiful a single exhibit as may be seen, and when one first observes its golden glow enhanced by the yellow curtains and its setting against the light, one exclaims at its marvellous beauty. In its way it is one of the most perfect collections in the world. The numerous shades, the varied lights, the brilliant yellows, relieved by the pale opaque specimens, call for a closer inspection, and visitors are enchanted by this glowing series of imprisoned sunbeams, and upon examination, there is no disappointment, when one notes that the gamut of colour ranges all the way from deep red to the palest lemon, and even into greenish tints.

There are many handsome caskets and boxes built up out of this gem in its varied types, and there are sets of chess men, the "black" men being made of transparent amber, and the "white" men of the opaque. At one end of the case will be seen an exquisite little shrine, constructed like a Renaissance window, with pilasters, figures in niches, a crucifix, and many other enrichments.

Mr. Buffum relates how he first became interested in collecting amber, this pursuit of his to which we owe so much pleasure when we look at its fruits. One balmy February day in Sicily, Mr. Buffum, making some observations along the road, met a gay little two-wheeled

cart — it was a festa day — and in it sat “The nymph Galatea, by all that’s wonderful!” These are his words in indicating his emotions upon seeing a handsome Sicilian girl in gala costume. Listen to his further description: “Around her throat hung a necklace of sparkling gems, partly hidden by a silken scarf. . . . I asked this nymph to drive me to the town, and to my request, with a sweet modesty, she assented . . . the gems in her necklace flashed in the sunlight, showing colour-shades ranging from faint blue to deepest azure, and from pale rose to the intense red of the pigeon blood ruby. . . . I asked if the stones were found in Sicily. ‘Si, Signore,’ responded the nymph. ‘This necklace is of amber.’” When Mr. Buffum thus accidentally discovered the possibilities of amber, he began his great collection, to which he devoted many years of research.

Amber has often been popularly regarded as a mystery — a product of which no one can tell the origin — and in ancient times it was venerated with almost superstitious awe. I recall once, playing that time honoured game that all youth is heir to, in which someone selects in his mind an object, and one’s companions are obliged to guess from reluctant answers to their questions, what this object may be. Regarding a piece of amber, when the question was asked, “Is it animal, vegetable, or mineral?” a pause ensued. The principal player did not know — and many people do not know to which kingdom this curious gem belongs.

As a fact, it was originally vegetable; it was once, in ages long prehistoric, the gum from a tree, but it has been transformed by the centuries, and it is now almost to be classed among precious stones. In the early days of the Greeks, it was even regarded as of the third kingdom — for there was a legend that amber was the



AMBER CASNET.



AMBER ALTAR SERVICE.





crystallized tears shed by the Heliades when they witnessed the fall of Phaeton! It is interesting to examine Ovid's account of this occurrence.

As amber stands to-day, reflecting the rays of heaven's light through its exquisite medium, it is not so far removed from Ovid's description as it might be. Professor Sayce says: "The Greek myths . . . are the forgotten and misinterpreted records of the beliefs of primitive man, and his earliest attempts to explain the phenomena of nature."

Ovid, it will be remembered, tells how the Heliades became transformed into trees—"The fair Lampetrie attempting to come, was detained by a root suddenly formed . . . a third, when she is endeavouring to tear her hair, tears off leaves, one complains that her legs are held fast by the trunk of a tree, another that her arms are becoming long branches." The scientific explanation of the gem, now, is that, in the tertiary period, a tree, now extinct, but apparently a kind of pine, grew upon the earth. The gum or resin of this tree ran very freely, and made large deposits in the stratum to which the tree belongs. These trees grew upon the shores, and a great deal of amber is found on the shores of the Baltic; ages have of course so modified the gum that it is now completely hardened as we see it. This variety is usually a clear yellow, pure in colour; but in Sicily the amber is of a far greater variety in shades. It is very light in weight, the fossilization not having added to its specific gravity. It is also found in Roumania; and there it is often a deep colour, like tortoiseshell.

Most of the yellow amber comes from Prussia and Pomerania on the Baltic. This precious product is cast up frequently by the sea, especially after storms in November and December. But the old error of supposing

amber to be a sea fruit is long since disproved. It has been shown that in the strata of the earth below the coal level, there lies a stratum of "blue earth," so called, in which amber abounds. To quote Mr. Buffum, who has made extensive study of this subject, "The amber bearing 'blue earth' stratum, which rises to different heights above the sea level and sinks in many places so far below it as to be inaccessible to the miner's shaft, also runs horizontally on a level with the sea, where it is exposed to the action of the waves." Investigators have found that this stratum, with amber, is exposed under the sea for about fifty miles. This accounts for the amber being cast up on the shores, for in storms this light material is easily filched from its earthy bed. It is eagerly watched for and is caught in nets while floating.

Tacitus tells how even in his day the inhabitants of Germania pursued this vocation: "They explore the sea for amber, in their language called *gless*, and are the only people who gather that curious substance which is generally found among the shallows; sometimes on the shore."

Tiny insects are often found embedded in amber. Brydone tells of buying a little figure of a saint, with a fly caught in the halo — the artist ingenuously explained that he had arranged to carve the figure so that the fly would remain just above the head, to suggest the descent of the Holy Spirit! Bacon, in his *Historie of Life and Death*, observes that "the spider, fly, and ant, being tender, dissapable substances, falling into amber, are therein buried, finding therein both a death and tomb, preserving them better from corruption than a Royal Monument." Drops of water are sometimes found in amber, still in a liquid state; there was a legend of one of these, which used to grow larger with the waxing of

the moon, and decrease as the moon waned, but this is a mere fairy tale, like some of the Japanese legends.

A very general commercial use of amber is for the mouth pieces of pipes. Sometimes this is called artificial amber, or ambroid, being composed of tiny particles and scraps melted together and pressed into a sort of concrete. Pliny states that amber may be dyed different colours, and can be thus stained with alkaret root and kid suet. Perhaps this accounts for some of the strangely coloured specimens.

Amber has been credited by the superstitious with supernatural powers, and has been called *elektron*, its slightly magnetic qualities having been exaggerated into magical attributes. It was also supposed to be proof against poison, that is, it was used for cups, in which, if poison were present, it is said that "then an appearance like the rainbow flies to and fro in the vessel, attended by the crackling of flame, and gives warning by this double indication." Another theory was that it was "sun stuff" of celestial origin. In the days when this tenet obtained credence, amber and gold were both venerated "because they were of the same colour and possibly of the same divine material as the sun."

## CHAPTER VIII

### PRINTS

PRINTS are, as Mr. Emil Richter has said, the stepsisters to painting. The class of prints to which he calls attention are those "made by artists to express a message of art." Commercial illustrations, made by mechanical processes, do not come within the scope of this chapter. For that reason ancient prints have for us more interest than modern ones, although the Museum possesses many examples of modern artists who continue to work in old legitimate methods.

The print department is singularly well arranged. The cases in which the exhibitions are made are simple and adapted for allowing students to examine prints without straining their necks in looking high up or their backs in investigating those on a low level. The cases are well lighted from the sides; and pleasantly placed tables are at the disposal of those who wish to examine prints which do not happen to be displayed in the cases. The exhibitions are constantly changing, but all prints are available to students upon demand. There is also a collection of technical appliances used by printers; and many books in the library contain prints which amplify the collection.

The Print Department started in a very modest way — in 1872 one print was donated. It was not for two years that the collection was increased at all, at which time a bequest from Charles Sumner added eighty-four items.

Up to 1897 the Museum had in its keeping the noted Gray and Randall Collections, now at Harvard and the property of the University. When these valuable collections were withdrawn the Museum availed itself of the opportunity to purchase several collections, and thus acquired a permanent exhibit of prints as fine as those which had formerly been in its custody.

In 1897 the Museum owned 13,295 prints of various kinds; and the Sewall Collection added 23,000 to that number. This is now known as the Harvey D. Parker Collection, since its acquisition by the Museum of Fine Arts. This collection was most intelligently made by Mr. Sewall, exhibiting the schools and periods of all classes of engraving, etching, and other reproductive arts.

The Minns Collection is also deposited with the Museum, as well as that of Mrs. Kingsmill Marrs. The former deals almost exclusively with the iconography of death, including the various treatments of the Dance of Death; and also illustrations concerning the Book of the Dead of the Egyptians, the various conceptions of the Angel of Death, and interpretations of this somewhat morbid subject by all the leading artists and engravers of the world from earliest times to the present day. It should be examined and will be found curious and interesting.

The Marrs Collection is singularly broad in interest, showing specimens of prints of the early fifteenth century, the progress being traced with much intelligence through the Italian sixteenth century works, to the more advanced processes in operation during the eighteenth century, and thence to modern colour printing and engravings produced by many processes, even to the Japanese methods.

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A large addition was made to the Print Collection in 1900, by a bequest of over seven thousand examples from William P. Babcock of Paris. French and Dutch masters are especially numerous among these. About three hundred prints after Rembrandt were presented by Mr. Edward Wheelwright in 1900.

The Koehler Collection was added in 1898, and is very large numerically, but it is not yet fully available by catalogue, such examples only being registered as have been required to fill a blank in the progressive study of some branch of engraving. By degrees this valuable collection will add greatly to the resources of students at the Museum.

A few years ago the collection numbered about ten thousand relief cuts, thirty-seven intaglios, and over five thousand examples of lithography and colour printing; the total number of illustrations in this department being over seventy-three thousand items, exclusive of those in books. The Museum is still conscientiously purchasing from time to time the works of living masters, and examples of modern prints, often with less reference to their intrinsic merit than to their value historically in helping to make their collection impartially complete, so that the work of all masters may be seen by students whether they are admired or not.

If one is interested chiefly in landscape etching or engraving, one may study many of the famous Netherland masters, Rembrandt, Ruysdael, and others, while the plates by Dürer afford splendid opportunities for pursuing such study.

If the interest is mainly in Americana, there are interesting prints by the early masters, Peter Pelham, Thomas Emmes, George Graham, Copley, Savage, James Turner, and many others. Among Revolutionary en-

gravings Paul Revere is represented as an exponent of the art in his famous Boston Massacre and his view of Harvard College. Portraits and battle scenes of this stirring period are numerous.

Prints and engravings do not make much appeal to the eye of a person who has not looked into the technical processes by which they are produced. The general effect upon the average observer is simply that of an array of "pictures" in black and white, and the interest for him lies chiefly in the subject. This being the case, it is usual for visitors to skip lightly through the print department of a museum, using it only as an avenue of approach to exhibits which show for more on the surface.

When one has examined the methods of the engraver, however, it is strange how the subject of a print becomes entirely secondary in interest, and one looks first at the technique — one wishes to ascertain whether it is an engraving in relief — that is, a woodcut or other block on which the lines are raised, — or if it is from an intaglio plate — that is, one on which the lines are incised, and filled with ink for printing; or whether the design was wrought in flat values on a stone, — this type being known as a plane print, and usually a lithograph; these three methods of working are capable of infinite subdivisions, and it becomes quite an excitement to the person interested to discover from the result what the process has been.

When one begins to look at prints in the inquiring spirit they cease to be simply pictures in black and white and take on a new meaning.

The process of relief printing is usually produced by means of woodcutting, the flat surface of the wood being marked with lines, and all plain surfaces between these lines being cut away so that the lines only are in relief.

In early times the wood used to be cut as a plank, and is still done so by the Japanese, with the grain of the tree; but in later work all woodcuts are made on blocks which have been sawed against the grain, the surface being more reliable and durable, and also it being easier to cut than when the grain lies lengthwise on the surface of the block. The tool used by woodcutters is called a burin and is pushed ahead on the principle of a plough, great skill being required to keep it from slipping. The best way to stimulate an interest in woodcuts is for the student to try to use a burin on a block for himself. Instantly he begins to appreciate how much art is displayed when a tiny raised line may be traced in every direction on the block of a genuine master of this craft. All early woodcuts were made in this way, but an observation of modern woodcutting will show that the workman has realized how much easier it is to cut away a line than to leave it, so he has frequently started with the plane surface as the darkest black of his print, relieving the lights and shades by incised lines, or little dots or small flecks, which print white, thus reversing the principle of the old printers, who cut so conscientiously between the minute lines; the modern wood engraver usually employs a white line meandering on a black ground, which difference can easily be understood by comparing a cut by Dürer and a print by Timothy Cole, or any other modern worker.

When the block is cut, the ink is spread evenly on the parts in relief, usually by means of rollers, and then pressed down with force upon paper.

The first dated woodcuts were made in 1418 and 1423, the subject of the very first being a Madonna, and the second a St. Christopher. Of course these earliest works show crude outlines only, shading and chiaroscuro not





FOUR RIDERS OF THE APOCALYPSE.  
Albrecht Dürer.  
(Example of wood-cut.)



yet being attempted. The first man to raise woodcutting above a mere process and to develop it into a fine art was Albrecht Dürer. His cuts still stand as the best and most perfectly adapted to their needs. There are always just lines enough in one of Dürer's cuts; he did not try to be ingenious and make the wood do the work of photography (if such a process had been known to him), but he saw and seized upon the absolutely salient points in the design, on the same principle as that which governs the Japanese.

One of the most interesting woodcuts by Dürer is the figure of Death standing in the belfry ringing the knell. Another of equally fine line work, is the Four Riders of the Apocalypse; an examination of this, which is here reproduced, will show how exquisitely he proportioned his darks and lights, using line in a completely satisfying way. Although Dürer was the earliest artist in woodcut, no later craftsman has ever improved upon his method and interpretation of the true function of this art. The modern men sometimes criticize Dürer as imperfect, in lacking in perspective and grace. But, as a modern critic has also said, "Dürer's woodcuts represent the culminating point of style, . . . he has actualized every possibility that lay in the legitimate use of his material . . . nobody can get a knife on a block to do more than he did." Black and white work must necessarily lack absolute realism, on account of colour, and therefore struggle after realism in this art is not as truly an æsthetic approach as a frank recognition of material limitation. The writer continues, "do not let a shadow of verisimilitude inveigle you into believing that you like a thing, whereas every reserved look will betray how unsatisfactory and imperfect this verisimilitude really is . . . the powerful open line work in prints

is what is good and of lasting value. Delicate modelling, over finish, are ill judged and savour of the mercantile picture copier. One should not attempt to vie with nature without the help of colour, which alone makes nature natural! The soul of art is to stimulate our fancy."

In studying woodcuts it is possible to determine from various signs, whether the print is a rare "first impression" or a "proof"; or a later print taken from the block after it was somewhat worn. When the lines are struck sharply so that they dent the paper the print is early; when the lines are uneven — little broken gaps occurring — when the delicate walls of the woodcut have been blunted with much usage, the print is a later and less valuable one. What is known as the "state" of a print or engraving thus helps to determine its value, and experts, who know all the dodges of the restorers, are alone able to pronounce with certainty on this subject.

Another type of woodcut is the "dotted print," in which the lights are rendered entirely by means of little white dots — technically an easier method to execute than that of following along both sides of an inflexible line. Numerous dots close together indicate the lights, and smaller dots farther apart, the darks and shadows. Papillon, writing in 1766, expresses contempt for the "white line" engravers of his day, as "those who employ the graver on wood as if they were engraving on metal, producing in the print white cross lines enclosing little squares of black." Thomas Bewick, however, carried this process to the point of a fine art, and was one of the most celebrated engravers on wood of the eighteenth century.

Intaglio prints — engravings and etchings of various kinds — are made by engraving a sunken line, which

is filled with ink at the time of printing, and transferred to the paper by pressure in a dampened state. The plate is of copper in earlier examples, engraved with a burin, so that the picture is rendered just as if it were drawn, the lines to be reversed, of course, to allow for printing. The lines as they are engraved have rough edges, ploughed up out of the metal by the burin; in steel engravings these were carefully ground down, so that the line might be sharp. Every one knows that the ink line from a metal plate is a little raised, the actual deposit of ink from the little furrow having been transferred to the paper, while the relief print is flat.

When the plate is ready for inking, the ink, very thick, is applied with a dabber, and then rubbed off from the surface, thus pressing it into the lines. The damp paper is then placed on the plate, and the two together pulled through a press of cylinders, on much the same principle as that of a clothes wringer. After it has been subjected to this process, it will be found, upon peeling, that the print is transferred.

Most persons are familiar with the story of the origin of plate-engraving—how Finiguerra, the Florentine, was preparing a niello and had just filled his design on the silver plate with the black paste, when a sheet of paper blew upon it, thus taking the impression by accident, and suggesting the art of engraving and printing on paper. Whether the story is true or not, is not for us to decide.

Of Florentine engravings of the fifteenth century, one should notice three prints of the Prophets, which are rare and of great value, although third state impressions in this instance. Benvenuto Cellini considered Mantegna unsuccessful as an engraver, saying: "Andrea Mantegna tried it too, but couldn't do it, so the less said

about it the better." There are in our collection several prints made in this way from niellos, as proofs, to test the design.

Probably the first engravings emanated from the Netherlands, although the Italians thus lay claim to priority. At first the lines were quite stilted; cross-hatching was inflexibly square with lines of uniform width. By degrees greater facility followed, and the lines were rendered in more harmony with the shape of the design, the engraver indulging in the same freedom of drawing as did the draughtsman himself. In prints from most incised engravings it is easy to see the actually raised lines of the transferred ink; but occasionally one may be misled. Early engravings in the North were frequently dated though not signed; Italian plates, however, are signed with the name of the artist prior to those in the North. The "plate mark" of an engraving refers to the dent left from pressing all round the edge, when the plate, being smaller than the paper, impresses its outline in this way. The margins thus left differ in different periods; early plates were impressed on paper hardly larger than the metal itself, while in the last century it became a fad to print tiny plates on very large sheets of paper, thus exaggerating the margins out of all necessary proportion. Whistler was much amused at this fad for extreme margins; he used to say that, according to this theory, every painter ought to leave a strip of unpainted canvas around his picture! As plates were developed by degrees, "line upon line, here a little and there a little," it was desirable for the engraver to make proof prints at various stages, so that he might judge of his own progress. The "state" of a proof engraving is determined according to the degree of finish which the plate had attained when it was made.

The effort to reproduce different textures did not develop at once; the same quality of line was employed by early engravers, for faces, garments, or backgrounds. It is especially interesting to note the beginnings of this sense of texture, usually termed "colour," as it developed; and the best way to trace it is to examine chronologically such a collection as that in the Museum.

A remarkable example of "colour" and texture produced by black and white is seen in the portrait engraving by Robert Nanteuil (1618-1678) of Pomponne de Bellievre. The original painting from which this was made was by Charles le Brun. The French engravers of the seventeenth century had this art reduced to a science, but the taste in composition was not at its highest, so that the subjects are often uninteresting or affected. Robert Nanteuil was a wonderful craftsman with the burin, producing with tiny lines of extreme delicacy and accuracy all the colour and form and subtle modelling of a portrait of that period. There are also more than two hundred prints by Claude Mellan, a brilliant contemporary of Robert Nanteuil. Mellan modelled entirely by using a wider line in some places than in others, the swell thus attained in the shadows, being his only method of indicating light and shade. He used no other device for obtaining his effects. Corresponding with the white dot method of wood engraving, the workers on metal used a system of black dots on white, so disposed that they achieved the same object in differentiating light from shade.

Among the more interesting copper engravings to be noted are a fine engraving of Leonardo's *Mona Lisa*, executed by Calamatta. Observe, too, the interesting portrait of Henry II of France, by Jean Morin. A splendid edition of Holbein's *Dance of Death* was acquired in

the past year, — a first edition, most rare and valuable. These engravings should be studied. Milton's poetical works, with the celebrated illustrations by Boydell, may be seen as well as the noted Boydell Shakespeare.

Steel engraving grew up at a period when taste and æsthetic sense were at a low ebb; the extreme durability of the plate was its chief claim to favour, for it was almost impossible to wear it out; but the result is hard and unsympathetic, and it only obtained as a pseudo artistic medium of expression for the first three quarters of the last century.

As etching became a recognized method of working in the seventeenth and eighteenth centuries, engraving gradually fell behind, for etching supplanted most of its charms with added attractions of its own.

Etching is different from engraving in several essentials: the line is bitten into copper by acid instead of being cut by a burin. A copper plate is prepared for etching by being covered with a "ground," usually a waxy mixture of such ingredients as shall resist the action of acid. On this ground the design is literally drawn by the artist, with a needle; this penetrates as far as the copper surface, but does not scratch it. When the acid bath is applied, it eats away the copper in this exposed line, leaving the rest of the plate, protected by its "ground," quite smooth. After the removal of the remaining ground, the plate is printed in a manner similar to that used by other engravers. The first biting is frequently insufficient; in this case, some of the lines have to be again subjected to the bath, which necessitates stopping up all the other lines with great care, and dipping the plate again. The preparation of a plate is often thus slow and tedious, but when successful, there is no form of printing so delightful. The actual rendering of a



good etching is work for an artist, for skill is required to judge how clear the plate should be; it is often very effective to leave traces of ink in certain parts, which act almost as shadows and tones, and yet this is very objectionable if overdone. Proofs of etchings have to be made in each state of the biting, and while often incomplete from the pictorial point of view, these single proofs are of great interest to connoisseurs. Koepping, a celebrated modern etcher, sometimes made as many as twenty proofs in different states of his work.

Etching in dry point is an actual use of the etching needle directly upon the copper, and is therefore more nearly allied technically to engraving than is the bath method of etching. The artist, however, uses his needle as he would a pen, drawing it toward himself instead of pushing it like a burin. The result of this method is that a little ridge is left on each side of the line, the metal being piled up at the sides instead of being actually removed, and this ridge is retained, being known as the "burr." When the print is made from a dry point etching, the line is velvety and rich, owing to this burr; but the burr is soon worn down by continued printing, and therefore it is not possible to take as many satisfactory impressions from a dry point plate as from those otherwise prepared. One of the most original artists in dry point is Helleu, whose lines are noted for their wonderful sweep, as well as their soft and beautifully proportioned burr. The amount of skill possible in preparing plates for any of these processes, and in printing from them, can only be appreciated by applying to such a collection as this in Boston, arranged with special reference to displaying all phases of the art.

Many of Meryon's etchings of Paris may be seen, the regular burin of the engraver being sometimes employed

in the finishing of this artist's works. There are several of the German etchings by Max Klinger, six being from the series "Eva und die Zukunft." Among the modern Germans, Max Klinger is specially original, and even fantastic, with his use of tiny feathery lines and his selection of subjects. Of the great English etchers, William Blake, though of course not strictly a modern, stands in an equally individual position. The twenty-two illustrations of his Book of Job are of great interest to the admirers of this eccentric genius. His Milton illustrations, too, are exquisite and unique. Modern Dutch etchers are well represented, while among the old masters, a very rare etching by Rembrandt is the one known as Jan Lutma, another being the St. Francis in prayer, which is a very fine specimen. We have a dry point by Dürer of St. Jerome by the Willow Tree. Among modern works, Mr. Platt's dry point, "Brittany Trees," is very clever in handling. Of early American engravers, the best are said to have been in Boston. One should note the crude portrait of Rev. Richard Mather, cut by John Foster of Boston, in the seventeenth century. Also that of Increase Mather, a little later, by Thomas Emmes. Cotton Mather's likeness may be seen among those by the celebrated Peter Pelham, the step-father of Copley. Of the pastoral etchings and dry points by Charles Jacques, the Museum has many.

Rembrandt's etching, Christ Healing the Sick, is called the Hundred Guilder Print. It shows great play of feeling and technical ingenuity combined, and is a very notable etching. The Museum has many pastoral etchings and dry points of Charles Jacques.

The difference between glancing at prints and really seeing them is well defined by Mr. Emil Richter; he says: "If we glance, for instance, at the Landscape with



"ANNIE."  
Etching by J. McN. Whistler.



Trees by Rembrandt, we shall see the diagonal shadings at one side, where a shower is coming down; further, we shall see the trees and the dark foreground against a light cloudy sky. But upon looking more closely, the landscape stretches and broadens out about us, a vast expanse of level plain stretches out beyond the distant town to a remote horizon line, a plain, cut in many places by ditches and canals. Men and women are active in agricultural pursuits far and near, unmindful of the shower, but a young couple have sought shelter under a clump of bushes at the right. The hill, or rise of ground rather, behind the trees reveals teams and pedestrians. The whole scene is animated; the shadows on the foliage in the foreground seem almost to have a tinge of green; the sky seems immeasurably high with majestic thunder clouds. It is a scene to be remembered, but how can we know it to remember it, if we do not give it a chance to speak to us?"

Whistler's etchings are also numerous. The Thames Series are full of quaintness. Whistler did not always draw the human form correctly, as is manifest in his etchings more than in his paintings. These were made in the early sixties, and were first exhibited at the Royal Academy. They are sixteen in number. Whistler also made a great series of Venetian studies, and returned in 1881 to London, with half a hundred plates for etchings; the unkind critic Labouchère alluded to these as "another crop of Mr. Whistler's little jokes." Whistler was a true artist and craftsman in recognizing the limitation of an etching. "In art," he says, "it is criminal to go beyond the means used for its exercise . . . the space to be covered should always be in proper relation to the means used in covering it . . . the means used being the finest possible point, the space should be small

in proportion. All attempts to overstep the limits insisted on by such proportions, are inartistic, and tend to reveal the paucity of the means used instead of concealing the same as required by art in its refinement. The huge plate, therefore, is an offence; its undertaking an unbecoming display of determination and ignorance; its accomplishment a triumph of unthinking earnestness and uncontrolled energy." While we are speaking of Whistler, let me call attention to W. Nicholson's portrait print of the man—it is extremely clever. The print is entirely black and buff in tone, with the single exception of the monocle which he wears in one eye—and that is a startling white dot, almost equivalent to a wink at the observer!

Mezzotint is known by the French and Germans as "the black manner of engraving." The plate from which a mezzotint is printed, is practically a continuous burr over the whole surface, such parts only being scraped away as are to be printed light. These smooth surfaces do not retain the ink. The great difference between mezzotint and ordinary engraving is that the latter deals with line, while mezzotint deals with tone and values. The method of preparing a plate is as follows. A steel blade similar in shape to a chisel with a rounded edge is set with tiny teeth—over a hundred to an inch, in many cases; this is called a cradle, and is "rocked" so that the teeth make minute indentations in the copper. The entire plate is first subjected to this process, so that a print taken from a thoroughly "rocked" plate will show a plain black velvety surface. It is easy to see that by different degrees of planing this surface in different parts, a varying play of light and shade may be produced. The result is singularly soft and satisfactory. Plates can now be purchased already beautifully



MAN WITH A KNIFE.  
After Rembrandt.  
(Example of Mezzotint.)





“rocked” by machinery, but the result is as obvious from an artistic point of view, as that of the use of machine-made conveniences in any other handicraft. Mezzotint is particularly satisfactory in rendering copies of oil paintings and has been used by some of its exploiters for portraits from life. A very fine specimen to illustrate these points is the Portrait of Mary, Duchess of Ancaster, by James Watson. A mezzotint portrait of Washington Allston by John Sartrain is another example of this class of reproduction. The portraits by Peter Pelham were especially in favour in America.

Aquatint is produced by acid on a copper plate, applied on the principle of a wash instead of a line. Of course the plate has to be prepared with a ground, to prevent the acid from running at its own will; this ground is rough. In early times it was composed of tiny round particles touching each other, thus leaving minute spaces between these particles where the acid could reach the copper. A later way of preparing an aquatint plate is to press sandpaper firmly upon the ground, by means of the roller press, thus perforating the coating with very small uneven holes. This process is also known as “sandpaper mezzotint,” and is very effective. On this slightly absorbent ground the picture is literally painted with acid, and it is a delightful process for reproducing landscapes. The tone is more translucent than that of a mezzotint. Many persons will be interested in W. J. Bennett’s aquatint of Boston from the Navy Yard.

For reproducing the effect of a crayon drawing a little roulette similar to that used for marking patterns is employed, instead of a rocker, to roughen the surface of the line. Various inventions have been made to modify and to amplify the work of the roulette. Engraving from pastel, and stipple, are produced by some of these

methods. Stipple was produced sometimes by the use of a puncheon, and sometimes by acid.

Lithography is printing from a prepared stone; this stone is not cut, as would be the case with a wood block, but is treated in the following manner. A certain kind of calcareous stone is used, which is capable of absorbing either grease or water. When the surface has been made perfectly smooth, the design, or part of the design, is drawn upon it with a certain fatty ink. When this has been done, the stone is soaked with water. Wherever the greasy paint has been applied, the water refuses to remain. Then a roller of oily ink is passed over the stone. Where the water is this ink will not lie; hence, we have the result that the printing-ink will stick only to those parts already occupied by the greasy design. It is easy to see that these lines will print most accurately. The design may be rendered with a pen, a brush, or a prepared crayon of grease; the result is the same in either case. One stone is required for each tint to be used, and care must be taken in printing to have the stones fit exactly, so that the edges of each colour will be exact and sharp. Some of Whistler's lithographs were given, in 1908, by Mr. Francis Bullard, and are welcome as supplementing the collection of Whistler in a particularly desirable way, no lithographs having been previously owned. The great French cartoonist of the last century, Honoré Daumier, may be studied in his lithographic works, which have been selected with a view to displaying his varied abilities in his field of labour. There are over three thousand of his prints. A noted caricaturist and a brilliant draughtsman, Daumier was not free from the note of exaggeration which pervades all French satire, but was its leading and most typical exponent. His grim but excellent satire is exhibited in the print

which shows a doctor at the bedside of a dying prisoner; it has the pertinent inscription, "Set him at liberty, he is no longer dangerous." There are French plates, too, by Millet, Manet, Bonvin, and other modern artists, and a set of eighty prints from the "Caprices" of the Spanish artist Goya, excellent in quality.

The entire history of colour printing is delightfully illustrated in the Marrs Collection. In producing colour prints it is usually necessary to employ as many stones or plates as there are colours to be reproduced; if five colours occur in a print, five stones would be prepared. Among the colour prints, observe a charming picture by Mary Cassatt — this, although embracing many tones, is all printed from one plate, the work of the printer in this case being to colour in by hand each division of the plate. These impressions are necessarily expensive, but are almost as effective as genuine paintings.

A photogravure of Turner's *Slave Ship*, made by George Allen of London, should be compared with the original painting in the gallery, in order to appreciate the difficulty of reproducing a colour scheme by means only of black and white. Turner's other works may be studied, too, in unusual perfection; I refer to several brilliant impressions presented in 1903, and some purchased in 1904, of the *Liber Studiorum*. The set of the *Liber Studiorum* is an unusually good one, extremely significant to students. While the complete *Liber Studiorum* may be studied, there are but three proofs, — exceptionally fine impressions. They should be studied by those who are interested in the subtleties of quality in mezzotint etchings.

A reproduction of the chromochalcographic process may be seen in Watteau's *Embarquement pour Cythère*. From the Minns Collection the Museum received in

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1899 the Four Seasons, by A. Mucha, in chromolithographs of large size.

Of the modern mechanical processes, photographically rendered, making zinc plates at small cost do the work of laboriously manipulated cuts, it is out of our province to speak in connection with the fine arts. If, however, the student wishes to examine the very excellent results of these processes, he will find opportunity to do so, as the collection includes the best specimens of modern methods of printing, both in black and white and in colours. The results are much the same, to a casual observer, as those of the original arts which these processes imitate; but a trained eye can perceive a distinction similar to that between the weaving of a tapestry by hand or by machinery, or between a piece of pottery thrown on the wheel and one that has been cast in a mould.

## CHAPTER IX

### EGYPTIAN DEPARTMENT

AN important nucleus of the Egyptian Department was the Way Collection, which was presented to Boston after having been exhibited at the Crystal Palace in London. It is chiefly remarkable for presenting chronologically important specimens of smaller antiquities; this Way Collection supplements the larger exhibits and is in a room by itself. The collection was originally the property of Mr. Robert Hay, of Scotland, who had gathered these treasures himself in Egypt in 1828 and 1838. It is interesting to quote Dr. Birch, the Egyptologist, who said, while the collection was in London: "The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illustrative of the arts, manners, and civilization and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects such as scarabaei, amulets, sepulchral figures, canopic jars, and stamped cones." This collection was obtained by Mr. G. E. Way and presented to the Museum in 1872.

The Way collection has no less than forty-seven canopic jars, these being the vessels in which the intestines of the mummies were preserved separately at the time

of interment. There are seven mummies of the New Empire, all remarkably fine specimens. The jars are of alabaster, limestone, and terra cotta.

In 1875 the statue of the goddess Pasht, with several other important pieces, was presented by Mr. J. A. Lowell and Miss Lowell.

From the excavations at Zoan, or San, in Egypt, the Egyptian Exploration Fund sent in 1885 a large number of valuable articles, chiefly in bronze, stone, iron, glass, and pottery. In 1886 several bits of great interest were sent from the same source, excavated at the lost city of Naucratis, then having just been re-discovered. These are also chiefly small exhibits, to be examined at leisure in the cases.

Although the Way Collection was the first accession to the Museum, it does not claim first place in chronological order, so we should not begin by a study of it. Entering the great hall, we are at once confronted with one of the most striking treasures of the past; the incomplete statue of King Mykerinos (Menkure), the fourth king of the fifth Dynasty, cut in alabaster, of rare beauty of workmanship, and in perfect surface preservation, except for the fact of its being in several pieces. But the breaks are comparatively clean, and each fragment is in a wonderful state of freshness. Some parts of the statue are still in Cairo, but in time it will all be set up here, and then Boston will enjoy the distinction of possessing one of the most important monuments of Egyptian art in any city of the world. Thieves, in plundering the mortuary temple of the third pyramid at Gizeh, had beheaded and mutilated this statue, and its head was found outside the chamber, although the seated figure was within. This was done because treasure had been concealed in statues, and the robbers hoped to find it in this



ALABASTER HEAD OF MYKERINOS AS A YOUTH.





case. Near by, from the same tomb, stands a delicate alabaster head, probably also the portrait of Mykerinos as a prince. There is also the lower part of a seated figure on a throne in alabaster, and this throne is decorated with hieroglyphics in deep intaglio, which were originally filled with plaster and coloured. A fragment of the original colour may be seen on the back.

On either side are interesting slate groups, one representing Mykerinos with Hathor and a local goddess, behind whom is seen a standard showing the emblem of a rabbit. On the other side, a similar group is to be seen; these are beautifully carved, and in absolute preservation.

The two valuable mastabas, or tomb-chambers, of solid blocks of lime-stone, were obtained by the negotiation of Mr. Gaston Maspero with the Egyptian government. They are of great interest, and unique as here exhibited. Mastaba is the Arab name for a bench outside the door. The Arabs called these "Pharaoh's Seats." Although these tombs have been in the possession of the Museum since 1904, there has never until now been sufficient space in which to exhibit them. They date from about the year 2600 B.C., the fifth dynasty. They are carved and painted in a most typical manner. Pliny will not allow the claim of the Egyptians that they understood the art of painting for six thousand years before it was known in Greece. "A vain boast, as is evident," observes Pliny; Herodotus says that the Egyptians were the first architects, "and none before them ever engraved the figures of animals on stone." But we cannot rely upon early testimony of this character as to the antiquity of Egyptian sculpture.

Ezekiel's description of early decoration applies well to these cells: "men portrayed upon the wall the images

of Chaldeans, portrayed with vermilion, girded with girdles upon their loins, exceeding in dyed attire upon their heads."

The structure of the tombs of Egypt cannot be comprehended at all unless one has a preliminary knowledge of the doctrines of that curious mystic religion which governed the designs of the buildings and their decorations. While it would be impossible in a short chapter to give any real information on so erudite a subject, it is worth while to allude to the prevailing principle which guided the friends of the deceased in their preparation of a suitable habitation for the dead. For, from the Egyptian point of view, it was positively a habitation. After the body, they believed in the existence of a kind of astral double, known as the Ka; "a less solid duplicate," says Maspero, "of the corporeal form; a coloured but ethereal projection of the individual, reproducing him feature for feature." The soul was another thing; a manifestation of the intelligence was the Khou; while the soul proper was known as Ba. With so many psychical attendants, the tomb was almost a family residence. The double stayed always with the remains; therefore it was desirable to prepare the body so that it should change as little as possible in order that this invaluable "double" might retain his individuality and be recognized on the last day, for whatever befell the body, after death, happened also to the double. Ba and Khou were at liberty to come and go; they made excursions from the tomb to the abiding places of the gods, and so the double was obliged to have a reception room, where offerings might be brought by priests and mourners and where Ba and Khou could return, perhaps, with news of the outer world, while the body itself was securely sealed in a further apartment which was not vis-



SLATE SCULPTURE,  
HATHOR, MYKERINOS, AND A NOME-GODDESS.  
Fourth Dynasty.



ited after the funeral. These inner chambers were frequently hidden carefully, so that no manner of marauder might enter to steal the valuables which were buried with the mummy. In case of a very important personage — a king — these post-mortal dwellings took on palatial aspects, but in the case of most of the nobles, a mastaba was deemed sufficient accommodation for his astral staff, and protection for his mortal remains. Mastabas resemble small truncated pyramids, when viewed from without; they range from about ten to forty feet high, being quite broad at the base. They are of brick or lime-stone in the large substantial blocks so characteristic of everything Egyptian. The mastaba had two doors; the door of the dead and the door of the living. The double or Ka had regular days "at home," when gifts were brought, usually in the form of provisions. It was customary to decorate the walls with scenes of feasting and daily life, to keep the double in mind of what went on in the world to which he had been accustomed. All sorts of trades, agricultural processes and crafts were here depicted, so that the Ka might not forget that he was among friends. Fortunately for the archæologist, these wall decorations, being under cover, are well preserved. Statues, too, and especially portraits of the deceased, abound, taking the place of family photographs and messages to the lonely spirit who must abide eternally in this quiet retreat.

The door for the dead, or for the soul to pass through, in and out, was usually high up inside the tomb-chamber, and we have some specimens of these little artificial exits; I say artificial, because the door was not intended to be actually opened. Several door lintels and stelæ were acquired through the Egyptian Exploration Fund, in 1898. In one of the mastabas there is an elaborate

door for the soul, very beautiful in detail. On the walls may be seen the usual subjects; there are fish to be seen swimming in blue water; ducks may also be observed, and the leading of animals to sacrifice is portrayed. One should not fail to notice the dejected walk on the bear! A goat is seen eating out of the hand of a human being. There is also a butcher's shop, with the various legs and other parts of animals being carried in procession to be prepared for food.

The relation between the soul and the body, and that of the god and the temple, is well expressed by Mr. Martin Brimmer: "As the tomb was in a sense the resort of the departed soul, so the temple seems to have been the abode of the god to whom it was consecrated. The god was symbolized in the sacred shrine, even as the man was symbolized in the serdab. As the statue of the dead man served for more than mere representation, being filled with his spirit, so the statue of the god was held to be informed by the divine presence."

Sometimes little tabernacles called "soul houses" were found on top of tombs, to be used as a sort of habitation by the Ka. Trays of food were also placed there, but for the sake of permanence, clay models of dishes of food were oftener substituted for real viands. The Museum is fortunate in having two fine "soul houses" and a good clay model of the "funeral baked meats." The dish was arranged with a hole in it, so that the libation of wine might run out on the grave below. By degrees it was thought best to erect little buildings to take the place of these platters, and they are attractive models of dwelling houses of the period. One, in good preservation, shows a stair-case, another shows ventilators in the roof, and the sockets for awning poles in the front, as well as a suggestion of a water tank, while the

other has a façade like the Beni Hassan portico. They are about four thousand years old.

In shallow relief, the Egyptian sculptors had three methods of working; some carvings are in low relief, with a depressed background, while in other cases the background is untouched, the design being simply sunk. Again, the simplest of all was the mere tracing of an incised line, as an engraving on stone.

Egyptian sculpture being often fashioned in hard basalt or granite, with inadequate tools, the surface as at first cut was seldom free from imperfections; these, when left by the primitive pointed instrument then in use, were afterwards cut down by means of a stone axe, held in one hand, and hammered with a mallet. Thus, by a process of reducing the projections in the rough stone, the surface was gradually brought to perfection. Then, after all this labour, with an unexplainable lack of appreciation of the value of material, the Egyptian frequently whitewashed and painted his statue or carving, so that not an inch of stone should be visible! Their colours are pure and lasting when exposure to so many centuries of weather has not removed all but the smooth under stone itself. There are in the Museum several statuettes of lime-stone, which have been found in graves, in wonderful preservation, and the colours are bright and fresh. They were compounded of natural and simple pigments. The white was made of pipe clay mixed with honey or white of egg. The black was prepared from calcined bone. Blue was usually the genuine ultramarine, that is, lapis lazuli ground and mixed with gum; on very large pieces of work, however, the blue was often pulverized blue glass coloured with sulphate of copper. They used the yellows and ochres, and knew of vermilion, orpiment, and other still recognized pig-

ments. The colours were kept in powdered form in little bags and were mixed with gum as required.

Observe the naïve attitudes of the little statuettes just alluded to; they frequently represent couples, either seated or standing, and in each case the man is quite passive, while the woman has her arm around his waist. Men are always coloured in the tints of the red Indian, and women in those of the Mongolian; red and yellow were thus arbitrarily chosen to differentiate the complexion of the sexes, for the palette was still limited, an actual flesh tint not being easily produced. The sex of a mummy is always denoted in this way also.

There was a prescribed ritual of colour in Egyptian art, as inflexible as heraldry! To paint water, for instance, the artist must lay on blue and cover it with zig-zags, symbolic of waves. Vultures were always coloured in red and blue. It is curious that with this strictly symbolic scale of colour, an intense realism entered in in certain other details of their work. In some statues, for instance, a startlingly life-like expression is given by inlaying the eyes, made of black and white glass, into the sockets, and placing a tiny silver nail-head behind the translucent pupil, the eye-lashes being added in bronze.

The facial expression on many Egyptian statues, especially those representing scribes, or persons of inferior social position, is well described by Maspero, as "the smile of etiquette, in which there is no gladness." Do we not all know that such a look is not confined to Egyptian sculpture?

The seated statuettes of lime-stone date from the fourth Dynasty — over two thousand years before Christ. They illustrate all that I have just written regarding the use of colour. These were excavated at Gizeh in 1905, and



are good productions of the art of the period. There are three groups, all discovered in a tiny chamber in one tomb. One group represents the husband and wife, walking; she with her arm about his waist, the stiff little yellow fingers symmetrically disposed appearing at his side; and he, with stoical majesty, holding his arms close to his sides.

The next group is a seated couple, the wife bestowing the same attention on the man as that of the group just described. The other is a row of three boys; the naïve attempt of the artist to introduce individual features, is displayed in the treatment of the hair, one boy having a close smooth wig, one curled tightly, and one curled loosely. The colouring is beautifully preserved on all these statuettes, which have not seen light for thousands of years.

Several other statues came from Gizeh, notably a rather flat-headed portrait statue, seated, representing "the man Sennuw." A companion of this statue with another of about the same size, in the same attitude, dating from Dynasty IV (Sennuw is from Dynasty V), will show considerable advance in power of representation. The eyes in the fourth Dynasty statue are especially archaic.

One of the most beautiful examples of the best Egyptian art is the fourth Dynasty portrait head in sandstone, found at Gizeh. The modelling of the features is masterly, although nose and ears are slightly damaged. The lip has also been chipped, and restored with plaster. Whether this was a slip of the original chisel, or the result of a subsequent disaster, it is impossible to determine after so many centuries.

A good portrait head of a round-faced individual in a short wig, is of the sixth Dynasty; it is of limestone,

and shows the un-idealistic, rather prosaic type, very different from the head of Dynasty IV. The whole spirit of Dynasty VI was more practical, and rather more ornate, though less imaginative.

At the time of writing a very interesting canopic jar is loaned to the Museum. It is from the tomb of Queen Tii, and the skilfully carved head on its cover is a likeness of the queen in alabaster.

The colossal statue of Rameses II, in black granite, was sent by the Egyptian Exploration Fund in 1887. It was discovered in Tell Nebesheh, in 1886. The figure is seated, and it is a splendid example of the work of the nineteenth Dynasty. Rameses II was a great patron of the arts of Egypt, and his cartouche is found affixed not only to monuments of his own period, but sometimes to antiquities which he, as it were, adopted, so that it is often difficult for the archæologist to determine the period of a work. The inscription on the statue of Rameses II has been translated: "Lord of the two lands, Ra user ma Sotep en ra." This appears on the belt. On the back is the legend: "Consecrated monuments, all consecrate to the great consecrated Lord of Diadnus, Rameses mer Amon." In another place occurs: "The good god, light of the two lands."

A very interesting instance of a relief, flat, but on a background not depressed, is the portrait of Rameses II, on a slab of stone. The outlines are incised and a rounded relief is made of the subject, leaving the surface of the surrounding stone at its normal height.

Maspero's description of the delicacy of the Egyptian carved outline is highly appreciative: "The line which encircles the bodies with so precise a contour is not stiff and inflexible in its whole length as it appears at a first glance, but it undulates, swells out, tapers off, sinks



PORTRAIT OF RAMESES II.



down, according to the structure of the limbs it bounds, and the action that animates them. The flat parts it defines contain not only a summary indication of the anatomy, and of the flesh surfaces, but the place of the muscles is marked by such minute excrescences and hollows, that we marvel how the ancient sculptor could produce them with the rude tools at his disposal."

The small syenite head of the nineteenth Dynasty is probably also of Rameses. He wears the head-dress so general in Egyptian representations, striped and folded back above the ears.

A son of Rameses II, the general and prince Mentuherkopeshef, is seen seated, or rather squatting, in the statue of black granite, on the front of whose knees, or shins, is a long inscription. The cartouche of his father is on his shoulder. But this statue is probably one of the annexations of Rameses, being really executed earlier, probably in the twelfth Dynasty, and afterwards adopted as a portrait of this prince.

The statuette in lapis lazuli of the goddess Sekhet, with the head of a lioness, is a most delicate piece of the workmanship of the eighteenth Dynasty. The feeling for form has progressed greatly at this epoch, and there is a positive feline grace in this little fragment.

Of the eighteenth Dynasty there is a fine portrait head, in a full wig, in which æsthetic progress may be noted, also, in the delicate double lines which give a human softness to the eyes and brows, while the general expression is extremely pleasing and different from the archaic leers of earlier sculpture.

The black granite statuette of a priest has been described as having "the stiff rigid attitude familiar to all students of the art of Egypt, very simple and impressive, with subtle beautifully modelled lines, and having the

feeling of largeness of a life sized statue. The face is very fine and full of character, and the arms are very wonderful."

There is a mask of a sarcophagus cover, which dates from the twenty-sixth Dynasty, which is a still finer bit of workmanship. The realism of this late period, the New Empire, covering the Dynasties twenty-six to thirty, is splendidly exhibited in the small head of a priest, which is an absolute portrait of the most uncompromising severity. All the facial peculiarities and imperfections are carefully expressed, and the very ears lack conventionalism.

There is a little white marble vase with a golden cover, and a sceptre, of gold and sard, from the tomb of a king of the second Dynasty.

Egypt was fertile in building materials. Sandstone was available in very large masses, and the hard stones — granites of all colours — could easily be obtained. Marble, however, was rare. The climate, too, has been favourable to the endurance of sculpture, being dry, and free from violent storms of rain or sleet. Wood was not very common, palm, acacia and sycamore being nearly the only trees. One method of cutting the reddish granite known as syenite was a curious process. We are told that square holes were drilled a couple of inches long, close together. Into these, wooden wedges were inserted, and then water was poured on them. As the wood expanded, the stone split.

One of the larger pieces of actual Egyptian architecture is a palm leaf capital from the temple at Ahnas-el-Medinet, with inscriptions of the period of Rameses II. Another is the lotus-bud capital and column from Bubastis. The great temple there dedicated to Bast contained a great Hypostyle hall, the roof being borne by

alternating columns, first a round shaft, with a lotus capital, and then a square pier with Hathor head capitals, the entire temple being of red granite. We have also one of these Hathor heads, in our collection; one can almost reconstruct the hall in imagination with these full sized details, bearing in mind the dignified repeat. The lotus column weighs over fifteen tons. It is sculptured to suggest rods and stems bound together, the buds being at the top.

Robert Hitchins alludes poetically to one of these great pillared halls of Egypt, as "a hymn in stone to strength." The Hathor head shows a broad face with heifer's ears, and thick hair curling up outward. It is over seven feet high. There were traces of colour on the eyes and lips when it was excavated, but these faded and crumbled upon exposure to the air. The sacred cow, from which the goddess Hathor is supposed to acquire her ears, is reported to be still extant; Maspero says that the natives complain that she wanders over the fields at night "greedily deducting the tithe from their crops!"

This is the way Herodotus describes the Temple at Bubastis. "Though other temples may be larger and more costly, none is more pleasing to look at than this. Her sacred precinct is thus situated; all except the entrance is an island; for two canals from the Nile extend to it, not mingling with each other, but each reaches as far as the entrance of the precinct, one flowing round it on one side, the other on the other. Each is a hundred feet broad, and shaded with trees. . . . A wall sculptured with figures runs round it: and within is a grove of lofty trees, planted round a large temple in which the image is placed. The length and width of the precinct is each way a stade. Along the entrance is a road paved

with stone, about three stades in length. . . . The Egyptians hold public festivals not only once in a year, but several times: that which is best and most rigidly observed is in the city of Bubastis, in honour of Diana."

Reading the description by Herodotus, one understands that this temple was one of the beautifully situated and powerfully built structures of Lower Egypt. One of the most interesting chapters of archæological research in modern times is that of the finding of the temple at Bubastis in 1887, by Mr. Naville, with the Egyptian Exploration Fund. M. Mariette, the explorer, had been before him and had reported the city as irretrievably lost, quite buried, and the site undetermined. But when they came upon the Cat Cemetery, they knew that Bubastis proper was near at hand. Naville, in spite of many discouragements, planted his tents, doubled his workers, and settled down to unearth the temple. In three days his labours were rewarded by an encouraging discovery of granite fragments: pieces of columns, roofing stone, and sculptures; it was evident that the site of the great temple had been found, and time and perseverance were all that were necessary. Mr. Naville wrote to his friends: "It is not a few stray blocks that we are finding at Tell Basta; it is a whole temple!" The state of the ruins was such that it led to the statement "this hall had been a Walhalla of sculptured kings and gods, the whole magnificent structure having come down apparently with one tremendous crash, and entombed them as it fell. As fragment after fragment was dragged out, nine in every ten proved to be indorsed with the oft repeated insignia of Rameses II." The entire excavation of the temple site occupied the best part of three years. A visitor to the camp during this period writes: "To see these hun-



dreds of Arabs at work is worth a much longer journey . . . long before you reach the spot you hear a strange sound which comes and goes upon the air like the 'murmuring of innumerable bees': not, however, until you have climbed to the top of the mound commanding the temple site, do you realize that the bees are human bees, chattering, singing, swarming to and fro like ants on an ant hill. Below you yawn three huge pits; . . . these pits are full of swarthy bare legged labourers, lightly clad in loose shirts and drawers of blue or white calico. They work vigorously, with pick and spade, the stuff they throw out being scraped up by the women and girls, who are all day slowly toiling up and down the crumbling slopes, with baskets full or empty on their heads. The women wear shining silver bracelets on their brown arms, and black veils, and dark blue robes that trail in the dust. Even the little girls have their floating rags of veils. . . . You see the 'pathway men' doing police duty, by keeping the paths open and the carriers moving; messenger boys are running to and fro; and here and there . . . the overseers. . . . And now, perhaps, while you are looking, there is a sudden movement in the direction of the farthest pit, where a group of workmen has been hauling on a rope for the last quarter of an hour, without being able, apparently, to move the block to which it is lashed. But now they have dragged it out, and are looking into the hole in which it was embedded. What have they uncovered? Something of importance, it is clear."

In a letter from Mme. Naville to Miss Amelia B. Edwards, she says: "Nothing is more exciting than to watch these enormous blocks being turned over, thus showing inscriptions which have been concealed for centuries. The difficulty of turning them may be imagined,

when a mass weighing several tons is wedged in between three or four huge fragments of colossal statues, without a foot of terra firma for the men to stand upon. Once raised, a block of only a few hundred-weight is slung between poles, and easily carried to a clear space, on the brink of the excavation. The larger ones are lifted and turned by means of rollers and levers between two long lines of ropes. . . . When the block moves, it often happens that a statue, till then completely hidden, appears underneath. The work of taking paper impressions has become very heavy. . . . I watched Count de Hulst yesterday going from block to block, clearing the sand and soil from the hollows of the hieroglyphics, washing the sculptured surfaces, damping the paper, and taking the impressions." Rameses II had practically adopted all the statues, fixing his cartouche to them in place of the name of the original. As the Hyksos statues were revealed bit by bit, the excitement became extreme. "We are making anxious search," wrote Naville, "for the rest of the statue, in the hope of finding the name, but even if we are successful, I fear the cartouches will have been erased by Rameses." This proved to be the case. Mr. Naville says also: "The work of Rameses II at Bubastis was chiefly a work of usurpation. I never saw so many erased inscriptions: . . . in fact, I have found but one moderately long inscription of this Pharaoh which is not cut over an effaced inscription of earlier date."

Maspero has discovered that some of the inscriptions which might otherwise appear to be anachronisms on Egyptian monuments, are really the names of travellers, who have visited the place some dynasties later than its building, and have recorded their prowess as tourists, actuated by a motive similar to that of modern travellers

who are bidden to refrain from thus defacing the ruins of antiquity!

He relates how, on first entering a pyramid which had never before been explored, he found names of visitors written in the eighteenth Dynasty, two thousand years after the erection of the monument! These human touches bring the stiff old Egyptians nearer, and proclaim to us that they too had their little vanities and weaknesses! At Thebes there is this satirical couplet written by some discontented minion: "My master's order, it is a crocodile; its tooth is in the water, but where? Its teeth are in the canal on the west, and its eye winks."

The outfit of an Egyptian draughtsman was primitive and limited. A reed, split at the end into its fundamental fibres, served as a brush; a thin wooden palette was used, and on this two cakes of ink, one red and the other black, were set in depressions. The students of art were taught to draw with these simple essentials. The usual principle for representing the human form, was to display with only an outline as much of a person as possible. The outline of a profile having more character than the outline of a full face, the head was usually thus represented. But a profile view of the body was unsatisfactory: therefore the torso is nearly always full front, with arms both visible, and available to aid in the composition. With a consistent disregard for logic, the legs and feet were again turned sideways, that being considered the most interesting position for feet. Thus we have in most Egyptian drawings the twisted appearance of a man who performs the feat of presenting a front view of his body while his face and feet are both treated in profile. The eye, too, is usually drawn like an eye seen from the front, and this inability to render the eye in profile is one of the characteristics of early art. Of Egyptian

drawing, Mr. Martin Brimmer speaks as follows: "The artists distorted the position of the body, always showing the head in profile, but the eye in front; they made the chest usually in front view, while the legs and feet, whether in action or repose, were always in profile. This combination of different attitudes, though strange to our eyes, is not so to the eyes of a child, or of a man in the childhood of civilization. In all their wall decorations, it is the symbolical and typical, rather than portraiture, which they seek to emphasize, placing each part of the body in the position in which it is most expressive. . . . Religious art seizes upon these characteristic points of view, because it always seeks to express a thought rather than an action."

The Egyptian interpretation of perspective, too, is interesting. The various planes of distance are recognized, but are frankly superposed one above the other, so that a wall covered with rows of objects, is often really intended to represent a foreground, middle distance, and background. In our mastabas, this fact may be noticed, a pool of fish, for instance, is laid above some other scene, really intending to suggest its being at a distance.

Bodies were given to the priests to be embalmed, for every temple had what we might without irreverence call an undertaking establishment; the process occupied seventy days, after which the body, as a mummy, was returned to its friends or family. The process of embalming in the most approved manner is thus described by Herodotus: "In Egypt certain persons are appointed by law to exercise this art, as their peculiar business; and when a dead body is brought them they produce patterns of mummies in wood, imitated in painting. In preparing the body according to the most expensive method, they commence by extracting the brain from the



WAY COLLECTION: MUMMIES, CANOPIC JARS, AMULETS, ETC.



nostrils by a curved hook, partly cleansing the head by this means, and partly by pouring in certain drugs. Then making an incision in the side with a sharp Æthiopian flint, they draw out the intestines through that aperture. Having cleansed and washed them with palm wine, they cover them with pounded aromatics, and afterwards filling the cavity with powder of pure myrrh, cassia, and other fragrant substances, frankincense excepted, they sew it up again. This being done, they salt the body, keeping it in natron during seventy days, to which period they are strictly confined. When the seventy days are over, they wash the body, and wrap it up entirely in bands of fine linen smeared on the inner side with gum. The relatives then take away the body, and have a wooden case made in the form of a man, in which they deposit it, and when fastened up they keep it in a room in their house, placing it upright against the wall. This is the most costly kind of embalming." Herodotus then goes on to describe the less expensive methods of producing mummies, the details of which are interesting to those who are curious to trace this peculiar Egyptian art to its finish.

The various organs of the body, also mummified, were placed in four vases in the tomb chamber. These are the canopic jars, of which several may be seen in the Way Collection. The placing of the mummy in the house was probably only for a short time, for of course ultimately it was placed in its tomb.

The Four Children of Horus were deities who presided over the various mortal parts of the human being after death. Harpi, the dog-headed, was the protector of the intestines; Tuamutef had the head of a jackal, and presided over the heart and lungs; the liver and gall bladder were under the protection of Qebhsennuf, whose

head was that of the hawk, while the stomach came under the jurisdiction of the man-headed Mestha.

The canopic jars in which the mummified organs were placed, had the heads appropriate to these heroes on their covers. Ushabti figures sometimes have these characteristics as well. The chief function of the figure was to act as a scape-goat for the soul; in the Book of the Dead he is apostrophized "Let the judgment fall upon thee instead of upon me always," and the figure makes reply, "Verily I am here and will do whatsoever thou biddest me." The collection is very rich in these figures.

The first wrapping of a mummy was begun by the bandaging with linen strips, these being frequently of a thousand yards in length. Sometimes the face was fitted with a gold mask, like one found at Mykenae, of which the Museum has an electroplate model. Sometimes the face was covered with fine cloth, exactly fitting, with the features all painted to represent the deceased. In other cases, portraits painted on the wooden panels were introduced, and we have some examples of these from the Fayoum; they are most interesting examples of Greek art in Egypt. Egyptian painting, under Greek influence, was rendered on a laid ground resembling gesso; the paint was mixed with some glutinous substance, probably gum, and there are traces in many places of the use of the medium which has since been denominated Punic wax. Punic wax was an early medium used by painters as modern men employ oil. It was made of wax boiled three times in salt water, with a little nitre, which reduced and clarified it so that it could be used for this purpose. It was very early employed. Both Pliny and Dioscorides allude to Punic wax in connection with painting.

As mummies were positively covered with amulets,



and as the Museum has a large and varied collection of these small trophies from the tomb, it will be interesting to know the significance of these little strange ornaments. The word "amulet" might be translated as "something carried or worn," they were of talismanic power, and supposed to exert magical influence over the bodies on which they reposed.

The amulet of the heart is a little ornament shaped like a squat vase with two ears and a cover; it is supposed to illustrate these verses from the Book of the Dead: "May my heart be with me in the House of Hearts . . . or I shall not eat of the cakes of Osiris on the eastern side of the Lake of Flowers, neither shall I have a boat wherein to go down the Nile, nor another wherein to go up. . . . I shall understand with my heart, I shall gain the mastery over my two hands, I shall gain the mastery over my legs, I shall have the power to do whatever my Ka pleaseth. My soul shall not be fettered to my body at the gates of the under world, but I shall enter in, and come forth in peace."

The scarab was an amulet also of the heart, when proper inscriptions were engraved upon it. The scarab stood as the type of the power of creation, which causes the sun to traverse the heavens. As this form of beetle flies during the heat of the day, and as it rolls a ball containing its own eggs, the scarab was connected in the Egyptian mind with vital processes. This amulet was dedicated before it was worn, by a solemn function, in which the censer was used. The scarab was anointed, and the following incantation was recited over it: "I am Thoth, the inventor and founder of medicine and letters; come to me thou that art under the earth, rise up to me, thou great spirit."

The little amulet which resembles the bow knot with

a loop at the upper end, was supposed to symbolize the girdle of Isis, and is usually rendered in a red stone or substance, and sometimes in gold. The chapter in the Book of the Dead concerning it reads as follows: "The blood of Isis and the words of power of Isis, shall be mighty to act as powers to protect this great and divine being, and to guard him from him that would do unto him anything that he holdeth in abomination." The use of the buckle in the underworld was supposed to enable the deceased to have "one hand towards heaven, and one hand towards earth." Many of these shapes may be studied in the Way Collection.

Another amulet is shaped like a little tree or column; it has conventional branches at the top, not unlike the architectural form of a pagoda. One theory is that it typifies the trunk of the tree in which Isis concealed the body of Osiris, and the four branches indicate the cardinal points. It has its text in the Book of the Dead: "Rise up, O thou Osiris! Thou hast thy back bone, O Still Heart! Thou hast the fastenings of thy neck and back, O Still Heart!"

The function of the amulet of the pillow, shaped like the Oriental pillow, a half moon set on a base, is to support the head of the deceased: "Thou art Horus," quoth the Book of the Dead, "who givest back the head after the slaughter . . . thy head shall never be carried away from thee." The amulet of the vulture was sometimes typical of the protection of Isis the mother: the vulture usually is shown with spread wings, and holding in each claw the emblem of life — a tau cross with a circle at the apex. "His mother, the mighty lady, protecteth him, and she hath transferred her power unto him." The golden collar was the amulet which bestowed upon the mummy the power of disengaging himself from his band-

ages. In the chapter on this charm, the words occur: "I am unswathed and I see." This amulet rarely occurs earlier than 550 B. C., and is not often met with.

The papyrus sceptre gave endurance: "It is in sound state, and I am in sound state . . . it is not worn away, and I am not worn away." The hawk with the human head was the special amulet of the soul, and acted as a medium between the body and its spirit. "May it look upon its natural body, may it rest upon its spiritual body, and may its body neither perish nor suffer corruption for ever."

The little step amulet which sometimes occurs, is the connecting link between this world and heaven, which was interpreted by the Egyptians as an iron plate laid above the sky. "Homage to thee, O ladder of Set!" says the Book of the Dead, "Stand thou upright, O divine ladder . . . whereby Osiris came forth unto heaven." The Eye of Horus is one of the most popular and common of the amulets; this is an eye that was in use in all periods of Egyptian art. This charm was to bring health and strength equal to that of the Sun on his course. This somewhat fabulous requirement was ensured by performing certain ceremonies and repeating sentences, among them: "It was grievously afflicted by the storm, but Thoth made it to rest after it departed out of the storm." It was invaluable also in the detection of thieves — the spell was thus pronounced over it: "Render up the thief who has stolen (such a thing) as long as I strike the ear with this hammer; let the eye of the thief be smitten and inflamed until it betrays him." This superstition must have added a new terror to "pink eye" in the days of the Pharaohs; one might be suspected of theft if the eyes were affected!

The amulet placed on the body to guard it from ser-

pents, in the tomb and in the underworld, was in the shape of a snake's head. The text concerned with this includes the words: "O serpent, I am the flame which shineth upon the Opener of hundreds of thousands of years. . . . Depart from me, for I am the divine Lynx." The frog amulet symbolized the Resurrection; on some of these the inscription occurs: "I am the Resurrection."

Maspero says that the true use of the Book of the Dead is not understood. He claims that it was a "guide book and manual of conversation for the other world, for the use of souls in quest of a suitable paradise." Interpreted thus, all the texts so often quoted on objects assume new meaning, and are less mysterious to our comprehension. In the Book of the Dead it is written: "The bodies which they have forsaken shall sleep for ever in their sepulchres, while they rejoice in the presence of God most high."

The blue Egyptian porcelain, as it is called, although it is not a true porcelain at all, being a thick glaze on clay, is exquisite in colour. The turquoise tints in this glaze in all grades are obtained by a large proportion of cobalt. Other colours occur somewhat, but the blue is the most typical and the most beautiful in this ancient Egyptian ware. Sometimes the glaze was applied to objects cut in soap-stone, and is not really pottery at all.

Although the glazed clay was popular, and many amulets were made of this, there was always a preference for genuine stone or metal in these ornaments. Objects in these materials were more costly, and are consequently rarer than the pottery. The clay is usually not thoroughly baked, and it is remarkable that it has survived as well as it has.

There is, in another case, a delightful example of the appliance used by Egyptian goldsmiths. It is a block of

stone, with intaglio designs for amulets of all the different types. Into these hollows the thin gold was beaten, thus making little figures. Two such hollow reliefs of gold, placed together, formed the finished and rounded amulet.

Among other emblematic forms, were the frog, signifying new birth, the lotus flower, typifying eternal youth, and the eye, a protection against snake bites and evil eye. The scarab beetle, which is particularly usual, in all forms of Egyptian decoration, symbolizes future life, and it is also a protection against unpleasant forms of metempsychosis, and a general emblem of well-being in this world.

The seal was practically the signature of any Egyptian individual, and even poor men had their seals, if only on a copper ring. These seals vary from copper to the most elaborate gold and precious stones.

The largest scarab in quite a noble collection of such seals, is that bequeathed to the Museum by Mrs. Martin Brimmer, having been bought by Mr. Brimmer in Egypt. It is of blue faïence, with a greenish tinge, and the inscription beneath has at some time been gilded. It is probably nearly three thousand years old. The beetle is almost realistic, being slightly raised on its legs, which are cut free, and not in the solid block as is usual in smaller specimens. It dates from the nineteenth Dynasty, from the reign of Seti I. It is set in a little strap harness of pale gold or electrum, with a ring at the top to hang it by. It had evidently been buried with a mummy, — perhaps with that of the monarch, — for when it was received it still had bits of mummy wrappings attached to it. It is a very rare and perfect specimen, and the hieroglyphics and cartouches cut in its surface are of extraordinary clearness.

From the early sycamore chests of Thebes to the later

development of the sarcophagus which assumed the human form, the progress was interesting and curious. The early chests were decorated on the inside with painting on a stucco ground. Part of the Book of the Dead was inscribed here also, and two eyes were added, together with an open door, and other significant emblems to accompany the dead to his eternal sleep. A translation of an inscription on the mummy case of a lady of rank in this collection, was made as follows by Prof. T. O. Paine: "Oh, Sun, when thou goest forth, beautiful out of the East, beating down with thy rays upon the twin lands of Egypt, ah, give thou to this lady thy beams, making thine eyes to hover over her, and when thou guidest thy barge into the presence of Osiris, give thou the waters of Aures to Anchepethir."

The large polished sarcophagus of Thotmes I came from the excavations in the tomb of Queen Hatshepsut, in the wonderful Valley of the Kings at Thebes. Of Thebes a writer of the third century B. C. remarks: "It is a bad wintering place, for it is deficient in wood, very windy, much afflicted with snow, and often very miry. It is a very old city, but it has been newly restored, after having been thrice destroyed on account of the quarrelsome and arrogant temper of its inhabitants."

As Maspero expresses it, "the mummy was the cabinet-maker's best customer. Everywhere else, man took but few objects with him into the next world, but the defunct Egyptian was content with nothing short of a complete outfit." The actual construction of the mummy case itself occupied much time and many classes of labour. These varied according to the styles of the various dynasties. The later, and more familiar and characteristic treatment of the mummy, was the case shaped like the human body, in its linen wrappings, the

plaster covering being in its turn placed in an exactly fitted wooden case, and the whole within another larger case, the form being still continued. Sometimes the arms were indicated lying inert under the much ornamented shroud, sometimes they are crossed on the breast, the hands holding emblems. The head dress is in stripes, as a rule. The red face for a man, and the yellow face for a woman still appear as in wall paintings, these colours being prescribed for all artistic purposes. Occasionally a mummy case is decorated with long wings, in gold, or strips of symbolic figures and hieroglyphics. Whole sets of furniture accompanied the mummy to his tomb; chests, chairs, chariots, statuettes, ornaments of various kinds; he was in his long home, and it must be properly furnished and adorned. For the purposes of the archæologist this theological eccentricity of the Egyptians was a blessing, for it has preserved in stone cells, imperishably, specimens of all the arts and crafts of ancient Egypt. There is a fine mummy here with all its cases complete, (not in the Way Collection) even to the outer wooden sarcophagus on which sits a little fox-like jackal.

I remember two women of unpretending style, coming in and standing by a partially unwrapped mummy, of which the head was visible. After a long gaze, one of them remarked, "I wonder what ailed her!" Probably, among the many conjectures and theories inspired by this relic the woman above cited was the only one to whom this special question had presented itself!

It was also the custom to mummify all animals, owing to the religious belief in their sanctity. Herodotus tells us: "All the cats that die are carried to certain sacred houses, where, being first embalmed, they are buried in the city of Bubastis. All persons bury their dogs in

sacred vaults within their own city . . . but field mice and hawks they carry to the city of Buto: the ibis to Hermopolis: the bears, which are few in number, and wolves, which are not much larger than foxes, they bury wherever they are found lying." The Cat Cemetery was established at Bubastis in the twenty-second Dynasty; bronze cats are sometimes found there, as votive offerings, propitiatory to the astral powers; but the cats which are in mummy form have not come from Bubastis; cats mummified were buried at Beni Hassan and some other places, but in connection with the great Cat Cemetery at Bubastis there was a regular crematory, and only ashes and fragmentary skulls are discovered there. In pits, in this cemetery, there were furnaces for this purpose. The remains of the cats that have been discovered, too, are not those of the domestic animal as we know it; the cat of Egypt seems to have been a kind of lynx, or at least a wild animal. There is reason to think that the Egyptians had not the household cat at all. Little figures with cat's heads are constantly being found in all parts of Egypt. The cat was a household deity, lions being almost as popular. There is a bronze ant-eater in our collection — a most unusual specimen.

In the collection are a number of little bronze gods. There are also two unique fork-shaped implements; they are supposed to have been ends of spears or standards. There is a bit of scale armour, most curious, probably the only specimen outside the British Museum, in any collection.

Before passing to the simpler products of the potter's wheel, notice the collection of stone vases of the Old Empire, which are exhibited near the door to the large hall of the Mastabas. From marble, alabaster, diorite, and other hard stones, these vessels were hollowed out



by means of a drill, and earlier by a reed used with wet sand, and simply scraped out by friction. In some of them it is possible to see the actual scratches made by the sand in this process.

There are fragments of three pre-historic vases with inscriptions of Queen Qa, Dynasty I; these were excavated at Abydos. In 1901 alone no less than one hundred and sixty-five objects, in stone, ivory, metal, and wood, were sent by the Exploration Fund. Many of these were pre-historic. For the student they are of inestimable value, but convey little to the average visitor. Several pieces of glazed porcelain and some ivory figures were acquired in 1903 from the site of the Osiris Temple at Abydos, together with the sandstone relief of Mentuhotep III, and several other bits of sculpture. An interesting stele was among these, bearing an inscription telling that the servants of the temple were exempt from public duties. Græco-Roman relics also were acquired at this time, including glass, terra cotta, jewels, and bronze utensils. Important gifts were received from Mr. Theodore M. Davis, from the tomb of Thotmes IV, among them the very expressive wooden carving of a panther.

Some of the early pottery, especially the pilgrim bottles, are interesting. These were made in a curious manner. Before the wheel was used to shape vessels, these bottles were manufactured. A bag filled with sand, of the desired shape, was used as a core; around this, the clay vessel was formed, and then baked; when finished, it was reversed, and the sand turned out, the bag having been already consumed in the fire. The marks of coarse linen may often be seen on the inside of these vessels.

Forty-five vases and other articles in blue glaze were sent to the Museum in 1903, from Mr. Davis' excava-

tions, in the Valley of the Kings at Thebes. These are all marked with the name of Thotmes IV, and range in colour from pale turquoise to almost a peacock shade, according to the proportion of copper used in their construction. On the warm dark skin of the Egyptian beauties, it is easily understood that this turquoise blue was especially becoming; jewels of this colour must have been charming, and as an artist of much taste has said, "A drop of coolness" among the reds and yellows of the East.

Sometimes an animal form in pottery is ornamented in a way which at first seems irrelevant and trivial, being decorated with a pattern of flowers, shrubs, or grasses; but this has more intelligence than at first appears, for it is intended to suggest the rural surroundings in which the animal is standing!

The pottery lamps of the Egyptians are interesting. Longfellow might have written certain parts of his poem, *Keramos*, in these apartments, among the treasures of the ancient domestic life of the ages so long past.

"More strange and wonderful than these  
Are the Egyptian deities,  
Ammon and Emoth, and the grand  
Osiris, holding in his hand  
The lotus; Isis crowned and veiled.  
The sacred ibis, and the sphinx,  
Bracelets with blue enamelled links,  
The scarabae in emerald mailed,  
Or spreading his funereal wings;  
Lamps that perchance their night watch kept  
O'er Cleopatra as she slept,  
All plundered from the tombs of kings!"

Fine examples of Egyptian faïence were found at the ancient palace at Medinet Habu, dating from the twen-



FAIENCE FIGURES OF CAPTIVES OF WAR.



tieth Dynasty. One of these is the small portrait head of Rameses III, in blue glaze, exceedingly delicate and charming. Another valuable acquisition was the series of figures of captives, elaborately modelled and coloured. This porcelain head has a face of glass, the eye being inlaid. These figures are on tiles, the design being laid on in raised modelling, superimposed on a flat tile. The enrichments are of glass and enamel in colours. The captives represent various nations, which have been subdued by Rameses III, taken prisoner at the battle at the mouth of the Nile. Each racial type is wonderfully rendered, thus making identification at the hands of scholars quite possible.

The Philistine, tall and stately, wears a feather cap. His skin is red and his beard pointed. He has no hair on his upper lip, as this idea was repugnant to the people of the northern and eastern shores of the Mediterranean. His robe, which is long, is of fine white pleated linen. This is surmounted by a sort of tunic, and trimmings of red, grey, and cream colour, a delightful harmony of tones and textures.

The Syrian wears a long robe of grey; he is not as majestic as the figure of the Philistine. Bands of embroidery decorate his garment, and his skin is of a yellow hue, his head being bound with a knotted turban.

In the Amorite it is possible to distinguish the Semitic cast of features. He is as tall as the Philistine, and has a dark beard. His robe is of a most elaborate pattern design, glowing in varied colours. The Hittite has thick lips, a flat nose and a barbarous facial angle. His skin, however, is light, although his hair and beard are very dark. The robe is much enriched by ornament, and he wears a head dress with checkered design.

Two negroes appear in the tiles exhibiting the tribes

of Kush. The hair is in tight ringlets, and the skin black. The legs are bare, and the general appearance more savage than that of the other captives.

Exhibited near these tiles is another of different design. Note the little relief of two strange animal forms, in repeat; these are known as rekhits, and are a mythological combination of the phoenix and the bat. They are supposed to be goddesses of the desert. The checker design below them is formed of blue glazed tile with an inlay of mother of pearl.

The transition from Egyptian and Phœnician pottery to the Greek ideals may be traced in many of the specimens found in Bubastis and other cities in that region of the Delta. Persian potters retained the art of enamelling faïence, after it had died in Egypt. The Greeks did not practise it.

Several of the finest wooden sculptures have come from Mr. Davis' find. A small and very delicate relief in wood shows a symbolical representation of Thotmes IV as a sphinx, treading under foot his enemies in the likeness of Semites. This was a panel on the throne. Among the recent acquisitions are some secured to the Museum by the Rev. Dr. Winslow, through the Exploration Fund. One is a seated figure of the Scribe Usi, and the other a head and bust in sandstone. Both are very important though not large objects, and the carving in each case is exquisite, the finish and preservation being exceptional.

From the rock cut tombs at Assiut came the wooden figure holding a long staff. This represents a man with tightly curled hair and staring "artificial" eyes. At the same time the Museum acquired the smaller wooden statuettes, one of a priest. In the head of this figure the eyes have rims of bronze. The other is the bearer of

funereal offerings. The quaint little wooden group of several persons assisting at the ceremony of slaying an ox for sacrifice, also came from the tombs at Assiut, and dates from two thousand years before the Christian era.

Among the small exhibits is a beautiful piece of pink lime-stone, cut into a box, and bound at the corners with gold wires. The bronze mirror also is interesting, with its handle of porcelain, representing a papyrus flower column.

The large golden tray-handle of the twenty-third Dynasty, was probably for use in religious exercises. It is wonderfully beautiful in design, and workmanship, and shows a feeling which is almost Greek. Miss Edwards believes this handle to be the best piece of gold found in Egypt, and Mr. Flinders Petrie says of it: "The most striking object found in Nebesheh was the piece of gold work. The lower ends of this have been violently wrenched off some object, and as they have been made with a bend at right angles a little below the lotus, it seems most probable that this was the handle of a tray, with the straps of gold passing beneath it. The body of this was cast: and the dividing ribs of the lotus flowers, for holding the inlaying, were soldered on. The whole was polished and burnished quite smoothly, so as not to show any joint. No trace of the inlaying remained when this was found, but the two flowers were bent, one half over the other, by the violence of the grasp with which they had been wrenched off the tray." The small gold statuette of the same period represents the god of the ram head, known as Hershef. In tiny hieroglyphics on the base is inscribed: "The King of Upper and Lower Egypt, Nefer-Ka-Ra, son of the sun, Pef-du-Bast-Mes-Bast, beloved of Hershef, who is king of both plains, the

Giver of True Princedom, giving Life eternally. Uniter of the Two Plains — give Life and Health to Neferu-i-bastet!" This proves the jewel to have been a royal votive offering of propitiation. It is well to examine the deft workmanship through a strong glass if one would appreciate the possibilities of the arts and crafts of ancient Egypt.

The favourite metal in Egypt was bronze. It was made in several qualities, suitable respectively for domestic uses, or for artistic purposes. Sometimes it was wrought, and sometimes cast. A core of clay mixed with charcoal was often employed, or perhaps this charcoal may have resulted from the firing, the original core having been carved in wood. There was great natural feeling for artistic form, and Egyptian utensils are as beautiful as those of Japan. The crack in the neck of the Apis Bull, a small bronze statuette, shows that it was cast by means of an inner core of sand, and is hollow. As a rule, bronzes as small as this, when discovered in Egypt, are found to be solid metal.

There is a bronze Horus, with golden eyes, which has been pronounced "the finest bronze statuette of the Ptolemaic period" either in Europe or America. It is among the group of articles from Tanis, to which Miss Edwards made allusion in a letter, in 1884: "With our little finds, you not only know that they come from Tanis, but you know from which house or which mound. . . . This is history. . . . It is hard to make people understand that very small things of no intrinsic value can be precious. . . . The two little silver gods are most tiny, you could mount them as breast pins, but silver is far rarer in ancient Egypt than gold . . . also you have some very precious specimens of Egyptian glass, mere fragments some, others only beads, and part of a dish in



orange coloured glass, and some of the so-called Phœnician (which Maspero says is true Egyptian, and not Phœnician at all). Well, these look like chips and rubbish, but they testify to the level which the art of glass working had reached, and they are very curious."

There are in the Museum some kohl-pots, one double, and the sticks which were used for applying the kohl, which was the stain used for the eye lashes and the eye brows.

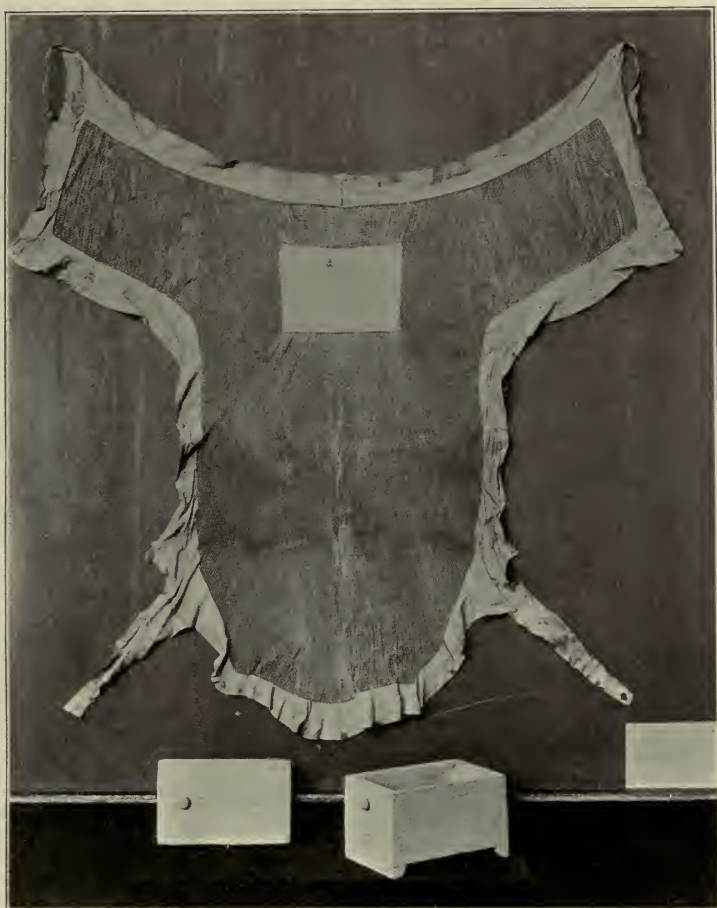
A very interesting set of little models are known as "foundation deposits," which were placed beneath every important building in Egypt, being replicas of the tools, materials and vessels to be used in the construction of the temple; something of this spirit may have survived in the custom of packing the "corner stone" full of articles when we build our churches and public edifices to-day! The little set of models in the Museum were found by Mr. Davis in his excavations at Thebes. The first were discovered by accident, some little children, who had taken refuge from the rain, in the excavations, finding the little hoe and rake, and bringing them to Petrie. All the tools to be employed in the building may be seen — the hoe, mortar-rake, adze, hatchet, chisel, trowel, and so forth. Of vessels to be used, are the vases for libations, the knife for sacrifices, and other things. Of the materials to be employed in the temple's construction, there is a mud brick in miniature, some samples of green glaze, and five stones, marbles, alabasters, and even lapis lazuli and turquoise; such a temple would have been a priceless treasure for the archæologist if it had only survived!

Art changed in a subtle way under first Persian and then Greek invasion. Under the Ptolemys there was a

decline in virility and individuality, but some very good works of art date from this time. The little portrait head of Ptolemy III, smug and smiling, with his tall head gear, is of white marble. The description of this monarch is that he was transformed "from a successful warrior to a good-natured but lazy patron of politicians, priests, and pedants." The sculptor has caught the expression of such a personality, although the work is not very much influenced by Grecian traditions. It still retains Egyptian feeling, and is a precious link between the more monumental earlier work and that decidedly later, when the head of Harpocrates (entirely Greek in spirit) was cut. Here one sees no remnant of native art. The Grecian sculptor has worked in his own vein, and while the result is charming, it is evident that Egyptian character has had nothing to do with it. The handbook calls our attention to this contrast in the two bits of work, saying: "The sculptor as signally fails to grasp the Egyptian conception as the maker of the royal head failed in getting a Greek face."

The Greek sentiment entered into Egyptian work chiefly at Naukratis. Naukratis lies as a low town on the sea: Herodotus alludes to "sailing from the sea and Canopus to Naukratis across the plain." Of the arrival of the Greek colony, he also tells us: "Amasis, being partial to the Greeks, . . . gave the city of Naukratis for such as arrived in Egypt to dwell in. . . . Naukratis was anciently the only resort for merchants, and there was no other in Egypt; if a man arrived at any other mouth of the Nile, he was obliged . . . to sail in the same ship . . . round the Delta until he reached Naukratis. So great were the privileges of Naukratis."

If one is looking for "curiosities," and that is what many people expect and desire most from a museum,



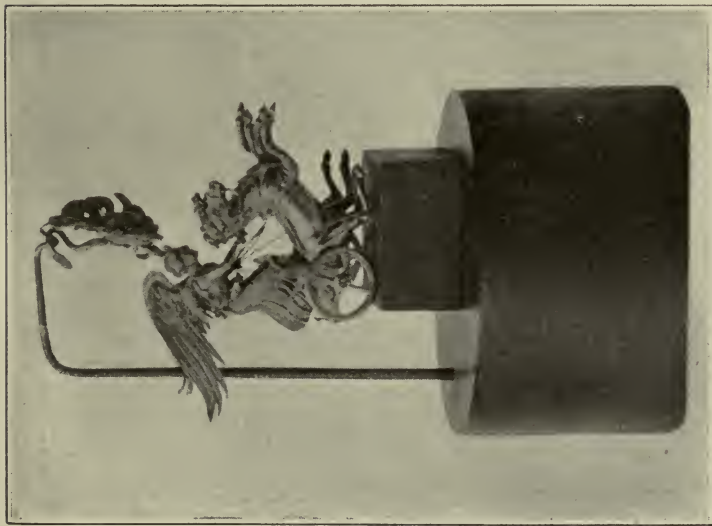
GARMENT OF CUT GAZELLE SKIN.



one cannot do better than to stop before the low glass case containing a strange little garment, made of the thin skin of an animal—probably a gazelle. At first one would say no, not a skin,—it is made of netting. But this netting is constructed by cutting the skin with a sharp knife, in innumerable tiny slits, which, when pulled out, leaves the texture that of a delicate diamond-meshed net work. This is a veritable marvel of skilled handiwork and phenomenal eyesight. Not a single mesh was cut through, and very few have been subsequently broken. The garment is possibly like an ephod, or ancient Jewish priest's robe, and is the only known example. It was found in an Egyptian tomb at Thebes, and is over three thousand years old. The garment was discovered in a small yellow box, inscribed, "Mai-her-pri-Cup-bearer," and was presented to the Museum in 1903 by Mr. T. M. Davis, who had himself discovered it the preceding year. The reasons for pronouncing it to be an ephod or sacred garment, are as follows: first, it was found in a position of honour in the tomb of the royal cup-bearer; secondly, there were two pieces alike, this one being the front, and the other the back; thirdly, the only part of the ephod which shows wear is at the waist, where it would have been subjected to the pressure and friction of a girdle; and fourthly, the garment is in one single piece, except a joining at the shoulders, as in Exodus xxviii. 7, it is written "two shoulder pieces thereof joined at the two edges thereof," and the square patch left plain on the breast suggests the application of the breast-plate worn with an ephod. It is also a garment of such insufficiency as an article of clothing, that it might well account for the criticism of Michal, regarding the dancing of David. (II Samuel vi. 14.)

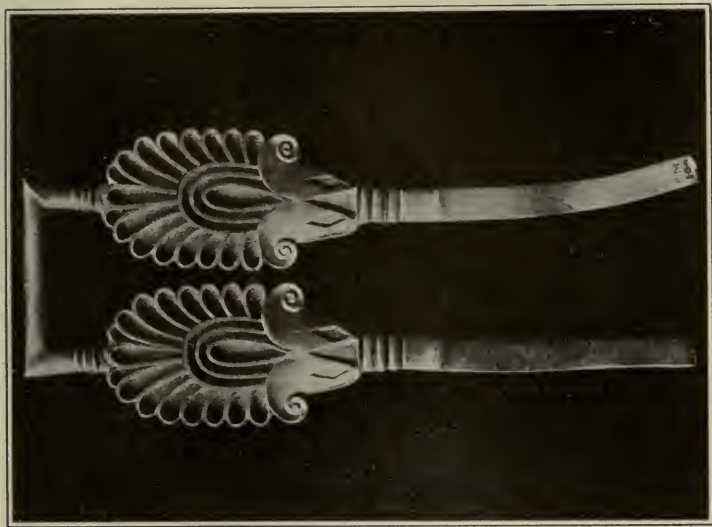
Charles Blanc has expressed exactly the spirit which

pervades the art of Egypt: "Symbolism was for Egyptian art what the aromatic essences were for the embalmed bodies. It mummified that art: but in doing this it rendered it incorruptible."



GOLD EAR - RING.  
Nike driving a Chariot.

(See page 294.)



GOLD TRAY HANDLE.

(See page 255.)





## CHAPTER X

### CLASSICAL DEPARTMENT

#### MARBLES, TERRA COTTAS AND BRONZES

As an introduction to the classical collection of this Museum, we cannot do better than quote from a letter written on this subject by Prof. Furtwängler, of the University of Munich, who visited the Museum five or six years ago, when the collection was less complete than it is to-day. He speaks as follows: "In the sections of Greek vases and terra-cottas, nearly all of the more important types are represented, some of them by specimens of great excellence. The collection of Greek vases is already worthy of comparison with many of the famous old collections of Europe, . . . the collection of terra-cottas ranks not only equal to the best in Europe, but in some respects surpasses them, . . . Greek bronze statuettes, also, which in all collections form a small but valuable class, are here excellently represented. . . . The small collection of ancient goldsmith's work contains four pieces of the very first quality, each of them quite unique. These are, the Niké driving a chariot, the superb diadem, and the two equally wonderful pins from Greece. . . . The collection of marbles is small, but extremely choice, and among them are some of the first rank, such as the charming head of Aphrodite and the Young Hermes. An absolute unicum is the head of a Roman, (terra-cotta) which was evidently produced by the use of a life mask, the only surviving monument of a process

which, according to Pliny, was the invention of the brother of the great Lysippos. The preservation of this head is without a blemish, and its like is not to be found in any Museum in Europe."

The whole atmosphere and situation of Greece was favourable to the development of a great art. Mountains and sea combined to render the landscape exquisitely varied, and the climate was such that exercise in a state of nudity in the open air was customary. A sculptor was not obliged to take a jaded chilly model, undress him in a studio, and subject him to the fumes of a stove to keep him alive while he drew his figure in an attitude of forced animation. The Greek had only to visit the games and athletic feats which were constantly taking place in the open, to study the nude in a state of nature — spontaneous in pose, free and forceful in development, and giving constant opportunities to observe that transitory muscular grace which proceeds from untrammelled action of a healthy human body. A large number of Greek statues represent noted athletes; it was customary, after the Olympic games, to order statues of the prize winners, whose names were widely heralded. None but native born Greeks were allowed to compete in these games.

The earliest Greek sculptors, in archaic times, realized that the faces of the Egyptian sculptures were too passive and lacking in expression. They tried to obviate this by representing a smile, and only succeeded so far as to give a leer to the features, but the effort was in the right direction, and one recognizes the new vitality in these ancient attempts in spite of their incompleteness.

Another departure from the Egyptian influence began when the Greeks gave more freedom to the arms of their statues. In the earlier Greek archaic types, the arms are

held straight down to the sides. The raising of an arm shows progress, both technically and intellectually. One may appreciate these facts better by studying the casts, here in Boston, than from the genuine examples which we have.

One approaches the Greek exhibition halls along the corridor leading from the rotunda to the right. At the end of this corridor, in which drawings and paintings ornament the walls, stands the large marble figure, of Cybele, a good introduction to the study of classic art which is to follow. This colossal statue is nearly perfect, with the exception of head and arms, fully draped in graceful folds of clinging drapery. It has been identified as representing the mother of the gods — Cybele. It is a third century B. C. work. The figure is seated, but in a monumental and commanding attitude, giving as much majesty as a standing figure. The statue was built to be seen at some elevation, and probably occupied a shrine.

Perhaps before entering the Greek rooms, we may turn our steps back, and look at the only important Assyrian object in the Museum — a large flat stone set in the wall, on Cybele's right hand. A doughty warrior and conqueror-in-chief was the King Assur-Nazir-Pal, a relief of whom we see here cut in this gypsum stone, his profile portrait being adorned with wings, which suggest that he was beatified. This monarch was an Assyrian king of about the middle of the eighth century B. C. This relief is of especial interest on account of the long cuneiform inscription with which the lower part of it is covered. It must have been no easy task which fell to the lot of Prof. Max Kellner to translate this inscription, incorporated as it is with the design of the wings and clothing. It is of an autobiographic nature, and the

king had no small opinion of his own prowess, in which he was no doubt justified by the facts. He alludes to himself as "the king of exaltations," and says: "I am the powerful wild beast, the capturer of cities and wooded mountains in their entirety"; and in another place, he observes: "Like Raman the devastator I roared," and explains that by various feats of carnage "unto the territory of my land I added." The carving is in extremely low relief, but the light and shade play most effectively, and it is difficult to realize that the cutting is so shallow.

The narrow hall now leads us to the Classical Department; and in this hall is installed most of the ancient glass in open clear cabinets, well lighted so that all its opalescent charms are enhanced.

The ancient glass is somewhat scattered in the Museum, but in through this corridor one may discover specimens of the early Phœnician, Syrian, Cyprian, Etruscan; glass from Greece, from Ephesus, from Crete, and specimens from Tyre, and beautiful examples of Roman, especially the brilliant millefiore glass, which will be described presently.

In the ancient Encyclopædia of Bartholomew, the author says: "Glass . . . is among stones as a fool among men, for it taketh all manner of colour and painting." He tells of the discovery of glass on this wise; after remarking that it was found originally by the river Vellus, he says: "Upon the gravel of that river shipmen made fire of clods medlied with bright gravel, and thereof ran streams of new liquor, that was the beginning of glass." The discovery of glass is differently told by Flavius Josephus, who tells that: "Some say that the children of Israel, having set fire to some forest, the fire was so fierce that it heated the nitre with the sand so as to make them melt and run down the slopes of the hills;

and that henceforth they sought to produce artificially what had been effected by accident." In an old English Treatise, in 1662, by Christopher Merret, glass is denominated as "a concrete of salt and sand and stones. 'Tis artificial. It melts in a strong fire. When melted it is tenacious and sticks together. . . . When melted it cleaves to iron. . . . 'Tis ductile whilst red hot, and fashionable into any form, but not malleable, and it may be blown into a hollowness." Ancient glass always contains many bubbles, and what would nowadays be regarded as defects are among its special charms, for they demonstrate that its makers had not the appliances to produce a continuous fusion on a large scale.

In India according to Pliny glass was made by fusing crystal instead of sand, hence he claims that no glass equals the Indian. The first known specimen of Egyptian glass dates from about 2000 B. C., but there is record of its having been used over four thousand years ago and the process of glass-blowing is represented on the tombs at Beni Hassan. Strabo, the Greek geographer, who wrote about 50 B. C., says that the Egyptians made fine transparent glass from time immemorial, and that they understood colouring it.

The first well authenticated accounts of houses for the manufacture of glass seem to indicate that the first glass houses were situated in Tyre. The Phœnicians were in all probability the discoverers of the properties of glass. The art seems to have passed to Rome from Tyre and Sidon. Clear glass like crystal was not made until the reign of Nero.

The Syrian and Phœnician glass and much from other localities has become opalescent through a gradual decay. Glass which has been blown disintegrates with little pearly scales on its surface, and if there is lead in the

composition of the glass, it turns into a white material which looks like horn. Some of the specimens look like "crackle" as we see it on porcelain. Among the curiously corroded pieces in the Museum, is a little torso of Venus, which has turned to a substance which is a thick white, with a surface almost like old ivory.

In 1894 the Museum acquired, by gift from Mrs. Samuel D. Warren, twelve valuable pieces of Phœnician and Syrian glass, which are of Græco-Roman type. The shapes of these glasses are charming, ranging from flat jars and boxes to tall slender vases and tear-bottles. One of the latter is of light green and original in shape. Some of these specimens are decorated in zig-zags and some with coils, while others are of clear tints. One small Phœnician vase is multicoloured in a pattern resembling scales. Most of these pieces are exquisitely iridescent.

There is a fine collection of Syrian glass which was presented by Mrs. Scott Fitz in 1907. It consists chiefly of bottles and vases. There are some cups and bowls and flatter forms as well. The iridescence is of unusually brilliant tints, from soft blue to green and purple, while others are considerably encrusted, and it is more difficult to determine their original colours. These pieces of glass came chiefly from the excavations in the Hauran. The colours are extremely delicate and elusive, purples, soft greens and light silver blues and a violet iridescence impossible to describe, making a harmony among the pieces such as has been the ideal and despair of modern imitators.

The art of glass blowing is an interesting one to study, and we will examine some of the earliest accounts of the processes. The furnace in which the glass is prepared is described in a Syriac manuscript, which is probably the earliest account recorded. "The furnace of the glass

makers should have six compartments, of which three are disposed in stories one above the other. . . . The lower compartment should be deep, in it is the fire; that of the middle story has an opening in front of the central chambers . . . the fire from below should rise and heat the central region where the glass is. . . . The upper compartment is used to cool the vessels after their manufacture." The monk Theophilus describes the methods of glass blowing in the eleventh century; the iron tube here alluded to is the blow-pipe used still in Venice and other places where the glass is blown by the breath. "Take the iron tube, and if you place the end of it in a vase full of glass: when it has adhered to it, turn this tube round in your hand until as much as you may wish has accumulated round it; then, withdrawing it, bring it to your mouth, and blow slightly, and instantly removing it from your mouth, hold it near your cheek, lest, in drawing breath, you may by chance attract the flame into your mouth. Have also a flat stone before the window, on which you beat this glowing glass a little, that it may hang equally on every side, immediately and with quickness, repeatedly blowing, so often you remove it from the mouth. When you see it look like a long bladder, bring the end of it toward the flame, and, being instantly melted, an opening will appear, and the piece of wood for this work being taken, make this opening as wide as is the glass in the middle. Then join its mouth together, namely, the upper to the lower part, so that on both sides of the junction an opening may appear. Instantly touch this glass near the tube with a moist piece of wood, shake it a little, and it will be separated."

Some of the early Egyptian glass shows wavy patterns, like those on "marbled" paper used for book bindings. Mr. Flinders Petrie gives an interesting description of

the process by which this effect was accomplished. "A metal rod the size of the intended interior of the neck, and rather conical, was coated at one end with a ball of sand held together by cloth and string. This was covered with glass, probably by winding a thread of glass around it, as large beads of this age are made. The vase could then be reheated as often as needed for working, by holding it in a furnace, the metal rod forming a handle, and the sand inside the vase preventing its collapse. Threads of coloured glass could then be wound round it and incorporated by rolling; the wavy pattern was produced by dragging the surface in different directions, the foot was pressed into shape by pincers, the brim was formed, and the handles were put on. Lastly, on cooling, the metal rod would contract and come loose from the neck, and after it was withdrawn, the sand could be rubbed out from the body of the vase." These vases, as one will understand, were made quite differently from the recognized methods of glass-blowing.

Often early glass shows a moulded surface, owing to its having been blown into a prepared shape, or matrix; such vessels are thus partly blown and partly moulded glass.

We have interesting and well preserved specimens from about the fourth century A. D.; the Egyptians had made glass in very early times, and some of these are covered with the pearly haze which decorates with an iridescent veil such glass as has begun to disintegrate from great age and long burial. Sometimes this quality is much more exquisite than any effect that can be produced by artificially prepared glass. In some of the pieces of Coptic glass, the decoration is composed of fibres of the molten glass wound around the cup while the whole was in a hot fluid state. It looks as though



some glass, being left, after the cup was fashioned, had been twisted around it, partly as ornament, and partly to use up the thread of glass that was already so pleasantly spun, and partly to give additional strength to the vessel. This method was evidently pursued in some old glass for that purpose, for in a Syriac manuscript, one is directed to grill in an oven ten parts of alkali with ten parts of sand, until it is "clean as pure wool." After heating it in a crucible until it is tenacious and can be drawn out like gum, "make of it what you will — cups, bottles, boxes, as the Lord may permit." This D. V. is a prudent proviso! If there is any tendency of the vessels to split, one is told to "lay upon them a thread of melted glass." The Coptic glass is now in the Egyptian Department.

The Romans used glass and metal for many of the purposes to which pottery is applied by other nations. Roman glass, therefore, is very varied and ornate, for their pottery was plain and little decorated. The Museum is especially rich in specimens of the Roman mosaic and "millefiore" glass. These are so cleverly fused together that almost any combination or design could be rendered. Some of this glass was made by the following process: thin rods of variously coloured glass were melted together, and when the resulting thick stick of glass was cut transversely, the same pattern was found in each section of the rod. (Confectioners in our own day have availed themselves of this invention, so these little sections of sticks, with floral or other designs penetrating their length, are very good illustrations of this method of glass making, and are familiar to every child in the form of sweetmeats.) The rods were made quite large at first, and then drawn out so as to make the delicate circular sections. These sections are often fused together

into vessels, thus being repeated all over the finished piece of glass. Sometimes these delicate Roman glasses were made by placing the powdered glass in little cavities prepared to receive it, and then heating the whole just enough to melt the powders into solids. Frequently the designs are extremely complicated, and the work so minute that it is only possible that they could have been made by first modelling them larger and then pulling them out while in a malleable state of heat. The colour schemes in some of these pieces are charming; one is in green and yellow, on a rose-coloured background. Another is simple blue and white, while one cup is seen with the inscription "Let the buyer remember!" Perhaps this was an ancient Roman souvenir!

Another kind of Roman glass is that in which little white threads appear to twist and interlace. This was made also by rods of coloured and white glass being twisted together while hot, and then coiled or otherwise formed into cups or dishes. This millefiore glass is much on the same principle as the Egyptian "fused mosaics." Pliny mentions many styles of coloured glass made in his time; opaque red, white and black, and also glasses in imitation of jacinths, sapphires, and murrhine. This last seems to have been a purple glass veined with white, but it has given experts much trouble to identify it. A combination of purple, rubies, and milk, seems to be Pliny's æsthetic impression of this glass!

Gilding on glass is accomplished almost exactly as on porcelain. Heraclius tells of his experiment in laying gold on glass, and then adding a thin film of glass above it, to preserve it. He says: "I fitted over the surface glass rendered thin by a skilful blast of the fire; but when the glass had yielded equally to the heat, it united itself admirably to the phials as a thin sheet." Gold leaf was

used in gilding glass. Another process is given in a treatise found in the Archives of Florence and published by Milanesi in 1864. The directions for "placing glass on the surface of glass" are quoted: "The glass to be about as thin as an eye glass. Cut the leaves of the gold to the length of the glass, and put the gold upon the glass with the white of an egg, then place above this gold the other upper glass, and dry the whole. Then put them in the small ovens, and let them be on a level so as not to slope, in order that the glass may not run. When they have become red hot, load them with an iron so that they may grow together and unite." This evidently refers to the large sheets of plain gold glass to be cut up and used in mosaic.

Glass vessels have been made with the effect of patterns under the surface in gold; the method of doing this is described by Alexander Nesbitt as follows: "A leaf of gold was fixed on the upper surface of the bottom of a vessel, the superfluous portions were removed, and lines traced through the gold until the desired pattern was obtained; a bowl was then super-added, and the whole united into one mass by fire." Heraclius describes the process as follows: "I found gold leaf carefully enclosed between the double glass. When I had often knowingly looked at it, being more and more troubled about it, I obtained some phials shining with clear glass, which I anointed with the fatness of gum with a paintbrush. Having done this, I began to lay leaf-gold upon them, and when they were dry I engraved birds, and men, and lions upon them, as I thought proper. Having done this, I placed over them glass made thin with fire by skilfully blowing. After they had felt the heat thoroughly, the thinned glass adhered properly to the phials."

Malleable glass has always been a tradition in certain

countries, and Pliny tells of it, as does also Petronius Arbiter. The story, told by Trimalcho at his banquet, is as follows: "There was once an artist made glass vessels of such a firmness that you could no more break them than gold or silver. This person having made a cup of the finest crystal, and such an one as he thought worthy none but Cæsar, got admission with his present. The beauty of the gift and the hand of the workman were highly commended, and the zeal of the donor kindly received. When the man, that he might change the admiration of the court into astonishment, and ingratiate himself still more into the favour of the Emperor, begged the cup out of Cæsar's hand and dashed it against the pavement with such vehemence that the most solid and constant metal could not escape unhurt, Cæsar was both surprised and troubled at the action; but the other, snatching the cup from the ground, which was not broke, but only a little bulged, as if the substance of metal had assumed the likeness of glass, drew out a hammer from his bosom, and very dexterously bent out the bruise, as if he had been hammering a brass kettle. And now the fellow was wrapped in the third heaven, having as he imagined got the favour of Cæsar, and the admiration of all the world; but it happened quite contrary to his expectation; for Cæsar asked him if anyone knew how to make glass malleable except himself, and he answering in the negative, the Emperor commanded his head to be struck off, for, said he, 'if this art be once propagated, gold and silver will be of no more value than dirt!'" It is not to be wondered at that it was no longer considered desirable to re-discover this lost art, and that no one has ever made malleable glass since the fate of this unlucky artist!

There are various legends associated with the art of

glass making. One of these is the supposed origin of the salamander. The monster was supposed to be created by the furnace and to issue occasionally from his warm retreat, to seize a human victim to carry back with him. When a workman ran away, in order to practise in a foreign country, his disappearance was generally accounted for by the theory that he had become a prey to the salamander.

Pliny tells many fairy tales; among them, the account of a marble lion with eyes of green glass, which shone so brightly into the sea, that the very fish took fright, and the eyes had to be changed in order to protect the interests of the fishermen!

There is an old story of Imperial Rome about a lapidary who sold a glass necklace to the wife of the Emperor Gallienus, with intent to deceive, passing the imitation stones off as genuine. When the emperor detected the fraud, he ordained that the merchant should be thrown to the lions. A crowd gathered, as was the agreeable habit of Roman crowds, to see him torn limb from limb. The terrified lapidary stood in the arena, with the cage of the lion ready to be opened as soon as the emperor should arrive. Gallienus was late: the strain of excitement and apprehension grew, and the poor lapidary was already more dead than alive when at last, after his majesty was seated, the door of the cage was thrown open. All eyes turned to witness the advent of the hungry lion. What was the surprise and chagrin of the multitude when there stepped forth a strutting turkey cock! The emperor then explained that he had paid the lapidary with his own coin, — the dealer had cheated the emperor, and it was the turn of the emperor to cheat the dealer, but with advice that he never again sell false stones for real!

At the end of this hall we find ourselves in the Archaic Room. Among the original marbles, the head of a girl, of the sixth century B. C., from Sicyon, is a good illustration of the advancing spirit. The little geometrically arranged curls of hair on the forehead show how conventional and traditional art still dominated the sculptor in subordinate details, but his effort at a smile is new. Even the stiff little lion of the same period, exhibits an alert facial expression, quite different from the purely monumental earlier beasts. The smile on the girl's face is managed by just the same primitive process as that by which a child makes a paper doll laugh; if the face is serious, all the corners of the eyes, mouth, and so forth, turn down; if it smiles, they all turn up! Childhood is the same whether individual or racial. Its quaint ingenuousness is its charm. The lion was found near Corinth. It is made of a kind of tufa, or poros. Paul Perdrizet has published an account of it, in which he states that traces of bright colour—red and blue—were found upon it, but they have since faded or flaked off. The slight red patches now seen upon it are not the real Greek colour, but smears of later restoration added without much skill. The head and other parts have been broken and repaired.

There has always been discussion among archæologists as to the origin of the stiff archaic statues known as the "Apollo type"; the one we have was discovered at Naukratis; and it seems as probable as any other theory that has been promulgated that they are derived from Egyptian influence. One of the archaic type of bronze statuettes may be seen here, with the unusual adornment of a light beard on the chin. The eyes are large and staring. This figure was simply an ornament applied to some other object and not formed from purely æsthetic

motives. Another similar figure was evidently the handle on a box or vase; still another is seen in a dancing position, and one is mounted on a horse.

The archaic Diana is almost formed like a "term," or shaft with a woman's head, so straight and stiff is her pseudo-drapery. The face, however, is of a more advanced type than the figure, and proves that the whole is probably not earlier than the sixth century B. C. Probably, therefore, it is a conscious imitation of the earlier type — an intentional reversion to the earlier treatment. An inscription on this statuette seems to refer its inspiration to "the primitive one" — very likely a special archaic statue of which this was a later copy in miniature.

On an early Apollo from Bœotia, there is the inscription, "Manticlos dedicated me, from his tithe, to the Far Darter of the Silver Bow; do thou, Phœbus, grant him gracious recompense." This was a votive statuette, as the words indicate. A similar form was observed on a late bronze lamp with six openings for light; its only ornamentation is the following inscription: "To the holy god hath Arellius Sellius Oleius Magnus Quadratus and his sons, dedicated this lamp, with its chain."

The terra cotta sarcophagus top from Klazomenæ is a good piece of mortuary decorated work. It is painted with scenes, processions and animals. At one end a sphinx occurs. It is well preserved, although the colour has cracked considerably.

A case of stone vases and vessels from Crete stands in this room, also, and they are highly interesting. They were produced like those of Egypt, by gradual grinding out of the hollows, and by other processes described in the chapter on Egyptian art.

The great funerary amphoræ, modelled in relief, are three out of the only five examples in the world, of vases

of this size. It is matter for conjecture how such enormous works in clay were ever fired in the primitive kilns then in use. These huge vases were made for storage purposes, and in Egyptian houses, instead of digging cellars, the builders used to sink a series of vast jars in the earth, and this constituted the cellar. No doubt the Greeks did something on the same principle. They are certainly

“fabulous earthen jars  
Huge as were those wherein the maid  
Morgiana found the forty thieves,  
Concealed in midnight ambuscade,”

as Longfellow has it.

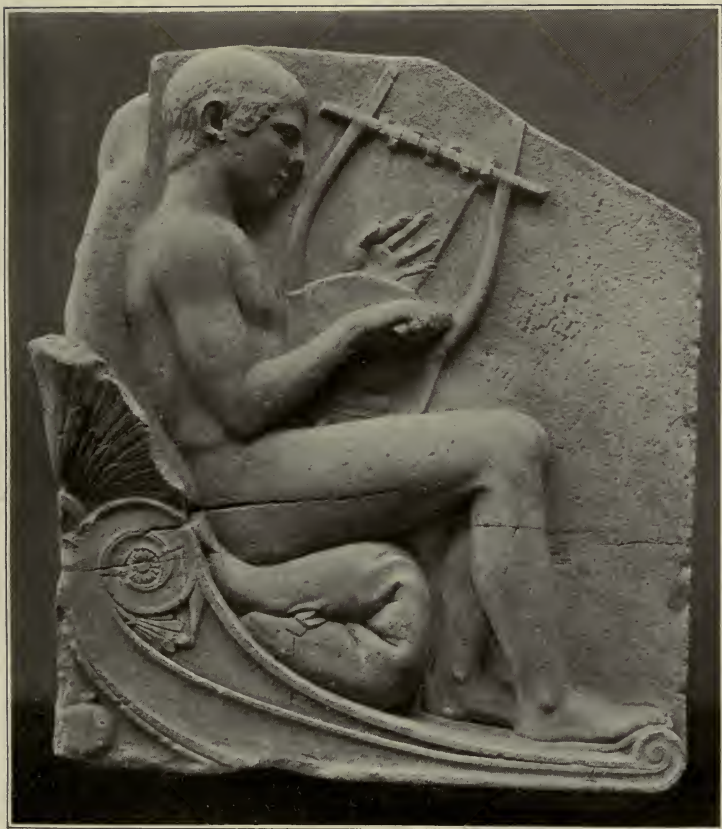
In very early days the potter's art was not considered a respectable calling; it is told of Commodus that he had low tastes because he took up the use of the potter's wheel to amuse himself when he was a boy! A good deal of the work among primitive nations seems to have been performed by slaves.

Of the late archaic period the relief in marble, of a rider on a horse, affords illustration of the gradual adoption of more realistic methods of representation. There is spirited action in the remaining portion of the horse, and the angle at which his neck is held, while the rider is full of animation. Athenian influence has been felt by the sculptor. It dates from about 500 B. C.

Compare this with the fourth century fragment of an Amazon on horse-back; the horse is less passive, being represented in the act of rearing, while the clutch of the rider's knees and the adjustment of the remains of the body are such as to suggest that the whole sculpture, which is in the round, was a fine piece of equestrian work, the scene having been that of a battle.

The marble head of Artemis, fifth century B. C., still





LYRE PLAYER.  
Greek sculpture.



retains some archaic formality in the arrangement of the hair and wreath of little flowers. The sockets for the eyes are empty, the eye-balls in some other material having been originally inserted. Although the head is somewhat mutilated the fine expression of youthful vigour is predominant. Some critics have pronounced this to be a Roman copy.

The chief notable new acquisition in this department is the large piece of relief sculpture in the form of a three-sided throne or fragment of a sarcophagus, which dates from the early fifth century B. C., — just before the best period. This is a companion piece to that sculpture in Rome familiarly known as the Ludovisi throne. The theory that this ever was a throne, however, is now questioned. Just what it was is still a mystery; the sculpture will repay careful examination. In the centre of the main tablet stands a winged figure — perhaps Eros, who carries in his raised hand the remains of a pair of scales. These were dowelled into the marble, and the large holes where this was accomplished are visible. The figure may be a deity of death, for in each scale-pan stands a figure of a man, and it is evident that these two are being weighed. On one side, that on which the scale is raised, sits a weeping woman; for some reason, whether she be goddess or human, she is affected because her hero has weighed lightly. On the other side, a glad woman is seen, rejoicing at the deeply depressed dish of the scales on this side. Under the figures, on each side of this central relief, are two emblems; under the happy figure is seen a fish, and beneath the sad figure, a pomegranate. These are doubtless significant in determining the meaning of the design. At the return of the sides are two more tablets. One of these is ornamented with the figure of a youth playing on a lyre, and on the other

is seen an old woman, in whose hand has been some object now broken away. The remaining space which was occupied by this object seems to indicate that it was square in form.

Portrait busts are fairly well represented. Of Augustus, the familiar features stand out in two of these; one, slightly mutilated, of the emperor at ripe age. The face is intact and of unusually good modelling. Another, more academic, shows Augustus slightly younger and extremely idealized. The first is really a portrait, and the second an image suggestive of the emperor. The more striking of these two was given to the Museum, in 1907, by Edward W. Forbes. Portraits of Augustus are identified partly by the disordered short locks of hair on the forehead, invariably dominated by a curling lock in front of the ears. The upright lines in the forehead, too, help to prove that this is an undoubted likeness. It was broken from a statue at the neck, which has a characteristic turn.

The colossal head of Zeus is a stately and regal piece of work of the fourth century B. C. It is distinctly academic, having no special individual characteristics of any known master. The neck being fractured, it is evident that it was not simply a bust, but the head of a large statue. It would seem to have been made as a copy of the great statue of Zeus by Pheidias.

The head of Homer was purchased from a collection in England, and is a good example of sculpture of the Hellenistic period. The representation of blindness is well portrayed, especially in the tortured muscle above the eye caused by confusion.

The portrait bust of the Emperor Balbinus has been pronounced by Prof. Lanciani to be the best of this subject which he has ever seen. The bearded Heracles is

perhaps by the same master who executed the Sophocles of the Lateran.

There is no better opportunity here for appreciating the charm of the characteristic use of clinging drapery in Greek art, than in the torso of a goddess, more than life size, although the arms and head are missing. The gauzy texture shows plainly the form below it. It is an original Greek, hardly later than the fourth century B. C.

The marble "young Apollo" is full of interest. The god is shown as a nude boy of some ten or twelve years, with his hair gathered up into a top-knot of almost too feminine a type. The feet have been restored, and the arms are missing, so that the usual conjectures as to his occupation are in order. Some consider it likely that he had been fixing an arrow in his bow; or he might be just about to start on a race. Or he may have just recoiled from shooting an arrow, or from casting a disc. Some critics see in this figure a close resemblance to the work of Praxiteles, and ascribe it to his immediate followers. Mr. Robinson, however, considered it a later work, probably a Roman copy of a Greek statue, he believing that the original was of bronze, as it was probably independent of the support of the latter addition of a tree trunk.

There is something especially tender about the beautiful torso of a girl which stands denuded of arms and headless; only its own exquisite proportions and its soft colour, inclining slightly to flesh-tint, attract the eye. A fragment like this suggests many explanations. What was the attitude? It has been conjectured that she was in the act of unveiling, lifting the drapery high on one side. Certainly one arm was raised and one lowered. The work is Greek, although it cannot be assigned with certainty to any special period. Yet it stands out as a

finished work of great delicacy, the form being full of the spirit of athletic feminine youth.

The fragmentary statue of Hermes is chiefly recognizable as that deity by the little wings in his hair. The pose is suggestive of the "Idolino" in Florence, and the work is probably of the school of Polykleitos. The wings are broken, and the top of the head is much injured. As the attitude is rather more dejected than that usually given to the volatile god, it is considered likely that he was used in decorating a grave, in his capacity of "conductor of souls" which was one of his functions. The lines of the back and neck are exquisite.

Equally soft in tones, through much "weathering," is the delicate sculpture of an Athenian youth, which is smooth and finished, but lacking in any special virility.

The expression of the Weeping Siren is rendered with good dramatic sense. This fourth century production shows advance in the ability of the sculptor to portray emotions. The torso is slender and graceful.

A great many Greek marble heads in our Museum are of some interest. There is a young warrior with a flat helmet sketched on his head, who shows some alertness and betokens a certain cleverness in the sculptor who hewed him; it is a fifth century work, and these are so rare that any of them demand some attention.

A Greek head of a goddess, rather more suggestive of Juno than any of the rest of the classical hierarchy, was discovered at Alexandria. It is rather a sweet passive piece of work, lacking in expression, except that of a dreamy self-satisfaction. On the whole it seems to me rather vapid, compared with some of the more vigorous heads in this collection. Compare it with a real masterpiece—the beautiful head of Aphrodite of the fourth century, and it is evident that one is a puppet and the



GRAECO - ROMAN SCULPTURE.  
Hermes.





other a living human being. This head is of the period of Praxiteles, and should be noticed for the nice modelling about the eyes, which are softly indicated, as are also the other features, without harsh lines or too determinate edges. The same style in hairdressing which prevails in the Tanagra figurines is observable.

There is also, while I am writing this, a very important and beautiful work exhibited at the Museum, which it is hoped may come finally to the permanent collection. It is a white marble head of singular beauty, pronounced by Mr. John Marshall to be in all probability a genuine Praxiteles. Without quite claiming such a priceless value as this would connote, one cannot fail to realize that it is a desirable possession, and it is a fine example of this smooth and exquisitely finished type of Greek art.

A convincing portrait is the terra cotta bust of a man with rather lank hair and a Roman nose. \* It dates from the first century B. C. It is the bust of which Prof. Furtwängler spoke, as having been made by the aid of a life-mask. The whole spirit of treatment and composition are worthy of note. One feels that it might be the portrait of a man of action of any period.

Another vital but hideous portrait is that of a very bald man with a bull-neck and puffed under eye lids. Considered as a work of art, it is highly expressive; as an object of contemplation, it is not to be desired! Mr. J. J. Jarvis once said: "A soul may manifest itself as nobly through a malformed body as through an Apollo, but not so agreeably!"

One of the heads, Diomedes, shows a slight beard; this is rather rare among Greek representations of the younger masculine type.

A Græco-Roman copy of a head by Scopas or one of his school, is a good example of the expressiveness of

which marble is capable. The fine setting of the eyes and the brow, and the turn of the head, should be noted.

The Hellenistic period of sculpture is that after the death of Alexander the Great until about 146 B. C. These centuries were scientific but self-conscious; and the art was more florid, with fewer attributes of vigour and originality, but of marvellous technical perfection.

The Museum possesses a fragment, smooth and graceful, of a Leda with the swan. It is rendered with feeling for line and contour, although the work has not the vital power of some of the other torsos with which we have opportunity to compare it. It probably dates from the late fifth century B. C. and is of marble. The statue was evidently intended to be seen only from the side, and probably occupied a wall-niche precluding any other view. This Leda later occupied a position on a fountain, the stream issuing from the bill of the swan. The use of the drill in carving may be detected in parts of the work.

In Frascati was found the marble statuette of a youth who holds a strigil in his hands; the actual implement is broken away, but the two remaining ends are sufficient to prove his action. The discovery of this statuette suggests a theory that a very similar figure in Florence, which has been restored as holding a vase, was probably identical in its design.

Several grave monuments have been collected, most of them broken in some way. On some there is quite extensive figure carving in relief, while others, like the stele from the Troad, exhibit graceful conventional ornament. Some are decorated with painting instead of sculpture. On one may be seen a Greek lady regarding herself in a mirror, similar to those exhibited among the classical bronzes. On a grave relief which portrays the death of Priam is inscribed, "Aurelia Secunda during

her lifetime made this sepulchre for herself and her family."

A marble pedestal of a candelabrum, in triangular form, has good bas-reliefs on the three sides. The design of the foot of the shaft (which is missing) is an inverted acanthus. The small figures in the reliefs are apparently copies of larger statues. The pedestal came from the collection of the Palazzo Lorenzani in Rome.

Of later Roman portraiture, of the second century B. C., there are two striking heads, one of grey marble, representing a middle-aged man, rendered faithfully with great appreciation. The other is a woman, whose hair-dressing places her in the period of Antoninus Pius. The description given of her is accurate: "A breathing likeness of an intelligent, somewhat masterful, and above all, aristocratic woman."

As is the case with all side paths in art, Greek terra cotta statuettes have been the subject of heated debate, a discussion having been occasioned as to their use and object of existence. Some critics assert that they were for ornament pure and simple; others claim for all of them some sort of religious significance. Others, again, feel that they were largely portraits, and also often toys.

As an actual fact, one must admit all these hypotheses: some of the statuettes are religious, some are secular, and some are toys or ornaments. To speak in a general way, these figures may be divided into two classes—those which have a religious significance, and those which are secular.

The earliest figurines are usually from Bœotia, that province which stands for all that is uncouth, but in which later on, most of the best statuettes were made. Early statuettes, as early as the sixth century B. C., are modelled by hand, and roughly finished. One idol of the sixth cen-

tury is composed of a flat piece of oblong clay, with the two upper corners simply pulled out and forward to indicate arms! Very likely these first flat idols were produced with a rolling pin process, like cakes and "cookies" of modern times!

The figures from Assos are pretty crude; they are of a barbarous period, and yet are interesting often because of their action and expression in spite of their blunt inaccuracies of form. This is also a characteristic of those from Cyprus. Jointed dolls of various periods occur in terra cotta. There are several specimens here. Among the quaint and homely early Bœotian figures is one of a doll or idol, her legs swinging within a bell-like pedestal. Many are hardly more than conventional suggestions of the human form.

Even these early statuettes, however, which are only symbols of humanity, have usually a certain kind of religious interest. They were used as amulets, being buried with the dead to ward off evil influences.

After the fifth century B. C. came in, the style was much improved, and really graceful figures appear dating from this century. Instead of absolute grotesques, there are little scenes from daily life, — a cycle of domestic occurrences, which have preserved for us many of the customs of that day. Boston has a good many of these, and they should be examined before passing to the more obviously attractive figures from Tanagra and Myrina.

To me one of the most delightful bits here is the woman seated, with a cauldron boiling on sticks before her, and a child standing tip-toe to look into the pot. It is the attitude of this little figure which so especially appeals to me — the eager peering interest expressed in the action of the child's figure, though the actual modelling is rough and primitive. The child lays one hand

on the mother's wrist as if to steady herself, as she leans forward. The sense of the heat which emanates from the fire and cauldron is given by the raised hand of the woman, who holds it before her face to shield herself from the glare.

Most expressive, too, is the barber shaving a "patient." His attitude is so careful and conscientious! An interesting detail of kitchenry, too, is a woman grating cheese on a grater of almost exactly the same shape that one uses to-day. An old man holding a bunch of grapes out towards a child is also full of charm of this archaic but vital kind.

There is a highly humorous little figure of a wood-carrier resting: his fagot stands before him, and he sits doubled up on the ground, his elbow on his knee and his head resting in his hand; relaxed, he is enjoying his momentary relief, as is shown by the beaming smile which emanates from his little primitive face. He is a charming little creature, and one feels that a good deal of philosophy went into his making.

A quaint verse from a Greek writer shows that some of these little grotesques were intended also for votives:

"Konnaro's skill with style and reed has gained the writing  
prize,

And eighty shining knuckle-bones delight his eager eyes.

I am funny little Chares, and 'mid his comrade's glee

To the Muses who inspired him, he dedicated me!"

These statuettes have passed through many vicissitudes; they have usually been buried for centuries, and not infrequently they had been subjected to the ordeal by fire a second time, having been cremated with the corpse in whose grave they were discovered.

Undoubtedly many of these household scenes and

groups were buried with the dead solely on the ground of being cheering companions in solitude.

There is record of the will of a Greek lady, which commences in this way: "All that I wear on the day of my funeral is to be buried with me, and of my jewels, the two strings of pearls and my bracelets set with emeralds." Frequently with the jewels and personal adornment, ornaments which had been favourites during the life of the individual may have also been specified in wills; friends are said to have brought these little statuettes, much as friends offer flowers to-day. Men frequently were laid to rest surrounded by numerous personal belongings; the will of one, quoted by Hübner, reads as follows: "All my implements of the chase are to be buried with me, lances, swords, knives, nets, snares, ropes, decoys, cages, my bath furniture, my palanquins, my coracle, and my woven and embroidered robes." Surely this Greek believed as firmly as any American Indian in the Happy Hunting Grounds to which he was about to repair!

The Museum is rich in very graceful and characteristic examples of the Tanagra terra cotta statuettes, which are well known to all lovers of classic art. In addition to this valuable collection, there are also many statuettes from other parts of Greece and Asia Minor. These little figures played quite a part in Greek life and art; they were mentioned by various contemporary writers, Demosthenes alluding to them as being for sale in the Athenian market place. They were given as presents and were treated as ornaments and toys: to quote Martial, in referring to one of them:

"This little toy was mighty Brutus' pet,  
Great its renown, though small the statuette."

They were also offered to the gods as votive tribute; the zealous Christian, Lactantius, indignantly remarks: "One could pardon this amusement amongst little girls, but not with bearded men!"

By the middle of the fourth century B. C., Bœotia stood at the head in the manufacture of statuettes, even in advance of Athens. Tanagra is still recognized as the chief source of this graceful art of terra cotta working. In fact, these figures are spoken of, generically, as "Tanagras," whether they really were made there or not.

Tanagra was evidently a pleasant city, full of cheerful merry folk, honest and happy. These qualities are reflected in its art. Dianarchus, in the third century B. C., wrote: "The city stands in a high and regular situation. The houses are handsomely adorned with porticoes and encaustic paintings. The country does not abound in corn, but its wine is the best in Bœotia. The people are blessed with substance, but simple in their way of living. They are all farmers and not manufacturers. They are strict to observe justice, honour, and hospitality. It is the safest city in all Bœotia for a stranger to dwell in, because the independent and industrious people beget a blunt downright contempt for roguery." Pausanias speaks of an adjoining town, Aulis, in these words: "Few people dwell in Aulis, and these are potters."

Another third century tribute to the cheerful Tanagra is paid by a traveller: "Daily life is easy and pleasant, the wine is excellent, the inhabitants honest, charitable, and hospitable. The cock fighting is celebrated all over Greece, and makes Tanagra an earthly paradise!"

It is less than half a century ago that Tanagra became known to explorers. Villagers and peasants had been

ploughing up art treasures for some time before they came to the notice of the Commissioners, shortly after which the Greek Archæological Society and others took in hand the excavations. The tombs where these discoveries were made are thus described as they now appear: "The cemeteries line the various paths leading from Tanagra for miles, and to ride along one of the paths nowadays, with the empty and open graves, gazing on either side, is like an anticipation of the Resurrection day!"

It was quite a little æsthetic calamity when, in 1900, it was discovered that a large number of the hitherto admired Tanagra figures in the Museum were spurious, being either clever modern imitations, or what might be called "compiled statuettes," being composed of ancient but unrelated fragments of figures, stuck together in a pleasing semblance, and coated with plaster and dirt, to simulate genuine figurines. These were constructed for foreign trade among travellers, and were made by a Greek who haunted the cemetery of Tanagra during the period when excavations were going forward. Of course they were at once removed from exhibition, but their places were soon filled with the genuine and striking figures which we see there to-day. In 1902 it was decided to exhibit these forgeries, with other imitations, in a case by themselves, explaining the nature and extent of the fraud in each particular. This interesting case of "fakes" may be seen among the exhibits on the lower floor of the present Museum.

Before considering examples of the figures specifically, we will trace the process of manufacturing statuettes in terra cotta. In the first place, each figure was not regarded by the potter primarily as a work of art; it was to sell quickly, and must be made quickly. The



general level of good taste was so high that Greek potters hardly realized that to catch vitality and action in a small roughly finished object was a great art; they aimed to please the public taste and to produce wares which could be sold at a low price in great numbers. So they began to use moulds, made of tough baked clay, for these little figurines; torsos, legs, arms, and heads, in various positions, were compiled, as it were, into as many combinations as a given number of moulds were capable of producing. This regular method of making even good statuettes increases the difficulty of detecting frauds—it is only when the varying limbs are not in scale, and manifestly intended for another sized figure, that the imposture is easy to determine. Sometimes there are slight irregularities in the genuine figures. Of course there were as many grades in quality in this manufacture as there would be in a similar craft to-day,—many statuettes are infinitely finer than others, though both may be equally genuine. The average amount of beauty is remarkable.

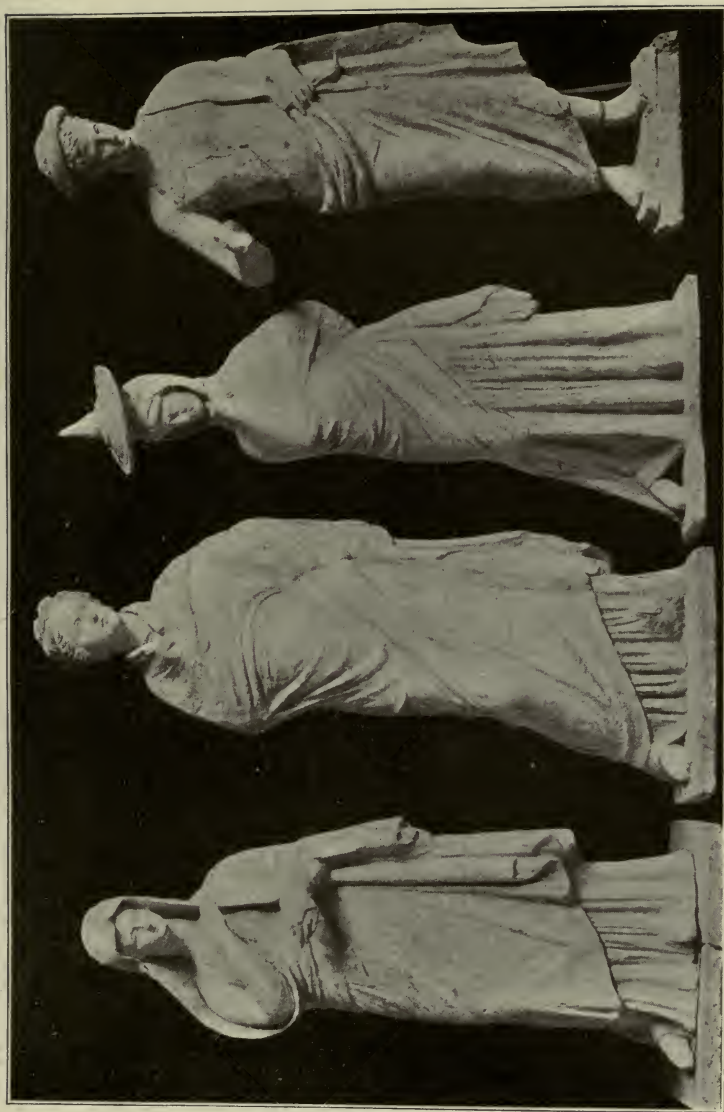
The first moulds were for the front view of the figure only, and were stamped on the block of clay, after which the edges were pared off, and the figure released. A better method soon developed, that of running thinned clay into the moulds, and letting it “set” until the shrinkage from evaporation should loosen it sufficiently to allow of its removal from the matrix. This was made just as a modern worker would produce a simple cast in plaster, the clay image being subsequently baked in order to harden it.

According to the pose of the figure many or few moulds were required to make it. Some of the dancing figures, and those with wings, demanded the use of from ten to fifteen moulds. It is quite wonderful to see how

many combinations of attitude may be made from a dozen moulds.

After the figure had been made from its variously moulded parts, it was carefully smoothed and adjusted before baking. Details were accentuated, and the little personal touch thus added lent value to the result if the potter were anything of an artist. In fact, it is in proportion to the skill of the craftsman in this critical process of re-touching that the difference lies between an ordinary statuette and one that is decidedly better. The same moulds may have been used, but the individual touch lends character. To prevent the clay from breaking, the figures were not subjected to extreme heat, but were fired as little as possible; also to guard against their cracking, an open hole was usually left in their backs. Charles De Kay has suggested that this open hole in the backs of statuettes may in some cases have been utilized for placing them on the wall, by hanging them on pegs. Some of the figures here exhibited are purposely turned so as to display this opening. Any small accessories, like fans, hats, and such articles, were added after the firing. Then followed a coating of what was practically white-wash, composed of lime; this served as a mordant or ground on which the colouring might be laid, just as gesso used to be employed to prime a panel for a mediæval picture. This coating is unfortunately rather perishable, and has often flaked off, taking with it the colours. Lucian alludes to potter's work as "all blue and red outside, and all clay and rubbish inside." Probably the tints predominating were red and blue; in a modified form they have survived sufficiently for us to infer this.

Statuettes were often modelled without heads, and pierced right through up to the neck, so that, after the



TANAGRA STATUETTES.



firing, any selected head mounted on a long stick was set into this hole, helping thus to strengthen the body and form a sort of core. This may account for the more delicate workmanship which appears on the heads of Tanagra figures. Probably they were entrusted to the most capable craftsmen, and the figures moulded by assistants or novitiates. The re-touching was also confided to the most skilful artists. Probably each factory had a regular staff of casters, finishers, and designers.

In early representations of gods and goddesses, the figures are equally stiff and conventional, only recognizable by their known attributes; but later on, the humanizing processes which developed in the fifth century B. C., caused the artists to discard those symbols, and to substitute for them a greater dignity, more personal beauty, and a regal bearing.

Among the figurines from Smyrna there is a torso on which are traces of gilding. One of these is a small copy, — or at least it would appear to be a copy — of the Venus de Milo. As it happens, too, the arms are missing, as is also the head.

One of the little figures of purely human and domestic interest is a seated figure of a mother, watching her tiny twin infants, who are tightly laced up in swathing bands, and are laid side by side on a sort of tray, which has handles to carry it by. This is rather a sensible method of transportation for anything so difficult to handle as twins.

In a work on Terra Cotta Statuettes, Miss C. A. Hutton says: "They are so human in their dainty prettiness that we realize at once that their type of beauty is not the ideal one of the sculptor, but the real one of every-day life. True, the modelling is sometimes sketchy, but the sketchiness is that of a Japanese draw-

ing: not the omission of anything important, but the suppression of the unimportant; for instance, the most interesting part of the body is the face, and the heads of these statuettes are treated in a spirit of delicate and refined realism, which is only enhanced by the less detailed execution of the other parts of the figure. In this realism lies the secret of their charm; we see the Greek woman of the upper classes, we learn how she dressed, the shape, colour, and fashion of her different garments, and how coquettishly and with what infinite variety she arranged a costume which in itself is extremely simple, and whose elements never varied; and we also learn how she amused herself." Apropos of this, observe the little crouching figures of girls playing knuckle-bones — a classical equivalent for marbles or jack stones.

It was said by an ancient writer, speaking of the women of Sikyon: "Their height, beauty, and graceful carriage, makes them the fairest and most elegant women in all Greece. Their method of wearing the shawl over the head is such that only the eyes show, the rest of the face is veiled. This shawl is always white. Their hair is auburn, and they wear it twisted up in a knot on the top of their head." When the male figure is represented, it is usually that of a very young man; when age is represented, it is generally treated as a caricature. The treatment of the hair in the fourth century B. C. is sometimes likened to the surface of a peach-stone, and this seems to me an expressive similitude.

Many of the figures to be seen here are in reality from Asia Minor; in Myrina, the skill in rendering statuettes seems to have been almost equal to that of Tanagra.

A most lovely and spirited set of Erotes was discovered in a tomb in Greece; there are twenty-two of them, and they carry various objects of interest to the lady

who was laid to rest in this sepulchre. They are fine specimens of the art of the Hellenistic period, and are bearing jewels, vases, and boxes for the comfort and entertainment of the deceased. Many other articles of interest were found in this same tomb, and they are all displayed together in one case. In many of these Erotes it is apparent that the figures were modelled in the nude, the draperies having been subsequently added. Some are in Phrygian costume. No one figure is quite intact, and yet such is the spirit and action of the whole group, that they present the appearance of a set of figures in perfect preservation. These little sprites are well characterized by Miss Hutton: "They flit and float about and personify the pleasure they dispense to mortals. Sometimes they are crowned and wreathed, they play on divers instruments, they muffle themselves up coquettishly in their cloaks, in imitation of human beings, sometimes they bear mirrors, caskets, fans, or perfumes, but whatever the occupation of the moment, whether to serve beauty or to promote the mirth of a banquet, they dance gaily along, adding to the joy of life by the zest with which they perform their duties." A winged figure, here, from Myrina, represented as drawing a sword, is particularly full of animation and action. A sweet, plump little cherub, too, dressed in the lion skin of a Heracles, is amusing and dainty, and a pure example of Greek art of the second century B. C. Among these are two Aphrodites, seated, with jointed arms. They wear large head-dresses, which suggest Phœnician influence. Probably these were not among the tributes of friends, but were genuine household idols or gods, placed as guardians in the grave. As a rule, the figures discovered in Myrina are mythological in character, while those from Tanagra display secular life and styles. The nude

is often attempted in Myrina, but seldom in Tanagra. There is more action, too, in the pose of the Myrina statuettes, and there is a more restful quality in those from Tanagra, although quite enough spirit. The Myrina figures are often larger than those of Tanagra.

The acquisitions by the Classical Department in 1898 were unusually large. In this single year, forty-seven desirable bronzes, many of extreme value, were added, seventy-two gems, and many jewels, including that infinitesimal marvel, the gold ear-ring with the chariot of Niké, drawn by two horses. This is one of the finest pieces of Greek jewelry in the world. It probably dates from the fifth century B. C., and is a positive miniature Pheidias.

Early bronze workers used the method of repoussé, and also that of hammering their thin sheets of metal into moulds, until the shape was determined. The moulds were probably on the same order as those in use in Egypt, one of which is displayed in the Egyptian collection in this Museum. Later it was customary to cast bronze, just as other metals have usually been cast, in a state of fluid heat, into its mould. This process has been described elsewhere.

Colour is imparted to the surface of bronze by several methods. The most usual expression, for applying a bath to produce a given patina, is to "pickle" the metal. Medals and little pieces were sometimes toned to a good liver colour by a coating of turpentine, applied to the bronze while at a high heat; when this coating decomposes it leaves a film of reddish colour. Long buried bronzes have acquired a patina which is almost impossible to imitate with accuracy; the actual conditions which exist under ground are necessary to produce this quality, and time also has much to do with it.





BRONZE STATUETTE OF APOLLO.



The bronze plaque with the head of Medusa was executed by the method of repoussé, afterwards being tooled into a more finished state, from the right side. The open mouth shows side tusks, and the snaky locks on the head are treated with much realism. This is an early piece of Greek art, and virile in design and execution.

On some of the bronzes one may see how the lips and eyes had been inserted or applied in metals, to give variation in colour.

The nude statuette of a youth with raised right hand, which suggests that he may have been balancing something on his head, is full of good Greek spirit. The hand is missing. The pose is natural, the left hand being placed on the hip.

One of the loveliest statuettes ever discovered is the figure of a girl bearing a tray of fruit. Half archaic and half free, there is a naïve charm of quaintness about it, which is rarer in classical art than in the more ingenuous art of the middle ages. The statuette retains traces of gilding. It was probably made about 450 B. C., a most interesting transitional period in Greek art.

The little Aphrodite of the fourth century, quite nude and with one hand extended with the palm outward, is one of the best Greek bronzes in many respects in the collection.

There is also a very beautiful Apollo which came from the Tyszkiewicz collection. The arms are broken; the fractures prove this statuette to be a solid casting. The delightful little comic actor is seen declaiming, in a restrained and stiff attitude; and a little bronze girl, wearing nothing but a necklace and sandals, was a support or handle to some larger object.

Idealized, and yet individual, is the bronze head of

a lady, the wavy hair gathered high in the back, lending a great charm and piquancy to the brow. It is evidently a portrait, and of about 300 B. C. It was discovered in Egypt, and may be a likeness of Arsinoë II.

It is possible that the bronze statuette of Minerva found in the Rhine valley may be a Roman copy of the great Athena Promachos of Pheidias, from the Acropolis at Athens. The figure has a curious backward slant, which does not seem as alert as a more erect carriage, for the goddess of battles, but is a splendid piece of old bronze, though undoubtedly of the later period.

How beautiful is the larger standing mirror of the fifth century, supported by a figure of Aphrodite, with two attendant Erotes above, connecting the composition of disc and handle. The rim of the disk is ornamented with little racing rabbits, chased by foxes. The goddess is fully draped. Sometimes mirror handles were of bone or ivory, and occasionally of wood. The polished surfaces for reflecting were glossy metal, like the Japanese. Box mirrors were also made; this was done to protect the smooth surface, and undoubtedly was better for purposes of transportation. Covers with extra rings at the edges were used for these mirrors. It is a great proof of the high standard of Greek art — though not realized by the Greeks themselves — that these mirrors were not intended primarily as works of beauty, but were simple commercial commodities, and expressed involuntarily the wonderful æsthetic culture which was positively indigenous to the soil. A bronze mirror modelled in high relief represents a centaur seizing a nymph. This is a fine example of fourth century work; the case has two rings, one at the top, and a smaller one at the bottom for opening the mirror case.

A third century Etruscan mirror case is engraved instead of being modelled, so that the design is more like outline decoration on a vase. The surface is entirely covered by the ornament, which is rather large in proportion to its field, but is an interesting illustration of this type of metal work. On the handle of one of the bronze mirrors, a youth and a maiden are seen, in high relief, playing at "mora." One of the mirrors retains part of the original lustre and gloss on its reflecting surface; most of them are much corroded. In this one, the figure of a Thetis riding a sea-horse is silvered, and the design is executed in relief.

The large bronze box or cista, with festooned chains and with incised ornamentation, is Etruscan, of the third century B. C., and came from Palestrina.

Observe the little rivet-heads in the neck of one of the bronzes — an archaic vase. These were the means by which the handle was attached. This was the only method of fastening one metal to another before soldering was known.

A curious piece of bronze is a harpago, or flesh hook, used to handle meat while cooking. It has six prongs like fish-hooks, and is intended to be set in a handle of wood. There are two strigils, too, which show us in an interesting way these instruments used by athletes, which are so often represented in art, and may be studied among the casts.

A feature connected with the bronze department will be of interest to every one, and yet very few know of its existence; I refer to the treatment of diseased bronzes. Apparently bronzes are subject to various complaints, and a quotation from the report of Mr. Robinson in 1895 will indicate the remedies to which the Museum has been obliged to resort. Mr. Robinson says: "I desire to

express our thanks to Dr. Harold C. Ernst of the Harvard Medical School, for the interest he is taking in the treatment of our diseased bronzes. He has personally undertaken the sterilizing both of diseased specimens and of others exposed in the cases with them" — the bronze disease is evidently epidemic! — "and is treating them in his own laboratory. In so doing he has arrested what threatened to become a serious danger to this branch of our collection." I wonder some enterprising arts-crafter does not set up a hospital for bronzes in Boston. I believe it is one of the few branches of philanthropy as yet unattempted!

The gong-like bronze bell should be noticed, and the little steelyard — probably an apothecary's scales; while the bronze fixtures — although their purpose is not understood — are curious.

Valuable Greek and Roman jewels have been acquired from time to time, a gold ring with an intaglio of a nereid on a sea-horse being especially fine. There is a beautiful funerary chaplet of gold leaves; bracelets, fibulas, and other personal adornments; strings of beads, and all kinds of necklaces; these smaller things do not lend themselves to description; they must be examined. The necklace with blue glass intaglios is probably as old as 1000 B. C., and yet how fresh and decorative it would be on a young girl to-day! Several of the ear rings are ornamented with cat's-heads; and the rings should be studied carefully, as they are of rare beauty in many cases. The golden diadem is among the most beautiful specimens of the Greek gold work of the third century B. C. It will be remembered that Prof. Furtwängler speaks of several of these items. Notice particularly the gold pin head, with design of an Ionic

capital and shaft with a cluster of acanthus, lions and bees, — a most elaborate bit of goldsmithing.

One wonders what fate befell the owner of the Corinthian helmet, which has several dents on the top, two of which penetrated the metal. It also shows a round spear-hole in the back of the neck. Verily war has always been — the same thing!

A rare cameo is now the property of the Museum, a gem known as one of the famous collection of the Duke of Marlborough, and was purchased for us from the Henry L. Pierce Fund in 1899. This cameo is a Græco-Roman piece, and is signed by its artist — Tryphon. It represents little Cupids, masquerading as Cupid and Psyche, on the occasion of their nuptials. The infantile figures are carved from a sardonyx stone, black below, but shading up to brown and white. It is a very delicately wrought work. It is claimed to be the very gem which was described in 1550 by an antiquarian in Italy, Piso Legonio, who also engraved it. In the seventeenth century it was in the collection of the Duke of Arundel, after which it came into the keeping of the Duke of Marlborough. It is less than two inches across, the wider way, and is slightly oblong. There is great spirit in the Erotes, one of whom is leading the bridal couple by a knotted fillet while another is preparing a chair at the farther end of the design. Cupid and Psyche seem to be very timid, and approach with faltering steps, while a little Cupid behind them bears aloft a basket of fruit. Cupid is pressing a dove to his heart, and both he and Psyche are veiled, the features being rendered with much skill. It has been a question whether this gem might not be the work of a Renaissance lapidary, but a consensus of opinion has now pronounced it a genuine an-

tique. Mr. Edward Robinson does not consider the little scene as the actual nuptials, but believes that it portrays an initiation into some rite connected with their mystic union. Another remarkable cameo from the same collection is the Aurora, in which the relief is so bold that the horse almost stands free of the ground.



## CHAPTER XI

### GREEK VASES ; COINS

ALTHOUGH some of the finest specimens of the Greek vases will always be installed on the upper floor of the Museum, yet, as the bulk of these are to be seen in the lower apartments, it seemed wiser to deal with them all in order of the subject, as the shifting about would interfere with the enjoyment of the reader in studying this branch of classical art.

Keramos, the son of Bacchus and Ariadne, was the Greek patron of the potter's craft, which has been recognized ever since as a ceramic art.

From the results of some excavations among ancient tombs there is reason to suppose that the funeral pyre sometimes served two purposes ; with an admirable frugality, the process of cremation was occasionally combined with that of firing the urn which was to contain the ashes !

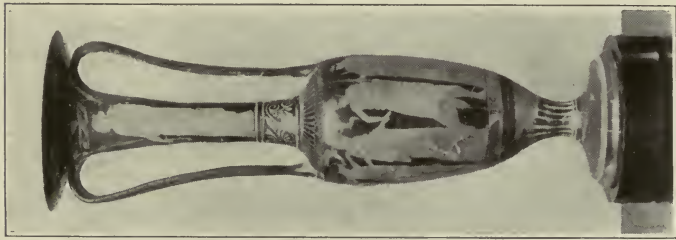
A large case of early wares, decorated with geometric patterns, instead of figures, is shown in one of the lower rooms. One should begin the study of the vases at this point. The eye is attracted especially to a large flat pottery box, with a cover on which a little horse, full of action, serves as a handle.

The pottery of Rhodes, in about the year 700 B. C., was somewhat earlier than that of Greece itself. On this ware there are certain differences in principle of decoration from that employed later on Greek vases ; the de-

signs, largely animal forms, are painted in black on the red pottery ground. The ground is usually well covered; a typical example of this style is a wine-jug or oinochoe, which is of the seventh century B. C. On this are three bands of decoration, the lower one being Egyptian in style, showing lotus buds, the second being enlivened by a chase of Phœnician goats pursued by a dog, and the third, ducks, dragons, and such creatures, of Oriental character. In this instance the pottery is buff instead of red. An enormous vase from Athens, decorated with simple lines, and a band of men on horseback, very archaic, dates from 800 B. C.

To appreciate the subtle beauty of curve and proportion, a trained eye is the only test, but there are certain facts which go to make up the impression, and an analysis of these is helpful in assisting the eye to understand the superiority of one curve over another. One of the first acknowledged requisites for a satisfying curve, is that it shall avoid being a servile following of the segment of a circle. Any vase with a curve which, given a large enough sweep, would finally develop into a circle, is sure to be less interesting than one where the curve is more arbitrary and follows the intention of the designer, in short, an original curve, if one may apply this term to so undefinable a thing. The vase must nearly always use the circle as its circumference, from the exigencies of the potter's wheel, and that is felt to be sufficient.

Naturally these large and numerous vases of fragile pottery were easily and frequently broken. Potsherds, the broken fragments, were used in various ways. There was, for instance, a game called "ostrakinon," which was a primitive form of *Rouge et Noir*, in which the players cast bits of pottery into the air, and bet on whether



GREEK VASE.  
Fifth Century.



COVERED KYLIX; APOLLO AND A MUSE.



the red or black side would turn up. Potsherds were used also, as we use scraps of paper, to make notes on, and to keep memoranda, and were used for voting purposes as well. The preservation of most very ancient vases is due to their having been buried for centuries.

The Greek clay was soft and rather porous. It is full of lime and is very easily broken. It is remarkable that so much has survived. There has been great difference of opinion as to the formation of Greek glaze; the general idea seems to be that it was formed of soda. It is so thin that it is hardly more than a varnish. Some authorities claim that the black glaze was made of an earth very full of iron, and others believe that it is a glassy lava, glazed by salt. Others say that the black was applied as a dead paint, and then glazed — perhaps by fusing the two colours together.

The usual complaint of casual visitors is of the sameness of Greek vases — rows of articles of similar colours and of shapes not vastly differing from one another, seem to them monotonous. But if they are examined — a little of the spirit of inquiry being infused into the survey — they seem to take on a wonderfully increased interest. If there be sameness in treatment and form the subject matter is sufficiently diverse to satisfy the most exacting visitor!

It would be impossible to give anything like a detailed description of this enormous collection. The whole gamut of Greek theology, domestic life, customs and manners, might be studied from the little careful and exquisite drawings with which the Greeks ornamented their extraordinarily representative ceramic wares. We stop here and there to trace a story — almost at random this is worth while.

Acrobats, male and female, appear on the vases; hunt-

ers, chasing stags; weavers and spinners; a cock-fight; a couple of men on one vase are attended by grooms and are preparing for a ride, one on horseback, and the other in a chariot or biga. All sports are illustrated and most of the arts and crafts, including the drama, romantic and burlesque. Bridal parties assemble and wedding processions go forth. All Greek life is displayed before us in most attractive and inviting form. It is not necessary to approach the Greek vases in studious humour in order to enjoy them, although in any art, the more we understand about its principles, the greater is the appeal of its subtler beauties. But treat the collection simply as the picture book and one could spend hours among these red and black treasures. Given the Greek theology, one can readily comprehend that the vases in daily use were a sort of *Biblia pauperum* just as the façade of a mediæval cathedral fulfilled that rôle.

In the fifth century B. C. the artists who decorated the vases learned to draw the human eye in profile; up to that time the eye had always been rendered as if in full face, giving a sinister expression to profile views! In all probability Greek wall decorations were much like vase-paintings on a large scale.

But the most wonderful quality of a Greek vase, when the example is a really fine one, is the charm of form. Some of the vases are of solid black, where form is the only attraction. It is therefore essential that the form shall be singularly fine to make up for the sobriety of the tone. Sometimes, in vases of a transitional period, we find some of the decoration in red on black, and some of black on red. A vase decorated in this dual style may be seen here.

In the fifth century, the age of Pheidias, the art of decoration on vases advanced. The backgrounds were

now usually painted black, and the figures left in the natural colour of the clay, red or buff as the case might be. The outlines within the plane of the figures were thus rendered in black. The effect is greatly enhanced from an artistic point of view, for in the black style on red, the inner lines were light on the black ground, and gave a different sensation to the eye. These two methods of treating the ornament are known as the red-figured style and the black-figured style. Occasionally other colours were added.

When flesh colour was wanted, the faces were usually painted with a thin slip of cream white pottery paste. When a colour is seen superimposed on another, it is not, as in the case of the pottery of most nations, an enamel or paint, but a genuine clay of a shade different from that used for the original vase.

The principal shapes in which the Greek vases were made are known by name, and the uses of the vessels are also understood. The lekythos was a jug for oil; it was rather a narrow vessel with a long neck and a decided rim. A certain kind of lekythos was treated with a white coating, upon which designs were engraved and coloured, and this was a funereal vase. It was especially characteristic of Athens. Painting in various colours could thus be rendered on the prepared white coating, much on the principle of the art of the fresco painter.

The hydria, or water jug, had one handle and a rim; it was thick and large, and had in addition two little ear-like handles on the sides to facilitate lifting it. The wine jar was known as the oinochoe, and was shaped like a pitcher, with a long lip to pour from. The krater was a vessel for mixing wines, and looked something like a mortar with a flaring top and a sort of rudimentary squat vase form at the bottom of a long but very thick

neck. It had two handles clinging close to its sides in rather a useless way. This shape is often adapted nowadays for garden pottery.

The amphora was a large jar, with two handles; specimens vary greatly as to relative proportions. The kylix was a flat cup on a tall foot, having two handles; the main decoration was usually applied to its plaque-like centre. The kantharos was also a two-handled cup, but was less flat in the bowl and with more important handles as a rule. The Greek form of low vase with one handle, made to lie partially on one side, and generally terminating in the head of some animal modelled in realistic round relief, is called a rhyton.

The pyxis was a round box of pottery. The cover lent itself beautifully to the purposes of the designer.

The largest piece of Greek pottery was the pithos, a huge jar without glaze. Three of these jars have been described in another place. Diogenes is said to have lived in one of these; the legend is popularly translated to us that he inhabited a tub. An ancient bas-relief, however, shows Diogenes crawling into the enormous jar to escape the sunshine. The earthen cavity may indeed have been quite a cool and pleasant retreat! Also it was a fire-proof residence. Juvenal remarks: "The tub of the naked cynic does not catch fire! if you smash it, another home will be built by to-morrow, or else the same will stand, if soldered with a little lead!"

One often sees inscriptions on Greek vases. These are sometimes straight up and down and are in themselves decorative. On a trophy, for instance, will appear a text meaning: "I am a prize from Athens"; on a cup, "Hail and drink well." Sometimes it is the signature of the artist — "Exekias it was who made and painted me."





GREEK VASE.  
(Death of Thersites.)



In this collection is a beautiful kylix with the design of Cephalus and Aurora, which is signed by Hieron, a particularly famous vase maker of the fifth century B. C. The story of Cephalus and Procris is known to all who have read Greek myth; the scene selected from the legend to ornament this kylix, is the moment when the goddess Aurora has seized Cephalus, and plans to carry him away. "Leaping he went, this hunter Cephalus," as Austin Dobson tells us, his only companion the Dawn, swift-footed also, her thoughts and gaze set on high things, but misunderstood by his good little wife Procris. She being jealous at the words of the goddess, spied upon her husband, who, not recognizing her in the bushes, sent an arrow into her heart, supposing her to be some wild animal. While dying, her latest words to her distracted husband were, "If you have ever loved me, do not marry that hateful breeze!" The words of the inscription on this kylix are: "Hieron, the son of Meidon, made this."

A remarkable red-figured amphora in the Bartlett Collection, is decorated with a scene from the death of Thersites. It was found near Bari, and was in several fragments when discovered. The leaves around the foot have a golden brown outline, on white. The handles on the shoulders of the vase have swans' heads. The neck is decorated with figures — Helios in his chariot being one of them. In the main picture, Achilles is seen seated, Diomedes hurrying up on the left, stayed by Menelaus. Soldiers follow them. On the opposite side, Agamemnon hastens forward. Before Achilles lies the headless body of Thersites, the head being removed to some little distance. A youth holding a horse stands inside a little erection like a porch.

One should observe the specimens to which the hand-

book calls attention. The kylix with the story of Circe should be noted. It dates from about the sixth century B. C. and is rather original in its interpretation of the old story of the enchantress, who changed her guests into swine. Circe is nude in this instance, and holds a bowl, from which she is dispensing magic pap of some kind to her friends. These, while still human up to the waist, and still standing erect upon their feet, are transformed above into various animals. Some have slender hoofs, but the special figure of interest, upon whom the spell is just working, still retains his hands. In another corner of the kylix Odysseus, a draped figure, is seen coming to the rescue. The figures are dark on a light ground. Circe herself was originally white-washed, to speak profanely, but this coating is not preserved.

There is also an amphora signed by a very celebrated artist, Amasis, who excelled, in the sixth century B. C., in his fine accurate black figures. The large bell shaped krater with two scenes from the Trojan war is as important a vase as there is in this room. It is quite famous, having figured in literature. It is supposed to be one of a series of vases by Amasis. The glaze on the black is extremely hard and firm, having in spots almost a greenish tinge, and is as smooth as lacquer.

On one fifth century kantharos, with tall looped handles, it is amusing to notice the figure of a boy with a hoop and stick in his hand; evidently the pastime of hoop rolling is older than our era! This cup was probably decorated by the master named Brygos. A very spirited drawing is the fight of Theseus with the Amazons, on a lekythos of the fifth century. On another lekythos, a busy scene is depicted; a farmer with his helper, picking olives, and then placing them in an amphora, has the inscription: "Oh, father Zeus, I hope

that I may become wealthy!" The shoe-maker's and blacksmith's trades are also exploited on one lekythos, a celebrated amphora of black-figured style.

On a late black-figured oinochoe, a butcher is seen cutting up meat. Some people might suppose the episode referred to some part of the ceremony of a sacrifice. There are also several vases with burlesque scenes; these are Boeotian, and are found only at one place near Thebes. Rather heavy coarse jokes on the Greek gods form the subjects of their decorations.

A realistic Medusa-head is used for the design of a toilet box, the grinning face, with four ugly tusks, and the tongue protruding, is wreathed in serpents, and coloured approximately to nature.

On a large black-figured skyphos is an illustration of the Arimaspien woman, who rides a lion, shooting at a checked dragon or gryphon of exotic build, with hoofs, and the head of a bird. The legend of the Arimaspians is found in Herodotus; he speaks of them as "a people who have only one eye, and beyond them the gold-guarding gryphons"; while Pausanias treats them with similar brevity: "These gryphons are said by Aristean in his verses to have fought for the sake of gold with the Arimaspi . . . the gold which the gryphons guard . . . was sent from the earth; the Arimaspi had each of them but one eye from their birth . . . the gryphons are like lions, but they have the wings and beaks of an eagle. And thus much concerning gryphons," sums up Pausanias.

In a fifth century kylix which shows the change from black-figured style to that in which the figure is red on the black ground, there is displayed an athlete running, with a weight in either hand. The "winning post" is just behind him — he has achieved his victory, evidently.

This is still rather an archaic figure, the face being in profile, the figure and eye being nearly full-faced. One of the lead jumping weights similar to those here represented may be seen in the Museum, but it is too small for a man — perhaps it was used by some boy in learning to jump.

Observe the stealthy step of the warrior on the white lekythos of the fifth century; he is an exquisitely drawn figure. He holds his shield well in advance and carries his spear in the other hand. There is something almost leonine in his powerful figure, curved ready for action, and yet furtively holding back in reserve. The subtlety of the action is unusual. As a rule, on these funeral vases, ceremonies of the grave are more customary: possibly the warrior was slain in battle by a stab from the rear, while watching his opportunity.

There is also an interesting fragment, or rather a collection of fragments, in the Museum, which have been cemented together into their original form, so that one can see the intention of the design. It shows the figures of two warriors, evidently representing the Tyrannicides. These figures are in the exact position of the statues of Harmodios and Aristogeiton now in the Naples Museum. The statues are known to be copies of the originals, which were in a group in Athens. The vase in Boston exhibits unmistakably the attitudes of both men, but with some differences which have thus served to point out certain flaws in the restorations made in the Naples statues. The discovery of the fragments which we have is an interesting romance in itself. They were found in the tomb of a young warrior, Dexileos, outside the gates at Athens. (The tomb-stone of Dexileos is a very handsome one, and a cast of it may be seen also in this collection.) When Mr. John Marshall received the

fragments of the vase, he fixed them in their original relations by means of cement, and we have the result, together with several other restored vases, bits of which had been in the same consignment of buried treasure. The history of the group of the Tyrannicides from which the design was taken, relates that Harmodios and Aristogeiton, a youth and an older man, conspired together and slew the tyrant Hipparchos of Athens, whose domination they could no longer endure. The tyrant had insulted the sister of Harmodios, and these friends determined to put an end to him. This was accomplished at a great feast in 514 B. C. Both of the assassins were executed for what was then recognized as their crime, but four years after this occurrence, the people rose in larger numbers, and abolished the entire system, so that the downfall of tyranny in this special form resulted. To commemorate their freedom, at this time, the people of Athens erected statues of Harmodios and Aristogeiton, Antenor, the sculptor, being the artist selected. In 480 B. C. the statues were carried off by Xerxes, but a replica of the group was executed to take their place. These are the figures now in Naples, from which are copied the attitudes of the warriors on the vase. This group appears also on the coin of Kyzikos, in the fourth century B. C. This coin may also be consulted in our Museum. There are certain details in the vase drawing, (the fragments are of the red-figured Athenian variety), which are slightly different from the statues in Naples. For instance, the head of Aristogeiton is that of an older man, and is bearded. This is interesting, for the head of the Naples statue is that of a youth; it is a restoration, which is evidently faulty, for the account was that Aristogeiton was an older man who assisted Harmodios to avenge his sister. In the figure of Harmodios in

Naples the left hand is also a restoration; but on this vase, unfortunately, the bit which would show the hand is missing, so that little can be deduced from this. We have no positive proof of the original position of the hand. The vase figures are very spirited, and the work of an artist of decided ability.

A kylix found at Orvieto, and signed by Duris, was broken and mended in antiquity, and among other patches, it received a fragment of another kylix, with a different pattern on its rim. These individual touches add interest to the vase.

One of the artists of Greek ceramic history is known as "Master with the twig," because he always introduces a certain type of spray. There are some of his vases here to be seen.

Another very interesting kylix is a red-figured one showing the episode of the death of Hector in the Siege of Troy. This has been pronounced by experts to be the best representation of the scene on any vase now extant. Hector is seen outside the gates of the city.

"Hector's adverse fate  
Detained him still outside the walls of Troy  
And near the Scaean gates."

Achilles is portrayed running to the gate of the city; in the words of Homer:

"As a steed that wins the race  
Flies at his utmost speed across the plain  
And whirls along the chariot, at such speed  
The son of Peleus moved his rapid feet."

On the opposite side of the circle Priam and Hecuba are seen weeping. The figures are remarkable drawings.



"The aged monarch Priam was the first  
To see him as he scoured the plain. . . .

The aged Priam groaned  
And smote his head with lifted hands, and called  
Aloud, imploring his beloved son  
Who eagerly before the city gates  
Waited his foe Achilles."

See how accurately the drawing follows the text. It would be impossible to render it more faithfully. A long harangue of pleading follows:

"So the old monarch spake, and with his hands  
Tore his grey hair, but moved not Hector thus.  
Then came, with lamentation and in tears  
The warrior's mother forward, one hand laid  
Her bosom bare, she pressed the other hand  
Beneath it, sobbed, and spake these winged words—"

The mother then beseeches her son Hector to move from this dangerous position, and warns him to flee Achilles, but in vain.

"Thus, weeping bitterly, the aged pair  
Entreated their dear son, yet moved him not."

Finally, Hector, seeing Achilles, turns too late to seek protection within the walls.

"When Hector saw  
He trembled, nor could venture to remain  
But left the gates and fled away in fear. . . .  
Then onward flew Achilles, while as fast  
Fled Hector in dismay, with hurrying feet,  
Beside the wall."

The great race around the city walls follows, and is the immediate theme of this illustration.

"One fled, and one pursued,  
 A brave man fled, a braver followed close,  
 And swiftly both. . . .  
 The race was for the knightly Hector's life. . . .  
 So these flew thrice on rapid feet around  
 The city of Priam."

It is curious to observe that on one of the vases the same illustration occurs twice, once on either side; one is rendered in black on red, and one in red on black. Such examples are of great rarity.

A very interesting example of an Attic pyxis, or round box, intended probably for the toilet table, is a specimen from Athens of the Age of Pericles. It is of terra cotta, decorated in red figured style, with scenes from the story of Ulysses and Nausicaä. In the centre of the lid is a small medallion of honey-suckle motive, surrounding the hole in which a bronze handle was intended to be set. Beyond this is the regular design six figures in radiating form making a wreath of interest in every direction. At one point may be seen a little tree or bush. This is supposed to symbolize the shrubbery in which Ulysses slept, when he was awakened by the arrival of Nausicaä and her maidens. Furtively emerging from this bush, without his proper garments, he is led by Pallas, who indicates to him the king's daughter who is to befriend him. Next to Pallas is one of the maidens, exhibiting what the decorator intended for a vulgar fright at the sight of Ulysses. On the opposite side of the box next the bush is another maiden starting to run away in terror. Beyond her is one engrossed in her laundry work; she is the maiden Kleopatra and has no eyes for anything but the delicate clothing which she is engaged in washing in the river. Nausicaä herself is seen standing erect and stately, unafraid, innocently modest, beckoning the un-

fortunate castaway to follow her to her father's house, where he was duly fed and clothed. The story is familiar to all.

A curious development in vase decoration was the plastic style, like the remarkable specimen shown here, exhibiting in full relief the myth of the Birth of Venus. The figures were coloured, traces of this colouring still being discernible. The vase is hardly recognized by the decorator as a form; the ornament is redundant. The modelling, however, considered for its own sake, is exceptionally fine. These highly modelled vases are in some sort a link between the ordinary potter's work and the developed statuette.

It is especially interesting in Boston to see some of the actual moulds from which the statuettes and other terra cottas were cast. Some of the Arretine moulds are in splendid preservation, cups, bowls, and other forms, modelled in fine bas reliefs, may be studied in the original matrix and in modern casts of plaster. These latter may also be purchased, and would be of value to many lovers of artistic things. The Arretine moulds are chiefly concerned with portraying such subjects as hunting scenes, musical festivals, dances, satyrs and nymphs, sacrifices, symposia, or chariot races. On one, Heracles and Omphale are seen drawn in cars by centaurs. These Arretine moulds were found in Arrezzo, and the signatures of the designers are stamped in many of them. Thus the personal note is introduced, and we recognize the work of individual artists, especially Marcus Perennius and Tigranes. The shop where they were made has yielded up these treasures.

The two large Etruscan sarcophagi, on which recumbent effigies lie facing each other, have been objects of popular interest for many years. I remember a country

woman who came up to me one day while I was working in the room where these were exhibited, in the old Museum, and inquired, "Can you tell me who those couples on the stone chests represent?"

One ought not to pass a case of such valuable coins as those in our Museum with a casual glance, and the remark, so often heard, "Oh, just coins!" Such a collection as this is offered for one's enjoyment, and if it is intelligently observed, will prove most interesting even to those who have not heretofore felt the appeal of numismatics. In the first place, it is well to arm one's self with the comprehensive and helpful Guide to the coins, published by the Museum, dealing with them in a manner to hold one's attention, even presupposing that he has no knowledge of the subject. It would be tedious for the reader of such a book as this to be referred to special coins by number and name.

The designing of a coin is no small work of art. When we remember that there must be the appearance of roundness and relief in the figures and heads, and yet that the actual surface must be flat enough for the coins to be "stacked" without slipping off each other, it will be evident that our government has recently shown its wisdom in entrusting this delicate form of design to our best sculptors, so that our currency may in some measure approach that of the most artistic people and the most skilful sculptors—the Greeks of the sixth, fifth, and fourth centuries B. C. For it demands all the skill of an artist to make such a coin. The Greek money in these centuries was equal in beauty to the other works of art of this marvellous people. It is also a testimony to the excellence of the average sculptor of Greece that the coins were seldom designed by their most famous artists; every sculptor was an artist of superior ability.

Of course the first requisite of a coin is that it shall be of the exact weight and measure of the standard which it represents. Here is the first limitation. The design must be of a certain size and proportion; it must be contained in the space of a circle, as a rule, (though oblong and square coins are sometimes met in collections), and it must be simple and straightforward; one must see at a glance the whole design; any irrelevant detail is undesirable.

The first buying and selling was done without coins. Native tribes used to barter and exchange actual commodities; after a time, there came need of certain standards of value, and such things as beads of amber, (some of these being in the Buffum Collection) shells, or bits of metal, were used for this purpose. In the Museum may also be seen a gold ring, such as was sometimes employed as a coin; early tribes, having little opportunity to insert pockets in their brief costumes, wore their money round their necks or on their fingers. Finally, with a perfected standard of weights and measures, coinage developed into its final state. We do not seem to have improved upon this idea. In some countries, for instance in Persia, coins were late in appearing, and Marco Polo speaks of the money system as he found it in the thirteenth century, in various districts, in his travels. "In Cambalu," he says, "the money of the Great Khan is not made of gold or silver, or other metal; but they take the middle bark from the mulberry tree, and this they make firm, and cut into divers round pieces, great and little, and imprint the King's mark thereon; of this paper money therefore the Emperor causeth a huge mass to be made in the city of Cambalu, which sufficeth for the whole Empire, and no man may under pain of death coin any other, or spend any other money." Of the Province of Caraiian, he

writes, "They use white porcelain instead of money," and in Cardandan "the chief city thereof is called Vociam, the inhabitants whereof use porcelain and weighed pieces of gold instead of money."

Very early metal coins were made of electrum, a mixture of gold and silver, and were simply pressed with a ribbed surface to distinguish them from ordinary nuggets. This metal seems to have been a natural alloy which was discovered in its mixed state, and was regarded as a separate metal. These ribbed coins were made under the Emperor Gyges, about 700 B. C.

Gold coins began under Kroesus, in the fifth century, this fact probably accounting for the old saying "as rich as Kroesus." At first only one side of the coin was ornamented, the side we designate as "head," while the "tail" was simply printed by the mark of the punch with which the metal had been pressed into the prepared mould or die. Unfortunately, no matter how exquisite or artistic this die was, the work of the artist and sculptor stopped there. It was considered beneath the dignity of an artist to strike the actual coin, so he handed over the work of reproduction to an artisan, who often made a very bungling job of it, so that clear impressions of the Greek coins are not easy to find, and are worth fabulous sums when perfect. A closer study of the Boston collection will show that in the main the individual specimens are of excellent quality. The character of the various periods may be studied as in sculpture.

Under Perikles at Athens in the fourth century B. C., the art of coin engraving came to great perfection. On a coin of Croton the Theseus of the Parthenon may be seen, almost copied in little. The Athenian influence was felt in Sicily and in Italy as well. On the coins of Thurii may be seen frequently occurring a spirited repre-

sentation of a bull; this was the sign of the town. The head of Juno on the coin of Pandosia should be noticed; it is a rare coin, as there are only four known to exist, and has been characterized by Head as "one of the most beautiful productions of any Greek mint." It is No. 32 in the Perkins Collection.

Notice the two eagles warring over a hare, among the coins of Agrigentum; it is full of the dignity and yet cruelty of the bird of prey.

The coin of Selinus, (55), is ornamented with wild parsley. On one occasion the troops of Timoleon met a mule laden with parsley when they were on their way to battle; it depressed them, as the plant had always been considered unlucky. But Timoleon brought good out of evil and turned the tide of superstition by immediately adopting it as his wreath of victory, and making them all crown themselves with the hitherto ill-starred plant.

Taras, the local hero of Tarentum, appears on coins, riding on a dolphin. He was the son of Neptune and the nymph Satyra. The coins of Tarentum are designed with lively little figures; Taras combines sometimes a front and profile view, and Satyra, the mother of Taras, who appears on another coin, is seen in profile, only the head being shown. The horsemen on the coins of Tarentum should be noticed also. On one of these, the rider is just about to dismount, an unusual pose and rare in coinage; sometimes there are two riders abreast, rendered with much skill for such low relief. There are traces, in the modelling of these miniature presentments of the human form, of the greater art of Pheidias, characterized by Professor Furtwängler as "a proud aristocratic beauty, of vigorous and powerful quality." One name of an artist appears in connection with the coinage of Tarentum: much of the best work was by Philistion.

The coins with the head of the nymph Arethusa ought to be observed; Sicilian art was at a high standard when they were struck, in the fifth century B. C. Sir C. T. Newton described these designs, "The fountain of Arethusa is represented by a female head, full face, whose flowing locks suggest, though they do not directly imitate, the bubbling action of the fresh water spring which rises in the sea, here typified by the dolphins which sport around the head of the nymph." A glance down the case will demonstrate that full face coins are unusual.

A noted artist and designer of coins was Evænetus of Syracuse. A fine example of his work is the head of Proserpine, No. 85, with wild barley in her hair. He drew profiles with the curving Greek upper lip, sometimes almost too short for beauty. The reverse of this large coin is almost finer, displaying a chariot drawn by four horses, the perspective of the varying planes being managed in a masterly way. Of the coins of Evænetus Payne Knight says: "To their sublime perfection . . . no work of man of a similar description has hitherto even approached." An actual impression of this coin of Proserpine may be seen used as an ornament in the centre of a kylix in our collection. It must have been cast from the very coin, and then used as a decorative medallion.

An examination of the collection of coins from Thrace and Macedon will show a more massive conception of the unit of design, less finished and gem-like than those of Italy and Sicily. Ruskin admires this comparative ruggedness, in speaking of the work of the Macedonian artists. "Sometimes they put themselves to their wits' end to draw an ugly thing; the Medusa's head, for instance, — but they can't do it, not they, because nothing frightens them! . . . Everlasting calm in the presence of all fate; and joy such as they could win — in beauty at





GREEK COINS: SOME OBTVERSE AND SOME REVERSE.



MARLBOROUGH GEM: CUPID AND PSYCHE.

(See page 299.)



perfect rest." Even the bulls on some of these coins are hardly ferocious, but are more monumental and stately than vicious.

No finer coins can be seen than those of Philip of Macedon and Alexander the Great. In the reign of the latter the coins are the earliest to bear the title "King." These are likely to have been struck after the death of Alexander.

On one of the coins of Lysimachos of Thrace the reverse design is an Athena, seated, and bearing a small Niké in her hand. This figure was the inspiration for the Britannia on the English penny. Another English coin, the half crown, owes its scheme to the Corinthian piece which displays Bellerophon slaying the Chimera; this was adapted to later uses by being turned into St. George with the Dragon.

There are several examples here of the obol—the small coin which was always placed in the mouth of the dead to pay Charon's fare for ferrying him across the Styx!

The merry large-eyed owls on the reverse of the coins on which the head of Athena is seen, have always seemed to me especially full of archaic charm and quaint humour. These coins were popularly spoken of as "maidens" or "owls," just as some of the coins with turtles on them became known as "tortoises."

It will be noticed that in many of the heads in profile on coins, the eye is shown as if in full face. This is the case with almost all primitive art, and is equally noticeable, as has been remarked, on Greek vases.

On the Rhodian pieces one often sees the single rose of the country, which was a symbol of that island.

When we come to Egyptian coins, we have a portrait of the famous Cleopatra as authentic as any known to

exist. The face is one which has intellectual charm rather than beauty; the nose is aquiline, the head is broad, crowned by wavy hair, and the eyes are large and set deeply in the head. The mouth is full, and suggests power, while the throat is long and slender. It is a virile, attractive personality, as here depicted.

Roman coins approach nearer our money of to-day than do the Greek coins. The die sinking is clearer and the work altogether more symmetrical. A usual design is of Romulus and Remus with their domesticated wolf. From an æsthetic point of view the charm of the coinage is much less, but for practical purposes the Roman money was never surpassed. The medallists of the Renaissance were influenced by them, and through these they have affected the design of all later coinage.

## CHAPTER XII

### CHINESE AND JAPANESE SCULPTURE AND PAINTING

ONE never need feel any doubt as to the correctness of any statement made by the Museum officials regarding the Japanese objects. This is not the case in all collections; in some cases, enthusiastic buyers have visited Japan, and, knowing little of the true inner evidence, have accepted, as genuine, articles offered by dealers or owners, and hastened back to place them on exhibition. But in Boston all exhibits have been judged and pronounced upon by most competent Japanese art critics. The name of Okakura Kakuzo is well known both in literature and art to anyone who has ever felt the least intelligent interest in the subject. In the department of pottery one of the leading experts of the country, Professor Morse, has submitted each specimen to rigorous examination. It is as valuable and reliable a collection in this department as there is in the world.

In 1905 Mr. Okakura Kakuzo pronounced it as his opinion that this collection was pre-eminent among the Oriental collections of the world. "I do not hesitate to say," writes Mr. Okakura, "that in point of size it is unique, and that in quality it can only be inferior to the Imperial Museums of Nara and Kioto; while for the schools of Tokugawa painting it is unrivalled anywhere. . . . I hope that the public may in future lend it more serious criticism than hitherto." Mr. Okakura calls special attention also to a set of ten Chinese Buddhist

paintings representing various groups of saints of that religion, painted in the twelfth century, and also to sixteen saints by Rikushinchu, of the Yuen Dynasty, between 1280 and 1368, and beautiful specimens of the Ming academicians in the period corresponding to the European Renaissance.

Since the time when Mr. Okakura wrote as above, the collection has been greatly augmented, so that it is now even more important than it was then. In 1905 Mr. Okakura visited Japan, and brought back with him many Chinese and Japanese purchases made possible through the generosity of friends of the Museum. Valuable photographs of the Imperial Collection at Tokio were also presented by the President General of Japanese Museums, Mr. Matano.

The services of Mr. Kakasu Okakina, of the Imperial Archæological Commission of Japan, and of Mr. Rokaku, were engaged by the Museum in 1904, for the investigating and cataloguing of the Japanese Department. Mr. Rokaku, being an artist in lacquer, also repaired many specimens which had been defaced.

The collections of Dr. Bigelow and Dr. Weld have added enormously to the priceless character of this department, both of these gentlemen having studied with Mr. Okakura in Japan, several years ago, and their purchases having been made under the most favourable conditions.

One should begin a study of these riches at the end of the corridor which leads to the Textile Department, and that of the Nearer Orient; at the end, with fine effect, sits the great wooden seated figure of Amida Dai Butsu, dating from about the end of the tenth century. It is full of majesty and dignity, and has true religious repose. The vista and approach toward this figure are charming.

Chinese art is often said to be closely allied to Indian art; superficially there is much in common, but the spirit of the Chinese is graver, and that of India more grotesque, often playful. The basal principles differ in many ways. The Chinaman is seldom humourous; he is easily awe-stricken, and always solid; he does not create demons to entertain, but to terrify. The early Chinese sculpture, however, shows Indian influence. As all these sculptures are in the form of memorial stones, it is interesting to note that one of them has upon it the figures of two children, two stout little boys exactly alike. Possibly this is the gravestone of twins who died at an early age.

Chinese art conformed to six canons, which differ essentially from those of Western art. The first of these requirements was a vitality of rhythm; as expressed by Okakura, "the life movement of the spirit through the rhythm of things." The second consideration was that of the structure of the organism to be represented. This was supposed to result from the occupation of an organic structure by the creative spirit. As a third requirement, the representation was supposed to conform to nature, while the fourth canon required proper consideration of colour. Fifth and sixth came the plan or arrangement of the picture or composition, and its ultimate finish. Thus it will be seen that our idea of composition was quite a minor consideration, absolutely subordinated to the ideal of a pervading sentiment, suggestive of the scene to be portrayed.

In Chinese art the dragon signifies the element of water: it is as the Neptune of the Greeks, but is not regarded as a god—only as a force. Shipwreck—floods—typhoons—these scenes would be presided over by a dragon. In a similar way, the tiger symbolizes the

terror, power, and liveness of the mountain pass; echoing, hollow sounds of the wilderness are embodied in his roar.

Of Chinese painting, the finest examples in Boston are the ten Buddhist pictures, already alluded to, chiefly of saints, known as Arhats. These are of the late Sung Dynasty. Also there are several specimens of the Yuan Dynasty, or eleventh century, and several works of the academicians of the Ming period, roughly speaking, the twelfth century.

Many of the rarest paintings are simply in sepia on a dark white paper, and unless one has a slight knowledge of the technical difficulties of producing a living fish with one or two marks of a brush, these pictures will not be fully appreciated.

Among the fierce warrior saints is one who has always seemed to me to embody a great deal of the spirit of Oriental religious art; the action is extremely vigorous, and he brandishes a drawn sword; if there is in the East an instance of the "blue man," or one who has sustained such wounds that his heart has turned in such a manner as to render his skin of this colour, certainly this must be the man!

Among the Ming paintings are two important ones, — a Chinese Court festivity, and another, a basket of flowers, painted in the fourteenth century, with a poem at the top, alluding to the blossoms portrayed.

A superb gift came to the Museum in 1906 from Mr. Denman Ross, who presented his magnificent collection of nearly one hundred Oriental paintings, Chinese, Japanese and Tibetan, and a fine collection of sword guards, or tsuba, and of other crafts of Japan, which will be mentioned in their proper places. Also he bestowed upon the Museum one of the largest collections



of Japanese prints ever made—being over eighteen hundred in number, of unrivalled quality.

The Tibetan paintings are generally similar and academic in style. They are in thick impasto, and display, as a rule, features of the Lamaist religious rites and doctrines. The subjects are very fantastic, and would be difficult to follow and comprehend without an intimate knowledge of the history of this curious religion. To many spectators they appear only wild and incoherent. About the seventh century Buddhism was carried into Tibet. A school of painting grew up there under the Buddhist influence, but by the end of the eighth century the original theology was so embellished by the addition of extra devils and magicians, that a separate order of priests was established to deal with the demonic branch, these being the Lamas. This rather debased system of magic and demonology became known as Lamaism. It is the state religion of Tibet.

The Lamaist pictures here are unusually fine examples of this rare and exotic art. They are painted in water colour, with a glue medium, and are rendered on cotton canvas. Some of them have retained the oiliness of surface induced by the burning of incense in Lamaist temples, known as "butter incense," from which the smoke is dense and greasy.

Even among the Lamaists are sects, and a member of one of these, known as the Yellow Cap Sect, is seen in the act of conjuring the Eight Fierce Demons with his bowl made of a human skull. The colour is beautiful and rich. The subject could hardly be followed without much knowledge concerning the Tibetan doctrines.

A fine figure of Tara seated on a lotus throne, supported by rocks, in the midst of a lake, is the subject of one of these Tibetan paintings. The trees on the shore

are studded with jewels, and Tara bears in one hand a bowl of jewels, and in the other an arrow. A gruesome subject follows: a representation of Yami, the Queen of Hell, offering to the King, Yama, a cup in the form of a human skull filled with brains. The Eight Fierce Demons, who seem to be almost inseparable from Tibetan art, are around the couple, and Yama stands on a green boar. Severed heads and skulls are among the hideous paraphernalia of this picture.

Another cheerful presentment is of Devi, the great she-devil, also imbibing from a skull-cup filled with human brains. The angry demon, a fierce whirl of tempestuous motion, — it is hard to say what the form of the monster really is, — appears also, in one of these extraordinary works of art, while the Enemy Defeating God stands below surrounded by flames. The subjects are all somewhat similar — the Wizard Fiend on his white elephant, treading on suffering victims, celestial Buddhas, seated on thrones, and saints, to emphasize the milder form of this fierce religion, some of these showing Persian, and some Indian and Chinese influences. The chief charm of these paintings to the Western mind lies in the colouring, which is rich and soft, ineffably lovely in harmony.

A Chinese Yuen painting of 1318 represents a Kwannon of the Fish Basket. To follow the manifestations of Kwannon, either as male or female deity, is beyond the province of this book!

Eastern art is not representation: it is symbolism. When waves are to be painted, no attempt is made to imitate the waves of actual water; the artist asks himself, what is the chief characteristic of a wave? And he tries to portray fluid motion and rhythm. When the subject of a picture is a fighter — a warrior — the

painter selects those elements which to him appear to belong to the warrior: namely, high excitement, courage, force, a turmoil of fury; and thus, he paints a savage face with a human form, in the conventionalized manner, chiefly animated by these attributes, and the result to our eyes, if we use vision only in regarding the work, is a decorative swirl of line and colour, suggesting a tempestuous state of mind. The aim of a Japanese artist is to give an emotion, a mental impression, through the medium of sight, just as a musician awakens echoes of physical sensations through sound. Sight is not intended, by the Japanese painter, to be used in the photographic sense. A picture of a tiger, for instance, is an embodied snarl, with a wiry reserve of springing force, rather than a smug copying of the stripes on his soft fur. This is not a natural portrayal of the animal, but an emblematic incarnation of its spirit.

The great message of Oriental painting is well expressed by Laurence Binyon: "We can learn to distrust this tendency, absorbed from an age of triumphant science, to set up an external objective standard, asking of a picture whether it correctly represents the object it portrays, instead of asking to what service the materials have been used, and whether it is a real experience to our souls."

John La Farge characterizes a rather over careful attention to certain details at the expense of others as "the taint of the unbelieving imagination, which insists upon small points of truth as a sort of legal protection for its failing in the greater ones."

We must bear in mind that Chinese and Japanese art are permeated with the sentiment of the Buddhist. From this point of view, all that belongs to the flesh is evil, and so when a Japanese artist wishes to portray a beau-

tiful woman, his first idea is to denude her of flesh; to reduce her to a willowy system of graceful lines, to allow an impression of pleasing curves to take the place of the vision of a human being.

Mr. Ralph Adams Cram has so beautifully expressed the aim of a Japanese picture, that I am tempted to quote his words as the best we have on this subject. "The object," he says, "of the Japanese painter is the attainment of pure beauty. To him, nourished as his fathers before him for unnumbered generations, on the fundamental doctrine, that thought, will, desire, the universe itself, all are illusion, all visible and tangible things are no more than emanations of rudimentary mind, therefore utterly imperfect and unworthy of perpetuation. . . . He takes any subject, however outwardly commonplace, and then applies to it three processes: Selection, Emphasis, and Idealization. Almost instinctively he chooses the essential lines, elements, and qualities, throwing all else away. Of these he lays stress on those that play into his hand for beauty, minimizing the others, and then, either, as we should say, by the exercise of infallible good taste, or, as he would say, controlled by that mystic elder memory that tests all things by the standards established through myriads of forgotten lives, he goes on to translate his chosen details into terms of the beautiful. . . . The nature of absolute beauty is undemonstrable . . . in words. If anyone can show clearly and scientifically just why St. Mark's is beautiful and St. Peter's hideous, he will do well; yet there is the fact, and here is the fact of consummate beauty in Japanese painting."

A Japanese essay on painting in the eighteenth century expresses the standard of Oriental interpretation of rendering objects with the pencil: "It is the fault of

foreign pictures that they dive too deeply into realities, and preserve too many details that were better suppressed. Such works are but groups of words. The Japanese picture should aspire to be a poem of form and colour. . . . To introduce too much is commonplace, and the artist must exercise his judgment in omitting everything superfluous or detrimental to the attainment of his object."

Ordinary education in Oriental countries often produces artists without the original intention of doing so. Artists are encouraged to begin their work very young, and nearly every child is started with a slight education in drawing. They are taught free-hand work, and it is said to be very fascinating to watch a small Japanese child in a garden, with a pool of gold fishes. Instead of trying to catch them, he sits in a contemplative manner, watching every movement and curve of their slippery bodies, until he is able to reproduce an impression of them with his flexible pencil.

A Chinese or Japanese child must in the first place learn to write, which, in these countries, is equivalent to learning free hand painting with a brush. The hand is never accustomed at any age to using an inflexible stylus or stick. Always the ideal of the soft brush with the fluid ink is the only one associated with making marks on paper. No wonder that they are more facile in its use than are Western children, and that the hand acquires such supreme steadiness, and is so under control of the intention. When a bit of writing gives satisfaction to a teacher, he commends it by saying, "Yes, it is alive." Theodore Wores, an American painter, says that it was a surprise to Japanese artists to learn how long it took an Anglo-Saxon to paint a picture. From their point of view, they said, they thought that a painter should

spend a great deal of time in silent contemplation of nature, memorizing its forms, and feeling its spell, but that in the actual execution of the picture thus evolved, a very little time should be expended.

To return to the collection here in our Art Museum. The housing of it is unique; the sculptures, chiefly of wood, are, in most cases, figures of Japanese deities. A little temple has been prepared for them — not the copy of an actual temple, but a room in the true spirit, symbolical of a Japanese temple — and each Buddha sits enshrined in dignity, in an environment calculated to exhibit all his best points. The kakemono, too, those characteristic Japanese wall pictures, are hung in a manner which corresponds to that used in native houses; every picture is in a suitable setting, and a genuine inspiration is the use of plain plaster and unpainted wood in this department, giving the exact atmosphere or flavour of Japanese surroundings. Not until such a museum as this is seen, may a visitor fully understand the message of Japanese art as displayed in this way. Screens are employed in the same relation to the other things in the room that they would occupy in Japan, and the whole effect is a wonderful harmony of great verisimilitude, without being a servile copy of any existing building. Thus the spirit of the housing of the Japanese treasures embodies the principle of this people in its attitude to art.

In speaking of Japanese sculpture as related to painting, John La Farge says: "Sculpture is to a certain extent easier and in a certain way inferior because it gives a sort of duplicate of the object, not a relation of it to other things."

Speaking generally, the spot in the Museum in which to observe the characteristics of Japanese sculpture is



JAPANESE SCULPTURE: BUDDHA.





this delightful temple-like Buddha room. Here are the chief specimens of this art displayed. Those in authority pronounce the rather mutilated wooden statue, with three faces, (to be seen here), as the piece of greatest value in the Museum. It represents the god Daikoku, a descendant of his prototype in India, Siva. The sculpture is fine in quality, and dates from the ninth century. Second in importance among the sculptures is the fierce six-armed Cupid, as it were, of the Orient, who presides over the Japanese garden. It is an interesting coincidence that this Eastern deity holds in two of his active hands the bow and arrow — the universal language of symbol meets us in both hemispheres!

Roughly, the first, or Nara period, extended over the eighth century. This was a time of great luxury and refinement; but we have few examples of painting remaining; the sculpture of this century is better represented in our collection.

In every Japanese household there is a little shrine devoted to certain intimate Shinto deities; it is the custom to pray every morning before this little altar, which is pertinently denominated the "god shelf."

Theodore Wores tells of many interesting incidents connected with his stay in Japan, which illustrate the consecration of a Japanese craftsman to his task. He tells of an old frame maker who, when he wished to introduce a carving of a little turtle on his design, procured one, and tied it to a string in his garden, and watched it carefully, that he might transcribe the vital principle of its motions. This artist had descended from a family of wood carvers for three hundred years, the chain of occupation never once having been broken. It is this superlative combination of environment and heredity which makes a Japanese worker so far superior in his

line to a man who simply indulges a personal taste for carving.

It is only recently that Western temperaments have responded to the Japanese art spirit. Even so late as 1895 William Ordway Partridge spoke in this casual way of Japanese sculpture: "The sculpture of China and Japan need hardly be considered. It is mostly of a mythological character, with monstrous combinations of human and brute forms, repulsive in their ugliness and in outrageous defiance of rule and possibility. The subjects are remarkable chiefly for their colossal dimensions, and elaborate ornamentation." We live to learn.

Decidedly the pleasantest and most beautiful subject among the Chinese sculptures is the marble fragment — a torso of Kwannon. It displays a good deal of Indian grace and sinuousness of line, and is a work of the seventh century A. D. Compared with the European sculpture of this period, the Kwannon testifies to the skill and appreciation of the mediæval Chinese sculptor, It was brought from the ruins of a Buddhist temple in central China.

In the north-west of India is a country alluded to by Herodotus as Gandaroi. Its more modern name is Gândhâra. Some striking ancient sculptures were brought from this region, and should be noted for the interesting light they throw on early Buddhist religious feeling. One of these curious reliefs represents the temptation and victory of Buddha, rendered with much of the spirit of the mediæval exploiters of the woes of St. Anthony. There is some Greek spirit, though of a most archaic type, pervading the work, which combines a Persian sentiment as well, with the Oriental, or predominating feeling of the whole. If one were told that





the sculptures were Byzantine, one would almost believe the statement, for they are superficially like many carvings in southern Italy, and even in Venice and Verona one sees Lombard Gothic work which suggests this treatment. Another scene is a Conversion, and another the Death of Buddha. These sculptures have been alluded to by Ferguson in his *History of Architecture*, as "the earliest, the finest and the most essentially classical figures of Buddha." Mr. Okakura considers that a close study will reveal much more Chinese than Greek characteristics in the Gāndhāra work. The Taoist mortuary stones should be compared with these. Here the style is a good deal similar and yet the Chinese predominates conclusively, showing how slight a division really exists between the Taoist and Gāndhāra arts. One of the stones has an inscription, thus translated by Okakura, "In the fourteenth year of . . . , the monk Doyeki made this stone statue for the sake of his teacher, his parents, and the creatures of the universe, that all may equally attain salvation." Let us hope that the optimistic monk went to his reward!

The great period of activity in the history of Japanese sculpture is the Nara period, from 700 to 800, corresponding to the eighth century of our era. Many sculptures of this period were executed in wood, or made of a cement composed of lacquer and pulverized wood, or a paste made of clay, mica, and fibrous roots. Some statues made of this composition may be studied here, for instance, a photograph of the one known as the *Boten of Sangatsudo*. Another of the Nara period is the statuette of *Kwannon*, in bronze. This is a fine piece of metal, containing a very large percentage of gold, though it is exceedingly dark and smooth.

The next century is represented by a *Bishamon*, a

fierce stout Deva king carved in wood, poised with some dignity upon the body of a prostrate demon. Bishamon was one of the so-called guardians of heaven, — beings corresponding to archangels in the Japanese hierarchy. This ninth century is known as the Heian period in sculpture.

Of the twelfth century, or the Fujiwara period, there is a grim statue of Fudo, who, by rising out of a consuming fire, typifies the conquest of the will over the carnal weaknesses. Another statue of the Fujiwara period is the more pacific deity, Jizo, the angel of compassion. He is giving the benediction with one hand, holding in the other a jewel symbolical of Life. The form of the benediction is that used by the Italians to protect themselves against the evil eye, the forefinger and little finger being both extended.

Of the Kamakura period, the thirteenth, fourteenth, and fifteenth centuries, there is a fine group, representing the Amidha Trinity; a soul being received into paradise by Kwannon and Seishi, the Bodhisatva, or spiritual sons, of Amidha. This figure has an archaic charm in its conventional pose suggesting peace and tenderness. Several of the bronze Japanese statuettes have coatings of gold still remaining upon them. Many of them also have very extensive ornamental aureoles and halos. All the way from the eighth to the eighteenth centuries, the halo obtained favour in Japan.

Among the special treasures of Japanese wood carving is a fragment of wave of the Kamakura period and a piece of twelfth century carving known as "the ascending carp," attributed to the celebrated sculptor Jingoro. In Dr. Bigelow's great collection the carved panels are of unusual interest for students. A valuable reproduction also may be seen, taken from the temple of



BRONZE STATUETTE: KWANNON.





Nara; it represents the four Deva kings, and is a very ancient sculpture.

In three collections, the Weld-Fenollosa, the Bigelow, and the Ross, there are nearly four thousand Japanese paintings, nearly all of great importance, so that it will not be remarkable if we fail to mention items at much length.

Japan's art has remained at a high state of excellence much longer than that of other nations. Mr. Cram, in his admirable work on Japanese Architecture, has very aptly expressed this continuance of merit among the Japanese. He says: "In the history of the gradual extinction of artistic impulse, Japan stands as the last of nations to forsake its heritage as it also stands as the first of the nations that now exist, to assume these rights and privileges of civilization."

The outfit of a Japanese artist is almost meagre in its simplicity. His brushes are in a little bamboo case; he has an ink dish, a few little bowls for water, and all this spread on a bit of paper on the floor. The principal colours used are indigo, brown, red, gamboge, and white, with the familiar stick of ink. The vermilion also comes in sticks. Both the Chinese and the Japanese have the art of using opaque white as a thin wash to a remarkable degree.

Curious technical methods are often resorted to by Japanese painters. When one wishes, for instance, to portray a little haze around the moon, compasses are sometimes employed of which one leg is a brush full of water; by tracing around the outline of the moon with this instrument, the edges are softened.

Mr. Wores mentions an artist whom he knew in Japan, named Hiaku Nen — translated Mr. Hundred Years. While they were conversing together upon the theory of

the ideals of the East as contrasted with those of the West, Mr. Hundred Years clapped his hands, and exclaimed, "This is too instructive: my pupils must also receive the benefit of your remarks!" So, after calling his pupils in, they all sat around and discussed for hours.

Japanese paintings are usually executed on silk, with sticks at top and bottom, and these are called kakemono and makimono. Sometimes pictures are painted on screens; they are seldom put in frames as are our pictures. When any of these Japanese works are seen in the Museum in frames under glass it must be borne in mind that, on account of their extreme rarity and value, this means has been adopted to preserve them. It is not the treatment of such works in their native land.

It is often difficult to determine whether a picture is an original or a copy, for one method of training students in Japan is to make them copy the pictures of the great masters, not once, but over and over, until the copyist has made almost a duplicate of the original. As the Orientals are marvellously accurate, it would be easy to deceive any but an expert judge of painting as to the authenticity of a work.

A knowledge of the mythology and the fairy tales of Japan is most helpful in understanding the subjects of their pictures. A god with a bag, is the imp Futen, the deity of the winds, while thunder is presided over by Raiden, who, hidden among the clouds, practises on a set of drums. Benten is the goddess of virtue, and plays a lute. Kwannon is the goddess of the sea, in one manifestation, and presides, in this capacity, seated on a sort of Lorelei rock.

Standard traditional subjects were constantly painted in China by the artists of the Sung Dynasty. Some of these are given, to show the spirit in which landscape

was treated in those days. One subject often treated, is "The Evening Bell from a Distant Temple." Another: "Fine Weather after Storm at a Lonely Mountain Town." Again we find prescribed "The Autumn Moon over Lake Tung-t'ing," and "Sunset Glow over a Fishing Village." These subjects are inspiring, and poetical minds would find endless possibilities in portraying them, without painting pictures at all similar. Orientals are extremely sensitive to impressions of beauty: a little Chinese poem, written by an artist, will exemplify the sentiment which the Orientals feel toward nature:

"It is midnight, all is silent in the house:  
The water clock has stopped:  
But I am unable to sleep because of the beauty of the trembling  
shapes of the spring flowers, thrown by the moon upon the  
blind."

This emotion is an ecstasy.

A Japanese tells the story of his first stay in Paris: There had been snow during the night, and he waked in the morning with joy in anticipation of seeing the feathery decoration on the trees of the Bois. He repaired there at an early hour, before the snow should have melted. He and his friend were astonished to find that Paris could sleep in spite of Nature's lavish treat in thus spreading the white beauty for them to gaze upon. They were the only people in the Bois de Boulogne; no one cared for the beauty. At last they saw two other men approaching. "Ah," they exclaimed, "there are two others at least who can appreciate the beautiful still white glory in this indifferent city." As the pedestrians came nearer, they proved also to be two Japanese!

It is not my purpose in this place to give a history of Japanese art. Students who wish to go deeper into the

subject must consult books which deal with the subject at more length. My aim is to stimulate an interest in the art of the East, as it is here displayed, so that those who read this necessarily superficial account may wish to turn to authorities and experts, to learn more than it is my province to tell.

Japanese painting was later than Chinese in developing. Very early examples were sometimes painted in oil, but later this was abandoned. The first recorded painter in Japan was a Chinaman, who came there during the latter part of the fifth century. His name was Shinki. Testimony is paid him: "The brush of his son became famous in the days of Emperor Buretsu." But the first really recognized period, as I have said, was the Nara period, or the eighth century. Nara was the capital in those days and was rich in temples, convents, and public buildings of great splendour. In the other arts there are numerous relics of the superb days of Nara in the eighth century. But over all the luxury and display, the religious zeal dominated, and the later Nara art was according to Buddhist ritual.

There is an early thirteenth century painting of the Buddhist monastery near Nara. In the centre are three golden figures, the three principal deities then worshipped. The guardian gods also appear. It is a good specimen of the more delicate Kasuga style.

After 794, when Kioto became the capital city instead of Nara, the art centre shifted, and Kioto was famous until the end of the tenth century, as the home of all the arts and crafts of Japan. Kioto had another name — Heian — and this century is known as the Heian period.

All primitive peoples have narratives of the great success in realism of their eminent painters. Xeuxis, one will remember, painted grapes with such realism that

birds plucked at them, while an early Chinese artist is said to have rendered a large and formidable dragon with such power that when this fresco on the temple wall received its last finishing touch, the creature burst its pictorial bonds, and flew off through the roof, leaving no proof of the great artist's remarkable achievement in spite of all his labours!

Another legend of this sort relates that the painter Kanaoka had so wonderfully portrayed a ramping steed, in one of the temples, that at night it used to sally forth and devastate the rice fields, eluding all pursuers, and only being recognized as the painted horse because he returned to the temple, through the roof, after each escapade! Kanaoka then confined him with a painted bridle.

But the best of all these stories is of the man who painted the moon. His subject was a landscape, with the moon shining at its full. When the picture was finished, the moon was observed to shed a real effulgence over the apartment where the kakemono hung. A rich purchaser paid a large sum for it at once, and used it for moonlight illumination in his dwelling. Surely this was a most successful piece of realistic painting. But wait! After a short time, the magical power seemed to cease, and the moon faded out, and stopped shining in the dark, and the purchaser, indignant at the failure of the picture, returned it to the artist in high dudgeon. The painter, much chagrined, accepted the kakemono, and hung it in an inconspicuous corner. When, lo! at the end of the month up came the moon again: it was painted with such absolutely vital realism, that it had actually waned!

Of the Buddhist paintings we have many most important examples. In order to see and enjoy these fully,

it is necessary to avail one's self of the hospitality of the offices where these paintings are kept in large numbers, for it is not possible to exhibit many at one time. Even in the new building less than one per cent. of the entire Japanese collection can be shown at once. But there is always someone willing and able to show the treasures, and those who have them in charge are glad to encourage interest in these fascinating subjects.

In 1906 three large paintings were acquired, one, a Mandara, or altar piece, of Bishamon, of the tenth century. It is essentially Japanese in character, although a casual observer may think that it savours of the art of China and India. The painters of this period were monastics, and this specimen is a work of the esoteric sect. Bishamon is one of the four kings of heaven, who was understood to bestow power and wealth, — a god of prosperity. He is represented holding a drawn sword, while at his feet are clustered goddesses and demons of his magic power. His consort, the goddess Kichijoten, who presides over love, supports his feet in her hands, thus symbolizing strength reposing on love. There is a tradition which connects this picture with the same artist who painted the doors of the shrine at Nara, but critics now usually consider it a somewhat later work. It is recognized as an example of the Daigoji school. It shows the influence of Kanaoka, and is considered the finest representation of Bishamon existing.

In this collection is a remarkable specimen of the work of the eighth century. It is a Mandara, also, or Buddhist altar piece. This work is inscribed as having been repaired in 1148 by a monk who painted at this time, named Chinkai. This is probably, according to the judgment of Mr. Okakura, the only example of eighth century Japanese painting outside of Japan itself. The central

figure of the deity sits enthroned. He wears a red robe. No one knows what the red pigment used in this picture was composed of. It differs in analysis from any known paint used within the history of art. It is something on the order of vermilion, but richer; it has more of the cerise in its composition, but does not incline at all to rose. Anyone examining this picture will appreciate the indescribable quality of this colour. The background is interesting, being very dark, but rich in detail of landscape and flowers. On the back of this interesting picture is an inscription thus translated: "The principal Mandara of Hokkedo. This Mandara represents the sacred mountain, and is a real Indian painting. Because that part which lay below the Seat of Sakya has been destroyed, perhaps owing to natural decay or through the cutting off of pieces by different people, it having remained in its present state for unknown ages, therefore in March the fourth year of Kiuan" (1143) "we have ordered Chinkai, Iko-Daiboshi" (a clerical title), "a monk of this temple, to repair it. We have done this because of the skill in painting which he has inherited from his family. We inscribe these particulars that posterity may not be misled. Kwanshin. Betto Homu" (Director of Temple Affairs), "Gondaisojo" (Junior Archbishop).

The landscape in this picture represents the "Eagle's Peak," of the sacred mountain where Buddha expounded the Flower of the Law (a type of Moses on the mountain). It is full of Indian influence, though probably a Japanese work. It is one of the few examples of landscape of this century.

We have a number of paintings taken from the temple Daitokuji, in Tokio, which are supposed to be by Li-Lung-mien or his school. This painter was a great man

of the Sung period in China, occupying official positions as well, but turning to art as his true vocation when he had opportunity. He would go off for a whole day to commune with nature, carrying a flask of wine and light provisions. His enthusiasm was so enormous that when in old age he was lying racked with the pains of extreme rheumatism, he would go through the motions of painting long after the real ability left him. He was so fond of drawing horses, and so enjoyed watching them, spending much time in stables for that purpose, that a Buddhist priest warned him to beware lest in his next transmigration he should be selected to appear on earth as a horse! When aged, he retired to live in the high country, known as the Hill of the Sleeping Dragon, in 1100, and died there after six years. His later pictures were chiefly important religious pieces, such as those possessed in Boston. He worked chiefly in monochrome. His work is characterized by Binyon as "magnificent mastery of a design built up of rhythms and fluid lines," and is a climax in this type of painting.

We should make allusion to the great Buddhist artist priest, the famous Yeshin Sozu, who is generally quoted as an Oriental prototype of Fra Angelico. He was vouchsafed a vision, when he was prayerfully considering the subject for a picture. He saw, between two tawny hills of autumn, a majestic vision of the Golden Buddha, attended by two celestial creations of angelic form, swaying softly in the air above him. Through the vision Yeshin Sozu detected an aroma of delicious fragrance, which proceeded from a heavenly fall of blossoms which enveloped the scene. He painted the vision as he saw it, and it is said to be filled with the same reverent spirit as the golden dreams of the Italian.

One is reminded of the picture here described, al-



though on a smaller scale, by the very exquisite Mandara of the Fujiwara period (this specimen being probably of about the eleventh century). It displays the many-armed deity, of pure gold, who stands at full height, with an aureole of flame, the hand of each arm bearing a symbol of victory. In the sky on one side is seen the Wind-god, with his bag, and on the other, the Thunder-god, surrounded by small drums, on which he is playing a tattoo. This is one of the finest examples of minute work, both in delicate painting and in cut gold leaf, in the whole collection. A crowd of attendant saints and demons throng the lower part of the picture, and the colour is that wonderful rich harmony of old Japan. The central figure is a Kwannon and is rendered in shades of matt and burnished gold. The gold leaf used on these earlier Japanese pictures is cut with a bamboo knife; this art of cutting gold leaf, I am told, has been lost for some centuries, but recently has been revived, and the particular kind of bamboo necessary to make the delicate knife for this purpose, has been re-discovered.

There are numerous similar kakemono, one of late Fujiwara (tenth or eleventh century), with the figure of the many-headed deity riding a bull, very deep and rich in colour, with a background of glowing dark red flames. There is a magnificent tenth century representation of Fugen, a deity often in attendance on Buddha, riding a triple white elephant. This picture was painted before elephants had been seen in Japan, and evidently was what might be called a "hearsay portrait" of that animal. It sports three heads, each head having a cluster of tusks at the corners of its smiling mouth: three or four tusks, in sheaves, as it were. The eyes of the beasts, too, are very large, and human, looking frankly

out at the spectator. Altogether he is a strange creation. There is little gold about this picture, the colouring being pale olives and soft reds, with a good deal of white. It is in body colour, on silk.

One of the Hindu deities who paid tribute to Buddha is the central object of another late Fujiwara painting. In placing these numerous deities by name, it is often necessary to consult a quaint Japanese work in five volumes, which gives full particulars of the celestial standing of each; this work is known colloquially as "Who's Who in Heaven!"

In a fourteenth century Fujiwara kakemono there is a wonderful piece of drawing, colour and composition; a procession of the stars, each figure depicted in human shape, with a large thread aureole around its head, passing down in a winding march through the deep blue sky. In the upper part of the picture the name of each star appears in gold. It is wonderfully decorative, and again indescribable. It is known by name as the Star Mandara, and I should advise every reader to try to see it. At present it is exhibited among the pictures. One of the most typical colours of old Japanese painting is this deep ultramarine, made from pure lapis lazuli, ground much as it was by the early Italians.

Another Buddhist painting shows a six-armed Kwanon, in gold brown on a background of deep plum colour, which is almost brown, graceful and full of noble lines.

One eleventh century Chinese kakemono is a monochrome of much interest, showing a landscape, in actual perspective, a road ascending a steep rocky mountain, with travellers making their way up at various stages. The only note of colour is the large pale red seal of the imperial owner, which is so placed at the very top, and



JAPANESE PAINTING: THE STAR MANDARA.



at the end of the road, that it almost suggests a sunset vista in the heavens.

One of the twelfth century kakemono in monochrome is a study of a tree, and no modern landscape artist could produce a more perfectly "anatomical" tree of its type; while the whole is tinged with the national sentiment, it is not eccentric from the Western point of view, and is as coherent landscape work as that of any artist whose nationality is felt through his work.

Among the rare and valuable pictures is a very individual work of the Takuma school, of the end of the thirteenth century, representing the Miroku Trinity, or the next expected incarnation of Buddha. There is a good thirteenth century painting of the Kwannon who confers rain, and another displays a hell-scene, the wicked being roasted in a great brazen pot. This painting of the King of Hades exhibits the Japanese thirteenth century conception of the torments of the damned. In contrast, there is a fourteenth century work representing the All-Pervading Vairochana, sitting on a lotus with eight petals. He is supposed to typify the soul. Four great figures surround him, signifying psychic attributes, and the keepers of the two-fold path of salvation according to this theology, the Angel of Mercy, and the Destroyer of Weakness.

A splendid Benten, the goddess of the geishas, with four attendants, playing on musical instruments, is in dull reddish tones, and covered with exquisitely fine gold patterning. This is an Ashikaga painting of rare beauty.

The pioneer of burlesque painting in Japan was a Buddhist priest, named Toba Sojo, who lived in the tenth century. He was an ecclesiastic of high rank, becoming archbishop in 1158. He had a keen sense of humour, and introduced the art of caricature, which, in his hon-

our, has been named after him, Tobayé. He satirized the clergy and forms of ritual, under the shapes of monkeys, frogs, and other animals, while he also painted serious pictures when in less playful mood.

In the eleventh century came the rage for painting on long rolls, makimono, with sticks at the ends, like panoramas. The history of the Civil Wars which then shook Japan is depicted in this style, and the Art Museum is fortunate in possessing one of three splendid specimens — supposed to be the only one in this hemisphere — of the art of Keion, a great Oriental war cartoonist on a magnificent scale. Among over fifty examples of the celebrated Kamakura period, this roll immortalizes the history of the revolution in the twelfth century. It was not painted until the end of the trouble, the early thirteenth century. The artist has probably rendered what he saw and experienced himself. There are three rolls of this artist's work in the world; two are in Japan, and this is the other. One of the rolls is owned by Count Matsudaira, and the other by Baron Iwasaki.

Keion, who had various other long names which would only be confusing at this juncture, was one of the most celebrated masters of his day. There has been some controversy about him, some authorities claiming that he was connected with the shrine of Suniyoshi, in the thirteenth century, and others even denying that he ever existed at all. But the later authorities seem to agree that he was not a mythical person, but a perfectly human man, and one of the greatest war-chroniclers who has ever depicted sieges and revolts. The subject of the roll in Boston is an episode in the Civil Wars, when the court was invaded by the revolutionists, the Minamoto, who desired by this attack to seize upon the sacred person of the Emperor in order to obtain their desires. On this

occasion the Emperor quickly disguised himself as an old woman, and, with his courtiers' help, got into an ox cart, in order to escape. This scene, and the ensuing tumults, are depicted on this scroll. The ox cart is seen driving off, surrounded by a clamorous and tumultuous horde, who, enraged and disappointed in finding only an elderly crone in the cart, wreaked their vengeance upon the palace and courtiers. Flames leap high from the fires which have been set by the chagrined troops.

Note the wonderful individuality in all the tiny faces in this motley throng. They are each separate studies or portraits. The treatment of the black lacquer carts is most effective, and gives a strong character to the composition. European writers on Japanese art have said little regarding the school of which Keion is the archetype, perhaps because, except for this scroll which is on our side of the ocean, his work has never been seen out of Japan.

The establishment of the Shogunate took place in the twelfth century, and lasted until the middle of the nineteenth; in 1192 the domineering spirit of Yoritomo prevailed, and he was pronounced Shogun (meaning "great general"), a sort of prime minister, who shared with the Mikado the government of the people. Indeed, the Shogun soon became the real ruler, for the Mikado's position was a sacred inheritance, and the Shogun was the man who ruled because of his actual ability. Yoritomo has been likened in spirit to William the Conqueror.

The period known as the Ashikaga is well represented by works of Sotan, Sesson, and Masonobu, while among those masters of the second importance there are Monotobu, Yeitoku, and Wutansoke. This period covers most of the fourteenth century, the whole of the fifteenth, and part of the sixteenth.

Genre painting—pictures of the actual life of the people—grew up in the fifteenth century, and has prevailed in various forms, especially in the colour prints, until the present. Some critics deplore this element as having invaded art and diluted its purity, but to a Western mind it adds a note of cheerful opportunity for variety. It seems to us to be progress: to the contemplative seer, it proclaims degeneration.

The school of so called realism is known as the Ukiyoyé, meaning “pictures of the fleeting world.” It depicts the national outer life instead of the national thought, although even in these transitory scenes the spirit which animates is selected for representation rather than the careful painting of light and shade, and atmosphere, as in Western art. When we arrive at an analysis of the colour prints, we shall see this exemplified.

The paintings of the period of the Ashikaga Shoguns are finely represented. There are several specimens of the classic works of the leading masters, and without going deeply into the subject of Japanese names, which would mean little to the average reader, it is of interest to note that these works, all by important artists, are characterized by restraint and religious sentiment as the Japanese interpret it. Privacy, reticence, and intimacy with nature were their guiding principles.

The gigantic æsthetic figure of the Ashikaga period is Sesshiu. He was born in 1409, and, living until 1507, nearly completed a century of active life. While he was a young man, he went to China to study; but he was surprised to discover that his own original genius had given him what the Chinese had, and something beyond: he was competent to teach rather than to learn. He nevertheless remained in Ming for nine years, not returning until 1469. His nation received him as if he had been



an embodiment — a re-incarnation — of all their old art traditions, with new life and vigour from within. He gave his people freely of his genius, and has left a store of wealth to the world of art. Using very little colour, he depended for his effect upon the true line and the embodied thought. He is ranked with the greatest Sung masters.

His range of colour, according to Binyon, is: "tawny and russet, or pale emerald green, against a miraculous range, from silver grey to velvet black." He likens Sesshiu in landscape to Rembrandt: "I feel that in Sesshiu Rembrandt himself would have welcomed a peer. For just as Rembrandt with a blunt reed point and sepia could conjure up in a few seemingly careless strokes the essentials of a scene, everything in its right place and at its due degree of distance, so Sesshiu amazes us by his power with the brush. His strokes are sudden, vehement, and strong, he seems careless of modulating them; and yet how magically all falls into place! . . . It is this extraordinary mastery of forcible brush stroke which gives Sesshiu his supremacy with the Japanese; this, and the intensity and directness which he combines with unsurpassed greatness of spirit." The Museum owns two priceless screens by this master. These screens should really be seen end to end, for the design extends in a continuous plan along all twelve folds. Over a lake, with a waterfall, extends a tree, on which birds and monkeys are disporting themselves. At the left two ducks are rising from the sedges: a hawk is chasing a bird over the little cascade, and beyond, in the branches at the right, a whole "box of monkeys" are making merry. One, in the centre, is lying asleep on a flat tree branch, while his busy friends entertain themselves by tweaking his tail and tickling his ear. One is swinging

joyously from the end of the bough, stretching his long arms to their full extent, with his legs drawn up under him so that he shall swing as nearly as possible like a ball. The painting of a magpie on a twig overhead is masterly; the long accurate sweeps of the brush could hardly be surpassed in their way. The picture is in monochrome.

Of the three paintings received in 1906, one of which, a Mandara, we have already described, the other two are almost equally interesting. They were both originally the property of a celebrated tea-master of Japan, Kobori Enshiu, of the early seventeenth century. One is a small painting of Reishojo, by Baen, a Chinese artist of the twelfth century. The maiden Reishojo stands in a snow landscape, holding in her hand a basket. She was a type of Romola, being the daughter and companion of a philosopher in the Zen sect, in the Tang Dynasty. She is supposed to figure here as symbolical of a noble soul lost in a wilderness of thought.

The third picture is a landscape in ink, by the artist Josetsu, who was the father of ink painting in Japan. His position in this type of work was that of a pioneer. He was a Zen monk of the fifteenth century, and his works are very rare and precious.

Kano Masonobu is the king of a school which is spoken of as the school of Kano, not infrequently. A long line of artists has descended from him, and the strain persists even to this day. Kano Masonobu was born in 1453, and lived only a short life, being reported as dying in 1490. Therefore his works are less numerous than those of masters who had time to paint more pictures than he did. He was highly poetical even in this nation of poets, and his works breathe an idealism and a religious fervour which distinguish many of his paintings from those of

his disciples. The traditions of the Kano were influenced by the Chinese contemplative style, and are restful after the stirring battle scenes of the preceding school. A favourite subject with him was the Chinese Wise Man who retired to a lotus pool to meditate for the rest of his life, in a boat. I do not know that this form of monastic seclusion should necessarily be more exacting than any other, and certainly it had the merit of combining fresh air and nature study with religious contemplation, which cannot be claimed for the careers of many of the monks and hermits of Western civilization. There are several examples of the Kano here; one work by Kano Isen, and one by Kano Morimichi, being among them.

Sesson has also been considered almost equal to the great Sesshiu; his line of work was principally in landscapes. They are sometimes attributed to Motonobu, and indeed these artists resemble each other so much in many ways, it is not to be wondered if even critics disagree in some of their decisions.

A charmingly restful landscape of the school of Motonobu (1477-1559) is rendered in ink, with scarcely any colour. A calm lake lies in the midst, with soft mountainous shores beyond, and at the right there comes from the foreground a feathery branch, gnarled, full of action, and springing life; it suggests young Japan surging into the mystery and stillness of the Orient. The whole is a harmony; one element is necessary to the appreciation of the other.

The falcon perched on a high rock, painted in one tint on paper, by Kaihoku-Yushō, is a splendid example of Ashikaga painting. It is difficult to realize that all these well-laid feathers are single brush strokes. Yushō was at the head of a branch of the Kano school in his day.

Kensho has here painted Monju, by means of a rough brush made of a stick frayed at the end. This kind of brush is known as a mokunitsu, and is considered sacred, as it is used to write Sanscrit.

A picture of amusements — what we might term a “sporting print” — is a copy of Itcho; it is a paper makimono signed at the end, “This roll of vitality and fashion I painted at the request of a dear friend, a lucky day in September. To Nobuka.”

Many superstitions regarding lucky days and the use of popular charms are exploited by Japanese painters sometimes; however, it is necessary to translate the inscriptions before one could recognize this fact. The number seven would appear to be a good omen: there is a picture by Kubo Shinuman, known as the Fete of the Seven Herbs; on the seventh of January seven different herbs are gathered and boiled with rice to give good luck. A paper makimono of seven pieces, supposed to be by Matahei, was used as a charm against burglars and to stop babies from crying at night! Daruma and the implements of the Zen sect, by Sosen, is an interesting bit of mythology. A silk kakemono of 1690 shows many birds and animals, with the legend: “All the nine places have forms, and yet they are all unreal.” In this case, the “nine places” refers to the world of the senses. A study by Shibata Jeshiu, recently dead, a famous artist in lacquer as well as painting, illustrates the legend of the falcon who catches a small bird to warm his talons; this is called the “warming bird,” and he is supposed to release it the next day, and will not hunt in the direction in which it flies when it receives its liberty.

A kakemono by Ranko is said to have been painted by order of the emperor, who saw Shoki in a vision,

chastising the demon who had stolen his jade flute and incense bag. This dream is the subject of the picture, which is curious. A late eighteenth century picture representing a fish, a pine, and a plum, bears the legend that these all brought luck. The afternoon, between three and five o'clock, is reckoned in Japan as "the hour of the monkey." Between five and seven is the "hour of the cock."

We have neither space nor occasion to discuss at length the subject of the "tea ceremony" of Japan; but anyone who has been interested in Japanese life knows that the "tea masters" were celebrated often for their landscape gardening and for their painting. The founders of the tea ceremony, before 1470, were Soami, an artist, and a priest, Shunko. Soami built a silver pavilion for the Shogun. In this pavilion and in the garden which it commanded, nothing of a complicated nature was permitted to intrude upon the meditative silence. One painting only was shown at a tea-meeting, and the pictures of Soami, of whose work examples may be seen in Boston, were always restful drawings, fine, skilful, purposeful; not a line wasted, not a space neglected. He was a master of black and white. The Shogun, Yoshimasa, was sitting one day opposite the rising hill which was visible from his tea-garden. "Ah," said the Shogun, "how I should like to see that hill capped with snow!" Now it was a hot day in August, but Soami bowed before the Shogun, and announced that when he next visited the garden the hill should be snow-capped. So the artist sent far and near and bought all the white silk that he could find, and with this he sent his men out to cover the top of the hill. So, verily, when Yoshimasa came again, he was pleased to find his wish fulfilled, and the hill crested with what appeared to be a fall of snow.

This hill has ever since been known as Silk Umbrella Hill.

The mysteries of the tea-garden are beyond the Western comprehension. One garden that Soami laid out was composed of nothing but sand, with fifteen rocks. The great achievement seems to have been that at no point in this artificial desert was it possible to see more than fourteen rocks at a time. Some of our physicians who believe firmly in the rest cure should send their patients to such a spot, in order to induce an absolutely blank mental condition! Soami made a catalogue of the pictures of the Shogun, and an interesting item to note is that some of the very pictures mentioned in this catalogue are now in our Museum.

In the Silver Pavilion flower arrangement was studied as an art, and its visitors sometimes indulged in a complex function known as "listening to incense." Soami was greatly influenced by Chinese tradition, and it is a point of discussion among scholars whether he ever went to China or not, the evidence not being positive in either direction.

The Roll of Sauron is a parody on the three arguments of the Buddhists, and the three indulgences, tea, saké, and rice; solemnly pointing out the middle path of moderation!

There is probably no collection in the world, even in Japan, in which the school of Tokugawa is more magnificently displayed than in this one. The wave-screen by Korin and the Deer by Ganku are perhaps its most precious possessions. The Tokugawa school extended over the seventeenth, eighteenth, and nineteenth centuries.

Korin is perhaps the best known Oriental artist, among Western people. In fact, he is in many cases the only member of the great decorative school who is known by

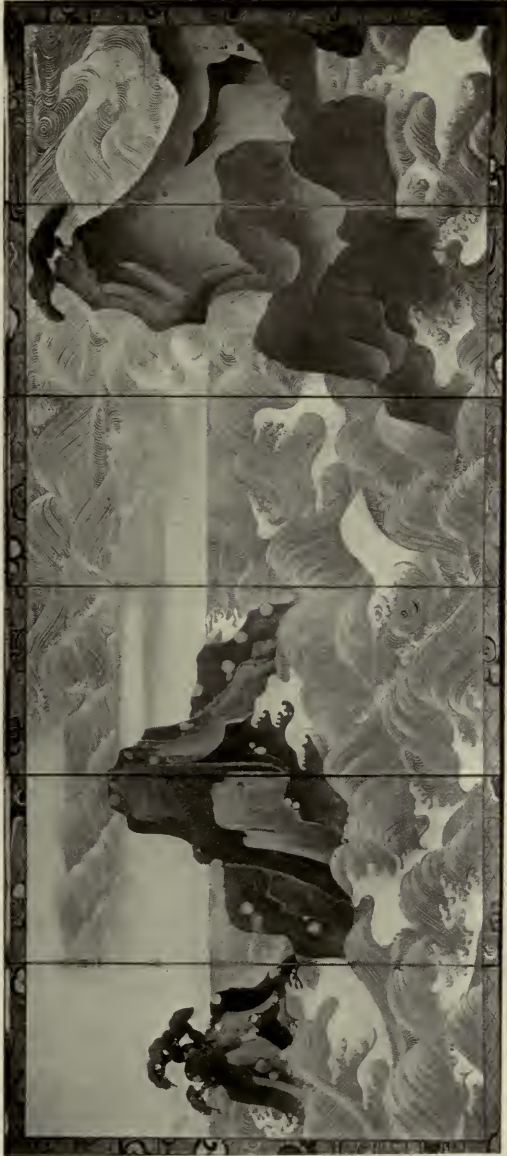
name at all, so that everything good of that period is indiscriminately ascribed to Korin, besides the numerous intentional forgeries which pass under his name. But the man himself is becoming better known, among scholars who have devoted years to close analysis of the works of the Tokugawa school, this period which covers three centuries of culture. The year of Korin's birth is somewhat uncertain, but his death occurred in 1716, many authorities concurring in the theory that he was born in 1661. At any rate, he lived to middle age, not suffering the decline incident to an extremely old painter.

Some of his sketches are purely decorative in sentiment, being rendered in black and white and sprinkled with gold powder. This is due to the fact that he was also a noted worker in lacquer, and other arts besides painting. Of Korin Mr. Laurence Binyon says: "Korin carries the style to climax and extreme, so that in him we see the distinctive essence of the Japanese genius in final flower." Of this most typical painter we have here a most characteristic example in his celebrated screen representing dashing waves. Again we turn to the estimate of Korin by Binyon: "He satisfies the eye, but he stimulates and stirs rather than soothes. His art is conceived in the Dorian mood. His brush has the trenchant movement of a sword held in a nervous grip. Something fiery and abrupt informs his design and gives strangeness to its beauty. He has a way of getting to the bare elements of expression . . . he was fond of painting wild waves, blue, rearing, crested waves tossed up on a gold background; decorative, again, superbly decorative, and conventional, if you will: but looked at long, they seem to grow into a strange and formidable reality of their own, such as might haunt the midnight visions of one whose life had tasted deeply of the terror

and the beauty of the sea." This thought, that Korin's sea is the embodiment of wild sea dreams, a sort of aquatic night-mare, if I may use the term without irreverence, will appeal to many temperaments who feel the need for a more literal rendering of the subject before they can respond to it as an æsthetic force. His waves have a delightful way of showing their teeth, as it were, and there is a remarkable suggestion of strike and recoil among their movements, reminding one of the action of a serpent. The lines in this screen are handled with a skill which is not far short of marvellous. In spite of the fact that the clouds are made of the same material as the water, and that the rocks are like nothing that ever grew on sea or land, yet the spirit and vitality are absolutely that of the turbulent ocean, and the firm standing cliffs against which it is free to lash itself into a fury.

Korin worked in Kioto until he got into trouble, as follows. He went on what we Westerners would vulgarly term a picnic, with a couple of financiers of that city, in order to enjoy the cherry blossoms in the open country. All Japanese are so deeply appreciative of the gifts of nature that it is quite customary to make even distant excursions to enjoy the charm of the spring. When luncheon time came, Korin took his frugal repast from a piece of bamboo fibre paper, on which there was a most exquisite design in gold leaf. When the bankers, whose luncheon had also been packed in beautiful boxes, saw Korin deliberately throw away the work of art which had enshrined his provender, they became so indignant that they reported the occurrence to those in authority, with the result that the unfortunate painter was banished from Kioto on the charge of undue extravagance! After this drastic treatment he lived and worked in Yedo, but





WAVE SCREEN BY KORIN.



after some years the old grievance was forgiven, and he returned to Kioto, where he built a beautiful tea room, or ceremonial chamber, in an exquisite garden where he might be free to regard the blossoms without need of carrying luncheon in hand-painted receptacles. Korin was not above turning his attention to the minor arts, and often designed textiles and costumes for beautiful women. Frequently, in those extraordinary days, a lady would appear six or eight times at the same reception and each time in a different toilet.

The screens by Sotatsu, who painted in the early seventeenth century, and who greatly influenced Korin, are in designs of flowers: chrysanthemums on a gold ground. Sotatsu is considered Japan's greatest flower painter, and we are fortunate in having these most delightful specimens of his charming compositions.

Another Korin screen represents Autumn, and a third, Spring. They were painted in the artist's youth, and the influence of Sotatsu is quite evident in the theme and selection of subject, and in the graceful and vital arrangement of the composition. The trees in the Autumn screen are in interesting contrast with the flowering shrubs and twigs in the panels of Spring.

Ritsuo, a samurai of the seventeenth century, was a famous artist, who invented what is known as Ritsuo work—a combination of painting, sculpture, and porcelain. We have a silk kakemono painted by him.

There is quite a charming seventeenth century work which claims in its inscription to display the portraits of various Chinese poets, with their poems attached. At this point, however, scholarship steps in, and proclaims the picture to be a forgery. The poems are in Korean!

Good examples may be seen of the work of Soga Sho-

haku, who painted in the eighteenth century, and was as much of an eccentric genius in his nation as was William Blake in England. He is fantastic, and is more to be studied as an interesting exception than as a type of the Japanese artist of the eighteenth century. There is a sepia landscape by him, a small kakemono; and a similar tinted study of Shoki crushing the demon.

Among the works of Soga Shohaku is a rare example — a falcon; pictures in colour by this artist are unusual. There is also one which represents the Seven Wise Men of the Bamboo Grove. Some of these worthies have such curious legendary attributes that it is worth while to follow the story of the group. These Seven Wise Men formed a club — poets, literary men, and what we should call dilettante. The peculiarity of one of them was that he rolled the whites of his eyes to those he hated, and turned only the blue to those he loved. He also used to indulge in boat-trips up the Milky Way. Another sage was noted for having expressed the wish to be always accompanied by a grave digger, lest he should fall dead while intoxicated! He evidently believed in being put under ground at once under those circumstances. Another of them (they are far from being an exemplary lot!) was so penurious that he would not sell his plums without first extracting the stones, for fear someone else should plant them. One, Ki Kang, was afterwards executed as a wizard, he having shown no fear in the presence of a certain devil with a tongue many yards in length. This devil visited him in his apartment, and Ki Kang's only remark was: "I am not afraid of you, but I don't like your looks!" Whereupon he blew out his lamp, and the discouraged fiend withdrew. Ki Kang was reported to have amused himself with his guitar while going to his death.

In the late eighteenth century comes Ganku, as great a master and founder of a school as Korin. As he did not die until 1838 he may almost be regarded as a modern. He was born in 1745, thus living to be a very old man. Of Ganku Laurence Binyon speaks with much appreciation: "His brush work has a vibrant quality, which makes Okio's beside it seem cold and almost dry. His paintings of deer and peacocks are impressive in a way the Sinjo pictures very rarely are; they communicate the dignity of the painter's nature. In these, and still more in his Chinese heroes and sages, he allies himself with the inspired masters of classic times. Ganku is ranked by his countrymen as the founder of a school bearing his name." The deer in our specimen are in tender monochrome on silk; there is a tinge of colour, but of a twilight delicacy. The hazy charming outline, and the soft texture of the spotted skins of the creatures would be difficult to surpass in this type of art.

A picture dated 1744 represents the deity Daikoku, who was sacred to the year of Kasshi, known as the "Rat year." It is customary for painters to choose such a propitious subject for the first picture produced in any given year. This painter is Takata Keiho, and he selected for his first painting of 1744, when he was over seventy years old, the presiding genius of that year. There is another picture executed in the "unlucky year," or the "Rat year" (1732), which displays a female conjurer driving away rats from a box, thus exorcising the demon which presides over that year!

Yosai painted the paper kakemono representing a pilgrimage to Ishiyama, a Kwannon temple on Lake Biwa, where the poetess Maratakshikibu composed the Genji romance. This was a regular literary shrine.

A study of the Nagasaki school of 1764, of a willow,

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a flower, and a bird, shows the Dutch influence on the local art.

In a scene from a play called *The Five Adventurers*, the personages are about to scale a wall, and are threatening to stone the night watchman! This is a spirited painting by Kiyomitsu. Some of the work of Zinzen may be seen; he was not a good painter, but is celebrated for having discovered the art of printing colours on silk, in the late seventeenth century.

A paper kakemono of about 1840 is by two artists: it is a study of foliage, and is signed: "Tessen adds the lily, Ippo paints the ferns." The inscriptions and signatures on Japanese pictures would make a chapter in themselves. On a silk kakemono representing three girls, Kunisada, the artist, has made a note — "The seal put sideways on account of my bad old eyes!" A silk kakemono by Yoshimasa is signed "playful brush." A nineteenth century amateur painter has thus expressed himself, on the picture of a girl standing under a plum tree: "Oh, if the flowers should blossom only at my home; perhaps he who has forgotten may also come to see!" A painting of a peony is accompanied by a verse by Rituzan, a Confucian scholar. It reads as follows: "Natural beauty needs no embellishment. The boughs girdled by gentle breeze makes the whole room fragrant. It is even like Giokushi" (this was the pet name of a famous Tang beauty), "newly risen out of her bath, and standing in the soft coolness of the moonlit Kwasei palace." The picture dates from 1821.

In modern Japanese art the Museum is especially rich, but from among so many examples it is impossible to call attention to more than a very few. In the popular or Ukiyoyé school there are several paintings of the noted Oiran, the Japanese beauties of doubtful reputa-



JAPANESE PAINTING.





tion, as we regard such matters, many of them being by Korusai. There is a picture by Nishikawa Sukenobu representing an Oiran and Daruma. The verse on this reads: "Nine years where is the world of misery" (Daruma is said to have meditated in one position for nine years). "Ten years, my monk's robe is of flowers." (Ten years was the limit of the service of an Oiran.) On a Korusai representing an Oiran with attendants, is written a poem: "Sad it is that in the clumsy letters of my writing the future may read my worthlessness." On a kakemono of two Oirans is a poem by Yomono Akara,

"Truth is the skin of a lie,  
A lie is the bone of a truth;  
To those who lose themselves the lie becomes the truth,  
To those who attain illumination truths are but lies. . . .  
The fidelity and falsehoods of Oirans are deep as the sea, in-  
numerable as the gay customers who like sands shift on its  
shore!"

On a silk kakemono by Hiroshigi is a writing at the top,

"It is better to be a beautiful girl than to be a gentleman;  
It is better to be a fool than to be a Confucian scholar!"

There is a picture of a courtesan visiting a monk, under the assumed form of the incarnation of Fugen Bodhisa, the Universal Giver, who works through matter and flesh to save mankind. A Oiran, in the snow, by Kuninaga, has an inscription by Hitsuwō, at the age of eighty-two,

"Buddha sells the law:  
Daruma sells the Buddha:  
Later monks sell Daruma:  
But thou sellest only thy body five feet long. . .

All forms are non-existent,  
 Non-existence is form itself,  
 The willows are green,  
 And the flowers are crimson,  
 Though the moon nightly  
 Come to rest on the face of the lake,  
 Yet its image remains not there."

Again one sees the painting of an Oiran, with this curious inscription: "Even though thou hast the name of a night walker, O Cuckoo!" This dates from 1838.

From a play called *The Drawers of Salt*, is a scene "Yukihira and the Salt Maidens of Suma," a popularized version of the *No* dance, founded on an old legend, Prince Yukihira being exiled to Suma, said in a poem that his only friends were the pine breeze and the rain shower. Another, called *The Salt Maiden of Suma*, is signed by Toyoharu. The dress hanging on the pine tree is said to be that of Yukihira, who left Suma and returned to Kioto. The salt maidens eternally lament his absence.

There is a splendid dragon painted by Sosen, who was so famous for his monkeys; there is also a delicious monkey picture, a characteristic example of his work. His coloured pictures are unusual, and the dragon is one of these.

A picture of puppies — a "first year" piece — is by Mori Ippo, who painted it in 1861. Ippo is fully represented in this collection by many examples. One, probably by him, represents the three great students of Japanese classics and archæology in the Tokugawa period. Their names would, however, convey little to the reader. The finest Ippo is the celebrated *Fox*, in monochrome.

A picture on silk of the Chinese poet and philosopher who went to play his *koto* at night in a haunted house is by Koshiu, in the nineteenth century. One by Masan-

obu represents Komachi, the poet, washing her manuscript to show that it is an original composition! Numerous examples are here of the work of Nishizama Hoyen. There is a curious kakemono of silk, painted with twenty-one turtles, each signed by a different artist! A picture symbolizing the Inevitable Change exhibits one who gazes at the transient beauty of the cherry blossom, while considering the gradual change that comes with death. On a kakemono there appears a cock and a banana, with the inscription "The Golden Wind cools thy flowery crown," which poetical license is intended to refer to the cock's comb.

It would be difficult to know where to stop if one began enumerating the specimens of interesting modern work here to be seen. A portrait kakemono by Hokuba, the famous illustrator of the novels of Bakin; amateur works, such as the painting of a cock, by a lady. One, of 1818, is said to be in European style, being a study of a man and a horse, by Shibakokan, who introduced Western methods among the Japanese painters. Another silk kakemono is painted by a lady amateur, and is the portrait of a European lady, with an ayah who came to Nagasaki in 1877. There is a rather poor modern painting of three old men looking at the symbol of immortality displayed on a roll. These are the gods of longevity, and they are seen in some form in most Japanese households.

## CHAPTER XIII

### CHINESE AND JAPANESE METAL WORK ; LACQUER

As to the minor arts of Japan, Mr. Cram says: "The Japanese knew that art was not an amenity of life, a mere prettiness, pleasing, perhaps, but decidedly a luxury; they knew that it was the mark of the man, the proof of his character, the pledge of his civilization, and therefore they were ashamed to do anything that was not beautiful. This is really all there is to be said about Japanese arts and crafts."

In treating the subject of metal work as developed in Japan, one is obliged to notice first, that a series of objects quite different from those characteristic of Western metal work, form the chief centre of interest. The sword and its furnishings come first and foremost, and armour comes next; mirrors polished to the point of reflection, ornaments and some household utensils, follow. And in dealing with armour, we will find that there is about as much lacquer and silk concerned in its manufacture as there is of metal. First we will turn our attention to the sword and its component parts.

The sword itself, "the soul of the samurai," was regarded with a veneration little short of adoration. It was accounted as almost magical, and the sentiment surrounding it was religious. Therefore, as in altar furnishings and other accessories of worship, the sword was the recipient of the most perfect achievements of the art of old Japan. The artists of the highest rank

spared no pains to ornament its hilt, its sheath, its guard, and its mountings. It was adorned with carvings and enamels, with lacquer and inlay, representing the folk lore and mythical history, the life, heroism, and customs of the people.

The very early Japanese swords were straight, with a round pommel-like knob at the end. This is called the "hammer-headed" variety. These, however, went out of use. In another period, swords known as the "old school" supervened. The swords of the "old school" were curved, and not so heavy as those used later. After the period of the invasion of Corea in the sixteenth century, the sword became heavier and again straighter as fighting by thrust was more in favour than by "slashing." Even the smith who fashioned the sword became a samurai by virtue of that act. It was firmly believed that, when the smith plunged the blade in water to temper it, a part of his soul went into the weapon. The sword was supposed ever after to reflect the state of mind which had prevailed in that moment in its maker, and swords have even been condemned to destruction because of their viciousness, or worshipped on account of their undaunted successes! Priests presided over the tempering of a sword, and tried to see that the smith should work in a desirable frame of mind.

The samurai also regarded his sword as his better and more worthy self — his "double" — that with which he stood as a samurai, and without which he stood as a defenceless and useless being. The sword was the jewel; no workmanship could be too elaborate and tender for its adornment; it was the shrine of prowess. With this principle to guide them, the sword makers and the makers of steel evolved a skill in advance of anything ever known in any other part of the world. The guard

— as it were, the protection of the owner — was most ornate and marvellously chiseled in enrichment; the handle was also considered as seriously as we should consider the body in relation to the soul. The art of making a suitable sheath, too, was developed to a great perfection. The Japanese wear no jewels as we reckon them; the precious stones provided by nature are seldom used, but the precious labour and art of the designer and the artificer, entirely apart from the intrinsic value of the material in which such design shall be executed, is valued as by no other nation.

One of the most celebrated sword makers was Muramasa, but long after his death it chanced that one or two assassinations were perpetrated with swords of his fashioning. Thereupon an edict was sent forth that no more blades by Muramasa should be used, owing to their evil proclivities. Gossip spread the tidings that Muramasa used to temper his blades in human blood: that if one of his swords once got out of its sheath, it could not be prevailed upon to return until it had slaked its thirst in gore!

Another smith of the same period was Masamune, and his weapons had the reputation of being as benign as those of Muramasa were pugnacious. A pretty legend is told of these two smiths, who had entered into a competition to see which should produce the better sword. Both blades were tested in every way, and there seemed to be no choice between them. The sword of Muramasa would cut a flying feather just as clearly as that of Masamune, and the sword of Masamune would cut through solid copper just as well as that of Muramasa. Then Masamune called Muramasa to bring his blade down to the river for a final test. Both swords were planted in the running water, and it was observed that when the

drift of twigs and leaves met with the edge of Mura-masa's blade, they were cut in twain, while those which touched the blade of Masamune turned aside uninjured. Then Masamune exclaimed "Herein you behold the superiority of my sword, in that it does no wanton damage."

In the Art Museum Bulletin the process of tempering a Japanese sword is so well described, that I venture to quote the passage which refers to this. "Fragments of carefully selected iron are welded together, beaten out flat, creased in the middle, folded, and again beaten out flat. After several repetitions of this treatment the mass of iron is plunged into cold water. The resulting plate of brittle laminated steel is then shivered by the blow of a hammer, and such pieces as do not meet with the approval of the smith are cast aside. The pieces remaining from this and a number of similarly treated plates are again put through the same process, followed by a second elimination." Sometimes these processes are repeated twenty or thirty times. When the final residue, which is all of a tough and perfectly adapted texture, has resulted, the process continues as follows. "These are welded together for the last time and beaten out into the shape desired for the sword. The cutting edge is ground, grooves or decorative designs intended to lessen the ultimate weight of the blade are cut in its hard surface, and the whole is then ready for hardening. The first step in this most critical period of the genesis of the sword is the covering of its entire surface, with the exception of the cutting edge and point, with a thin coating of very fine clay. . . . After the clay has dried and the proper ceremonies have been carried out, the sword is placed in the fire and the entire forge darkened so that the smith may judge by the evenly distributed rose colour

of the iron the proper moment to plunge it into the hardening trough. The exact temperature of the water, the addition to it of various ingredients, the composition of the clay used to cover the blade, and many other important details, are secrets carefully guarded by the various families of smiths. After hardening, the Japanese sword shows united in one structural whole, a very tough fibrous backbone and an extremely hard brittle cutting edge."

Each samurai wore two blades — one for defence, and one for the "happy despatch," as the curious ceremony of harakiri was denominated. If a samurai had done anything to render him subject to the death penalty, (and this did not involve much villainy in early days!) it was regarded as a great favour that he was invited to take a dirk and disembowel himself, instead of rendering his head to the public executioner. The short daggers, like the one here illustrated, are designed largely for this purpose, and it would be interesting to know how many of the glittering blades in their decorative sheaths of shark's skin or lacquer, have been so employed in terminating the lives of brave Japanese warriors, who had the nerve to plunge them into their own bodies for the sake of maintaining their rank. For harakiri was an honourable death, while a public execution degraded the victim and his family. A samurai performing harakiri retained his rank.

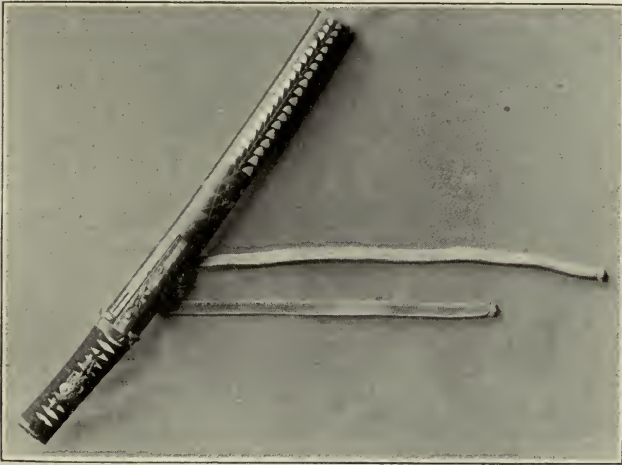
An account taken from a rare old manuscript of the ceremony of harakiri is given by Mitford, translated with much feeling. Applying to this manuscript, we are enabled partly to understand the strange national custom, by which a person, who would otherwise be condemned and executed in the usual way, is allowed, by committing suicide, to retain a more honourable name



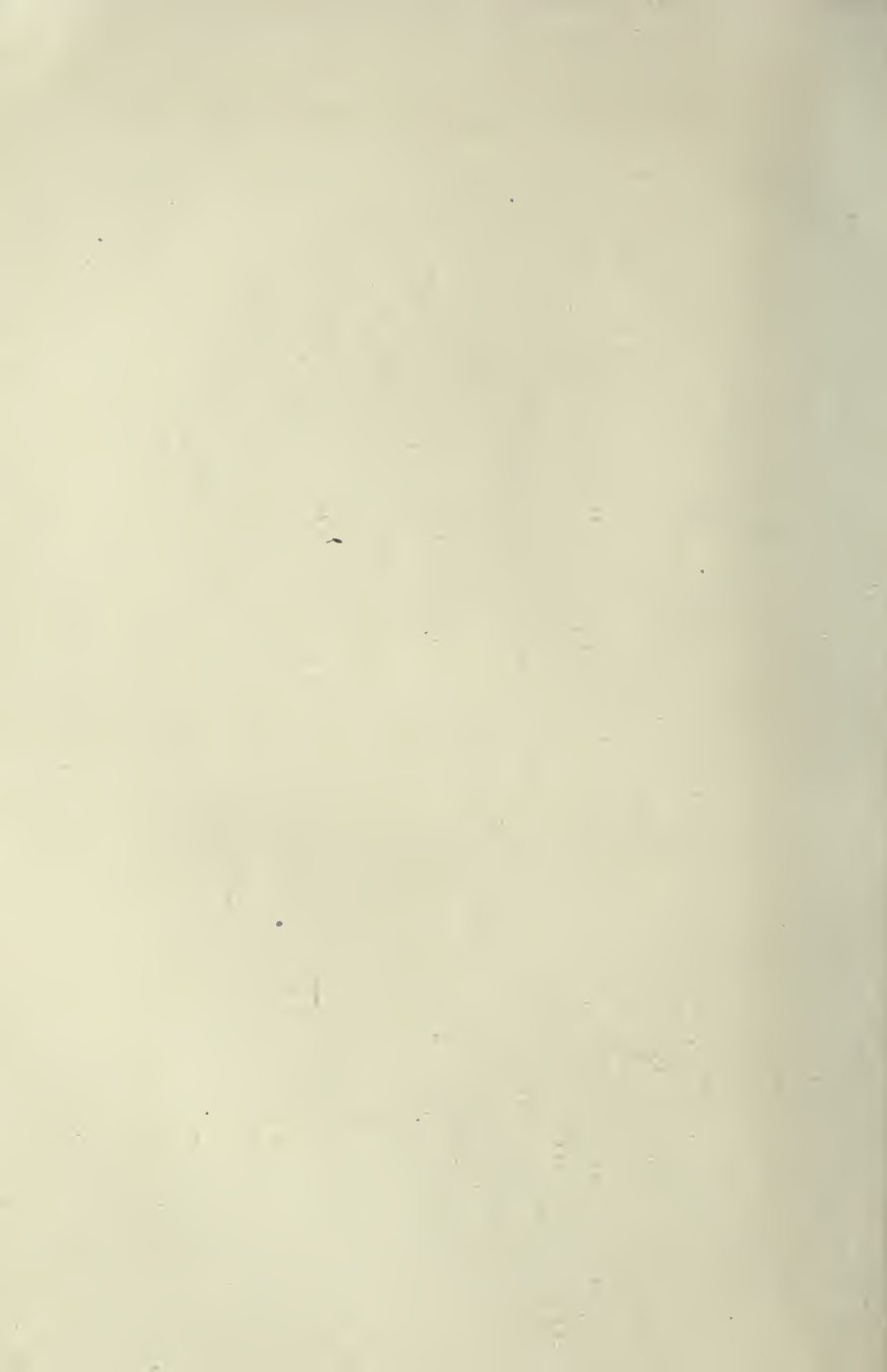


SWORD GUARD.  
From Ross Collection.

(See page 379.)



JAPANESE DIRK.



in history, not forfeiting his rank as a samurai, as he would otherwise do. "This is a law for which in all truth men should be grateful," observes this ancient writer. "In modern times the ceremony has taken place at night, either in the palace or in the garden of a Daimio, to whom the condemned man has been given in charge . . . the proper place is inside a picket fence tied together in the garden. . . . White curtains were hung at the four corners, and four flags, six feet long, on which should be inscribed four quotations from the sacred books. . . . These flags, it is said, were immediately after the ceremony carried away to the grave. At night two lights were placed in saucers upon stands of bamboo wrapped in white silk. The person who was to disembowel himself, entering the picket fence, took his place upon the mat facing the north." Directions were given for preparing the floor — a gruesome subject — "a kerchief of five breadths of white cotton or a quilt should be laid down, . . . two red rugs should be spread all over, for if the white cotton alone be used, the blood will soak through." The persons necessary are seconds and witnesses. "If the witnesses have no objection, they should sit . . . more than twelve or eighteen feet from the condemned man. The place from which the sentence is read should also be close by. . . . In the place where the witnesses are to sit, ordinary candlesticks should be placed, according to etiquette: but an excessive illumination is not decorous. Two screens of white paper are set up, behind the shadow of which are concealed the dirk upon a tray, a bucket to hold the head after it has been cut off, an incense burner, a pail of water, and a basin. . . . The sentence having been read, the persons engaged in the ceremony proceed to the place of execution." In case of absence from home, directions

are given, "When a retainer is suddenly ordered to perform harakiri during a journey, a temple or shrine should be hired for the purpose."

The account states that the real act of harakiri is not always performed; it is customary to strike off the head of the prisoner at the moment when he reaches out his hand to take the dirk which is brought him on the tray. This custom of not carrying out actually this terrible sentence, dates from about two centuries ago,—the period of Yempo.

The description of the ceremony proceeds. "When the principal has taken his seat at the place of execution, the councillors of the palace announce to the second censor that all is ready; he then proceeds to the place, wearing his sword and dirk. The lord of the palace, also wearing his sword and dirk, takes his seat on one side. The inferior censors and councillors sit in front of the censor; they wear the dirk only. The assistant second brings a dirk upon a tray, and, having placed it in front of the principal, withdraws on one side. When the principal leans forward, the chief second strikes off his head, which is immediately shown to the censor, who identifies it, and tells the master of the palace that he is satisfied, and thanks him for all his trouble. The corpse as it lies is hidden by white screens which are set up around it; the incense is brought out . . . the witnesses leave the place. The retainers who should be present at the place of execution are one or two councillors, the chief of the palace, six attendants, one chief second, two assistant seconds, one man to carry incense . . . they attend to the setting up of the white screen. The duty of burying the corpse and of setting the place in order again devolves upon four men: these are selected from the samurai of the middle or lower class;

during the performance of their duties, they hitch up their trousers and wear neither sword nor dirk." When the tea-master Rikiu performed harakiri, he addressed his dirk in these words:

"Welcome to thee  
O, sword of Eternity!  
Through Buddha  
And through Daruma alike  
Thou hast cleft thy way."

In spite of the dreadful suggestions contained in these cold-blooded directions, there is something almost amusing in an emergency against which warning is uttered. The directions to the junior second are as follows: "When the head has been struck off, it becomes the duty of the junior second to take it up by the top-knot and, placing it on some thick paper laid over the palm of his hand, to carry it for inspection by the witness. If the head should be bald, he should pierce the left ear with the stiletto carried in the scabbard of his dirk, and so carry it to be identified. He must carry thick paper in the bosom of his dress. Inside the paper he should place a bag of rice bran and ashes, in order that he may carry the head without being sullied by the blood. When the identification of the head is concluded, the junior second's duty is to place it in the bucket." It was considered a very disgraceful thing if the nerve of the second was not strong enough to perform his duty on this exacting occasion. There are six attendants, too, who are warned of their duty in case of another emergency. "In the event of . . . the prisoner attempting to escape," says the manuscript, "they knock him down . . . and holding him down, cut off his head with their poniard, or stab him to death. If the second bungles in

cutting off the head, and the principal attempts to rise, it is the duty of the attendants to kill him. When a common man is executed, he is bound with cords, and so made to take his place; but a samurai wears his dress of ceremony, is presented with a dagger, and dies thus. There ought to be no anxiety lest such a man should attempt to escape; but as there is no knowing what these six attendants may be called upon to do, men should be selected who thoroughly understand their business." Again: "When a man is appointed to act as second to another, what shall be said of him if he accepts with a smiling face? Yet he must not put on the face of distress. . . . There is no heroism in cutting off a man's head well and it is a disgrace to do it in a bungling manner. To play the coward, and yield up the office to another man is out of the question. When a man is called upon to perform the office, he should express his readiness to use his sword."

With naïveté the directions proceed to enlarge upon the delicacies of the art of cutting off the head of the prisoner. "There are some who say that the perfect way for the second is not to cut right through the neck at a blow, but to leave a little uncut, and, as the head hangs, to seize it by the top-knot and slice it off, and then submit it for inspection. The reason for this is, lest, the head being struck off at one blow, the ceremony should be confounded with an ordinary execution." Mitford gives a blood-curdling account of a ceremony of harakiri which he himself witnessed; in this case the prisoner was not satisfied to have his head cut off, but insisted upon performing the actual suicide himself, and he tells how the samurai deliberately made three cuts before his head was struck off.

When a Japanese child is presented at the temple he

receives two little fans. These are symbolical of the swords which he will one day wear. When he is three years old, he is presented with a sword belt, and at seven, he has two small swords. At fifteen he receives his real swords, which he is supposed to carry for the rest of his life.

Of sword furniture, the tsuba, or sword guard, is by far the most usual and important item for study, but frequently the most charming workmanship is seen also on the little knife which usually goes with the sword, and which consists of a tiny dagger blade with a flat ornamented handle. Many of these may be studied here. Among the most individual in design, is one with a blue cloisonné enamel of Fujiama; another has a very distinguished design in minute gold squares of mosaic set into the steel, so that the effect is like a symmetrical pattern of cross-stitch embroidery. Most interesting, too, is a delightfully original treatment of the long handle, recognized as a tall panel, on which is depicted with extreme cleverness a moonlight scene; the handle is of flat grey steel, and near the base are two spirited little figures inlaid in black, while a circular gold moon presides at the upper corner of the composition. One handle, too, should be noticed, for its exquisite design of grasses, modelled in full relief, with their burry heads coloured in gold and copper, rendered in a wonderfully naturalistic manner.

Also there was a still smaller article, like a skewer, which accompanied some swords, intended to be stuck into the body of the victim, and left as a mark of identification for his slayer on the field of battle. It is well to examine the ornate little caps on the tops of sword hilts, and also the ring below, usually matching it. This ring surrounds the lower end of the handle, and meets the

tsuba. On these small accessories the arts of the damascener and the carver of metal are often at their very best. Several of these little pairs of ornaments for handles may be examined with profit; among the most noticeable, is a pair covered with tiny Chinese characters in a gold wire damascene so tender that it is almost microscopic in its proportions. There is also a damascene pair, with an eagle in wire outlines — full of force and action. Another quite different style has groups of half-length figures modelled in relief in different coloured metals.

Many Japanese articles in metal are worked in a curious process intended to suggest wood-grain, called *mokumé*. Alloy, in thin sheets, is prepared of differing colours. These are soldered together, so as to form a striated plate of metal. Then conical holes, varying in depth, are drilled into this, but not through it, and long irregular cuts, shaped pointed at the bottom, are made in it. The whole is then hammered out flat, and the places where the holes have been drilled assume the appearance of knots in wood, with their varicoloured metals in widening circles, and the long trenches imitate the fibrous grain in wood. This process is not very common, and is among the rarest and most expensive treatments of metal surface. Other knots of a different form are suggested by beating up knobs from the back of the sheet of amalgamated metal, and then filing them down to the level, thereby exposing also the striated composition. Another method of imitating wood-grain in metal, (which, for some unknown reason, seems to appeal to the Japanese sense of fitness in art), is to hammer together several pieces of iron tempered to different degrees of hardness, and then to use a corrosive bath. This produces very much the same effect, and often appears on



seventeenth century sword guards. Some of this school of work may here be seen.

A very beautiful patina, produced by the Japanese "pickling" process, is a treatment of copper called "lobster red." It is very brilliant, and the mode of its production is not known outside of Japan.

Among the many methods of treating metal, it will be noticed that damascening is a great favourite. Little channels were hollowed out in the metal, and then a wire of another contrasting metal, (often gold) was beaten into the groove, a subsequent polish smoothing it all to the same level. The incision being sunk a little wider at the base than at the opening, a very durable form of ornament results, for the metal holds the inlay with a strong grasp. Often the superimposed metal was allowed to project, as a bas relief, to receive an elaborately carved finish, generally rendered by means of a small cold-chisel and hammer.

The sword guards of Japan are perhaps the most important items for a student of the art of metal work to observe. Persons wishing to go deeper into this subject are referred to the excellent manual on sword guards by Okabe-Kakuya, published by the Museum of Fine Arts. It is written by one who has made a close study of these wonderful gems of iron on their own ground. But for our purpose the names of makers and schools of sword guards would only be confusing, and I will confine my attention to pointing out a few interesting and obvious facts readily seen and followed, regarding the large collection at the Museum.

There are three absolute requirements for a sword guard: it must be light, it must be strong, and it must be so shaped as to protect the hand which holds the sword behind it. The early tsuba was formed like a

longitudinal section of an egg, and was not very large. The blade holes in these indicate that the blades were thick and often two-edged. A little later came the Chinese influence, and the sword guard was long and narrow, less of a protection. The blade at this time was flatter but wider. These were of the sixth century. By the seventh century, a new form came in the tsuba; it was made on the principle of a long narrow guard with a circle added around the middle, the resultant shape being approximately square with the corners removed. For some time this shape prevailed, with varying styles of ornamental outlines, and after that, there followed the simple squat oblong with rounded corners, and then the circular guard. By the late fifteenth century the sword guard was recognized as a vehicle for definite artistic expression, and artists began to sign their works, so that a new bijou was added to the opportunities of the "collector!" Long discussions were held as to the relative merits of the square and round guards; the square, it was argued, gave more protection, and was of greater use in scaling walls, but it was more difficult to draw suddenly in action, and the corners were liable to hurt a warrior in falling. The test of pounding each tsuba in a mortar was used, and only such as survived this were allowed to see battle! Then, also, it was considered well that the guard should be perforated, as this increased its lightness. This was a most helpful detail from the decorative point of view, and exquisite results may be seen, notably the guard which is here illustrated. Inlay was added, and even, in some instances, cloisonné enamel. Sometimes precious stones and coral were employed, but as is always the case when one art begins to infringe upon the provinces of another, a decadence set in during the eighteenth century. Not until after

1868 did the ideals of the original sword guard return.

Through the eighteenth and nineteenth centuries the pictorial style was in vogue, and though craftsmanship had never reached so splendid a height before, true artistry had decreased. Since the edict of the newer government abolishing the wearing of swords, the tsuba has ceased to be made at all. One valuable sword guard has a finish to imitate leather. These remarkable efforts to render the effect of one material in another appeal to some tastes. Other specimens imitate lacquer, red metal being used on a black ground. These are usually nineteenth century characteristics.

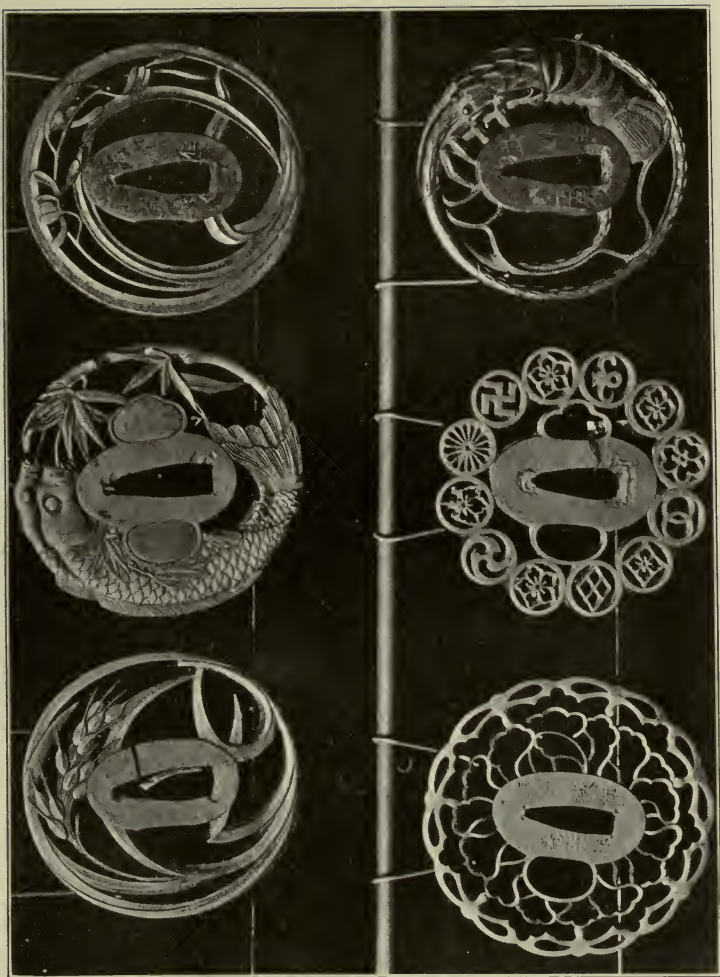
The most decorative sword guards are usually the perforated ones, and so far as I am a judge, those which frankly accept the perforations as part of a determinate design are more satisfactory in effect than those in which the perforations come accidentally, as it were, being the background of a picture, simply omitted. There is no finer example than this one, in the Ross Collection, of the Kanayama style, of the late sixteenth century, in which a pleasing and simple design of a gourd and leaf crest, are punctured with most happy result. Another extremely satisfying design is of tendrils and dragons, in Canton style,—a well-filled composition of charmingly shaped curves and spaces, well proportioned, in hexagonal form. This is also in the Ross Collection. An eighteenth century tsuba in the Bigelow Collection, too, is a pleasantly disposed composition, simply fagots laid together in a circle, but perforated very delicately with rich effect. Very original is the use of four rabbits in the design of a guard of the eighteenth century, in the Bigelow Collection, signed by the well-known artist Kuninaga, in which four rabbits are joined by means

of separating their long ears so that the tips of the ears of one rabbit meet the tips of those of the next. These to my taste are more interesting than the close heavy discs of iron imitating wood or leather, or than the guards with irregular puncturings, often determined by the exigencies of the pictorial treatment, such as the flower and leaf design, and one with a stork and plum tree in the style of Sōten in the eighteenth century. However, there is more field for the display of genius in those more accidental perforations, and nothing could be cleverer than the use of the spaces so left in some of the best of these guards.

In the eighteenth century a very beautiful black patina was imparted by acids to the iron used by many of the most noted tsuba makers. Some of the carved inlay was first finished by itself, and then fitted into the groove which it was destined to occupy, being fixed in its final position by hammering the edges of the aperture so as to hold it, something as one might set certain cabochon stones. One famous master of metal inlay, Murakami-Jochiku, used to inlay jade, crystal, coral, and pearl, in his work. He was followed by a gifted daughter, Jote-tsu, who inherited much of his talent.

An artist named Kaneiye lived in the fifteenth century, and had a secret for rendering the iron of his tsubas of a warm reddish brown. His guards are usually very thin and delicate, and he frequently used landscape motives, being the first to introduce this style of tsuba.

The centipede was used to decorate tsubas, this creature being sacred to Bishamon. This form soon degenerated into a mere pattern, however, the wire legs being used simply as a repeat, all semblance of the insect having departed. A guard of this description may be observed, of the late seventeenth century, nearly cir-



JAPANESE SWORD GUARDS.



cular, and of iron, bound with copper wire as suggestions of the legs.

One of the famous "Omori wave" designs is exhibited on a tsuba of the early nineteenth century. A flight of plover is seen on the left side, while on the right the angry curling sea reminds us of the screen by Korin. This artist invented a method of undercutting the wave design so that it stood out in unusual relief for an object actually nearly flat. This tsuba is inlaid with gold, but in itself is of the usual iron.

Very interesting are the guards of Yamakichi, who worked in the sixteenth century, and whose guards though thin and much perforated, enjoyed the reputation for great durability. They are said to have been subjected to the test of the mortar and pestle.

The conditions for work in Japan are most fortunate, in many cases the situation and environment being sympathetic to the temperament of an artist. Mr. Wores describes the studio of a celebrated enameller of Kioto. He says that he went to the artist's home, and was received with much courtesy. The house was so situated that from the windows one looked out on an exquisite garden, in one corner of which was a delightful little water-fall, which played into a small pool in which carp were swimming. High hedges and trees isolated the garden from its city environment, with occasional distant views of mountains or temples to be seen as vistas. He and the artist proceeded down this garden, crossing a tiny brook by a stone bridge, until they came to the studio. The workers sat facing the beauty of the garden, and the artist turned to Mr. Wores, and asked if he did not think that such surroundings really influenced the workers to special inspiration. After visiting this ideal studio, the artist told the American something of his

own life, and explained why he only kept a few assistants, thus issuing but a limited quantity of the cloisonné for which his studio was famous. He had often been advised to enlarge his shop, and employ more workers; he said to Mr. Wores: "It was a temptation; I would undoubtedly become rich, but I feel that work of this kind cannot be turned out in large quantities, and be good. I could not go on improving, and I would derive little satisfaction from turning out unsatisfactory work. So I decided to continue as before, and I have never regretted it." This artist had received a medal at the Paris Exposition, and had received large returns at that time from the sale of his enamels which had been sent there. With a smile of genuine joy, he added, "All that money went to make this garden!"

One of the Japanese helmets should be noticed for its extremely beautiful damascening.

The Chinese and Japanese mirrors are a most interesting and varied collection. They are of enormous value. These little discs of polished metal, with ornate backs, should be observed with more than a passing glance. They are of great antiquity, some of them dating from two or three hundred years before the Christian Era, though they are usually somewhat later. The evolution of the mirror, from the pool which reflected the beauty of Narcissus with such fatal accuracy, to the highly reflective surface of the modern looking-glass, is interesting to trace. The earliest sort of mirror was a dark vessel containing a black stone under water, in which the beholder was obliged to view him or herself in a trying position — always looking down, and being unable to judge of the effect of the total appearance. Then polished stone surfaces were employed, and these were better, as they could be used in an upright position.



From the polished stone to the polished metal was a natural step, and this is the point at which we commence our observation of the Oriental mirror. The mirrors in this collection are bronze, and are usually displayed so as to exhibit the decorative backs rather than the glossy reflecting surface. Pliny describes the mirrors made of stone; generally black obsidian was used, said to be "sometimes transparent, but of such a dull transparency that when used as a mirror it renders rather the shadow than the image of the objects." In a poetical vein, Pliny tells us that "the discovery of mirrors belongs to those who first perceived their own image in the eyes of their fellow men." He also makes the surprising statement that "formerly Sidon was celebrated for its glass works: glass mirrors had even been invented there!" And Aristotle, four centuries earlier, says: "If metals and stones are to be polished to serve as mirrors, glass and crystal have to be lined with a sheet of metal to give back the image."

Forty-five hundred years ago metal mirrors of this type are said to have been used in China. In the twelfth century B. C. they were quite usual, and with the discovery of the use of quicksilver, they became greatly improved. In the Code of Ch'ow, an ancient law-book of the Empire, the recipes are given for producing these mirrors properly polished. Copper and tin appear to have been used in equal proportions to make the bronze. Later, silver was added, and still later, in the Tang Dynasty, a little gold was introduced into the composition. The mirror was polished with quicksilver, and the final cleaning was effected by the use of plum or pomegranate juice.

Some of the mirrors are square, but most of them are round. On the backs there are sometimes characters

introduced into the design which help in fixing the date.

In very early times these mirrors were used for personal adornment. An early record mentions one as having been given with a "queen's large girdle." Kings are reported to have adopted them as decorations in their crowns, and one King of the Tang Dynasty is said to have had so many hung about, that he spent his whole time admiring himself; his attention was so distracted from affairs of state, that his ministers had to request that some change be made in the arrangements! Small mirrors have been used, too, as spots of light in architectural schemes in Japan; perhaps this is the reason also that we find bits of looking-glass incorporated in Eastern hangings so often.

I quote the following passage from Mr. Okakura: "To see yourself in a mirror is to know something of what you have to face the world with. Accordingly, the Chinese and Japanese make this use of a mirror significant as a part of their fulfilment of the Confucian idea of decorum. They develop the idea further: to know what you face the world with, is, in a measure, to know your soul; and to know that is but a step toward the toilet of the soul — toward schooling your inner self. By a slight transition — since a mirror aids so faithfully toward self-knowledge — the mirror comes to stand for fidelity. There is a story of a wife, who, separated from her husband, and lapsing from virtue, lost the half of the mirror which had been entrusted to her at parting; it had flown, in the form of a magpie, to her husband, to tell him of her broken faith. As the sword is the soul of a man, so the mirror is the soul of the woman. It is a mystic symbol of purity."

So, as in Japan the mirror assumes almost a sacred

character, it is part of the device of the imperial regalia. Some of the Buddhist sects have the image of Buddha chiseled on the surface of their mirrors, that it may be the background for all subsequent reflections. The Taoist monks wore them to exorcise demons; they were also buried with the dead, laid on the breast, to dispel demons. Mr. Okakura says: "The belief was that evil destroys itself on recognizing itself." Certainly this philosophy is based upon a very real fact — that the recognition of a fault is the first step towards its cure. Some of the physicians used to grind up mirrors, and use them as powder to cure certain diseases. Possibly in case of mercury or iron being needed in the system, the patient may have survived the treatment. They were also supposed to be an efficacious protection against thieves. If seven mirrors were planted in the ground on a certain day, and in certain relative positions, they would, if the stars were also auspicious, form a complete barrier to robbers! Mirrors were regarded as mascots, and good fortune was said to follow their possessors if they were perfect specimens. It is still the custom in China for a mother to hold a mirror at the time of the birth of her son, so that he may have good luck.

Mirrors were believed to have many other magical attributes; they were used to penetrate disguises; to reflect occurrences taking place at a distance; to detect the underlying evil in men. The truly marvellous ability of a concave mirror to call fire down from the sun was interpreted as a special miracle. Fire so kindled was given to worshippers to guard, and treated with as much ceremony as the Vestal flame. Kings presided over the making of mirrors, calling their own expert casters and burnishers, invoking astrological favour, and going through many other ceremonies. There was a legend

that a certain mirror was made by a dragon, and it always retained the power of bringing on rain if it was placed by the side of a river. So we must not forget, in looking at this collection, that these metal mirrors have been objects of veneration, perhaps the ornaments of empresses, and the centre of interest when a miracle was invoked. These details give a further charm to their inspection.

As a rule they are constructed with a pierced knob on the back, one of them being of the Tsin Dynasty, or even earlier (200 B. C.) and decorated with interlacing dragon forms, in flat relief on a sunk background. Some four and five centuries later comes a freer style of ornament; lions and a grape-vine form the decorations on one of these. One of the mirrors of the Han Dynasty is a very characteristic clear-cut piece. It is cast as crisp and sharp as if it were new. The design is disposed conventionally in circles. Some of the designs are treated not as recognized circles, but with two designs, with an upright central division, as for instance the mirror with the two phoenixes facing each other. Some have scalloped or irregular edges, in the form suggesting certain flowers. On the mirror with the phoenixes a text in characters reads: "One thousand autumns," and is intended to express the wish of long life to the owner.

A very delicate floral design is seen in a square mirror with indented corners: this is probably a work of the tenth or eleventh century. After the thirteenth century the chief merits of the mirrors were less characteristic; for some reason, with the introduction of handles the casting was rendered more carelessly and coarsely. The great æsthetic value of the mirror diminished after this.

The mirrors were sometimes cast in the *cire perdue* process. The process was briefly as follows. The gen-

eral design of the object to be cast was first modelled in clay. Over this was laid a layer of wax, about as thick as was necessitated by the proportions of the final bronze. This wax surface was then carefully worked by hand and by tools, until it exactly resembled the final object to be cast. Over the wax was then placed a crust of clay, forming quite a thick shell about the whole statue or other object. Then, by subjecting the whole mass to a great heat, the wax was melted out, leaving a hollow of just the proportions needed. Into this the liquid bronze was run, and it formed the finished article, when the outer shell of clay was broken away, after it was entirely cool. The resulting bronze was therefore of the exact form of the wax model.

The comprehension of the spirit of Japanese art has developed in the West entirely during the past fifty years. Sir Rutherford Alcock writes, during the middle of the nineteenth century: "The Japanese bronze castings are some of them scarcely inferior in skill and workmanship and mixture of metals to anything we can produce of the same kind. . . . I should say that there was a material civilization of a high order in which all the industrial arts had been brought to as great a perfection as could well be obtainable without the aid of steam power and machinery." Very kind of Sir Rutherford, I am sure, and very patronizing. It is intensely amusing from our later point of view. It shows how recently the culture of the East has been at all absorbed by Western minds.

The very large crystal, known as the Ames Ball, now rests upon a stand of silver, purchased specially for it in 1903. This is one of the largest and most perfect balls of crystal ever made. Curling waves and tossing sea-foam are simulated in the metal on which it is supported.

It is impossible to give any idea of the charm of the tiny ivories, some purely ornamental, and some adapted for use as buttons or netsukés, which are all shown together in a large case. The netsuké is a button through which the cords are passed which hold the little inro, or medicine boxes, which we shall examine among the lacquers, and these netsuké are passed up through the belt, and act as a fob. The ivories are charming bits of grace and grotesqueness, curiously mingled, and whatever the taste of the person who looks at them, he will surely find some of them invite his special study. Do you love beauty, and delicacy of finish, careful carving, and skilful representation of natural objects, plenty of such specimens are here displayed. Do you delight in whimsical or grotesque humourous forms, of men and animals, or curious little hybrid beings, demons, or imps, here you will find such in great numbers. Or if you are attracted to the ghastly, the morbid, and the gruesome, ample opportunity is given for you to enjoy your jaded taste, and in fact, the variety is so great, and the quality so fine, that one should pass some time before the case in which these tiny treasures are preserved.

The process of making lacquer has been described by many writers, but a comparison of these descriptions proves that there must be several ways of going to work, as there is quite a variance in these accounts. To sum up the more general features in this interesting manufacture, it may be stated that the process is often as I have attempted to repeat for your benefit.

The finest Japanese lacquer was made in the sixteenth and seventeenth centuries, though a more remarkable technical facility was attained in the eighteenth.

The first requisite of a piece of lacquer is that it shall be smooth and clean in finish, so that, if applied on a box

in any of the numerous forms, or to anything the function of which is to open and shut with ease, it may be counted upon never to stick or warp and to retain its combined qualities of lightness, (in order that it may be easily carried upon the person), and toughness, (so that its endurance is great).

When you come to think of it, there are not many substances of an ornamental nature which possess all these desirable qualities. A piece of really good lacquer, as the Japanese count worth, is as useful and as beautiful a couple of centuries later as it is on the day of its complete finishing.

The initial step for making lacquer on wood, is to cut this wood very exactly, fitting the pieces carefully, but allowing precisely enough room for the extra coatings which are to be superposed. These first pieces of wood are sometimes as thin as paper. If there are any irregularities in the grain of the wood, these are filled in with composition, made either from chopped hemp or from powdered stone, on the principle of a priming, as employed by a wood worker. Of course this wood has always first been thoroughly dried and seasoned. It is evident that this is the case, for one seldom finds a good specimen which has either warped or cracked. This priming is also laid where the pieces of wood are joined. Then the whole is smoothed by a whetstone, and a coating of fine clay and varnish is added, and again, after drying, subjected to the same treatment. Above this, when it is completely dry and smooth, a thin film of paper or delicate silk is applied. This effectually conceals the least sign of a crack or joint, besides giving an extra strength to the whole surface. Then several coats of this clay and varnish are added, sometimes five coats being needed. After another application of the whet-

stone, the surface is ready to receive the lac, being at this stage something like the consistency of highly polished brick or china biscuit. The lac is now applied, first with a spatula, and afterwards with a flat brush made of human hair. The actual substance of the lac is a resinous gum from the sap of the tree *Rhus Vernicifera*, which dries slowly, leaving a perfectly hard and clear coating. Many layers are applied, one being allowed to dry thoroughly before the next is laid. The last coat of lac is laid with a very fine cotton wool, and is almost immediately rubbed off with soft paper. When the result is completely dry again, the polishing begins, a very delicate preparation of powdered deer's horn being applied with the finger, and rubbed lightly or hard as the case may require, the sentient finger tip being the only medium to be trusted to detect the delicate inequalities which might escape the finest tool or other invention for polishing. The skill and experience of the maker is the secret of the perfection of this work. The time usually allowed for the drying of a piece of lacquer, from the first coat to the last, is nearly six hundred hours.

When all this is done, it is only the background which is ready. Now comes the decoration, which is usually in raised gold. This is a most exacting art, and is done in several ways. One of the most usual is to cover the entire black surface as it now stands with a dust of gold flakes, or tiny squares, laid in an actual mosaic of gold. Both of these finishes may be noticed among the specimens in our illustration. This latter finish is especially well shown on a certain box in the Museum, and on our specimen, which is a small box, or inro. The gold powdering, if it is done by dusting it on from a quill, instead of by mosaic, is most difficult to render with perfect equality all over the surface. It is known as *avanturine*.





JAPANESE INROS; EXAMPLES OF LACQUER, GOLD POWDERED, GOLD MOSAIC, AND CARVED.



This has all to be held down by other coatings of lac. Sometimes ten or twelve coats will be necessary. The technical name for the process of powdering with gold is *nashiji*. It has been in use ever since the fifteenth century. It is made in fine or coarse pattern as desired, and is sometimes done in silver as well as in gold.

When the actual tiny squares of gold mosaic are used, they are applied singly on the point of a slender bit of bamboo. There seems to be some quality in the texture and component parts of the bamboo which makes it especially adapted for working with gold leaf. The process of raising the gold designs in relief is described by Mr. B. Huish as follows: "Togo-dashi is where the patterns in metal are the result of grinding and polishing. The design is transferred on to the lacquer by means of a paper on which the lines are traced with a slow drying lacquer; this, when in position, is emphasized with a little fine white powder and then gilt; those portions which have to come brightest being raised above those of a lower tone by means of a thick stiff coating of lacquer and gold dust. When this has dried, all portions of the ground or pattern which require gilding are covered with lacquer and then dusted with gold: this when dried is again twice lacquered and thoroughly dried. The surface is then rubbed down until the gold design begins to show itself. Great care has to be taken to prevent injury to the gold during the numerous coats and grindings which are necessary until the pattern shows up satisfactorily through the glaze; when this is accomplished it has still to be polished." Mr. Huish also describes other types of lacquer, which are interesting to study, as there are many examples of them all in Boston, and they may then be intelligently observed. "The name *Hira-makiyé* is applied to all lacs where the design

is not raised above the surface more than the thickness of the lines, as Mr. Audsley says: it includes almost all the pieces notable for beauty, delicacy, and tenderness of feeling and treatment. The details and transparent effects are usually produced by graduated or softened off dustings of the metal. The skill consists in so distributing the powders as to secure the exact proportions and shadings. In fine examples a mistake as to this never occurs. This process is often combined with takamakiyé, where the surface is raised or indented. In this, . . . the groundwork has to be entirely finished before the ornament can be commenced. Low relief is accomplished by dusting the design in wet lacquer with a fine camellia charcoal powder; for high relief, *sabi* — a mixture of burnt clay and lac varnish, is used; both when dry undergo various polishings and grindings."

There are large and superb specimens here of another style of lacquer, in which coat after coat of red lac has been laid on a black ground, and then carved deeply, so as to show the ground in the interstices of the work. This is on the principle of a gigantic cameo, where the top layer is cut through to one of another colour. The large red vase is a fine example of this work, while screen panels may be seen in which the carving is in different planes. Sometimes several colours are laid in as many layers, so that the carving exposes different tints on their various planes. The greatest master of this type of lacquer work was Heijiuro, who lived between the sixteenth and seventeenth centuries.

In the eighteenth century another process was invented, that of etching on the lacquer surface, and then filling in the incisions with gold powder; in effect this is something like damascene.

Korin the painter, as has been mentioned, was famous

as an artist in lacquer; but his designs are very bold, incorporating a great deal of lead and mother of pearl; in relation to the essentially delicate character of this art, these pieces appear as does a miniature painted in the impressionist style. It is not in keeping with the texture and proportions, although the works of Korin are enormously popular and effective, and are sought by collectors with much avidity. Like all products, however, which do not recognize the normal limits of their materials, I do not believe that they will obtain the best standing in the long run, any more than modern water colour washes on ivory will ever hold their own historically with the miniatures of Cosway and Malbone. The material must insist upon recognition. Korin was highly original in his use of lead, and mother of pearl. He was probably the earliest to make this special combination. The value of his materials mattered nothing to him: he used lead and pearl simply because he wanted their colour and quality. If he had required the colour and texture of gold or diamonds, he would not have hesitated to set them in lacquer, on wood. Korin has been likened to the William Morris of Japan: from the Oriental point of view, this would be interpreted, probably by inversion — that William Morris was the Korin of the Anglo-Saxons. At any rate, no artists in either nation have ever given themselves more entirely to the development and expansion of art as applied to every phase of life, than did these two men.

All forms of lacquer vary in fineness, of course, according to the objects for which they are adapted. In the Museum are good specimens of writing boxes, trays, boxes, cabinets, a delightful toilet set, with a mirror, and many exquisite inro, those little chests of boxes one above another, fitted accurately, and strung on cords, in-

tended to be worn at the belt, and used for medicines and such things. One of the writing boxes is in the shape of a fan, and is done in gold lacquer, by an artist of Kioto in the eighteenth century. Another one is ornamented with a quail near a millet plant; the treatment of the feathers and the fine seed-like blossoms is very clever — it is in gold and silver and is also an eighteenth century work. Among the inros is one with a design of barges laden with rice, floating down a river. This is signed by a famous lacquerer of the nineteenth century, Koma-Kwansai. There is also a black inro ornamented with toys inlaid in porcelain. It is signed: "Haritsu, 84 years old." This is a seventeenth century work, and again testifies to the average longevity of artists in Japan. No wonder their little god of long life — the stumpy divinity with an extra top to his head — is so popular!

Among modern workers the most popular seems to be Seitei Watanabe. He was a designer in a lacquer and china factory, in 1875, known as Kosho Kaisha, and the best designs in modern lacquer for sale at the shops are said to be from his originals. He was also made head of the cloisonné factory of Sosuke Namikawa, through which he has exhibited largely, and received a hundred medals from various societies.

## CHAPTER XIV

### JAPANESE PRINTS

IN Gelett Burgess' delightful little brochure, "Are You a Bromide?" he catalogues among the most typical specimens of the absolutely unconsidered remarks of unoriginal minds, the expression which all of us have so often heard, "I'm afraid I'm not educated up to Japanese prints!" Perhaps we have even said it ourselves; it is true in the case of a large majority of human beings: as a rule, we have thought little and cared less about Japanese prints. But time changes all things. The Japanese print has come to stay in the West as it has so long stayed in the East. We cannot escape it — we may as well face it, or, if we have not the necessary "education" to understand it fully, and to appreciate it, we can at least look at it, and see if we cannot enjoy it!

As there are over twenty-five hundred prints in the Museum, of all schools and periods, it is needless to say that our researches among them will have to be superficial. We are told that the first Japanese picture book was brought to Boston about fifty years ago by Mr. Edward Cabot, while William Hunt used often to show good colour prints to his class, with the injunction, "Study the Japanese!"

It would appear that the Chinese practised the art of printing from blocks before the Japanese — possibly in the fourth century. In Japan the earliest specimens are of the period of the Empress Suiko, who had a million

little models of pagodas made, in wood, with little printed rolls in each, containing texts from the Buddhist scripture; these she sent to various monasteries and churches. This was in the eighth century.

It has usually been customary in Japanese illustration to place a picture so that it occupies both pages when the book lies open. The design is simply divided in the centre, the point of juncture not being recognized as a limitation, and in this characteristic we have much still to learn of the principle of decorating an open book. Our illustration, of a printer at work, exemplifies this method of treating the two pages together.

Blocks were cut with the grain, instead of against it, as is customary in Western printing. But when a particularly delicate bit of detail was required, sometimes a small piece of wood cut against the grain was inserted, and sometimes pieces of ivory, horn, and shell were used in this way.

The process of making a modern Japanese print is as follows. A variety of cherry wood is used; this is cut into planks, very perfectly finished with a plane, so that they are as smooth as glass. The two sides are equally polished. The tools used by the wood engraver are of the finest steel, such as is best made in Japan, and consist of knives and chisels. I find no mention of the burin being used as in our engravings. The drawing is then made on the block, or, if the worker is not the designer, it is drawn on thin paper and pasted on. The outlines are first cut, for the black work of the picture. If it is to be printed only in black, a single block is used; if in colour, as many blocks are prepared as there are to be colours used, as in any other form of colour printing. The knife is used more as if it were a brush than it would be in Western work; the lines are cut sympathetically,





JAPANESE PRINT: A PRINTER AT WORK.



and really well executed woodcuts show all the peculiarities of the drawing. The printing is rendered in water colour, not in a regular ink. The block is not placed in a press, but is laid flat, and the paper applied to it, instead of its being pressed down upon the paper. In this way it is possible for a skilled printer to feel with his fingers the actual progress of his work; he can emphasize where strength is needed, and print softly where less is required.

In most colour prints, five colours are used: black, white, red, yellow, and blue. Other colours are obtained from these, as if used by a painter. The colours are mixed with glue, and applied to the block with a brush. When the paper is pressed down upon the block, a small round flat pad of rope, covered with leather, and called a *barin*, is used. Several prints are usually made at once, all the outlines being printed first. Then, a second block being used, the next grade of colour on all the sheets is placed; after that, the next, and so on, until all the prints are finished. Gradations in colour, as in the sky, are made on the block with a brush, the tints having first been mixed with the glue already alluded to. This glue gives a slight gloss to the whole. The planks all have guide marks, to show the printer exactly where to place each paper; of course a great deal of difference may occur in the accuracy with which the printer fits his papers to his blocks, and as in other hand printed work, it is possible to have the joinings uneven. One test of a good print is that all the lines and colours should come exactly in the right place.

Sometimes sunset effects are produced by different colours being applied to the same block, at various printings. On the old prints it may be seen that the same blocks were used twice, with two colours, in order to

make a third colour which is not found in its natural state. For modern work, it is customary to have the tints mixed as desired. Red was at first printed on blue, to produce purple; and blue was superposed on yellow to make green; but now the paint is mixed, and this is another possible but not invariable test of old prints.

Until the year 1765, colour prints were of only two tones, light green and dull rose; not until Haronobu improved the art did more colours obtain.

The very first prints were rendered in black and white from one block, and then coloured by hand. A particularly fine example of this method may be seen in a print by Kwaigetsudo, an eighteenth century artist, in which the sweep of the line and the delightful quality of the colour are most attractive. It is the figure of a woman, standing quite without accessories, but the very simplicity of the composition is one of its charms.

To quote Mr. Satow's History of Printing in Japan, "Printing in colours appears to be nearly two centuries old. Sakakibara attributes its origin to the year 1695, when portraits of . . . (an actor) . . . coloured by this means were sold in the streets of Yedo for five cash apiece." It is claimed that in the end of the seventeenth century, Gonshiro used to employ a second block to stamp his prints with red colour in certain places.

It is impossible to follow the names of many of the colour printers of Japan, in a single chapter devoted to such a subject. Persons who are interested, may rest assured that a visit to the headquarters of the Japanese print department of the Museum will reward them by showing them examples of all the leading men, most of the minor ones also being represented. The name of Shigenaga should have a place here, as he added to the discoveries of the process of wood colour printing.

Printing in colours advanced boldly under the influence of Haronobu, who added many colours to the process, between 1763 and 1779. Among his chief characteristics in drawing are a tendency to etherealize the proportions of woman, and a delicate refinement of treatment of line. A charming example of the art of Haronobu is the picture of a phoenix flying before the sun, over the sea. This signifies the birth of the New Year, and is a fine specimen of the work of this artist. He was the first to develop the art of colour printing in many tints.

But the real illustrations and colour prints are later. Not until the seventeenth century do we find artists devoting much attention to this subject. The first important name is that of Moronobu, whose father was a workman in embroidery, and who began by making designs for the needle. Soon, however, he turned his attention to painting, and gradually dropped the minor craft and devoted himself entirely to pictorial representation. He worked in the school of the Ukiyoye, indulging in what we would call "society pictures," the costumes and pastimes of high society being the chief subjects of his preference. Professor Anderson says: "As an artist the vigorous individuality manifested in all his designs, his refined sense of colour, and his wide range of motive, signalize him as one of the most striking figures in the history of his school. He led the way for his successors in the Ukiyoye, not only as an exponent of contemporary life, but in the interpretation of fiction, poetry, and sentiment, and his works are free from the vulgarity that tainted the productions of many of the representatives of the school in later times." His style was simple and direct, and his drawing bold and firm. The faces of his women incline to fulness rather than

to the cadaverous length so usual in later prints, and his people appear to have been studied from living types. A follower of Moronobu was Masonobu, who produced many of those characteristic books of Japan composed entirely of pictures with only notes of text in cartels or lines of marginal characters.

Morikuni, a member of the Kano school, followed, in 1670, dying in 1748. His long life was prolific in the illustration of books, also, and he used the simple line with unusual cleverness. Sukenobu, a leading illustrator of books of about the same period, lived to be eighty-one years old; it is remarkable to what very great age most of the Japanese artists have attained. Sukenobu worked in black and white, and his style had not great variety, as his women all appear alike; he was not a great student of individual characteristics, but the rendering of his drawing is always brilliant. He was also extremely refined in his treatment of subjects.

Most critics recognize Shunshō as one of the greatest artists in colour printing in Japan. The seal used by Shunshō is in the shape of a jar, and from this he received the nickname, "Tsubo," (little jar). He was a very prolific illustrator of books, and made exquisite surimono (little pictures comparable with our Christmas cards, to be sent out to one's friends at the New Year), but his broadsheets were more famous than any other branch of his work.

Another printer was Shuntei, a forerunner of the historic school which grew up shortly after. Himself a great invalid, he delighted in depicting wrestlers, athletes, and warriors slaying dragons and serpents.

Then followed Utamaro, Toyokuni, and Yeishi, all brilliant artists making innovations. Utamaro was born in 1754, of inconspicuous parents, remaining all his life

a person of uncultured and dissipated habits. His enormous cleverness as a draughtsman and designer was so valuable to his publishers, that when he had impoverished himself with all sorts of excesses, they actually paid for his maintenance and kept him as far as possible away from the baleful influences of his low lived associates. He, however, died of the results of his many dissipations, in 1806.

Toyokuni was born in 1768. He commenced by carving wooden images for Buddhist worship, but most of his later art career was devoted to colour printing. He lived until 1825, and made numerous portraits of actors, and the beauties of the Yoshiwara. He raised up many pupils, who may be recognized by the fact that most of their names begin with Kuni. Toyokuni and Utamaro were great rivals. If one illustrated a certain subject, the other would instantly try to render it better! Toyokuni may be said to emphasize the fleshly side, and Utamaro the spiritual, of a given theme.

Among the best known pupils of Toyokuni stands Kunisada, a celebrated and popular colour printer of the early nineteenth century. Some of his best work was done after he was over seventy years of age, and he lived until about 1865.

Then followed the most popularly celebrated of all — the best known name to us, usually, although among Japanese students and scholars he appears to be regarded as something of a charlatan in his art — Hokusai. Hokusai, the “old man mad with painting,” as he called himself, was born in Yedo, in 1760. He was distinctly of the people, his father being an artisan, a maker of mirrors; the home atmosphere, however, judging from the temperaments of most Japanese workers in the crafts, must have been as incentive to artistic expression as that

of a more luxurious home, and perhaps more so. Even as a boy, he showed great ability: at the age of thirteen he entered the studio of an engraver. Also taking a position in a library, he was brought under the two influences to which he afterwards especially responded; he was constantly among books, and employed in the technique of their illustration. With every stage of work which he undertook, Hokusai took a new name; but as these would only confuse the reader, we will allude to him only by the one name by which he is most popularly known. When he was eighteen, he went into a painter's studio, but he was so independent a genius, insisting so upon doing things in his own way, that he did not long give satisfaction under the old régime. A story is told of his having designed and exhibited a postèr, which greatly displeased the favourite pupil of his master, who deliberately tore it up in the presence of Hokusai, exclaiming that he was amazed his master should allow anything so poor to decorate his shop. At the time Hokusai took this treatment with becoming humility, believing that the senior pupil really knew more about such things than he did himself. Years afterwards, he remarked: "If Shunkō had not insulted me, I should never have become a great draughtsman."

He studied the works of the eminent masters, especially enjoying the works of Korin. He remained poor, however, during his youth, and sometimes was obliged to help himself by selling red pepper in the streets and by disposing of calendars. In 1789 he received an important order to paint a banner for the Festival of Boys, representing Shoki, the Demon Queller. At this same time, perhaps through the fame of this banner, he came to be associated with the novelist Bakin, and illustrated many of his works. Shortly after, with the artist Kane



Yusen, he aided in restoring the temple at Nikko. On this occasion Hokusai made himself unpopular with Yusen by criticizing sharply a picture by the latter artist. Yusen had painted a boy knocking fruit from a tree with a bamboo. Hokusai, upon looking at it, observed that it lacked thought, "for," he said, "although the bamboo reaches far above the fruit, you have made the boy standing on tip-toe!" Yusen angrily replied by way of a "face-saver," that it was intended to represent a stupid boy and that Hokusai was another, and he could leave his service forthwith. So Hokusai was cast adrift again, and he returned to his native Yedo. After a time he fell in with some Dutch traders and there occurred an interesting episode in this connection. A Dutch captain ordered Hokusai to paint two rolls of scenes from the life of Japanese men and women, and the doctor of the same ship ordered two rolls at the same time. When the captain received his rolls, he paid for them at once, but the doctor tried to beat Hokusai down in his price. Hokusai, however, was too proud to sell at anything under his regular price, although he needed the money badly. When the captain heard of the occurrence, he also bought the other rolls, and this led to the report that the Dutch were buying up all Hokusai's pictures, and taking them to Holland!

Hokusai painted some enormous figures for temple festivals, and is reported, on these occasions, to have used brushes as large as brooms, and ink in barrels! The figures were so large that they could only be seen in full perfection by ascending the temple roof by ladders placed there for this purpose.

Hokusai's chief work was a set of fifteen volumes of drawings, illustrative of phases of Japanese life, character, and scenery. The general subjects treated were,

men and women, temples, official buildings, landscapes, under wind, rain, and snow, in different provinces; acrobats, heroes, silk-worms, shrines, the various professions — in fact, Japan as it was in his day. This set of volumes is known collectively as the “Mangwa.” This title translated would signify “rapid sketches,” or, more accurately, “drawing as it comes spontaneously.” Spontaneity is the key note of the art of Hokusai. Single sweeps of his brush will give as much as laboured drawings by other men. One of his sayings is as follows: “There is an ancient proverb: who cannot stand cannot walk; who cannot walk cannot run. To stand is to copy; to walk is to picture, to run is to dash off a rapid sketch.” The drawings of the Mangwa are usually reproduced with slight colouring. They may all be examined here.

Another set of prints are his views of Mount Fuji, which were published first about 1823, as “Thirty-six Views of Mount Fuji.” A second issue, with additions, was called, in 1834, “A Hundred Views of Mount Fuji.” In one of these views, which are taken from every possible point, the artist pictures himself and some friends picnicking by the rice fields, enjoying the sight of the graceful white mountain. From 1781 until the end of his life, he was a most prolific illustrator of books and designer of prints. As a painter he worked somewhat, and there are several of the products of his brush in our Museum, but I have reserved a consideration of his genius until now because he stands more generally as a colour printer than as a painter. His paintings are rare and consequently very valuable.

In 1828 he suffered from an attack of paralysis. But his fortitude came to his aid, and in spite of his handicap, he worked on until in 1839 his residence was burned,

and everything that he owned perished in the flames. Still he was undaunted. He moved to another house, and worked unceasingly until he was able to pay his way once more. After 1848 he was too ill to work, and passed away a year later. As he approached his end, he said: "At the age of six I had a fancy for reproducing form; for fifty years I made many book illustrations, but even at seventy I had little skill. Only when I reached the age of seventy-three did I begin to understand how rightly to represent animals, birds, insects, fish, and plants. At ninety I shall be better. At a hundred I shall be sublime; at a hundred and ten I shall give life to every line, to every dot! Let no one mock at these words!" He was humble in spirit and in life, always living as a poor man, and, in spite of receiving large sums at many times, usually being rather hard up. He was absolutely and consistently democratic, — not a popular attitude for an artist among the Japanese ceremony and aristocratic tradition. In fact, he flew in the face of all tradition — more than anyone unacquainted with Japanese life can appreciate. He was a phenomenally rapid worker, requiring only minutes or even seconds for the actual rendering of his drawings. He had some few followers during his life, but cannot be said to have founded a school. He was too individual, too exotic, to have a large body of adherents. He died in 1849. As he lay on his death bed, he sighed, "If only heaven had lent me ten more years!" and his very last words were: "If heaven had lent me but five years more I should have become a true painter." In Yedo he was buried, in a Buddhist monastery. On his tomb stone, which may still be seen, are inscribed the numerous names under which he worked, and the epitaph, which may be thus translated: "Here lies Hokusai, a famous artist,

honest and true." The monument is on Mt. Koya, and is in the shape of a brush.

There are some interesting anecdotes told of Hokusai and his methods. He and the artist Bunchō once competed for a prize before the Shogun, to see which would render a sketch in the most original way. Hokusai bore off the palm. He laid a large sheet of paper on the ground, and rapidly swept in a sketch of a rushing river torrent; he then took a cock, and, dipping its feet in red and yellow paint, made it walk up the stream which he had indicated, and the spectators instantly saw that it was intended to represent autumn maple leaves floating on the river Tatsuta. With such a sensitive audience, he instantly won the prize.

A rather poor example of Hokusai, a study of a bamboo, is nevertheless interesting for having upon it a poem: "The wind blows the singing reeds among the edges of the clouds," and the note, "Painting and writing by the same hand." Here we have a poetical thought expressed by the "old man mad with painting."

On a picture of a man wearing a sun hat, by a pupil of Hokusai, may be seen a verse, saying, "Looking above there are things never to be reached; wear always a hat over your soul!" On the work of another pupil, there is the statement that it is painted with rain water. What advantage this may possess over any other form of water is an unsolved mystery to the Western apprehension.

Among Hokusai's original paintings is a study for an illustration, a paper kakemono, of Miyamoto Musashi, encountering a mystic Kasawara and learning the secret of fencing; another, a woodcut from a novel, shows "Hioshito Rinchiu avenging himself in snow." Rinchiu was one of the one hundred and eight Heroes of Suiko.

On another of his works is a poem, saying that "the letter from the one who is awaited comes before the summer evening." This verse is by a popular poet of the day.

A great follower of Hokusai was Yeisen, the son of an artist of the Kano school, and a celebrated tea-master. Yeisen was thus always in the sympathetic environment which so often produces artists. He was, however, a profligate character, and his nature shows in his works, brilliant though they are. His private life in general was rather disreputable, he having been married several times in an inconsequent way. Shunsen was a contemporary worker, too, and his prints for our purposes may be said to be very similar to those of Yeisen. Perhaps his detail is as a rule more ornate — printing has now come to have enormous possibilities from the technical point of view, and his black masses are handled with consummate skill.

Mr. R. A. M. Stevenson speaks in the following words of the landscape style of the Japanese, referring to their treatment of sky as "usually a pure formula . . . the profundity of night" (as rendered by them) "no more than a fine agreement of dark colours: the imperceptible vanishings and the infinite vistas of embowered landscape, a calculated play between two or three tones." This is characterized as "a very piquant short-hand rendering of natural effect."

Another artist whose prints are as numerous and as familiar as those of Hokusai, is Hiroshigi, especially famous in landscape. In fact, it is customary for irresponsible Japanese dealers in this country to label most landscape prints Hiroshigi! It has now been decided that many of the prints usually assigned to Hiroshigi are in reality the work of a pupil, whom they have called

for convenience Hiroshigi II. Hiroshigi lived throughout the early half of the nineteenth century, being sixty-one when he died in 1858. His artistic work, however, does not fill all his active life, for he commenced in the position of a fireman, according to some authorities, and according to others, by standing in the open and making sand-pictures to amuse the passers-by. It may be that it was Hiroshigi II who was the fireman.

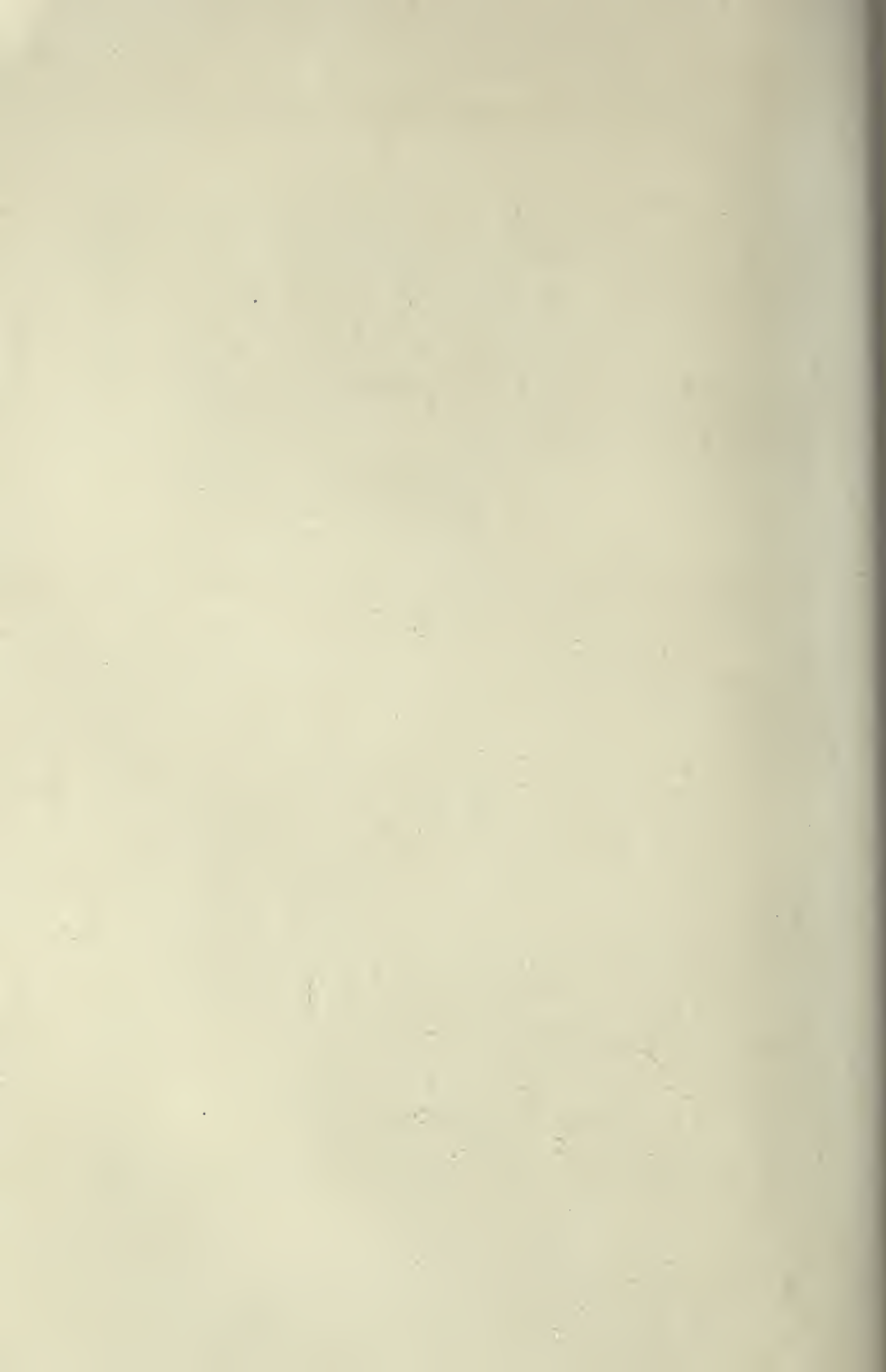
Some of the colour prints of actors by Shunshō, who died in 1792, should be examined. They represent the heroes of the popular theatre, in contradistinction to the classic No drama, which is of a different quality. The colours of these portrait prints are mellow and harmonious, and they are full of sentiment and passion.

Practically all modern colour printers are represented in our collection, but I hope it will not be considered invidious if I select a few for mention out of the mass of clever artists whose work may here be studied.

In the words of Yone Noguchi, we have national testimony to the appreciation of the Japanese for the artist Seitei Watanabe. "The modern Japan found a satisfactory expression of art in Seitei Watanabe. . . . You will find here and there the sure trace of a certain classic school; a graceful solitariness, like that of Tosa; a far away imaginativeness, like that of Kano, the memory as it were of an old lover, which will not be put aside. Again, in Watanabe the old conventionalism turns delightfully into a hint of dignity, and unintelligible symbolism into deep poetry. This artist would keep the essence of each school for his own use, . . . Seitei Watanabe used to laugh at the artists of particular schools. He declared that he did not belong to any." Of his influence on others, the following story, from the same source, will serve as an illustration. "A certain



JAPANESE GARDEN.





count, whose taste was not poetical, built a villa. It happened that the screens of his private chamber were beautiful with Watanabe's fishes and lotus. Gradually the art worked a charm. The count's love for art was increased. His temperament was soon pacified. Finally he gave up his hunting guns and political speech, and became a student of Seitei. Now the count is known as an artist. It is, as I hear, a story that he tells with great delight."

In connection with the Japanese department the library is of much importance to students; Japanese books on art, religious subjects, and philosophy, are numerous and well chosen. Many of the most interesting prints may also be seen in the books. Visitors should make inquiries for these, as they are not constantly exhibited.

Everyone must stand for a few minutes in the gallery above, and look down upon the Japanese garden. It is laid out with mechanical precision, with delightful stone lanterns and grotesque carvings, and its cool lily pool, in which the fat Oriental gold fish disport themselves. It is interesting to see lotus plants growing in this calm water, and to realize how papyrus looks in its natural environment. Around the balcony of this garden spot are set some of the fine old temple rammass, or oblong carvings in wood; a few of these are of surpassing beauty, and all should be attentively noted. On the stairway beyond the garden may be seen a very fine Chinese tapestry. By comparison with the Western tapestries, it is evident that looms were similar all over the world. The Chinese tapestry, however, is much older than any of the European ones, dating from the fourteenth century, in the late Yuen or early Ming period. It represents the story of one of the kings of the Han dynasty, who, when approaching his enemy, was met with a

challenge to eat pork and drink wine. There is, however, more European feeling in the rendering of this design than in some Chinese works. This may reflect the influence of Marco Polo, who had journeyed in China in the thirteenth century. Its workmanship is apparently similar to that of the makers of any tapestries, but the design suggests a rug rather than a wall hanging, being in sections or scenes detached from each other, and laid on the field more like a pattern than in treatment of a picture to be observed in an upright position.

## CHAPTER XV

### ORIENTAL POTTERY AND PORCELAIN

FEW people realize how unique and perfect is the Morse Collection of Japanese pottery. There is no other museum in the world, even in Japan, which possesses such a complete set of examples of the art of the potter. In Japan there have always been families and groups of workers in this craft, and the Boston collection comprises specimens of the work of each of these families, and even the work of each generation of families; every province is represented. Also the collection is a remarkable illustration of the various forms in which pottery is made; from flower vases down to kitchen utensils, everything in the way of pottery may be studied in typical examples of the art. The table service of the Japanese may here be understood, if one may apply the term "table service" to the utensils of a nation which eats sitting on the floor; the domestic pottery, for use about the dwelling, and those pieces which are made to contain the flowers and to be expressive of the art sense. In other words, the collection, practically complete, and yet constantly receiving important additions, is as perfect an exponent of the potter's art in Japan as could well be presented.

This collection became the property of the Art Museum in 1892, but was at that time by no means as important as it is to-day; this will readily be understood when it is known that since 1892 there have been two

hundred and eighty-five gifts and thirteen hundred and ninety-two purchases added to its riches.

It would be fruitless to attempt any analysis of the collection in this book; and no object would be attained, for with the least awakening of interest in Japanese pottery, it would be necessary for the student to consult the Morse catalogue at the Museum, which is always available to persons really interested. Only a few notable examples can be pointed out for special notice.

The identification of Japanese pottery is in itself an art. Boston is fortunate in having one of the greatest living experts to entrust with this work, Prof. Edward S. Morse. The large and comprehensive catalogue written and arranged under his direction contains all the information necessary for a close student of Japanese pottery, and must be consulted by anyone desirous of clearly understanding the subject. I have of course only time and space to mention a few of the more marked characteristics of this art. As Prof. Morse points out, it is not even always possible, especially with modern specimens, to classify the pottery by the potter's mark or signatures, for much pottery is made at a large central manufactory, and then sent out to the several resorts to be sold as souvenirs of those provinces, and these pieces are impressed with the typical local mark for that purpose. Therefore it is easy to see that the most accurate personal knowledge of methods, clay, glaze, and such details, is quite necessary before one could venture to pronounce upon the genuineness of these numerous articles of use and beauty which have been so admirably tabulated by Prof. Morse.

There is an unexpected amount of difference between the works of the different provinces: a comparison, for instance, of the pottery of Bizen, with that of Hizen,

Higo, Nagato, and others, to which we shall call attention, will show what varied forms and glazes were employed by the numerous potters who worked under comparatively similar conditions.

Many of the technical methods of the Coreans had considerable influence upon the Japanese potters, and examples of Corean pottery may be seen in the first case of the Morse Collection. Some of these pieces are over a thousand years old. Much of this early pottery is from the shores of Japan. It is supposed to be the remains of the ancient Ainu, a people who occupied the island before the Japanese. There is, however, no positive historic proof of this.

The earliest pottery of which there is actual historic mention was turned on a lathe, and was made with no glaze. The specimens which have been found are chiefly funeral urns, or rather vases, many of which are fifteen hundred years old.

Inscriptions often occur on little oblong ornaments on pottery; this one is not bad, from a tea-pot, translated by Prof. Morse: "The taste of the tea depends upon the article in which it is made; and this is good for tea making." On a wine cup with a pointed end, which makes it impossible to stand it upon its base, one is warned not to relinquish the vessel until it is empty. Among the inscriptions upon bowls appropriate to their decorations are the following: "Transparent, simple, far away from noise and dust." "The dew of bamboo makes a very pleasant sound in falling on the leaves below." "The fair wind blows, the branches turn green, and those on the south side blossom."

Pottery has always been used more extensively in Japan than in other countries. Utensils such as other nations usually made in metal or wood, are frequently

made in pottery by the Japanese. In the Morse Collection are many objects of daily use which would not be understood or appreciated if one did not realize their functions.

Among the larger pieces may be noticed a vessel whose cover is perforated with a number of holes. This vessel was filled with a smoking fuel, and was used to fumigate the house for the destruction of mosquitoes. What happened to the family during this process does not transpire.

Many tiles are in use all over Japan for roofing houses. Interesting specimens will be found here. One would be at a loss to conjecture the use of certain little pottery wheels and rollers without Professor Morse to explain that they are intended for sliding windows back and forward.

When one sees a large heavy pottery turtle with a deep notch on one side, one is immediately charmed with it upon learning that its mission is to hold the end of a standing screen. The big jars are either for water or wine or other kitchen supplies in liquid form. When one sees a bowl with a roughly serrated interior, that is because it is intended to be used as a grater for some sort of vegetable. A rotary rubbing of a radish in one of these bowls would be most practical in its result. The covered dishes and flat bowls and pans are for general use in preparing foods; one would soon find a use for them even in our land. With laudable economy the Japanese cook has a large bowl of water standing near his stove, and as soon as the actual need for his fire is at an end, the cook drops the glowing charcoal into the water, thus extinguishing it, and saving it for future use; he does not waste fuel by letting it die a natural death.

Funeral urns are of unglazed clay. As their decorative value is of less importance than that of vessels which are to stand more in the public eye, so to speak, they are often less ornate than domestic pottery.

Table pottery is quite enchanting in its forms, and makes one long for at least one "simple life" course in a modern dinner, so that we might indulge in a bowl of rice with chop-sticks and might have the little holders for the latter standing by. And what a wholesome idea it is to keep sweetmeats in little bottles, whose mouths will only allow one morsel to escape at a time! Pepper, salt, and radish, are served in little pots, united by a tall one in the centre to hold chop-sticks. Many of these are in the Morse Collection. A shallow dish with a small annex for sauce, is meant to be filled with raw fish; perhaps the New England appetite would be less keen for this item. All shapes of little dishes are used for various other foods, much as they would be anywhere.

As the heating system of the Japanese is principally the burning of charcoal in open receptacles, it is obvious that every house must have plenty of these utensils for holding the ashes. Also, as artificial lighting is mainly by small dish-like lamps, with pith wicks, there is equal need for a large number of these lamps, as well as candlesticks in pottery.

And then in making tea it is necessary to have several vessels, for this function is an important one, with many requirements to suit a Japanese epicure. A little pottery oven is used, with a kettle to boil the water; then the water, while boiling, is poured into another tea pot to be cooled slightly before pouring on the tea leaves, for the Japanese theory is said to be that boiling water is not as good for tea as that which has just ceased to bubble. By the time it has passed through all the vicissitudes in-

cidental to its production, the tea is nearly cold. It is served without cream or sugar.

Powdered tea is sometimes used instead of leaves and when this is the case the water is poured on while boiling and stirred while steeping. This tea is ground in a pottery mortar, or else in a little mill of stone.

Saké is the universal wine of Japan. It is of two sorts, a gin made from rice, brewed or fermented: it is served in little low cups from a porcelain bottle. Sometimes these bottles are pointed at the base; this is in order that they may be stuck in the hot ashes. Others are rounded like a bubble so that they may float in hot water. When a saké bottle has a flat bottom, it is usually intended for use in a boat or in the open air. A whole chapter might be written about the cups of Japan. No nation has so large a variety.

Pipes are often made of pottery (which sounds much more choice than a "clay pipe!"). Ash holders are also numerous, and these smoker's articles may be seen in numbers in this collection.

Clove boilers were used to perfume the air of the house originally, but are now chiefly recognized as decorative pottery.

Of vases and other dishes to hold flowers, there is no end in Japanese pottery. From tall vases for long stemmed iris, flat trays, hanging buckets, and bottles, down to little bits of pottery just large enough to hold one blossom, for use on the desk, the decorative and delightful colour and texture of pottery is especially suitable.

Some of the appointments of the writing-table may be of pottery, and incense burners are particularly typical and beautiful. These latter often appear in the forms of birds, fishes, animals, or flowers, while the only requisite



for the burner is that it shall have a cover perforated to allow the smoke to escape. The design may be a dragon, or a house, from the windows of which the smoke pours (possibly reminiscent of the mosquito cure cited above!).

The Japanese delight in the grotesque; and some of the pottery animals and figures are designed simply to amuse and to decorate as ornament with no ulterior motive. Garden pottery is an art in itself, the delightful small standing wells and the lanterns and other constructions for use in the open air are numerous. Apothecaries' jars too are made of pottery to contain such nostrums as carbonized frogs, baked mice (in China), and the skulls of rabbits.

The earliest pottery was quite hand made without the use of the wheel, which is considered the typical necessity for potters as a rule. There are still some hand potters in Japan, but in most cases they employ the wheel as other nations do.

Anyone who has seen a potter at work knows that he usually stands at his task, moving the wheel by means of a sort of pedal attached to the apparatus. In Japan, however, the invariable preference for sitting on the ground whenever possible prevails even in the occupation of the potter. A pointed spindle is set in the ground, and the wheel, itself on the ground level, is spun upon this as a centre. Near the edge of the wheel is an indentation into which the craftsman introduces a stick, which he employs as a handle to set the wheel in motion. He leans forward with his elbows on his knees, thus focussing all his physical strength upon the thrust of his hands. This bracing of the arms gives great steadiness and accuracy to the touch, and partly accounts for the extreme delicacy which characterizes the work of the Japanese as compared to that of other nations. To facili-

tate the smooth running of the wheel, and to prevent the friction which would result from the action of the spindle on the wood, a porcelain cup is used set in the centre socket of the wheel. In some districts it is the custom for the artist to sit on one foot, leaving the other free to kick the edge of the wheel in order to keep it in motion. Sometimes, too, a boy is employed to kick the wheel, supporting himself by means of a fixed pole.

The method of firing Japanese pottery is so interesting that a mention must be made of this curious process. The kiln consists of a series of ovens one above another set into the side of a hill. An oven on the lower level will be about four or five feet in width, the next above that, wider, and the next wider still, until the top chamber will be about eight feet across. The method of baking is to start a fire in the lower oven first: when that is burning well, the next above, which is already advanced to great heat by means of the lower furnace, is lighted, through an outer opening, and so on, by degrees, until all the ovens are in full blaze, without the waste of any of the heat so generated. All the ovens are connected with each other by openings.

Japanese potters do not employ many tools. Their skilful hands do most of the work, but they use certain wooden forms to assist them in shaping bowls, and long reeds to help them in forming the necks of bottles; these, with a bit of damp leather with which they smooth off the edges of the revolving clay shape while it is on the wheel, are almost their only tools. To separate the vase from the wheel, a bit of string is pressed at the extreme base; this is a method in use by nearly all potters in all countries.

To understand the decorative art of Japan, it is necessary to know something of the myths, legends, and sym-

bolism of this race. Customs of the country must be understood before one can appreciate certain forms often used in art. For instance it is customary on New Year's day to decorate the gateways and houses with a combination of straw, pine, and red lobsters; until one knows of this, it strikes the casual observer as quaint almost to absurdity to ornament a bowl with a lobster, a sprig of pine, and a trimming of straw. Certain animals are also symbolical: the monkey is especially a favourite; and there have been famous artists who have devoted almost all their energies to depicting the antics of apes. The badger figures in Japanese legend, and also the fox, the stork, and the cuttle-fish. A moon, a snowflake, and a flower, in conjunction, signify the changing condition of Nature, while Confucius' Four Wise Men are symbolized by the arrangement of a plum, a bamboo, an orchid, and a chrysanthemum. To offer a lobster to a friend, has a significance quite different from that which would be inferred in our country! It means that the giver wishes the recipient a life so long that his back shall become as much curved as that of the lobster! A broom or a rake used as a motif in decoration is intended to signify the power to sweep evil spirits from the house.

The *mon*, or little circular design with some emblem within it, is the heraldic unit of the Japanese; the crest of the family is treated in this charmingly decorative arrangement, and is seen on numerous articles.

While native scholars and students of actual Japanese conditions do not as a rule accept or emphasize the legends of that country, it still seems to me interesting to hear bits of the folk lore, of which one is at liberty to believe or to reject details according to one's taste or credulity. One legend which has human interest relates that in the year 27 B. C., as we reckon, there lived one

Nomino-Soukonné, in the province of Idsoumé, who, revolting from the national custom of burying certain living slaves in the grave of each man who died, designed and modelled clay images of the human form, which he offered to the emperor with the request that they might be substituted for the living sacrifice. The emperor allowing this, the potter attained to the rank of Fazi, or artist.

Another legend deals with the origin of the potter's wheel. It is said that in the seventh century a Buddhist priest, named Guyoki, first gave this implement to Japan. Guyoki was of Corean descent; and if he is responsible for the wheel at all, it is more likely that he introduced it from his native inheritance than that he invented it.

The deity most in favour among the merchants is Daikoku, the god of fortune. He is figured as a short person well supplied with avoirdupois, squatting on a bag and holding in his hand a mallet. If the symbolism is that the money grabber will beat down everything that stands in his way certainly the implement is well chosen.

There are records of Corean potters in Hizen five centuries ago, but Professor Morse deploras the lack of interest in such subjects among modern Coreans. He says that after interviews with many important men in Corea, the only answer he was able to get, was from an old official who, with a polite smile, remarked, "*We are the only antiquities left in Corea!*"

As one proceeds among the rows of cases containing Japanese pottery, one may distinguish specimens of all the utensils which I have outlined. To understand fully the plan of arrangement, it is well to consult the catalogue; they are placed chronologically, so far as may be, but also according to the works of various provinces.

A tall prehistoric jar with a bulb at the top and three

little cups branching off at the sides is a very unusual form. It is over fourteen inches high. In the fourth case is a curious specimen of glaze on a dull red bottle upon which the heavy black glaze looks as if it had been poured and allowed to course sluggishly down the sides, terminating in a light blue, which was apparently applied beforehand underneath. This is a piece of Hizen pottery. Very early and prolific was the province of Hizen in the potter's art. In 1225 a potter whom we will call Toshiro, although he had other longer names as well, went to China to learn more of the secrets of porcelain. In this connection we need not study his results, as porcelain is reserved for a later division of this chapter, and does not come into the Morse Collection, but it is illuminating as to Japanese ways to learn that his descendants have ever since been potters, and thus for some centuries have conserved the art in a single family. Toshiro settled in Seto on his return from China, and the generic title, seto-mono, is now applied to pottery in a more catholic sense.

One of the superficial differences between the pottery of Hizen and that of Bizen is in the shapes produced. In Hizen one notes chiefly bowls, while in the cases which are devoted to the wares of Bizen, the bottle predominates. On one shelf in the fifth case should be observed the almost symmetrical row of bulbous round bottles, faultlessly proportioned, with slim necks. The repeat is charming — this is largely due to the highly intelligent arrangement. The prevailing tones are reddish. The wares of Bizen incline in a very marked degree to brownish reds.

Another specimen of the possibilities of glaze when left to its own meanderings is in a large heavy bottle in this fifth case, of a grey colour, over which pours a cas-

cade of blue and white, — much suggesting the action of a volcano with streams of lava proceeding from it.

In the sixth case there is a nice squatty fat owl, intended to be used as a hand warmer. His colouring ranges from grey through fawn to orange; he is a product of the province of Tsushima. Note the very high glaze on the round vase on the top shelf in Case 7, — a bit of Omi.

The province of Higo was late in commencing its pottery manufacture. Corean potters at the time of the invasion in the later sixteenth century introduced the art. The chief seat of activity was Kōda. In 1700 a Japanese writer says: "Nothing is baked in Higo, but tea jars, and these are made in great quantities." Prof. Morse, however, has identified a considerable number of other products of Higo. The central specimen of Higo, which figures in our illustration, is in the eighth case; a flat jar, with hooped handles, in grey, over red clay, with a very graceful white flower on the side. There is, in this case also, a flower bucket intended to imitate wood. It is square, of brown and grey shades. Another volcanic use of glaze is seen on a large thick jar where an eruption of brownish green falls over a reddish ground. The use of the perforated pottery square of grey, with black and white adornments, would not readily be guessed — it is a pillow rest! In the ninth case is a flat round flask, with a central opening, exactly the shape of an air cushion.

Kaga pottery is said by good judges to be greatly degenerating. Its leading characteristics are familiar even to the uninitiated — it is red and white and gold; there is hardly a person who has not at some time owned a bit of modern Kaga. Ancient specimens are of a much richer red, as will here be seen. Kaga, however, is not

altogether red and gold. There are various potteries which emanate from this province. For instance, the Green Kutani, in the tenth case, is a Kaga ware. It is related that an artist who lived in the early nineteenth century made his designs by copying dragons and other exotic creations from sticks of Chinese ink! The works of the potter Mokubei, who spent three active years in Kaga, are usually signed Kinju. There is a tea-pot here which is so signed, with raised decorations on dull green.

Much of the Banko ware is beautiful, though not as a rule very precious. There is more intentional decoration on this pottery than in many other types, and it is popular. The three light green geese are arranged to form a rest for an artist's brushes. The history of the first maker of Banko ware is interesting. A rich man named Numanami, in the eighteenth century, began as an amateur, studying flower arrangement, which is an art in Japan. This led him by degrees into the field of pottery making. The Shogun persuaded him to bring his work to Yedo, and the best examples of Banko ware show the stamp of Yedo, and are of his school. His son succeeded him, and they became very famous as the originators of this well known pottery.

A curious and useful form of tea-pot may be seen in Case 12; also, a strangely smirched flask with sharply contrasted glazes and a low bowl partly closed in with flat bent handles is most attractive in form. In the thirteenth case a long spiral hanging flower holder should be noticed; the glaze is very smooth and even. The blue and white square cake dish on four high legs is also curious and interesting.

In the next case may be observed some holders for sweet saké, in the forms of turtles, from whose mouths the cordial is dispensed. Near by are specimens of the

rare Shinano pottery. This is hardly ever seen for sale, but was imported by Mr. Bunkio Matsuki, who is a native of Shinano. The lion, glazed in green, brown, and yellow, was a gift to the Museum from Mr. Meike Matsuki. There are two incense burners in tortoise shape, one extremely large, the gift of Mr. H. J. Bigelow. Notice also the merry little monkey with a young one on its back. A quaint idea is embodied in the flat dish in the form of a human face.

Then follow the potteries of the provinces of Kii and Iga. Notice a dome shaped bottle with volcanic treatment of glaze. A very inconspicuous bit, a small octagonal brownish and reddish vessel of very thick pottery, is especially rare and valuable. It is meant to hold fire.

In many cases the value of a piece of pottery could not be guessed at. Only experts can understand why a certain little cup in Case 16 should be of unique value; but it is modelled by hand, and is the only one of its kind here. The glaze, too, is very fine. It lies on its side on the small raised step on the lower shelf. Another unique example is the little incense box in form of a duck, standing beside it. Much more convincing to the popular mind would be the fascinating little house, also an incense burner, with figures, rendered in many colours.

The first thing to attract the eye in one case is the grotesque old gentleman with conspicuous ears, walking along with a staff. His proportions are like those of a person walking under water if seen from above! This represents Fukurokuju and is a splendid example of modelling. It is a gift of Mr. Denman Ross. Another delightful grotesque is of Daruma, in a red cloak, (suggesting a Little Red Riding Hood of the Orient), to be used as a hand warmer. The colour alone is hypnotic and the shape is unusually satisfactory for its purpose.



The figure of Hotei, near by, is seated on a bag, and holding a mask up in its hand. On the top row of Case 18 there is a whole line of lava-running glazes.

And now at last one meets the mosquito smokers — one round and squat, with a handle, and the other tall and octagonal. They are both well decorated, and are easily recognized by their perforated tops, — they are near the top of the nineteenth case.

The next case has almost a repeating pattern of bottles, from start to finish — rows of them, in varying colours, in a delicious harmony such as only Japanese products could make possible. And when we move on a step farther, we find ourselves confronted with a perfect diaper-pattern of tea jars! A great number of these are the work of the first Toshira, in 1230, and are almost priceless. Toshira is reported to have been such an enthusiast for making pottery that even when on the sea voyage to and from China, he still plied his trade. This was not an easy matter in a sailing vessel of that period! Several examples of the later black Seto are grouped together in Case 22.

When one sees a flat saucer with a raised circle in the middle it may be known as a cup rest; the cup, being globular below, can only be stood up by being placed in one of these rests. One may be noticed on the lower shelf here.

Who would imagine that the rarest item in the twenty-third case is a plain brown jar in the corner of the second shelf? Yet it is a signed and early example of Sobokai of the year 1650. The group of five boys seated is intended for a brush rest. Another form of cup rest is seen here in the little open jar with a depression in the top, in soft blues. It is supposed to suggest a teak wood stand in shape.

In standing before the twenty-fourth case, the eye travels to the left to a tablet, or screen, with dashing dark inscription; but what untrained eyes we have! That piece is fraudulent; an imitation! intended to pass as the work of a famous potter, Gempin, while, in contrast, a genuine example of the work of Gempin is a small fire bowl, just above it, with a scalloped edge, decorated in blue and grey. We need cultivation, surely.

Perhaps the most attractive piece of pottery in the twenty-sixth case is the haizen on three legs, standing on a teak wood form. The delicacy of the ornament and its exquisite colour can only be appreciated by examination. The little figure of a tea-master, too, should be observed, it being spirited and quaint.

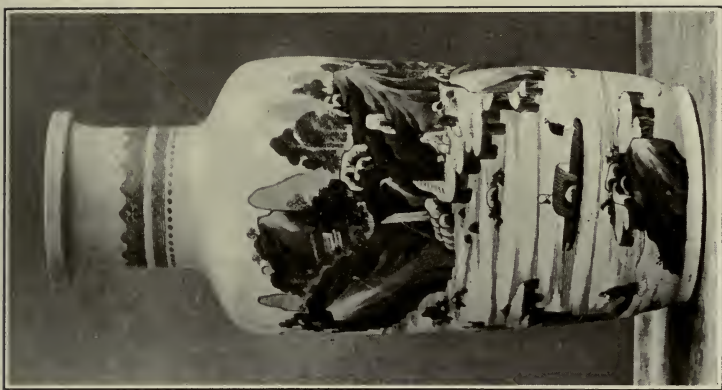
The chief centre of the art of the potter in Japan is really Kioto. This was for a thousand years or more the Mikado's city. Beautiful examples of the craft may be seen in the twenty-seventh case. The ware in some form is familiar to most persons who have interested themselves at all in pottery. Several cases are devoted to the pottery of Yamashiro, in which province Kioto is the chief city. It is usually very delicate in form and colour, but sometimes rather exotic in the amount of its decoration. The specimens extend from Case 27 to Case 34.

Here is a good specimen of the little furnace for heating water for tea; it is the work of the second Yosō, a famous potter in 1830, and shows where the fire is placed under the kettle. It is a good deal decorated, grey and white predominating. Another Kioto potter, Kitei, was the author of a similar little furnace, in the same case; the colouring on this one being stronger than in the other, and the form less flanging and more cylindrical.

Note the curious wine bottle in the form suggestive



JAPANESE POTTERY.



CHINESE PORCELAIN.  
(See page 434.)



of a bird. Little wings are sketched on its sides, to assist this impression. I like the smug expression of the little cuddling duck, and also the very fierce tiger, who, when in use as an incense burner, might be fittingly apostrophized in the words of William Blake: "Tiger, tiger, burning bright!"

Next come cases of the famous Satsuma of which everyone has heard. A tall vessel, a covered jar on top of a stove, is a clove boiler. It is decorated with fine diaper patterns divided into compartments. Old Satsuma often shows fine white lines of decoration on grey, and sometimes equally slender black on white. The ornament is conventional, in bands and divisions of geometrical proportions, and is inlaid. The earliest recorded Satsuma dates from eight hundred years ago. It was then described as being the colour of a russet apple with glaze of the same shade. Another type of old Satsuma has an olive glaze flecked occasionally with white or blue. Later there grew up the type which is more familiar to-day — the finely crackled ivory-tinted Satsuma, delicately ornamented with genuine enamels enlivened with fine burnished gold. This has been erroneously copied, however, by a less delicate process; and it is only for an expert who can apply the right tests — who can read the potter's marks and recognize the marks left by the string which cut the vase from the wheel, to pronounce upon its antiquity.

Professor Morse tells how the potters in Tokio used to manufacture Satsuma for the general market, and even in the presence of visitors would calmly, without the least consciousness of being observed, continue to stain it and give other artificial age marks. All sorts of amusing tricks were resorted to, to turn out enough "Antique Imperial Satsuma" to satisfy the demand.

Rows of workmen might be seen modelling hurriedly from drawings, colouring according to their memory, the chief requirement being rapidity of workmanship. Occasionally a worker would be seized with a desire to produce something which should appeal particularly to Christian people, and so he would model a theatrical figure of Christ from a common woodcut in a cheap Church periodical, which he happened to find, and then drape it in the vestments of a Buddhist priest!

The method of producing the crackled surface is daring and original. When the glaze is at a high state of heat, the potter opens the oven to the cold air, thus subjecting the contents to what is called "crazing." Sometimes the crackle is so fine and minute that it can only be detected by the aid of a glass.

One of the largest pieces in the whole collection is the great bowl with a domed cover, occupying the lower central position in Case 37. A very decorative and delicately coloured candle-stick may be seen, while the incense burner of ivory tint, with gold lacquer ornaments, is one of the rarest bits of the early Satsuma. The finest old Satsuma is white with coloured enamel ornamentation and gold. Collectors value this ware more highly than any other pottery, and it is known as the "brocade painted." While the two last cases of the collection contain pottery of doubtful periods, and therefore perhaps of less importance to the expert, nevertheless there are pieces of rare interest for the casual spectator. For instance, a chess board, with nine squares each way instead of eight, is most curious. The squares too are all of the same colour. Indeed, I am inclined to doubt if it is a chess board at all, for it seems as if it must be intended for some other game. Very interesting is the large well-wheel, which still has its iron suspender at-

tached. Another unusual specimen is a small pottery still, decorated with brown and white blossoms.

Leaving the consideration of the Morse Collection, it now becomes our pleasure to examine the early Chinese potteries, in another place, which are equally important and valuable. One or two pieces are unique. The potteries and porcelains considered together cover a period of practically two thousand years. Many of the best examples are from the Macomber Collection, while others were independently acquired, and I shall make no special attempt to distinguish in this case between the two. The Chinese potteries are installed partly along the gallery which leads to the Chinese and Japanese rooms. This corridor is lighted by windows filled with paper such as is used to admit light in Japan, and the effect is restful and the glare is softened.

One of the most notable specimens is a ceremonial jar, used in connection with a burial, which is actually dated in the clay from the year 103 B. C. Many of these ancient Chinese potteries were found in tombs; among them is a quaint lamp with five saucers. This dates from about 600 A. D. There is also a tea bowl a thousand years old, and a superb piece of deep velvety black glaze with a surface like old lacquer.

A curious coincidence is, that in the same case are two little bowls, small articles of pottery not calculated to impress the uninitiated, one of which was bought by Prof. Morse in China, and the other purchased in New York some years ago. These bowls are identical in form and substance, though differing in colour, and have been proved to have come from the same workshop, made by the same man, on the same wheel, and from the same clay!

Ornamental pottery was a little later in China than

funereal and domestic pieces. As we progress in examining the specimens we see more variety in glazes as time went on, and also in colour; the shapes, too, are more numerous, being designed with a view rather to æsthetic effect than are the utensils of an earlier period.

An interesting piece is a seated figure of some deity — this is of glazed terra cotta, and of about the fourteenth century, and is not unlike the products of the Della Robbias. In this figure the face was originally gilded, while the edges of the under robe were of red lacquer. The colour, a rich blue with green tones, has been materially darkened about the knees, by which it had for so many centuries always been lifted; the actual heat of the human hands has changed its colour. The Japanese pertinently allude to this as “hand oil,” and in the same case with this god, another instance of the effect of “hand oil” may be noted, on a jar.

At this point we come to the development from pottery to porcelain. We pass from a consideration of the dense earthy substance, even though it may have been spun thin, to those ethereal products of pure white kaolin, with its elusive luminosity, spoken of so long ago by John Dwight as “the mystery of transparent porcellaine.” As to what porcelain really is, there has been much speculation in past ages. According to Lord Bacon, it was “a kind of plaster, buried in the earth, and, by length of time, congealed and glazed into that fine substance.” Even less scientific and more quaint is the description of Pancirillus, in 1617: “Porcelains . . . are merely a certain mass composed of plaster, eggs, scales of marine locusts, and other similar kind, which mass being well united and worked together, is secretly hidden under the ground by the father of a family, who informs his children alone of it, and it remains there eighty years,



without seeing daylight, after which his heirs, drawing it out, and finding it suitably adapted for some kind of work, make out of it these precious transparent vases, so beautiful to the sight in form and colour, that architects find nothing in them to improve upon. Their virtues are admirable, inasmuch as if one puts poison into one of these vessels, it breaks immediately. He who once buries this material, never recovers it, but leaves it to his children, heirs and descendants, as a rich treasure on account of the profits they derive from it, and it is far higher in price than gold." After all, these theories are founded, probably, on some sort of hearsay, based upon a germ of scientific fact, for it is now understood that kaolin is really the result of ages of decomposition of the rocks of felspar buried in the ground for all time. Its name originated from the Chinese kilns at Kao Lin.

Hard Chinese porcelain is in reality almost like a very dense and opaque glass, having been formed under the earth by natural conditions, instead of by artificial smelting.

The chief ways to determine the dynasties or localities in which pieces of porcelain have been made are by a trained touch, which will recognize certain qualities in the surface, by the eye, which knows the colours, and a trained ear, which catches the note of the vessel when it is tapped lightly, for there is a half-ringing sound associated with real porcelain in which the connoisseur is seldom deceived.

Early records mention porcelain brought from China in 1170, and in the thirteenth century Marco Polo visited a porcelain factory in China. Ancient records state that porcelain was made in China in mythical ages — before two thousand B. C., for instance! But for our purpose

it will be sufficient to observe porcelain of dates in the Christian era.

As everything in the East is by rule and square, so the ritual of colour in porcelain is laid down in a didactic way, in a set of laws, the Rites of Tcheou: "The work of the embroideries in colours consists in combining the five colours. The side of the East is the blue side. The side of the South is the red side. The side of the West is the white side; the side of the North is the black side, the side of the sky is the bluish black. The side of the Earth is the yellow side. Blue combines itself with the white. Red combines itself with the black. The blackish blue combines itself with the yellow. Earth is represented by the yellow colour. Its special figure is the square. The sky varies according to seasons. Fire is represented by the figure of the circle. Water is represented by the figure of the dragon. The mountains are represented by the hind. The birds, the quadrupeds, and the reptiles, are represented according to nature."

*celadon* ✓ The earliest porcelain is known as celadon, and is a dense paste, opaque like stone ware, varying in tint from soft sea green to a grey with a reddish cast. It is thought that early Chinese porcelain of green and white was intended to imitate jade, of which stone the Chinese are especially fond. Celadon porcelain is as nearly as possible a reproduction of jade, which was thus the ideal placed before the potter. A vase of this material may be seen in Boston, but it is extremely rare.

Two forms of treatment are characteristic of Chinese workmanship — crackle, and what is known as soufflé. Crackle is induced by several artificial means; sometimes the furnace door is opened to allow a sudden rush of cold air, and sometimes the piece is exposed first to heat and then plunged into cold water.

The soufflé is an interesting process. Semi-liquid colour is put into a hollow tube, and one end of this is covered with a fine gauze. The colour is then blown through, on the principle of a bean blower, and arrives on the porcelain in the form of tiny round drops, each containing an air globule. These break upon contact with the china surface, forming a minute series of rings of colour, making a soft network all over the piece so decorated.

The poetical Eastern thought has characterized thin porcelain cups, of which many may be seen in this collection, as "discs of thinnest ice," comparing them to "lotus leaves floating on the stream."

Vases had special significance in China from the first: it was there that the custom of presenting vases as prizes originated, and felicitations or good wishes are often inscribed on early specimens. Such sentences as: "Long life compared with that of the mountain of the South, happiness great as the sea of the East," occur often, and sometimes "A precious thing to offer," or "The flowers which open have brought a new year," may be deciphered.

Blue and white is perhaps the most characteristic of all Chinese porcelains, and the most familiar to us in the West. The legend is, that in 954, the emperor commanded his potter that the porcelain should be "As blue as the heavens appear after rain, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade." This celestial blue has ever since held its own. The darker blue has also been characterized as "the colour of the distant hill." The colour is placed on the under biscuit of the ware, and the glaze afterwards added. This is the most permanent form of ceramic decoration ever discovered. It is composed of cobalt in

varying tints, some being much darker than others. Blue vases used to be known as the Vases of Magistrates; the blue and white porcelain was held in very high esteem, but was made in enormous quantities. A description of the Tcheou manufactory is interestingly given in 1717, by Père d'Entrecolles: "King-te-tchin only requires enclosed walls to deserve the name of a city . . . the population consists of eighteen thousand families. There are large traders, whose habitations cover a vast space, and employ a prodigious number of workmen . . . employment is to be found here for the young and the feeble, even the blind and the lame gain a livelihood by grinding colours . . . the police maintain everything in order, and establish an entire security in a place of which the riches would awaken the cupidity of an infinity of robbers."

Chinese porcelain is quite impersonal. The ideal of the factory predominated over the ideal now inculcated by the Arts and Crafts movement—the worker was not the unit, but the city; one man made the vase, another added on the lathe any circular lines around it, another painted birds, and another flowers; each vase was the result of the work of several specialists, instead of being the creation of one artist.

Some of the tints of blue are produced also by copper, the turquoise, the lapis lazuli, and mazarine.

The designs of the Ming porcelain are in various colours, some underglaze, and some superposed, but the green predominates. The Ming period, 1368-1643, produced the porcelain known as the "Green family." Besides the green and the blue of China there is a delightful ware known as the Rose family. The pink used as the chief colour in this style is made from pure gold, and is known as the Purple of Cassius. This colour is laid over the glaze, and is slightly raised. It is often called enamel

porcelain, on account of this feature. Beautiful specimens of this porcelain exist of the period between 1488 and 1507, chiefly delicate cups, exquisitely decorated with birds and floral forms. Good examples of the Rose family are in the Rogers Collection in our Museum. Another "family" of porcelain is known as "Chinese White," in which the designs are moulded in the biscuit, instead of being drawn on the surface, and then glazed with a pure creamy white flux. A type of this is the "grains of rice" porcelain, in which the paste has had perforated designs made in it, which are subsequently filled by means of a thick translucent glaze, giving a charming effect as a transparency against the light. In polychrome decoration, the blue was usually under the glaze, and the other colours, green, rose, yellow or black, superposed at another firing. This may be observed in many of our specimens.

An interesting combination is seen in a case in this collection, of the Ming Dynasty, where the white is modelled into a five-clawed imperial dragon, on a ground of rich blue in underglaze. This Ming jar of blue and white is one of the collection of Chinese porcelain given, in 1907, to the Museum by Dr. Denman W. Ross. The collection is rich in valuable specimens of the types of porcelain which have just been outlined. The three styles of decoration may be studied from typical examples, the glaze made of one single colour, the painting executed under the glaze, and the enamelling executed outside the glaze.

Porcelain of the period of the Emperor K'ang-Hsi (1662-1722) has often, in the past, been catalogued as Ming. Several specimens of this valuable china may be noted in the Ross Collection; one, a slim vase thirty inches high, is decorated with blue, peach-blow, and

green, all being laid on under the glaze; another is a more squat shape, about nineteen inches in height, with blue landscape designs, of pure cobalt, rich in tone. Jars filled with choice tea were used as gifts at New Year's, and are decorated with plum blossoms on a soft blue ground, supposed to suggest melting ice, thus being a harbinger of spring. These are known as Hawthorne jars, and we have some unusually fine ones. Still another type is coloured with blue powdered pigment, blown like soufflé through a tube. In the Rogers Collection are splendid examples of the Green family.

A story is told by Mr. Stanislas Julien of a later potter who learned to reproduce ancient glazes, and an anecdote is given of an encounter with a high official, as follows: "He . . . paid a visit to Thang, who held the office of President of the Sacrifices, and asked leave to examine at his leisure an ancient tripod of Ting porcelain, one of the ornaments of his collection. With his hand he took the exact measure, then made the impression of the veins, with a piece of paper which he had concealed in his sleeve, and proceeded immediately to King-te-tchin. Six months later he made a second visit to Thang, and, drawing a tripod out of his pocket, he said: 'Your Excellency possesses an incense burner of white porcelain of Ting; here is one like it, that I possess also.'" Thang was filled with surprise. He compared it with the one he so preciously preserved, and did not find a hair of difference. He applied it to the foot and cover of his own, and they fitted with admirable precision. Thang then asked him where he got this remarkable piece. "Some time ago," replied Tcheou, "having asked leave of you to examine your tripod at leisure, I took all its dimensions with my hand. I assure you it is an imitation of yours. I have no wish to

impose upon you." The counterfeit tripod was sold at a good price, and after that the potter Tcheou was famous, the city of potters being named for him. He lived from 1567 to 1619.

Exhibited side by side in one of the cases are a beautiful piece of grass green porcelain, a bulbous vase with slender neck, and a low bowl, of about the same shade but of far finer glaze. I cannot think of any comparison for the difference between these two pieces except the difference between a piece of commercially made silver, flawless and smooth, but a shade too shiny, when placed by a piece of hand-wrought silver of equally perfect finish. This little insignificant bowl was originally a tall vase like the other, but the neck being broken, it was cut off and ground down into a bowl; and one can appreciate the perfection of the paste of this piece of porcelain, when one observes that, although quite thick, it is equally pure and white and hard throughout. There is no inner core of earth — all is pure kaolin.

Of the celebrated "peach-blow" our collection has a few instances; one is a really perfect example, a little jar of absolutely pure white porcelain, with decorations of pomegranates in peach-blow. Some of the deeper red porcelain of which peach-blow is a gradual and as it were a diluted result may also be seen. There is a case, too, of large imposing pieces decorated with intricate patterns in raised slip in numerous colours, so that the effect is like cloisonné.

Since 1860 very little important porcelain has been produced in China, the great imperial factories having been largely destroyed during the Tai Ping Rebellion.





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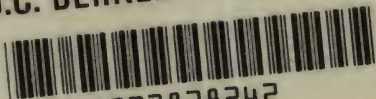
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