

THE
BURLINGTON
MAGAZINE







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THE BURLINGTON MAGAZINE
FOR CONNOISSEURS

VOL. II



Walker, Aiken, & Co. So.

*The Judgement of Cambyses
from the picture by Gerard David in the Bruges Museum.*

The
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for Connoisseurs

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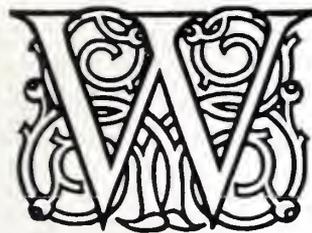
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I.—CLIFFORD'S INN AND THE PROTECTION OF ANCIENT BUILDINGS



WE must confess that when we published Mr. Philip Norman's appeal to the Government to save Clifford's Inn, we had

little hope that the appeal would be listened to ; it is too much to expect an English Government to take any interest in a question of an artistic nature ; in agreeing to ignore such questions the unanimity of political parties is wonderful. Nor does the English public really care about such matters. The appeal received considerable support in the press, but it was a support given by men who, whatever they themselves think, know well enough that an agitation for the preservation of an ancient building would only bore most of their readers. ¶ So Clifford's Inn has been sold, and sold at a ridiculously low price. It is some satisfaction to know that legal education, which condemned it to destruction, will profit little if at all by its sale, for the income derived from the purchase money can be no larger than could have been derived from the rents of the Inn under proper management. The end, however, is not yet, for the gentleman who now owns Clifford's Inn is happily not without appreciation of its artistic and historical interest ; for the present, at any-rate, he will leave matters *in statu quo*, and all the tenants have been informed that they need not fear early ejection. Moreover we have every reason to believe that, if there were any movement to preserve the Inn, the present owner would be willing to part with his property at a very moderate premium on the sum of £100,000 that he paid for it. ¶ The London County Council—the only public authority in London that cares about such matters—has had its

eye on Clifford's Inn, and a committee of the Council only refrained from recommending its purchase from fear of the ratepayers. We would, however, appeal to the County Council to cast aside fear of the Philistines and reconsider the matter. Expert opinion in such matters holds that Clifford's Inn could be made, as it stands, to return £3,000 a year ; its purchase, therefore, at a little more than £100,000 would involve little or no loss to the ratepayers. The County Council has done and is doing admirable work for the preservation of ancient buildings ; it might well add to its laurels by acquiring Clifford's Inn for the citizens of London. ¶ The case of Clifford's Inn raises the larger question of the preservation of ancient buildings generally. We in England pretend to be an artistic nation ; we talk and write very much about art, and we all collect more or less works of art or imitations thereof ; most of us try to paint pictures, and the world will soon be unable to contain the pictures that are painted. But there is one fact that brands us as hypocrites, the fact that Great Britain shares with Russia and Turkey the odious peculiarity of being without legislation of any kind for the protection of ancient buildings and other works of art such as is possessed to some degree by every other country in Europe, and by almost every State of the American Union. We have calmly looked on while amiable clergymen, restoring architects, and legal peers with a mania for bricks and mortar and more money than taste, have hacked, hewn, scraped and pulled to pieces the greatest architectural works of our forefathers ; too many modern architects, when they are not engaged in copying the work of their predecessors, are engaged in destroying it. Though the legend of 'Cromwell's soldiers' still on the lips of the intelligent

pew-opener accounts for the havoc wrought in many an ancient church, the historian and the antiquary know that to the sixteenth and not the seventeenth century must that havoc be in the first place attributed, and the observer of recent history knows that the mischief worked by the iconoclast of the sixteenth century has been far exceeded by that worked by the restorer and the Gothic revivalist of the nineteenth. And if this has been done by persons who imagined themselves to be artistic and were actuated by the best possible motives, what has been the destruction wrought by those who made no profession of any motive but that of commercial advantage? Within the memory of the youngest among us, buildings of great artistic and historical interest have been ruthlessly swept away in London and in every other town in the kingdom, and the few that have been left are rapidly disappearing. ¶ There is no way of saving the remnant of our heritage but that of legislation; but we cannot honestly recommend the advocacy of such legislation to a minister or a party in need of an electioneering cry, and we are not sanguine as to the prospects of anything being done. Still, it may be interesting to some to learn what the despised foreigner has done in this respect; we take the information from a Parliamentary paper presented to the House of Commons on July 30, 1897.¹ ¶ We will briefly summarize the facts given in this paper, referring those of our readers who wish for further information to the paper itself. In Austria there has existed for many years a permanent 'Imperial and Royal Commission for the investigation and preservation of artistic and historical monuments.' This Commission had, in 1897, direct rights only over monuments belonging to the State (in which churches are included); but it acted in concert with municipalities and learned societies, and

¹ 'Reports from Her Majesty's representatives abroad as to the statutory provisions existing in foreign countries for the preservation of historical buildings.'—Miscellaneous, No. 2 (1897).

promoted the formation of local societies to carry out its objects. No ancient monument coming within its scope can be touched without the sanction of the Commission. Since 1897 its powers have, we believe, been extended. Not only buildings, but objects of art and handicraft of every kind as well as manuscripts and archives, of any date up to the end of the eighteenth century, come within the scope of activity of the Commission, which is a consultative body advising the Minister of Public Worship and Education, who is the executive authority for these purposes. ¶ In Bavaria, alterations to all monuments or buildings of historical or artistic importance (including churches) belonging to the State, municipality, or any endowed institution, have, since 1872, required the sanction of the Sovereign, who is advised by the Royal Commissioners of Public Buildings. The ecclesiastical authorities and even religious communities are prohibited from altering a church or dealing with its furniture without the consent of the Commissioners. ¶ In Denmark there has been a Royal Commission with similar objects since 1807; ancient monuments are scheduled, and since 1873 the Royal Commission has had power to acquire them compulsorily if their owners will not take proper measures for their preservation. ¶ In France the Minister of Public Instruction and Fine Arts, who is advised by a Commission of Historical Monuments, has as drastic powers as the Danish Royal Commission; some 1,700 churches, castles, and other buildings (including buildings in private ownership) have been scheduled and classified, and cannot be destroyed, restored, repaired, or altered except with the approval of the Minister, who has power to expropriate private owners under certain circumstances. ¶ Belgium has statutory provisions of a similar character; there a Royal Commission on Monuments was constituted so long ago as 1835, so that Belgium is second only to Denmark in this matter. The Commis-

sion may schedule any building or ancient monument, and the scheduled building cannot be touched without the consent of the Commission, even if it is in private ownership. In Belgium, as in France and Denmark, grants of public money are given for the purchase and preservation of ancient monuments, and the Belgian municipalities are very zealous in the same direction. In Bruges, we understand, the façades of all the houses belong to the municipality, so that their preservation is secured, and also congruity in the case of new buildings. No object of art may legally be alienated or removed from a Belgian church ; this law, however, is unfortunately still evaded to some extent. ¶ In Italy several laws have been passed, beginning with an edict of Cardinal Pacca for the old Papal States in 1820. The Minister of Public Instruction may, by a decree, declare any building a national monument, and the municipalities have large powers ; works of art, as is well known, cannot legally be taken out of Italy, but this law is often evaded. ¶ In Greece the

powers of the State are perhaps more drastic than anywhere else. Even antique works of art in private collections are considered as national property in a sense and their owner can be punished for injuring them ; if the owner of an ancient building attempts to demolish it or refuses to keep it in repair, the State may expropriate him. ¶ Holland, Prussia, Saxony, Spain, Sweden and Norway, Switzerland, and many American States have provisions of a more or less stringent character with the same purpose. But we need not now go further into details ; the whole of the facts will be found in the Parliamentary paper, and we have given enough of them to show how far behind every other civilized country England is in this matter. The protection of monuments of the past which Denmark has had for nearly a century and Belgium for nearly seventy years we have not yet thought of. Surely the time has come to wipe out this reproach ; until it is wiped out let us have done with the hypocritical claim that we are an artistic people.

Clifford's Inn
and the
Protection
of Ancient
Buildings

II.—THE PUBLICATION OF WORKS OF ART BELONGING TO DEALERS

IN the April number of THE BURLINGTON MAGAZINE we stated that it was our intention not to exclude from the Magazine works of art likely to be of interest to the student and collector because they happened to be in the hands of dealers. The policy of including objects belonging to dealers has been adversely criticized by friends who have the interests of the Magazine at heart ; we therefore think it well to refer again to the matter, although the purpose of our decision was, as it seems to us, clearly enough stated in the April number. Suggestions have, it seems, been made in certain quarters that some corrupt or at least commercial arrange-

ment with the dealers concerned is accountable for the publication in the Magazine of objects belonging to them. Such suggestions we may pass over, for they are not and will not be credited by anyone whose opinion need concern us. But we owe it to the friendly critics who are concerned for the welfare of the Magazine, and anxious that it should not be affected even by a breath of suspicion, to state our position quite frankly. ¶ In the first place we may say that we entirely sympathize with their point of view, and we recognize as fully as they do the harm that has been done to artistic enterprises—literary and otherwise—by commercial entanglements, and, in the case of periodicals, by a too intimate rela-

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tion between the advertisement and editorial pages. So much has this been the case that we are not surprised at the alarm which is felt by some of our friends lest even a suspicion of a similar tendency should attach to a periodical in the success of which they are, we are glad to know, keenly interested. But we would point out that in such cases as those to which we have referred far more subtle methods are resorted to than that of frankly publishing a work of art that may happen to be for the time in the hands of a dealer ; a little reflection will convince anyone that an Editor of a periodical ostensibly devoted to art, if he wishes—to put it quite plainly—to puff the goods of this or that individual, does not set about it in so palpable a way as that of publishing without subterfuge objects which are frankly stated to be in the possession of the individual or individuals whom it is desired to advertise. It is the very purity of our motives that has enabled us to take a course the boldness of which we do not for a moment deny. Nor must it be supposed that the publication of works of art in their possession is necessarily desired by the dealers themselves ; on the contrary, as is well known to every one with experience in these matters, the idiosyncrasies of collectors are such that in many cases a dealer who has a fine work of art in his possession does not wish it to be generally known. We have in some cases had considerable difficulty in inducing dealers to allow their property to be reproduced, and we will go so far as to say that, strange as it may seem to the purist in these matters, we believe that some of them are really actuated by a desire to assist the study of art. It would be false modesty on our part to affect to believe that publication of a work of art in THE BURLINGTON MAGAZINE is injurious to the owner, whether dealer or collector ; we are willing to admit that such publication may, on the contrary, be advantageous to the owner of the work of art published.

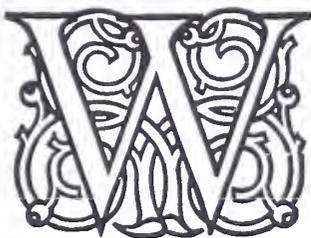
But, surely, that is not the question to be considered ; the only question, it seems to us, is whether the work of art is likely to be of interest to readers of THE BURLINGTON MAGAZINE and of value to students. This is, at any rate, the only question that we have taken into consideration ; and we have felt that if any particular work of art is of interest to our readers, and particularly to those who make a special study of the branch of art concerned, we ought not to hesitate to publish it merely because it happens to be in the hands of a dealer. ¶ Is there not after all just a suspicion of cant in this squeamishness about the publication of pictures or other objects belonging to dealers? Even private collectors have, we believe, been known to sell objects out of their collections, and, so far as our information goes, they do not invariably sell them at a loss ; indeed, when one comes to define the boundary between collecting and dealing one finds a considerable difficulty in doing so with exactitude ; the border country between the two is very wide in extent and very hazy. We have heard of cases in which private collectors, who would not for the world be considered to be dealers, have written anonymously in a periodical about objects in their own possession and then put them up to auction with a quotation from their own article in the catalogue. Any such practice as that we shall certainly discourage or rather repress ; these are difficulties which beset the path of an editor of an art periodical. But if we are to be deterred by such difficulties it will end in our being afraid to publish any work of art in case we haply enhance its value, and thus indirectly do a service to its owner. ¶ Let us restate more fully the case which we have already stated shortly in the April number of this Magazine. At any given time there are in the hands of London dealers not a few pictures which are of profound interest to all students of art, and which may indeed throw light on vexed problems and assist in their solution.

Are we to deprive the readers of THE BURLINGTON MAGAZINE of the opportunities which the publication of such pictures may give them? Doubtless in a normal state of things such pictures would ultimately find their way either into the National Gallery or at least into the possession of some English collector. But as things are they are far more likely to find a home either, let us say, in the Berlin, Amsterdam, or Munich Museum, or in a private collection on the other side of the Atlantic; and it may be very difficult to trace them if the opportunity is lost of publishing them while they are in London. Were the National Gallery still a buyer of pictures, it might not be necessary for a periodical to take such a course as we have taken. But it is notorious that the National Gallery is no longer a buyer of pictures; not merely is the money allotted by the Government absurdly inadequate, but it is also the case that, inadequate as it is, it is not made the best use of. Only last month Mr. Weale pointed out in this Magazine that the Berlin Gallery had recently bought for £1,000 a charming picture by a rare Flemish master, which was sold at Christie's eight years ago for £3 10s., and this is merely one example of the almost innumerable opportunities that escape those who at present direct the National Gallery. Although we are told that present prices in England are prohibitive so far as public collections are concerned, it is nevertheless the fact that museums such as those of Berlin, Boston, Munich, and Amsterdam find it worth while to buy largely in London, and we do not suppose that they always pay exorbitant prices, although of course a large and wealthy country like Bavaria can afford to spend more on art than a country like England. In former years a London dealer who had a particularly fine picture in his possession would have offered it to the National Gallery; now that is the last thing that he thinks of doing; he knows too well that the authorities

of the National Gallery would probably not take the trouble even to look at it, and that some of those who would have a voice in deciding whether it should be purchased have not the necessary qualifications for making such a decision. The evil has been increased by the insane rule now in force, that the trustees of the National Gallery must be unanimous before any picture is purchased—a rule which, as anyone with sense would have foreseen, has led to an absolute deadlock. Within the last few weeks, for instance, the chance of purchasing a superb work of Frans Hals at a very moderate price has been lost to the nation, simply because one of the trustees of the National Gallery refuses to agree to any purchase that does not suit his own preference for art of what may be called the glorified chocolate-box type. ¶ But we need not now enlarge upon this subject, with which we hope to deal at some future time; we have said enough perhaps to support our contention that it is hopeless to expect that fine pictures which have passed into the hands of London dealers will find their way into that collection which has been made by former directors one of the most representative in the world of the best European art. This being so, we feel very strongly that we ought to risk something in order to give the readers of THE BURLINGTON MAGAZINE the opportunity of seeing, at least, reproductions of works of art which they may otherwise never have the opportunity of seeing. At the same time we cannot lightly reject the objections which have been raised by those who, as we know, have only the best interests of THE BURLINGTON MAGAZINE at heart; and, while we do not at present feel disposed to alter our policy in this respect, we are nevertheless open to argument, and if the considerations which we have put forward can be shown to be unsound or inadequate we are prepared to be convinced. We invite from our readers expressions of opinion on the subject.

THE FINEST HUNTING MANUSCRIPT EXTANT

✿ WRITTEN BY W. A. BAILLIE-GROHMAN ✿

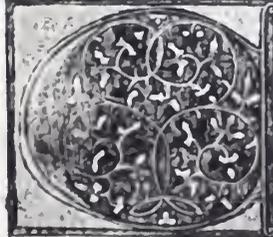


WHEN the burly Landsknechte stormed the walls of the deer park and therewith won the hard-fought battle of Pavia, one of the treasures they captured in Francis's sumptuous gold-laden tents was a vellum Codex of folio size, almost every leaf of which bore beautifully illuminated pictures of hunting scenes. We know from other evidence that this precious volume was one of the favourite books of the luxury-loving French king, and the fact that he took it with him to the Italian wars in preference to a printed copy, infinitely more portable, such as had been turned out in three different editions by the hand-presses of Antoine Verard, Trepperel, and Philippe le Noir, is a further proof that Francis's love for finely illuminated manuscript was a ruling passion with him. It is this very MS. which forms the subject of these lines, and the facsimile reproductions, which the writer obtained permission to have executed by competent hands, show the rare skill of the fifteenth-century miniaturist of whose identity we unfortunately know but little. ¶ The history of this Codex is an extremely interesting one and well worth the research expended upon it by Gaucheraud, Joseph Lavallée, Werth, and others. The eighty-five chapters are written in a wonderfully regular and perfect hand, and the ink is today as black and clean of outline as it was four and a half centuries ago. The author of what is unquestionably the most beautiful hunting manuscript extant was Count Gaston de Foix, the oft-cited patron of Froissart. This great noble and hunter began the book on May Day 1387, and we know that it was completed when a fit of apoplexy, after a bear hunt, cut short his remarkable career four years later, when he

was in his sixty-first year. Of the forty, or possibly forty-one, ancient copies of this hunting book that have come down to us, one or two were written it is almost certain during the author's lifetime, though the original itself, which was dedicated by Gaston to 'Phelippes de France, duc de Bourgoigne,' disappeared in a mysterious manner from the Escorial during the eventful year of 1809, and has not turned up since. None of the other contemporary copies have illuminations at all comparable to those in our MS., for the simple reason that it was not until some decades later that art had reached, even in France, the brilliancy that our illuminations show. For although Argote de Molina—who in his 'Libro de la Monteria,' published in Seville in 1582, describes the lost original—says 'el qual se vee iluminado de excelente mano,' it is safe to say that, could we place the original side by side with the MS. of which we are speaking, its illuminations would be found to be far inferior to those in the MS. owned by Francis I. ¶ Very likely the lost original MS. was written by one or the other of the four secretaries Froissart tells us were constantly employed by Count de Foix. These he did not call John, or Gautier, or William, but nicknamed them 'Bad-me-serve,' or 'Good-for-nothings.' The illuminations were probably the work of some wandering master-illuminator attracted to the splendid court at Orthéz by the Count's well-known prodigal liberality. ¶ Gaston de Foix, to interrupt for a brief spell our tale, was the lord of Foix and Béarn; buffer countships at the foot of the Pyrenees—the castle of Pau was one of Foix's strongholds. He succeeded, as Gaston III, at the age of twelve to his principalities. Two years later he was serving against the English, and shortly afterwards was made 'Lieutenant de Roi' in



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parler en
venant.

mais quant il est pas. il le doit
desfaire en telle maniere. pre-
mierement au cors. que le san-
gler soit trop refroidie. il li doit
ouvrir la gueule le plus fort.
qu'il pourra. et mettre un lac-

ton entre les deux maistelliers
dessus. et dessus. qui li facent
toujours tenir la gueule ou-
verte. apres li doit couper la
hure. et avec saour que aissi
qu'on voit appeller du cerf et de
certaines boules la teste ainsi doit
les appeller. et puis de sangler.
le long. et les autres bêtes.
mordans la hure. Lors peigne
le sangler par la hure. et leua-
se tout autour. a trois doits de
lozeille p-dessus le col. et taille

Languedoc and Gascony, and at the age of eighteen he married Agnes daughter of Philip III King of Navarre. His person was so handsome, his bodily strength so great, his hair of such sunny golden hue, that he acquired the name of *Le Roi Phoebus* or *Gaston Phoebus*, by which latter both he and his hunting book have gone down to posterity. ¶ The oldest copy that is extant is preserved in the same treasure-house that contains our MS. and some fourteen other copies of it, namely the Bibliothèque Nationale in Paris. It bears the number 619 (anc. 7,098), while our MS. is numbered f.fr. 616 (anc. 7,097), and if P. Paris MSS. Franc. V 217 is right, it was Gaston's working copy. The pictures in this MS. are shaded black-and-white drawings, and are not illuminations. That its origin was the south of France is proved, as M. Joseph Lavallée says, by the spelling of certain words: *car* being spelt *quar*, *baigner* as *bainher*, *montagne* as *mountainhe*, a manner peculiar in the fourteenth century to the langue d'Oc. The fact that in the MS. 616 these words are spelt in the more modern fashion supports the theory, according to the last-mentioned authority, that it was written at a later date, *i.e.* in the first half of the fifteenth century, thus confirming the impression already produced by the far superior illuminations in MS. 616. These latter, as we see by a glance at the two full-page reproductions, somewhat reduced in size though they necessarily had to be to find space in this place, evince the unmistakable signs of having been created during a period of transition in the miniaturist's art. For while the one has the characteristic diapered background, the other has a more realistic horizon, which betokens a later origin than the beginning of the fifteenth century. Of the eighty-seven illuminations in our MS. 616, only four have a natural horizon as background, the rest are diapered in the conventional older manner, in the invention of which the miniaturists of the

fourteenth century developed a perfectly wonderful ingenuity, and of which this exquisite Codex is one of the most remarkable examples. ¶ In the opinion of some experts the illuminations in MS. 616 are by the hand of the famous Jean Fouquet, born about 1415, who was made painter and valet-de-chambre to Charles VII. Amongst the choicest works of this artist rank, it is perhaps hardly necessary to mention, the Book of Hours that he executed for Estienne Chevalier, Charles VII's Treasurer, another Hours which he made for the Duchess Marie of Cleves, and most famous of all the ninety miniatures of the *Boccaccio* of Estienne Chevalier which is one of the principal treasures of the Royal Library in Munich. Those who are acquainted with Count Bastard's monumental work will probably discover a distinct resemblance between one of his reproductions, especially in the foliage and scroll work, and the two full-page pictures now before the reader. On the other hand, the opinion of such a painstaking critic as is Lavallée deserves attention. According to him—and nobody expended more time and trouble in *Gaston Phoebus* researches—the illuminations are not by Fouquet's hand, but possibly by an artist of his school. If they are Fouquet's, they cannot have been executed before 1440, or at the earliest 1435. ¶ And now to return to the romantic history of our Codex. On one of the front leaves is painted a large coat-of-arms. It is that of the Saint-Vallier family, and two events connected with the then possessors of this precious manuscript throw a telling sidelight upon French social conditions at the period to which the opening scene on Pavia's bloody field has introduced us. A generation before that event, namely in 1477, Jacques de Brézé, a rich noble of well-known sporting proclivities, returning suddenly home found his wife in a compromising position with a young noble. Swords flashed on slighter provocation than this one in those days, and the angry husband killed both the lover and his wife without further

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ado. Unhappily for him, the latter was no less a personage than Charlotte of France, natural daughter of Charles VII, and it cost the stern husband a fine of 100,000 ducats, a huge sum in those days, and a couple of years' confinement in a castle to save his life. The eldest of the six children who were made motherless by this event subsequently married Diane of Poitiers, who not long afterwards became the all-powerful mistress of Francis I, and later on of Henry II, his son. Now Diane de Poitiers was the daughter of Jean de Poitiers, Sieur of Saint-Vallier, on whom his King (Louis IX) had bestowed the hand of his natural daughter Marie. The Codex whose reproductions we have before us had been given, probably as part of the King's dower, to Jean de Poitiers's wife, hence the armorial bearings. If we want to become acquainted with the circumstances that probably were the cause of its presence in King Francis's tents on the eventful day of Pavia, we have to turn to another tragic event which occurred two years before Pavia. In 1523 Jean de Poitiers involved himself in the Connétable de Bourbon's conspiracy, and the discovery by the King's minions, among Jean's secret papers, of the code treacherously used by the Connétable in his correspondence with Charles V of Germany, sent Jean speedily to the scaffold. He was in the act of kneeling down to receive the deathblow when the pardon obtained by his daughter from her royal lover, the King, saved his life. But all his goods and chattels were confiscated by Francis I, and amongst them was most probably our Codex, and thus it came to form part of the vast booty captured by Emperor Charles's rough-handed Landsknechte. ¶ These formidable soldiers, who, under their giant leader, Georg von Frundsberg, had performed in the Italian campaigns deeds of great prowess—they were really the first trained infantry—were recruited almost exclusively in Tyrol, and for this reason it is not surprising that the next authentic news we have of our Codex is from that country. Bishop

Bernard of Trent purchased it evidently from some returning booty-laden Landsknecht, and, recognising its great value, he presented it about the year 1530 to Archduke Ferdinand, Duke of Tyrol, one of the greatest collectors of his time, whose museum and library at his castle Ambras, near Innsbruck, was the wonder of the day. ¶ It remained in the possession of the Hapsburgs for about 130 years, when victory returned it once more to the country from whence defeat had removed it. During Turenne's campaign in the Netherlands, General the Marquis of Vigneau became possessed of the volume—how remains unfortunately a mystery—and on his return to Paris presented it, July 22, 1661, to his King, Louis XIV. Bishop Bernard's and General Vigneau's dedications to the respective royalties are inscribed on the fly leaves, the former, in the shape of a long-winded Latin 'humblest offering,' taking up a good deal of space, though, unlike the Frenchman's dedication, it fails to indicate the year when the presentation was made. ¶ Louis XIV deposited it in the Royal Library, where it received its librarian's birthmark, the number 7,097, which it retained down to recent days, when it was rechristened, to be known henceforth, as already stated, as MS. 616. It never should have left those sacred halls, but Louis XIV was no venerator of his own law when it suited him to break it. Regretting his gift to the Library, a few years afterwards he demanded the volume back, and back again he got it, his son, the Count of Toulouse, becoming the next owner of it. From him it passed to Orleans princes until, in the fateful year 1848, it formed part of the private library of Louis Philippe at Neuilly, when that royal residence was plundered and fired by the populace. ¶ By a wonder it escaped complete destruction on that occasion, and though the covers were badly damaged and blood-bespattered, the inside of the book was left intact. Although a new cover of somewhat gaudy modernity has been supplied to it in

Quant le
veneur vou
dra chasser
le mangier.
il le doit que
travaillant
de ses chiens
et non pas quester ne laisser:
comme on liuet comme ray!
dit du cerf. par les forz et par
pays ou il li semblera que besto
roulles moult remoult. et
tendre les nez et hayes la ou il
li semblera selon les accours de

la forest. et meute liuers em
le l'ys. car il est yfane telle po
la g'vite teste quil porte. et pour
la grant gresse quil acquiest.
C'estoit sanz fuyz gaires lon
gusment il se fera alayer. Et
pou ce que ou ne le chaste a for
is ne il na gaires de maistrise.
ne de vateurs ne de chiens en
la chaste. il men traing. car de
la nature ay ce allez parle ca
deuant.



Et apres ceuse coment le bon veneur doit chasser et prendre le dain en forest.

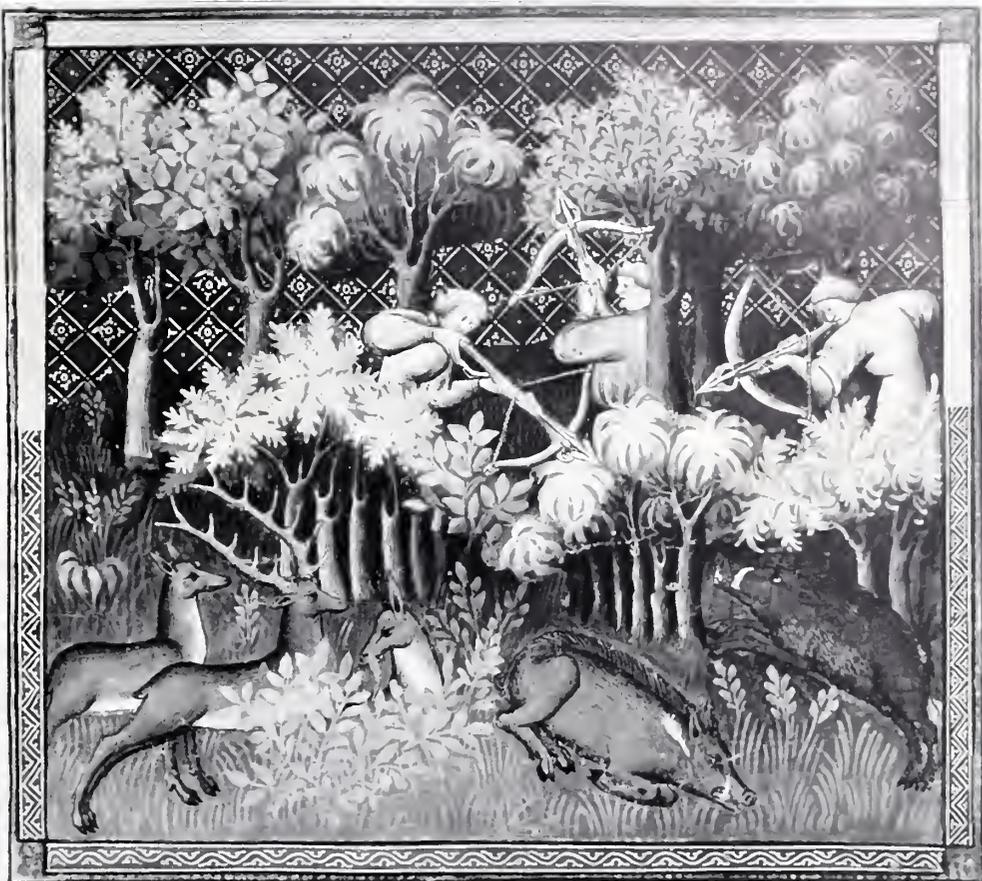
consequence of the fiery ordeal through which it had passed, the student visiting the great Paris library, where this unique Codex is exhibited in what is known as the *Reserve*, will find its vellum leaves in very much the same perfect condition as they were when Diane de Poitiers and Francis I turned them over with the care that is bestowed upon a work one loves. ¶ Another fine copy of *Gaston Phoebus* is preserved in the late Duc d'Aumale's magnificent library at Chantilly, now the property of the French nation. When recently making some researches there the writer came across a pathetic little note in the late Duke's catalogue respecting our Codex, which, as we have heard, belonged to the House of Orleans for upwards of a century. It occurs where the Duc d'Aumale speaks of the MS. 616, and it runs: 'Saved from the conflagration of 1848, it was taken to the Bibliothèque Nationale, but our appeals for a return of the volume addressed to the Conservateurs of the Library were rejected, however well founded we considered our claim!' The miniatures in the Chantilly copy are finely drawn, but evince in some instances a grotesqueness which is absent from those adorning MS. 616. Thus the much suffering reindeer comes in for some exceedingly quaint limning, with antlers of perfectly ludicrous proportions and a coat like an Angora goat's. ¶ One curious fact obtrudes itself upon our notice as we examine the illumination in almost all the *Gaston Phoebus* copies that are adorned with illuminations (the majority of the existing forty MSS. are not illuminated, or at best only with very inferior pictures). It is the bright colours of the huntsmen's dress in the fifteenth century. With the exception of the wild-boar hunters, who are generally garbed in grey costumes, mounted and unmounted hunters engaged in the pursuit of the stag, buck, bear, otter, fox, wild cat, wolf, hare, and badger, wear with curious promiscuousness blue, scarlet, mauve, white, and yellow costume quite as often as they appear in the more

orthodox green-coloured dress. It may possibly have been merely an instance of artistic licence on the part of the miniaturists, for according to the text grey and green were the only colours of venery known to the good *veneur*. ¶ To come to the contents of our MS. we can introduce it by the broad statement that *Gaston Phoebus* is the first mediaeval hunting-book in prose that does not deal with the subject in the catechism-like form of question and answer. The few previous prose works that have come down to us take the form of questions asked by the keen young apprentice and answered by his instructor, an experienced *veneur*, explaining to him the A B C of venery. Some bits in Gaston's *Livre de Chasse* are borrowed from *Roy Modus*, written about sixty years earlier, some from Gace de la Buigne (or Vigne), King John's first chaplain, written less than thirty years earlier, and a few from *La Chace dou Serf*, a poetic effusion of the second half of the thirteenth century. But taking it as a whole *Gaston Phoebus* is unquestionably as original as could be any work upon such a popular subject as hunting then was. ¶ To those who know their Froissart, Count Gaston de Foix's personality will be very familiar; but, considering that the chronicler's visit occurred in 1388, the year after the commencement of the *Livre de Chasse*, it is somewhat strange, in view of his long stay and intimate intercourse at the Count's court, that he does not mention the *opus* upon which his host was then engaged. ¶ The prologue mirrors in a characteristic manner the spirit of the age, as does also the last miniature in MS. 616, which represents the noble sportsman in an attitude of beatitude kneeling in a chapel. That Gaston was a pious lord we can see by the score or so of Latin prayers said to have been composed by him in the dire hour of mortal distress after the tragic death of his only son by his—the father's—hand. 'By the Grace of God' Count Gaston speaks wisely and well of the good qualities that a hunter should have, and how hunting

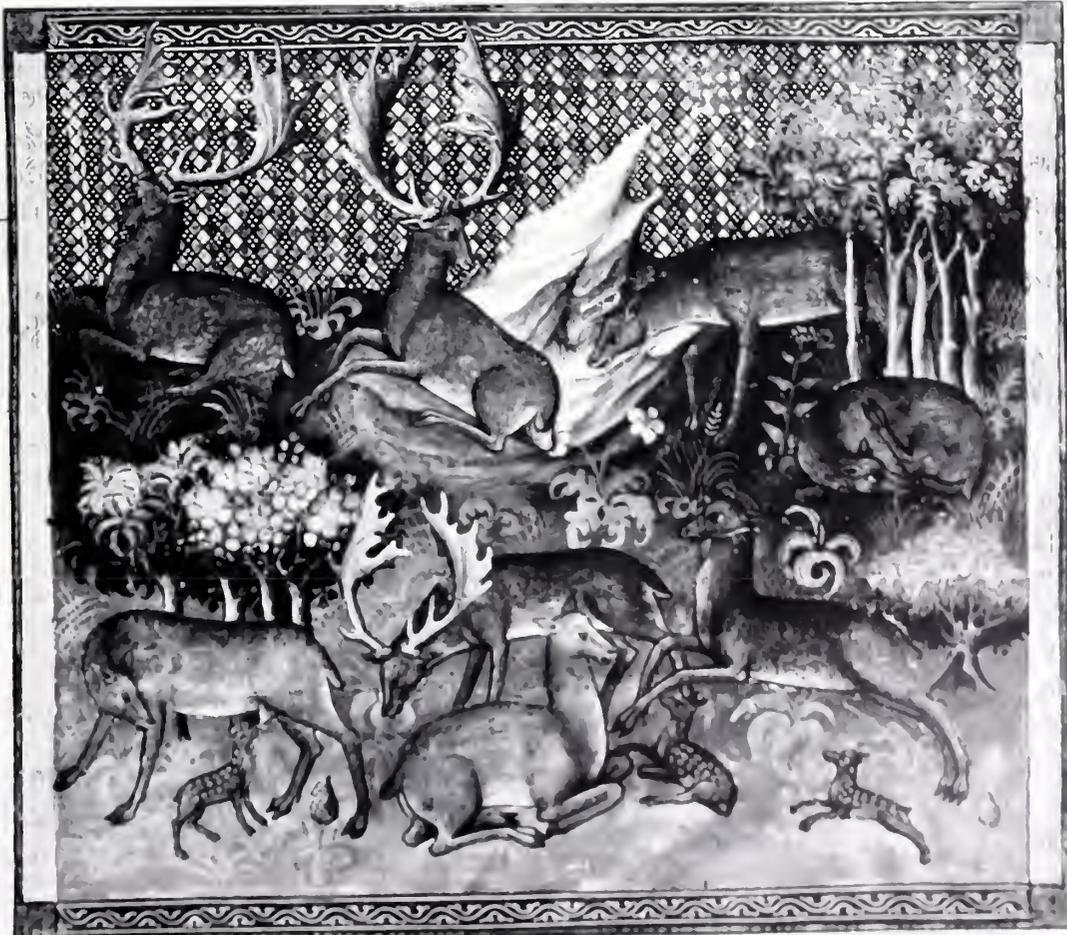
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Manuscript
Extant

causeth a man to eschew the seven deadly sins, concluding his homily with a sentiment that appeals to the sportsman of the twentieth century as much as it did to him of the fourteenth. 'And also, say I, that there is no man who loves hunting that has not many good qualities in him, for they come from the nobleness and gentleness of his heart of whatsoever estate he be, great lord or little, poor or rich.' ¶ The prologue once finished, Gaston starts with zest on his task, beginning with the stag, or, to be quite correct, with the 'nature' of what was considered in all Continental hunting the most important beast of venery. The next thirteen chapters deal respectively in a similar way with the natural history of the reindeer, the fallow deer, the 'bouc,' under which the ibex and the chamois were included, the roe-deer, the hare, the rabbit, the bear, the wild boar, the wolf, the fox, the badger, the wild cat, and the otter. ¶ Following these fourteen chapters, we get ten very interesting ones on the various kinds of sporting hounds, their training, treatment when ill, the construction and management of the kennel, and other details relating to the subject. In Gaston's time there were five kinds; the first is the *Alaunt gentle* and the *Alaunt veautres*; the second is the *levrier* or greyhound; the third the *chien courant* or running hound; the fourth the bird dog or *espainholz*, from which the modern spaniel has sprung; and the fifth the *mastin* or mastiff. Then come two chapters on how to make nets, and how to blow and trumpet, followed by eighteen chapters on how to track the stag and the wild boar, and how to judge of their presence, size, age, etc., by the various signs known to the *veneur*, who made a very exact science of what we would call woodcraft. The next fifteen chapters relate to the chase proper of the fourteen beasts named at first, with a double chapter on the chase of the wild boar. The concluding twenty-six chapters deal with

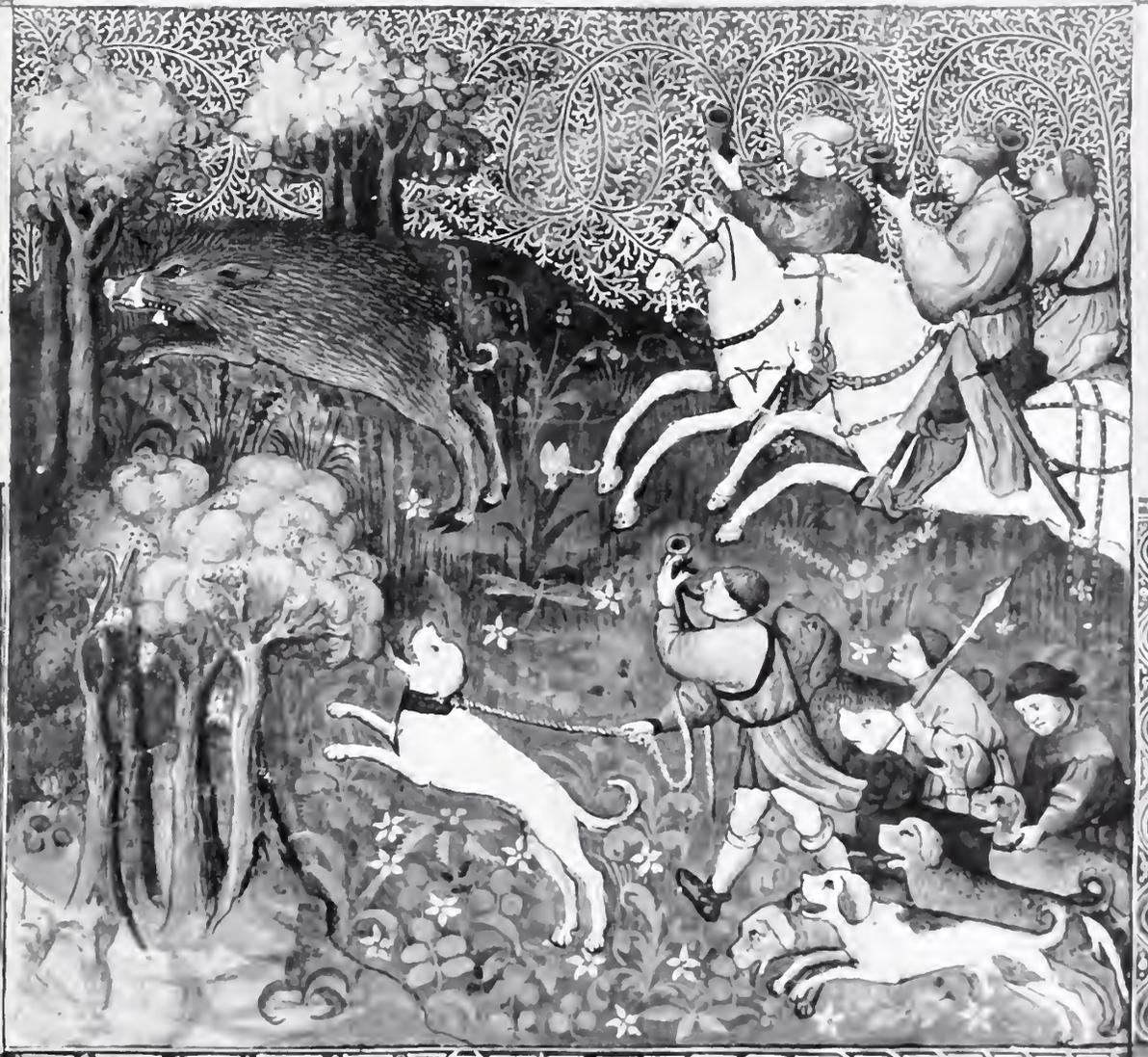
the various manners of netting, snaring, trapping, and poisoning of wild beasts of prey and other less noxious animals. They are mostly short chapters, and in more than one place the author displays his unwillingness to deal with matter that a good sportsman need have no ken of, except in so far as was necessary to keep down vermin and destroy 'marauders of the woods' for the benefit of his legitimate quarry. ¶ Certain historians have called Gaston Phoebus a 'cruel voluptuary,' and no doubt some of his repressive measures sound unnecessarily harsh, not to say merciless, in these soft times; but the spirit in which he wrote his famous book is unquestionably that of a really good sportsman who abhors all underhand advantages that curtail the hunted beast's chances, and who takes his bear or wild boar single-handed, and pursues his stag to a finish, be the forest a trackless maze, and the river to which the hunted deer finally takes a swift flowing stream, into which to plunge is but a minor incident of an exciting sport. ¶ Of the forty or forty-one ancient MS. copies of *Gaston Phoebus* that are known to exist in Europe to-day, twenty-one are in France, fifteen keeping our MS. 616 company on the shelves of the Bibliothèque Nationale. Five form part of the Vatican Library, and six adorn the principal libraries of Continental capitals. Of the eight copies that are or were in England one is in the British Museum, and two form part of the well-known collection formed in the first half of the last century by the late Sir Thomas Phillipps, Bt., a bibliophile as wealthy as he was discerning. Of these two MSS., No. 11,592 is an incomplete late copy of little value; but the other MS., 10,298, is on the other hand a treasure of great value. Of all the Continental and English copies that the writer has examined this one contains, next to those in MS. 616, the finest miniatures. It is less carefully written, and there are some variations, but nothing of importance so far as is known,



Et apres deulse comment on puet traire aux bestes rouilles et noyres a
la rruemie de leurs viandes; ou meugues.



Et apres deulse du dauu et de toute la nature.



Cy deulse comment on doit aler laisser courre pour le saugler.

though it has never been carefully collated with the best French copies. ¶ The British Museum copy of *Gaston Phoebus*, catalogued as Addit. MS. 27,699, is on vellum, quarto, written in the first half of the fifteenth century. The miniatures are by an indifferent hand, and have been left in an unfinished state, the miniaturist having apparently expended most of his time, and nearly all his bright colours and shining gold, upon the diapering of the backgrounds. It was bought at the Yemeniz Sale in Paris, in May 1867, for something less than £400. The Ashburnham Library contained two copies, both early ones, and of these MS. App. 179 is interesting on account of an hitherto unknown treatise on hawking and birds being added at the end of the hunting book, which is incomplete, and the spaces at the head of each chapter for the usual miniatures are left blank. It was bought at the fourth Ashburnham Sale in May 1899 by the writer. ¶ Of the copy which Werth and Lavallée quote as being in the possession of a Cambridge Library, it is regrettable that no information could be obtained by them or by myself. As a rule the lot of the student making researches of this sort in English libraries, always excepting, of course, the British Museum and the Bodleian, is not a happy one. Not only is study in the libraries discouraged, and letters of inquiry are left unanswered, but valuable MSS. seem to get mislaid, lost, or stolen, rather more frequently than should be. The two remaining copies of *Gaston Phoebus* in this country, one being in a public museum, the other in a well-known ducal library, have shared this fate, and their whereabouts are unknown. The latter copy must have been a very beautiful MS., for it is described in Dibdin's

Decameron, Vol. III, p. 478, and was bought in 1815 for £161, then a large sum, by Loché; and according to Werth (*Alt-französische Jagdlehrbücher*, 1889, p. 70) it was, when he wrote, in the Duke of Devonshire's library, from which, however, it seems to have disappeared, for no trace of it can be found. Curiously enough, this fate is shared by yet another valuable hunting MS., which for the English student has even greater interest, namely, one of the few existing copies (nineteen all told) of the Duke of York's translation of *Gaston Phoebus*, which has disappeared from a well-known nobleman's library. ¶ In conclusion, it is necessary to say a few words respecting the subject matter of the MS. just mentioned, for many erroneous impressions regarding it are abroad. *Gaston Phoebus* deals with some animals that were not found in England in Plantagenet times, e.g. the reindeer, the ibex and chamois, and the bear. Hence when Edward, second Duke of York, who filled the position of Master of Game at the court of his cousin, Henry IV, made a translation of his famous contemporary's hunting book, he took only those parts of it which related to game and dogs found in England, and added five original chapters, calling the whole 'The Master of Game.' This book is the oldest hunting book in English, but has never been published. The writer's reproduction of it, illustrated by photogravure copies of the illuminations in the Paris Codex MS. 616, some of which are reproduced in the present article, is now going through the press.¹ It will, it is hoped, fill a gap in English hunting literature, and remove numerous misconceptions concerning this subject.

¹ Messrs Ballantyne, Hanson and Co.

A NEWLY DISCOVERED 'LIBRO DI RICORDI' OF ALESSO BALDOVINETTI

✿ WRITTEN BY HERBERT P. HORNE ✿

PART I



AMONG the books of the Spedale di San Paolo, at Florence, is a volume marked on the cover 'Testimenti,' and lettered 'B.' It contains a record of all wills between the years 1399 and 1526 under which the hospital in any way benefited; and on fol. 16 *recto* is the following entry: 'Alexo di Baldovinecto Baldovinetti has this day, the 23rd of March, 1499, made a donation to our hospital of all his goods, personal and real, after his death, with obligation that the hospital support Mea, his servant, so long as she live: [the deed was] engrossed by Ser Piero di Leonardo da Vinci, notary of Florence, on the day aforesaid. 'Alexo died on the last day of August, 1499; and was buried in his tomb in San Lorenzo; and the hospital remained the heirs of his goods. May God pardon him his sins!'¹ ¶ Milanese, who quotes this 'ricordo' textually, though not without some slight errors, in his notes to Vasari, states that the volume in which it occurs is preserved in the Archivio di Stato at Florence; whereas the archives of the hospital are now in the 'Archivio' of Santa Maria Nuova, San Paolo having been united to the latter hospital by the Grand Duke Pietro Leopoldo, c. 1783.² ¶ At first sight, this 'ricordo' would not seem to bear out the story which Vasari tells of Alesso and his dealings with the authorities of San Paolo. It states only that Alesso made a donation to the hospital of all his worldly goods after his death, upon the condition that his faithful servant, Mea, was to be lodged, clad, and fed, during her life; whereas Vasari, on the contrary, states that the painter himself became an inmate of San Paolo. 'Alesso,' he says, 'lived eighty

¹ Appendix, Doc. I.

² Vasari, ed. Sansoni, Vol. II, p. 597. note 3.

years; and when he began to grow old, desirous of being able to attend to the studies of his profession with a quiet mind, he, as many men often do, entered the Hospital of San Paolo: and in order, perhaps, that he might be received the more willingly, and be better treated (though it might, indeed, have happened by chance), he caused a great chest to be brought into his rooms, in the hospital; acting as if a goodly sum of money were therein: whereupon the master and the other ministrants of the hospital, believing that this was so, bestowed on him the greatest kindness in the world; since they knew that he had made a donation to the hospital, of whatever was found in his possession at his death. But when Alesso died, only drawings, cartoons, and a little book which set forth how to make the tesserae for mosaic, together with the stucco and the method of working them, were found therein.¹ ¶ The apparent discrepancy between the 'ricordo' in the books of San Paolo and Vasari's account led me to search, and not without success, for the deed by which Alesso's property passed to the hospital. I found that both the name of the notary and the date of the execution of the instrument were incorrectly given in the 'ricordo' cited above. The instrument was engrossed by Ser Piero di Antonio di Ser Piero da Vinci, the father of Leonardo da Vinci, and executed on March 16, 1497-8. By this deed Alesso, *ex titulo et causa donationis*, 'irrevocably gave and bequeathed during his life-time, to the Hospital of the Pinzocheri of the third order of St. Francis, otherwise called the Hospital of San Pagholo, and to the poor of Christ living in the said hospital for the time being,' etc., 'all his goods, real and personal, present and future, wherever situate or existent,' etc., reserving to himself

¹ Vasari, ed. 1568, Vol. I, p. 381.

NOTICE.

The Appendix to Mr. Horne's article, containing the documents, will be published at the end of Volume II.

‘the use and usufruct of the said goods,’ etc., ‘for the term of his natural life.’ The ‘rogiti’ of Ser Piero da Vinci for the year 1498 have not been preserved among the ‘protocols’ of that notary now in the Archivio di Stato at Florence; and so it is no longer possible to say under what conditions, if any, the donation was made: but it is to be presumed upon the evidence of the ‘ricordo’ cited above, that it entailed the obligation on the part of the hospital, to maintain Mea, his servant, during her life. ¶ On October 17, 1498, Alesso executed what was technically known as a ‘renuntiatio,’ which was likewise engrossed by Ser Piero da Vinci. This second instrument, which begins by reciting the former deed of donation in the terms quoted above, sets forth how, on that day, Alesso, ‘by reason of lawful and reasonable causes of motion influencing, as they assert, his mind, and by his mere, free, and proper will,’ etc., ‘renounced the said use and usufruct, expressly reserved to himself in the aforesaid donation, and freely remitted and released the said use and usufruct to the said hospital, and to the poor of Christ dwelling in the said hospital,’ etc. The text of this document, which is preserved in the Archivio di Stato at Florence, is printed at length at the end of this article.¹ It allows us to draw but one conclusion; namely, that when the painter executed the deed of donation on March 16, 1497-8, he had been left without wife or children; and that he anticipated but two contingencies against which he would provide after his death—the health of his soul and the maintenance of his faithful servant, Mea. ¶ Alesso had married late in life. It appears from the ‘Portata al Catasto,’ returned by him in 1470, that he was still unmarried at that time, and that he was possessed of no real property, but rented a house in the ‘popolo’ of San Lorenzo, in Florence, described in his later ‘Denunzie,’ as being in the Via dell’Ariento, at the Canto

¹ Appendix, Doc. 11.

de’ Gori.¹ In another ‘Denunzia’ returned in 1480, Alesso thus describes his family:— ‘Alesso Baldovinetti, aforesaid, aged 60, painter; Monna Daria, his wife, aged 45; Mea, his maid-servant, aged 13.’ As a matter of fact, Alesso was 63 years of age, having been born on October 14, 1427, Milanesi, by the way, in his notes to Vasari, gives the name of his, Alesso’s wife, as Diana, in error for Daria.² According to the same ‘Denunzia,’ the painter was at that time possessed of a parcel of land of twelve staïora, situate in the ‘popolo’ of Santa Maria a Quinto, and another parcel of seven staïora, in the same ‘popolo,’ the latter having been bought in 1479, with a part of his wife’s dowry. It is, therefore, probable that he had not long been married at that time.³ It appears from a yet later ‘Denunzia’ on which the ‘Decima’ of 1498 was assessed, though the return itself was probably drawn up in 1495, that he possessed, in addition to the two parcels of land in the ‘popolo’ of Santa Maria a Quinto, a third parcel of over eleven staïora, in the adjoining ‘popolo’ of San Martino a Sesto, on the road to Prato. He was still living at that time in the same house at the Canto de’ Gori; and he also enjoyed the rents of two shops, with dwellinghouses above, which had been made over to him for the term of his natural life, by the Consuls of the Arte dei Mercanti, on February 26, 1483-4, in payment of his ‘magistero e esercizio et traficho,’ in having restored the mosaics of the Baptistery of San Giovanni.⁴ ¶ The Spedale di San Paolo, of which the beautiful loggia, with its ornaments by Andrea della Robbia, still remains on the Piazza of Santa Maria Novella, was originally a hospital for the care of the sick; and as such it is mentioned in a document of 1208.⁵ From the time that St. Francis himself is said to have lodged at San Paolo, the hospital appears to have been administered by Franciscans,

¹ Appendix, Doc. IV.

² Vasari, ed. Sansoni, Vol. II, p. 601.

³ Appendix, Doc. V.

⁴ Appendix, Doc. VI.

⁵ G. Richa, *Chiese Fior.* Vol. III, p. 122.

A Newly
Discovered
‘Libro di
Ricordi’ of
Alesso
Baldovinetti

called in the records 'Fratres tertii Ordinis de Penitentia S. Pauli.' During the fourteenth century, the house underwent certain reforms; and in 1398 it was decreed by the Signoria, 'that the place was to be no longer a hospital, but a house of Frati Pinzocheri of the third order.'¹ Notwithstanding, the members of the community continued to devote themselves to the care of the sick; and a papal brief of 1452 directs that the revenues of the house were to be set apart for the infirm.² At an early period in the history of San Paolo, mention occurs of Pinzochere, that is to say, women attached to the community, no doubt for the service of the hospital; but unlike the men of the house, who are invariably called Frati Pinzocheri, they were not dignified by the title of 'Monache': from this Stefano Rosselli infers that they originally had no share in its government.³ Owing, however, to some cause which is not very clear, the Frati Pinzocheri appear to have died out towards the latter part of the fifteenth century, leaving the women in possession of the hospital. From evidence that Rosselli and Richa adduce, it seems that in 1497 San Paolo was controlled and administered entirely by Pinzochere; and in the document of 1499, cited below, it is called 'lo spedale di pizichora del terzo ordjne dj san franchesco.'⁴ From this we must conclude that, when Alesso renounced the use and enjoyment of his property on October 17, 1498, he entered the hospital of San Paolo, not as a member of the community, but as a sick man who sought nothing more on earth than to be tended during the brief span of life that was left to him. He died ten months later, on August 29, 1499, and was buried in his own tomb in San Lorenzo.⁵ The hospital of San Paolo probably inherited, along with Alesso's other property, all his cartoons and drawings, as Vasari asserts: they, certainly, came into the possession of

¹ l. c., p. 124.

² l. c., p. 125.

³ Cod. Magliabechiano; XXVI, 23; fol. 810 *recto* to 811 *recto*.

⁴ Appendix, Doc. VIII.

⁵ Appendix, Doc. III.

his books and papers, as we know. The little treatise on the art of Mosaic has long been lost; but Milanesi has stated in a well-known passage in his Vasari, that the autograph manuscript of certain 'Ricordi' of Alesso Baldovinetti still existed in his time, in the Archivio of Santa Maria Nuova, among the books of the hospital of San Paolo. He adds that these 'Ricordi' were published at Lucca in 1868, by Dr. Giovanni Pierotti, *per le nozze Bongi e Ranalli*.¹ Few of those innumerable, little pamphlets with which Italians, learned and unlearned, delight to celebrate the marriages of their patrons, friends, or relatives, are more difficult to find than the little brochure of ten leaves, in a green paper wrapper, to which Milanesi alludes. The title page runs thus: 'Ricordi di Alesso Baldovinetti, pittore fiorentino del secolo xv. Lucca. Tipografia Landi. 1868.' Unfortunately only a portion of Baldovinetti's manuscript is given in this pamphlet. The extracts, which fill less than a half of its twenty pages, are partly given in the text, and partly in an abstract, of the original. The rest of the pamphlet is filled with the introductory preface and notes of Dr. Pierotti. ¶ It is now some years ago since I first made an attempt to find the original manuscript of these 'Ricordi,' in the Archivio of Santa Maria Nuova, only to discover that I was not the first student of Florentine painting to search in vain for the volume. Whether it had been borrowed by Pierotti, or merely mislaid, or in what way it had disappeared, no one could tell me. Not long after this attempt, however, I chanced upon what proved to be a clue to its history. While searching among the 'Carte Milanesi,' the voluminous manuscript collections which the famous commentator of Vasari left to the Communal Library of Siena, I came across a series of extracts from the 'Ricordi' of Baldovinetti, in the handwriting of Milanesi, with the title: 'Estratto dellibro dei Ricordi di Alesso Baldovinetti autografo

¹ Vasari, ed. Sansoni, Vol. 11, p. 595, note.



PAINTED GLASS WINDOW DECORATED WITH FIGURES OF GOD THE FATHER AND ST. ANDREW, FROM CATHEDRAL BY ALBERTO BELLINI (1480-1500),
IN THE ALTAR OF THE PAZZI CHAPEL IN THE CLOSTER OF SANTA CRISTINA, FIRENZE.

essistente nell' Archivio dello Spedale di Santa Maria Nuova di Firenze.—Libri dello Spedale di San Paolo, 12 Febb°. 1850.' On comparing these extracts with Pierotti's pamphlet, I found that the two copies agreed word for word with one another. It was evident that Pierotti had made use of Milanese's manuscript (indeed, he owns as much in his concluding note), and that he may never have seen the original manuscript. ¶ Last autumn, having occasion to make some researches in the Archivio of Santa Maria Nuova, with my friend Sir Domenic Colnaghi, for his 'Dictionary of Florentine Painters,' I took the opportunity of renewing my search for the missing volume. On the top shelf of one of the presses which contain the books and papers of the hospital of San Paolo, I came across a 'filza' labelled 'Libri Diversi,' and filled with miscellaneous account-books of the hospital, chiefly of the fifteenth and sixteenth centuries. Among these was a small, upright book of forty-seven leaves, bound in a parchment cover which was inscribed :—

RICHORDI †
·B·

On the *recto* of the first leaf was written : '1470. In this book I will keep a record of all the expenses that I shall incur in the chapel of the High Altar of Santa Trinita, namely of gold, blue, green, lake, with all other colours and expenses that shall be incurred on behalf of the said chapel; and so we may remain in agreement [I and] Messer Bongiani Gianfigliazi, the commissioner of the work, and the patron of the said chapel, as appears by a writing which I hold, subscribed by his own hand.' ¶ Fol. 2 *tergo*, and fol. 3 *recto*, were filled with entries relating to the purchase of colours and other materials for the work of the chapel, and fol. 3 *tergo* contained two further entries in the same hand; after which was written, in a different hand: 'Here follow the records of the hospital of the Pinzochere of the

third order of St. Francis, written by Giovanni di Ser Antonio Vianizzi.' The remainder of the book was filled with entries relating to the hospital of San Paolo, the first of which recorded a payment of twenty-three lire, made by the hospital on October 19, 1499, to Luca d'Alesso Baldovinetti. On comparing the 'Ricordi' relating to Santa Trinita, with the 'Portata al Catasto,' returned by Alesso in 1471, it was clearly evident that both documents were in the handwriting of the painter. Of the 'Portata al Catasto,' returned by Alesso in 1480, two copies exist in the same hand; but they do not appear to have been written by the painter himself, although Milanese has reproduced a portion of one of them, in his 'Scrittura di Artisti Italiani,' Florence, 1876, Vol. 1, No. 74, as a specimen of his handwriting. ¶ What is more, this manuscript, which I may call 'Libro B,' throws a light upon the nature of the missing volume, 'Libro A.' In the case of 'Libro B,' what undoubtedly happened was, that the good Pinzochere, on looking over Alesso's property after his death, found an account-book of which only the first three leaves had been used. With a proper spirit of economy, they determined to make use of the rest of the book for the accounts of their hospital: but instead of tearing out the leaves containing Alesso's 'Ricordi,' they fortunately allowed them to stand; their procurator adding the note I have cited above. The same thing probably happened in the case of 'Libro A.' From the extracts that Milanese made, it appears that Alesso's 'Ricordi' only filled some sixteen pages of a volume, that cannot well have contained fewer leaves than 'Libro B.' With this clue to its discovery, I leave my friends and rivals in Florence to continue the search for a volume, whose loss every genuine student of Italian painting must regret. ¶ The history of the Cappella Maggiore of Santa Trinita affords a curious instance of the tardy process by which many of the Florentine churches and their chapels were brought

A Newly
Discovered
'Libro di
Ricordi' of
Alesso
Baldovinetti

† Appendix, Doc. V111.

to completion. The present church of Santa Trinita was begun *c.* 1250, but many of the lateral chapels remained unfinished until the fifteenth century, and among them the Cappella Maggiore. On November 1, 1371, the abbot of Santa Trinita, *inter missarum solepnia*, made an appeal to many of the chief parishioners, who had assembled for mass, to contribute to the expenses necessary for the erection of the Cappella Maggiore.¹ The work appears to have proceeded very slowly, since it is on record that the chapel was but half built in the year 1463. In order to bring it to completion, the abbot, having assembled the parishioners in the church, gave notice that since money was wanting to finish the work, licence to do so would be granted to the family that was able and willing to undertake the expense; and accordingly on February 4 of the same year, the patronage of the chapel was granted by acclamation of the parishioners, to Messer Bongianni Gianfigliuzzi and his descendants.² ¶ The Gianfigliuzzi were an ancient Florentine family, of no little repute in the conduct of affairs and arms during the last two centuries of the republic. Ugolino Verino celebrates them in his Latin poem, 'De Illustratione Urbis Florentiae':—

Non genus externum est: agro venere paterno,
Janfiliaze, tui, si vera est fama, priores.
Protulit illustres equites generosa propago.³

According to Piero Monaldi, the Gianfigliuzzi were descended and took their name from one 'Ioannes filius Acci,' who is named in a treaty concluded between the Siense and Florentines in the year 1201.⁴ Besides knights of Malta and Santo Spirito, this family boasted of ten gonfaloniers of the republic, and thirty priors; the first of whom held office in 1345. Gherardo Gianfigliuzzi was gonfalonier in 1462; and Messer Bongianni, his brother, in 1467, and again in 1470. The latter, 'magnificus miles' as he is styled in documents, was a 'cavalier

¹ A. Cocchi, *Le Chiese di Firenze*, Firenze, 1903, Vol. I, p. 180.

² Appendix, Doc. IX.

³ I. c., Lib. III, ed. 1790, p. 122.

⁴ *Firenze: Biblioteca Nazionale*, Codice II, I, 129; *Storia della Nobilita di Firenze: Scritta da Piero di Gio. Monaldi*. [c. 1626.]

spron d'oro,' and famous in his day as a leader of the Florentine forces. He was several times created ambassador of the Florentine republic, and one of the Dieci di Balia. In 1471 he was one of the six 'orators' sent to felicitate Sixtus IV on his election to the papacy; and in 1483 he was appointed 'commessario' in the war against the Genoese, which ended in the capture of Sarzana. Alesso was not the only famous artist which this family patronized. Their shield of arms, carved with a lion rampant, by Desiderio da Settignano, is still to be seen on the front of their palace on the Lung'arno Corsini, at Florence.¹ ¶ Giuseppe Richa states that the deed granting the patronage of the Cappella Maggiore of Santa Trinita to the Gianfigliuzzi, was engrossed by Ser Pierozzo Cerbini on February 13, 1463-4, which we may well believe;² but he adds that the 'ius patronale' was vested in the persons of Messer Bongianni and Messer Gherardo.³ The latter statement, however, would seem to be incorrect, for Gherardo was already dead at that time, as we learn from the inscription on the sepulchral slab (one of the most beautiful of its kind in Florence), which is still to be seen on the floor of the chapel, but now partly covered by a choir-organ:

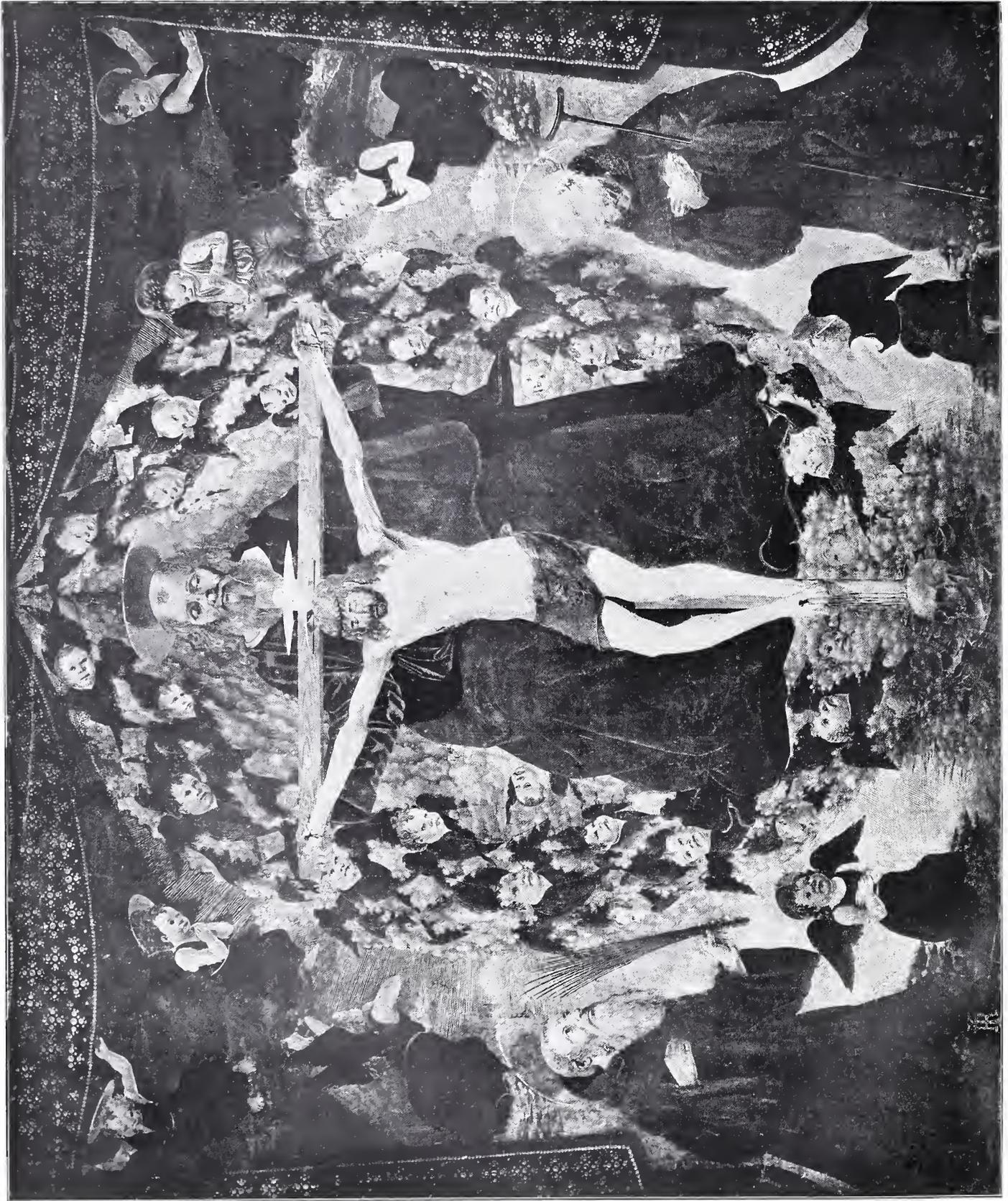
GHERARDO . IANFILIATIO . DE . SE .
FAMILIA . ET . PATRIA . BE[? NE-
MERITO BONIOANNES] . FRATRI .
PIENTISSIMO . SIBI IDVS . SEP .
AN . SAL . MCCCCLXIII

¶ Messer Bongianni appears to have proceeded at once with the work of finishing the chapel. His share of the work may yet be made out: the vaulting, with its heavy roll ribs, too large for the corbels on which they rest, was clearly erected by him. The corbels themselves probably date from the thirteenth century. Furthermore, he constructed the large window of two round-headed lights, and an 'occhio,' or circular light, above, which is still to be seen in the

¹ Vasari, ed. 1568, Vol. I, p. 417.

² I have searched in vain for it, in the protocols of that notary, preserved in the Archivio di Stato at Florence.

³ G. Richa, *Chiese Fior.* Vol. III, p. 177.



Photo, Alinari

THE ALTAR-PIECE PAINTED BY ALESSO BALDOVINETTI FOR THE CAPPELLA MAGGIORE OF SANTA TRINITÀ, AT FLORENCE, AND NOW PRESERVED IN THE FLORENTINE ACADEMY

head of the chapel. The structure being completed, he next turned to the decoration, which he began by filling the lights of the window with painted glass. Alesso Baldovinetti enters, in his 'Ricordi,' Libro A, that 'Lionardo di Bartolommeo, surnamed Lastra, and Giovanni di Andrea, glazier, owe me this 14th day of February, 1465[-6], lire 120; which moneys are for the painting of a window placed in the Cappella Maggiore of Santa Trinita; and Bongianni di Bongianni Gianfigliuzzi has ordered this window to be executed by the said Lastra and Giovanni, master-glaziers; and I, Alesso, have designed and painted it for them, at the rate of forty soldi the square braccio: the 'occhio' above being estimated with the said window, in the said sum, and according to the said measure.'¹ It appears from the 'Trattato' of Cennino Cennini that it was the common practice of the 'maestri di finestre' in Florence in the fifteenth century not only to employ painters to design cartoons for their windows, but also to paint the design upon the glass. The 'maestro di finestre,' says Cennini, 'will come to you with the measure of his window, both breadth and length. You will take as many sheets of paper glued together as will be necessary for your window; and you will draw your figure first in charcoal, afterwards you will outline it in ink, having shaded your figure as completely as if you were drawing it on panel. Then the master-glazier takes this design and spreads it out on a desk or board, large and even, and according as he wishes to colour the draperies of the figure, so, piece by piece, he cuts the glasses, and gives you a colour made of copper filings, well ground; and with this colour, piece by piece, you proceed with a little pencil of minever, having a good point, to contrive your shadows, making the joins of the folds and other parts of your figure agree, one piece of glass with another, just as the master-glazier has cut and put them together; and with this colour you are able, without exception, to shade

¹ Appendix, Doc. VII

on every sort of glass.'¹ ¶ In 1616, the A Newly Discovered glass designed and painted by Alesso, 'being all spoiled, broken, and patched, in such a 'Libro di Ricordi' of Alesso Baldovinetti manner that it yielded no light, except where the whole of Alesso the lights were reglazed anew, at the joint expense of the monastery and the patrons of the chapel.'² The beautiful stonework of the window, however, designed in the classic taste of the time, with finely-wrought pilasters at the jambs and mullion, was restored and filled with modern stained-glass during the recent restoration of the church, in 1890-7. ¶ It appears from the 'Ricordi,' Libro A, of Alesso Baldovinetti, that the painter gave designs for several windows to the 'maestri di finestre.' In 1472, he designed an Annunciation to be executed in glass for the cathedral church of San Martino, at Lucca; and in 1481, he designed a window for the church of Sant' Agostino, at Arezzo.³ These windows have perished, but there still remains in Florence a painted window which was undoubtedly executed from a cartoon by Alesso. This window, which, so far as I am aware, has never been ascribed to him, is above the altar of the Pazzi chapel, in the first cloister of Santa Croce. [Plate I.] It consists of two lights, a lower circular-headed light containing a full-length figure of St. Andrew, the patron saint of the chapel, with the arms of the Pazzi below; and an upper round window, or 'occhio,' containing a half-length figure of God the Father. This window affords a good example of the use of the pure and brilliant colours which the Florentine 'maestri di finestre' employed in the fifteenth century, and which to our northern eyes are apt to appear crude and too little wrought upon. But seen, as such windows were doubtless intended to be seen, with the full power of the Italian sun upon them, their colours become fused, and take that jewel-like quality which is essentially distinctive of the finest

¹ C. Cennini, *Il Libro del Arte*, Firenze, 1859, cap. clxxi, p. 122

² Appendix, Doc. IX.

³ *Ricordi di Alesso Baldovinetti*, Lucca, 1868, pp. 14 and 16.

painted-glass. The figure of St. Andrew is draped in a golden leaf-green robe, lined with a smalt blue, and worn over an underrobe of a warm and brilliant purple. The frieze of the niche behind the figure is of a colder purple; the capitals of a madder tint; the cupola of a smalt blue; and the sky in the background of a full ultramarine. The figure of God the Father in the 'occhio' above, wears a golden purple vest, and a mantle of smalt blue; and the curtains of a madder purple, lined with green, which are drawn apart, reveal a skyey background of ultramarine behind the figure. During the recent restoration of the Pazzi chapel, this window was repaired, and several missing pieces of the glass made good. These repairs are especially noticeable in the ultramarine glass. ¶ The high altar of Santa Trinita was originally placed immediately below the window, in the head of the Cappella Maggiore. Its beautiful marble frontal, carved with the symbol of the Trinity in relief, was found during the recent restoration of the church, in the Cappella della Pura, in Santa Maria Novella, and has once more been put to its original use. For this altar Alesso, as he records in Libro A, received the commission from Messer Bongianni, on April 11, 1470, to paint an altar-piece, in which was to be a Trinity with two saints, namely, St. Benedict and St. John Gualbert, and angels. He finished it on February 8, 1471, and received eighty-nine gold florins in payment for the work.¹ In 1569, the high altar was brought forward, and placed below the arch of the Cappella Maggiore; and the choir which anciently lay before the high altar, in the body of the church, was reconstructed in the chapel, behind the altar. In 1671, the crucifix of St. John Gualbert was brought from San Miniato, and placed upon the new high altar; and Alesso's altar-piece was left hanging in its original position, below the window of the choir, where it was to be seen when Don Averardo Niccolini collected his notices

¹ Appendix, Doc. VII.

of Santa Trinita, towards the middle of the seventeenth century.¹ At a later time the picture was removed into the sacristy; and finally, upon the suppression of the monastery in 1808, it was taken to the Florentine Academy, where it is still preserved, No. 159. [Plate II.] It is painted on a panel measuring 7 ft. 8½ ins. in height, and 9 ft. 1¾ ins. in length. God the Father is seated in the centre of the composition, in the midst of a glory of seraphim, supporting the cross on which the figure of Christ is hanging. The Holy Ghost, in the form of a dove, hovers above the crucifix; and at the foot of the cross, which rests upon the earth, is the skull of Adam. In the lower left-hand corner kneels St. Benedict, in the habit of his order; and on the opposite side of the picture kneels St. John Gualbert. In the upper corners, two angels draw back a curtain embroidered with pearls; while other angels hover around, against the skyey background. Dry, almost unpleasing as a whole, and with little or nothing of that delicate feeling for sensuous beauty which distinguishes Alesso's early works, this altar-piece is, nevertheless, one of the most remarkable productions extant of Florentine painting in the fifteenth century. In execution, it shows a mastery of technique to which few of Alesso's contemporaries attained. The draperies, for instance, are wrought with a richness of colour and texture which recalls the work of some great Fleming. In conception too severely understood, in presentation too precisely wrought out, and with too exacting a definition, this altar-piece seems to forestall something of that profoundly intellectual rendering of constructed form, which Michael Angelo afterwards carried to its height in the fresco of the Last Judgement. Certainly, there are few more striking instances of the manner to which the Florentine painters of the fifteenth century developed the technique and science of painting.

¹ Appendix, Doc. IX.

[To be continued.]



THE BLESSED VIRGIN AND CHILD, WITH ANGELS, SURROUNDED BY VIRGIN SAINTS (DEXTER: SS. FAUSTA, AN UNKNOWN SAINT, AGNES, CATHERINE, AND DOROTHEA; SINISTER: SS. APOLLINA, GODELIVA, CECILIA, BARBARA, AND LUCY); IN THE BACKGROUND, THE PAINTER AND HIS WIFE ON EITHER SIDE; BY GERARD DAVID; IN THE ROUEN MUSEUM

THE EARLY PAINTERS OF THE NETHERLANDS AS ILLUSTRATED BY THE BRUGES EXHIBITION OF 1902

✿ WRITTEN BY W. H. JAMES WEALE ✿

ARTICLE IV

THE Exhibition included a number of other works attributed to Memlinc. Three of these are supposed to have been executed in his early years: the Passion of Saint Sebastian (69), belonging to the Brussels Museum; the triptych with the Deposition of Christ in the centre, and Saints James and Christopher (92), formerly at Liphook in the Heath collection, now the property of M. R. von Kaufmann; and the Blessed Virgin and Child with a donor protected by Saint Anthony. The first of these was probably painted by a follower of Dirk Bouts; the second by an imitator of Bouts and Memlinc; the third only has any claim to be considered the work of Memlinc; the date 1472, inscribed in the background, is certainly modern, but probably copied from the frame when this was discarded. The Blessed Virgin and Child (78), lent by Mr. A. Thiem, is a school picture in not very good condition; another (83) belonging to Baron P. Bethune, having long served as the lid of a miller's flour box, has very little of the original work left. A Madonna enthroned with two angels (82) entirely over-painted, lent by Mrs. Stephenson Clarke, and another belonging to the Museum of Woerlitz (29), are like similar pictures in the Museum at Vienna and in the possession of the Duke of Westminster, works probably painted after Memlinc's death from his patterns by Louis Boels. The three large panels from the monastery of Najera (84), belonging to the Antwerp Museum, are fine decorative works painted about 1490 by an imitator of Memlinc and Van Eyck. As to the Annunciation lent by Prince Radzi-

will (85), said by Dr. Waagen to have been painted in 1482, I should, looking at the colour and execution, think it at least twenty years later, and am convinced that Memlinc never had anything whatever to do with it. Mr. Hulin calls it Memlinc's most perfect composition; Dr. Friedländer, 'an extremely original composition of remarkable delicacy of sentiment and execution' (*van höchst eigenartiger Komposition und besonderer Feinheit in Empfindung und Durchführung*); while a writer in the *Athenaeum* of September 20 says: 'In conception it belongs entirely to the master, and the composition is as fine and original as anything to be found in his work,' and thinks that 'it was a beautiful and new conceit thus to represent the Virgin as sinking down tremblingly at the angel's word, but held by the supporting arms of two other attendant angels who look up to her with reassuring smiles.' Now it is certain that Memlinc, far from being an innovator and an inventor of what the writer properly calls new conceits, was a faithful follower of ecclesiastical tradition, and would never have dreamt of introducing into the representation of this mystery these two sentimental and affected angels. No doubt the Gospel says that Mary was troubled at the words of the angel, but there is nothing to warrant this impertinent addition. The fact is that the beautiful long waving line of the Virgin's robe with its sudden returning lines has made these critics shut their eyes to these points, which I think are by themselves sufficient evidence that the picture is the work of a sixteenth-century innovator. As to the six panels (176) lent by the Strassburg Museum, it is an outrage to suggest that Memlinc was their author. ¶ After

Memlinc, the greatest master who worked at Bruges was another foreigner, Gerard son of John, son of David, a native of Oude-water in South Holland, who in all probability learnt his art either at Haarlem or under Dirk Bouts at Louvain. He came to Bruges at the end of 1483, and was admitted into the Guild of Saint Luke as free master on January 14, 1484. Although we have no written evidence as to his history previous to that date, yet certain details in his works make it almost certain that he had travelled in Italy after the termination of his apprenticeship. Bruges still possesses the earliest works by him of which the authenticity is established; these with a number of others by his followers not only afforded an excellent opportunity for studying the variations in his manner, but showed the great influence he exercised over his contemporaries and followers. In 1488 Gerard David was commissioned to paint two pictures by the magistrates selected by the three members of Flanders to succeed those who had been deposed after the imprisonment of Maximilian; they were intended by them to commemorate the execution of the judge Peter Lanchals and other members of the late administration who, having been found guilty of corruption and malversation, had been condemned to death and executed. Gerard, however, instead of painting the history of Lanchals, took for his theme an analogous subject originally recorded by Herodotus, which he probably drew from the then much better known works of Valerius Maximus. By so doing he avoided the resentment of the friends of the deposed magistrates, while the subject chosen was equally well adapted to recall to the sitting magistrates that they must be honest and impartial. In the first of the two panels (121), which we reproduce (as the frontispiece of this number), Cambyses, accompanied by his court, is represented entering the hall of justice and ordering the arrest of the unjust judge Sisamnes. In the background Sisamnes is

seen at the porch of his house receiving a bag of money from a suitor. The groups of nude children and the garlands of fruit and flowers, the earliest instance of the occurrence of such details in a Netherlandish picture, must have been copied from Venetian or Florentine pictures, and the two Medicean cameos are almost proofs of a visit to Florence; one of these, the Judgment of Marsyas by Apollo, is represented as a breast ornament worn by Lucretia Tornabuoni (?) in the portrait of that lady by Botticelli in the Städel Institute at Frankfurt. It is interesting to note that the square seen in the background is an almost exact representation of the Square of St. John at Bruges. The flaying of Sisamnes (122) is an extremely realistic picture vigorously painted with wonderful finish. The composition and pose of the figures in both scenes remind one of Carpaccio, the heads have a great deal of character, and the hands are admirably modelled. For the two pictures, which were not completed until 1498, Gerard received in three instalments the sum of £14 10s. ¶ The National Gallery contains two pictures painted between 1500 and 1510, both formerly in the Cathedral of Saint Donatian at Bruges, the one an altar-piece executed for Richard De Visch Van der Capelle, who held the office of cantor in that church; the other, the dexter wing of a triptych painted for Bernardine Salviati, a canon of the same cathedral. These of course were not at Bruges, but I mention them here because they form a connecting link with the triptych representing the Baptism of Christ (123), of which the centre and the inner face of the shutters were painted before 1502, and the outer in 1508. The next work in order of date, and in my opinion David's masterpiece, is the picture (124) presented by him in 1509 to the convent of the Carmelite nuns of Sion at Bruges, and now in the Rouen Museum; it represents the Blessed Virgin and Child surrounded by virgin saints and two angels, the



THE NURSING, THE PEASANT, AND THE YOUNG MOTHER, BY JEAN-FRANÇOIS MILLET, 1866. THE NURSING, THE PEASANT, AND THE YOUNG MOTHER, BY JEAN-FRANÇOIS MILLET, 1866.

one playing a mandoline, the other a viola, whilst at the extreme ends in the background the painter has represented himself and his young wife. The composition is not quite original; Memlinc had already painted for John Du Celier a small *Sacra Conversazione* now in the Louvre, and another artist who has not as yet been identified had executed in 1489, for the Guild of Saints Mary Magdalene, Katherine, and Barbara, an altarpiece (114) which doubtless suggested not only the composition of this picture but the mode of characterizing the saints. The author of this earlier work, if one may judge by its colouring, was probably accustomed to design tapestries; most of the figures are exceedingly plain and wanting in expression, whereas in Gerard's picture the colouring is harmonious and the figures remarkable for beauty of expression, the angels being amongst the most charming conceptions realized by the school. ¶ The large triptych (125) lent by M. de Somzée, with life-size figures of Saint Anne with the Blessed Virgin and Child in the centre, and Saints Nicholas and Anthony of Padua on the shutters, painted for some Spanish church, is a late work inferior in execution to those already mentioned. Six other panels with scenes from the lives of the two saints, said to have been the predella of this altarpiece, not exhibited, are on the contrary charming works; they are now in the possession of Lady Wantage. Two shutters of a triptych (138) with full-length figures of four saints, lent by Mr. James Simon, of Berlin, appear to me to be authentic works; the Saints Christopher and Anthony are especially good. ¶ Of the other eleven works attributed to Gerard by their owners or by those who have written on the exhibition, I can only say *caveat lector*. We know no picture painted by Gerard before 1488 or after 1512, and the variation of style in the works executed between those dates of which the authenticity is established makes it difficult to say with certainty that any picture painted at Bruges between

1512 and 1527 is or is not by him, and it is certainly mere guesswork to attribute to him any pictures of an earlier date than 1488; it is indeed probable that, being a stranger, he would during his first four years at Bruges have confined himself to the execution of small pictures of religious subjects which would meet with a ready sale. The Adoration of the Magi (135) lent by the Brussels Museum, formerly supposed to be by John van Eyck, was first attributed to Gerard by Dr. Scheibler. Dr. Friedländer believes it to be an original work of about 1500, often copied. It was originally in the Premonstratensian abbey of Saint Michael at Antwerp, and I doubt its being a Bruges picture or an original composition. The original painting was certainly executed shortly after 1490 and was copied by the miniaturist who adorned a Dominican Breviary which was in the possession of Francis de Roias in Spain before 1497. ¶ The style of the figures and the colouring of the Annunciation (128) lent by the Museum of Sigmaringen are very much in Gerard's manner, and it may possibly be by him; the Städel Museum at Frankfort contains a copy of these two panels apparently painted by a Netherlandish artist in the Peninsula or by a Portuguese artist in the Low Countries, the inscription on the border of the angel's vestments being in Portuguese: *Modar de Senor*. A triptych representing the Deposition of Christ (126), which though thrice restored, in 1675, 1773, and 1827, is still in fairly good condition, was first included by me in 1863 among the works by Gerard on the authority of a document of the year 1675, preserved in the archives of the Confraternity of the Holy Blood, to which the picture has always belonged. It certainly differs considerably from the pictures painted by him between 1488 and 1510, and shows a strong influence of Quentin Metsys, and I do not think that the opinion of two or three modern critics warrants the rejection of the evidence in its favour. The picture was certainly painted

The Early Painters of the Netherlands as Illustrated by the Bruges Exhibition of 1902

The Burlington Magazine, Number IV
c. 1520 in Bruges, where several old copies of it were preserved until the middle of the last century. ¶ A Holy Family (343) lent by M. Martin Le Roi is an excellent work painted about the same time, showing even more strongly the influence of Quentin Metsys, and I have little doubt painted by an Antwerp master. Yet this is classed by Dr. Friedländer as an excellent work of David's later time (*Vortreffliches Werk aus der Spätzeits Davids*), although there is neither tradition nor documentary evidence in favour of this attribution. The Transfiguration (117) belonging to the church of Our Lady, another work of about the same date, is of interest as representing an event rarely treated by the early masters of the Netherlands. The composition shows an Italian influence; the figures, especially those in the group on the left, that of

Gerard; the colouring is light and cool; the picture has suffered very much from neglect. The shutters of this altar-piece, not exhibited, were painted by Peter Pourbus. The lunette (149) lent by Baron de Schickler is a fine piece, but the types of the figures are unlike any in Gerard's authentic works. ¶ Gerard was not only a painter but also a miniaturist, and as such a member of the Guild of Saint John and the head of a school of miniaturists. Two specimens of his own work—(129) Saint John the Baptist preaching in the wilderness and the Baptism of Christ—and three by his wife, Cornelia Cnoop, were formerly in the Cistercian abbey of Saint Mary in the Dunes; the three last (130), lent by Messrs. P. and D. Colnaghi, are here reproduced; they have been framed as a triptych.

[The previous articles of this series were published in Nos. 1, 2, and 3 of THE BURLINGTON MAGAZINE for March, April, and May, 1903.]

EDITORIAL NOTE

WE give reproductions of the portraits of Thomas Portunari and his wife, referred to by Mr. Weale in his third article (BURLINGTON MAGAZINE, No. 3, May 1903, p. 336), as they may be of interest to students of Flemish art, since their authorship is a disputed question. These portraits have hitherto been attributed to Memlinc, but, when they were exhibited at Bruges last year, this attribution was doubted by many critics. Mr. Weale, as our readers know, has suggested that the portraits may be early works of Hugh van der Goes. The question is one on which further opinion will be welcome. Amateurs of mediaeval jewellery, by the way, should notice the very beautiful necklace worn by Portunari's wife, which is a remarkably fine example of fifteenth-century work.



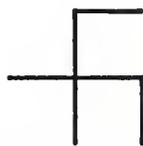
PO-TRAIT OF JUDY MAJ FORTUNARI AND HIS WIFE, ATTRIBUTED TO HANS MEMLING, IN THE COLLECTION OF MONSIEUR LEOPOLD GOLDSCHMIDT

ON ORIENTAL CARPETS

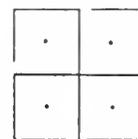
ARTICLE III.—THE SVASTIKA

UNTIL a comparatively few years ago, the literature of science was almost wholly silent on the subject of the Svastika. Professor Wilson, of the Smithsonian Institute, writing in the early nineties, sets forth that in most of the best-known encyclopedias, both European and American, the word Svastika is not so much as mentioned. It was indeed, he says, this to him incomprehensible omission, and consequent admittedly general ignorance, that prompted him to make an exhaustive study of the subject, and to embody the results of his researches in what is undoubtedly the standard work on Svastika at the present time. Yet even Professor Wilson, while giving to his readers the great mass of evidence he has collated, is chary of expressing any definite opinion as to the origin and significance of this universal symbol. In this reserve he is doubtless prudent, at least in so far that he has avoided entering upon a controversy which must probably be endless. The theories, indeed, that have been presented concerning the origin and the symbolism of the Svastika are as numerous as they are diverse. Every kind of suggestion has been made as to its relation to the most ancient Deities, and as to its typifying of certain qualities. Various writers have regarded it as being the emblem, respectively, of Zeus and of Baal, of the Sun God, of the Sun itself as a God, and of the Sun chariot. Of Agni (the Ignis of the Romans) the fire God, and of Indra the rain God. In the estimation of others, again, it is typical of the sky and of the sky God; and finally of the Deity of all Deities, the great God, the maker and ruler of the universe. Again, it has been held to symbolize light and the God of light, and the forked lightning, as a manifestation of that Deity; and yet again, according to some, from its

intimate association with the Lotus, it has been regarded as the emblem of the God of water. That it is the oldest known Aryan symbol is hardly in dispute. There are writers who have announced their conviction that it represents Brahma, Vishnu, and Siva, the creator, the preserver, and the destroyer. Certainly it appears in the footprints of Buddha, engraved upon the living rock of Indian mountains; equally cer-



Form of Svastika at the end of Kolpápur Inscription.



Svastika at end of Kûdá.

tainly it stood for the Jupiter Tonans and Pluvius of the Latins, and for the Thor of the Scandinavians, though that it represented a variety of the 'Thor hammer' is now considered to be disproved. Many have attributed a Phallic meaning to it, or, regarding it as the symbol of the female, have claimed that it represents the generative principles of mankind, while its appearance on the person of certain Goddesses, Artemis, Hera, Demeter, Astarte, and the Chaldean 'Nana,' the leaden Goddess from Hissarlik, has caused it to be claimed as a sign of fecundity. But, as Professor Wilson points out, and as every other writer has allowed, whatever else the Svastika may have stood for, and however many meanings it may have had, it was always, if not primarily, ornamental. It may have been used with any or all and other than the above significations, but it was always ornamental as well. ¶ But in whatever other connexion it may have been employed, it was invariably, and still is to-day, an auspicious sign. It is still used by the common people of India, of China, and of Japan, as a sign of 'long life, good wishes, and good fortune.' Among many North American

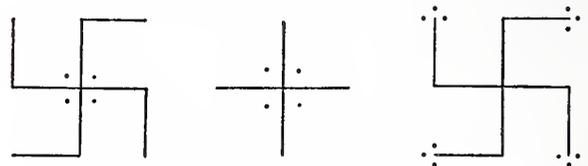
Indian tribes it is called 'the luck,' and the men wear it embroidered on their garters, and the women on the borders of their skirts; and in ancient times it was wont to be embroidered in quills on the bags in which they carried their medicinal herbs. In Thibet it is a not uncommon mode of tattooing; and in this connexion it is interesting to note that Higgins in his 'Anacalypsis' says, concerning the origin of the cross, that the official name for the Governor of Thibet comes from the ancient Thibetan name for cross, the original spelling of which is "Lamh." Davenport corroborates this view in his "Aphrodisiaco." There is, according to Balfour, despite Mr. Gandhi's contradictions of Colonel Cunningham, a sect in Thibet who receive their name from this symbol. They are the 'Tao-sse' of the Chinese. The founder of this doctrine is said to have flourished B.C. 604 to 523. They were rationalists who held that peace of mind and contentment were the only objects worthy of attainment in this life. They assumed the name of Tirthakar, or pure-doers. Professor Max Müller, discussing the question why the sign

should have had an auspicious meaning, mentions that Mr. Thomas, the distinguished oriental numismatist, has called attention to the fact, that in the long list of the recognized devices of the twenty-four Jain Tirthankara¹ the sun is absent, but that while the eighth Tirthankara has the sign of the half moon, the seventh is marked with a Svastika, *i.e.* the sun. Here, then, is clear indication that the Svastika with the ends pointing in the right direction was originally a symbol of the sun, perhaps of the vernal sun as opposed to the autumnal sun, the 'Suavastika,' and therefore a natural symbol of light, life, health, and wealth. This 'Suavastika,' Max Müller believes, was applied to the Svastika sign with the ends bent to the left, but with the exception of Burnouf ('Des



¹ 'Tirthankara,' from Tirt' ha (Sanskrit—any Hindu shrine or holy place to which Hindus make pilgrimages). 'Tirthankara' is the generic title of the twenty-four deceased saints held sacred by the Jains. They are deified mortals.

Sciences et Religions') no one agrees with him. Burnouf supports his theory (which is, that the word Suavastika is a derivation of the Svastika, and ought to signify 'he, who, or that which bears or carries the Svastika or a species of Svastika') by the story of Agni (Ignis), the god of Sacred Fire, as told in the 'Veda' (the four sacred books of the Hindus). 'The young Queen, the Mother of Fire, carried the Royal infant mysteriously concealed in her bosom. She was a woman of the people, whose common name was Arani—that is, the instrument of wood (the Svastika) from which fire was produced by rubbing.' Burnouf says that the origin of the sign is now easy to recognize. It represents the two pieces of wood which compose the Arani, of which the extremities were to be retained by the four nails. At the junction of the two pieces was a fossette or cup-like hole, and there was placed a wooden upright in the form of a lance (the pramantha), the violent rotation of which (by whipping after the fashion of the whipping-top) brought forth fire.



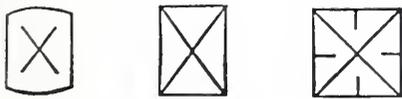
Croix Svasticale (Zmigrodski).

Zmigrodski agrees with this view; but, as with every other theory connected with Svastika, it has many opponents. ¶ Professor Dumontier holds that Svastika is nothing else than a development of the ancient Chinese characters C . h . e, which carries the idea, according to Count Goblet D'Alviella (in 'La Migration des Symboles'), of perfection or excellence, and signifies the renewal and perpetuity of life. Max Müller, Waring, and D'Alviella are agreed that neither in Babylonia nor in Assyria are any traces of Svastika to be found. Ludwig Müller, however, finds ample evidence of it on Persian coins of the Arsacides and Sasanides dynasties. ¶ Arsacides was the



SECTION OF ORIENTAL CARPET IN THE POSSESSION OF MR. HAROLD HARTLEY, SHOWING THE SVASTIKA

name of the Parthian kings whose family name was Arseus. The Arsacidean kings of Armenia, according to Moses of Chorene, began to reign B.C. 130, and ruled until A.D. 45, when the Armenian kingdom was extinguished. The Sassanian kings of Persia ruled from A.D. 226 to 641, when the last monarch, Yez-de-jird the Third, was overthrown by the Mahomedans. This monarchy took its origin when Artaxerxes (the Greek and Roman way of pronouncing Ardeshir) overthrew the Parthian dynasty. This prince, Ardeshir Babekan, son of Sassan, was an officer of King Arsaces Artabanus the Fifth, whom he murdered, assuming the Persian throne as the first of the Sassanian dynasty. ¶ Ohnefalsch Richter holds the view that although no trace of Svastika had been found in Phoenicia, yet that travellers to that country had brought it from the Far East, and had introduced it into Cyprus, and into Carthage and the north of Africa generally. As



Egyptian Intrusive Seals.

against the denial of it in Assyria, however, is Wilson's assertion that the three-rayed design is found on Assyrian coins, as also as a countermark on those of Alexander, B.C. 333 to 323. Professor Sayce, on the other hand, is of opinion



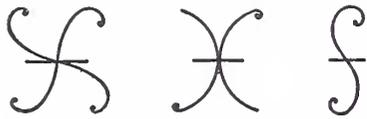
Ogee Svastika.
With circle. Plain.

that Svastika was a Hittite symbol which passed by communication to the Aryans, or to some of their important branches before their final dispersion took place. The Professor regards it as being fairly established that the symbol was in more or less common use among the peoples of the bronze age anterior to either the Chaldeans, Hittites, or Aryans. ¶ As against all these theories, Major-General Gordon, writing to Dr. Schliemann in 1896 from the Royal Arsenal, Woolwich, of which he was then

Controller, points out that the Svastika is obviously Chinese, and that on the breech of a large gun captured in the Taku Fort in '61, and at the time of writing lying outside his office at Woolwich, the same symbol is displayed. Dr. Lockyer, who was for many years a medical missionary in China, also says that the sign is thoroughly Chinese. Colonel Sykes, another authority on matters Chinese, concludes that according to the Chinese authorities, Fa-hiau, Soung-Young, and Hiuantusang, the 'doctors of reason,' Taoisee or followers of the mystic cross were diffused in China and India before the advent of Sakya in the sixth century B.C. (according to other authorities in the eleventh century B.C.), continuing to Fa-hiau's time, and that they were professors of qualified Buddhism, which it is stated was the universal religion of Thibet before Sakya's advent, and continued until orthodox Buddhism was introduced in the ninth century A.D. As to this Colonel Tod holds the opinion that the first Buddha of the four flourished circa B.C. 2250. This was Budh the parent of the lunar race. ¶ The Greeks undoubtedly connected the symbol with the cult of Apollo, but it seems probable that the sign came to them from Egypt, where the Tau which was a cross was anciently a symbol of the generative power, and afterwards was introduced into the Bacchic mysteries. Such a cross has been found at Pompeii in a house, in juxtaposition with the Phallus and with other symbols embodying the same idea. This mystic Tau, or Standard of the Cross as it has been called, formed just half of the Labarum,¹ or idolatrous war standard of the Pagans. The Labarum bore at once the crescent and the cross, the crescent as the emblem of Astarte the Queen of Heaven, and the cross as

¹ 'Labarum' was the name given before the time of Constantine, and apparently as far back as that of Hadrian, in the Roman army to the standard of the cavalry. Gradually this became the standard of the whole army, and in its later developments the banner became surmounted by the Eagle of Victory, but always with the cross beneath. Constantine replaced the eagle by the sacred monogram (the Greek letter P traversed by X), he further embrodered the Christian emblems on the purple of the banner in gold and jewels, and beneath these he placed medallions representing in portraiture himself and his children

that of Bacchus. ¶The controversy, if so it can be called, will doubtless rage for all time, but the one essential point remains salient: namely, that the symbol is admittedly universal, and equally admittedly it is the basis and the mainstay in one form or another of all conventional decorative design. It is to be found everywhere in our modern life. In our household appointments, in our mural decorations, in the shapes and adornment of articles of our furniture. Even does it come down to us in the shape of those old irons on houses with which we are all familiar, and which, though a few persons fondly believe them to be so placed for the purpose of remedying cracking walls, are regarded by every right-thinking

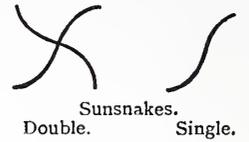


Irons on Old Houses.

country person as a protection against lightning and fire. Unconsciously Svastika

permeates our whole existence. We cannot even sit down to dinner without finding it set before us in some of our table appointments; and nowhere is the symbol more constantly and more permanently evident than in oriental rugs and carpets. In every specimen of these, of whatsoever provenance, and no matter how much the flowing line of curves may have encroached on the rectilinear design of convention, the Svastika is traceable.

It may not be at once discovered in the main body of the pattern, though it is always present, but it is invariably and inevitably to be found in the border, which it may at once be said is as much an historical asset as is the central design itself. ¶Of course throughout the natural working of Time's processes, the merging of myths and the blending of conceptions, certain bold and salient developments, if projected with sufficient force and persistency, must ever remain paramount. This is the case with the Svastika and with that other symbol, that of the lotus, with which it is almost invariably found in conjunction. There are many indeed who claim that the two symbols are indivisible. Professor Goodyear, no mean authority, is specially insistent on this point. He holds that it is the lotus that is the keynote of decoration. The lotus, he contends, is the Tree of Life, or rather the accepted Tree of Life is really the lotus in one or another of its many aspects. The spiral scroll, he urges, comes from the bent sepals of the lotus much exaggerated, which being squared becomes the Greek fret or meander or key pattern, and this doubled forms the Svastika. ¶The Lotus and the Tree of Life will form the subject of the next article.



[Previous articles of this series were published in Nos 2 and 3, for March and May, 1903.]



THE COOK ASLEEP, BY JAN VERMEER OF DELFT, IN THE COLLECTION OF MONSIEUR RODOLPHE KANN

THE DUTCH EXHIBITION AT THE GUILDHALL

ARTICLE I.—THE OLD MASTERS

THERE is every probability that the current exhibition of early and modern pictures by Dutch artists will prove to be one of the most popular which has yet been held at the Guildhall; not, indeed, because it is of finer quality than its predecessors, but from the fact that the pictures are well within the grasp of the average man. There is nothing incomprehensible to those least acquainted with Dutch art, and there is something that will appeal to all. It must have occurred to many with regard to pictures of Holland by artists of varying nationality that only the Dutchman really grasps the subtleties of the country. All the rest look upon it with alien eyes, and give us but the external form. They never get behind the veil and infect us with that indefinable exquisiteness and charm so characteristic of Holland with its pastoral flats, pollard willows, canals, picturesque craft and windmills and, most wonderful of all, that delicate atmosphere softening the harshest lines into a melodious ensemble, and overhead the immensity of sky, vast in its expanse and with its delicacies of blues and greys. The finest Dutch landscape painters have always painted in a minor key; whenever they seek to modulate into the major they lose themselves and become commonplace. This applies equally to Ruyssdael and to Jacob Maris; doubtless it is an expression of the national temperament of the Dutchman. Generally upon emerging from a contemplation of the old men into a modern artistic environment a feeling of repulsion creeps over one, but this is not the case here. Ruyssdael and Rembrandt seem strangely in harmony with Maris and Mauve, and in this fact may be found a plea for the en-

durance of the latter. A very different impression is given, for instance, when one leaves an eighteenth-century French picture and comes to a modern French landscape. The modern Dutch school have maintained the traditions of their predecessors, and one of them at least—Jacob Maris—is worthy to be put on the same plane as Ruyssdael and Hobbema. ¶ In the small gallery upstairs the student of seventeenth-century Dutch art will find much to admire, still more to interest him, and not a few examples which will tax his ingenuity as to attribution. Among these last are some of the six pictures ascribed to Rembrandt. The most important, and perhaps the one which should attract the most attention, is the large landscape *Le Commencement d'Orage*, which is surpassed by little in the landscape work of Rembrandt for poetical intensity and incisive truth. This picture is by most modern critics denied to Rembrandt; as the question is one which must be fully dealt with, its discussion may conveniently be postponed to the end of this paper. ¶ When we leave this and come to the portraits we find but one, the *Portrait of the Painter's Son Titus*, which has any serious pretensions to be considered as coming from his brush. Against this, however, nothing can be urged in point of quality. Of the Dutch master's last and finest manner—it is dated 1655—it has all the pathetic realism of his unsubdued genius. It is interesting to compare this canvas, which is undoubtedly a portrait of Titus, with that of the same boy in the Wallace collection. As this is dated authentically 1655, the Hertford House picture should be painted within the next year, or at the latest in 1657, whereas it is approximately dated in the catalogue 1658–60. On the score of quality there is little to choose, but perhaps the English picture is

in a better state of preservation. The Head of a Man, a careful work, and with many good qualities to recommend it, is in all probability a work of Solomon de Koninck, who was one of those pupils of Rembrandt who assimilated most of his technicalities. The extreme timidity of many of those points in which the bolder qualities of Rembrandt would be brought into play, such as the handling of the nose, mouth and hair, go far to convince us of the correctness of this attribution. Coming to The Portrait of the Artist, it appears quite incomprehensible that a picture of such inferior artistic qualities should have been seriously considered for so long a period as a work of the master. Coming from the collections of M. de Calonne, the Marquis Gerini and Mr. Agar, engraved by Seuter and Townley, quoted in Smith, it serves to show the hazy idea of even the best connoisseurs in the early days of the last century. Such a work would be difficult to affiliate upon any of the best known of Rembrandt's pupils. The weakness of the drawing and lack of power and roundness are clearly the work of but a second-rate man of the period. The signature, moreover, presents no claim to serious consideration. In Ruth and Naomi is possibly to be found the work of a very interesting painter of the school of Rembrandt—Karel Fabritius, who is little known yet in this country. It is painted with remarkable strength and solidity, and although not a great achievement, is worthy of comparison with some of those pictures which are ascribed to the greater light upon very slender foundation. The picture, however, is in such bad condition and has suffered so much that no one can tell what it may have been when fresh. ¶ More interesting upon the whole than the representation of Rembrandt and his School is that of Frans Hals. His so-called Admiral de Ruyter (which is not a portrait of that admiral) for decision and fearless handling has not an equal in the gallery. It is not Hals as we see him at Hertford House, careful and

conscientious, though successful, but the spontaneous, daring master whom we find at Haarlem and in the Louvre, at Cassel and St. Petersburg. It is the Hals that we not only admire but also love, the wonder of the cultured art-loving public, and—may we add it?—the despair of the modern portrait painter. Such brushwork has only been equalled, we shall not say surpassed, by a few masters, of whom Velasquez stands out prominently. When, however, we turn to Van Goyen and his Wife and Child, we have another instance of more than doubtful attribution. The landscape is probably by Van Goyen, for it has many of his characteristics of tree draughtsmanship and sober colour. The figures, however, betray nothing of Hals beyond his influence, and even the latter is only just allowable. They are well and strongly painted in parts; but Hals would never be guilty of such loose handling as is observable in the child in the foreground or such weak drawing as the foot of Van Goyen betrays. There is but little from which to deduce an attribution with any degree of certainty. The present ascription is part of that system which insists on fathering upon Hals all the portraits in this manner and of this period, in much the same way as in the past all portraits which betrayed any of the technicalities of Rembrandt were attributed to that master. ¶ Turning from this to a Group of Three we have a splendid example by a master whose history is enshrouded still in much mystery, but who was, if one can judge from his art, a pupil of Hals—we are referring to Jan Miense Molenaer. It was evidently painted in the earlier portion of his career and has much in common with The Spinnet-players in the Rycks Museum at Amsterdam. A scene which Hals would have revelled in depicting, full of uproarious good humour, the picture presents attractions quite apart from its superb technical qualities and masterly composition. Curiously enough, upon the same wall we have two examples,



THE CLAR MURRAY, A SCOTLAND, BY THE CLAR OF NORTHBROOK



PORTRAIT OF THE WIFE OF THOMAS WICK, BY JAN VERSTRAEVEN, IN THE COLLECTION OF MRS. STEPHENSON CLARKE

Jovial Companions and The Health of the Troop, by Molenaer's wife, Judith Leyster, a painter of the school of Haarlem of the period when Hals was at the height of his fame. They are both catalogued as being collaborations by Hals and Judith Leyster, but beyond the potent influence of the former they have nothing to do with him. As pictures they are interesting to the student, but not for any striking qualities which they present. The brushwork is of a character which one expects from a painter who from self-assurance endeavours to emulate a bold and dashing manner without possessing the ability of the prototype, with the inevitable result of a coarse disjointedness irritating to the last degree. The colour scheme of each is unpleasing too, blues and reds being foiled against one another with a rashness which is born of over confidence. Of quite another character is the little Portrait of a Gentleman by Thomas de Keyser. The strong and firm modelling of the face has not a weakness apparent anywhere, whilst, as is usual with this master, he has placed a restraint upon himself which sustains him through the most arduous task without loss of dignity or ease of presentment. This grasp of his material leaves him when he attempts anything on a large scale: he loses concentration and becomes straggling. The picture is, however, over-cleaned. ¶ But to revert to the school of Hals again, there are few more instructive pictures in the exhibition than The Portrait of a Dutch Lady by Jan Verspronck, who was in many respects his cleverest pupil. This is a remarkably characteristic example, the authenticity of which is convincingly attested by the presence of the signature with the date 1643. It must have occurred to many students that the scarcity of Verspronck's pictures is accounted for by their being not infrequently converted into examples of the better-known master. They lend themselves very readily to this from the strong affinities of technique. The great point of difference is to be found in the lack

of brilliancy and freedom, qualities eminently characteristic of Hals, both in his early and late period. But the delicate silveriness and luminosity of Hals find an echo in the finest portraits of Verspronck. I remember seeing a portrait of a man some years ago in London which was ascribed with all confidence to Hals, until a close examination revealed the traces of an obliterated signature of Verspronck on the background. Further, I have always held the opinion that the superb Portrait of a Lady at Antwerp is by this master, and a contemplation of the present picture strengthens this view. ¶ One other portrait is well worthy of mention, although it may be observed that it hardly comes within the scope of an exhibition of Dutch Art, but we should have been considerably the losers without it—the Portrait of Ambrogio, Marchese di Spinola, by Cornelis de Vos. It is a superb piece of direct portraiture, full of dignity and precision, and the ruff and breastplate are handled with remarkable accuracy and vigour. ¶ Of the genre paintings the most attention will be attracted by The Cook Asleep, a picture ascribed to that very rare master Jan Vermeer of Delft. There is little of his characteristic technique displayed in the treatment of the accessories—the fruit and the bottle. Still, the girl, particularly in the head and bosom, and the handling of the table-cloth, point to the work of the great Delft master, to say nothing of the signature, which has every appearance of being authentic. Nevertheless, to extol it as a masterpiece—it is set forth as such in the catalogue—by Vermeer, is quite unjustifiable when one remembers the picture in Mrs. Joseph's possession, the two in the Six Collection at Amsterdam, or those in the Rycks Museum, the Louvre, and at Dresden and Berlin. There are weaknesses, as witness the flat painting of the arms, and the diffusion of light is not grasped with his wonted skill. It lacks just that which delights one most in the master's work. It is unfortunate that a better picture to repre-

sent Vermeer's contemporary Gabriel Metz could not be obtained than *A Woman Dressing Fish*. I cannot agree with Smith in describing it as 'this excellent little picture'; indeed I have grave doubts as to its being a genuine picture at all. Neither does a *Portrait of a Lady* worthily display the magic and refined art of Terborch, for the painting is careful even to timidity. Better by far is the *Portrait of a Young Woman*, which, in spite of an unequal tussle with the restorer, still presents some of his most charming qualities. Both the head and hands are in his best manner, and the black dress with its semi-transparent frills is full of such delicate painting as characterizes *The Portrait of a Gentleman* in the National Gallery. ¶ A most interesting panel, *A Lady at a Harpsichord*, is ascribed to Palamedes. Great confusion has existed with regard to his works in the past, arising from the fact that several painters have an almost identical technique and painted similar subjects. Foremost among these are Willem Cornelisz Duyster, Pieter Codde, Dirk Hals, and that controversial and mysterious master, Hendrik Pot. The fine picture at Hampton Court, described in the Commonwealth Inventory as 'A Souldier making a Strange Posture to a Dutch Lady, by Bott,' which has been in turn assigned to Pieter Codde, Poelenburgh, Palamedes, Mytens, and Hendrik Pot, is now permanently and rightly ascribed to the last, an attribution arrived at by careful comparison with other works, and further confirmed by the presence of Pot's initials on the chimney-piece—all in addition to the suggestive entry in the Commonwealth Inventory. Now the panel in the exhibition is almost identical in treatment, and also with that of the *Convivial Party* in the National Gallery, and I think that Pot is much more likely to be its creator than Palamedes. ¶ The life work of Jan Steen, so badly illustrated at present in our public galleries, is well summed up by the humorous and most masterly *Portrait of Himself*.

Seated on a chair, he bawls without restraint a ditty, no doubt culled from his own cabaret, accompanying himself with a mandoline, which he plays with evidently greater gusto than expression. Steen was no idealistic dreamer: he believed in earthly enjoyment, and from this fact arose the tales of dissipation of which modern investigation has proved the falsity. Still, he seems to have largely been in sympathy with the views of Omar Khayyam, and making 'the most of what we yet may spend.' ¶ The ascription to Adriaen Brouwer of *An Interior with Figures* is perhaps another misnomer. There is none of his exquisite transparency, the colouring is opaque and lacks the brilliancy of his palette, and the draughtsmanship has not nearly his precision. Again, the figures in the foreground, although having much in common with Brouwer, betray the influence of David Teniers, an influence still more marked in those talking through the window. Consequently there is a strange mixture of Dutch and Flemish art, which points to a master conversant with both. Two men suggest themselves as its author, Hendrik Sorgh and Joost van Craesbeeck, and the weight of evidence is in favour of the latter, largely because of the Flemish sentiment which pervades the whole composition and the presence of mannerisms which are peculiar to Brouwer, which leads one to give the preference to Craesbeeck rather than to Sorgh. Some particularly fine examples of the still-life painters of Holland are shown, Jan van Huysum and Jan van Os especially; whilst one of the three canvases by Willem van Aelst (No. 167) is quite a new revelation of his powers. ¶ Coming to the landscape men, in some respects a pleasurable surprise awaits us, and in others something akin to disappointment. The latter was furnished by the representation of Jacob van Ruyssdael, by whom no less than three examples are shown. Good as they all will be considered, not one shows to the full the intensely poetical side of his genius, a side which,



OFF CHINA POINT, HONG KONG ISLAND, IN THE COLLECTION OF MR. CHARLES T. D. CREWS

exemplified by the magnificent View of Haarlem in the Mauritshuis at the Hague or the View over an extensive flat wooded Country in our own National Gallery, places him far ahead of any painter of the Dutch school for the rendering of dreamy poetry of nature. He must yield the palm to Hobbema in tree painting and to Cüyp in landscape full of delicate shimmer and sunny glow, and if Philips de Koninck is his equal in the presentment of immensity of distance, he is left far behind by Rüysdael's atmospheric achievements. One point may be conceded to Hobbema, namely, that he is more equal: he never painted a bad picture, whereas Rüysdael frequently did so; but when the two are seen at their best, the latter surpasses him by reason of his superiority in catching that essentiality of landscape—*stimmung*. For want of these qualities A Forest Scene, fine as it is from a technical standpoint, and in a perfect state of preservation, does not show the better side of Rüysdael. The Seapiece is better, but fails by reason of its obviously forced sky. Its redeeming feature is the masculine painting of the sea and its finely-felt distance. Perhaps the best is the so-called View on the Brill, which is impressive whilst remaining unsatisfactory. It is particularly unfortunate that a picture of Rüysdael in his best and most soulful mood could not be found, for then he would more than hold his own against any of the *plein air* men in the remaining galleries. By Hobbema there are two superb panels, A Woody Landscape with a gentleman on a grey horse, and A Landscape, between which, although painted at different periods of his career, there is little to choose in point of quality. However, the latter suffers from over cleaning, particularly in some of those parts—notably the middle distance—where Hobbema shines most, and this gives it a rawness quite foreign to the picture in its pristine state. Still, they are both profound in their grasp of nature and magnificence of achievement. Cüyp, too, is equally well

represented by A Herdsman and a Woman tending Cattle, with its suffusion of golden sunlight over the placid river. A delicately soft and delicious haze, so essential a feature on a summer afternoon in the vicinity of a river, envelops the whole composition from the finely-grouped cattle and figures in the immediate foreground to the distant tower, and the portrayal of the relation of the exquisitely truthful sky to the landscape was vouchsafed to no Dutchman to a greater degree than to Cüyp. This is the only example here of the Dordrecht master, for few will consider seriously the pretensions of the Head of a Cow to be from his hand. It is signed (but it is to be questioned if it is a contemporary signature) Berchem, and it is possible that it is by that master, but there are other men equally likely. ¶ A capital little landscape with cattle represents the art of Adriaen van de Velde at its best. It is well that such a picture has been chosen, for it is in its original condition, unlike all too many which have become dark in parts owing to the employment of unstable pigments. Another noteworthy example is that by Jan van der Heyden; whether or not one is allowed to altogether admire such finish, one cannot but wonder at the minute and painstaking rendering of detail and at the masterly way with which, in spite of his *finesse*, he preserves the unity of his composition. ¶ When we come to the Aart van der Neer, a Moonlight River Scene, we are confronted with a clever picture, but one which almost presents doubts as to its being really from the hand of the master. In the first place it is painted with a much fuller brush and broader handling than is usual with Van der Neer. The trees, instead of being delicately, even minutely wrought, are treated in broad masses, and the buildings have not his directness; and one's doubts are strengthened by the figures. Now Vander Neer was never loose—if anything, his failing is in the opposite direction—but here we have men in the foreground who are even clumsy, whilst the whole

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The work has a lack of transparence which raises grave doubts whether it is a Dutch picture at all. Here and there is just a trace of a copyist, although a man of no mean talent and one who was copying to arrive at the spirit of the Dutchmen. We have at least one man of the English school who, if this hypothesis has foundation, is capable of this, and many little mannerisms are very like him; but some good authorities regard the picture as an early work of Van der Neer, much over-cleaned and repainted. ¶ The two Jan van de Cappelles are of unsurpassable beauty. In the little Seapiece, with its placid water, an awful stillness pervading the whole scene before the approaching storm, the last glimpses of lurid light which catch the distant town before a complete envelopment in inky blackness of the scene is accomplished, and the depth of the picture, are quite wonderful. But it is rather to Off Scheveningen we look for a thoroughly characteristic Van de Cappelle. The wonderful sky and the amount of atmosphere infused into the whole theme raises it quite on a level with the River Scene of the Wynn Ellis bequest in the National Gallery, an equal of which for pure aerial painting we have yet to see in a European Gallery. The present example is one which surpasses Willem van de Velde at his best in all the higher qualities of art. Another curious picture is the Rising in a Dutch Town, ascribed to Gerrit Berkheyde. ¶ We will now return to Le Commencement d'Orage; and in this connexion it may be convenient to quote the passage referring to this picture which occurred in the notice of the Guildhall Exhibition published in *The Times*, since it expresses a view now widely held. The passage is as follows:—‘Another picture, of great beauty and greater importance, has for more than a century borne Rembrandt's name—ever since de Marcenay engraved it with that attribution. Yet it is absolutely certain that Lady Wantage's great picture, The Beginning of the

Storm (174), is not by Rembrandt at all, but is the masterpiece of Philip de Koning, who has two or three similar but smaller works in the National Gallery, and whose signed pictures since the days when Dr. Waagen wrote, have become perfectly well known. Such a picture places de Koning in the very first rank of landscape painters, and it is unjust to deprive him of it. It would take us too long to give reasons for the change of name, but there can be no doubt whatever about it. The picture, of course, shows the influence of the mighty teacher throughout, but it is in point of fact a better, truer, less fantastic landscape than he himself ever painted. It makes the Cassel and other landscapes seem what they really are—dreams, not transcripts from nature in any sense of the term.’ ¶ That the opinion thus dogmatically expressed is that of the majority of critics cannot be denied, but I venture still to acquiesce in the attribution to Rembrandt and I will give my grounds for so doing. In the first place the view is just of such a character as de Koninck painted—an extensive landscape seen from a height with river and distant sandhills, the intervening space studded here and there with hamlets. When, however, we come to compare the technique here with that in accepted pictures by de Koninck, such as the landscape No. 836 in the National Gallery, the only similarity which can be traced to him is in the handling of the bank of the river at the right and the bushes above it. But this is much too powerfully realized for de Koninck, it has a force and breadth which the pupil never put forward. This point can be observed by comparison with the National Gallery picture, which has a very similar foreground only much more restrainedly achieved. Again, the qualities to be found in the roofs by the windmill on the left of the picture and the trees over them are such as are found in all Rembrandt's work, whether he is working in oil or with the etching needle. Further, none of the finest works of Philips

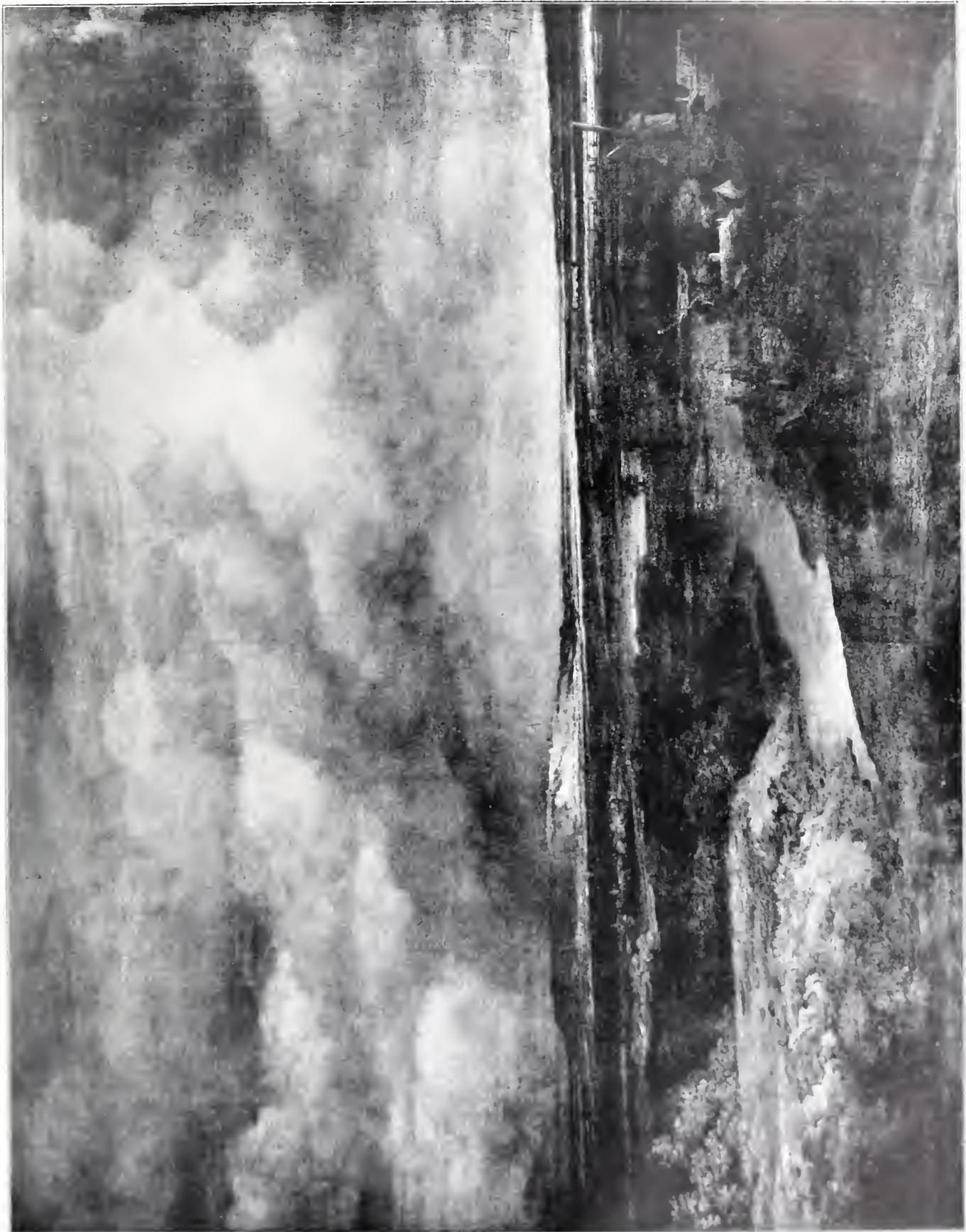


Fig. 1. Large variety attributed to Rembrandt van Rijn and Philips de Koninck, in the collection of Lady Wange.

de Koninck have such an impressive and powerful opposition of sunlight and gloom as we have here. He may be wonderfully fascinating in rendering the delicate silveriness of certain phases of atmospherical freshness but he is never soul-stirring, which is a quality I claim for Lady Wantage's picture. In the sky painting there is much affinity between this and the Peel picture as regards the cloud cumuli, but a reference to the Landscape with Tobias and the Angel (No. 72) in the National Gallery will disclose an identity which demonstrates that the other similarity is only of such a character as would be found in the work of a very clever pupil assimilating his master's technique. ¶ Before leaving this picture it would be useful to draw attention to the parallel rendering of several details—the trees and the sunlight hill in the background. Now in the second period of Rembrandt, which is tentatively placed by students as lying between 1640 and 1649, much attention to landscape is a prominent characteristic. Particularly was this the case with regard to his work with the needle. This culminated in the production of that most impressive of all his landscape etchings, *The Three Trees*. If that etching is compared with the present picture, many points of similarity will be observed, not only with regard to the extensive view on the left of that etching, but with regard to its realization and general feeling, beside which the art of de Koninck appears but a triviality. *The Three Trees* is dated 1643, and I am inclined to place this picture at about the same period, or at any rate between 1640 and 1643. With this date the technique is in strict consonance. Philips de Koninck we know was born in 1619, so that at this period he would be twenty-one, a very impressionable age, and I would hazard the suggestion, although the evidence is purely presumptive, that not only was this landscape the forerunner of *The Three Trees*, but that its production at the period when

de Koninck was probably a pupil of Rembrandt, or at any rate had but just emerged from his studio, influenced the former to such an extent that it actually inspired his future landscapes, the similar character of which is so well known. Hence the importance of *Le Commencement d'Orage* for us. ¶ Yet another plea may be urged for the acceptance of the work as being by Rembrandt. It is an accepted fact, that the etchings of Hercules Seghers had great influence on Rembrandt. The inventory of his effects made in 1656 shows that he had in his possession six landscapes by Seghers in addition to the copper of Tobias and the Angel, which latter he reworked and it appears in Rembrandt's work as the Flight into Egypt. Seghers, as is well known, was a lover of these vast Dutch plains seen from a height, as witness his flat Dutch landscape seen from a height with water in the foreground, and a flat Dutch landscape with a winding river. Now Seghers was born about 1590 and died somewhere about 1640, and it is fair to presume that at this latter date Rembrandt came into possession of the plate of Tobias and the Angel. This is the very period to which I attribute the production of *Le Commencement d'Orage*, and it is a noteworthy fact that prior to this date we have nothing akin to this and subsequent landscapes, so that it is fair to presume that the art of Seghers created the landscape art of Rembrandt as exemplified by *The Three Trees* and subsequent etchings, and through him the art of Philips de Koninck. ¶ Moreover the picture of Tobias and the Angel in the National Gallery is directly executed under the influence of Seghers, and I have already drawn attention to the similarity between the building of the sky in this picture and that of Lady Wantage's. In view of these considerations it would seem that the champions of Philips de Koninck must show more adequate reasons before robbing Rembrandt of the authorship of this superb landscape.

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EARLY STAFFORDSHIRE WARES

ILLUSTRATED BY PIECES IN THE BRITISH MUSEUM

✿ WRITTEN BY R. L. HOBSON ✿

ARTICLE I

IN beginning a series of articles on Staffordshire wares, which are intended to sketch the history of those fascinating old pieces now so eagerly sought by the collector of pottery, our first duty is to select a convenient starting point. It is improbable that in a county so rich in materials as Staffordshire the making of pottery has suffered any serious intermission since pre-historic times; but I think we may safely assume that the collector, as distinct from the antiquary, will feel little interest in any of the productions of this district prior to the seventeenth century. If we except Gothic paving tiles, a few of the better costrels or pilgrim's bottles, and the mysterious 'poteries gracieuses de la reine Elizabeth' (which, whatever they are, no one thinks of claiming for Staffordshire), it may be said that for five centuries after the Norman conquest the ceramic art of this country boasted nothing better than coarse pitchers, gotches, gourds, and gorges of clumsy shape and uncouth ornament, which appeal to few but the sternest antiquarians. With the seventeenth century, however, begins a new period of development, very gradual at first, but full of interest. ¶ To anyone who has recently visited the Potteries, and seen the great conglomerate of towns intersected by railways and tramlines, with its forest of chimneys and the constantly burning kilns of numberless factories that supply the markets of the world, it is difficult to picture the same district 300 years ago, wooded, wild and picturesque. The great towns were then represented by a few moorland hamlets, the teeming factories by occasional 'hovels' and 'sun-kilns,' and the armies of workmen

by the solitary potter, who, helped by one or two labourers or by his own household alone, threw, glazed and fired his weekly ovenload of crocks, which his wife took to town on a donkey to exchange for the necessaries of life. It is not a very promising picture from a collector's point of view; and yet in the first few years of the seventeenth century and in circumstances little less primitive than those we have just described, a number of pieces were made that are now eagerly sought after by persons of taste. I need hardly say that it is not the common crocks made for the market or fair that have achieved this apotheosis. The vessels with



FIG. I.—Slipware Dish. Depth, 16 ins.
The Pelican in her Piety.

which we are at present concerned were, we may be sure, of the kind 'made for honour,' *tours de force* to celebrate special occasions, and to be cherished among the heirlooms of the poor. ¶ For the right understanding of our subject, it will be necessary to go into a



FIG. II.—Tyg with Incised Ornament, dated 1640. Height, 5½ ins.

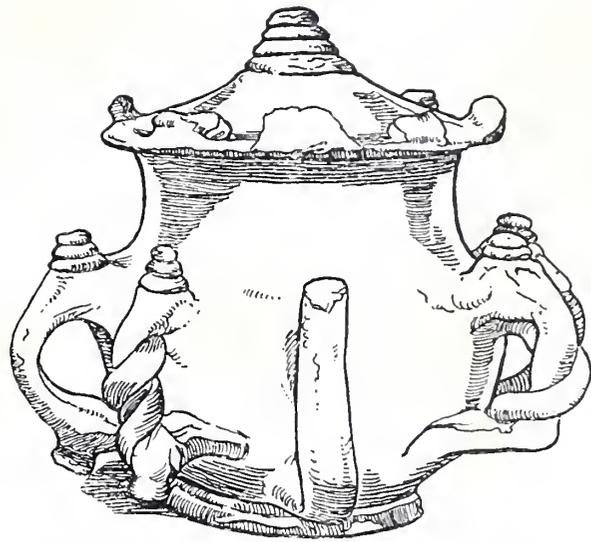


FIG. III.—Tyg with Seven Handles. Height, 8 ins.

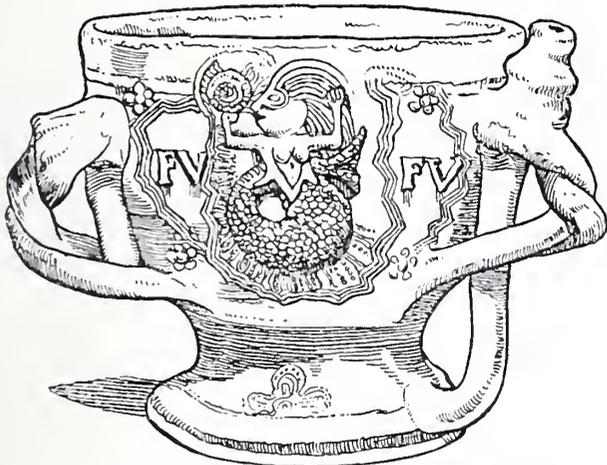


FIG. IV.—Puzzle Tyg with the Sign of the Mermaid. Height, 7½ ins.



FIG. V.—Tyg with Streaked Glaze. Height, 10 ins.



FIG. VI.—Posset Pot with Stamped Ornament. Height, 10½ ins.



FIG. VIII.—Luddling Cup. Length, 7¼ ins.

few technical details gathered from the earliest notice (in Dr. Plot's 'Natural History of Staffordshire,' 1689) of the industry, and from the silent evidence of the pots themselves. At Burslem, which even in Plot's

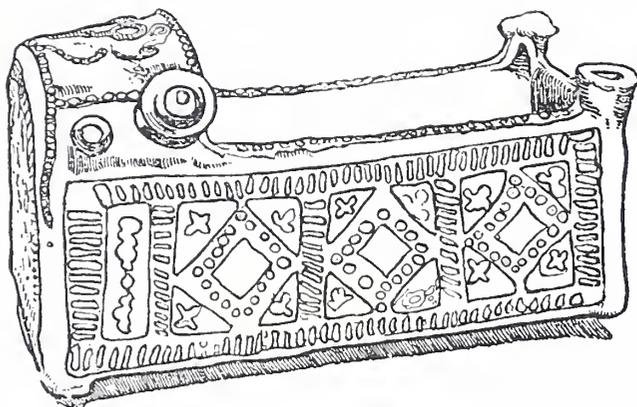


FIG. VII.—Cradle of Slipware, dated 1691. Length, 7½ ins.

time was 'the greatest pottery' of the district, only four kinds of clay were in use for the body of the wares: bottle clay, hard fire-clay which was mixed with red blending clay to make black wares, and a white clay, so called because it produced a yellow ware, which was the nearest approach to white then obtainable. Besides these there were three finer clays reserved for decorative purposes, known as orange slip, white slip, and a red slip which burnt black. Slip, it must be explained, was a creamy fluid made of clay softened by water. The glaze was produced by powdered lead ore dusted on to the ware. For special pieces the ore was first calcined. Used in its simple form, this powder, when fired, covered the ware with a transparent glass of a warm yellow tone, which gave a rich reddish brown surface to a red body, a yellow colour to white slip ornament, and a similar augmentation to clays of other tints. Only two colouring oxides appear to have been used—manganese, from which a colour was obtained varying according to its intensity from purplish brown to black, and commonly used to streak or mottle the glaze, and oxide of copper, which produced a bright green effect. The unsophisticated potter called the lead ore *smithum* and the manganese *magnus*. A little

Latin went a long way in the district. ¶ Such were the simple materials that the seventeenth-century potter had at his disposal, differing scarcely at all from those used by his mediaeval forerunners. Let us see what use he made of them, when working at his best. Fig. I shows an ornamental dish for a cottage dresser. Fig. II is a type of drinking cup used on special occasions. Other not inelegant drinking vessels of the period are beaker-shaped, or in the form of an elongated dice-box with two handles close together; these are always in black ware. Another shape is seen in Fig. III. The principal feature of most of these quaint tygs, or loving-cups, is their astonishing number of handles, which range from two to as many as twelve. It is supposed that the purpose of this equipment was that the cup might pass from hand to hand, and each guest have a fresh portion of the rim to himself, no doubt an excellent arrangement for the first

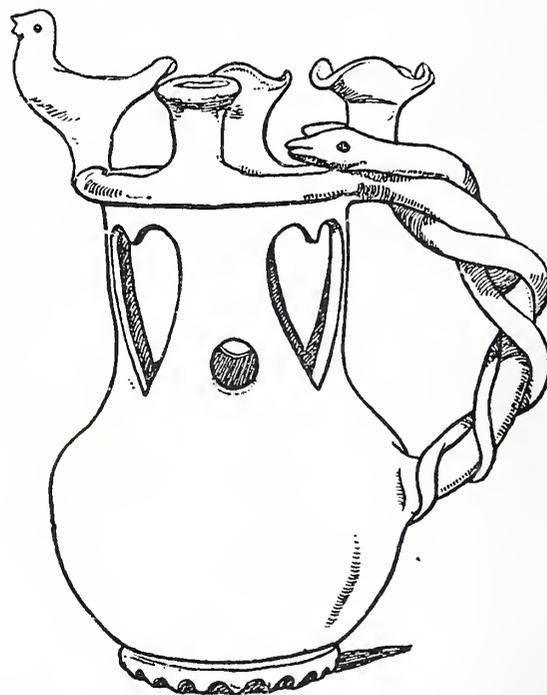


FIG. IX.—Puzzle Jug. Height, 9½ ins.

time round! Not content with half a dozen or so of full-grown handles, the potter frequently inserted between each of them a sort of rudimentary handle consisting of a looped strip of clay. Another variety of the

tyg was called a posset pot, and was usually distinguished by a spout. The posset pot would seem to have been a family possession preserved with great respect, and used only on special occasions, such as Christmas time. It also suffered from a plethora of handles. Of any exact recipe for a posset I must plead ignorance, but I fancy it as a compound of mulled ale with an indefinite something floating on the surface, succulent, and exceedingly popular. There were other and still more fanciful drinking vessels besides these. A fuddling cup is shown in Fig. VIII. When it is realized that the six cups communicate with each other internally, so that to empty one you must empty all, the force of the name will be apparent. Any doubt as to the use of these formidable vessels is dispelled by the inscription on a similar piece, *Fill me full of sidar, drink of me*. The puzzle jug is another playful variety. Fig. IX is an elaborate example from which it will be seen that the liquor must be extracted in some unusual way if the drinker wants to get his full measure, and has any respect for his clothes. The rim and handle are tubes, communicating with the body of the jug, through which the contents must be sucked from a spout in front of the rim,

the rim. The puzzle jug is a joke of long standing. Specimens have been found which go back to the fourteenth century, and the trick is not quite unknown at the present day. No doubt their existence was prolonged

Early Staffordshire Wares Illustrated by Pieces in the British Museum



FIG. XII.—Posset Cup of Slipware. Height, 7½ ins.

by the far-seeing publican who appreciated the possibilities implied in the following doggerel that appears on one of them:—

Gentlemen, now try your skill,
I'll hold you sixpence, if you will,
That you don't drink unless you spill.

Another pleasant surprise was furnished by the toad mug, in which the drinker as he neared the bottom discovered a well-modelled toad, usually of red clay with white slip eyes. Fig. XI is an example of a rarer class. The owl jug was made with a removable head which could be used as a cup. It is, however, a disputed question whether these jugs are of Staffordshire origin, and it is hinted that they have a suspiciously close parallel in German pottery. Other special forms of a less bibulous kind are shown in Fig. VII, a model of a cradle which tells its own tale; and Fig. X, a horn lantern. Candlesticks, handovens and condiment trays also occur. ¶ We must now return for a moment to technicalities in order to understand the remaining feature of our wares, their ornament. The tyg, jug, cradle or piece of whatever form, was sometimes left to depend for its popularity on its streaky purplish brown or glossy black



FIG. X.—Horn Lantern of Slipware.



FIG. XI.—Owl Jug with Combed Feathers. Height, 8½ ins.

in this case the bird's beak. To complicate matters there are usually one or more concealed holes in the tubes which must be stopped by the fingers, in addition to a false spout or two, such as is seen on the side of

glaze alone, neither of them a recommendation to be despised ; or it was embellished with a scratched design, a pattern impressed by wooden stamps, or applied pads of clay moulded or stamped with rosettes, formal ornament, and occasionally with the human form. I have seen a tyg with busts of King Charles I disposed round its perimeter, an unusually ambitious design for a potter of the period. The handles were made a still more conspicuous feature by the addition of twists of coloured clay, knobs and bosses. ¶ Another and a larger group were ornamented with the slips we spoke of above. These were applied in various ways. First as simple washes to give a light surface to a dark body or *vice versâ* (see Figs. IX and XII). Or again they were dropped or trailed on from a spouted vessel in quaint tracery, dotted patterns, or outlined designs. As might be expected at this period, the tulip more or less conventionalized was a favourite motive. The process is best understood by taking an example. Fig. XII is of light buff ware : the ornament on the upper part, and the inscription and date, WILLIAM CHATERLY, 1696, were traced in black slip dotted with white ; the lower half was immersed in black slip, and the pattern added in white ; the whole was then leaded and fired. ¶ A third method consisted in dropping slip of one or more colours on the surface and working it about with a wire brush or leather comb until an effect similar to our graining or paper marbling was obtained. Wares so treated are called combed or marbled wares (see Figs. XI and XIII). This process, seen on the tall bottle-shaped costrels attributed to the sixteenth century, continued in its primitive form to the middle of the eighteenth century, when it developed into the agate ware of Whieldon and Wedgwood and their contemporaries. ¶ Lastly, there was *graffiato* ware, in which a thick coating of slip was laid over a body of contrasting colour and the pattern scratched through so as to discover the body beneath (see

Fig. VIII). This kind of ornament has been in use in all countries and from the earliest times. It is seen at its best on Italian pottery from the quattrocento onwards, and the continuance of its Italian name is a compliment to the masterpieces of that country. ¶ It remains to speak of dates and localities. Those of our wares that have no slip decoration can be traced back to the first years of the seventeenth century, if not to Elizabethan times. They continued to the early part of the eighteenth century, when they either disappeared or were improved out of recognition. Like all primitive wares, they were manufactured all over the country, and though it is certain that a large number of them were made in Staffordshire,



FIG. XIII.—Tyg with Trailed and Combed Slip. Inscribed Ralph Turnor, 168—. Height, 4½ ins.

it would be difficult to claim any particular piece for that district. Slip decoration, which dates back to mediaeval times, was equally universal. Indeed we know that a well-defined class of slip ware with stamped ornaments and patterns of dots and dashes was made at Wrotham in Kent from 1612-1717. Another group with a distinctive kind of scroll and fern ornament in thin white slip, and inscriptions usually of Puritanical tone, was made in or near London from the middle of the sixteenth century. A third kind is attributed with much probability to Cockpit Hill, Derby. It is characterized by moulded patterns with raised outlines which contained the coloured slips much as the *cloisons* contain the enamels on *cloisonnée* work. ¶ But the best slipware of

Staffordshire, as exemplified by Figs. I, XII, and XIV, is unmistakable in style, and yields to none in picturesque effect. Our earliest clue to its history was given by the simple legend scratched on the back of a dish similar



FIG. XIV.—Puzzle Jug of Slipware. Inscribed I.B.

to Fig. I, THOMAS TOFT. TINKERS CLOUGH. I MADE IT., 166—. Tinker's Clough is a lane between Shelton and Wedgwood's Etruria. On the strength of this modest confession the name Toft ware has been applied by many writers to all slipwares of this class, and even to slipware generally. A number of other names, sometimes with dates, are found on these wares (*e.g.* Ralph Toft 1676, Charles Toft, Ralph Turnor 1681, Robart (*sic*) Shaw 1692), many of them no doubt the names of potters, others of those for whom the pots were made. Slipware, though naturally superseded by the finer earthenwares of the eighteenth century, is not yet extinct, and may be seen occasionally at country fairs of the present day. ¶ The question of Staffordshire delft ware is too long to consider here. It is a moot point if any such thing existed before the eighteenth century, and it is certain that delft was never made there to any extent worth considering. But this article would be incomplete if one omitted to give a few of the quaint inscriptions that are a feature of the various kinds of pots we have dis-

cussed. They tell their own story and need no comment :—

The gift is small, Good will is all.
 Mary Oumfaris your cup. 1678. [Can this spell
 Humphreys !]
 This for W. F. 1691.
 The best is not to good for you. 1697. I.B. R.F.
 Anne Draper this cup I made for you and so no
 more. I.W. 1707.
 Come good wemen drink of the best Ion my
 lady and all the rest.
 Brisk be to the med you desier as her love yow
 ma requare.
 Robert Pool mad this cup With gud posset fil
 and

Early
 Staffordshire
 Wares Illus-
 trated by
 Pieces in the
 British
 Museum

The aposeiopsis in the last is pregnant with meaning. ¶ Naturally after all these years good examples of old Staffordshire wares are scarce, and when they appear in the market they can only be bought at proportionately good prices, owing to the eagerness with which they are sought by the collector. And *me judice* they deserve all the attention they get. There is something genuinely fascinating in their naïve simplicity and their entire lack of all that is artificial or extraneous. We do not, of course, pretend that for instance the use of slip originated in this country, but the particular application of it that is so cha-

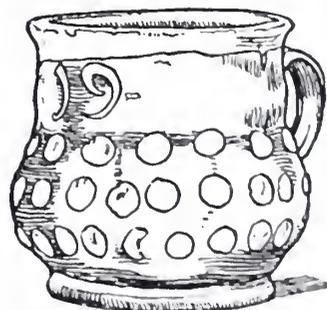


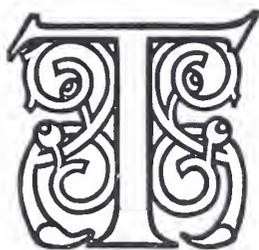
FIG. XV.—Cup of Slipware, dated 1719.

racteristic of the Staffordshire wares is of purely native development. These early pots are like the potters who made them and their friends who used them, English to the backbone.

NEW ACQUISITIONS AT THE NATIONAL MUSEUMS

VICTORIA AND ALBERT MUSEUM

A MEDIAEVAL SILVER CHALICE FROM ICELAND



THE national collection of silversmiths' work at South Kensington has lately been enriched by the acquisition of a silver chalice of exceptional beauty and interest, which has reached this country, by way of Denmark, with the history of having belonged formerly to the church of Grundt, a village in the north of Iceland. ¶ As will be seen from the illustration, the chalice is of the early type in which the round contour prevails, in hemispherical bowl, bulb-shaped knop, and circular foot. The bowl is of fine workmanship, fashioned with the hammer with admirable uniformity, and finished with a high polish on the outside. Round its margin runs the Leonine hexameter (with some allowances) + SVMMITVR HINC NVNDA DIVINI SANGVINIS VNDA (no doubt for 'sumitur hinc munda divini sanguinis unda').¹ The lettering of the inscription, of which a rubbing is shown, is interesting, apart from the beauty and freedom of its forms, in helping to fix an approximate date for the object it adorns. ¶ The knop, separated from the bowl by a narrow indented necking with beaded edges, is cast hollow, pierced and chiselled with four compartments of foliage. The leafage in each compartment is of a different design, and in each springs from the turned-up ends of a circumscribing band stamped with a row of annulets (see illustration). The upper spandrels so formed are filled each with a small leaf; the lower are blank. ¶ The

trumpet-shaped foot is finished round the margin with a bevel, engraved with a rudimentary fret and turned out at the edge in a narrow rim. At its junction with the knop it is enriched with a border of vertical leaves rising from a kind of nebuly band. The workmanship of the foot is notably inferior to that of the bowl; the hammermarks are plainly visible inside, and outside no careful polishing has smoothed away the concentric markings of the turning tool which was used, after the hammer, on both bowl and foot. It may perhaps be suggested that the inferior finish of the foot is evidence of its not having originally belonged to the bowl; but the suggestion is discredited by the excellent proportion existing between the two, and by the similarity of both to the corresponding parts of other examples about to be noticed. It is more probable that a higher finish was imparted to the bowl in deference to its function as the receptacle of the consecrated wine. ¶ To conclude the description, the enriched portions, that is to say, the band of inscription round the bowl, the knop with the parts adjacent, and the bevel of the foot, and these only, are gilt, by the old mercury process, with a pale gold. The measurements are: height $4\frac{1}{8}$ in. (12.2 cm.), diameter of bowl $3\frac{3}{4}$ in. (9.5 cm.), diameter of foot $3\frac{9}{16}$ in. (9 cm.). With the chalice is a paten of plain silver, a slightly concave disc $5\frac{1}{16}$ in. (12.9 cm.) in diameter, with a roughly-formed circular depression. As this is of very rough make, and has no appearance of being that which originally accompanied the chalice, it need not be referred to further. ¶ The shape of the chalice is sufficient, by comparison with other examples, to determine its date approximately. It may be compared, in respect of its hemispherical bowl, its flattened globular knop, and its trumpet-shaped foot with bevelled margin, with a much larger and more ornate example in the church of

¹ Compare the inscription on a paten from Haraldsborg, Denmark, in the Copenhagen Museum:—HINC PANEM VITE MVNDATI SVMITE QVIQ[ue]. (J. J. A. Worsaae, 'Nordiske Oldsager i det Kongelige Museum i Kjøbenhavn,' 1859, p. 144.)



H SV MITV R HINC NVNO A
 R

R VINTIS ANO VINTIS VNO A
 R



A MASSACHUSETTS CHALICE OF THE EARLY THIRTEENTH CENTURY, WITH DETAILS OF THE BOWLS, STEM, AND FOOT, AS WELL AS THE MEDALLION AND A FURTHER MEDALLION.

the Holy Apostles at Cologne, shown by the character of its ornament to be of the early part of the thirteenth century.¹ While in the latter example, however, the bowl and knop are separated by a stem equal in length to at least half of the height of the knop, in our chalice they are separated only by the narrow indented band with beaded edges already noticed.² ¶ A closer parallel, though again on a larger scale, is furnished by an example dated 1222, formerly in the Heckscher collection, and now in the possession of Sir Samuel Montagu, where all the main features referred to are reproduced, and a much closer similarity in the spacing of bowl and knop is observable.³ ¶ Still more to the point, however, is a silver chalice found at Sorö, in Denmark, in the year 1827, with an episcopal ring, in the grave of Absalon, bishop of Lund (died 1201).⁴ We have here an example from the latter part of the twelfth or the first year of the thirteenth century, reproducing almost exactly the outlines of our chalice already described, and in almost the same dimensions. In the bishop's chalice the knop is plain, and set off by a band of shallow fluting above and below; but these differences of detail, and even a somewhat wider separation of bowl and knop, cannot veil the striking resemblance of type between the two. ¶ The inscription with its combination of uncial and capital letters furnishes further evidence of date. In general style, as well as in its peculiarities of the use of both varieties of D, the freely curved G, and the A with bent cross-stroke, it shows considerable affinity to the inscription on the ivory

cross of Gunhilda (died 1076), grand-niece of Canute, in the Copenhagen Museum.¹ The same peculiarities, as well as the V with a circle on its sinister stroke, are to be observed in the inscriptions on the altar frontal of Lisbjerg, in Denmark, assigned to the twelfth century. The tendency towards curved forms, however, shown in the rounding of the interior of the capital D's and in the curving-in of the tails of these letters and of the R may be more closely matched, in default of a Scandinavian example, in the inscriptions on the bronze font at Hildesheim, assigned to the second quarter of the thirteenth century.² At this date, however, the fully-developed Lombardic character has so far prevailed over the roman capital that it is only by picking out letters here and there, existing as survivals among their curved supplanters, that such pure capital or transitional characters as form the staple of our inscription can be matched. ¶ The foliage on the knop is in two of the groups of that conventional type which, apparently in reality a debasement of the classical acanthus, is employed in the decoration of the twelfth and thirteenth centuries as the leafage of the symbolical vine; and the bud-shaped objects springing among the leaves in one compartment are clearly intended for such bunches of grapes as are similarly rendered in ironwork of the thirteenth century. Foliage of similar character, rising in the same way from the curved ends of the circumscribing band, may be observed on certain of the carved church doors of the twelfth century in Norway,³ where such groups, employed in rows side by side, distinctly recall an enrichment of classical architecture. It is less easy to speak confidently of another of the bunches of leaves, which suggests the growth either of a trumpet-shaped lichen or possibly of an arum lily.

¹ F. Bock, 'Les Trésors Sacrés de Cologne,' 1862, pl. 28. H. Otte, 'Handbuch der Kirchlichen Kunst-Archäologie,' 5th ed. 1883, I. p. 223.

² It is distinctive of chalices of the twelfth century and earlier that the bowl either is separated from the knop by only a narrow interval or springs directly from it. Compare the examples of the eighth to twelfth century figured in Otte's Handbuch, and the French examples of the Church of St. Gauzelin and of St. Rémy. (Exposition rétrospective, Paris, 1900. Catalogue illustré, pp. 65, 73.) It may be remarked that only one of these examples exhibits the slightly turned-out lip which characterizes English chalices of early date. (See Hope and Fallow, 'English Medieval Chalices and Patens,' *Archæological Journal*, xliii, 142.)

³ Burlington Fine Arts Club. Exhibition of Silversmiths' Work, 1901. Illustrated Catalogue, Pl. II.

⁴ C. Nyrop, 'Medielevner om Dansk Guldmedekunst,' 1885, fig. 3, p. 6. Gama, *Series Episcoporum*, p. 330.

¹ J. J. A. Worsaae, 'Nordiske Oldsager,' p. 134. J. O. Westwood, Catalogue of Fictile Ivories in the South Kensington Museum, p. 152.

² A. Bertram, 'Das eherno Taufbecken im Dome zu Hildesheim.' In *Zeitschrift für Christliche Kunst*, xlii, 129.

³ See the casts of the doors of the churches of Sauland and Hallingdal in the South Kensington Museum.

The single flat leaf with curled edges seems clearly the leaf of a water-plant. Perhaps it is not too fanciful to see in this and the vine foliage already noticed a reference to the two constituents of the sacramental element. ¶ Turning to the question of nationality, it is to be remarked that the inscription and the lines enclosing it, one above and two below, are entirely engraved in that zigzag line, reminding one of the mark of an assayer's tool, which is an almost constant characteristic, even till recent times, of Scandinavian silversmiths' work; and the fret round the foot shows the same peculiarity. It has already been said that the chalice comes to us with a tale of a distant but active centre of Scandinavian art. If it be doubted whether such highly developed work could have been produced in Iceland at the date indicated it may be recalled that this remote island, whose inhabitants anticipated by five centuries the discovery of Columbus, was at this time the home of a culture such as could hardly be boasted by continental Scandinavia—a land, indeed, 'where, long before the "literary eras" of England or Germany, a brilliant period of intellectual life produced and elaborated in its own distinct form of expression a literature superior to any north of the Alps.'¹ ¶ Gathering the conclusions to which all indications point, there seems every reason to regard this beautiful little chalice as an example of Scandinavian work, of a date not later than the early part of the thirteenth century, produced, it may well be, in that farthest outpost of European culture whence already in the dark ages a hand was stretched out from the old world to the new.

H. P. MITCHELL.

THE REID GIFT.—II

One of the most interesting of the Italian manuscripts is a Book of Hours—*Officium Beatae Virginis Mariae secundum consuetudinem Romanae Curiae*—belonging to the early

¹ F. York Powell on Icelandic literature.

part of the sixteenth century, and evidently made for a member of the famous Benvoglio family: perhaps Giovanni, born in 1505. The Benvoglio arms appear on the first page; on folio 41 in two cartouches within the border are the words IOANNES, BEN; and on folio 109, in one cartouche similarly placed, IO·BEN. The writing of this volume is very good; the more important initials are well drawn, and pleasantly placed in architectural compartments decorated above and below with the characteristic ornament of the period. Indeed one would say that the composition and arrangement of the less ornate pages of the book are its best features. There are twenty-two full-page illuminations, each containing an elaborate initial, within a rich border of brightly-coloured arabesque ornament, generally in compartments. The decoration is well drawn and distributed, though the drawing of the figures in the initials, and of the half-human grotesques in the borders, leaves something to be desired. An interesting and useful feature—though one by no means uncommon—is the use of jewellery to give relief to the arabesques. ¶ From the calligraphic point of view only, a tall folio of the four Gospels, with commentary (Italian, twelfth century), is possibly the most important of the gift, and should be especially useful to students. The text is written in a large minuscule character, beautifully spaced and proportioned, occupying the centre of each page. In either margin occur the notes in much smaller writing. Practically the whole decoration consists of initials in blue and red, with here and there a rare display of bold but simple pen-drawn ornament and a few chapter headings of tall, cramped lettering, of which the initial has never been supplied. A 'Thesaurus' of St. Cyril of Alexandria is another valuable example of fine Italian writing; in this instance, of the end of the fifteenth century in date. A border and a few fine initials in gold, blue, pale red and green of cunningly contrived interlacements

—in the case of the border further embellished with *amorini*, birds, etc.—are the only decorations of note. This volume also includes a work by St. John Chrysostom, and formerly belonged to the Minutoli Tegrini family of Lucca, whose stamp defaces some of the pages. A small Book of Hours is to be referred to the same period and locality as the latter; it has, however, much more elaborate decoration; the superposition of numerous beasts, birds, and insects on the interlacing scroll-work of the borders, is, though interesting, by no means an improvement. These animals are, it must be admitted, rendered with curious care; while the two full-page miniatures adorning the volume, as it stands, are of quite a high order of merit. They represent The Annunciation and David killing Goliath—a particularly spirited drawing, with a beautiful little miniature of the Man of Sorrows in a cartouche on the page facing it; four storied initials within borders also serve to mark the commencements of various offices. The capitals, in gold, on these pages are very finely written. The kalendar is complete, and contains references to several local saints, indicating Umbria as the district for use in which it was made. ¶ A Missal belonging in date to the beginning of the fifteenth century, is a good example of Italian writing adorned with fine pen-drawn scrolls and storied initials treated in a broad, simple style of colouring and foliage. The pen-work, interesting for its restraint and formality, differs greatly in this respect from that of the more northern schools. There are sixteen large storied initials, of which attention may be drawn to those on folios 283, a Monstrance displayed on an altar; 292, the Celebration of Mass; and a representation of the absolutions at the side of a dead man, clothed and hooded in red and lying on a couch; the prayer is read by a monk in a white habit, attended by another similarly dressed who supports a tall cross which has lighted candles on either arm. The kalendar is very full, and

has been corrected in a later handwriting in several places. Immediately following it, in two pages of small script, is the *Ordo ad faciendum aquā bñdictam*. ¶ A small Italian Book of Hours is archaeologically interesting because it is signed in a colophon on folio 266. ‘Frater paulus de mediolano ordīs scī B’tholomei de hermineis sc’psit’ (late fifteenth century). The name of this writer is believed to be unrecorded hitherto; the script is thoroughly Italian in character, but the decoration has decided Netherlandish tendencies. Several northern saints are inserted in the kalendar—by another hand—including St. Brandan. ¶ In conclusion mention may be made of a small Book of Devotions with borders and miniatures of considerable merit and interest, placed within architectural frames. On the first page is a coat of arms, which however has evidently been superimposed on an earlier design. The writing is good and the initials well placed and coloured. At the end on a tablet are the initials S.H., but these have not been identified. The work is French, probably southern, and in date belongs to the first half of the sixteenth century. ¶ The works mentioned in these notes are only a few of the large collection given by Mr. Reid. They are all now exhibited near the entrance to the National Art Library.

The Reid Gift to the Victoria and Albert Museum.—II

E. F. S.

THE PRINT ROOM OF THE BRITISH MUSEUM

The most interesting among recent additions to the Print Room are woodcuts, both old and new. A chiaroscuro by Andreani, after Alessandro Casolani of Siena, representing the Pietà, or Lamentation for Christ, is remarkable both for its great size—it measures nearly six feet by four—and for its rarity. Other impressions exist at Bassano and Berlin. The figures, St. John supporting the dead Saviour, and a second group of three holy women in attendance on the Virgin, are nearly of the size of life, and the

The Burlington Magazine, Number IV
wood-engraver evidently set himself the task of producing the closest possible facsimile of a large cartoon, outlined in charcoal and washed with neutral tints. He has succeeded very well, and he was fortunate, considering the date, 1592, in obtaining so fine a composition on which to exert his skill. The design has been cut throughout on three sets of blocks, one for the black outline and two for tone. The impression, on many sheets of paper joined together, is in good preservation, but the lowest portion has perhaps been cut away, for there is no trace of the inscription, recorded by Kolloff in his catalogue of Andreani's works (No. 15), that contains the dedication of the print to Vincenzo Gonzaga, duke of Mantua, with the names of the artists and the date and place of publication. Andreani had worked hitherto at Rome, Florence, and Siena. It was to this dedication, apparently, and to his success in such an important print, that he owed a summons to Mantua, his native city, and a commission from the duke to reproduce in chiaroscuro Mantegna's Triumph of Caesar. ¶ Another woodcut of smaller but still considerable dimensions ($39\frac{3}{4}$ by $28\frac{1}{4}$ inches) bears the address 'Gedruckt zu Nürmberg Bey hans Wolff Glaser,' cut upon the block in a tablet at the left lower corner. Glaser was a 'Briefmaler' or petty publisher, printer, and wood-engraver, who was at work at Nuremberg in the middle, or third quarter, of the sixteenth century. His name is most familiar as the publisher of one of the late editions of the portrait of Dürer at the end of his life. The present work represents the Trinity, with angels in adoration. These angels are copied, for the most part, from Dürer's fine woodcut of 1511 (B. 122), but they have been sadly spoilt in the process of enlargement. Glaser's work is coarse throughout, and remarkable only for the rarity which it shares with most early woodcuts of exceptional size. ¶ A fine impression of the portrait of Luther as an Augustinian friar, after Cranach, dated 1520 (P. 194), has been well

coloured by a contemporary hand. A tablet at the bottom contains the undescribed Latin inscription, EFFIGIES DOCTORIS MARTINI LVTHERI | AVGVSTINIANI WITTENBERGĒSIS | 1520. The Holy Dove is added at the top on a separate block, which also completes the arch. The portrait, rare in the early, original impressions, hardly deserves to rank with the woodcuts drawn by Cranach himself on the block; it seems, rather, to be a good adaptation of an engraving on copper of the same year (P. 8, Sch. 7), in which Luther stands in front of a niche. Dr. Flechsig finds much fault with the engraving itself, and will not allow it to be more than a copy of the other engraved portrait of Luther (B. 5, Sch. 6), with a plain background. With this woodcut were purchased three interesting and undescribed etchings of knights arrayed for the tournament, by the monogrammist C. S., a German artist of about 1550. ¶ A dainty little book, without text, but with the address, A LION | PAR IAN DE TOVRNES. | M.D. LVI, within a graceful arabesque border, on the first page, contains proofs of sixty blocks by wood-engravers of the Lyons school, printed throughout on the recto of the leaf. 'Das gebet Salomonis' (S. Grimm, Augsburg, 1523; 8vo.) has a pretty border to the title, and a woodcut, Moses receiving the Tables of the Law, both by the fascinating illustrator known provisionally as 'The Master of the Trostspiegel.' A more important illustrated book is 'Die Legend des heyiligen vatters Francisci,' printed by Hölzel at Nuremberg in 1512, and profusely illustrated with woodcuts by Wolf Traut. The fine copy recently purchased for the Print Room was formerly in the library of William Morris. ¶ Another volume, still more intimately associated with the author of 'The Earthly Paradise,' is the gift of Mr. George Young Wardle, a friend and associate of Morris. It contains a complete set, one of a very small number in existence, of proofs rubbed by hand from unpublished blocks, designed by Burne-Jones, to illustrate the

tale of 'Cupid and Psyche.' The illustrations, forty-four in number, were drawn upon the block by Mr. Wardle himself from the rough sketches of Burne-Jones, which are now at Oxford. Morris, in revolt against the methods of professional wood-engravers, had a few blocks cut by amateurs, chosen among his own friends, and then took up the task himself and cut by far the larger number with his own hands. To these illustrations are added some initials and decorative borders, both designed and cut by Morris. The story of the projected edition has been told in 'A Note on the Kelmscott Press.' The scheme was abandoned about 1870. The woodcuts, accordingly, belong to the period of English illustrations generally described as 'the sixties,' and are separated by a long interval

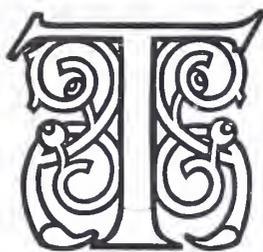
from the later Burne-Jones woodcuts, including the Chaucer series, which were printed in the 'nineties,' at the Kelmscott Press. They are as full of romance as anything that Burne-Jones ever drew, and the cutting, inexperienced and occasionally faulty as it is, often preserves the freshness of the original sketch as no mere hack engraver's work would have done. It must not be forgotten, however, that the defects of the cutting, in the opinion of Morris and Burne-Jones themselves, were so serious as to make the publication of the blocks undesirable. In addition to such rubbed proofs as those lately in Mr. Wardle's possession, a small number of proofs exist which were pulled at a later date in the printing-press, and do more justice to the blocks.

New Acquisitions at the Print Room of the British Museum

C. D.

NOTES ON VARIOUS WORKS OF ART

TWO ALLEGED 'GIORGIONES'



THE Leuchtenberg Gallery at St. Petersburg has lately yielded up some of those treasures which it has long and jealously guarded. In 1852 Passavant published a *catalogue raisonné* of the pictures, with illustrations in outline, and to many this large volume has been the sole medium of introduction to the collection. Several of the originals have now found their way to London, among them two which bear the great name of Giorgione—an Adoration of the Shepherds, and a Madonna and Child. Both appear in outline in Passavant's book, under the name of Barbarelli, the supposed cognomen of Giorgione, to which, however, as modern research has shown, he is not entitled.¹ ¶ The Madonna and Child picture has now passed into the rich collection of Mr. George Salting, of which assuredly it will not be one of the least ornaments; here moreover it will hang in company with another picture from the same hand, each admirably illustrating two different phases of Cariani's art. For to Cariani, the Bergamesque painter, must be ascribed the authorship of this Madonna and Child, which reveals him in a mood no less characteristic than does the fine Portrait of one of the Albani Family, which Mr. Salting has generously placed on loan at the National Gallery. It would be a fitting complement to see the new Cariani hung near the other, if only to prove how charming an artist he can be at times, and how far superior these examples are to the two which the nation actually possesses at Trafalgar Square. ¶ Like all artists not absolutely in the first rank, Cariani varies considerably in quality of workmanship; indeed, owing

¹ See 'Zorzon da Castelfranco. La sua origine, la sua morte e tomba.' By Dr. Georg Gronau. Venice, 1894.

to the peculiar local characteristics of Bergamesque art Cariani is exceptionally protean in form, appearing now in Venetian guise, now in Brescian, now in his own native awkwardness. For by nature he was not gifted with great refinement, or with a strong individuality, and when the temporary influence of Lotto, or of Palma Vecchio, or even of Previtali, was withdrawn, he easily lapsed into a slovenliness which repels, or into a tastelessness which betrays his provincial origin. Fortunately this is not the mood we feel in Mr. Salting's Madonna. There is a homely strain indeed, which makes the subject simply Mother and Child; a conception which we find exactly paralleled in another charming work of his known as *La Vergine Cucitrice*, or *The Sempstress Madonna*, in the Corsini Gallery in Rome (see illustration). But the homeliness of conception is in each case relieved by the exquisite setting; the landscape background and especially the decorative foliage being treated with a rare feeling for beautiful effects. Girolamo dai Libri's lemon trees and the leafy arbours of Lotto and Previtali do not make more charming bowers than do Cariani's rose hedge and his hanging limes. Add, moreover, a certain fullness of form, a softness of expression, and a harmony of colour, which can be traced to the direct influence of Palma Vecchio in Venice, and you have in Mr. Salting's picture probably the most attractive Madonna and Child which Cariani ever painted. Can there be better evidence of appreciation on the part of some bygone owner than that he considered it worthy of the great Giorgione himself, and that up to now it has borne this courtesy title?

The second 'Giorgione' which comes from the Leuchtenberg Gallery is an Adoration of the Shepherds, now in the possession of Mr. Asher Wertheimer, by whose kind permission it is reproduced here. No



*Madonna and Child by Giovanni Pico (Caracci)
in the collection of M. George Sallong*



THE VISITATION. MADONNA DA VERGINE CANTIERI DI CARRETTI IN L'OPERA DI CARRETTI.

excuse need be offered for its publication in *THE BURLINGTON MAGAZINE*, inasmuch as it bears directly on one of the lesser problems in our National Gallery, where, in the Venetian Room, has hung for some years a similar painting ascribed to Savoldo. That this ascription is erroneous is admitted in the large illustrated edition of the catalogue, published a year or two ago by Sir Edward Poynter, the director, and it seems a pity to keep the old label with Savoldo's name still attached to the frame. The National Gallery is a place of public resort, and the public believes in the labels it reads; for what does the public know of Savoldo? Those, however, who have studied his work at Venice, Milan, Verona, and elsewhere know that our National Gallery picture is only in a remote degree akin to him in style, and anyone who will take the trouble to make a comparison with the Magdalen in the same room (which is a genuine example), and also with the two pictures by him at Hampton Court, will be able to convince himself that Sir Edward Poynter is right in removing the Brescian master's name from the catalogue, and more wisely substituting 'Venetian School.' Now comes the Leuchtenberg picture, a comparison with which proves that such likenesses exist as to exclude all theory of chance resemblance, yet such differences also exist as to dispel any suspicion that the one may be a copy of the other. In such cases a common original can usually be inferred, a deduction which modern archaeologists habitually make in similar circumstances; and rightly, for a common idea, or conception, underlies the outward divergencies of detail, so that when the highest common factor can be found we can reconstruct in idea what such an original must have been like. Now it is curious that Giorgione's name is attached to the Leuchtenberg picture, for anyone at all familiar with Venetian painting must see at a glance that the style proclaims a period at least a decade after his death in 1510. It

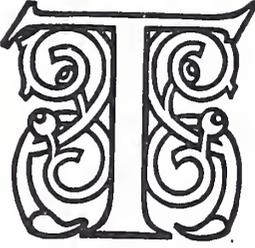
is more than probable that both this picture and that in the National Gallery date from about 1530 or so. Giorgione cannot possibly have produced either the one or the other: but is it altogether beyond possibility that some idea of his may have served as basis for later artists to work up? Strictly speaking, neither picture is Giorgionesque, except by reflection, for the dazzling personality of the young Castelfranco shed lustre even on the succeeding generation in Venice. In neither does the painting show much trace of that mysterious glamour which the master, above all Venetian painters, knew how to impart. Yet in the romantic rendering of the subject, and in the picturesque treatment of landscape, we may trace an ultimate connexion with the art of Giorgione. In neither is the handling so unmistakably individual as to warrant a positive opinion as to authorship. It is true that several competent judges profess to recognize the hand of Calisto da Lodi in the National Gallery picture,¹ but further research is needed before certainty of judgement is reached; and as to the Leuchtenberg example—well, it matters little whether Beccaruzzi or some other imitator of better things be the author. Two separate painters have taken a common theme, they have treated the group of St. Joseph and the two Shepherds practically alike, and have laid down the outlines of landscape and architecture in the same way. Each has shown his independence in the treatment of the Madonna and Child and in the minor accessories. One of these details in the Leuchtenberg picture shows the sort of man the painter was, for he has calmly appropriated the idea of the boy angel playing at the trough, a motive which Titian first introduced in the world-famous *Sacred and Profane Love*. He seems also prone to introduce non-significant detail, such as the dog (very wooden, by the way) and the elaborate accessories of the ruined stable, the architecture of which baffles analysis.

¹ Cf. Jacobsen. *Rep. fur Kunstwiss* xxiv, 5, p. 368

The Magi also appear in procession, thus distracting attention from the simple theme of the Adoration of the Shepherds. Yet as a colourist this painter is worthy of praise, though not such a master of chiar-oscuro as his fellow-artist of the National Gallery. We may say then that the Leuchtenberg picture adds to the interest attaching to the other, and raises the question whether some Giorgionesque motive is not at the bottom of the composition.

HERBERT COOK.

TWO ITALIAN BAS-RELIEFS IN THE LOUVRE

HE two bas-reliefs reproduced were not only known but also celebrated before they came to the Louvre. The first, a bust and profile, represents a juvenile figure, almost feminine, clothed in shining armour, wearing a helmet decorated with a surprising dash and fantasy, round which may be read this unexpected and rather unusual inscription: 'P. Scipioni.' It is not known under what circumstances this was acquired by M. Paul Rattier, an amateur of Paris. On his death he bequeathed it to the Louvre with reserve of usufruct on behalf of his brother. The latter has just died, and the museum thus enters into absolute possession of the legacy. In the various exhibitions where this bas-relief has been displayed it has not failed, as may be imagined, to attract the attention and excite the curiosity of students and critics. As it recalls by the expression of the face a great number of Leonardo's figures and, in the decoration of the armour and the helmet, motives frequent in the work of the master, notably the celebrated warrior in the Malcolm collection, we think firstly and very naturally of Leonardo da Vinci. We know, too, that he was

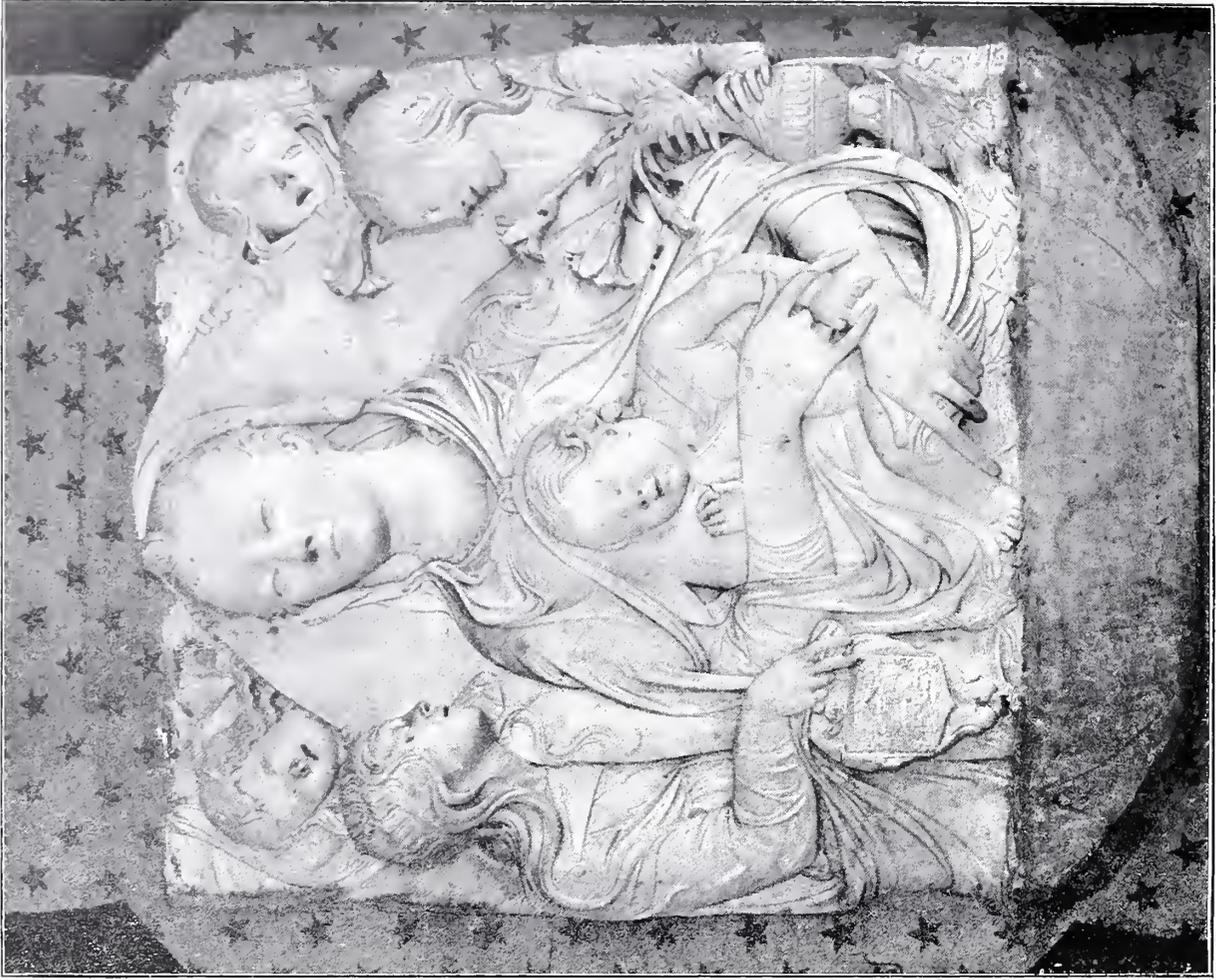
a sculptor as well as a painter; he himself says expressly in his treatise on painting that, having practised the two arts with equal care, he has a good foundation for pronouncing on the difficulties of both. But we know of no authentic sculpture from his hand which could serve as a starting-point or as a means of comparison for the purpose of making a decisive attribution. Is the St. John the Baptist in the South Kensington Museum, which came from the Gigli Campana collection, really from his hand? No one can prove it. And of the busts of children and women which, according to Vasari, he executed in clay ('Facendo nella sua giovinezza di terra alcune teste di femine che ridono, che vanno formate per l'arte di gesso, e parimente teste di putti che parevano usciti di mano d'un maestro'), none have come down to us. ¶ Bode, who was the first to pronounce the name of Leonardo in connexion with the Scipio of the Rattier collection, proposed, afterwards, that of his master Verrochio. The reasons which prompted him are as follows: Vasari has told us that Verrochio had made 'due teste di metallo; una d'Alessandro Magno *in profilo*; l'altro d'un Dario, a suo capriccio, pur di mezzo rilievo, e ciascuno da per se, variando l'un dall'altro ne cimieri, nell'armadura od in ogni cosa; le quali amendue furono mandate dal magnifico Lorenzo vecchio de' Medici al re Mattia Corvino in Ungharia, con molte altre cose. . . .' Why should not the Scipio belong to the same series? The ornamentation of the helmet, the design of the streamers which decorate it, especially the modelling of the mouth, do they not recall other works of Verrochio, and notably the execution of the mouth of his David? These arguments, no matter on what authority we have them, are not decisive. Courajod, Muntz, Muller-Walde, and the latest historian of Verrochio, M. Mackowsky, incline rather towards maintaining the name of Leonardo da Vinci or of his school. All that can be said with



ADORATION OF THE SHEPHERDS, VENETIAN SCHOOL, FROM THE LEUCHTENBERG COLLECTION



ADORATION OF THE SHEPHERDS, VENETIAN SCHOOL, IN THE SA... COLLECTION



BAS-RELIEF BY AGOSTINO DI DUCCIO, RECENTLY ADDED TO THE LOUVRE

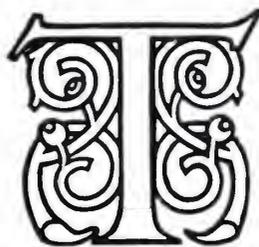


BAS-RELIEF; SCHOOL OF LEONARDO DA VINCI, RECENTLY ADDED TO THE LOUVRE

certainly is, that the sculptor who turned out this brilliant piece of work must have been a very skilful decorative artist, and that he was evidently inspired by the achievements and the spirit of the master. But it would be very rash to assert that the hand of Leonardo himself worked this marble. ¶ There does not seem any possibility for doubt or difference of opinion with regard to the attribution of the other bas-relief which, only a few days after the arrival of the Scipio, was acquired by the museum. To him who has seen the interior decoration of the temple of Rimini, the front of San Bernardino at Perugia, and the Madonna of the Opera di Duomo at Florence, the name of Agostino di Duccio invincibly presents itself. This bas-relief was found framed, over an altar, in the wall of a little church in the department of the Oise, a dependent of the commune of Neuilly-sous-Clermont. This rural church was originally the chapel belonging to the chateau of Auvillers, which belongs to the family of Bonnières-de-Wierre. One of the general officers of Bonaparte's army was a member of this family, and brought this precious bas-relief home with him (the archives of the family might possibly reveal to us the place and the circumstances under which he found it), and he placed it in the chapel belonging to the chateau. It was thence that the Louvre, with the consent of the members of the family of Bonnières and of the commune, acquired it. A former lamented head of the department of Mediaeval and Renaissance Sculpture, Louis Courajod, published, in 1892, in the *Gazette des Beaux-Arts*, an account of this charming piece of sculpture, and, to put it out of the reach of any attempts that might be made by collectors or merchants, he had it placed on the list of historical monuments. Events have proved that this was not an unnecessary precaution; however, the admission of this bas-relief into the Louvre puts a stop to all competition.

ANDRÉ MICHEL.

TWO PICTURES IN THE POSSESSION OF MESSRS. DOWDESWELL



THESE two remarkable and curious pictures appear to us likely to interest students of mediaeval painting. They are painted on thin panels measuring $12\frac{1}{8}$ ins. by $7\frac{7}{8}$ ins. The wood has first been covered with a rather coarse canvas, over which the usual gesso ground has been laid; directly on this, and without the usual preparation of bole, gold leaf was laid over the whole surface. The gold is elaborately tooled in the halos and crowns. The pictures are painted in tempera over the gold ground. The handiwork is of exceptional fineness, the hatchings being extremely minute, and the whole is wrought to an enamelled surface of extreme beauty. I can recall only one other work in which quite the same minuteness and perfection of surface quality are attained, and that is the Richard II diptych at Wilton House, which indeed surpasses the present examples. Unfortunately the tempera has not adhered perfectly to the gold, and in many places only a trace of colour is left; the faces are, however, for the most part intact. ¶ This somewhat lengthy description of the methods employed in these pictures may not be without value in view of the attempt to determine the origin of these curious and unusual works. Many characteristics of the pictures seem to point to a Siennese origin, such, for instance, as the tooling of the halos, which may be almost be matched in the works of Ceccharelli and Vanni; the Madonna's face seems like a vulgarized version of Simone Martini's type, while the treatment of the hair by separate, rather thick, continuous, and parallel lines of light is such as we find frequently in Siennese art. The seated figures in the Dormition of the Virgin, again, if not distinctly Siennese are decidedly Italian, and are among

the common properties of Giotto's heirs. Italian, again, is the appearance of the inlaid woodwork of the bed-stand. The use of a canvas basis for the gesso ground is, too, in Italy, a peculiarly Siennese tradition, though it is there only a late survival of what was probably a universal practice. On the other hand the absence of a bole foundation for the gilding is quite unlike the practice of any Italian painters. Again, the types with their heavily modelled features, their full round staring eyes and protruding noses, seem to suggest a northern origin for these works. No less distinctive is the colour. The chief characteristic of this is the extraordinary brilliance and purity of the local tints, combined with an absence of any feeling for a distinct colour scheme as opposed to the mere putting together of agreeable tints. The main notes are an ultramarine of quite astounding intensity and saturation, a pure deep rose, and a bright green midway between apple and myrtle green. The flesh is florid and full coloured without traces of a terra verte foundation being apparent. These qualities of colour are such as we might expect from a miniaturist, and other things point to the same conclusion; first, the extreme minuteness and the marvellous perfection of the workmanship, then the crowding of the composition, and the elegant but singularly unstructural disposition of the draperies. Finally, one may surmise that no artist who was accustomed to work on a large scale would have made so elementary a blunder in space construction as our unknown master has in the Adoration of the Magi. The Madonna is clearly intended to be seated beneath the thatched roof, yet the foremost support, instead of coming down in front of her knees, is placed behind her. Such a mistake would be possible, however, to an artist who was accustomed to the almost hieroglyphic symbolism of miniature painting. ¶ Taking all these points into consideration I think it most probable that we have here two of the rare and singularly

beautiful works of the French school of painting of the fourteenth century. This is made probable most of all by the colouring. This intense ultramarine never occurs in Italian work, but is to be found in the paintings attributed to Jean Malouel in the Louvre. It indeed remained endemic in French art, for we find it in many miniaturists, and something not unlike it turns up again in the work of Ingres. There is, moreover, in the Louvre a small picture, No. 997, representing the Entombment, in which not only does the same blue appear, but united with the same deep rose and vivid myrtle green. It has also the same rare perfection of surface quality, the same even, hard smalto. This picture is no doubt rightly attributed to the French school of the end of the fourteenth century. But neither this nor any other French picture in the Louvre shows so strong an Italian influence as our panels do, and it is partly for their interest as yet another proof of the constant interchange of ideas between Italy and the North about this period that we give them publicity. Of such intercourse there are, of course, already many proofs in the work of painters like Enguerrand de Charenton, of Fouquet, and most remarkable of all in a miniature by Pol de Limbourg, which is a free copy of a fresco by Taddeo Gaddi in Santa Croce at Florence. R. E. F.

A MARBLE STATUE BY GERMAIN PILON

BORN towards 1515, either at Paris or Loué, and dying only in 1590, Germain Pilon lived through a momentous century in the history of France. The native art, so prolific during the two preceding centuries, which commands our admiration to-day by its originality and simplicity, was essentially French in feeling and execution, but towards the close of the fifteenth century the

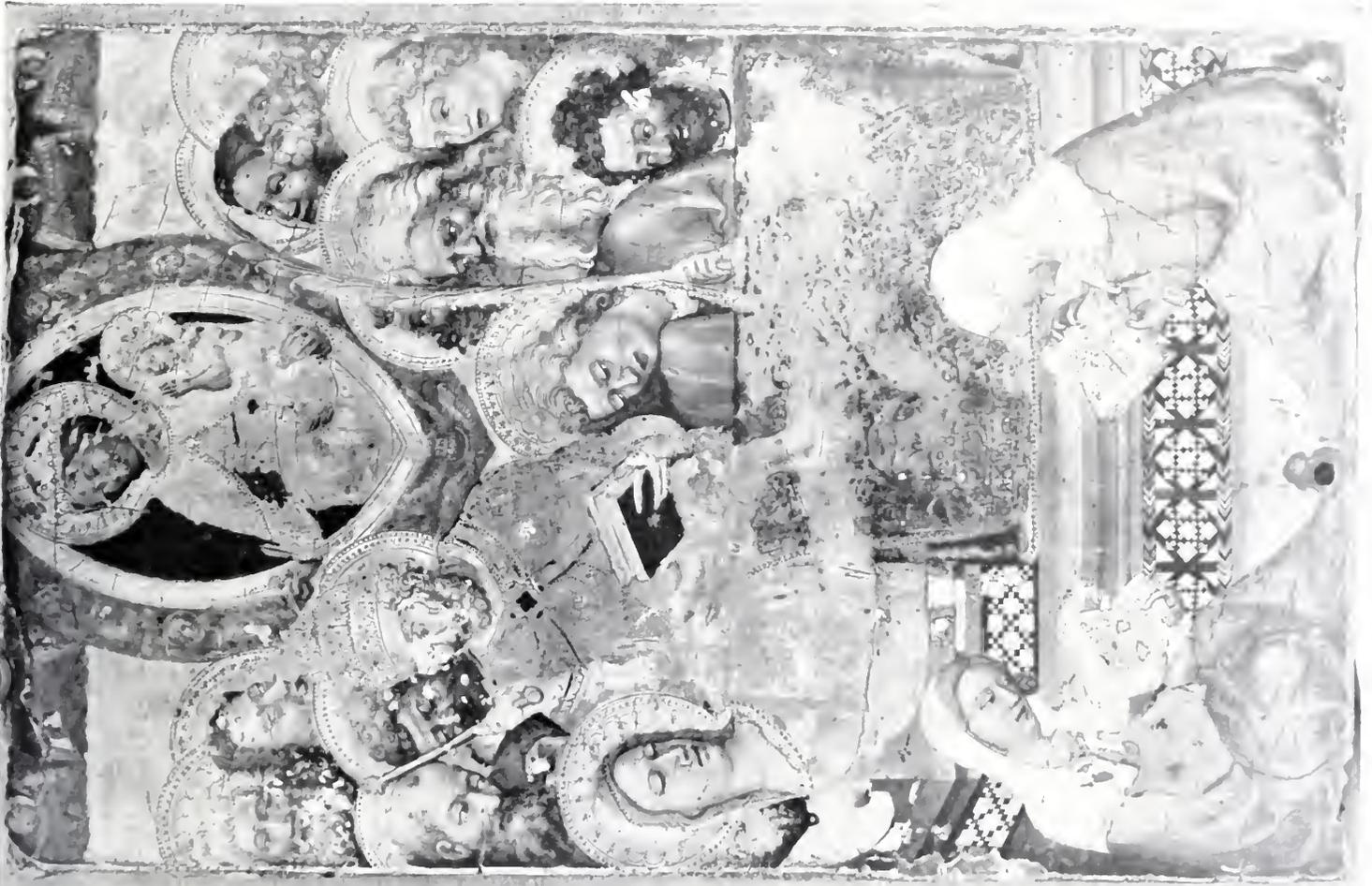


FIGURE 1. THE VIRGIN AND CHILD WITH SAINTS AND ANGELS. (Detail from the fresco in the church of Santa Maria della Spina, Pisa, Italy.)



FIGURE 2. THE VIRGIN AND CHILD WITH SAINTS AND ANGELS. (Detail from the fresco in the church of Santa Maria della Spina, Pisa, Italy.)



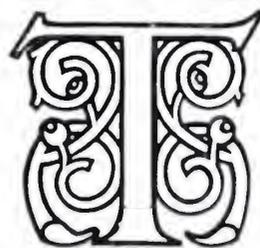
LA CHARITÉ, SCULPTURE IN MARBLE, BY GERMAIN PILON

all-powerful influence of the great Italians manifested itself, partly by the general spread of knowledge which noised abroad the fame of achievements in Italy to which the civilized world was then paying homage, and again by the migration of Italian artists to adjacent countries, which, in the majority of cases, received them with acclamation. ¶ In one way this had a beneficial effect upon the productions of the northern countries, for it incited a spirit of emulation laudable in the extreme, but it was also the cause of a decline in native resourcefulness and originality due to an unduly thorough assimilation of Italian methods and aims. The result of this was a strange co-mingling of Italian and native ideas and technique producing an eclecticism which robbed art somewhat of the virility apparent in the creations of the fourteenth and fifteenth centuries. Still, side by side with this we have a growing tendency to tenderness and sympathetic treatment quite in keeping with the lofty aims of the sixteenth century, which compensates to some extent for the loss of robustness and impetuous energy. ¶ In such a condition did Pilon find art in France, when, leaving his father, also a sculptor, with whom he had hitherto collaborated, he came to Paris about 1550, and here we find him, in conjunction with Pierre Bontemps and Ambrose Perret, at work upon the tomb of François I, which had been designed by Philibert Delorme. After the designs of the latter Pilon was employed from 1560 to 1565 upon the well-known tomb at Saint-Denis of Henri II and Catherine de Médicis, which must be counted amongst his most important achievements. For the King and Queen he executed about this time the fine group of Les Trois Grâces in the Louvre, which represents, perhaps, the culminating point of his genius, and is manifestly superior both in elegance of contour and in technical qualities to Les Trois Parques ascribed to him which has found a permanent resting place in the Hôtel de Cluny. In Les Trois Grâces he presents to us the culmination of the

French Renaissance in sculpture; the rhythm and balance of the composition is aided by the superb technique displayed in the modelling of the well-chosen figures, and a further beauty is added by the grace with which they support the urn. ¶ But quite equal to any single figure is the fine example of Pilon's art which we illustrate this month by permission of Mr. E. Lowengard, its present owner. It represents as an emblematical figure of Charity a tall and dignified woman holding a child to her breast with the right hand, whilst the left, with protecting care, sustains another, which is clinging to her mantle; a third stands at her feet with a look of trustful assurance upon its upturned face. The head of Charity is crowned with laurel. The drapery is entirely characteristic of Pilon at his best; while not unduly severe, it does not err in being too florid, a failing of Pilon on many occasions. Moreover, it fully illustrates the French master's profound knowledge of anatomy, a study in which he easily outstripped most of his contemporaries. It is open to question whether such an important and characteristic example of Pilon's work has been seen in London before, and its presence at the moment furnishes an admirable opportunity of studying the style of this master.

A Marble Statue by Germain Pilon

LACE IN THE COLLECTION OF MRS. ALFRED MORRISON AT FONTHILL



THE lace of Mrs. Alfred Morrison at Fonthill House is of special interest among private collections. Mrs. Morrison has long interested herself in the exertions of M. M.

Lefébure, the Honiton revival by the late Mrs. Treadwin of Exeter, and even the crochet work of Ireland, and has in many cases supplied designs, or suggestions for design, to these centres; hence, with her well-known collection of antique lace she has included the best of its modern derivatives

and modern design. Among the specimens illustrated are :—

Plate I: (1) A curious example of a rare type of *lace made in Russia*, consisting of a scarf with arms worked upon either end. This lace was made in the early part of the nineteenth century (when needle-point was first introduced into Moscow) at a private lace school. The design, which is upon net, and very unlike the characteristic Russian vermiculate patterns with their oriental character and occasional colouring, consists of a chain of *jours* enclosing coarse, simple, and prominent fillings similar to those of provincial pillow-laces of England and France, and a *semé* of small sprigs. Although the workmanship is even throughout, the drawing is so *naïve* as to suggest that the lace-worker was unused to that type of lace. There is a border of similar *jours* alternating with small leaves and sprays.

(2) *Gros point de Venise*.—In the central strip of this lace very few *brides* have been introduced, and only so far as is necessary for strength, and those used are plain. The *bride* work forms no essential part of the design, the parts of the pattern being chiefly held together by being worked in contact with one another. In the joined border, which is of later date, the work, and especially the raised scallops, is of a superior evenness and regularity. Short *brides*, both plain and *picotées*, connect the design, which is closer and more florid, and remarkable for the compact, firm character which careful and precise workmanship has given to the piece, as it were *scolpito in rilievo*.

(3) *Point de Venise*.—Two long strips ($3\frac{1}{2}$ inches wide) of excellent and open scroll and floral design. The *brides* which connect the design are decorated with small stars and whirls. Upon some of the raised borders are set small scallops, or picots. Seventeenth century.

(4) *Alençon lappet*, a design of interlacing ribbons, filled in with light modes, enclosing a small ornament. Eighteenth century. Period, Louis XV.

(5) *Modern Irish Needle-point lace, à brides picotées*, specially made and designed for Mrs. Alfred Morrison [very much reduced]. Nineteenth century.

Plate II: (1) *Brussels veil* (three sides of which are ornamented, the fourth being plain), containing floral devices made in pillow, and applied to pillow-made mesh grounds. The softness of the grounds, the workmanship of the flowers, of which the cordonnets have little or no relief, the lightness of the fillings of the modes, place these Brussels points in a category quite distinct from any other lace. The design is of light leafy festoons of roses and forget-me-nots. In the corner is an urn-shaped ornament with lateral festoons. The border has a scalloped edge. Throughout the veil are pillow renderings of various *modes*, the *rêseau rosacé*, star devices, etc. Eighteenth century.

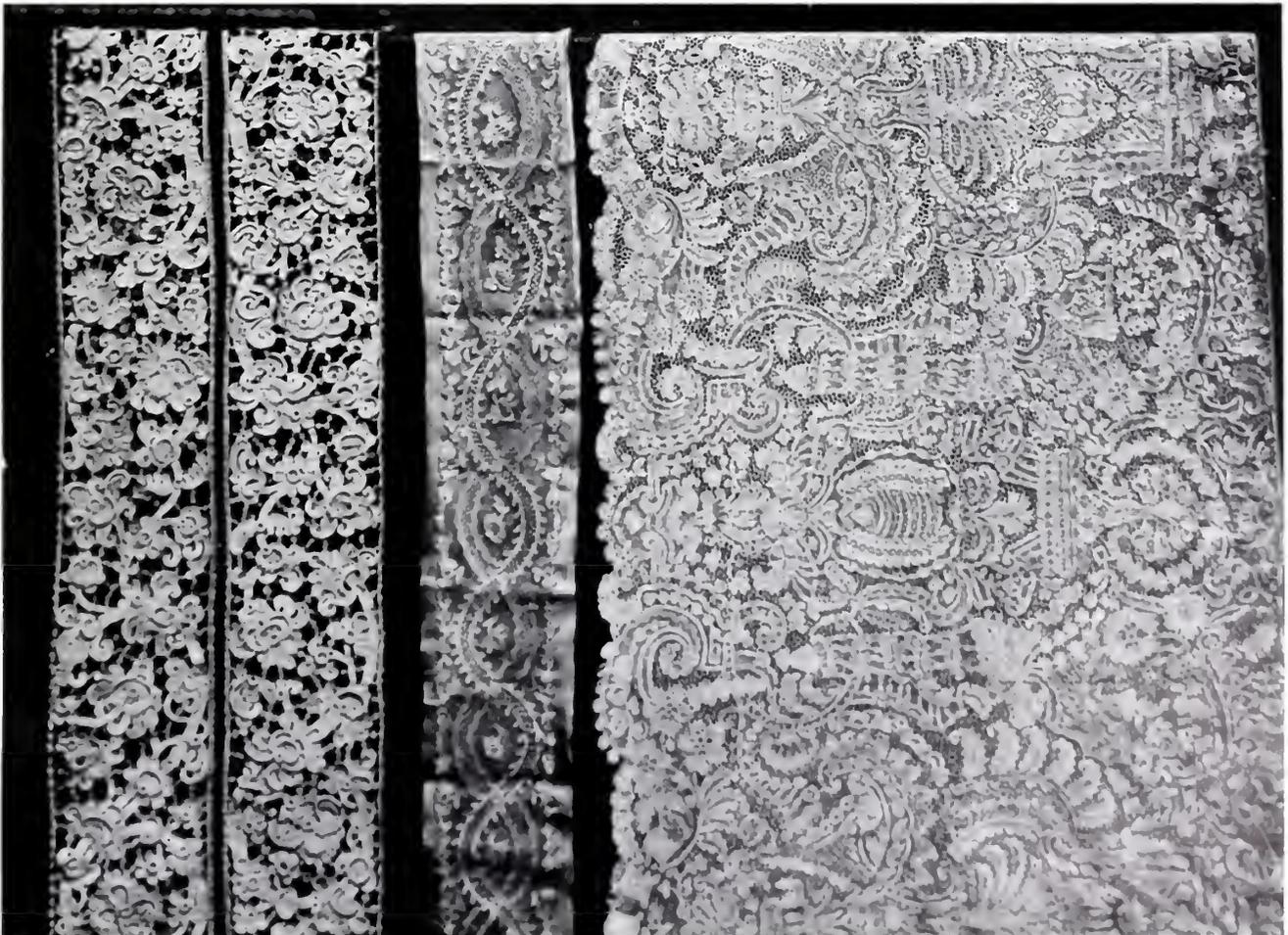
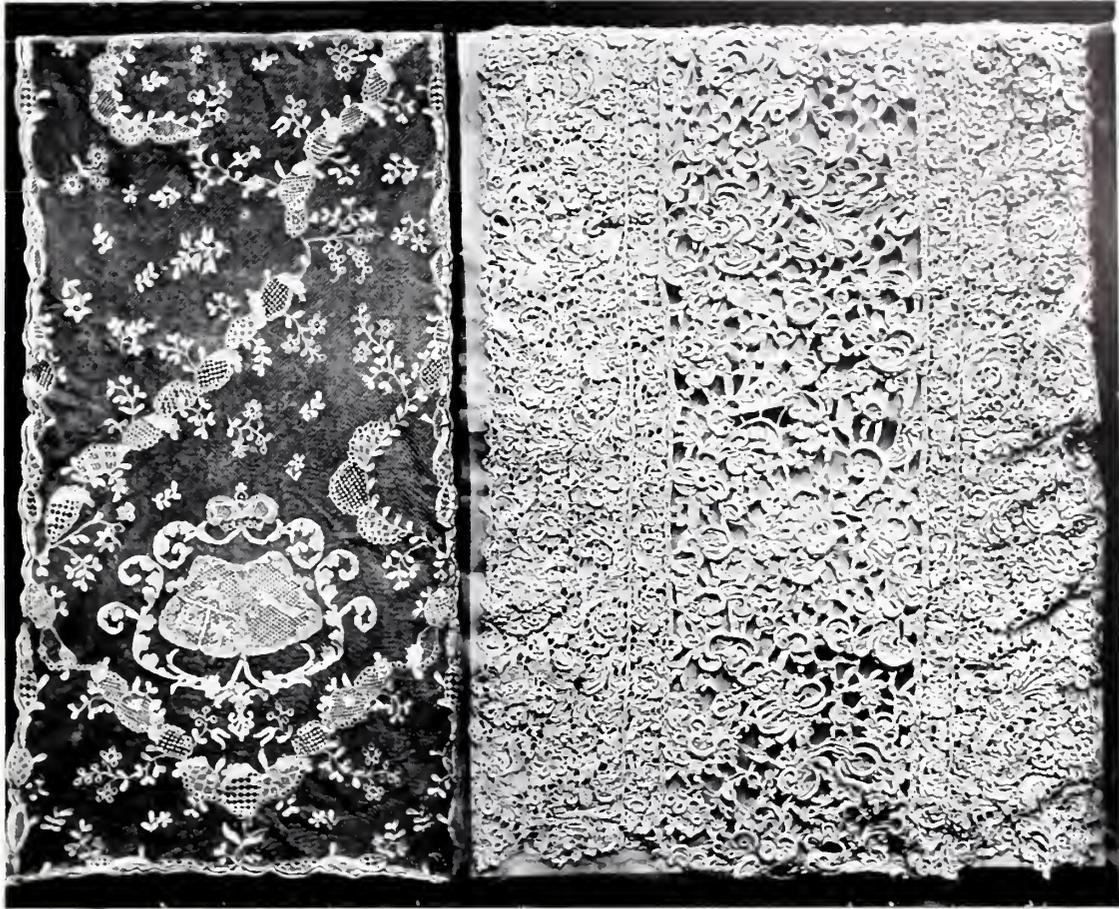
(2) *Honiton lace*, made by the late Mrs. Treadwin of Exeter, from an old design. The pattern is connected by small brides covered with a number of small picots.

(3) *Rose point à brides (Venetian)*, of close workmanship, in silk (natural-coloured). The free use of ornate picots clustering upon flying loops edging the scallops, as well as upon the brides, is noticeable. The *brides* are thickly ornamented with stars and whirls. [This sort of lace is sometimes called *point de neige*, probably on account of its snowy appearance.] The stems of the pattern are of light work, and not strengthened on the edge by an outer cordonnet or button-hole stitched work. Seventeenth century.

A very similar specimen of Venetian needle-point lace in silk is to be seen at the Victoria and Albert Museum [835-'68]. It is also square and of similar size and date, and is also remarkable for the series of scallops and picots upon the raised portions of the design. The design of this specimen 'consists of a symmetrical distribution of floral forms grouped about an ornamental arrangement in the centre.' It was probably a 'pall' or covering for a chalice or sacramental cup. Though Mrs. Morrison's specimen is said

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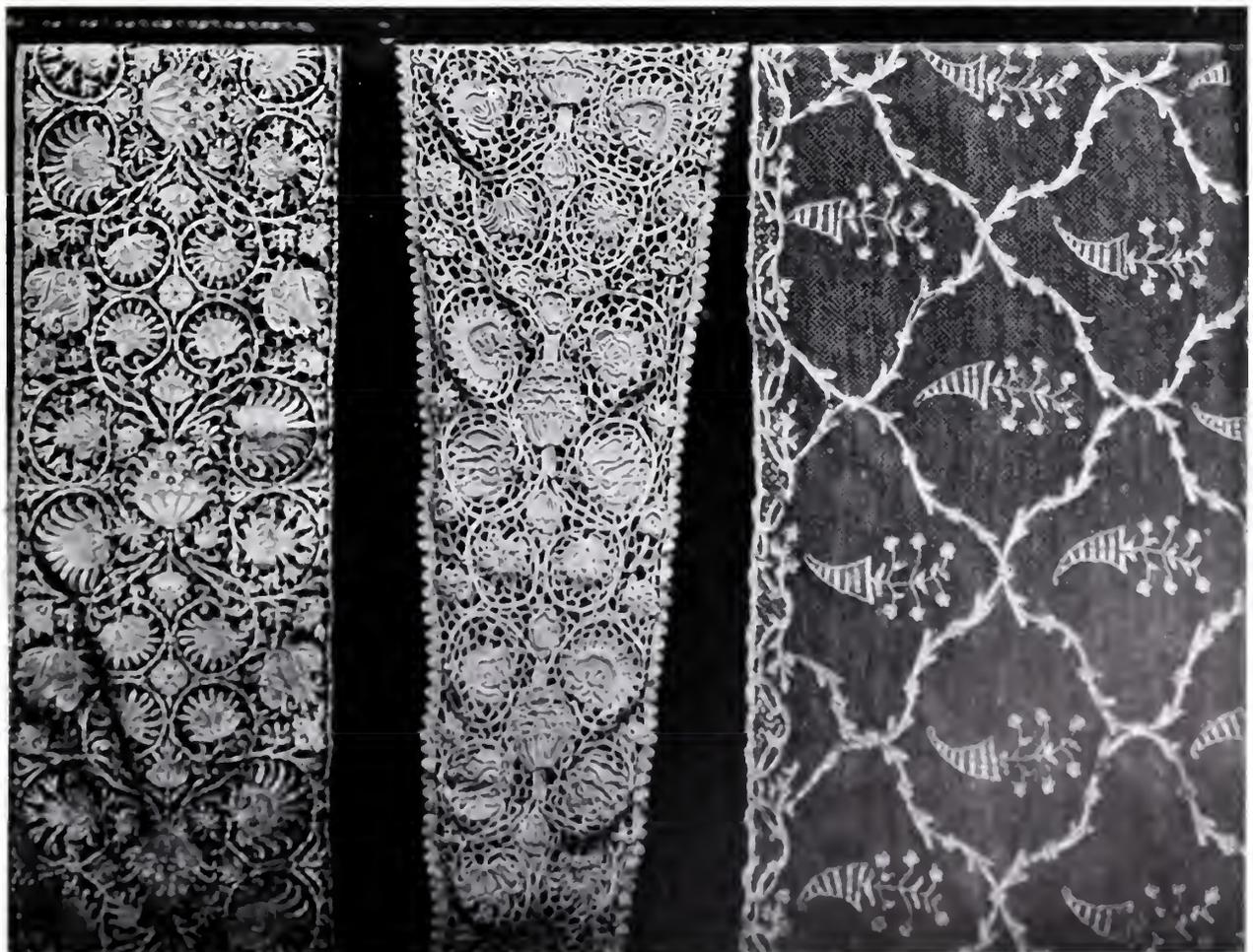
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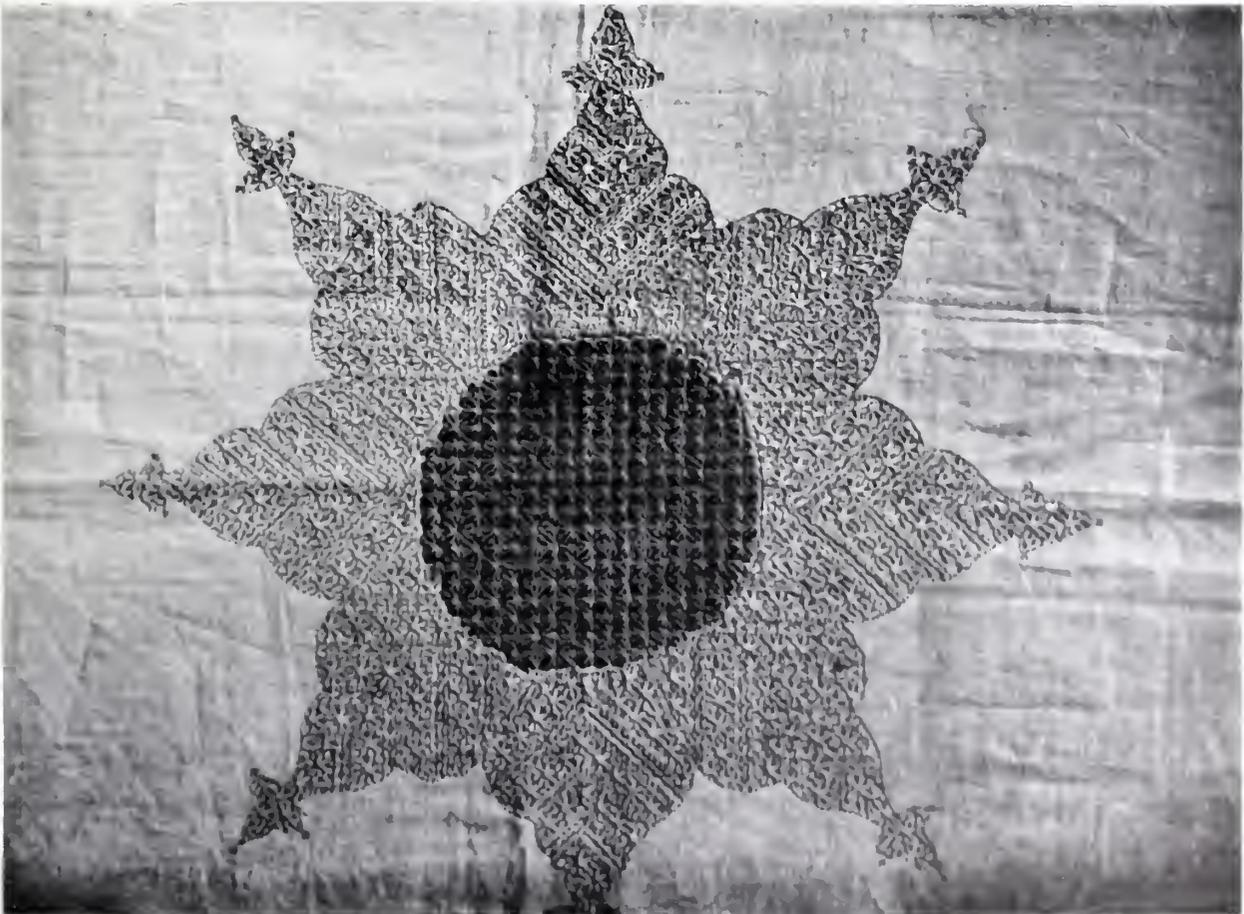
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to be of Jewish work, and used in the synagogue to cover the law, it is more probable that it is a 'pall,' like the above-mentioned example.

(4) *Drawn thread-work* [*Turkish?*].

(5) *Point de Venise, period Louis XIII.*—A conventional design somewhat resembling Italian Renaissance ironwork. The pattern and some of the short brides which connect it are ornamented with picots, giving lightness and variety to the work.

(6) *Irish crochet lace*, specially made for Mrs. Alfred Morrison, adapted from the above design, which it well reproduces. An experiment in improving the spiritless and confused effect of Irish crochet, where conventional *motifs* are fitted together without any pre-arranged design. In natural-coloured silk.

(7) *Imitation point d'Alençon.*—The ground or *réseau* of this piece is a very wide-meshed knotted net of coarse thread. A stiff and simple flower issuing from a horn or vase is set in the centre of a waved diamond-shaped compartment. The flowers are filled in with small pieces of coarse linen, and are *appliqué* to the net by stitches which hold the twisted thread outlines—the substitute for the cordonnet of button-hole stitches in the Alençon it imitates—to the little bits of linen.

Plate III: (1) Embroidered *Turkish drawn thread work.*—An eight-pointed star within the centre of which is a circle of drawn-work, of which the threads are over-cast with fine button-hole stitches.

(2) The old conventional cut-work of Italy; *Reticella*, with *punto in aria* vandykes attached. *Reticella* differs from cutwork in that, though it also is worked on a linen foundation, the linen has almost entirely disappeared. The threads left as the framework of the design, dividing it into square compartments, are closely covered with stitches. Into these squares are introduced geometrical forms (star-forms) set in circles and enriched with patterns in solid needle-work. This lace is frequently called *Greek*

lace, principally owing to the fact that a great deal was found during the occupation of the Ionian islands by the English. It is, however, undoubtedly Italian in origin. The lace is shown upon the linen on which it is made; most specimens have been cut off for sale from the original linen ground. The *punto in aria* vandykes developed from the *reticella*, and are made with the same geometrical designs. The pointed edge was worked on threads laid down in the required shape, and the spaces filled in various designs. *Brides picotées* were sparingly added to connect the various portions of the pattern.

(3) *Venetian-made Alençon* (Burano).—A design of small sprays upon mixed grounds. Along the lower portion of the design runs a twisting ribbon enclosing various *à jours* and diapered grounds. The scalloped border shows blossom *modes* set upon a large hexagonal mesh *picoté*, alternating with a scalloped ribbon, enclosing varieties of diaper-patterned grounds, similar to those to be seen in the *modes* of Venetian heavy point laces.

(4) *Venetian-made Alençon*, design of palm leaves, with straight-edged border of flowerets and leaves.

(5) *Alençon bordering lace*, eighteenth century. Period, Louis XVI.—Under Louis XVI it became the fashion to multiply the number of flounces to dresses and to gather them into pleats, or, as it was termed, to *badiner* them, so that ornamental *motifs*, more or less broken up or partially concealed by the pleats, lost their significance and *flow*. The spaces between the *motifs*, therefore, widened more and more, until the design deteriorated into *semés* of small devices, detached flowers, *pous*, *larmes*, or, as in the present design, a dot set within a rosette. Instead, also, of wreaths, ribands, or festoons undulating from one side of the border to another, we have a stiff rectilinear border of purely conventional design. Naturalistic patterns are not met with in lace of that period.

M. JOURDAIN.

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FRENCH ENGRAVERS AND DRAUGHTSMEN OF THE EIGHTEENTH CENTURY. By Lady Dilke. George Bell and Sons.

The book published by Lady Dilke, at the end of last year, is one of the most complete and definite works on an important section of our artistic history that we French possess. For we are marked by this rare characteristic, that the qualities of our own distinguished men are most often revealed to us by foreigners. While we have in our midst a number of specialist writers to instruct us in minute detail concerning the most trifling acts and deeds of a Fleming or Italian, we lack historians who will take a general view of our national art. It would seem that the Frenchman who shall have written a book on the eighteenth century as full and thorough as Lady Dilke's is yet to be born. From time to time men of great attainments have produced a monograph, have described the work of a Watteau or a Lancret, but this has always wanted the necessary general commentary, the linking with general history, the grouping of facts, which lend so great an attraction to the works of Lady Dilke. It affords me a two-fold pleasure to say this, first because I profess a deep and very respectful sympathy for the author's person, and secondly because I have always been greatly touched by the French side of her character. Lady Dilke and I know the faults of our respective countrymen; we speak of them when necessary; but we also know our reciprocal good qualities and speak of these too. Lady Dilke has written in praise of the school of the French Minor Masters of the eighteenth century with a conviction and an ardour of which we are very proud, and I feel charged to express to her in this review our deep-felt gratitude. ¶ The difference between England and ourselves is made manifest from the very first. Whereas with us a more or less florid, amusing, or, let us say, sensational narrative is in most cases sufficient to satisfy the French reader, Lady Dilke's book, although intended to be read by everybody, does not fear to display an integral erudition. This handsome and well-illustrated book, while it gladdens the eyes of a person indifferent to these questions, will interest profoundly the specialist and the scholar. It contains not a line unsupported by at least one reference and often by many. All that the contemporaries of our eighteenth-century artists have left concerning them, all records of inventories

and even judicial notes, have been read and employed in their season by their kindly historian. It is easy to read into the impartial, nicely-turned, but apparently impassive text a genuine woman's admiration for these feminine, evasive and exquisite artists; but the passion is restrained and displays itself only at the last. When the author is occasionally obliged to lament certain rather gross errors, she does so with filial moderation, with that which a child might show towards its grandfather; and we have learnt all, we are able to deplore all, while not one serious word of blame shall have fallen from the historian's pen. ¶ Lady Dilke divides her work into eleven chapters, each bearing the name of an art-lover or artist. The first of these chapters is devoted to the Comte de Caylus and the great amateurs. For, though the collectors date very far back, the 'amateur,' in the French and modern sense of the word, came into being together with the speculations of Law. There is a singular and never-changing agreement between the rabid collector and the stock-jobbing financier; it is as though the man who had grown suddenly rich wished to find no less suddenly in his new palace the ancestral elegance of the man of quality. ¶ Lady Dilke has selected the Comte de Caylus because he exercised an enormous influence upon the whole of the eighteenth century. Himself an engraver—though of no great merit—he was the cause that men and women of the world amused themselves with the pastime, that Madame de Pompadour tried her hand at engraving, and that, trying her hand, but with only slight success, she favoured to an extreme degree the artist-engravers of her time. ¶ The second chapter is devoted to those lovers of engravings, the print-collectors Mariette and Basan, who, for the rest, had no great affection for the artists of their time, but who favoured the iconographic movement. ¶ The typical French engraver of the eighteenth century is Charles Nicolas Cochin, who was known as the Chevalier Cochin. Cochin, through his family, his connexions and his works, touches every section of society. He belongs to the Court, to the nobility, to the middle class. His mother was a Horthemels; his sisters were Mesdames Tardieu and Belle. Cochin was trained in the school of different masters; he shows traces of Watteau, Gillot, Chardin and Detroy. But he is above all himself; his mind is composed of a thousand amiable,

witty, and refined things ; his art is the very spirit of a nation ; and it is not too much to say that in him French art is summed up. ¶ The men whom Lady Dilke studies in Chapter IV of her book, the engravers Drevet and Daullé, are different people. They descend from the great century ; they go back by easy degrees to Louis XIV and those famous artists, Audran, Nanteuil and Edelinck. But, though they have style and even majesty, they have neither the charm nor the grace of their contemporaries. This is also, to a certain extent, the case with Wille, who came to France to learn and who borrowed from us only the solemn and majestic side of the great masters. ¶ Lady Dilke studies in succession the Laurent Cars, the Le Bas, and, lastly, Gravelot. Gravelot the author regards almost in the light of a fellow-countryman. The greater part of his career was spent in London. We know that, in so far as this part is concerned, the author is in possession of even still more varied and personal notes. From Gravelot to Eisen, from the "Opéra de Flora" to the "Contes de Lafontaine," is an imperceptible transition. And thus we come to the masters of the end of the century, to Moreau the younger in particular, who presents its definite synthesis, linked as he is to Cochin by the brothers Saint-Aubin, the "exquisite poets of the most charming decadence." ¶ Finally, Lady Dilke speaks of the engravers in colours, of those men, such as Demarteau, Debucourt, and others, who, without eclipsing their English colleagues, keep step with them. And then we come to the relations of the engravers with the Academy. Here, what severity is shown ! On one occasion, the engraver Balechou, who is a member of the Academy, engraves a full-length portrait of the King of Poland, Augustus III. He had promised not to pull a separate proof of it. Having done so in one single case—this proof is still preserved in the Paris Print-room—he was struck off the list of Academicians. ¶ It is impossible, in a short review, to set forth in detail the importance of a book of this kind. We need this book in France, and it is to be hoped that one of our publishers will issue a translation, because it is a revelation to us. The English publisher has undoubtedly produced a practical and easily-handled book, but his reproductions are a little inferior in quality, given the value of the work. It would have been desirable that all the illustrations should have taken the form of heliogravures. Nevertheless, and putting this little criticism on one

side, Lady Dilke's book is, sincerely speaking, the newest and most "encyclopaedic" work that we at present possess on the French draughtsmen and engravers of the eighteenth century.

HENRI BOUCHOT.

THE NATIONAL PORTRAIT GALLERY. Edited by Lionel Cust, M.V.O., F.S.A. Cassell.

It was a happy thought of Messrs. Cassell to issue an illustrated catalogue of the National Portrait Gallery similar to that of the National Gallery. The Portrait Gallery, in spite of great difficulties in the matter of space and funds, has become a place of which the nation may well be proud. It already contains a series of British portraits which if not absolutely complete, is at least representative, sensibly arranged, and catalogued with much more fullness and accuracy than some better endowed collections. One or two possible improvements may suggest themselves to the outsider—the addition, for instance, of photographs (we hear that some arrangement of this kind is actually contemplated) or careful copies of unique portraits of famous men which can never leave their present owners. The colleges of Oxford and Cambridge contain several pictures which would fill gaps in the Gallery, and other works in private hands are equally desirable. Nevertheless, the National Portrait Gallery, like the British Museum, has hitherto been so fortunate in its directors that there is no reason for regarding its future with serious anxiety. ¶ Nor can we be surprised that Mr. Cust, who has had so much to do with the well-being of the Portrait Gallery, has edited its illustrated catalogue on thoroughly sound lines. To precisians a chronological arrangement may seem to have disadvantages. These disadvantages, in our opinion, are minimized by the addition of an index of portraits and an index of artists, while the grouping together of men of the same generation, family, or profession, has the enormous advantage of making the book a thing attractive both to the casual reader and to the student of history, instead of a dry alphabetical list. ¶ We have only one fault to find with the abbreviated biographies which Mr. Cust supplies. They are laudably impartial, but the impartiality is sometimes carried to an extreme which places a second-rate man on the same level as a first-rate one. ¶ As a rule, a very wise discretion has been exercised in reproducing the pictures on a scale proportionate to their actual size and

French Engravers and Draughtsmen of the Eighteenth Century

importance, so that the defects which marred the kindred volumes on the National Gallery have generally been avoided. One or two exceptions may perhaps be noted. We do not, for instance, think that justice is done to Kneller's vivid portrait of the poet Gay (No. 622) by a cut less than two inches in height and less than one and a half inches in breadth, especially when Mr. Sargent's portrait of Coventry Patmore is honoured by a full-page engraving. The juxtaposition of the two portraits of Sir William Hamilton also is not a success. The figure by David Allan looks a giant compared with that painted by Reynolds. ¶ The photographing, engraving, and printing of the pictures have on the whole been so admirably done that we have no more fault to find with them than with the letterpress or the arrangement of the book. We notice, indeed, that Kneller is again unfortunate. His portrait of John Smith, the mezzotint engraver (No. 699), is one of his most masterly works, showing a grip of character, an artistic taste, and a technical perfection for which in his Court portraits we seek in vain. In the reproduction the portrait loses all its spirit and all its quality. On the other hand, almost all the slight sketches and pencil drawings in the gallery come out excellently, so that any occasional failure cannot be attributed to want of care or want of science. ¶ Perhaps, considering its price, the publishers might have bound the book more strongly, even if they retained the limp cover which allows the book to open comfortably. The present paper binding is too flimsy for a book that has to be used for reference, and to send a work of reference to the binder often results in deprivation just when one needs the book most. ¶ These, after all, are minor details. As a whole, the catalogue is a thoroughly sound piece of work, and does credit to its editor, publishers, and printers (if not to its binder), and we have no doubt it will take its place by the Dictionary of National Biography on the shelves of all who are interested in the past history of the British race.

C. J. H.

ISABELLA D'ESTE, MARCHIONESS OF MANTUA,
1474-1539. A Study of the Renaissance.
By Julia Cartwright (Mrs. Ady). John
Murray. 1903.

There are three ways of writing history which rejoice all serious readers and students. The first and best is, alas, rare, for it requires con-

structive imagination based on sound scholarship. It is the history which bestows upon the characters portrayed that quality which makes them live on in the reader's mind like great myths. Gibbon's 'Julian,' Mommsen's 'Hannibal,' Carlyle's 'Voltaire,' Creighton's 'Pius II'—to take a very few instances chosen at random—live on in our imaginations like the heroes of romance, like Don Quixote, or Julien Sorel, or the 'Egoist.' ¶ On the other hand, there is the work of the mere archivist, the conscientious finder and transcriber of documents, who leaves the imaginative reconstruction of character entirely to the reader. For this, too, the student cannot be too grateful. And then there is the *via media* of the gifted compiler, whose efforts are also welcome, provided they are honest and careful, and free from the taint of journalism. ¶ It is this middle path that Mrs. Ady is accustomed to take, and always with peculiar success in her biographies of women. Those who have already enjoyed her 'Beatrice d'Este' will be prepared for finding interest and pleasure in reading her account of that noble lady's even more accomplished and more famous sister, Isabella, marchioness of Mantua, the leader for more than forty years of the most continuously brilliant and intellectual court in Italy. Mrs. Ady does not claim originality of research, but her task of weaving the documentary researches of others into a readable, accurate, and interesting account is extremely well done. It is true that she has no great or genial gifts for the presentment of character, but she knows at least how to describe it with the appropriate background of historical events and of court and family life. She has better taste than to make of it a lurid tale, as some popular writers would have done. Isabella is painted as the faithful and devoted wife and daughter and sister, the careful and affectionate mother—nay, even the doting grandmother—as well as the 'prima donna del mondo,' the Muse of poets and humanists, the patroness and friend of great artists, the confidante of popes and emperors, and the victim, too, of family and political tragedies. ¶ For us in this place, her interest lies chiefly in one aspect of her many activities—in her relations with the artists of her day. Her portrait was drawn by Leonardo, and painted by Mantegna, Titian, Francia, Costa, as well as by various artists of less importance, such as Maineri and Buonsignori, and her medal was cast in bronze by the sculptor Cristoforo Romano. She was a passionate collector of beauti-

ful things, decorating her private apartment with pictures by Mantegna, Costa, and Perugino, and sending her emissaries over nearly the whole of Italy to extort from dilatory or overworked painters the fulfilment of commissions she had given them, getting now a Nativity from Giovanni Bellini, a Magdalen and a St. Jerome from Titian, Allegories from Correggio, portraits from Francia, and even from Raphael himself. She employed Timoteo Viti to make designs for her majolica dinner-service, and most of the northern sculptors of note were at one time or another set to work for her. Lorenzo da Pavia made her priceless viols and lutes of inlaid ivory and ebony, and Caradosso carved her a wonderful inkstand in ebony and silver, while the most famous glass-blowers and jewellers of her time contributed their best efforts to her matchless collection. But even dearer to her than contemporary art was the antique, and she spared no pains or expense, no wiles or selfishness, to get into her possession every available antique statue or fragment that she heard of. The collector's passion was on her, and even her fine taste and that of her cultivated advisers did not always protect her from the collector's misfortunes. In the light of recent revelations, it is amusing to hear how she was taken in by the forgeries of a certain Roman dealer who bore the splendid name of Raphael of Urbino, and how this shifty precursor of many an Italian 'antiquario' of to-day managed to get out of giving her back her money! ¶ Curiously enough, Isabella, although a fast friend of the Medicean popes and their relatives, seems to have taken no interest at all in the art of Florence, except in Michelangelo, and in Leonardo, who came to her, not from Florence, but from Milan. She sent to Florence, it is true, for a picture, but it was to Perugino she wrote, and not to any of the great Florentine masters. ¶ Mrs. Ady has tried to trace carefully the present whereabouts of Isabella's portraits and possessions, but we miss in the index any assembling of her scattered remarks on this interesting subject. The Leonardo pastel sketch (reproduced as frontispiece to Vol. I, but wrongly described as red chalk) is well known in the Louvre; one of the Titians (the one copied by Rubens) she identifies in the collection of M. Leopold Goldschmid at Paris, while the other, in Vienna, is reproduced as the frontispiece to the second volume. As to the latter, she says it was painted by Titian after a portrait by Francia, itself not done from the life, but from sketches

and descriptions. If this be indeed the one referred to, Titian has managed to give no hint of his obligation to the Bolognese master. The portrait by Maineri, a painter of Parma, the author suggests as being the same as that in Mrs. Alfred Morrison's collection, exhibited at the Burlington Fine Arts Club in 1894; but she admits, on the other hand, that this portrait may be from the hand of Beltraffio, which indeed it clearly is. Although it has apparently not occurred to Mrs. Ady, is it not possible that the untraced portrait of Isabella painted by Costa, was, like so many of her treasures, bought for Charles I, and that it is the Portrait of a Lady which now hangs in Hampton Court (No. 295)? The face resembles the one he painted as Isabella's in the Louvre Allegory, but, on the other hand, they are both so thoroughly Costa in every detail that neither can be called real *portraits* in the modern sense of the word. The objective photographic style of portraiture in vogue to-day was quite foreign to the habits of most Renaissance painters, who were satisfied, once they had found a type that suited them, to stick to it for everything—Madonnas, portraits of ladies, and allegorical figures, indifferently. ¶ Perhaps the most vivid part of Mrs. Ady's book is her description of Isabella's experiences in that fatal sack of Rome, which, as Erasmus wrote to her friend Sadoleto, was 'not the ruin of one city, but of the whole world.' Barricaded in the Palazzo Colonna with three thousand distressed souls under her care, Isabella, safe in the protection of her son, Ferrante, one of the leaders of the imperial forces, looked down from her windows with anguish upon the scenes of horror and vandalism enacted in the streets below. Her house was the only one in Rome that escaped, except the Cancelleria, which was occupied by Cardinal Colonna. But except for the irreparable destruction of so many of the world's masterpieces of beauty, this and many another interesting incident in Isabella's career belong rather to history than to art.

M. L.

FRANS HALS. By Gerald S. Davies, M.A.
George Bell and Sons.

On comparing the number of monographs that have appeared on other than Dutch artists with that of books in our possession treating of Dutch painters, we see that the latter have been allotted but a scanty measure in literature; indeed, one may go further and say that during the past

Isabella
d'Este, Mar-
chioness of
Mantua

twenty years, excepting Rembrandt and a few other great masters, no extensive and comprehensive work has been written on the old Dutch painters. For this neglect a very well-founded reason exists: the native art historians of the Netherlands are still collecting materials, and cannot as yet think of writing exhaustive books concerning their great masters; for they are much too well aware of the vast gaps that are still to be found in their knowledge. This is so in the case, among others, of Frans Hals, and it will remain so for many years to come; we must needs wait until all the records are accessible before being able to arrive at a definite knowledge of Hals's personality. ¶ Mr. Davies has been deterred by no such considerations; he not only, with a ready pen, describes Hals's life and works, but, thanks to the spacious manner in which he conceives his subject, finds occasion to indulge in digressions on old Dutch conditions, art and so forth, which might undoubtedly possess an interest for English readers if they were correct, but that, unfortunately, is far from being always the case. ¶ After treating in his first two chapters of the 'Rise of a National Art' and 'Holland and its Art in the Seventeenth Century' the author collects the few known facts concerning Hals's life in Chapter III, and endeavours to draw a conclusion touching his personality. We quite admit that legend may have represented Hals as being a more dissolute man than he actually was. Nevertheless, one who ill-treated his wife as he did can really not have had any particularly aristocratic manners. It would be better for us to say that we do not know enough about his life to be able to whiten-wash it of the few disagreeable facts that have been handed down to us. There can be no doubt, however, that he was a Bohemian, as Mr. Davies rightly characterizes him. ¶ The following chapters are devoted entirely to Hals's artistic career and works; those preserved at Haarlem of course occupying a great place. The description of these is a lively one, and is evidently based upon a repeated examination. There are a good index, bibliography, useful indications such as the approximate dates of Hals's life and of his principal paintings, etc. In a word, the writer has industriously brought together all that he has been able to ascertain touching his subject from books and pictures. But there is one matter in which Mr. Davies has not succeeded, and that is the producing of a critical work. It is true that he himself expressly says this as re-

gards the catalogue,¹ but he constantly makes the same mistakes in the text itself. This is an exceedingly dangerous standpoint; for, thanks to it, so soon as one sets to work on a scientific basis, one finds him, for instance, describing two pictures (Illustrations Nos. 1 and 54) as Portraits of the Painter which do not represent Hals at all, while, again, the Portrait of Admiral de Ruyter (Illustration No. 55) is not a picture of that admiral. ¶ In the same way, the catalogue—which, from the very nature of the standpoint of the writer, is incomplete—contains childish mistakes, which are due to a lack of adequate critical knowledge. For to say of the Hille Bobbe with a young man smoking behind her, merely that it is 'generally recognized as the work of F. Hals the son' surely denotes an excess of caution, considering that it is established beyond all doubt that this picture was, in fact, painted by the son, and therefore it ought not to have been included in the catalogue. Some of the paintings in English collections which we missed in the catalogue we were fortunate enough to find mentioned in the 'List of Pictures which have appeared . . . in the Winter Exhibitions . . . at Burlington House,' which is inserted after the 'List of Works.' But these data are also, we regret to say, uncritical. We also searched the catalogue in vain for the oldest dated portrait by Frans Hals, namely, that of Scriverius, dated 1613, which forms part of the Warneck Collection in Paris, although it is mentioned by the author on pp. 27, 29, 84, and 96 of the text. Again, we find no mention of the delightful Portrait of a Man² in the Van Lynden collection, at present lent to the Mauritshuis at the Hague, nor of various other pieces.³ As regards the drawings, there is no doubt whatever that the drawing in the British Museum is an original Hals. There are more of this sort, and we are sorry not to find them mentioned in Mr. Davies's book. ¶ We must deliver ourselves of one or two further remarks, not from any love of fault-finding, but to remove mistaken ideas. The picture mentioned on p. 22, which is traditionally, and by Mr. Davies, supposed to represent Hals's workshop, was painted by Michiel Sweerts, and has nothing to do with Hals's workshop. Nor is what the author observes touching Hals's

¹ P. 134: 'No responsibility is accepted by the author for the attributions of pictures on this list,' etc.

² Described and reproduced in Havard's 'Merveilles de l'Art Hollandais, exposées à Amsterdam en 1872.'

³ *Inter alia*, those in the R. Kann, M. Kann, and Schloss collections (Paris); the Teixeira de Mattos collection (Holland), etc., etc.

manner of painting (p. 124) quite correct. Hals slowly perfected his technique, proceeding along a road which is quite easily traced. It is true that he underpainted a considerable number of his pictures, but there are also many, very many indeed, which he finished at once, in the wet paint, without the least underpainting. One of the best examples of the latter is the Portrait of a Man, in Lord Spencer's collection, which is at present in the Guildhall Exhibition. ¶ Mr. Davies's book has been very handsomely printed and produced, and is filled with mostly satisfactory illustrations. It is to be regretted that the contents of the book are not more worthy of its format; as a critical guide to the art of Frans Hals it is wholly untrustworthy. W. M.

PERIODICALS

GAZETTE DES BEAUX ARTS.—The April number opens with an article by M. Salomon Reinach, in which he brings to light a great unknown miniaturist whom he identifies with the painter Simon Marmion, known as the author of the altarpiece of St. Bertin, now in the castle of Wied. Of this magnificent and little-known work the National Gallery possesses two fragments representing a chorus of angels rejoicing at the birth of the saint and two angels carrying his soul up to heaven, a strange and imaginative composition, in which the ridge of a roof cutting into the base of the composition gives an effect of supernatural strangeness. The manuscript in which the miniatures in question occur is in the Imperial Library at St. Petersburg, and has remained till now unnoticed. It is in the main the French compilation entitled the 'Grandes Chroniques de Saint-Denys,' but the history is continued with extracts from various historians to the beginning of the reign of Charles V. It contains fifteen full-page miniatures which are of quite extraordinary merit, and which may be by Simon Marmion. The smaller miniatures are by another hand, and are distinctly inferior. The most interesting of the miniatures is the title-page representing Fillastre, Abbot of St. Bertin, offering the Grandes Chroniques to Philippe le Bon of Burgundy, by whose side stands the aged Chancellor Rollin; behind stand three figures, among which M. Reinach recognizes the youthful Charles the Bold and the Grand Bâtard. The heads are admirably rendered, and show that Marmion, if it be indeed he, must be reckoned as one of the great masters of portraiture of a

school in which portraiture attained to the utmost perfection. The landscapes are, however, scarcely less remarkable. They do not, of course, rise quite to the height of imaginative realism shown in the Hubert van Eyck miniatures published by M. Durrieu, but they are conceived in a similar vein and executed with absolute mastery. If M. Reinach's conjecture is correct, and it rests on a number of subsidiary proofs besides the likeness of style to the Wied altarpiece, he has done a great service in bringing to light the work of a great artist whose reputation as a miniaturist was such that his name was coupled with that of Fouquet in the eulogies of contemporary poets. Marmion was born at Amiens about 1420. In 1454 he was at Lille employed by the Duke of Burgundy, but he seems to have worked chiefly at Valenciennes. His style shows the influence of the Van Eycks, and still more of Van der Weyden. But there is, we think, in his manner of composition, and in the freedom of his fancy, something which distinguishes him from the pure Flemish painters, something which is due to his French origin and early training. ¶ The next article by M. Casimir Stryienski is concerned with French art of a very different kind. There exist a number of catalogues of the early exhibitions of the Salon, illustrated throughout with minute sketches by Gabriel de St. Aubin. The author has had the idea of reconstructing by the aid of one of these catalogues the Salon of 1761, and discussing the subsequent history of the various works. Many of these are quite lost, and survive only in St. Aubin's marvellous sketches. Delicate as St. Aubin's more serious work is, as a *tour de force* nothing could equal the dexterity of these minute notes. Between two lines of the catalogue he will insert a whole row of sketches, in which not only the composition but some suggestion of the chiaroscuro of the originals is given. Many of the works of Vien, J. B. M. Pierre, Vanloo, and Hallé make a more pleasing impression when interpreted thus than the originals can have done. ¶ M. André Michel, who carries on the work inaugurated by the genius of Courajod, commences a series of articles on the acquisitions made by his department of the Louvre. The finest of these came from Courajod's collection, and include a wooden crucifix of the twelfth century, in which we can trace the first germs of the new sentiment for life and dramatic expressiveness working in the old hieratic formula. The exquisite statue of a man of the thirteenth century, also in wood, shows

the new art arrived already at perfect command of the means of expression, but still restrained by a reminiscence of earlier schematic treatment. This and the stone statue of St. Geneviève show French sculpture at a point which it has never surpassed. The fifteenth and sixteenth century sculptures which have been added to the national collection, though of great beauty, have nothing of the supreme sense of design of the earlier work. ¶ M. F. de Mély publishes two sarcophagi with figures in relief discovered at Carthage. In spite of Greek and Egyptian influences the author considers that at least one of the figures, that of the priestess, bears the impress of a special racial type, and he considers that this and the Elche head taken together give us an idea of a distinctively Punic ideal type. M. Pierre Gusman describes, without adding anything very new, the Villa Madama, and M. André Pascal begins an account of the eighteenth century sculptor Pierre Julien.

In the May number Monsieur Gaston Migeon, who has done much towards the classification of Mahommedan copper work, writes on the Exhibition of Mahommedan Art recently held at the Union Centrale des Arts Décoratifs in the Pavillon de Marson. Several remarkable specimens of copper work are reproduced, perhaps the most interesting being that lent by M. Sarre which is supposed to date from the first years of the Hegira, and to be of Sassanian workmanship. Some fourteenth-century Persian velvets and tissues of singularly fine and naturalistic design are also figured, as well as two splendid Indo-Persian miniatures from the collection of M. Bing. ¶ In his second and concluding article on the acquisition of the department of sculpture in the Louvre, M. André Michel describes a remarkable polychrome wooden statue of the beginning of the sixteenth century belonging to the Franconian school. In this the author finds the influence of Albert Dürer. It is certainly a more deliberate and scientific work of art than the majority of Franconian sculptures of the period. Several works by Houdon, Deseine and Clodion are also described and reproduced. The prints of the Duttuit Collection are described in a brilliant and humorous article by M. Henri Bouchot, in which he concerns himself more with the collector than the collection, which is in fact rather remarkable for the number of prints of ascertained pedigree than for its artistic character. M. Pascal completes in this number his study of Pierre Julien.

JAHRBUCH DER KUNSTHISTORISCHEN SAMMLUNGEN DES ALLERHÖCHSTEN KAISERHAUSEN. Band XXIII, Heft. 5.—The present fascicule is devoted entirely to researches by Herr Julius von Schlosser on 'Artistic Tradition in the late Middle Ages.' Under this title the author brings together several separate researches; the connexion between them lies in their illustration of the contrast between mediaeval art with its direct visual symbolizing of ideas and the Renaissance and modern habits of actual imitation of natural forms. ¶ The first of his researches is concerned with a large illuminated parchment, too large to have formed part of a book and probably meant to be framed and hung on a wall. It depicts in the centre the Nativity, around which, in a large number of medallions enclosed in late Gothic scrollwork, are represented the various analogies by which the immaculate conception was rendered credible. It is an early example of the 'Defensorium inviolatae virginitatis beatae Mariae,' in which the miracle is rendered plausible by a record of all the miraculous things in nature. The origin and propagation of this popular form of doctrinal exegesis is discussed. The author of the 'Defensorium,' Franciscus of Retz, was a Dominican, and professed theology in the University of Vienna from 1385 to 1411. The earliest illustrated version is the manuscript of Frater Antonius of Tegernsee of 1459, and the work was published as a block-book as early as 1470. The best-known is Eysenhut's block-book of 1471, of which the British Museum possesses a copy. In the early sixteenth century it was published also in a French translation at Rouen, but it was most popular in Bavaria and Austria. The parchment picture of the Vienna Hofmuseum, which forms the subject of these researches, is, the author considers, by an Austrian artist of the latter half of the fifteenth century. ¶ Of greater artistic merit are the small folding tablets of the Vienna Hofmuseum, in which are depicted a series of men and animals which served as patterns for artists. There are, for instance, the heads of Christ, the Virgin, and St. John, in poses which show that they would serve for a Crucifixion; there is the Veronica, and a number of varied types which experience and tradition showed were likely to be useful to an artist. It is certainly a striking example of the essentially practical methods of artistic production at a time when painting was an actual necessity, and when, therefore, the picture was of more importance than the artist's personality. This work belongs to about the year 1400. ¶ Another

artist's pattern-book discussed by Herr von Schlosser, though this has already been published in part, is that used by the miniaturists of a Rhenish monastery, now in the Hofbibliothek at Vienna. This contains, besides initials and borders, the traditional receipts for various animals both real and fabulous. This the author compares with Villars de Honnecourt's famous sketch-book and the similar pattern-book of Stephen of Urach in Munich. Villars de Honnecourt, however earlier in date, had indeed much more than a merely practical aim in view. He had already begun those researches into the laws of proportion and harmony in natural form which later on absorbed Leonardo da Vinci and Dürer. ¶ Herr von Schlosser aptly concludes this part of his researches by a reproduction of an Attic vase in Berlin, on which is represented the workshop of a vase maker with the pattern receipts for gods and animals hanging on the wall. ¶ Finally, in an appendix, Herr von Schlosser discusses Giusto of Padua's frescoes of the virtues in the Eremitani at Padua, which have recently been relieved in part of their covering of whitewash. He reproduces the two best preserved figures. Here again the question is of the rôle played by a traditional pattern-book, for there exist similar representations of the virtues in manuscripts at Florence and Vienna, while recently Signor Venturi has acquired for the national collection at Rome another version, which he considers is Giusto of Padua's own sketch-book and the model for the frescoes. Herr von Schlosser shows, we think conclusively, that this is of later origin by a belated Giottesque of the early fifteenth century, while he brings forward as the original of the whole series a MS. at Chantilly by Bartolommeo de' Bartoli, executed in all probability between 1353 and 1356 in Bologna.

REPERTORIUM FÜR KUNSTWISSENSCHAFT. 1903. Part II.—Constantin Winterberg continues his minute analysis of Albert Dürer's theory of the proportions of the figure. In this article he deals with the second book, and shows how Dürer freed himself increasingly from the traditional mediaeval canon and sought to establish his theory on inductive lines. ¶ Mr. Campbell Dodgson publishes a transcript of David de Necker's preface to the *Landsknechts*, from which it appears that the original drawings were by Hans Burkmaier, Christopher Amberger, and Jörg Breu, and were engraved by Jost de Necker, David's father. This settles a much-disputed

point, and shows that Beham, to whom a number of the originals were ascribed, must be excluded altogether. ¶ Count Luigi Manzoni writes on the stained glass in Perugia in the quattrocento, and in particular on the great window in S. Domenico, which he ascribes in part to Fra Bartolommeo di Pietro Accomandati, who appears to have worked in stained glass already in the fourteenth century at a time when most Italian towns were forced to employ foreigners for such work. The greater part of the window was executed, according to the author, in the second half of the fifteenth century, and by the painter Benedetto Bonfigli. ¶ In this number Dr. Friedländer concludes his notices of the Bruges Exhibition. He deals with Albert Cornelis, an artist who was first recognized by Mr. James Weale, and with Jan Provost, with regard to whom he follows M. G. Hulin. He agrees therefore in giving to the artist, Mr. Sutton-Nelthorpe's Legend of St. Francis. More surprising is his suggestion that the Madonna, lent by Madame André under the name of Van Eyck, which was reproduced in the April number of *THE BURLINGTON MAGAZINE*, is a youthful work of Jan Provost. With regard to Jan van Eecke, the author maintains a sceptical attitude. He supposes the signature J.V.E. attached to certain works to be forgeries intended for Jan Van Eyck. After discussing the works of the later Flemish and Dutch artists, Dr. Friedländer discourses on the works which are not of purely Flemish origin. Among them the most interesting was the so-called Antonello da Messina, lent by Baron d'Albenas, representing the Pietà. This, following M. Hulin, Dr. Friedländer gives to a French artist, and dates about 1470. The mixture of Italian and Flemish influence in this work is, we think, of quite a different kind from that found in French works of the period.

RASSEGNA D'ARTE. — To the April number M. George le Brun contributes an enthusiastic, though by no means exaggerated, appreciation of the elder Breughel, 'the only artist of his time who knew how to withstand the enchantments of the Italian masters,' though he too travelled in Italy. Signor Enrico Cavilia calls attention to the imposing ruins of the basilica at Squillace which he ascribes to about the year 600. If this is accurate it becomes, after St. Abbondio at Como, the earliest example of a basilica in the form of a Latin cross. This important example of early Christian

architecture has been little noticed hitherto. Signor Rivoira, for example, makes no mention of it. ¶ A small piece of stuff with a woven pattern of figures, rabbits, birds, and ornamental *intreccie*, which was found at Modena in 1900, forms the subject of an article by Isabella Errera. This has hitherto been supposed to be of Byzantine workmanship, but the author by comparison with other pieces of similar design and workmanship ascribes it to Arab workmen under Byzantine influence.

In the May number Signor Paoletti publishes an ancona (insufficiently reproduced) by Jacobello Bonomo. This ancona in its original carved frame is dated 1385, and is important as showing how early the traditional form of the ancona as it appears in the works of the Muranese school was fixed. This indeed differs but slightly from the altarpieces of Antonio da Murano in Sta. Zaccharia at Venice, which are dated nearly half a century later. ¶ Signor Ricci continues to elucidate the little-known Giovanni Francesco da Rimini, an artist of the Romagna influenced by Benedetto Bonfigli, and through him deriving many motives which recall the work of Filippo Lippi. These are specially noticeable in the Baptism belonging to Signor Blumenstihl at Rome. The other picture, which he attributes to this mediocre but agreeable painter, is a Madonna adoring the Infant Saviour which is No. 255 of the Bologna Gallery. ¶ Signor Augusto Bellini Pietri discourses on the frescoes of S. Piero a Grado which were brought to light in 1885 at Cavalcaselle's instigation. Cavalcaselle himself judged of them as feeble productions of the early Pisan school which might be connected with the name of Giunta Pisano. He failed to see traces of true Byzantine influence. Signor Pietri's view practically coincides with this, except that he considers them of much greater artistic significance and as indicating the dawn of the new Italian spirit, the beginnings of a dramatic and expressive art as opposed to the hieratic and purely architectonic character of the Byzantine. ¶ Signor Ricci calls attention to an interesting portrait of Luca Pacioli acquired by the Naples Gallery with a Cartellino bearing the inscription JACO. BAR. VIGENNIS. 1495. If *vigennis* is a corruption of *ventenne*, and if *Jaco. Bar.* stands for Jacopo de Barbari, it brings that artist's birth down to a much later period than has hitherto been assumed. Unfortunately Signor Ricci does not indicate how far the painting in question con-

forms to the manner of Jacopo de Barbari's known works. ¶ Signor Ferrari announces the installation of the new museum at Piacenza, and describes its two chief treasures, the Christ at the Column by Antonello da Messina and the tondo (poorly reproduced), which is ascribed, somewhat rashly we think, to Botticelli himself.

ONZE KUNST contains two articles by Max Rooses; in one he describes the Pacully collection in Paris, which has recently come into the market, and, *à propos* of the picture of a young woman writing, by the Master of the half-figures, which was exhibited at Bruges, makes a suggestion that possibly the half-figure pictures were executed by Jan Matsys when he was absent from the Netherlands, and may have come into connexion with Clouet's school in France. The colour scheme and scale of modelling of Jan Matsys's signed Lucretia is, we should have thought, quite distinct from that of the half-figure pictures. ¶ In the second article the author makes known a Rubens belonging to the Countess Constantin de Bousies. The picture is of a satyr pressing grapes into a cup held by a young satyr; in the foreground a tigress is suckling her young. M. Rooses declares this to be the original of the similar picture at Dresden.

ATENEUM. HELSINGFORS.—No. 1 contains an article on mediaeval art in Finland with illustrations of sculptures of the fourteenth and fifteenth centuries, which shows how closely the types of early French and German Gothic sculptures were followed. The St. Margaret from Vemo has almost the grace and ease of movement and the large disposition of draperies of the best French work of the end of the thirteenth century. The later work indicates more clearly German influence. Osvald Siren publishes two Florentine Madonna reliefs, at present in Sweden. One is a stucco copy of a relief by Desiderio, lately in the possession of Mrs. Pepys Cockerell.

THE REVUE DE L'ART contains some illustrations from the Pacully collection, and the record by M. Paul Vitry of an interesting discovery, an almost contemporary copy of a lost portrait of the Comte de Dunois, the original probably being by Jean Fouquet.

L'ART, for April, contains a number of reproductions of mediaeval works by royal and titled amateurs, an article on the Museum of Tapestry

at the Gobelins factory, one on Horace Vernet as a caricaturist, and one on the exhibition of the Société Nationale des Beaux-Arts, remarkable for its violent and ill-judged attack on Rodin, *à propos* of the fact that he is not exhibiting this year.

THE ARCHITECTURAL REVIEW, May, is mostly devoted to contemporary architecture, but contains the second part of Mr. Lethaby's article on 'How Exeter Cathedral was Built,' with many illuminating remarks on mediaeval methods of work; not the least interesting is the suggestion that when columns of Purbeck marble were ordered from Corfe, the designs of mouldings and sections were left to the Corfe masons.

R. E. F.

ZEITSCHRIFT FÜR BÜCHERFREUNDE, April, 1903. —The first number of the seventh annual volume of this periodical opens with a detailed account by H. A. L. Degener of the John Rylands Library at Manchester. The building is described and the history of its foundation related. The biography of John Rylands himself is followed

by an interesting account of the founders of the Periodicals Althorp collection, now incorporated, through the munificence of Mrs. Rylands, with the other contents of the palatial building at Manchester. The purchase of the Crawford collection of MSS. by Mrs. Rylands is duly recorded, and a good summary is given of the most important treasures of the library in the way of block-books and incunabula, with special attention to the books from early English presses. The article is illustrated with sketches of the building and facsimiles of rare specimens of printing. An article follows on the contemporary book-decorator, Hugo Höp-pener, whose pseudonym is Fidus. His work is unknown in this country, and such specimens as are given do not inspire us with any desire for a closer acquaintance with it. Modern printing in Russia is described by P. Ettinger, and there is a review of two important facsimiles of block-books recently published by Heitz, and edited by Professor W. L. Schreiber, the 'Twelve Sibyls,' at St. Gallen, and the edition of the 'Biblia Pauperum,' in fifty leaves, at Paris. A specimen of each facsimile accompanies the review. C. D.

✿ CORRESPONDENCE ✿

PROFESSOR LANGTON DOUGLAS AND DOCUMENTARY EVIDENCE.

SIR,

Professor Douglas's long and elaborate reply to my note is no doubt interesting; but it seems as if he considers the subject of more vital importance than I do; and I fancy most readers of THE BURLINGTON MAGAZINE will agree with me so far. It is scarcely necessary to point out the personal turn to which his arguments veer; but I am unregenerate enough to draw attention to the fact that, in spite of much circumlocution, he brings out *none* that really *prove* me wrong in my contentions. I do not deny the talents of either Signor Centofanti or Signor Donati (of the works of the former and the friendship of the latter I have reason to speak most highly); but their names alone scarcely carry conviction to the ordinary English reader. I must repeat that I do *not* consider that Professor Douglas's *assertions* with regard to Sodoma will bear close examination. The explanation of this in detail would take too long here; but I hope some day to have an opportunity of going fully into the subject of that artist's name and family. That Beccafumi was *very frequently* designated as 'Mecharino,' or 'Mecarino,' is beyond dispute, and the statements here brought forward

are certainly not sufficient to account for the *entire* omission of this important fact from Professor Douglas's work. With regard to Matteo's Massacre of the Innocents, I can only suggest to anyone interested in the subject to go and look at the picture, signature, and original document, and then form his own opinion.

On both these points the reader cannot do better than compare the statements here set forth with those in the 'History of Siena.' I need say no more; but, in conclusion, I cannot resist remarking how great was my astonishment to find that until last April Professor Douglas, in spite of all his studies at Siena, was not aware that the Archivio dei Contratti of that city (*Archivio Notarile Provinciale*)—referred to continually by Milanese and others, and containing many important documents (including two wills of Francesco Tolomei, in the second of which Matteo's picture is not mentioned)—is an *absolutely different* institution from its younger, and admittedly more imposing and interesting, rival—the Archivio di Stato, is under different control, and is even a cause of jealousy. Surely, when preparing to overthrow the consensus of opinion of a number of competent predecessors, it is scarcely safe to trust implicitly to *copies*, and a search for

this original will would have saved that situation anyhow. Had I not received this information from the writer's own lips, I could not have believed it possible. For the historian of Siena to admit ignorance of the separate existence and constitution of this important storehouse seems to me to be more damaging to his reputation for accuracy than any points of detail upon which differences of opinion can arise.

ROBERT H. HOBART CUST.

THE AUTHORSHIP OF A MADONNA BY SOLARIO

SIR,

The Madonna by Solario which you reproduce in your number for May is a picture by no means unknown in art literature. It is reproduced on Plate XXXVII of Rosini's 'Storia della Pittura Italiana,' and as No. 29bis, IIS. in Muxell's 'Catalogue of the Leuchtenberg Collection,' and such well-known critics as Waagen, Rumohr, Hettner, and Crowe and Cavalcaselle have spoken of it. The last-named writers unhesitatingly ascribe the picture in question to Andrea Solario of Milan, declaring the signature a coarse forgery. Rosini, who seems to have known all about the picture, says:—'Could we trust this signature—Antonius da Solario Venetus f—there would be no doubt regarding the home of this artist. But are we bound to have a blind faith in a signature, when we happen to know the history of the picture, and how it passed through the hands of restorers and dealers before it was sold to the collection where it now hangs? Experience has taught me to entertain very serious doubts.'¹

I share these doubts, for I cannot hesitate a moment in ascribing this very charming Madonna to Andrea Solario. Mr. Roger Fry in his admirable note on this picture mentions the points of likeness which it has with the Brera Madonna and Saints, dated 1495. There happens to be another work even closer to this one, and in my opinion certainly by Solario, although not attributed to him.² It belongs to Dr. J. P. Richter, and represents the Madonna adoring the Holy Child. So Venetian are its colour, tone, and feeling, that more than one good critic has attempted to find its author in Venice; but so singularly like are the ovals, so identical the eyes and mouths of the Virgins in Dr. Richter's and in Mr. Wertheimer's pictures, that they could not have been painted by different hands. A Madonna belonging to Signor Crespi of Milan, never, that I am aware, ascribed to another than Solario,

¹ Rosini 'Storia,' III, p. 28. In 1828 it was owned by an Abate L. Celotti of Venice. Messrs. Crowe and Cavalcaselle suspect that it may be the panel described in 1742 in the catalogue of the collection of the Prince du Carignan as 'Vierge et un petit S. Jean par André Solario, dans le gout de Léonard de Vinci' (sold for 240 livres). See also Mündler, 'Essai d'une Analyse Critique,' etc., Paris, Firmin Didot, 1850.

² Published as Solario's in my 'Lorenzo Lotto,' p. 95, note.

although of later date, again betrays identity of hand, in the landscape at least, with Mr. Wertheimer's painting.

But Mr. Fry, who, if any one, has a right to an opinion, admits the possibility that the signature is genuine; in which case Mr. Wertheimer's picture would be by a painter famous in Neapolitan art-mythology, who is supposed to have executed the frescoes in the cloister of Sanseverino at Naples. Mr. Fry, with a candour by no means common among recent writers on art, tells us that he is not acquainted with these frescoes. I happen to know them well, and I can assure Mr. Fry that these paintings and Mr. Wertheimer's Madonna have nothing in common. The latter, like all of Solario's works, even the most Venetian, displays many characteristics of an art substantially Milanese, while the frescoes contain no element of the kind. The principal author of the series (he freely employed assistants) seems to have been a Sicilian educated under Antonello, Gentile Bellini, and Carpaccio. In his wanderings up and down the peninsula his fancy seems to have been taken by Pintoricchio's landscape—a taste for which Carpaccio's romantic scenery had doubtless prepared him. No other influences are visible in his work, neither Lombard, nor Ferrarese, nor Florentine. I am amazed that paintings so obviously Venetian should have remained so long unrecognized for what they are.

I would gladly say more of the author of these frescoes (there is not a little to be said), but I must now hasten to answer the question that may be asked: But what if the inscription is ancient? Even then Mr. Wertheimer's picture does not cease to be Andrea Solario. The inscription may in fact never have been intended for a signature, but for a label. Soon after it was painted this picture may have fallen into the hands of a person who, like so many of us to-day when addressing a letter, confused the Christian name of the painter with one resembling it, and, wishing to make sure that he did not forget it altogether, had it inscribed according to his inaccurate recollection upon the panel, with the addition of the fact that the picture was painted in Venice—for that is all that the word *Venetus* need mean here. Or if it does mean more, this more would tend to establish the value of connoisseurship. It was on internal evidence alone that I came to the conclusion, published in my 'Lorenzo Lotto' some nine years ago, that Solario must have made a long enough sojourn at Venice to have become deeply imbued with the ideas of Alvise Vivarini: and now Mr. Wertheimer's picture, if the inscription be ancient, would confirm this hypothesis to the extent of proving that Solario remained long enough in Venice to be considered a Venetian, just as Lotto, for instance, owing to a residence of two or three years at Treviso, was called a Trevisan.

BERNHARD BERENSON.

THE BURLINGTON GAZETTE

BEING THE MONTHLY SUPPLEMENT TO THE

BURLINGTON MAGAZINE FOR CONNOISSEURS OF THE PREVIOUS MONTH

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OPINIONS ON WORKS OF ART

We are prepared to arrange for expert opinions as to the authenticity etc., of works of art and old books. The opinions will be given by members of the consultative committee of THE BURLINGTON MAGAZINE and other experts of equally high standing.

The objects as to which an opinion is desired may be sent to this office, or we can arrange for a visit to be paid to the house of the owner when this is preferred.

The charge for an opinion or attribution will be a matter of arrangement in each case, and nothing must under any circumstances be sent to this office without a previous arrangement.

All objects sent will be at the owner's risk and will be insured, the owner paying the cost of insurance and carriage both ways. Though every possible care will be taken of anything sent, we cannot undertake any responsibility in the event of loss or damage.

We do not undertake valuations, nor can we in any case act as agents for sale or purchase. Those who are acquainted with these matters are well aware that such undertakings on the part of a periodical either interfere with the legitimate trade of the professional dealer or else open the door to practices not to the interest of the private vendor. But we will gladly give an opinion as to whether any object has any appreciable value, and (when possible) what prices similar objects have recently fetched at auction.

Owners wishing to sell should either

(1) Advertise in THE BURLINGTON GAZETTE, which circulates among a large and wealthy collecting public; or

(2) Offer the object to a dealer of repute (the names of the best dealers will be found in the advertisement pages of THE BURLINGTON MAGAZINE); or

(3) Put the object up to auction.

THE EXCAVATIONS AT ANTINOE *

THE Musée Guimet, in Paris, lays claim to be a 'museum of religions.' This is its reason for existence, its principal interest. But art does not absent itself from its precincts; art, which never loses its rights over polite minds, retains them even where museums are in question, museums of religions though they be.

This is the point of view from which we are able to take an interest in the excavations made by M. Gayet at Antinoe, some of the results of which he is now exhibiting at the Musée Guimet. They are contained in twenty-five glass cases. It does not fall within my province to speak of the mortal remains of the witch Myrrhitis, of Sabina, or of the functionaries in the purple, nor shall I strive to follow M. Gayet in his endeavours to solve the mystery of certain objects discovered, it would seem, in the witch's burying-vault: a mirror, a little altar, a timbrel, and so on. I will also pass by the inscriptions found on the bandages, such as *Επιτομή Αρταχ*, and the exact meaning of the crosses, roses, mystic doves and so forth, embroidered on the shrouds. Nevertheless, it seems to me that I ought to talk for a moment to the readers of THE BURLINGTON GAZETTE of certain objects or textile fabrics, belonging to the third or fourth century of our era, which present an undoubted artistic character, both in colouring and design.

THE TEXTILE FABRICS.—Women's dresses, the clothes of high dignitaries, embroidered shawls, fragments of embroidery: all these still retain an astonishing and sometimes exquisite colouring, which passes, in degraded tints, from salmon-pink and gleaming purple to the softest green and the most delicate mauve. The texture is of wool or floss-silk; in the case of the women, one observes a thick pad which encircled the head and gave it the appearance and outline presented in the Tanagra statuettes.

The shawls were curiously ornamented; a medallion figured in the centre and, at each of the four corners, a border framing appliques in tapestry. Let me describe one of these shawls: The central medallion stands out against the purple wool and represents Apollo and Pegasus. The four-cornered appliques are in fine-stitch tapestry, real Beauvais work, and one of them shows us Apollo looking for an arrow in his quiver; another, in a very perfect state of preservation, represents Apollo and Venus-Isis imprisoned in the perseæ. Here and there, scattered over the shawl, are different subjects, very brightly tinted: flowers, roses, medallions, cupids, small fishes, and so on. The inspiration of these subjects is obviously

* Translated by A. THORNTON & SONS.

Greek, but dull and heavy; the pattern is common and the anatomy of the figures is often impossible. The sumptuous robes of the functionaries, in green or purple floss-silk, with long, drooping, useless sleeves, have figured silk trimmings, which bear a striking resemblance in texture to the Jacquart system of fabrics. The shades vary from whity-grey to dull pink or yellow. These are old silks, belonging to an earlier period than that of the robes themselves; their pattern, which is very peculiar, obviously dates back to the time of the Sāsānides. The repertory is Persian, without a doubt. Next to the tapestry-work à *points bouclés*, we meet with embroideries on drawn thread, with nude figures in arcades.

To sum up, it appears that the artificers made use, in a disconnected fashion, of the different types of the repertories of the ancients. The human figures are, for the most part, Greek: in very exceptional cases, they belong to the east and come from Persia or Assyria. Contrary to precedent, the latter are correct in form; but, as I observed above, they must have been derived from an earlier period. The trimmings were probably what we should call family silks, heirlooms almost, something like our grandmothers' wardrobes.

Generally speaking, the living shape, whether animal or human, tends to disappear, whereas the flowered style, arabesques and almost geometrical decorations taken from nature are largely developed. This is the outcome of an examination of these robes, fabrics and embroideries, which are, above all, so many fragmentary documents.

OBJECTS OF ART.—This title is a little ambitious. Nevertheless, some of the objects come near to possessing merit. For instance, in a figurine of Isis-Venus, discovered in a tomb and recalling to mind the Tanagra statuettes, the curve of the lips and the line of the nose are remarkably pure and expressive. The hair is dressed high on the head, in coils, and rises like a tapering diadem; it is gathered into a sort of smooth and regular knot. We must note two little clay lamps. They are very pretty, and their subjects represent two cupids, one apparently seated against a tree, the other in a boat. Here and there we come across effects of modelling which are quite dainty and charming. A figurine of Mithras has life and strength: a man supporting a bull. Some ivory combs proceed from the Greek school, but in its degenerate form; the same applies to a few fragments of carved ivory. There are also some pots in terra-cotta, glazed and decorated with the pencil. One of these is very elegantly dented and of a charming shape. Lastly I would mention the masks in full-relief which decorated the coffins discovered by the explorer. Do they offer any resemblance with the features of the deceased? The most that one could suggest is that some of them are not without expression. But undoubtedly they are not works of art—nor even 'works!'

On leaving this exhibition, especially after numerous and frequent visits, one takes away a curious impression: one feels as though one had seen something, but something incomplete, incoherent and spoilt. This is the result of *fouilles*, or excavations: it also suggests the *fouillis*, or rubbish-heap. The indications are most attractive: there are more than indications; but there

are less than results. Most certainly, the excavations have not uttered their last word; but, when they express themselves in this very gradual fashion, there is a danger lest their piling should die away before they have really spoken at all.

GILBERT DE RORTHAYS.

NOTES FROM FRANCE

PARIS*

THE MUSEUMS

THE LOUVRE has few new acquisitions; but, perhaps, I shall next month have occasion to present to our readers a more abundant and more interesting harvest. They speak of very remarkable works; but those are keeper's secrets, before which we must needs bow. In the Painting Section, I may mention a work of the Augsburg school, fifteenth century, the Flagellation, the drawing of which betrays an energy that is in parts almost excessive. This painting, which is not yet on exhibition, was purchased for 6,500 fr. In the Roman Antiquities Section, we shall probably soon see one of the Boscoreale frescoes. The Louvre has, in fact, acquired, although the purchase has not yet been ratified, at a cost of 15,300 fr., one of the panels of the peristyle, the Winged Genius, with green wings and the head of a faun: 'The body is full-face,' says the official description, 'the head bent to the right, the eyes fixed upon the persons who enter the triclinium. The genius, immersed to the knees in a basin, holds a ewer in its right hand and a dish in its left, which is raised to the level of its breast. The background is black; at the top is a green belt with intricate white lines.' The section devoted to Objects of Art is the richer by a small Limoges reliquary, thirteenth century, from the Gimel workshop, which is thus described, in the absence of precise documents, after the large reliquary in the church at Gimel (Corrèze) which was exhibited at the Petit-Palais in 1900. In the Egyptian Antiquities Section, I am now in a position to complete and correct my notes of last month. M. Georges Benédite has purchased in Egypt, on behalf of the French Government, a mastabat of the fifth dynasty. This mastabat is the tomb of an officer, Khouthotep, who lived under Unas King of Egypt. I shall have to refer again to this very important monument, which is not yet installed at the Louvre. I also hear that M. Jouguet, professor at the University of Lille, has recently returned from Egypt, where, together with M. Lefèvre, a member of the School of Athens, he has been directing excavations at Tehneh, and that he has brought with him a stock of funeral paraphernalia of a very particular character. It includes, among other things, some imitation mummies of palm fibre, representing on a very small scale the deceased 'osirified' with the attributes of Osiris, the whole covered with a layer of delicately-modelled wax. These pseudo-mummies, whose apparatus was completed by little funeral geniuses, treated in the same manner, were fitted into mummy-form coffins with hawks' heads.

* Translated by A. Teixeira de Mattos.

At the PETIT-PALAIS the Dutuit collection has not yet revealed all its treasures. The public is being permitted to admire them gradually, one after the other. I speak, of course, of the etchings and engravings. Following upon the exhibition of Rembrandt etchings, we had an exhibition of Albrecht Dürers; these have now also been returned to their tutelary retreats, and the work of Jacques Callot has in its turn come to bear witness in favour of those lavish donors, the Dutuits. Among these pieces, certain of which were the property of the Duchess of Chevreuse fleeing before the harshness of Richelieu, are some that concern Nancy; others are connected with Italy, where Callot, in his early youth, paid many a flying visit and subsequently made a prolonged stay, under the protection of Cosmo II, in Florence. Here is a curious detail: Callot used often to draw architectural plans to order, which he sometimes used afterwards as the background for his works. I will mention, among those at present exhibited at the Petit-Palais, the Foire de l'Impreseta (Florence), which laid the groundwork of Callot's reputation; the Scènes de ballet en Italie, executed for Cosmo II, the Gueux and the Caprices, which form the master's two great series; the Martyre de Saint Sébastien; the Misères et les malheurs de la guerre, an admirable series in which we see the army marching to its cantonments, scenes of pillage and execution: the wheel, the gallows, the stake and so on; the Apôtres; the Martyre de Saint Laurent; the Fantaisies; the Petite foire; the Revue; the Rocher; the Bohémiens; the portrait of Louis of Lorraine, one of Callot's patrons; the Chasse; the Rue Neuve de Nancy; the Balli; the Prédication de Saint Nicolas; etc.

I have spoken elsewhere of the very interesting exhibition which is now being held at the MUSÉE GUIMET.

The MUSÉE DE L'ARMÉE has received from M. Édouard Detaille a very fine portrait of the Marshal de Saint-Arnaud, by Brocas, dated 1853. Another interesting acquisition is a portrait of Lieutenant-Colonel Chabard, governor of the palace of Saint-Cloud, painted by Courtet and dated 1846.

THE TIARA OF SAMPHARNES

When announcing in one of my former articles the approaching conclusion of M. Clermont-Ganneau's inquiry I said: 'In all probability we may have a chance of following a renewed discussion among the learned men.' I was not mistaken; and, although certain points in the eminent scholar's report are unanimously accepted, others continue to be discussed. Nevertheless, the discussion is confined to scientific circles, and the public has ceased to take an interest in a question which it considers completely settled, as, indeed, it is in so far as concerns the genuineness of the tiara. I hope that I shall be interesting my readers if I summarize M. Clermont-Ganneau's report for their benefit.

1.—THE ROUCHOMOWSKI DOCUMENTS.—M. Clermont-Ganneau divides these into four groups:

1. Four photographs of the tiara taken at Odessa.
2. A crayon sketch executed from memory by the Russian goldsmith and representing the

fragments in gold already fashioned, which were handed over by the person who is said to have ordered the tiara.

3. Three wrappers containing a collection of sketches, studies, tracings, reversed tracings and transparent pouncing-paper pierced with punctures, which the artist declares that he pricked with his own hand and which should correspond with the different subjects designed, beaten and chased by himself upon the tiara.

4. An engraving cut out of one of the plates in a German work from which the artist, following the directions of the person who ordered the tiara, took the subjects that figure in the aforesaid tracings.

A rigorous examination of the above documents convinced M. Clermont-Ganneau that Rouchomowski was neither a hoaxer nor an impostor. This is the first positive result.

2.—THE ORDERING AND EXECUTION OF THE TIARA.—After assuring himself of the artist's sincerity and verifying and checking the very full and circumstantial information supplied by him, M. Clermont-Ganneau made Rouchomowski give his statement as to how the tiara was ordered and executed. The story is not without its comic side.

In the course of the year 1895, a certain person, X., who had already given Rouchomowski work of the same kind, 'commissioned him to execute an article in gold, in the antique style, which was intended, he said, for a present to a professor of archaeology at Kharkov on the occasion of his jubilee. The article in question was the tiara. The work took six or seven months, and the artist was paid 1,800 roubles.'

The portions supplied by X. were:

1. A fragment of an upper cap, with three bands decorated with beaten and interlaced ornaments.
2. A wide middle zone bound above and below by two twisted fringes running in opposite directions.
- 3 and 4. Two small isolated and non-contiguous fragments, appearing to have belonged to a lower or terminal band.

'All these portions seem at first to have been placed one on the top of the other, so as to form a whole analogous to the actual tiara.'

In addition to handing him these fragments, X. seems to have appointed himself Rouchomowski's guide, giving him a Russian translation of Homer to read and two works, of which one was published in Russia by Messrs. Tolstor and Kondakoff, under the title of 'South Russian Antiquities,' while the other is a sort of popular album published in Germany, a 'Bilder-atlas zur Weltgeschichte,' by Weisser. From the first were taken all the scenes of Scythian life displayed around the lower band, and a few accessories of the middle zone of the tiara. In addition to some other suggestions, the second supplied the exact model of the back view of a warrior which forms part of the group performing the sacrifice. M. Clermont-Ganneau considers it his duty to say that this, upon the whole, 'confirms, in its essential parts, the archaeological diagnosis supplied at the outset, with uncommon certitude, by Herr Furtwängler.'

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3.—THE CONCLUSION.—After, lastly, applying the proverb, 'The workman is known by his work,' and instructing Rouchomowski to carry out different works under his own eyes, including a partial reproduction of the tiara, M. Clermont-Ganneau concludes as follows:

'From all the facts set forth above, I consider that we are justified in concluding:

'That the gold tiara of the Louvre is spurious;

'That it was executed upon instructions of a certain X. by a modern artist;

'That the artist is Rouchomowski.'

This judgement, preceded by a remarkable documentary study, will be ratified by all. And the tiara, now exiled from the Louvre, will find a place in the Musée des Arts Décoratifs. And M. Rouchomowski, who has set out for Russia, will, we are told, return to Paris to pursue an art which, let us hope, will no longer be that of forgery!

But two contentious and important questions remain unsolved in M. Clermont-Ganneau's report. In the first place, who is this alarming person, X.? It appears that he is hardly in a hurry to make himself known. Surely his name must be unmasked some day; good faith imperiously demands it. Secondly, M. Clermont-Ganneau asks himself whether the gold fragments handed to Rouchomowski by X. are not as false as the tiara itself? The trick would then be complete. But this is not the opinion of a number of scholars, and on this side a door is left open for discussion.

ROUND THE ARTISTIC SOCIETIES.

At the ACADEMIE DES INSCRIPTIONS, Messrs. Capitan, Breuil and Peyrony call attention to some new prehistoric carvings discovered on the sides of a grotto situated near Eyzies (Dordogne). M. Pottier presents a fragment of a Greek vase representing a horse modelled in full relief and identical with that which was found at Susa by M. de Morgan. This fragment bears the signature of an artist who is already known to us: Sotades. M. de Mély sends the photograph of a page of a Gaignières manuscript, representing a white porcelain ewer richly decorated in silver gilt, adorned with magnificent enamels. M. de Mély sees in this a specimen of the rare Chinese porcelain of Ting-Yao, famous under the Song dynasty (960-1279). M. Chavanne presents a few observations on this question.

The meeting of the SOCIÉTÉS DES BEAUX-ARTS of the different departments was held at the École des Beaux-Arts. M. Henry Jouin, the distinguished general secretary, read a remarkable report on the year's work. The numerous papers read during the course of the sittings included a study by M. Émile Delignières on Quentin Varin; a note by M. Alfred Gabeau on some old needlework tapestry, of very delicate workmanship; a study by M. Eugène Thoison on Pierre Gobert, the portrait-painter; a work by the Abbé A. Bouillet on the painted altar-screen at Ham-sur-Meuse (Ardennes); etc.

At the SOCIÉTÉ DES ANTIQUAIRES DE FRANCE, M. Poinot presents a report on the excavations which

he has been making at Thugga, in Tunis, where he has laid bare some important ruins: a street, the columns of the Capitol, a temple of Hadrian's time, sculptures, etc. M. Durrieu exhibits photographs of some miniatures preserved at Bourges, executed to the order of the Duke of Berry, brother of Charles V of France. M. Moreau de Nérès calls attention to a treasure-trove of seventeenth-century coins, discovered near Nérès.

GILBERT DE RORTHAYS.

ROUEN *

THE TOMBS AT BAILLEUL-NEUVILLE.—Two very curious thirteenth-century tombs have just been brought to light behind the panelling of the sacristy of a little eleventh-century church, at Bailleul-Neuville, near Neufchâtel. One of these tombs, placed under a sort of *arcosolium* or ogival arcade, bears the recumbent statue of a baron represented with joined hands, his head cowed, himself clad in a long surcoat, with a long sword slung from a baldric lying by his side. Another Gothic niche was discovered opposite to that described, but it is walled up.

It was thought at first that this was the statue of a Norman baron, Jean de Bailleul, who reigned as king of Scotland from 1292 to 1296, after accepting the suzerainty of Edward I of England, who afterwards took him prisoner and seized his kingdom. It was further believed that the second tomb might be that of Devorguile, daughter of the Earl of Galloway, his wife. In the same church were a tumular inscription of this Jean de Bailleul and of his wife, and a stained-glass window representing the same two persons. This baron was long believed to have been he who reigned over Scotland, according to the evidence of Polydore Virgil, Boetius in his 'History of Scotland,' and Buchanan, as collected by the principal Norman historians and archaeologists. It has now been proved by the labours of our historical critics, and in particular by Messrs. Auguste Le Prévost and d'Estaintot, that two families of Bailleul, both living at the same period, have been confused: the Bailleuls of Ponthieu, of the Seigniorie of Bailleul-en-Vimeu, in Picardy, and the Norman Bailleuls, of Bailleul-sur-Aulne, or Bailleul-Neuville. These two families are absolutely distinct as regards their alliances, their arms and their degrees. John de Baliol, king of Scotland, according to a pedigree in the Bigot MSS., was descended from the Picardy and not from the Norman family.

Thus vanishes the legend of the Norman barons who came to reign over Scotland, although this does not prevent the discoveries made in the church of Bailleul-Neuville from being one of the highest interest. The tombs that have been brought to light are m. 1.50 high, under the arcade, and m. 2.9 long. They are situated in a wall m. 1.20 thick.

THE MONUMENT OF THE BATTLE OF FORMIGNY.—A monument has been unveiled with much ceremony at Formigny, in Calvados, to commemorate the battle between the French troops, commanded by the Constable de Richemont and the Duke of Clermont, in 1450, and the English under Thomas Kyriel.

* Translated by A. Teixeira de Mattos.

As we know, this French victory put a decisive end to the English sway in Normandy. All that existed hitherto to mark the event was a simple memorial column, erected in 1834, by the care of the famous archaeologist, Arcisse de Caumont, in the village of Aigneville, where a part of the encounter of 1450 took place. Now, thanks to the initiative of a committee having M. Joret-Desclozières at its head, a much more important monument has been raised, and was unveiled on June 1. This monument, resulting from the collaboration of two Norman sculptors, Messrs. Le Duc and de La Heudrie, and M. Nicolas, the architect, consists of a Gothic pedestal, around which runs a bronze low-relief, representing one of the scenes of the battle. Above the pedestal rises a bronze group, four mètres high, representing the Constable de Richemont, in full armour, at the moment when, after dubbing his nephew Clermont a knight, he commits the battlefield, on which both have just triumphed, to his keeping. Above their heads hovers a figure of 'France revived,' crowning them and covering them with her sword. The whole is marked by grandeur of design and a spirited conception, and the monument will worthily commemorate one of the great feats of arms in the history of France.

THE HISTORIC CHÂTEAU DU CHAMP DE BATAILLE.—A magnificent historic domain, the Château du Champ de Bataille, at Sainte-Opportune-du-Bosc, near the Neubourg (Eure), is on the point of disappearing. It became the property, of late years, of Mr. William Consett, of London, and is to be sold, with a view to its demolition, together with its immense park. The woods and avenues of time-honoured trees will be felled.

This château, which belonged to the illustrious family of Créqui, was built by the Count Alexander de Créqui between 1686 and 1700. It consists of two huge blocks, with fronts broken by stone pilasters and a central domed pavilion facing an immense principal court. These two blocks are connected by a graceful gallery, which encloses the courtyard on one side. In the middle, a monumental main gateway stands out, flanked by Corinthian pilasters, reminding one of the terrace of the Château de Fontainebleau. At the other end of the court, a stone gateway, formed of two solid masses of masonry and terminating in a broken pediment, is adorned with large and beautiful female statues, holding armorial scutcheons, with the proud motto of the Créquis: *Nul ne s'y frotte*. The flower-gardens, laid out in the French manner, are crossed by water-conduits which supply the baronial kitchens. Several avenues used to stretch across the forest. Of these only one remains; it is four kilometres long and leads from Neubourg to the château, under the constant shade of its venerable elms. This magnificent domain, apart from the park and gardens, covering 180 hectares surrounded by walls, contains also a music-room, a chapel, an orangery, stables for twenty horses, a dairy, and so forth.

The Château du Champ de Bataille was detached from the seigniorship of Beaumont-le-Roger and, after belonging to the families of Meullent, Vieux-Ponts and Créqui, passed into the possession of the Harcourt family, whose old feudal castle, now the property of

the French Agricultural Society, still exists in the neighbourhood. At the time of the Revolution, it belonged to the Duke of Beuvron, governor of Normandy, and was looted and plundered in 1795. After belonging to the Countess de Vieux, the domain of the Champ de Bataille became the property of different Norman families, who sold it, in 1876, to Mr. Consett. It will be a deplorable thing if we are to behold the final disappearance of this superb historic domain, one of the finest specimens of the domestic architecture of the seventeenth century in France.

GEORGES DUBOSC.

MISCELLANEOUS *

1. NANTES.—The collections of the Musée des Beaux-Arts at Nantes, which were installed in a new building three years ago, have been enriched year by year with purchases, gifts, and exhibits lent or presented by the State. To speak only of the present year, I would mention, in painting, works by Mlle. Delasalle and by Delaunay; and in sculpture, works by Barreau, Daillon, Lenoir and Lebourg. The Museum of Archaeology has this year received some drawings of old Nantes, by M. Petit, presented by Mme. Semeril, his daughter. It has also received on loan from the Archaeological Society of the Loire-Inférieure an interesting collection of drawings by Sablet. These drawings were executed by the artist as studies for six panels, ordered by the municipality of Nantes to commemorate the visit of Napoleon I to that city, including the following subjects: *Entrée de l'empereur à Nantes*; *Audience donnée aux magistrats*; *Visite de l'empereur au lycée*; and *L'empereur s'embarque sur le yacht du Commerce*. A number of studies, portraits of the principal persons concerned, figure in these compositions.

2. PAU.—The museum has for some time past been adding works of considerable merit to its collection. I will mention a sketch by Murillo, *La Vierge enfant*; an *Intérieur de couvent*, by Granier; *Saint Paul Ermite*, by Herrera el Mozo.

NOTES FROM BELGIUM *

MUSEUMS

THE MUSÉES ROYAUX DE CINQUANTEVAIRE have been quite recently enriched by a piece of silversmiths' work remarkable for the beauty of its enamels and for the very original use made, in the very midst of the twelfth century, of blocks of molten, moulded and polished crystal. It comes from the church of Scheldewindeke, a parish in East Flanders. My readers will find a detailed notice of this new acquisition, accompanied by reproductions, in an early number of *THE BURLINGTON MAGAZINE*. The Armour Section in the same museum has been presented by his Majesty King Leopold II with a series of objects once the property of the first king of the Belgians. To these objects has been added a reproduction in galvanoplastic bronze of the death mask of Leopold I, taken by Frakin, the sculptor. Among the arms I must mention a curved and

* Translated by A. Tenison-Woods.

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engraved sabre; a Turkish sabre, chased and gilt in parts, with a Damascus blade; a cavalry-sword, with a chased and interlaced guard; and a court-sword, with a mother-of-pearl hilt.

The MEDAL ROOM is the richer by a legacy from the deeply-regretted collector, Van Schoor. Following upon the gift of the Hirsch collection, this important acquisition gives it an added wealth. It will be remembered that Baron Hirsch bequeathed his collection of antiquities, coins and medals to the Medal Room in Brussels, and that this collection was one of the richest and finest in the world. The antiquities include unique pieces, and among the coins and medals are sets of such great value that the Brussels collection can compare favourably with that of the most important museums in Europe. We have the more reason to be glad of these acquisitions, inasmuch as the manner in which the exhibits are arranged is an admirable one. Shown in a series of glass cases, the medals and seals, grouped according to historic periods, throw a genuine light upon the history of the countries to which they refer. Each medal or coin exhibited is accompanied by the most exact particulars regarding its origin and character, with, in addition, a reference to the work in which it is catalogued and described, in such a way that the most precise information lies within the immediate grasp not only of the hunter after curiosities, but of the general public.

The Van Schoor collection comprises 2,750 pieces, exclusively papal. The coins are more numerous than the medals, and are also much more remarkable. These 2,750 pieces are sub-divided into 1,550 coins, of which 248 are gold, 1,060 silver and 242 bronze, and 1,200 medals, of which 26 are gold, 630 silver and 544 bronze. I need not point out that the numismatics of the popes are exceedingly important. They begin in the eighth century, under the pontificate of Adrian I (772-795), and end about the middle of the nineteenth century. After the middle ages, the art of engraving took a new flight in the pontifical mint; and it was the same institution that witnessed, under Sixtus IV, the introduction of the custom of engraving the sovereign's effigy upon the coinage.

The papal coinage comprises two periods. The first extends from the end of the eighth to the beginning of the twelfth century. During the whole of this period, the Holy See was in dependence on the Empire, and the coins, with rare exceptions, bear the names of both the emperor and the pope. The Roman revolution, provoked by the inflammatory action of Arnold of Brescia, closed the first period and serves as a transition towards the second. The old republican formula appears with the four sacramental letter, S. P. Q. R. Men believe in a new era; we are under the reign of the Roman senate. But, after the intervention of Frederick Barbarossa, through wars that ravage Italy, the papacy, under Alexander III and Innocent III, becomes definitely freed, and we see on the coins first the pope's name alone and subsequently his effigy. This second period is the only one in which M. Van Schoor interested himself.

Among the finest pieces in his collection, a very special mention must be made of a florin of John XXII (1316-1334), the oldest papal gold coin known, and

of the extraordinarily rare sequin of Pius III. At the present time, only two or three specimens of this are known, and the last sold at the Rossi sale fetched 2,000 lire. M. Alvin, the distinguished keeper of the Medal Room, who was good enough to supply me with this information, has been so obliging as to have a cast taken for me, which is here reproduced. The



Sequin of Pius III

rarity of this sequin will be understood when we remember that the reign of Pius III lasted only twenty-eight days (September—October 1503). This pope was the immediate successor of Alexander VI. While Caesar Borgia was lying sick and only too happy to be able to maintain himself in the Vatican and the Borgo, the conclave escaped from his influence. Notwithstanding the presence of the French army, purposely retained by the ambition of the Cardinal d'Amboise, it elected an old man on the threshold of the grave. This is enough to show the troublous circumstances and hasty manner in which the sequin of Pius III was struck. There were probably never more than a few copies in existence. The successor of Pius III was Giuliano della Rovere, who, on his election, assumed the name of Julius II. Alexander VI died on August 17, and Julius II was elected on October 31, 1503. The brief pontificate of Pius III falls between these two dates.

Among other items in the Van Schoor collection are sequins of Urban IV, Clement IV, John XXIII, Martin V and Eugenius IV; sequins and giulios of Nicholas V; sequins of Pius II and Paul II; double sequins of Alexander VI and Julius II; the double gold crown and the silver testoon, two very rare pieces, of Paul III; a complete set of the coins of Adrian VI, the old tutor of Charles V, whose pontificate lasted only a year; the double sequin of Clement VI; the gold crown-piece of Julius III, and the very rare testoon with the tiara of the same; the scudi of Sixtus V; the quadruple gold crown of Paul IV; the gold crown pieces of Gregory XV; several quadruple crown-pieces of Urban VIII, with the name of Cardinal Barberini, legate at Avignon; the silver scudo of Clement XII; the half-scudo of Benedict XIV; lastly, the very rare crown-piece of the Roman republic, which lasted for one year, from 1798 to 1799. Among the medals are works by the great Italian medallists of the Renaissance, and several remarkable series, including in particular six medals by Benvenuto Cellini.

EXHIBITIONS

ON May 17, the inauguration took place in Brussels, under the presidency of H.R.H. Prince Albert of Belgium, of the monument raised to the memory of the animal-painter Alfred Verwée, on the Place de l'Hôtel de Ville in the suburb of Schaerbeek. To celebrate this occasion, the Burgomaster of

Schaerbeek, assisted by the members of the inauguration committee, had organized an exhibition of works by Verwée which were scattered in private collections, which were but little known and which the public will not often have the opportunity of seeing again. These consisted of only twenty-two pictures, nearly all of which, however, should be mentioned as presenting some peculiar aspect of the master's talent. Those acquainted with his work were here able to trace the evolution of his method from the works painted in 1869, 1870 and 1872 to those in which his manner had undergone a transformation. After at first leaning to amber and sombre tones, to a discreet, sober and powerful scheme of colour, he allowed himself to be impressed by the modern search after light, underwent to the full the influence of the new schools and applied it to the art of painting which he had acquired in so fine a degree, until the quality of his pictures came to possess the appearance of a rich enamel. It is not possible, in the course of these brief notes, to set down the impression resulting from an exhibition of this kind, the first that has been held since that arranged in 1896, scarcely a year after the painter's death, under State patronage, at the Musée Moderne de Peinture. Among the justly famous pictures that figured in the recent exhibition must be mentioned the *Étalon*, the *Étalon Mercure* and the *Gué à l'embouchure de l'Escaut*. Among less-known works with which we renewed our acquaintance were *Dimanche matin*, the *Cour de ferme* and the *Tête de bœuf décapité*, an admirable study, striking a deep tragic note. This exhibition remained open until June 1.

The Cercle Artistique of Brussels and the new museum at Ghent collected almost simultaneously a certain number of works by the Belgian painter Gustave Vanaise, who is lately dead. He had long been living in seclusion, and had taken no part in the exhibitions of the past few years. He was very strongly under the influence of the museums, and particularly of the Spanish school, nor did he ever rid himself of this obsession; but he learnt the honest craftsmanship of painting, which led him, in his fortunate moments, to produce a few good portraits, among which I would mention especially the portrait of Dr. de Saint-Moulin. Vanaise executed a number of copies in the museums of Paris, Madrid, the Hague and Haarlem; and these are very interesting because of the impression which they give of the masters who haunted this artist, principally Velasquez.

At the moment of writing, the pictures of Gustave Vanaise have been removed from the Cercle Artistique to make room for an exhibition of the works of the engraver David Desvachez. Desvachez died quite recently, after a long and laborious career: he had already become a solitary figure in our latter-day world. The art of engraving has, in fact, been transformed in the face of the immense progress achieved by mechanical methods of artistic reproduction. Desvachez belonged to the old school, in which the engraver made it his study to reproduce the works of others in form and in character; he excelled in steel engraving, which was so widely employed for romantic vignettes, and visitors to the exhibition at the Cercle Artistique can see the well-known and pretty engrav-

ings which he executed long ago from the famous drawings by Bill with which the publishers of the nineteenth century used to illustrate their fine editions of Alfred de Musset. I must also mention the plates engraved for Van Dyck's *Christ*, Ingres' *Angelique* and Alma Tadema's *Two Sisters*.

At the Galerie Royale, some fifty pictures have been exhibited of the Dutch painter Van Gogh, who was one of the most active and gifted members of the impressionist school. In this exhibition, we again find that exasperated, halting and incomplete art which he drove to the verge of a paroxysm in his pictures and his studies of the environs of Arles. He deserves to be studied as one of the most eccentric and personal figures in that modern movement in which the formulas of art are renewed.

Lastly, the annual exhibition of the Société des Beaux-Arts closed its doors on May 24. For some years this art club has interested itself in showing, in a retrospective section, unknown or little-known works, by dead or living artists, which deserved to be introduced to the public. In this way we find, side by side with remarkable works by M. Dillens, M. Lagae and M. Rousseau, among sculptors, and M. Gilsoul, M. Frédéric and M. Courtenis, among painters, a very fine portrait by Constantin Meunier, painted some twenty years ago; a strangely suggestive and reminiscent painting by Fantin-Latour; a portrait by the Dutch painter Israëls; portraits by Cluysenaar; a magnificent sketch by Mellery; and a fine bust by de Vigne, a sculptor of a great school and an ample tradition, who died lately in Brussels and who had passed into undeserved oblivion. To these have been added two busts by the French sculptor Rodin and two portraits by von Lenbach, one of which, a portrait of Madame Lambert de Rothschild, is quite recent and is now exhibited for the first time. Lastly, by way of tribute to the French painter Cormon, who has just passed away, three of his pictures are here shown, including a fine portrait of a man.

MISCELLANEOUS

LOUVAIN.—Outside the movement of exhibitions and museums, special mention must be made of certain other undertakings relating to important works of art scattered about Belgium. A very painful situation is occupied in this respect by the fine mural paintings of the church of St. Peter at Louvain. Some four years ago, a series of twelve decorative subjects was discovered under the whitewash of the vaulting of the apsidal chapel. These mural paintings are very beautiful; they represent angels in various attitudes and seem as though they should be ascribed to the beginning of the sixteenth century. These works were no sooner discovered than it became clear that they were placed in conditions which threatened them with approaching ruin. The Decorative Art Section of the Musée Royal du Cinquième arrondissement copies to be made of those pictures which were the least dilapidated. The question of their preservation has now become urgent, and the Royal Commission on Monuments has been summoned to give its opinion.

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It has been proposed to saw off the paintings; but this is not to be thought of, for they would fall into dust, and on the other hand the stone ribs of the vaults would prevent the introduction of an instrument. It has been proposed to resort to an operation which consists in pasting leaves of paper in juxtaposition over the painting, so as to form a pasteboard having power of resistance, and next to remove by the upper portion of the vault all the bricks, together with

poses to make an experiment on one of the vaults from which the colour has disappeared entirely. This portion will be painted with colours copied from the tones of the originals by an allied process in water-colour or distemper. Next, they will try to remove this new painting by affixing it to pasteboard. Should they succeed, at least partially, they will risk the operation on the old paintings. Should they fail, there will be nothing for it but to leave these fine artistic remains



Frescoes in St. Peter's, Louvain

the layer on which the painting lies. But, in order to do this, it would be necessary to begin by shoring up the neighbouring vault, since all the vaults rest one upon the other and the ribs no longer support them, in consequence of a work of reparation that was at one time undertaken. Supposing this to be completed, a further danger would remain, that of seeing the vault itself fall to pieces when its stability shall have been destroyed by the removal of a certain number of bricks. In these circumstances, the Commission now pro-

to die a natural death. The two figures, the best preserved of the series, here reproduced will give some idea of the value of this work, touching the preservation of which it is, unfortunately, very difficult to cherish any illusions.

NIVELLES.—The works of restoration undertaken in the church of St. Gertrude are on the way to completion. They are of a very delicate nature, and, taken as a whole, have been pronounced excellent by the Royal Commission on Monuments. Nevertheless, the

commission has ordered the profiles of the capitals and bases of the small corner columns of the windows to be done over again, as these are not quite true to the old profiles, of which certain specimens have remained in position. The correction will be made with the aid of zinc models cut on the originals. On the other hand, some of the new abaci appeared to produce a rather heavy effect; but, as they were copied exactly from the remains of the old ones, the directors of the works have thought it right to respect the primitive forms.

AUDERGHEN.—Lastly, there has been the question of the chapel of St. Anne at Auderghem, near Brussels. To begin with, the chapel has the advantage of being situated on the top of a hill which is climbed by an old stone staircase and of thus constituting one of the prettiest sites in Brabant. An examination ordered to be made by the Royal Commission on Monuments has resulted in the following conclusions:—The tower dates back to the end of the romanesque period. It presents an interesting type of construction which was in very frequent use at the romanesque period in our regions, although examples of it are becoming daily rarer. The covering of the tower is in a very bad state; it is, for a great part, ruined. The south wall of the nave appears to date back to an even more remote time. The nave and choir were greatly altered at the end of the ogival period; their shingle roofing has disappeared, but their timber framework still exists; the vaulting displays interesting crowns. The wall-space seems to have been widened at that time. To sum up, the chapel presents an artistic and archaeological interest which should make us hope for its preservation. It is private property, but the wishes of the Royal Commission on Monuments will probably be met, for the owners had already taken measures to ensure the preservation of the building. This fact is, unfortunately, so unusual as to deserve to be specially mentioned.

R. PETRUCCI.

NOTES FROM HOLLAND

THE Museum of Industrial Art at Haarlem has again given a sign of its very lively activity. After having exhibited for some time a most interesting and representative collection of Walter Crane's work, which was brought direct from the Turin exhibition to Haarlem, the trustees of the museum charged a committee of some Dutch ladies with the organization of an international lace exhibition. With the aid of many Dutch and foreign collectors, a very instructive collection was brought together. All the samples which had any interest for the history of lace were classified and collected in one 'historical gallery,' which gave a very sound idea of the different kinds of lace which have been famous in the course of the last four centuries. Many exquisite types of beautiful Venice lace, delicate *point de rose* and *point de France*, and still more refined *point d'Alençon* and *point d'Argentan*, were conspicuous in the first section; then came the laces of Genoa; the *gipures de Flandres*; and the marvellously thin Binche and Malines lace. In the next rooms many separate specimens were shown, and also some modern lace-work, which showed that

this industry is still flourishing, although very few pieces possess the fairy-like charm and delicacy which distinguish the old ones.

The society of living painters, Pulchri Studio, at the Hague, held their ninth and last exhibition during this month: it was decidedly one of the best held this season. It comprehended work by the following artists: B. Bongers, S. ten Cate, Ch. Dankmeyer, José Frappa, Mrs. B. Grandmont Hubrecht, Miss A. E. Kerling, Paul Rink, J. C. Ritsema, F. C. Sierig, Jacob Smits, Miss A. Veegens, D. Wiggers, and C. F. L. de Wild. The Society of St. Luke held its thirteenth annual exhibition of works by its members in the Municipal Museum at Amsterdam between May 10 and June 15. A most interesting exhibition of some pictures and watercolours by Josef Israels, the property of Messrs. Scholtens and Son, was held by the society Voor de Kunst, in the Pro Patria building at Rotterdam. There were some extraordinarily fine works of his early period and also of his last years. At the same time some work of the Belgian sculptor, George Minne, was shown, truly artistic but rather difficult to understand. The exhibition of pictures by old masters included in the sale of July 7, which are exhibited from June 14 till July 3 by Messrs. F. Muller and Co. at the rooms of Arti et Amicitiae at Amsterdam, is attracting the attention of many people, and deservedly so, for there are some very fine pictures. An exceptionally fine example of still life by W. Kalf, perhaps one of the finest ever known, has been exhibited for some time at the Mauritshuis Museum at the Hague. It was brought to Holland from England by Dr. Bredius, from whom it fortunately passed into the hands of a well-known Dutch collector.

An exhibition of old portraits is going to be held from July 1 till September 1 in the rooms of the Haagsche Kunstkring at the Hague. As the best of the foreign and Dutch collections contribute to this show it will very likely become the finest exhibition of portrait art ever held in Europe. I may just mention some of the contributions, hoping to give in the August number a full account of the exhibition. A number of Rembrandts, not shown at the Amsterdam and London exhibitions, will be sent by Mr. Hage of Denmark, by Countess Delaborde of Paris, and by Mr. Jaffé of Nice. Mr. Porges and Mr. Warneck, both of Paris, are sending portraits by Frans Hals. Other works by this first-rate master will be lent by Earl Spencer (the so-called portrait of Admiral de Ruyter which can be seen at the Guildhall exhibition this year), Mr. Gumprecht of Berlin, and Mr. Teixeira de Mattos of Amsterdam. Other important pictures are to be sent by Mr. Adolphe Schloss of Paris, Mr. Dahl of Düsseldorf, Messrs. Sedelmeyer and Messrs. F. Muller & Co., Mr. Kleinberger, and quite a number from Poland through the mediation of Count Mycielski.

Messrs. F. Muller & Co. are preparing for the months of July and August an exhibition of the works of Jan van Goyen (pictures and drawings) in the rooms of Arti et Amicitiae at Amsterdam. Several well-known foreign and Dutch collectors have already manifested their approval of this idea by contributing some of their fine works by this master.

NOTES FROM ITALY*

It is a mistake to imagine an art exhibition in Rome to be similar to those on view year by year north of the Alps. It has the pre-eminent advantage of being comparatively small, comprising only about a thousand works of art; but the proportion of good works is even more markedly small than one—although, as a general rule, far from being spoilt in this respect by our own monster shows—can well imagine. It is curious to note how the main tendencies of modern art, naturalism, impressionism, neo-idealism and so forth, with their technique that the artists have on every occasion found for them—it is odd, I say, to note the way in which they are reflected in modern Italian art; not in such a way as if anything convincingly right is recognized as such, and therefore passes without more ado into the stock in trade of another, but because it is a new thing, and for the moment has prepossessed fashion in its favour.

As compared with such modern tendencies the attitude of the majority of Italian artists is, it would seem, conservative, *i.e.* irresponsible. They paint the same subjects as years ago: views of ancient Rome, or views of the Campagna in garish illumination, or little *genre* pictures in which the pretty costumes of the peasantry in the hills have a longer lease of life than in real life. And they paint them as of old, not absolutely badly, often undeniably cleverly, but always in such a way that the intention of the picture to be pleasing, and if possible to find a buyer, obtrudes itself. But what really constitutes the attraction of an exhibition of art—the sight of artistic aspiration and ambition, even where the standard of achievement is perhaps not remarkably high, originality—not the striving after originality—very, very rarely, and only in isolated instances, rewards the eye; and with a tired and bored eye the inevitable consequence is an unfavourable verdict.

I should be embarrassed to know what to discuss if I were minded to express pure and whole-hearted appreciation of anything here. Its comparatively most satisfactory features are a few sketches, well viewed and honestly depicted, by Alessandro Battaglia—Haymakers at Work, properly speaking only the jottings of an artist to retain what he has seen. A certain amount of clever work, too, is to be discovered in the water-colour section, although the majority imagine that the main purpose of a water-colour is to ape a painting in oils as closely as possible. Admiration for the industry with which a Bazzani has painted stone after stone into an ancient arch is, I admit, always possible to conceive, or for the easy skill where-with he reproduces the interior decorations of the houses in Pompeii; only, all that is far from making a work of art. A more correct notion of technique at least is shown by Nardi, Carlandi, Coromaldi, and Alice Weld.

But enough of that. To pass to the *clou* of the exhibition, the room that contains the forty-five works of Domenico Morelli. When, a year ago, he died at a ripe old age at Naples, anyone unacquainted with Italian art must have thought from his obituaries in the press that an artist of, say, the rank of Watts had died. The pictures now exhibited represent a career

of some forty years. A series of his most famous paintings (The Sicilian Vespers, of about 1860, and The Temptation of St. Anthony, of about 1878) are on view, and yet one has to confess that the lot would no longer make the least impression either in Paris, in Munich, or in London—these historical pictures such as a few decades ago were painted all the world over, these superficial illustrations of sacred legends, or, indeed, these positively bad portraits. To a non-Italian Morelli's reputation will be incomprehensible.

Foreign countries are scantily represented. In the German section I would draw attention to two portraits and landscape studies by Ernst Noeter, and to the distinguished portrait of an old lady by H. Krauss. A few delicately-tinted impressions of Siena, by Vivian Guy, caught my eye; among the Russians some water-colours by Kalmikoff. By far the most interesting exhibit, however, was to be found in the Spanish Room (which otherwise only displayed the usual pot-boilers), some little sketches of Venice by Manuel Benedito, well viewed, and depicted with a quick and original touch. Especially good were a few shining yellow-red sails against blue water, or a bit of a street scene with a few patches of colour and such-like. The name is well worth noting.

Of the plastic art it is kinder to be altogether silent.

The collections in the Palazzo dei Conservatori, which have for a long time been closed to the public on account of the rearrangement in progress, have recently been reopened. A highly commendable improvement has been effected. The number of rooms has increased; the picture gallery has been transferred to the second story in lofty rooms with top lights. The chief pieces of sculpture (the Venus of the Esquiline), the bronzes (the She-Wolf and the Thorn Drawer), have been brought into prominence. Although not to be compared with the splendid Museo delle Terme (the finest of all Roman antique collections) the sculpture galleries of the Palazzo dei Conservatori contain some works of the highest rank. In the same way the re-hanging of the pictures has the advantage that all the important works meet the eye at once, and that the small pictures are for the most part hung on the line of vision. The beautiful Rubens; the attractive portrait of a lady by Savoldo; one of Titian's early works, The Baptism of Christ (no longer questioned by anyone), gleaming in its colouring, like the *Noli me tangere* in London; the excellent reproduction of Veronese's Rape of Europa, can now be viewed without distraction. Only one picture—perhaps, considering its quality, the most important in the gallery—Guercino's Burial of St. Petronilla has had less than justice done it. It might well have claimed ample space on its merits. Its unfavourable hanging is an expression of the little interest such a conspicuous work creates nowadays; only because it has the demerit not to belong to the quattrocento. In the middle of the building a little garden has been laid out, and there against a high wall the fragments of the whole plan of the town, just as it was once laid out, have been pieced together—a work of remarkable industry and intelligence.

And here I should like, for the benefit of those interested in the topography of ancient Rome and the

* Translated by P. H. Oakley Williams

GENERAL NOTES

history of its buildings, to call attention briefly to two publications which deal with these subjects: to the first volume of R. Lanciani's 'History of the Excavations,' which extends over the years from 1000 to 1530, and contains some very valuable notes on the several buildings of the town; and to E. Rocchi's 'Roman Town Plans of the Sixteenth Century,' a sort of continuation of de Rossi's authoritative work.

The prettiest of all Roman fountains, lying a little out of the way and not nearly so well known as it ought to be, that of the *tartarughe* (the tortoises), was one day defaced by a fence of hoardings. There was plenty of gossip about it to the effect that the original was to be removed and replaced by a copy. The real reason was that a thorough cleaning of it had been taken in hand. The water had, in the course of centuries, deposited a thick layer of chalk on the marble. For the first time justice is now done to the full charm of the work. The splendid amethyst-tinted upper basin rests on a broad column of white marble; the lower basins shade off into a more reddish tint, and these beautiful colours are the tone for the bronze boys at the corners. Within a very short time the restoration, which does honour to the municipality, will be completed.

From Florence comes news of the discovery of the Michael Angelo cartoons. There are in all ten sheets with drawings on both sides. Specially noteworthy is the profile portrait of an old man which has the closest resemblance to the features of Julius II. Very fine are an equestrian figure seen from behind, a study for the Night in San Lorenzo, and the study for the body of God the Father in The Creation of Adam. In all forty studies are said to be found on these cartoons, on which an article by the discoverer, N. P. Ferri, known to all friends of Florentine art as the curator of the cartoon collections in the Uffizi, reports concisely. The article, illustrated by one or two reproductions of the finest cartoons, is contained in the issue for May and June of the periodical *Miscellanea d'Arte*, which since the beginning of this year has been published in Florence by the firm of Alinari.

GEORG GRONAU.

GENERAL NOTES

Mr. Alfred Fahey exhibited some recent work at his studio in Bayswater on June 12. The exhibition consisted of drawings in gold, silver and copper point, and some jewellery, in the design of which one could trace the influence of his tutor and father-in-law, Mr. Alfred Gilbert, R.A. Mr. Fahey's drawings are delicate and full of artistic feeling. In the architectural subjects no detail which would give character seems to have been missed, and yet the general effect is broad. Mr. Fahey's work deserves recognition.

We are always glad to note the formation of a new art society. The Artists of Devon and Cornwall have just held their first exhibition as a corporate body, and it was an extremely good one. Its foundation and success was due in a great measure to the honorary secretary, N. H. J. Band, formerly a silver medallist

at Edinburgh, and now one of the best known Devonshire artists. His picture in the Institute this year, a water-colour of Horses Ploughing, was a characteristic example of his work, and full of life and atmosphere.

An interesting record of the opening of the first Commonwealth Parliament of Australia is the picture now on show at Maclean's galleries in the Haymarket. It contains 340 actual portraits, and to judge by those with whose originals one is familiar they are extremely lifelike. The artist decided to paint in monochrome in order to secure perfect reproduction.

Most of the galleries in Bond Street and the West End are open just now. At Dowdeswell's, Mortimer Menpes' pictorial record of the Durbar is the principal attraction. At these galleries the gold and silver enamels by Nelson and Edith Dawson are equally worth attention, the artists being quite in the front rank in this branch of art.

Most art lovers who have seen Mr. Nicholson's work at the International and at the New gallery appreciate it, but hitherto they have had no opportunity of



The Morris Dancers

studying it as a whole. At the Stafford galleries there is now open to them a thoroughly representative exhibition. Mr. Nicholson's work is all his own, and his portraits and character sketches are delightfully original, both in treatment and composition. A favourite subject of his is the Morris Dance, an old English dance which still survives in Oxfordshire, where he has made his home. The accompanying illustration gives an idea of the picture, though

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allowance must be made for the absence of the colour which is its principal charm. William Russell, the principal dancer, is portrayed on several canvases. The quaint dress gives the artist a chance for a colour scheme of which he has skilfully availed himself.

It has been judicially decided that the Celtic gold ornaments in the British Museum are 'treasure trove,' and therefore the property of the Crown. The Government will presumably take the ornaments from the museum, where they are useful to students, and hand them over to Dublin, where nobody will look at them again; thus is public money, denied for artistic purposes, wasted on political jobs. We trust that the Government will have the decency to refund to the British Museum the £600 paid for the ornaments.

It may not have been noticed that the colonies are taking more interest in art than has hitherto been the case. Australia especially is adding good pictures to the public galleries, and several Australians and Canadians are quietly laying the foundation of good private collections. Two rising Australian artists who are rapidly coming to the front are now in England. One of them, Mr. Streeton, recently exhibited at the Ryde galleries. His work is original and good in colour and composition, and bears the impress of the direct study and observation of nature. The atmospheric qualities of his big picture, Trafalgar Square, were very true and most suggestive of London. The work of the other, Mr. Davis, is known only to his brother artists in Cornwall, but they find unusual qualities in it. One or two discriminating judges, themselves distinguished artists, have acquired examples of it, and it is possible it may soon be seen in a London gallery. Mr. Davis is a fine colourist, and his work is full of poetry and feeling.

ENGLISH SALES

PICTURES

May 21-June 20.

SATURDAY, May 23, witnessed at Christie's the most important sale of pictures that has yet taken place this season, and it seems safe to prophesy that no other will eclipse its brilliance this year. Not, indeed, let me state at once, that the assemblage of works offered on that day can vie in quality or artistic worth with the greatest of the famous collections which in years gone by have found a transitory resting place upon the same walls; but the scarcity of really first-rate pictures has become so accentuated in the last few years, and their monetary value has been so enhanced, that the sale of May 23 created what may without exaggeration be termed a sensation. The rooms were constantly filled while the pictures were on view, with almost unprecedented crowds. The large central gallery was entirely occupied by the French pictures of the eighteenth century which belonged to Mr. Reginald Vaile, whilst the other rooms were hung with a few more works of various schools from the same collection, and a score of pictures gathered from various sources.

The most important item in the Vaile catalogue was the set of four large decorative panels by François Boucher, which were sold in one lot for 22,300 gns. They measure approximately ten feet in height by six feet in width, and represent pastoral scenes painted in the conventional style so much in favour in France in the eighteenth century. These four compositions, entitled *The Fortune-Teller*, *The Love Message*, *Love's Offering*, and *Evening*, form an extremely effective work of pure decoration. They are very graceful in disposition, very pleasing in colour, Boucher's favourite reds and delicate pinks being much in evidence; still, they cannot be said to represent Boucher at his best. They have not, for instance, the dashing brilliance, the nervous vigour of some of the artist's decorative examples of less unwieldy size in the Wallace collection; still less favourably do they compare with the famous series of panels now in the possession of Mr. Pierpont Morgan, a work of similar nature by Boucher's great pupil Fragonard. When these Fragonards were exhibited last year at the Guildhall Mr. Vaile's Bouchers (at that time still in the possession of Mme. Ridgway) were on view in the next room, and a comparison revealed the unmistakable superiority of the former—the lack of poetry, of *envolée* of the latter. Two other works in the Vaile collection were attributed to Boucher; of these, *The Triumph of Amphitrite*, sold for 340 gns., is probably the work of one of Boucher's pupils, but certainly nowhere in it is the hand of the master discernible. The other, *Diana Reposing*, is, no doubt, a far better picture, but it seems almost too weak in design and in colouring to be accepted without a certain degree of reluctance as the production of his brush, although it fetched 3,000 gns.

The name of Fragonard figured twice in the catalogue, but only once was it justified by the quality of the work to which it was attached; this was in the case of a small miniature on ivory, measuring only $2\frac{3}{4}$ in. by 2 in., representing the head of a young girl, in a blue dress with a circular white hat; it is painted in the dainty and delicate manner characteristic of Fragonard in his small works, and was sold for 510 gns. *Le Baiser Gagné*, a small canvas attributed to the same master, is a pleasing picture of his period, and obviously painted under his influence, but it is impossible to identify it as his work. With regard to this picture the catalogue gave a somewhat misleading reference to the chapter on Fragonard in the brothers de Goncourt's valuable and charming book, '*L'Art du XVIII^e Siècle*,' p. 333; no mention of *Le Baiser Gagné* is to be found there, but only a very striking passage upon the voluptuous poetry of the kiss, as it was realized and expressed by the painter.

Watteau, the creator and greatest exponent of the *fêtes galantes* school of painting, was unrepresented in the Vaile collection; the attribution to him of a mediocre portrait of Mademoiselle Harenger cannot be taken seriously. But Mr. Vaile had secured examples by two of his followers, the two indeed who of the legion of artists who painted in this popular style most closely approached their model. Of both Nicolas Lancret and J. B. Pater he was the possessor of at least one example whose authenticity is not open to question. *The Pleasures of the Country*, by Pater,

is an important composition of twenty-seven figures, eleven in the foreground and sixteen interspersed among the trees a little distance away. The central figure is in white satin with blue bows, and with rose-coloured drapery falling at her left side. Her features are those that this artist almost invariably gave to at least one figure in his pictures. Her companions of either sex around her are clothed in light gay attire, and engaged in idle pastime, music and conversation. Tall and graceful trees occupy the background on the right, an open landscape on the left. The picture, if it lacks the power and breadth of Watteau, both in conception and execution is characterized by the usual dainty grace of Pater; its size is 35 in. by 44 in., and it fetched 2,000 gns. In the case of two other works attributed to Pater, his name was obviously misused. Lancret's *Strolling Musicians* shows a lady and a gentleman, with castanets, dancing in the foreground, a musician seated playing a hurdy-gurdy, and two lovers under a tree on the right. Despite the absence of that finesse of touch to be found in Lancret's best achievements, the *Strolling Musicians* is in all probability a genuine work, and it was sold for 2,500 gns. Two oval companion pictures, *Find the Handkerchief* and the *See-Saw*, showing groups of children playing among the trees of a park, were sold for 850 gns. and 800 gns. respectively, and may well be from the hand of Lancret.

In vivid contrast to the works of the painters of the *fêtes galantes*, stands the art of their contemporary, Jean Siméon Chardin. Whilst Watteau, Lancret, Pater and their followers attached themselves to translating the frivolous gaieties of the court of Louis XV, conceiving the world to be filled with nothing but pleasure and light-hearted love, Chardin devoted his masterly brush to the expression of the more sober and laborious existence of humbler life. He painted homely scenes with singular truth and tenderness, and reproduced with unrivalled power the attributes of the kitchen table. Three canvases in the Vaile collection were described as being by Chardin, but none of them can properly claim so high a paternity. The most important of the three, *Le Château de Cartes*, shows the figure of a youth seated at a table facing the right, amusing himself building a castle with playing cards. The catalogue stated that it was exhibited at the Salon of 1741. Now, there did figure in the Salon of that year a picture by Chardin, described as *Le fils de M. Le Noir s'amusant à faire des châteaux de cartes*, but this picture is in Paris in the collection of Monsieur Jacques Doucet, and the Vaile picture can be looked upon as nothing more than a copy of this very excellent example of the master's work. To a connoisseur of Chardin the general flatness which pervades it, and the indecision of its technique, can permit no doubt of the fact. It was sold for 200 gns., whereas the original picture may be fairly valued at ten times that figure. The *Hermitage at St. Petersburg* contains another picture by Chardin, of the same subject with slight variations, which figured at the Salon of 1739, two years earlier than M. Doucet's picture. The *Young Princesses*, attributed to the same painter and sold for 260 gns., is a very pretty picture, graceful and pleasing in both composition and colour; but whoever its

author may be, he certainly was not Chardin. Neither is the *Still Life* of the Vaile collection anything but a picture of the Chardin school.

With a few passing words we may dismiss the works attributed to Greuze. The only one whose authenticity presented any degree of probability was the oval portrait of a *Beggar Boy* in a grey coat, standing with his arms folded. It is a fine study, but the subject naturally does not lend itself to the sugary-sweet treatment for which Greuze is famous, and its price was therefore only 195 gns. The two *genre* compositions, *The Unhappy Family* and *The Two Sisters*, are copies, or at best school pictures.

We may now proceed to examine the French portraits, which formed undeniably the strongest part of the collection, although even here we are bound to make restrictions in some not unimportant cases. The so-called Watteau has already been alluded to, but a misnomer of even greater importance was in the case of the *Portrait of the Countess of Neubourg and her Daughter*, upon which is prominently exposed the signature Nattier, 1740. There is in Paris, in the collection of Monsieur Porges, a picture almost exactly similar to this, with, however, the all-important difference that the one bears every impress of authenticity, whilst the very opposite is true of the other, the Vaile picture to wit. Where is a trace to be found in this portrait of the Countess of Neubourg of that supremely delicate touch of Nattier? Where is the satin-velvet quality by which the softly-rounded faces of his sitters are given the complexion of a ripe and untouched peach? Nattier had during his lifetime a great many copyists—Prévost, Coqueret, de la Roche, Hellard, are the names of but a few—and amongst them we must seek the author of this copy, to which no doubt the signature of the greater man was affixed at a later date. The price it fetched, 4,500 gns., was a great deal more than its value as a copy, but far less than it would have been worth had it been a genuine work by Nattier.

Nattier's son-in-law, Louis Tocqué, was represented by a very charming portrait of a lady, which was sold for 820 gns.; in a white muslin dress with a mauve sash, she is seated gaily scattering flowers with her hands; she has dropped flowers in her lap, and flowers decorate her hair, falling in a trailing garland over her breast, whilst a star hovers curiously over her head. Another good portrait was the oval half-length of a lady in white Louis XV dress, with muslin sleeves and heliotrope bows, attributed to Antoine Vestier, and sold for 750 gns. A portrait of Madame Favart, the celebrated actress, by J. B. Van Loo, fetched 950 gns., and another by F. H. Drouais of Madame Du Barry, characteristically fresh in colouring and graceful in arrangement, reached 2,000 gns. By far the finest portraits, however, that belonged to Mr. Vaile were those of Monsieur and Madame de Noirmont by Nicolas Largillière. The very marked influence of the Flemish school, and in particular of Van Dyck, which is exhibited by the works of Largillière, is due no doubt to his sojourn in the studio of Antony Goebow at Antwerp; but the direct fantasy of his pose, his repleat colouring, and gorgeous arrangement of drapery, are essentially the attributes of a Frenchman, and of one who is painted

the dazzling court of Louis XIV. From his Flemish training he derived his capacity for expressing character—the quality which is wanting in the works of most of his French contemporaries and immediate successors. In this respect he excelled especially in his portraits of men, and it is curious to note that Largillière is almost the only European painter of the eighteenth century whose male portraits, *cæteris paribus*, now command higher prices than those of the fair sex. Thus his Monsieur de Noirmont, standing on a terrace, in a rich yellow dress with a magnificent crimson cloak thrown over his right shoulder, was sold for 2,500 gns.; Madame de Noirmont, in a white satin dress with a cloak of leopard skin, seated on a bank holding a partridge and a pheasant, is not nearly so powerful a picture, and fetched only 1,250 gns.

Of the modern French school there were only two examples: the head of an Alsatian girl by Henner, sold for 125 gns., and a spurious Isabey, *The Return to Port, Honfleur*, certainly not the picture from which, as was stated in the catalogue, David Lucas engraved his plate of this subject. The only English canvas of importance was D. G. Rossetti's *Veronica Veronese*, painted in 1872, which, endowed with solid qualities of conception and technique, is full of the mannerisms and exaggerations of the Pre-Raphaelite Brotherhood. It fetched 3,800 gns.; in 1898, at the Ruston sale, it was sold for 1,550 gns., and previously for 1,000 gns. at the Leyland sale in 1892.

Several pictures of very great interest were included in the miscellaneous lots disposed of the same afternoon as the Vaile collection (May 23), and some extremely high prices were realized. Lord Wimborne had sent up his splendid Paul Veronese, *Venus and Mars*, which attracted the admiration of all visitors to this year's exhibition of old masters at Burlington House. It was sold for 6,000 gns., and no surprise would have been felt had this masterpiece reached a very much higher figure. Another Italian picture, Titian's well-known portrait of Giorgio Cornaro holding a falcon, was much admired when the pictures were on view; it was previously in the collection of the Earl of Carlisle at Castle Howard, whence it passed into the possession of Mr. E. F. Milliken, of New York. In his hands it still remains, having failed to find a purchaser at 4,500 gns.

Eight pictures of the early English school were the property of Mr. E. W. Beckett, comprising two Romneys, a Gainsborough, a Hoppner, and three portraits of ladies attributed to Sir Joshua Reynolds. These three, however, cannot be accepted as the work of the Royal Academy's first and greatest president. The Hoppner, a half-length portrait of Mrs. Huskisson, in brown dress with lace frill, is not a strong picture, but it is authentic, and was sold for 1,900 gns. Gainsborough's oval half-length of Mr. Ozier, in blue coat and vest with lace frill and powdered hair, is a good example of the master's work, and, though it has suffered to some extent through over-cleaning, it found a buyer at 2,150 gns. Of the two Romneys, the one is an early work, a portrait of Miss Sneyd, in white dress and mob cap with a blue ribbon, seated at a table reading a book; it is tight and dry in execution like all that artist's early works, but was undoubtedly

cheap at 650 gns. This fact is emphasized by the enormous price, 9,400 gns., paid for the other Romney, a portrait of Mrs. Blair in white muslin dress with a large black hat with feathers. This, it is true, is an example of the painter's best period at the same time that it is a graceful portrait of a handsome woman; still, for technical quality and general charm, it cannot bear comparison with several of the artist's portraits of the same size—that, for instance, of Mrs. Corrie in the National Gallery, or the exquisite Countess of Derby in the collection of Sir Charles Tennant.

Although they are not endowed with the same decorative possibilities, a much higher artistic level is reached by Sir Joshua's whole-length portraits of the eighth and ninth earls of Westmoreland, the property of the dean of Wells, which were sold for 2,100 gns. and 1,250 gns. respectively. Thomas, the eighth earl, is represented life-size, walking in a wooded landscape, with his hat under his arm and holding a stick in his right hand; he wears a velvet costume of a wonderful tone of rosy plum colour, with a white wig; his features, somewhat lacking in refinement, are full of life and character, and there can be no doubt that this must have been a perfect likeness. The landscape is painted with singular power, and shows every evidence of being entirely from the master's own hand. The care of filling in the background in the picture of John, the ninth earl, seems, on the contrary, to have been left to an assistant, the castle in the distance being particularly weak. This portrait was painted at a later date, when the fashionable and busy artist often showed considerable negligence with the less important portions of his pictures. The ninth earl of Westmoreland, in blue costume embroidered with gold braid, and with powdered hair, stands leaning against a tree, holding his hat and stick, and is painted in far less vigorous style than his predecessor.

The portrait of Miss Isabella Brown, a pretty little girl in white frock with silver-grey waist-band, seated with her hands clasped on her lap, sold for 2,600 gns., is a charming example of Sir Henry Raeburn, treated with the greatest simplicity and directness. It was offered a little while ago to the National Gallery for £500, and, though it is a very excellent picture, the trustees for once seemed justified in their refusal to purchase an example which is far from equalling those already in the possession of the nation.

The most sensational item in the entire sale was the portrait of a young lady by Gainsborough, which is reproduced on the opposite page by kind permission of Mr. Charles Wertheimer. The romantic circumstances that surrounded the appearance of this picture in the sale room added considerably to the excitement caused by the huge price which it attained, namely 9,000 gns. It is only a small canvas, 30 in. by 25 in., and shows the head and bust of a pretty girl, painted in profile, without hands. The painting was in a very dirty condition, some parts being almost obliterated by brown varnish, and a large hole more than an inch square pierced the canvas, fortunately in the drapery and not in the face. It belonged to a lady in Worthing, into whose possession it came by inheritance; she had no knowledge of the identity of either the painter or the sitter, nor of the value of the portrait. It is certain that now it has been judiciously cleaned and restored this portrait of an



The recently discovered portrait by Thomas Gainsborough in the possession of Mr. Charles Westover.

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unknown young lady is a thing of rare beauty, but one can only stare in open-mouthed wonder at the enormity of the sum given for it by its present possessor, whilst congratulating its late owner on having, to borrow a phrase from the financial world, sold out at the top of the market.

There is little to report upon this month beyond the sale of May 23, which I have discussed at length. Two days previously (May 21) Messrs. Robinson and Fisher held a sale at Willis's Rooms, which included a few interesting pictures. A three-quarter length portrait, said to represent Miss Glynn, seated, in a white dress and powdered hair, her hands clasped on her lap, was attributed to George Romney, with whose work it has, however, absolutely nothing in common, beyond the fact that Romney often painted ladies in white dresses. This portrait is in all probability one of the finest productions of Maria Cosway, the artist-wife of the great miniature painter, and as such was well worth the 700 gns. for which it was sold. Several other pictures, one of which, Raeburn's superb portrait of Sir John Sinclair of Ulbster, in Highland militia uniform, is of quite superlative merit, were knocked down for large and even enormous prices; but with respect to these pictures I prefer to say nothing regarding the commercial aspect of the sale. M. R.

PRINTS

May 22-June 15.

THE sales which have taken place during the latter portion of May and the portion of June which has elapsed have, on the whole, been of less interest than those which preceded them. Standing out prominently in a month destitute of sensations or surprises was the dispersal at Sotheby's, on May 22 and 23, of the collection made by George Cruikshank of his own works. The sum realized for the whole 249 lots was but £1,049, and its obviously inadequate character furnishes yet another instance of the fickleness of the collector. Of course the lack of interest displayed in his political and personal caricatures can be explained, for the passing of the conditions and circumstances which called forth their production has destroyed the point of their satire; but the very lukewarm reception accorded to the book illustrations is not so easily accounted for.

The earliest examples submitted were a series of thirteen sketches, executed when about eight years of age, sold for 25s.; whilst ten, produced during the next four years, produced £5. The first price of any note was the £10 15s. given for the original water-colour drawing of *The Old Commodore*, an illustration of a popular song of 1813, and this was almost immediately followed by the well-known portrait of Edmund Kean, *A Theatrical Atlas*, 1814, which changed hands at £7 10s. The illustrations for Sir John Falstaff, twenty in number, were decidedly cheap at £8 15s., and the same remark applies to the unique first proofs of the Sir Walter Scott series of the illustrations to the *Waverley* novels, which sold *en bloc* for £10. The *Humorist* series, altogether one of his best achievements, produced £21, and those illustrating '*Oliver Twist*,' £16 10s. Considering that

all these were first proofs in unique condition, it will be seen that the prices were by no means excessive.

On the first day were sold two works of more than usual interest. These were the fine and finished water-colour drawing of *Tam o' Shanter*, 1862, which for some unaccountable reason was never published; it realized £30. The other was the humorous oil painting of the famous clown Grimaldi being shaved by a girl, 1838, which sold for £18 10s. On the second day very much better prices were obtained. The illustrations to '*Grimm's Popular German Stories*,' all unique undivided first-proof etchings, changed hands at £37 10s., and the series for Harrison Ainsworth's '*Miser's Daughter*,' executed in 1842, in the very prime of his artistic career, £190. These latter being the original designs for one of his most notable and popular achievements, upon which he must have expended a very large amount of time and painstaking labour, must be regarded as one of the most desirable items in the collection. After these came the *Fairy Library Series*, which were knocked down for £18, and the '*Sketches by Boz*' for £18. It will be remarked at once that the illustrations for Charles Dickens's work met with by no means the favour accorded to many of the others, and this is easily accounted for. When reading Dickens's works, we mentally picture to ourselves certain characters and scenes, and turning, perhaps with one of these visions strongly imprinted on our minds, to Cruikshank's illustration of the person or scene, it seems so strangely out of harmony with our own idea that the presentment is repulsive rather than pleasing. This might occur with any novelist and his illustrator, but Cruikshank is so grotesque that all sense of pathos is lost just where it is most called for. There are many who share this view, we know, and it accounts in a measure for the meagre share of attention bestowed upon this series. The highest price of the sale was £180, obtained for the original water-colour drawings for Maxwell's '*History of the Irish Rebellion*,' 1798, which were executed in 1845. Altogether, the sale was unique, and was quite an education in itself. Cruikshank was shown at his very best, and it may be confidently assumed that such a collection will never be brought together again.

Of quite another character was the sale held at Christie's on May 26, of modern etchings and engravings, which included a very good series of those least successful of Samuel Cousins' work, the prints after Sir Joshua Reynolds. Considering the quality of the works submitted very good prices prevailed. The Cousins after Reynolds were all artists' proofs with the exception of Mrs. Braddyll, which was a first state, and realized £37 16s. Miss Bowles sold for £13 13s., and *The Strawberry Girl* £17 17s., and the same price was paid for *Simplicity*, whilst *The Age of Innocence* was valued at two guineas less. The prints by the same engraver after Millais and Leighton were not received with an equal degree of interest. Of course they are after early works of both masters, and have already assumed an old-fashioned look which experienced connoisseurs know full well bodes ill for their endurance. Yes, after Millais, fetched £1 11s. 6d.; No, £1 15s.; and Yes or No, £4 14s. 6d. Moretta, after Leighton, produced £11 11s. The few which

were submitted after Lawrence produced about their present market value. Lady Grey and Children, proof before letters, sold for £69 6s., and a moderate proof of Lady Dover and Son, £12 1s. 6d. The remainder were of poor quality, and realized but a few pounds each. There were some good mezzotints by the best contemporary mezzotint engravers, after the early English masters, all of which sold fairly well. Miranda, after Hoppner, by Scott Bridgwater, £9 19s. 6d.; Lady Hamilton as a Bacchante, after Romney, by T. G. Appleton, £15 15s.; and Lady Ligonier, after Gainsborough, by J. B. Pratt, £8 8s., were amongst the best. They were all artists' proofs in good condition. Of more artistic interest, perhaps, than these were the good series after landscape painters of the present day. A Mountain Stream, after Peter Graham, by J. B. Pratt, produced £8 8s.; Sundown, £9 9s.; Moorland Quietude, £11 11s. These two last named were signed. Moorland and Mist, £14 14s.; Crossing the Stream, £17 17s.; and a Rising Tide and Ocean Surge together, £10 10s., were amongst the best. All were artists' proofs. Another print, Leaving the Hills, after an artist who is somewhat akin to Peter Graham in subject and achievement, J. Farquharson, by Seicote, changed hands at £8 8s. But far in excess of any other master, numerically speaking, were the prints after Meissonier. They were all *remarque* proofs, in two instances, The Sergeant's Portrait, by Jacquet, and 1807, by the same, being signed by the painter. These produced £10 10s. and £15 10s. respectively. The remainder were all in very good state, and produced about average prices. 1806, by Jacquet, £52 10s.; Partie Perdue, by F. Bracquemond, £42; and Generals in the Snow, by E. Boilvin, £33 12s., were the best figures obtained. Good impressions of Meissonier's original etchings, Signor Annibal and the Man with the Sword, sold for £19 19s. the two. Amongst the most interesting remaining lots were some good modern prints after the old masters, all of which sold very well. A Dutch Cavalier, after Frans Hals, by Arendzen, fetched £14 3s. 6d. The Night Watch, after Rembrandt, by Waltner, £10 10s., and Marie Louise de Fassis, by Lagnillermie, after Vandyck, £11 0s. 6d., and Rembrandt, in a cap with feather, after himself, by W. Unger, £3 3s., were perhaps the most desirable. All were artists' proofs.

A miscellaneous collection was sold by Sotheby's on June 5. Some very good prints were included, but the bulk was of but secondary interest. The Marquess of Granby, after Sir Joshua Reynolds, by J. Watson, a proof before letters, and George IV, after Reynolds also, by F. Howard, sold for £4 6s.; and the portrait by J. Jones, in colours, after Wootton, of Tregonwell Frampton, the Father of the Turf, £4. A very interesting and rare print, of peculiar interest to Americans, was offered in Valentine Green's plate, after J. S. Copley, of Henry Laurens, the president of the American Congress in 1778, sold for £15 10s., and was followed immediately by an open letter proof of Lord Nelson, after Sir W. Beechey, by Richard Earlom, which was fairly cheap at £7 5s. A small collection of mezzotints, published by J. Bowles, etc., most of which were in very good state, attracted but a meagre share of attention, the best price obtained being the £2 10s. given for Lofty Riding or Miss

Folly's Head Exalted, English and French Postillions and Gretna Green or the Red Hot Marriage in colours, together. After these came a few prints after Wheatley and Morland. The pair, after the latter, by T. Rowlandson, of Duck Shooting, changed hands at £2 14s., whilst Credulity, after Wheatley, by Cardon, with two other prints, sold for £5 2s. 6d., and Reflection, by R. Stainer, after the same master, £3. A pair printed with colours, after Singleton, of the Country Girl and the Cottagers, were about their value at £8 10s. But on the first day the chief interest centred in a few etchings by modern masters, which, considering their quality, sold very well. First and foremost must be placed a rather good impression of James McNeill Whistler's Lineburners, at the very fair price of £5 7s. 6d. Still, this was very much cheaper, comparatively speaking, than La Ritmeuse, by the same master, for this was by no means a good impression. The plate had worn considerably and unequally, so that nearly all the evenness and delicacy was lost. Particularly was this to be noticed in the face, which seemed to sink, so to speak, into the paper, imparting an altogether undue prominence to the drapery, and destroying all the symmetry of the composition. Considering these deficiencies, £1 15s. must be considered a good price for it. There was a very good impression in the second state of Charles Méryon's Tourelle, Rue de la Tixeranderie, which realized £5 7s. 6d. Apart from these the modern etchings had little interest, C. J. Watson's beautiful etching of the Percy Tomb, Beverley Minster, a signed artist's proof, very evenly printed, selling for 5s., and The Evening Song, by R. Macbeth, Portrait of a Lady, by P. Thomas, and two others by S. Parrish, all signed artists' proofs, going for 14s., whilst the insignificant sum of one florin was given for two fairly good prints of Sir John Millais' Young Mother and The Baby House, and six others. Immediately following came a few fine prints after J. M. W. Turner. The Windmill and Lock, by Lupton, and A Farm Yard, by Charles Turner, brilliant impressions, sold for 11s.; a fine copy of Pembury Mill, by Lupton, 7s.; and A Watermill, by R. Dankerton, Jason, by Charles Turner, and another, together, 15s. The prices scarcely need comment. To the really intelligent connoisseur, who places art before fashion, they are more than sufficient evidence of the decadence in taste which has made such headway in the last ten years. On the first day were included some very desirable impressions of David Lucas's prints, after Coustable, and they all realized full market price. A Summer Evening, £5 5s.; Stoke, by Naylor, £8 10s.; The Sand Pits, Hampstead Heath, £6 5s., were the figures obtained, whilst 30s. was by no means an extravagant sum for a good proof before letters of S. W. Reynolds's mezzotint of Chelsea Reach, after Girton.

Included in this sale also were some examples of those fine line engravers Raphael Morgan and Desnoyers. The Virgin and Child with the infant Saint John, after Raphael, by Desnoyers, proof with the lower inscription in etched letters, together with La Belle Jardinière in print state, also after Raphael, produced only £1 12s., while those by Raphael Morgan, although in very desirable state and in the best of condition, realized but a few shillings each, the

highest price being 12s. for his Portrait of Napoleon after Tofanelli. Following these was a good series, twenty-three in number, of the frescoes at Parma after Correggio, signed proofs before letters which were knocked down for £6 5s. The only other items in the sale worthy of note were a fairly passable pair after George Morland of The Return from Market, by J. R. Smith, and Stable Amusement, by W. Ward, which sold for £8 15s.

On June 9 a sale was held at Christie's of mezzotint portraits after the early English masters and subjects after Morland, Wheatley, Ward, together with some proofs by David Lucas after Constable. Taking them as a whole they were a very mediocre collection, a striking contrast to some of the sales which we have chronicled during the past two months. Notwithstanding this very high prices prevailed, and whenever a really good specimen came up its merits were considerably enhanced by comparison with its predecessors; this gave it an undue prominence, and accounts for many of the prices obtained. Sir Joshua Reynolds was again the victor, £409 10s. being given for a good impression with untrimmed margins of Dickinson's Mrs. Pelham Feeding Chickens. Still, he was run very close for first place by George Romney, after whom a first published state with original margin, Lady Hamilton as Nature by H. Meyer, sold for £404 5s. Some other high prices were obtained for his works: a first state of Mrs. North by J. R. Smith changed hands at £110 5s., a second state with uncut margins of Miss Cumberland by the same engraver, £122 17s., and Mrs. Robinson, £115 10s. One of the cheapest prints, however, was an impression of the Clavering Children by J. R. Smith before the alteration of the address, which was knocked down for £37 16s. After the prints after Sir Joshua, a proof before letters of Viscountess Spencer and Her Daughter by J. Watson fetched £77 14s., a first state of the Duchess of Buccleuch and Child by the same engraver, £49 7s., a second state of the Duchess of Rutland by Valentine Green, £126, a second state of Viscountess Crosbie by W. Dickinson, £88 4s., and a second state from the Earl of Bessborough's collection of Lady Bamfylde, £73 10s. A very poor second state of Lady Betty Delmé and Children by Valentine Green was decidedly dear at £54 12s. Many of the remaining prints fetched prices more commensurate with their quality. A miserably bad impression of Lady Hamilton as a Bacchante by J. R. Smith was dear at £46 4s., and the same remark applies to the second state of Miss Meyer as Hebe by J. Jacobi. However, perhaps some of the best prints in this section were the men portraits. A very desirable impression of Edmund Burke by J. Watson in the first state sold well, when current fashion is taken into account, at £63; but, on the other hand, J. Watts's fine print of Joseph Baretta was considerably below its value at £2 15s. The engravings after Hoppner again sold well. The portrait of Lady Louisa Manners by Charles Turner in the first state with the early publication line, but still not well and evenly printed, sold for £126, and Lady Mildmay in the same state as the preceding by W. Say, £152 5s., whilst other good prices were Countess Cholmondeley and Son by Charles Turner in the first state, £94 10s., the Countess of Mexborough

by W. Ward, first state with the title in etched letters, £99 15s., and a first state by the same engraver of Mrs. Michael Angelo Taylor as Miranda, £84. The next few lots were of interest to Nelson collectors, for they included the great admiral on board the Victory by W. Barnard after L. F. Abbot, £14 3s. 6d., the same on the seashore by the same engraver after the same painter, £7 17s. 6d., a first state after Sir W. Beechey by E. Bell, £4 4s., an engraver's proof after Abbot by Syer, £5 5s., and Hodgett's print after Beechey, £1 15s. The prints after Morland were of very unequal quality, and except in very few instances they were of not very desirable state. The best perhaps were a proof before letters of Stable Conversation by W. Ward, which realized £48 6s., a proof of Contemplation by the same, £45 3s., and a nice pair of the First of September—Morning, and First of September—Evening, by W. Ward, of which the first named was a proof, £29 8s. A very cheap lot was a nice proof impression of J. R. Smith's Rabbits, which sold for £7 17s. 6d. The prints after Lawrence by Cousins were again in evidence, but on the whole they were by no means good. That very unequal plate of Master Lambton was represented by a print of poor impression, and, moreover, had the appearance of having suffered acutely from a not too careful cleaning. Under these circumstances, £21 was much more than it was worth; it was no better than the Miss Macdonald, which still was dear at £8 18s. 6d.

Much better than these, but here again of by no means the first order, was a first published state of Miss Croker, which fetched £54 12s., and Miss Peel in the same state, only signed by the engraver, knocked down for £71 8s.; of the remaining works by Cousins, the only one worthy of mention was a proof of Mrs. Braddyll after Sir Joshua Reynolds, which came from the celebrated Blythe collection, and changed hands at £77 14s. There were a few fine examples again of David Lucas after Constable. An engraver's proof, before the reaper, of Salisbury Cathedral—the large plate—secured the top price of £58 16s., but it was run close by a first state of the Young Waltonians at £50 8s. A proof before any letters of the smaller Salisbury Cathedral was not dear at £5 15s. 6d. An interesting item was a series of the English landscape open letter proofs, each initialled by the painter, which could not by any means be considered dear at £24 3s. Of the remaining prints the most interesting were a first state with etched letters of The Fruit Barrow, by J. R. Smith after H. Walton, which realized £117 12s. 6d., and a nice impression with full margin of Mrs. Mills, by the same engraver after Engleheart, £60 18s.

MANUSCRIPT SALES

MESSRS. SOTHEBY'S sales have included several illuminated manuscripts, the most noteworthy of which were on June 17:—98. A Horae, 248 ff. of fine vellum, which formerly belonged to Mr. Ruskin. Unfortunately, most of the leaves with large miniatures wanting, two only being left intact; Saints Peter and Paul standing side by side in front of a tree; and a Tree of Jesse; from the side of the patriarch who is lying on a couch covered with lilac drapery springs the tree, the branches of which encircle seven figures of kings playing musical instruments, while the main stem

supports a full-length figure of the Blessed Virgin and Child. The pages of the kalendar are adorned at the foot with the signs of the zodiac and figures representing the occupations of the month in quadrifoliated panels. The text is surrounded by elaborate borders of foliage with animals, monsters, and drolleries. An initial with a half-length figure, on the same page as the Tree of Jesse, is remarkably fine. This interesting specimen of French fifteenth-century work was sold for £198. 98. A French Horae of early sixteenth century, 176 ff. with 11 miniatures and borders of flowers, in its original binding, adorned with two panel stamps gilt the REDEMPTORIS MVDI ARMA and Saint Michael, and with a border of interlaced strap-work with foliage in the open spaces; £29. 99. A French Horae of early fifteenth century, 206 ff., with 12 miniatures surrounded by borders of flowers in gold and colours; imperfect, £37.

June 18.—121. Horae, 388 ff., with 24 small miniatures by a Hainault artist, fifteenth century, imperfect, £4 17s. 6d. 122. Manuale, 135 ff., with 12 large miniatures and 17 borders with flowers, birds, fruit, and scroll-work, Flemish, fifteenth century, £9. 123. Horae, 114 ff., with 4 large initials in gold and colours, Dutch, fifteenth century, £5.

June 19.—413. Biblia, thirteenth century, 443 ff. of thin vellum minutely written, 50 lines to the page, in a binding of fifteenth century, stamped with quatrefoils and roses, £13. 414. Horae of Paris use, 148 ff., with 20 large and 54 small miniatures; early sixteenth century; inferior work, but in good preservation, £45. 513. Horae for the use of a Franciscan, 193 ff., with 10 storied initials, Florentine, fifteenth century; the binding adorned with gilt tooling, designed by Sydney Vacher, £4 5s. 514. A Dominican Psalter, 206 ff., with 19 storied initials, North Italian, 1475, £4 4s. 552. Horae, 118 ff., beautifully written; with a kalendar adorned with borders of flowers on a ground of brush gold, the signs of the zodiac and occupations of the month; 8 large miniatures and storied borders of unusual design and 28 small miniatures in the text; the work of a Flemish miniaturist, executed for a resident in the diocese of Utrecht, early sixteenth century. The larger miniatures represent: 1. The Saviour of the world, half length, in a purple robe. 2. The Crucifixion; the Procession to Calvary on the border of the opposite page. 3. Pentecost; border of the opposite page, men hunting and angling; a youth playing the lute and a maiden with a micorn. 4. The Blessed Virgin seated with the Child Jesus on her lap holding a music book open, three angels kneeling singing from it; border of the opposite page, a princess in a canopied vehicle accompanied by gentlemen and ladies on horseback approaching the gate of a town. 5. The Tree of Jesse; at the foot, the Annunciation; opposite border, a tournament. 6. The Coronation of the Blessed Virgin; opposite border, a stag hunt. 7. The Last Judgement; opposite border, scenes from the life of David. 8. The raising of Lazarus; opposite border, three cavaliers pursued by three figures of Death. The miniatures themselves are surrounded by borders of natural flowers on a ground of brush gold. A later hand has added a miniature of Saint Bridget of Sweden, and some Brigittine prayers. Stamped black morocco binding in the Italian style, £201.

June 20.—818. A monastic Psalter, with litanies, etc., 187 ff. (10½ in. by 7½ in.), the text adorned with 7 storied and numerous ornamental initials in burnished gold and colours, preceded by 13 full-page miniatures on a ground of burnished gold, representing ten scenes from the Life of Christ, Pentecost, the Holy Trinity with the evangelistic animals (the head and feet of the Eternal Father obliterated), and the Coronation of Our Lady. This important specimen of English Benedictine work of the early portion of the thirteenth century fetched £820. 819. A Dominican choral book, with the Common of Saints, Italian, c. 1500, £20 5s.

BOOKS.—May 22 to June 20

'No important private collection was dispersed in London during the period under review.' The opening remark on the book sales, May 1-21, is again applicable. From the book collectors' point of view we cannot regard as important, for instance, the portion of the library of 'An eminent divine, recently deceased'—no other than Dr. Farrar—sold on May 26 by Messrs. Hodgson; the remaining portion of the library of Mr. H. Sidney, the 189 lots of which fetched £1,023 8s., at Sotheby's on May 26; the 695 lots of books comprising the collection of 'A gentleman living in Yorkshire,' which on June 10-11 brought £1,481 14s., in Wellington Street; or the library of Mr. Robert Steele, assistant secretary of the Chemical Society, known as a student and translator, the 609 lots of which brought about £750 at Hodgson's on June 15-16. The highest total for an assemblage of books, etc., detailed in a single catalogue, is £8,523 15s. 6d. for the 892 lots from various sources included in Messrs. Sotheby's three days' sale, June 18-20. Again it is necessary to repeat that in the case of anonymous sales it is not always easy to say when reserve prices are reached.

Apart from the items in the six tabular statements many of interest have occurred, of course, but pressure of space precludes mention of any of these.

Table No. I.—SETS OF PRINTED BOOKS

1. Doves Press. Set of five Works so far issued. All printed on vellum. Aggregate published price 34 guineas. See BURLINGTON GAZETTE, April, p. 20. June 20 (612)	139	0	0
2. Doves Press. A similar set but printed on paper. Aggregate issue price, £7 os. 6d. June 20 (613)	21	10	0
3. Bannatyne Club Publications. 176 vols., mostly orig. half morocco and cloth binding, 1823-67. Earl of Northesk, June 5 (1090)	101	0	0
4. Marryat, Capt. Various Works. E.P. 76 vols., half blue morocco. June 17 (49)	51	0	0
5. Ainsworth, W. Harrison. Various Works. 30 lots, mostly in first edition, many with inscriptions by the author. Ainsworth, June 17 (161-90)	42	1	0
6. Reade, Chas. Novels, etc. E.P. 42 vols. Half olive morocco. 1853-87. June 17 (58)	10	15	0
7. Burton, Sir R.F. Arabian Nights, 1885-6. 4 vols. vol. 1 of 'Supplemental Nights' 16 vols. Cloth. June 18 (102)	59	0	0
8. Stevenson, R.L. Works. Edinburgh edition, 2 vols. only. 1891-8. June 18 (145)	75	0	0
9. Bibliographical Society's Publications. 1871-1904. Steele, [one 15, 21, 29 (11)]	11	0	0
10. Kipling, Rudyard. Works. Edition de luxe. 21 vols. Orig. binding. 1891-1901. Total 64 guineas. In 1900 20 vols. fetched 12 11. Sotheby, May 20 (100)	10	0	0
11. Type Facsimile Society's Publications. Coloured reproductions of early types. Limited to 100 copies each. June 11 (281-11)	11	0	0

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Nos. 1 and 2 were sold as sets, and the realized prices compare with £194 10s. and £28 os. 6d. for similar series disposed of book by book on March 21—taking the highest prices when more than one copy then occurred, that is to say.

The following are among the few important illustrated or grangerised works which have been offered during the month.

Table No. II.—ILLUSTRATED OR GRANGERISED WORKS

	£	s.	d.
1. Granger, J., and Noble, M. Biographical History of England. The 7 vols. extended to 31 by the insertion of about 4,480 mezzotint and other portraits. Green morocco. June 18 (235)	186	0	0
2. Gray, Thos. Poems and Memoir. 1775, etc. Illustrated with 150 portraits of the poet, etc. Red morocco by Lewis. From George Daniel's library, 1864, £40. June 17 (97)	105	0	0
3. Lilford, Lord. Birds of the British Islands. 2nd edn. 7 vols. Olive morocco by Riviere. 1896-7. Yorkshire gentleman, June 10 (321).. .. .	65	0	0

The Psalter, brief details of which are given on the next table, is one of the most noteworthy examples of its period sold for some time.

Table No. III.—DECORATIVE MSS.

	£	s.	d.
1. Psalter. On 187 leaves of vellum, 10¼ by 7¼ in. English gothic letters. 13 full-page painted and illuminated miniatures, Anglo-Saxon in character, said to be earlier than the text. Seven large figured initial miniatures, with marginal decorations. English, 13th century. A fine MS.; one of the 'bargains' of the month. June 20 (818)	820	0	0
2. Horae. On 188 leaves of fine vellum. Gothic characters. 8 full-page miniatures, 28 smaller miniatures. 15th century. June 19 (552)	201	0	0
3. Horae. On 248 leaves of fine vellum. Gothic characters. 24 small and 2 half-page miniatures. 15th century. Formerly in Ruskin's library, contains his ex-libris. June 17 (98)	198	0	0

The Keats letters, etc., No. 1 on the next table, were catalogued separately, and would have been so sold had not the reserve been reached. An expert had in advance set a maximum value of £700 upon the series, so that the realized price exceeded this by 50 per cent.

Table IV.—ORIGINAL MSS., LETTERS, &c.

	£	s.	d.
1. Keats, J. 26 auto. letters, 1817-19: 9 to Benjamin Bailey, 7 to John Taylor, 3 to Taylor & Hessey, 3 to James Rice, 1 each to J. A. Hessey, Richard Woodhouse, Miss Reynolds, and, in the name of Taylor, 'to any friends who may call'; unpublished poem beginning, 'O, that a week could be an age, and me,' Orig. MS. of 'Songs of Four Faires,' and sketch of Keats' family in writing of John Taylor. June 9 (532-60)	1070	0	0
2. Pope, Alex. 18 auto. letters to Lady Mary Wortley Montagu, and one to her husband, Edward Wortley Montagu. In all 63 pp. 4to, and 8 pp. 8vo. 1 vol. Brown morocco by Riviere Lord Harrowby, June 20 (704)	250	0	0
3. Elizabethan Commonplace Book. 232 pp. 8vo. First entry dated 1570. Contains unknown reading of 'Come live with me and be my love.' Book appears to have belonged formerly to John Thornborough, Dean of York and afterwards Bishop of Limerick, who in 1575 was chaplain to Henry Herbert, Earl of Pembroke. June 19 (525)	192	0	0
4. Thackeray, W. M. 12 lines, 'Written in Solitude,' two sketches and a vignette by him in Charles Tennyson's 'Sonnets,' 1830. (Sold on April 30, 1902, Hodgson's, £300.) See * 'Book Sales of 1902,' p. 16, No. 6. June 17 (71)	140	0	0
5. Byron, Lord. 5 auto. letters to Mr. Cawthorn, 1810-14. June 9 (355-9)	53	0	0
6. Lamb, C. Characteristic auto. letter to Robert Southey, August 10, 1825. June 9 (524)	43	0	0
7. Byron, Lord. Auto. letter to R. B. Hoppner, Consul-General at Venice, dated Ravenna, April 3, 1821. Portion only printed. June 9 (531)	39	0	0
8. Wordsworth, W. Pocket note-book used while composing 'Ecclesiastical Sonnets,' 38 pp., 8vo., with some variations from printed text. June 9 (491)	26	0	0
9. Logan, Sir W., King James's Garter King of Arms. Auto copy, signed, of the Roll relating to the royal procession of March 15, 1503. June 8 (256)	24	0	0
10. Herbert, W., third Earl of Pembroke. Auto. letter to his cousin, Sir Lionel Talmash, dated 'Court at Woodstock, this 26th of August, 1619.' Writer deemed for long to be the 'Mr. W. H.' to whom Shakespeare dedicated his Sonnets. June 8 (247).. .. .	24	0	0
11. Ainsworth, W. Harrison. Portions of orig. MSS. of six works, in all 1,405 leaves. Ainsworth, June 17 (194-9)	23	7	6
12. Harte, Bret. Orig. autograph, signed, of 'Sally Dous,' 91 leaves. June 20 (820)	21	0	0

Table No. V.—PRINTED BOOKS, £50 OR MORE

AUTHOR OR TRANSLATOR, TITLE, DESCRIPTION.	PRINTER, PUBLISHER, OR PLACE.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.	NOTES.
1. Shakespeare, W. First Folio. 12½ by 7¾ in. Crimson morocco extra by Bedford. (493) (¹)	Is. Jaggard & Ed. Blount	1623	June 19 ..	£ 385	Lee Census No. LXXX. Mistakenly said to have several leaves in facsimile. Acquired, c. 1880, by Myles Birket Foster, the landscapist, at whose sale in 1894 it made £255. A second copy, Census LXXXVI, from another source (Lot 564), 12½ by 8 in., many leaves in facsimile, portrait from second edn., sold on June 19 for £150. See THE BURLINGTON GAZETTE, April, p. 22, No. 2.
2. Alexander de Villa Dei. Doctrinale. 4to., 104 ll., 7¼ by 5½ in. Fly-leaves consist of 1½ leaves of Caxton's 'English Chronicles,' 2nd ed. 1484. Orig. oaken boards, leather stamped in diagonal lines, end cover broken. (191)	Pynson ..	Nov. 13, 1492	Appleby Grammar School (June 18)	320	Hitherto unknown dated book of Pynson, deemed unique. Bequeathed to the Appleby Grammar School by Reginald Bainbrigg, Baynbridge, or Bainbig, appointed Headmaster in 1580, who by his bequest founded the school library. Bainbrigg sent copies of inscriptions on ancient stones to William Camden, who printed them in his 'Britannia,' and acknowledged his indebtedness to 'the very learned Reginald Bainbrigg.' Pynson book discovered some years ago by Mr. R. E. Leach, the then headmaster. It ante-dates by several months the book hitherto regarded as the first with a date by Pynson: 'Dives et Pauper,' dated July 5, 1493. Important Pynson books recently sold: 'Falle of Princes,' 1494, Fountaine, 1902, £435; 'Promptorius Puerorum,' 1499, July 30, 1901, £205; 'Sarum Breviary,' on vellum, 1508, Newnham-Davis, 1900, £175; 'Carmelitanus' 'Carmen,' on vellum, c. 1510, Newnham-Davis, 1900, £163—at Jolley's sale, 1844, it made £41 10s.; Littleton's 'Tenures,' c. 1492, Cholmley, 1902, £120—it was bought of Ellis in 1867 for £5; 'Dives et Pauper,' 1493, Hope Edwardes, 1901, £100. In 'Hand Lists of English Printers' (Bibliographical Society) the Doctrinale is entered under 1498. Of the 'Textus Alexandri,' for long a favourite manual of grammar, there were issues in 1505, 1513, and 1516.

* 'The Book Sales of 1902 with Tabulated Prices,' The Savile Publishing Company, Ltd., 2s. Important duplicate copies mentioned in notes. E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (H) Sold by Hodgson, (P) by Puttick, all others by Sotheby. (¹) Slightly defective. (²) Defective. (³) Sold with all faults. R.P. Record Price.

BOOK SALES

AUTHOR OR TRANSLATOR, TITLE, DESCRIPTION.	PRINTER, PUBLISHER, OR PLACE.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.	NOTES.
3. Bible. E.P. in English, and of Coverdale's translation. Folio. Brown morocco by Pratt. (463) ⁽¹⁾	(J. van Meteren, Antwerp?)	Oct. 4. 1535	June 19 ..	£ 185	For one copy only, but with a further copy for the printer. The printer is identified as Smith, 162 in the title page. The title page is signed by Lawndes say with the initials of the printer, the title page is by Harris, 65. H. 1535. The title page is following leaves in the title, 1-2 by 7 1/2 in. The title page is Denis copy which is 4 1/2 in. by 7 1/2 in. The title page is part of a copy and several leaves in the title page. Dunn-Gardner copy, 252.
4. Book of Common Prayer. Folio. Old calf. (486) ⁽²⁾	Richard Jugge and John Cawood	1559	June 19 ..	170	Said to differ from each of the four copies in the Bodleian, and although supposed to be printed in 1559, it is returned owing to difficulty of collation. Printed in Colbertinae on title. Dunn-Gardner, 1873, 161. Vaughan, 1897, modern blue marbled, 224. Recent search faults discovered, 2142.
5. Shakespeare, W. Rape of Lucrece. 16mo. Unbound. (574)	I.B. for Roger Jackson	1624	June 19 ..	130	Some headlines shaved, also cut at the bottom. The title and 'Venus and Adonis' only were signed by Shakespeare's sanction and co-operation. The title page of the Lucrece appeared during his lifetime, 1594, 1595, 1596, 1597, and 1616. The title page is in 6th edn. Bindley, 1813, 29. E.P., 1594. Daniel, 1813, 181. Brown morocco by Lewis, 1512ms.; Lakeland 1892, morocco by Bedford, 225.
6. Defoe, D. Robinson Crusoe. E.P. 2 vols. Svo. Green morocco The Farther Adventures. extra by Riviere. (568)	W. Taylor ..	1719	June 19 ..	120	Orig. advertisements bound up at end of each volume. See THE BURLINGTON GAZETTE, June, p. 89, No. 6.
7. Milton, J. Of Education, Areopagitica, and nine other Tracts in first edition; Doctrine and Discipline of Divorce in second edition. 4to., 7 1/2 by 5 1/2 in. Some uncut leaves. Orig. calf. (203)	—	1641-73	June 18 ..	115	Signature of 'Jes. Fremelcad' on several of the Tracts. Of Education, Supp., May 1601, described as 'in the original unique'; 274 108. 'Areopagitica, Makellar, 1817, was 'The Tenure of Kings'; 222. 1901, notes and scoring by a contemporary hand, unwashed copy, morocco by Riviere, 24 108.
8. Shakespeare. Second Folio. 12 1/2 by 8 1/2 in. Modern morocco. (823)	T. Cotes for R. Allot	1632	June 17 (ii) ..	113	The fine Orford copy, 131 by 9 1/2 in., orig. calf, made 140 in 1895. See THE BURLINGTON GAZETTE, June, p. 89, No. 1.
9. Chaucer. Works. Folio. Sheets uncut and untrimmed. Doves white pigskin, Morris design. (167)	Kelmscott Press	1896	Sidney, (May 26)	102	Driftary copies, as issued in orig. boards, have sold during the month under notice for 275, 268, and 265.
10. Shakespeare, W. Fourth Folio, 14 1/2 by 8 1/2 in. Uncut. Red morocco extra by Riviere. (603)	Herringman, etc.	1635	June 19 ..	101	Small hole in fold 8, 4 of Hamlet. See THE BURLINGTON GAZETTE, June, p. 89, No. 9.
11. Goldsmith, O. The Vicar of Wakefield. E.P. 2 vols. 12mo., 6 1/2 by 3 1/2 in. Orig. calf (143)	B Collins, Salisbury, for F. Newbery	1766	June 18 ..	100	Publ. 125. 1902. For 1, 211, R.P. See THE BURLINGTON GAZETTE, April, p. 23, No. 11.
12. Shakespeare, W. Third Folio, 13 by 8 1/2 in. Red morocco extra. (495) ⁽⁴⁾	For P. C(hetwynde)	1664	June 19 ..	99	Portrait from Fourth Folio. See THE BURLINGTON GAZETTE, June, p. 89, No. 2.
13. Milton, J. Poems. E.P. 8vo., 6 1/2 by 3 1/2 in. Blue morocco by Riviere (580)	Ruth Raworth for Humphrey Moseley	1645	Maitland (June 20)	99	Brilliant impression of portrait, title slightly short, some of pagination figures slightly shaved. R.P. Bindley, 1813, 22 108. Daniel, 1804, blue morocco, 25 108. Hawley, 1811, John Evelyn's copy, 6 by 3 1/2 in., old calf, from Corner library, 263. 1838, 6 by 3 1/2 in., orig. sheep, 28. 1642, 6 by 3 1/2 in., morocco by Riviere, 285. * See 'Book Sales' at 1902, p. 22, No. 56.
14. Milton, J. Paradise Lost. E.P. (4th issue?) First title-page. 4to. Old sheepskin, worn. (192)	S. Simmons for Peter Parker	1667	June 18 ..	90	Has first title, but with the preliminary leaves of Arguments and Errata. Original error in the line-number at end of Book 3 corrected. 1843, May 23, except in the one copy, first edn., through at 2155, R.P. See THE BURLINGTON GAZETTE, June, p. 89, No. 5.
15. Lodge, T. A Fig for Momus. E.P. 4to., 7 by 5 1/2 in. Red morocco. (790)	For Clement Knight	1595	June 20 ..	81	Jolley's copy, with his ex-libris, which at the dispersal of the library, 1841, made 27 108. Sellum bought at auction, Lakeland's 1891, had morocco, 18 108. In the words 'To the Reader' Lodge complained that he had been unjustly taxed with plagiarism; this meant 'Glaning and Scilla,' which is the same metre as Shakespeare's 'Venus and Adonis.' 'A Fig for Momus' was reprinted at the Archibald Knox Press, 1877.
16. Bastard, Thos. Chrestoleros. E.P. 8vo. Old calf. (735)	R. Braclocke for J.B.	1598	June 20 ..	76	Prob. R.P. Steevens, 1800, 22 108. Bindley, 1818, 108ms., 14 108ms. White Knight, 1813, 'extremely rare' green morocco, 17 108. Wight, 1845, 'very fine, morocco, 21 108. Dudley Carleton, writing to John Chamberlain, about 1575, said 'I found you the epitaphs which I had read you of. The author is Bastard who has the name of a very lively wit, but it does not hold the way for the poet; & thus, he botches up his verse with variations, and he concludes to run upon his poverty that his wit is rather to be pitied than commended.'
17. Greene, Thos. A Poet's Vision. E.P. 4to., 7 by 5 1/2 in. Title-page and 10 ll. Calf. (745)	For W. Leake	1603	June 20 ..	76	Some head fragments shaved. Prob. R.P. Sellum bought at auction, Nassau, 1841, 18 108. Bindley, 1813, 18 108. Line, 27 108. Letter to a friend, possibly composed by Greene, a relation of Shakespeare and his friend, etc. 1603. Mr. Sellum has 1845. 14 108ms. Greene, a member of the Red Bull Theatre, 24 108. The title page is a copy of the original to have belonged to the original owner, and that it is a copy of the original was 18 108ms. 1841 with 100.
18. Montaigne. Essays. E.P. in English Trans. by Florio. Folio. Green morocco extra by Lloyd. (460)	V. Sims for E. Blount	1603	June 19 ..	50	Wid. gutter at Lyons. See THE BURLINGTON GAZETTE, June, p. 89, No. 11.

* "The Book Sales of 1902 with Tabulated Prices," The Savile Publishing Company, Ltd., 25. Important typographical errors are noted in notes. E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (ii) Sold by Hodgson, p. 11. By Partick, at Sotheby's. (1) Slightly defective. (2) Defective. (3) Sold with all faults. R.P. Record Price.

THE BURLINGTON GAZETTE

Table No. VI.—NINETEENTH CENTURY FIRST EDITIONS

AUTHOR OR TRANSLATOR, TITLE, DESCRIPTION.	PRINTER, PUBLISHER, OR PLACE.	DATE	LIBRARY OR DATE OF SALE.	PRICE	NOTES.
1. Keats, J. Poems. 8vo., 6 $\frac{3}{8}$ by 4 $\frac{1}{2}$ in., uncut. Orig. brown boards, paper label. (848)	C. Richards for C. & J. Ollier	1817	Maitland (June 20)	£ 71	Pubd. 6s. 1903; Dr. Taylor Brown, April 22 (75), orig. state, £140, R.P. for a non-presentation copy; Yorkshire gentleman, June 10 (145), orig. state, top of title cut, 6 $\frac{3}{8}$ by 4 $\frac{1}{2}$ in., £38 10s. See THE BURLINGTON GAZETTE, April, p. 24, No. 2.
2. Keats, J. Lamia. 8vo., 7 by 4 $\frac{1}{2}$ in., uncut. Most of leaves not cut open. Orig. boards, paper label. (66)	F. Davison for Taylor & Hessey	1820	Sidney (May 26)	65	Small piece torn out of bottom margin of half title. Pubd. 7s. 6d. 1903; Dr. Taylor Brown, April 22 (756), orig. state, £96, R.P.; Yorkshire gentleman, June 10 (147), orig. state, £60. * See 'Book Sales of 1902,' p. 27, No. 8
3. Scott, Sir W. Guy Mannering. 3 vols., 8vo., uncut. Orig. boards, rubbed. (148)	James Ballantyne, Edinburgh, for Longman, Hurst & Co.	1815	June 18 ..	64	Pubd. 1 gn. 1903, May 21, good orig. state, £99, R.P. See THE BURLINGTON GAZETTE, June, p. 82, No. 5.
4. Keats, J. Endymion. 8vo., 8 $\frac{3}{4}$ by 5 $\frac{3}{4}$ in., uncut. Orig. brown boards, label. (847)	T. Miller for Taylor & Hessey	1818	Maitland (June 20)	52	Erased inscription on title, apparently 'William and Kate Masters, from Ann Keats.' Pubd. 9s. 1903; Sidney, May 26 (64), orig. state, £46; Yorkshire gentleman, June 10 (146), mor. by Zaehnsdorf, £30. * See 'Book Sales of 1902,' p. 27, No. 9.
5. Tennyson, A. & C. Poems by Two Brothers. 12mo., 6 $\frac{3}{8}$ by 4 $\frac{3}{8}$ in., uncut. Most leaves not cut open. Orig. brown boards, paper label. (751)	J. & J. Jackson, Louth, for Simpkin & Marshall	1827	June 17 (H)	51	Unexceptional condition, clean throughout. Probably R.P. for a copy on ordinary paper. Pubd. 5s. See THE BURLINGTON GAZETTE, April, p. 24, No. 6.
6. Shelley, P. B. The Cenci. 8vo., 9 by 5 $\frac{3}{8}$ in., uncut. Orig. blue boards. (866)	Italy for C. & J. Ollier	1819	Maitland (June 20)	46	R.P. Pubd. 4s. 6d. 1895, orig. state, £5 15s. * See 'Book Sales of 1902,' p. 28, No. 24.
7. Shelley, P. B. Adonais. 4to., 8 $\frac{5}{8}$ by 6 in. Light green mor. by Bedford. Orig. blue wrappers bound up. (885)	Pisa, with types of Didot	1821	Maitland (June 20)	45	Much cut down. Hibbert copy, a presentation 'To Sir Charles Hyde,' which made £270 in 1902, measured 9 $\frac{3}{8}$ by 6 $\frac{3}{8}$ in. * See 'Book Sales of 1902,' p. 27, No. 1.
8. Ruskin, J. Poems. 8vo., 7 $\frac{1}{4}$ by 4 $\frac{3}{8}$ in. Crimson morocco super extra by Bedford, t.e.g., others uncut. (419)	Spottiswoodes & Shaw	1850	Yorkshire gentleman (June 10)	50	Prob. R.P. About fifty copies printed for private circulation. The present example, formerly in collection of Mr. T. J. Wise, is perhaps the only one with side and bottom edges uncut. * See 'Book Sales of 1902,' p. 28, No. 22.
9. Fitzgerald, E. Omar Khayyam. 4to., 8 $\frac{1}{4}$ by 6 $\frac{1}{4}$ in. Orig. brown paper wrapper. (554)	G. Norman for B. Quaritch	1859	Yorkshire gentleman (June 11)	37	250 copies said to have been printed, of which 200 went to the publisher. 1903, Mackenzie, April 8 (54), orig. state, £29 10s. See THE BURLINGTON GAZETTE, April, p. 24, No. 15.
10. Shelley, P. B. Alastor. 8vo., 6 $\frac{3}{4}$ by 4 in., t.e.g., others uncut. Calf extra by Bedford. (56)	For Baldwin, Craddock, & Joy	1816	June 17 ..	36	Pubd. 5s. 1901, orig. state, some sheets not cut open, £66, R.P. * See 'Book Sales of 1902,' p. 28, No. 26.
11. Lamb, C. Adventures of Ulysses. 8vo., 7 $\frac{3}{8}$ by 4 $\frac{1}{2}$ in., uncut. Orig. blue boards, paper label, advertisements at end. (45)	T. Davison for Juvenile Library	1808	June 17 ..	30	R.P. Pubd. 4s. Similar copies: 1888, 3 gns.; 1902, £25. * See 'Book Sales of 1902,' p. 29, No. 39.
12. Tennyson, A. Poems. 2 vols. 8vo., uncut. Orig. boards, paper labels. (493)	Bradbury & Evans for E. Moxon	1842	May 22 (H)	26	Pubd. 12s. Thompson, 1887, with 'Lover's Tale,' calf, £64; Foote, New York, 1895, mor. by Matthews, uncut, \$140. See THE BURLINGTON GAZETTE, April, p. 24, No. 18.
13. Lamb, C. Essays of Elia. First Series. 8vo., uncut. Orig. boards. (46)	For Taylor & Hessey	1823	June 17 ..	25 10	Pubd. 9s. 6d. See THE BURLINGTON GAZETTE, June, p. 82, No. 6.
14. Coleridge, S. T. Remorse 8vo. Zapolya Half The Statesman's Manual } bound A Lay Sermon (1031)	—	1813-17	May 26 (H) ..	21	'Remorse' pres. copy to Mrs. Gillman, with MS. note on back of title by author relative to criticism of play in <i>Quarterly Review</i> . Several MS. notes or verbal corrections, in autograph of Coleridge. Given by Mrs. Gillman to Edward Coleridge the poet's nephew, by whom the volume was presented to the late Dr. Farrar.
15. Rossetti, D. G. Sister Helen 8vo. Red morocco. (415)	Oxford, for private circulation	1857	Yorkshire gentleman (June 11)	19 10	Portion of orig. MS. of a signed poem inserted. No trace of 'Sister Helen' at auction for at least fifteen years. Written about 1851, the ballad was first published in the <i>Disseldorf Annual</i> at the invitation of the editress, Mrs. Howitt. The present copy is said to be one of few reprinted for the use of friends. In his notes to the collected edition of Rossetti, 1888, Mr. W. M. Rossetti mentions the Poems of 1870 as the volume in which it first reappeared. 1903, April 2 (218) (H), orig. pink boards, uncut, somewhat stained, p. 115 mended, final page torn, £40 10s., R.P. * See 'Book Sales of 1902,' p. 28, No. 28.
16. Lamb, C. & M. Mrs. Leicester's School. 8vo. Morocco by De Coverly. t.e.g., others uncut. (845)	For M. J. Godwin	1809	Maitland (June 20)	17 10	
17. Lamb, C. John Woodvil Album Verses	T. Plummer for G. & J. Robinson Bradbury & Evans for E. Moxon	1802 1830	May 22 (H)	16 10	On Woodvil title 'C I amb to W. Ayrton, Esq.,' and on title of Verses 'From the Author, W. A.'
18. Tennyson, A. Poems. 8vo. 6 $\frac{3}{8}$ by 4 $\frac{1}{2}$ in., uncut. Orig. brown boards, paper label. (851)	Bradbury & Evans for E. Moxon	1833	Maitland (June 20)	16	Pub. 5s. Thompson, 1887, numerous MS. corrections in Tennyson's autograph, calf, £26 10s. * See 'Book Sales of 1902,' p. 29, No. 40.
19. Tennyson, A. Poems chiefly Lyrical. 8vo., uncut. Orig. boards, paper label. (850)	E. Wilson ..	1830	Maitland (June 20)	14 10	Pubd. 5s. Thompson, 1887, with many corrections in poet's autograph, calf, £26. Copies in orig. boards, uncut: Buckley, 1893, £13 5s.; Egerton Clarke, 1899, fine, £15; 1900, with label, £18; 1901, November 28 (P), £21.
20. Wordsworth, W. Poems. 2 vols. 8vo., uncut. Orig. boards, paper labels. (832)	For Longmans	1807	Maitland (June 20)	14	Pubd. 7s. Halliwell-Phillipps, 1889, boards, uncut, £2 10s. * See 'Book Sales of 1902,' p. 29, No. 42.
21. De Quincey, T. Confessions of an English Opium Eater. 8vo., uncut. Orig. boards, paper label. (40)	For Taylor & Hessey	1822	Sidney (May 26)	13	Prob. R.P. Pubd. 5s. 1891, 'clean,' orig. bds., £2; 1898, green mor. by Zaehnsdorf, 'very fine,' with the original paper label preserved, and letter from author to Tat, the publisher, begging an advance payment to save him from eviction, 7 $\frac{3}{8}$ gns.; 1902, orig. state, label, £6 17s. 6d.

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MISCELLANEOUS

May 21—June 17.

SILVER.—There have only been three sales during the last four weeks, and the only really important object that was offered was of foreign origin. It was a silver-gilt standing cup 10¾ in. high, bearing the hall-mark of Aix-la-Chapelle, early seventeenth century, and was stated in the catalogue to have originally belonged to the guild of bakers of Bergen. It fetched £250, or a trifle under £25 an ounce, at Christie's on May 23. It is of the very finest workmanship and in wonderful preservation. The cylindrical centre is chased with a stag-hunt, above and below which the cup widens; the stem is vase-shaped and the foot circular. The scheme of decoration is typical of the period, consisting of cherubs', satyrs' and goats' masks, groups of fruit and foliage in strapwork borders repoussé and chased on a matted ground. The cover is surmounted by a statnette of a man holding a gun and shield. This piece is distinctly German and is as good an example of the style of its country and period as could be desired. At the same sale a James I bell-shaped salt-cellar was sold for £23 10s. an ounce, although its absolute originality was open to doubt, and as a work of art it was by far inferior to the foreign piece which only fetched thirty shillings an ounce more. A set of six salt-cellar with festoons of flowers and gadrooned borders, on lion's mask and claw feet, although of late date (1807), and consequently of small value, were, nevertheless, from an artistic standpoint of great merit. In this sale were also a James II tankard and cover engraved with flowers, foliage and birds in the Chinese taste, a Charles II two-handled porringer embossed and chased with a band of large flowers and foliage, a curious silver-gilt processional cross, four feet high, of seventeenth-century Portuguese workmanship, a Charles I seal-top spoon pricked with initials and date 1666 with the Norwich hall-mark inside the bowl, and an apostle spoon of the same reign with the figure of St. Matthias, bearing the York hall-mark for 1627, and made by Thomas Harrington.

On June 11, at Christie's, a pair of sconces by Anthony Nelme, 1697, with oval centres embossed with a coat-of-arms, and borders embossed and chased with cupids, flowers and formal foliage, fetched £202 10s. 9d., and a Charles I sance dish, with London hall-mark for 1634, embossed in eight compartments with formal flowers and scrolls, and with a shield surrounded by panels of punched work in double dotted circle, and pricked with initials and date 1667, made £17 10s. an ounce, and an Elizabethan seal-top silver-gilt spoon, London hall-mark 1586, but pricked with a considerably later date, 1626, £27 all at.

At the two days' sale at Christie's of the collection of the late R. M. Foster, of Liverpool, on June 16 and 17, a number of interesting though unimportant bits of silver went in many cases cheaply; although the early English spoons realized good prices in several instances. The only really high-priced piece, however, was a small goblet of the time of Charles II, hall-mark for 1667, the bowl embossed with formal tulips on a matted ground, and on plain stem and spreading foot, which fetched £37 19s., and weighed

only 1 oz. 13 dwt. Of the spoons the finest was an apostle spoon of Charles I with a figure of St. Andrew, £29; another of the same reign with the figure of St. James fetching £10 less, and an Elizabethan seal-top spoon, 1587, making £22. A number of other seventeenth-century spoons made from £5 to £11 apiece.

PORCELAIN AND POTTERY.—On May 25, at Christie's, an old Worcester tea service painted with festoons of husks in turquoise, and classical vases in medallions in dark blue borders, fetched just over £100, while some Battersea enamel mugs, tea caddies and candlesticks made very reasonable prices considering their quality. Three days later, however, at the same rooms, an oviform vase and cover painted with exotic birds in heart-shaped panels on dark mottled blue ground and with gilt scroll and foliage borders made £241 10s., and a very elegant pair of oval baskets with open trellis sides encrusted with flowers and painted inside with fruit and flowers, £100 16s. The same collection contained a number of Worcester plates, which averaged about £22 a plate, one example alone making over £58, and a large circular dish painted with exotic birds and insects reaching £132. A Dresden group of a girl, boy and dog, also in the same sale, fetched £252, and an oviform jar and cover of Chinese porcelain enamelled with panels of landscapes and flowers on a black ground, £430 10s. An early copy of Wedgwood's reproduction of the Portland vase fetched £60 18s.

At an otherwise unimportant sale at Christie's on June 8, a record was created in Sèvres, when a pair of Louis XV table candlesticks with moulded white and gold scroll borders, painted with flowers and pastoral and amatory trophies and gilt with baskets of flowers, with ormolu borders to the feet and ormolu nozzles, fetched the unprecedented—and, beautiful as they were, may one say unwarranted?—price of £1,207 10s. A pair of blue and white Sèvres biscuit plaques representing baskets of flowers, and of particularly fine modelling and finish, were amongst the most artistic lots of the day.

The collection of porcelain formed by Mrs. Seaborne of Torquay, and sold at Christie's on June 10, though carefully chosen and distinctly representative, contained no items of great merit or importance, consequently there were no sensational prices. It was decidedly a sale suited to small and careful though eclectic collectors, who appear to have realized the fact, as many of the lots were adjudged to small dealers and private bidders. Although the 137 lots realized £1,000, there was no individual purchase worth recording.

At the Manley Foster sale already mentioned, an interesting specimen of Bristol china, a teacup and saucer, part of a set made by Champion for Sir Robert Smyth, and formerly in the Edkins collection, fetched the respectable sum of £37 16s. The decoration consisted of portrait medallions, green laurel festoons, and the baronet's initials R.S. interlaced. Another interesting lot was a teacup and saucer made for Lord Nelson, and bearing his coat of arms and the inscription, 'Nelson, 2nd April, B. 1793,' and 'San José, Aboukir,' in a medallion with an anchor. Also

representing the mistress of the house, are delightfully charming. The general tones, whether because this was so from the first, or because the patina of Time has played its part, are not so brilliant as one would think, to judge by the illustrations in the catalogue or those in Niccolini's work, but are rather attenuated and sometimes a trifle grey.

It would appear that Signor Vinanzo di Prisco refused 1,500,000 fr. for these frescoes, which sum was offered him by the Berlin Museum, and priced them at 1,800,000 fr. If this be the case, he must now regret that he did not accept the former sum; for the result of the first instalment of the sale fell far short of the figure which he expected, and it is unlikely that the sale of the cubiculum that remains will make good the deficiency. This is a disastrous result, when we take into account the expenses of the excavation, the carriage of the frescoes, the customs duties and the exhibition in Paris. Among the lots fetching the highest prices, only the following various fragments will be remembered: a panel, a winged genius, with wings extended (15,300 fr.); the cithern-player (100,000 fr.); two seated figures (50,000 fr.); a treble row of Corinthian columns (7,100 fr.); garlands of flowers, golden vessels on a cymatium, scarfed pilasters and Corinthian columns on a panel (100,000 fr.); etc. The total proceeds amounted to 291,135 fr. This figure is at least respectable; but panels, marble bosses, were seen going for 55 fr., two yellow slabs for 50 fr., a mosaic of the pavement, black on a white ground, for 45 fr.!

SCULPTURE.—The Arsène Alexandre collection (May 18, 19) consisted above all of pictures, which will be mentioned later. There were also a few sculptures, the bidding for which was not very high. Among those which fetched the best prices were the following: Monument aux morts, by Bartholomé, a rough model for the celebrated cenotaph in the cemetery of Père-Lachaise (3,650 fr.); Rodin's the Baiser (1,150 fr.), the Minotaure (1,500 fr.), the Sirènes (1,700 fr.); a Mendiant russe, by Carriès (3,700 fr.); Bébé endormi, by the same artist (2,000 fr.); and, lastly, a few little stoneware jugs, which fetched prices of between 200 and 300 fr.

In the fourth sale of the collections of Madame Lelong (May 25-29) occurred a certain number of works of sculpture of the seventeenth and eighteenth centuries, mostly anonymous. I will not dwell upon the latter, which are of very little value to the history of art, and I will confine myself to those which were signed, or else identified with some approach to probability, as, for instance: a group in terra-cotta, representing Hylonome killing herself before the body of her husband, the centaur Cyllarus, by Chinard, the eighteenth-century artist (2,600 fr.); a medallion in white marble, a bust in profile of the Grand Dauphin, signed A. C. F., 1689 (385 fr.); a bust presumed to be that of Madame Royale, the daughter of Louis XVI, signed Houdon, 1781 (4,300 fr.); a bust of the dauphin, later Louis XVII, attributed to the same artist (5,100 fr.); lastly, Mercure sur un nuage, in white marble, after Pigalle (3,200 fr.).

These figures are not very high. Still lower was that fetched by a white marble statuette, by Pradier, which was knocked down for 585 fr. on June 11;

it formed part of the collection of Mme. A. C. (Alice Clairval, the actress).

PAINTINGS.—The sale of the collection of M. Arsène Alexandre, the art-critic of the *Figaro*, resulted in a total of 169,620 fr., a sum which, it appears, is less by one-half than the estimate made by certain art-lovers. The principal lot, of which great things were expected, was a picture by Daumier, the Fardeau, a very realistic and expressive piece of work. I need not remind my readers of the sudden favour obtained by Daumier's paintings, which has gone so far as to constitute an injustice done to what is really his superior work, his lithographic caricatures, in which he noted down the vices and oddities of his contemporaries with such incisive and biting strokes. A similar favour has been bestowed upon Corot's paintings of figures, although it must be said that this great master was much less inspired here than in his poetical records of nature, as observed in Italy, in Artois or in Île-de-France, notably at the Fausses-Reposes at Ville d'Avray. This favour will pass away; or, at least, these works, undoubtedly very interesting in themselves, will resume their true place in these masters' productions, that is to say, the second rank. Perhaps it is already passing in so far as Daumier is concerned, for the Fardeau made only 14,100 fr., and even that figure was greatly ahead of those obtained by other pictures by the same artist, such as the Blanchisseuses (3,750 fr.), the Amateurs d'estampes (2,950 fr.), the Émigrants (2,600 fr.), etc.

Nearly the whole of this collection was connected with the impressionist school. Thus we had some pictures by Lebourg, who is beginning to be appreciated more highly than he was: views of the Seine at Rouen and Paris, averaging about 2,000 fr. apiece; Pissarro's the Moisson (1,750 fr.); Raffaelli's Saint-Étienne-du-Mont (2,350 fr.). The pictures by Lenoir obtained good prices of 4,000 to 6,000 fr. Those most appreciated were Baigneuses and Femmes couchées. The Toulouse-Lautrecs fluctuated between 500 and 1,100 fr. The bidding for the Vignons was slow, as was that for the impressionists who came later, such as Guillaumin, Maufra, Leyssaud and Signac.

Outside this school, I must mention a few fine canvases by Fantin-Latour, the master of dreams, the delicate conjurer of the myths that tickled the ears of Wagner and Berlioz. These included the Source (6,950 fr.); the Portrait of the Artist (6,000 fr.); La Gloire (2,850 fr.), etc. Finally, an interesting picture by Albert Besnard, L'Invitée, fetched 3,700 fr.

In a sale on May 23, there passed side by side, so to speak, forming a strange company, the Portraits galants, by Roybet (4,350 fr.), that master so curiously influenced by Frans Hals, and a certain number of Dutch and Flemish pictures. After all, the contrast was none too shrill, because of that very influence of the Haarlem master! Among the Dutchmen and Flemings let me mention an Interior of an Inn, attributed to Brouwer (1,820 fr.); the Lion Hunt, by Johannes Fyt (1,300 fr.); a Joyeux festin, by Van der Lanen (1,500 fr.); etc.

A Gentilhomme Louis XIII, by the same Roybet, was included in a sale of modern pictures (May 29) belonging to Mme. S. This canvas was sold for 4,100 fr. Good prices were also obtained for pictures by Boudin: the Port de Bordeaux (6,000 fr.);

Chaplin: the Rêve (6,000 fr.); Corot: Ville d'Avray (2,500 fr.); Fantin-Latour: the Danse de l'almée (19,500 fr.); Harpignies: a landscape (4,200 fr.); Charles Jacque: Bergerie (6,000 fr.); Jongkind: landscapes varying from 5,000 to 6,000 fr., prices well deserved by this straightforward artist, who was so much looked down upon during his life; Lépine: a sea-piece (4,300 fr.). A fine set of pictures by Ziem, that painter of Venice who is so greatly in fashion today—the Voile blanche, the Grand Canal, the Dogana, the Riva degli Schiavoni—easily made 4,000, 5,000 and even 6,000 fr. each. Certain travellers, endowed with minds of great precision, refuse always to recognize Venice in these poems of glowing colours; but is it necessary that the image should be like, so long as it pleases the eye? Is Turner less great because we find his soul rather than aught else in his work so dazzling with light and so magnificent in its brilliancy? I say this, of course, without wishing to establish any comparison between those two zealots for light, since Turner now occupies his uncontested place among the greatest artists of all times and all countries, beside Claude Lorrain and Albert Cnyp.

On the following day, the 30th, another collection was dispersed, containing interesting old pictures. Let me first mention the most important lots: a *Dressoir avec sa garniture de vaisselle et de victuailles*, signed François Desportes (7,010 fr.); the *Missive*, by Metzù: a young girl, seated at a window overlooking a park, reading a letter that lies upon a cushion, charming and delicate in colour (31,000 fr.); the *Artist at Home*, by Adrian van Ostade, from the Pourtalès collection: dressed in brown and wearing a flat cap, the artist is painting near a semi-circular window with leaded panes; this is the scene which Ostade himself engraved: the picture fetched 14,500 fr.; the *Bal à l'espagnole*, by Pater (15,200 fr.): this is a good price for a painter who, when all is said, belongs to the second rank; a *Family Rejoicing* in honour of a New-born Child, by Jan Steen, which once formed part of the Delessert collection and was shown in the winter exhibition at Burlington House in 1875 (25,500 fr.).

I may mention, besides, the *Marché*, by Pierre-Angelis (1685-1731), a native of Dunkirk, who lived in London and Rome and imitated everybody more or less, including Watteau (1,900 fr.); a fine *Quai de débarquement*, by Demarne, that delicate eighteenth-century landscape-painter (7,000 fr.); two landscapes by Gericault, who painted so few, from a house at Villers-Cotterets and afterwards from the Château de Montmorency (1,295 fr.); a fine portrait of James II of England, wearing a breastplate crossed by a red sash, with a squadron in sight, by Sir Peter Lely (2,600 fr.); a triptych by Van Orley, a *Virgin and Danon* (2,000 fr.); a portrait of the Marquis and Marquise de La Meunière, by Rigaud (5,000 fr.); the *Ford*, by Jan Lieberecht, Antwerp, 1667, with young women bathing, a landscape painted for the Duke of Buckingham (2,800 fr.); a portrait of a lady of the court of Charles I by Stone (1,050 fr.); a *Portrait of a Man*, by Verpronck (1,605 fr.); etc.

No less interesting and important to the history of art was the collection of Count A. de Ganay, sold on June 4, to which had been added two pictures from

other collections. These two added pictures belonged to Countess Robert de Fitz-James and Count J. de Marois respectively. They were the *Filles de Houdon*, ou *L'Atelier de Peinture*, by Boilly (27,000 fr.), and the portrait of Madame Brochier, daughter of the artist, by Nattier (24,500 fr.). The first represents a scene in the workshop of Houdon, then at the Louvre, in which his elder daughter is turning the leaves of an album while the younger is engaged in copying Houdon's *L'Écorché*: the second is one of the finest, daintiest, and most graceful works of the portraitist of Mesdames de France, the daughters of Louis XV.

The *Récureuse*, after Chardin, or of his school, fetched 6,100 fr., a good sign of the present and most legitimate favour attaching to this master's honest and straightforward art; a portrait of a woman, by David, 4,800 fr.; *L'Hiver*, by Fragonard, 8,900 fr. Portraits by Baron Gérard, Mme. Bauquin du Boulay and her niece, fetched 10,100 fr.; *genre* scenes by Marguerite Gérard, the *Mère nourrice* and the *Leçon de géographie*, 7,600 fr. and 11,000 fr., respectively: these are sentimental without being mawkish; a head of a little boy, by Greuze, 7,050 fr. The magnificent portrait of Madame Lambert de Thorigny is one of the finest works of Largillière, not Largillière, as the name has hitherto been spelt, and was knocked down for 37,100 fr. The sitter was the wife of Lambert de Thorigny, who built and decorated in 1640 the famous Hôtel Lambert on the Île Saint-Louis, a type of the lordly mansions of the seventeenth century. The *Salon des Muses*, that charming work by Lesueur, now at the Louvre, was composed for Lambert's bedroom. The portrait of Madame Anna de Cornuel, wife of the paymaster-general, who died in 1696, leaving behind her the reputation of a woman of exquisite wit, found a purchaser at no higher price than 4,300 fr.

Very noteworthy also were the *Bergère endormie* and the *Retour de la bergère*, by François Lemoine (18,000 fr.); *Bertrand et Raton*, by Oudry (2,850 fr.); the portrait of a magistrate, by Perronneau (3,000 fr.), an exquisite picture; the portrait of a man playing the flute, by Rigaud (2,100 fr.); the portrait of a master and his pupil, by Robert Tournières (2,200 fr.). Lastly, there were some important Carle Vanloos: a portrait of two little princesses playing with a parrot (18,000 fr.); a portrait of a young woman in *deshabille*; a portrait of Mme. Joly de Fleury, Marquise de Montmort (8,500 fr.). The portrait of Mme. Hennett, by Mme. Vigée-Lebrun, less delicate than are most of this artist's works, fetched only 4,700 fr.: the absence of delicacy was the fault of the sitter rather than of the painter. The reader will have seen how rich this collection was in the eighteenth-century masters. It remains to be hoped that the more important of these works will find a permanent resting place in a public museum, where art-lovers will be able to contemplate them at their ease.

In the world of artists it is considered a point of honour to come to the assistance of fellow-artists who, as often happens, have fallen upon evil days, through misfortune, illness or old age. This has now been done for Vignon, the painter, on whose behalf a sale was organized (June 4), which produced 18,500 fr. The pictures which contributed most towards this

the head of the Memphis Rameses and the curious inscriptions on Mount Sinai, in the course of a second governmental mission in 1855. He thereupon published various works: a 'Mémoire sur les campements des Dix-Mille,' a 'Voyage dans la péninsule arabique du Sinai,' and a 'Mémoire sur les monuments de Salamanazar.'

During these explorations, Lottin de Laval, who was a distinguished painter and a talented sculptor, had collected a large number of objects of art in his Château des Trois Vals, a country house which he had built in the Arab style at Menneval, near Bernay (Eure). Here Lottin de Laval died at the age of 93, and here, on May 17 last, were sold those interesting collections of pottery, old and modern paintings and drawings, engravings, sculptures, old furniture, bronzes, old and oriental arms, tapestries, stuffs and hangings, and books, all by the care of Messrs. Sauvage, notary public at Bernay, and Cahagne, clerk to the court of the justice of the peace, assisted by Messrs. Paulme and Lasquin fils, appraisers.

TAPESTRIES.—Two tapestries from the Coomans factory, seventeenth century, Samson chez Dalila and La Fille de Jephté, after cartoons by Simon Vouet (9,000 fr.); a Louis XII tapestry, Arras school, La Discorde au banquet des dieux (3,120 fr.); an Aubusson tapestry, verdure with animals, with a border of flowers (1,105 fr.); a leaf of a screen in Louis XVI Aubusson tapestry (341 fr.); a tapestry for a bench, Louis XVI (615 fr.); bed-hangings in tapestry, with small figures, Renaissance period (635 fr.); two arm-chairs in tapestry (435 fr.); canopy of a bed, in Venetian lace (365 fr.); an oriental carpet (310 fr.).

POTTERY.—Two plates, Rouen ware (110 fr.); a large dish, Rouen ware (102 fr.); two vases, described as *pots-pourris*, in Rouen ware (92 fr.); two ewers, Rouen ware (150 fr.); two plates, Rouen ware (120 fr.); two Rouen dishes (302 fr.). Delft, Marseilles, Moustiers and Strasburg ware; Italian ware; and pottery from the Pré d'Auge.

FURNITURE.—A console in painted wood, Louis XV period (255 fr.); a Regency console in wood carved and gilded (151 fr.); a Louis XV bedstead in carved and gilded wood (465 fr.); a carved-wood Louis XIV screen (415 fr.); a carved-wood console (400 fr.); a Regency carved-wood frame (415 fr.); a cabinet in the Ducerceau style, with four columns and carved door-panels (1,365 fr.); a small cabinet, in carved wood (310 fr.); a cabinet with two bodies in carved wood (540 fr.); a Gothic chest, panelled, in carved wood (499 fr.); a Louis XIV chest of drawers, in marquetry (400 fr.); a Louis XV chest with three rows of drawers (400 fr.).

STATUETTES.—A seventeenth-century Virgin, in ivory (100 fr.); a fifteenth-century statuette, in stone (455 fr.).

PICTURES AND ENGRAVINGS.—A picture, by Hondelcoeter, Birds and Poultry in a Landscape (300 fr.); a Portrait of a Woman, of the school of Mignard (610 fr.); two framed engravings (51 fr.); two small eighteenth-century miniatures, on ivory (1,020 fr.).

BOOKS.—'Aepitoma Omnis Philosophiae,' Argentinæ Gruninger, 1504, small quarto, with curious illustrations on wood (90 fr.); 'Monographie du palais de Fontainebleau,' by Pfuor (102 fr.); 'Annales et chron-

iques de France' (65 fr.); 'Histoire généalogique de la maison royale de France,' by Père Anselme, 9 vols., 1726 (326 fr.).

The total amount produced by the sale was 57,817 fr.

III.—THE HAGUE

On June 6-10 Mr. Martinus Nyhoff sold the first portion of the late Mgr. Schaeppman's collection. The following are some of the highest prices fetched at this sale, at which one of the chief buyers was the firm C. L. van Langenhuyzen (B. Mensing) of Amsterdam: No. 74. Ludolphus de Saxonia, Vita Christi, 1502, fl. 200; No. 79. Tissot, Vie de Jésus-Christ, fl. 450; No. 91. Collection of plates, representing the Blessed Virgin, fl. 125; No. 304. Newman, Works, fl. 38; No. 786. The Jesuit relations, fl. 250; No. 1220. Bulletina della Commissione archeologica, fl. 115; No. 1323. Basilica di San Marco, fl. 175; No. 1543. Sanuti, Diarii, fl. 275.

IV.—AMSTERDAM

On June 15-19 Messrs. Muller & Co. held an important sale of coins and medals from the collections of Jhr. van den Bogaerde of Heeswyk, Jhr. J. H. F. K. van Swinderen, J. N. Bastert, etc. This auction comprised many interesting lots, e.g., No. 1057. A series of ten gold mouhrs with the zodiacal figures on them, stamped by the Emperor Nour-Eddin-Jehangir, fl. 540; No. 1089. Three gold San Thomés of Goa, dated 1670, 1678, and 1680, which are most probably the only existing specimens, fl. 900; No. 1111. A gold three-guilder piece of Brasil, dated 1646, fl. 260. The v. d. Bogaerde collection had a special interest because of its many historical medals and coins relating to the various provinces of Holland, especially Brabant and Flanders. The Bastert collection included fine medals relating to Gustave Adolphe and Poland. In the fourth section were some exquisite gold and very finely worked medals; on the whole things fetched very high prices.

At another sale of coins and medals, held by Messrs. Schulman, some interesting pieces were disposed of, e.g. a series of emergency coins of Gulick, very scarce, fl. 885.

On June 15 Messrs. R. W. P. de Vries began a sale of important books on art and also scarce and early editions, the whole being the collection of Mr. Gerlings and a Paris amateur. The auction also contained many modern prints by Félicie, Rops, Daumier, Delacroix, Tantin-Latour, Redon, Legros, Rodin, Whistler, etc. L.

RÉCENT ART PUBLICATIONS*

ART HISTORY

DIEZ (E.) and QUITT (J.). Ursprung und Sieg der altbyzantinischen Kunst. (12 x 9) Wien (Gerol.), K. 15.

Vol. III. of J. Strzygowski's 'Byzantinische Denkmäler.' 4 plates and 13 text illus.

COURAJOD (L.). Leçons professées à l'école du Louvre: I, Origines de l'art roman et gothique; II, Origines de la renaissance; III, Origines de l'art moderne. (9 x 6) Paris (Picard), 30 fr.

These papers contain the essence of Courajod's minute and encyclopædic knowledge of the influences formative of French art. Vol. III contains a bibliography of the author by G. Brière.

* Sizes (height x width) in inches.

RECENT ART PUBLICATIONS

ANTIQUITIES

- GARSTANG (J.). Mahâna and Bêt Khaltâf. With a chapter by K. Sethe. (13 × 10) London (Quaritch for Egyptian Research Account), 20s. net. [43 plates.]
- DARESSY (G.). Catalogue général des antiquités égyptiennes du musée du Caire. Textes et dessins magiques. (14 × 10) Le Caire; Londres (Quaritch), 18 fr. 15. [13 plates.]
- ROCCO (S.) and MANCERI (E.). Girgenti. Da Segesta a Selinunte. (11 × 7) Bergamo (Istituto italiano d'Arti grafiche), L. 3.50. [No. 4 of C. Ricci's 'Italia artistica'; 101 illustrations.]
- HYETT (F. A.). Florence, her history and art to the fall of the republic. (9 × 6) London (Methuen), 7s. 6d. net.
- COCCHI (A.). Le chiese di Firenze dal secolo IV al secolo XX. Vol. I: Quartiere di S. Giovanni. (10 × 7) Firenze (Stabilimento Pellas).
The author treats his subject from an historical and artistic, rather than an architectural standpoint. Illustrated.
- MOLMENTI (P. G.). Venezia. (11 × 7) Bergamo (Istituto italiano d'Arti grafiche), L. 3.50. [With 132 illus. No. 3 of C. Ricci's 'Italia artistica'; parts 1-2, Agnelli's 'Ferrara e Pomposa' and Ricci's 'Ravenna,' were published in 1902.]
- GURLITT (C.). Beschreibung Darstellung der älteren Bau- und Kunstdenkmäler des Königreichs Sachsen. 25 Heft. Amtshauptmannschaft Dobeln. (11 × 7) Dresden (Meinhold), 10 marks. [Over 300 illustrations.]

BIOGRAPHICAL WORKS AND MONOGRAPHS

- Travels in Southern Europe and the Levant, 1810-1817, the journal of C. R. COCKERELL, R.V. Edited by his son, S. P. Cockerell. (9 × 6) London (Longmans, Green), 10s. 6d. net. [Portrait.]
- SCOTT (MacD.). Sir Edwin Landseer, R.A. (6 × 4). London (Bell), 1s. Miniature series of Painters.
- WILLIAMSON (G. C.). Andrew and Nathaniel Plimer. (13 × 9) London (Bell), 6s. [65 plates. Edition of 365 copies only.]
- HÖLBOERN (J. B. S.). Jacopo Robusti, called Tintoretto. (8 × 5) London (Bell), 5s. net. [38 plates. 'Great Masters in Painting and Sculpture.']
- CLADEL (J.). Auguste Rodin pris sur la vie. (10 × 7) Paris (Éd. de la Plume), 3 f. 50. [Frontispiece.]
- SÉAILLES (G.). Léonard de Vinci. Paris (Laurens), 2 fr. 50. [24 illus.]
- BARATTA (M.). Leonardo da Vinci ed i problemi della terra. Torino (Bocca), 15 fr.
- BAYNE (W.). Sir David Wilkie, R.A. (7 × 5) London (W. Scott Publishing Co.), 3s. 6d. net. [21 plates.]

ARCHITECTURE

- WOTTON (Sir H.). The elements of Architecture. Collected from the best authors and examples. (8 × 6) London (Longmans, Green), 10s. 6d. net. [Reprint of text of 1621 edition.]
- STREIT (A.). Das Theater. Untersuchungen über das Theaterbauwerk bei den klassischen und modernen Völkern. (17 × 12) Wien (Lehmann & Wentzel), 52 marks. [27 plates, and text illus.]
- MARCAIS (W. and G.). Les Monuments Arabes de Tlemcen. (10 × 7) Paris (Fontemoing), 20 francs.
A publication of the 'Service des Monuments historiques de l'Algérie.' With 30 phototype plates, and 82 text illus.
- TANNER (H.). Old English Doorways. A series of historical examples from Tudor times to the end of the eighteenth century. From photographs by W. Galsworthy Davie. With historical and descriptive notes, drawings and sketches. (10 × 7) London (Batford), 15s. net.
- WRIGHT (F. C.). Staple Inn and its history: being an account of 'The fairest Inne of Chancery.' (10 × 7) London (Bumpus), 2s. illus.
- LE PALAIS de Archives Nationales, ancien Hôtel de Rohan, prince de Soubise. Relevé des plans l'ensemble & détails des appartements du prince et de la princesse. (16 × 12) Paris (Goussier), 27 plates.
- FRYER (O.). Österreichische Burgen. Zweiter Teil. (11 × 8) Wien (Hölder).
A vol. of 275 pp. containing notices of some forty examples of medieval military architecture in Austria; the illustrations include plans and elevations. Vol. I was published in 1902 (R. K.).
- DER BAUWERKREIS. Monatshefte für Architektur und Baupraxis. (16 × 12) Berlin (Hessling), 12 M. Half-yearly vol. 10 October 1902-March 1903. 170 pp., plates, text illus. and supplementary matter.

PAINTING

- ROSEN (F.). Die Natur in der Kunst, Studien eines Naturforschers zur Geschichte der Malerei. (10 × 7) Leipzig (Teubner), 12 marks. [120 illustrations.]
- VAN DYCK (J. C.). The Meaning of Pictures: six lectures given for Columbia University at the Metropolitan Museum of Art. (12 × 5) London (Newnes), 5s. net. [31 plates.]
- TEMPLE (A. G.). The Wallace Collection (Paintings) at Hertford House. (16 × 12) London (G. P. N.), £40. Two sets of 100 photogravure plates upon Japanese and Indian paper respectively (10 in colour), with historical and descriptive text.
- Masterpieces in the National Gallery, London. (11 × 8) München (Hansstaengl), 12 marks. ['Galleries of Europe.']
- DIE MEISTERWERKE des Rijks-Museum zu Amsterdam. (11 × 8) München (Hansstaengl), 12 marks. ['Galleries of Europe.']
- CSÁKI (M.). Baron Brukenthalische Gemaldegalerie. Eine Auslese von vierzig Gemälden. (13 × 10) Hermannstadt (Kraft), M. 7.05.
Published upon the hundredth anniversary of the death of Samuel von Brukenthal (1721-1803), founder of the Siebenburgen gallery. Plates in photogravure.
- THE WORK OF BOTTICELLI. (10 × 7) London (Newnes), 3s. 6d. net. [64 plates. 'Newnes' 'Art Library.']
- ROOSES (M.). De oude hollandsche en vlaamsche meesters in den Louvre en in de National Gallery. (11 × 7) Amsterdam (Maatschappij Elzevier), 32 plates.
- MONT (Pol de). Les peintres flamands du XIX^{ème} siècle. Edité sous la direction de M. Rooses. Traduction de G. Eckhoud. (12 × 9) Anvers (Lib. Néerlandaise).
Uniform with Rooses' 'Dutch Painters of the Nineteenth Century,' this work contains illustrated essays upon F. Courtens, v. Beers, v. Leemputten, Claus, Khnopff, Mertens, Baertsoen, L. Frédéric, v. Aise, Verstraete, and the sculptors C. Meunier and I. de Ryder.
- MASTERS of English Landscape Painting: J. S. Cotman, David Cox, Peter de Wint. Edited by C. Holme. (12 × 8) London ('The Studio'), 5s. net.
The text consists of essays by Messrs. L. Binyon, A. L. Baldry, and W. Shaw Sparrow. Of the numerous illustrations 19 are in colour.
- CAW (J. L.). Scottish Portraits, portfolio III [plates 49-72] Edinburgh (Jack), 21s. net.
- HEILBUT (E.). Die Impressionisten. (10 × 7) Berlin (Cassirer).
A short study (38 pp.) of the French impressionists, with 31 plates.
- WRIGHT (A. C.). Simple methods for testing painters' materials. (8 × 5) London (Scott, Greenwood), 5s. net.

SCULPTURE

- EDGAR (C. C.). Catalogue général des antiquités égyptiennes du musée du Caire. Greek moulds. (14 × 10) Le Caire, Londres (Quaritch), 24 fr. 60.
- SCOTT (F. J.). Portraits of Julius Caesar, a monograph. (10 × 7) London (Longmans, Green), 21s. net. [With 90 illus.]
- LASTÉYRIE (R. de). Études sur la sculpture française au moyen âge. (14 × 11) Paris (Leroux), 40 fr. Vol. VIII, Mémoires de l'Académie des Inscriptions, Fondation Piot. 20 photogravures and text illus.]
- TORNOW (P.). Das neue Hauptportal des Metzzer Domes. Kurze Beschreibung des figurlichen Schmuckes und Notizen zur Geschichte des Portales. (9 × 6) Metz (Éven) 28 pp., 7 plates.

CERAMIC ART

- DRAGENDORFF (H.). Theraische Graber. (13 × 10) Berlin (Reimer), 50 marks.
Vol. III of Hiller von Gaertringen's 'Thera.' Largely devoted to pottery finds. Many plates and text illus.
- COLLIGNON (M.) and COUVÉ (L.). Catalogue des vases peints du Musée national d'Athènes. Index. (11 × 6) Paris (Fontemoing), 3 fr. Pub. of the French School at Athens.
- BRÜCKNER (E.). Thesen Boden nach Gemälden des fünfzehnten und sechszehnten Jahrhunderts. (10 × 18) Stuttgart (Helmcke), 15 marks.
48 col. plates, tile pavement designs from paintings by Hans Eeck, the elder Holbein, Meiring, Busby and others.
- LUNS (R.). Pottery: A handbook of practical pottery for teachers and art students. (10 × 6) London (Chapman & Hall), 30 net. [Illustrated.]

THE BURLINGTON GAZETTE

THE BOOK

- PINGRENON (R.). Les Livres ornés et illustrés en couleur depuis le xv^e siècle en France et en Angleterre. Avec une bibliographie. (8 × 5) Paris (Daragon), 5 francs.
- HEITZ (P.). Les Filigranes des Papiers contenus dans les incunables strasbourgeois de la Bibliothèque Impériale de Strasbourg. (13 × 10) Strasbourg (Heitz & Mündel), 10 fr. [50 pp. of facsimile watermarks.]
- HOULBERT (C.). Les insectes ennemis des livres. (9 × 6) Paris (Picard), 7 fr. 50. [62 illus.]
- LACOMBE (P.). Bibliographie des travaux de M. Léopold Delisle. Paris (Picard), 12 fr.

ENGRAVING

- BOUCHOT (H.). Bibliothèque Nationale; les deux cents Incunables Xylographiques du Département des Estampes. (13 × 9) Paris (Lévy).
- 'Origines de la gravure sur bois; les précurseurs; les papiers; les indulgences; les "grandes pièces" des Cabinets d'Europe; catalogue raisonné des estampes sur bois et sur métal du Cabinet de Paris.' With a bound vol. (18 × 13) containing phototype reproductions (109 plates) of the earliest French woodcuts.
- WEDMORE (F.). Cameron's etchings, a study and a catalogue. (10 × 6) London (Gutekunst). [Edition of 155 copies.]

MISCELLANEOUS

- MOSCHETTI (A.). Il Museo civico di Padova; cenni storici e illustrativi. (13 × 10) Padova (Prosperini).
- A detailed description (160 pp.) of the various sections of the Paduan Museum: library, archives, artistic and archaeological collections, with illustrations.
- HEFNER-ALTENECK (J. H. von). Waffen: ein Beitrag zur historischen Waffenkunde vom Beginn des Mittelalters bis gegen Ende des siebzehnten Jahrhunderts. (14 × 10) Frankfurt am Main (Keller), 45 marks. [100 plates.]
- GEIGES (F.). Veraltete Fensterschmuck des Freiburger Münsters. (13 × 10) Freiburg im Breisgau (Herder), 5 marks each part. [To be completed in 5 parts. Nos. 1-2 published.]
- HEYNE (M.). Körperpflege und Kleidung bei den Deutschen von den ältesten geschichtlichen Zeiten bis zum 16. Jahrhundert. (10 × 7) Leipzig (Hirzel), 12 marks. [Fünf Bücher deutscher Hausaltertümer, vol. 3.]
- RAVEN-HILL (L.). An Indian Sketch Book, impressions of the East and of the Great Durbar. (10 × 8) London ('Punch' Office), 6s. net.
- SOCIÉTÉ des Artistes Français. Catalogue illustré du Salon de 1903. (9 × 6) Paris (L. Baschet), 3 fr. 50.
- SOCIÉTÉ Nationale des Beaux-Arts. Catalogue illustré du Salon de 1903. (9 × 6) Paris (L. Baschet), 3 fr. 50.
- CATALOGUE of the Pictures and Sculpture in the Glasgow Art Gallery and Museum, Kelvingrove. Compiled by J. Paton. Ninth Edition. (9 × 6) [21 plates.] 1s.
- GALERIE Colonna. Catalogue des Peintures et Sculptures. Via Archi della Pilotta, n. 17. (8 × 5) Roma (Tipografia Industria e Lavoro), 1 franc.
- UNION centrale des Arts Décoratifs. Exposition des Arts Musulmans. Catalogue descriptif par M. G. Migeon, MM. van Berchem et M. Huart. (7 × 5) Paris (Soc. franç. d'Imprimerie), 120 pp., not illustrated.
- WYLLIE (W. L., A.R.A.). Nature's laws and the making of pictures. (14 × 10) London (E. Arnold), 15s. net.
- A well-illustrated treatise on pictorial perspective.

- BROOME (F.). Decorative brush-work for schools. (11 × 8) London (Chapman & Hall), 7s. 6d. net. [48 col. plates.]
- MIDDLETON (G. A. T.). The principles of architectural perspective. (9 × 5) London (Batsford), 2s. 6d. net. [With fifty-one diagrams, and drawings.]

SALE CATALOGUES

- A CATALOGUE of a collection of antique carvings and things Buddhist removed from temples and palaces in Japan and China [Hirase collection] . . . sold May 20-22. (8 × 5) London (Robinson & Fisher).
- CATALOGUE des Objets d'Art du moyen-âge et de la renaissance, fers, sculptures, meubles, broderies, tableaux composant la collection de M. Hochon. Vente, 11-12 juin 1903. (13 × 9) Paris (Chevalier). [17 plates.]
- SAMBON (A.). Les Fresques de Boscoreale [vente à Paris dans les galeries Durand-Ruel, 8 juin 1903]. (14 × 10) Paris (Canessa). [With 10 col. plates and text illus.]
- COLLECTION E. Pacully, tableaux anciens et modernes. Vente, 4 mai 1903. (14 × 10) Paris (Lair-Dubreuil). [41 plates.]

N.B.—All these books can be seen and consulted in the National Art Library, in the Victoria and Albert Museum, South Kensington.

ANSWERS TO CORRESPONDENTS

- No. 5.—'The Princes and People of India,' by the Hon. Emily Eden, was published in 1843; the prices were £3 3s. (plain) and £10 10s. (coloured).
- No. 6.—The Spanish carpets (several fine specimens of which can be seen at the South Kensington Museum) are rare and beautiful in colour. They were chiefly made in the seventeenth and eighteenth centuries from Persian patterns, and have frequently been mistaken, except by experts, for fine antique Persian. One of the finest in colour, pattern, and rarity will shortly be reproduced in this magazine, with some valuable notes by Sir Purdon Clarke.
- No. 7.—We should advise you to get 'Hunt's Talks about Art,' an excellent book for the general principles of painting. The articles on painting in the 'Home Arts Self-Teacher,' published by Pearsons, are very good. The influence of study of oriental design is evident in the works of the artist you mention. We cannot describe his method beyond saying that it is direct, broad painting, and that the colour is fine and harmonious.
- No. 8.—There was no doubt a certain resemblance in Gainsborough's portraits to those of Reynolds; due a good deal to the fact that they were contemporaries, and all the peculiarities of the age and sometimes the actual sitters are the same in their pictures. There are, however, very decided differences resulting from their early surroundings. Reynolds supplemented his classical training and natural genius by a 'Magazine of Rules' and well-tryed systems. As to Gainsborough, each new model furnished him with fresh ideas, and allowed his own nature to be reflected in the pathetic tenderness and tinge of melancholy which is seen in most of his portraits. His peculiar gift was his power of colour. In this he ranks with Rubens, and is admittedly the purest colourist of the English school. Ruskin even says of him: 'In his management and quality of single and particular tint, in the purely technical part of painting, Turner is a child to Gainsborough. His hand is light as the sweep of a cloud, as swift as the flush of a sun-beam. His forms are grand, simple, ideal. He never loses sight of his picture as a whole. In a word, Gainsborough is an immortal painter.' As to your question whether the enormous prices given for the *chefs d'oeuvre* of both these artists will be maintained, there is every indication that they will even increase in monetary value. Fortunately, many of them are in the possession of owners who cannot be tempted to sell at any price.



Lady Betty Hamilton
by Sir Joshua Reynolds, in the collection of the Earl of Normanton.

PICTURES IN THE COLLECTION OF SIR HUBERT PARRY,
AT HIGHNAM COURT, NEAR GLOUCESTER

✎ WRITTEN BY ROGER FRY ✎

ARTICLE I.—ITALIAN PICTURES OF THE FOURTEENTH
CENTURY



LAST summer, by the courtesy of Sir Hubert Parry, I was enabled to visit Highnam Court in company with Mr. Berenson. It was intended that we should collaborate in the work of bringing to the notice of students some of the very remarkable Italian paintings in this collection. Owing to ill health and the pressure of other work Mr. Berenson has not been able to do what he had hoped. Under these circumstances I shall confine myself to a brief account of these pictures in the hope that at some future date Mr. Berenson will again take the subject in hand and draw from these examples those more definite conclusions which his far wider knowledge of Italian art would justify. In justice to him I must add that, except where expressly stated, he is not responsible for the ideas here put forward. ¶ A few words on the collection in general may be appropriate; for, no less than the house, the garden, and all its surroundings, the collection at Highnam bears the impress of a very remarkable personality, that of Thomas Gambier Parry, the father of the present owner. On leaving the university, in 1838, Parry bought the Highnam estate, near Gloucester, which became thenceforward his home. But the duties of a country squire, though undertaken with unusual energy and benevolence, did not absorb his entire activities. His enthusiastic love of Italian art led him to travel frequently, and to devote himself to the hope of acclimatizing in England the art of fresco wall-decoration. Realizing the unsuitability to our climate of the true Italian method of fresco painting, he made

many researches in technique, which led to the discovery of the method of spirit fresco, which is best known in England from Sir Frederick Leighton's two examples in the Victoria and Albert Museum. But Parry was not only an inventor; he himself practised the art with considerable success. The church which he built in his park for the village of Highnam is decorated internally by him; the paintings of St. Andrew's chapel in Gloucester cathedral, and of the roof of Tewkesbury abbey, are also due to him. But perhaps the best known is his decoration of the wooden roof of the nave in Ely cathedral, which must certainly be counted as one of the few really successful modern attempts to recapture the spirit of mediæval decorative design. All these works were executed by him without payment, and largely at his own expense. ¶ We are, however, not concerned here with Parry as an artist, but as a connoisseur, and the collection at Highnam shows that in this he was as original, as independent of the fashions of his day, and of as fine a taste as in his other capacities. For, at the time when the Highnam collection was made it was not yet a title to social distinction to have one's walls decorated with Italian primitives. The works of the trecento are not even now estimated at their real value, and it is in the specimens of trecento and early quattrocento painting that the Highnam collection is most remarkable. ¶ Hence, if we take the works in chronological order, we begin at once with a picture which is in its way unique, the Nativity and Adoration (Plate I). The singularity of this is that we have here

The Burlington Magazine, Number V a panel painted in tempera, belonging at the latest to the early years of the fourteenth century, which is not only untouched, but in complete preservation, and which for brilliance and intensity of colour and the perfection of its enamel-like smalto can scarcely be surpassed by works of the succeeding century. It is a small panel in which the figures are drawn with miniature-like precision. The prevailing tone is the pale brown in which the rocky landscape is rendered. It is almost of the colour and surface quality of boxwood or tarnished ivory. Upon this the plants and trees, still treated with the elementary symbolism of Byzantine art, are relieved in vivid black green; while the chief notes in the draperies—which are hatched with gold, according to the Byzantine tradition—are an intense blue green and a very positive transparent pink, with rarer touches of scarlet and celadon green. The effect of this colour scheme is very unusual, and recalls at once the well-known altarpiece of St. Cecilia in the corridor of the Uffizi. Two other altarpieces, by the same master, who is best known from his frescoes in the upper church at Assisi, have been recently discovered by Mr. Herbert Horne in the neighbourhood of Florence, and in these also a similar colour scheme is observable.¹ That the Highnam panel is a contemporary work, and, like those, marks the first germs of a distinctively Italian tradition, is apparent, but the tempting conclusion that it is by the same remarkable painter is not altogether borne out by the forms. For the master of the St. Cecilia altarpiece, though he was Giotto's contemporary, shows an independent development out of the older tradition. Only in the Assisi frescoes is he influenced, and that in a secondary and superficial way, by Giotto; whereas this panel, which from its composition and the use of gold hatchings on the draperies we may assign to an early period of the move-

ment, bears already decided traces of the style of Giotto. ¶ Whereas in the master of the St. Cecilia altarpiece we note the peculiarity of small heads, elongated figures, fine-drawn features, and spider-like extremities; above all a sense of elegance, almost of affectation, which connects his work more with the decadent classic tradition than with the new ideas of Giovanni Pisano and Giotto; here we have already, more rounded forms, and more solid relief, while the poses are of a kind which allow of re-entering lines, gathering the form together in a self-centred mass. Particularly noteworthy in this respect is the group at the bottom of the composition, where the influence of forms discovered by Giovanni Pisano in bas-relief is clearly apparent. ¶ There are comparatively few extant works of art which exemplify this precise movement in the development of the Italian from the early Christian style, but among them the closest analogy to our picture may be found in the panels at Munich, Nos. 979 and 980, in which a number of scenes are united in a single panel, though not as here in a single composition. We have in them a similar mixture of Byzantine tradition as seen in the gold hatchings on the draperies, similar large and rather heavy masks, similar deep shadows in the eye orbits, while the corners of the mouth are marked by similar round dots. Indeed the angel to Christ's left in the Last Judgement of the Munich panels is almost the exact counterpart of the angel immediately above the Christ in the Highnam Adoration. These Munich panels are considered by Mr. Berenson to be early works by Giotto. Is it possible that we have in the Highnam picture yet another early work by the same hand, and in incomparably better preservation? Besides the general likeness of style to the Munich pictures, there are certain characteristics which would point to such a conclusion; perhaps the most striking is the drawing of the hands. Thus the pose of the Madonna's hand with the two first fingers outstretched, the others clenched, is

¹ Mr. Horne hopes before long to publish these works in THE BURLINGTON MAGAZINE.

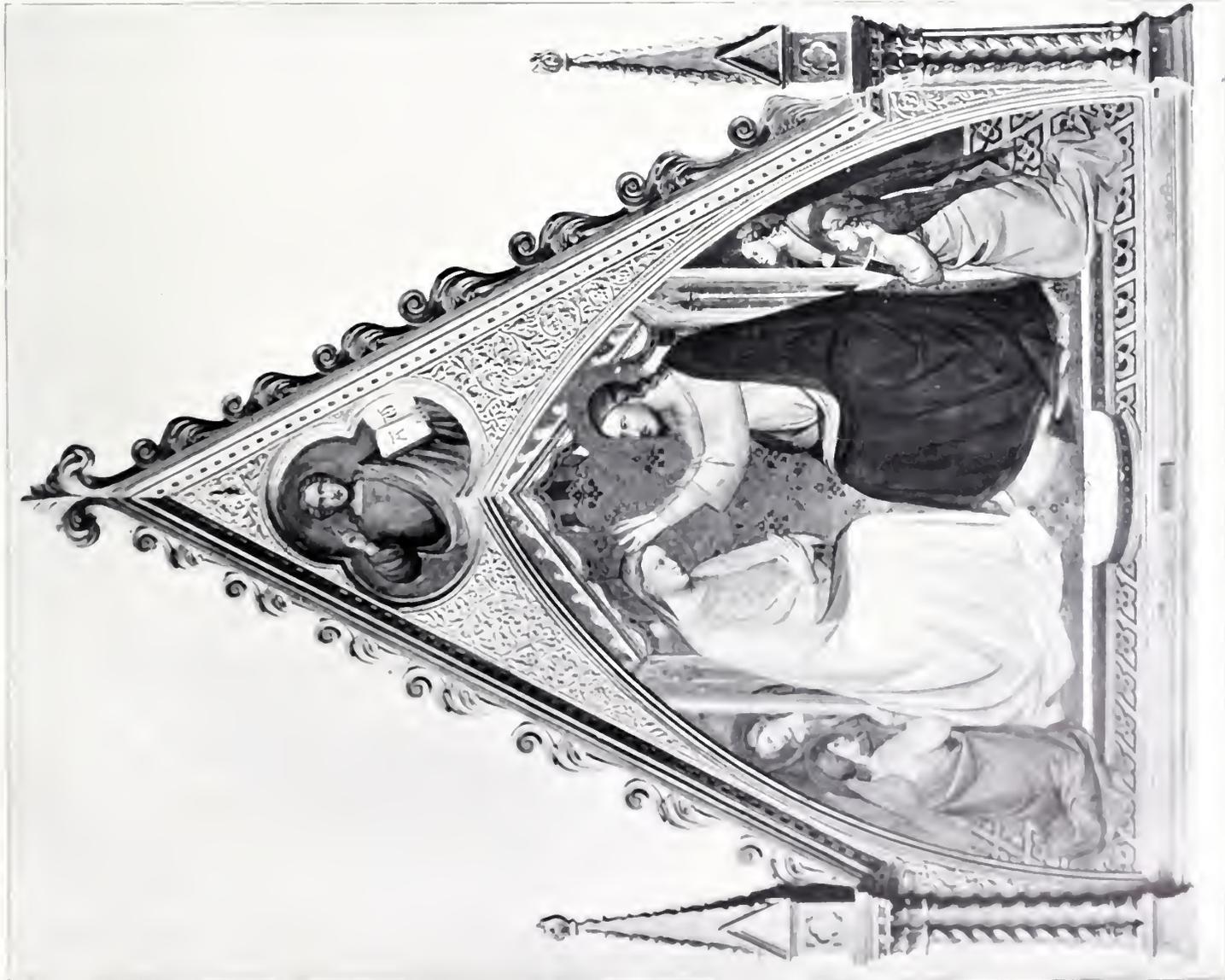


NATIVITY AND ADORATION. SCHOOL OF CIMABUE
IN THE COLLECTION OF THE HERBERT FAMILY

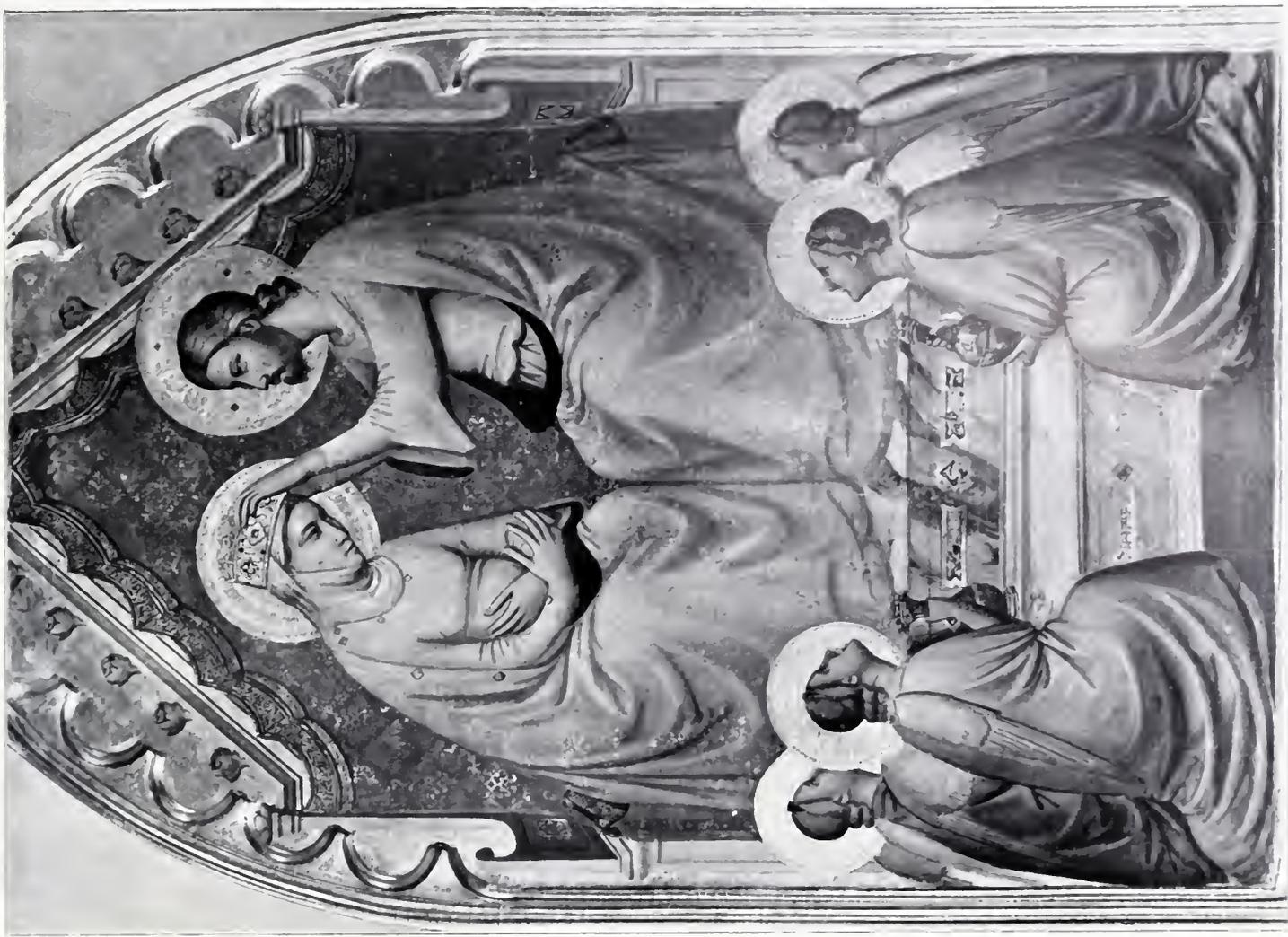


ALTAR-PIECE IN FIVE PARTS, BY BERNARDO DADDI

IN THE COLLECTION OF SIR HUBERT FARRY



THE VIRGIN AND CHILD WITH SAINTS, BY LADDOLO GADDI, PART OF AN ALTAR PIECE IN SANTA CROCE, FLORENCE.



THE VIRGIN AND CHILD WITH SAINTS, BY LADDOLO GADDI, PART OF AN ALTAR PIECE IN SANTA CROCE, FLORENCE.

a peculiarity constant in Giotto. Another characteristic trait is the tendency to bring the fingers of the opened hand to a point, as in the right hand of the third king. ¶ On the other hand we must point out that the Munich pictures, in spite of the roughness of their execution, indicate a richer imagination, a greater energy of dramatic presentation, than can be claimed for the Highnam piece. There is nothing in the latter which can compare, for instance, with the inexpressible tenderness with which the Virgin contemplates the Child in the Munich picture. In our picture, the attempt to infuse life into the older formula is evident, but the persons of the drama still remain somewhat coldly self-absorbed and aloof; that flash of mutual interaction and sympathy which both Giovanni Pisano and Giotto realized so intensely is still lacking. ¶ In the present state of our knowledge, which leaves open so many unsuspected possibilities, it is, perhaps, unsafe to go further; but at least this can be said, that we have here no Giottesque work in the ordinary sense of the word, which might be more appropriately termed Gaddesque, but a work executed either by Giotto himself, or more probably by some contemporaneous artist who was elaborating at the same time with him the new idea; or if by a pupil, one who came under his influence at a very early date, before Giotto's own style was fully matured. Certainly this work has none of the academic qualities of the followers who, like Taddeo Gaddi, accepted the formulæ of Giotto's later style; it has in it, like Giotto's own work, the spring and vitality which come with the germination of a new and fruitful conception. And among the works of this fascinating period of Italian painting, we know of none which surpass this in the polished perfection of the technique nor in the marvellous preservation of its surface. ¶ The next important picture (Plate II), keeping to the chronological order, is one of the most magnificent of the many noble altarpieces which have come down to us from the fourteenth century.

Even in Florence itself it would be hard to find an altarpiece in which the religious sentiment of the time is expressed in more imposing forms, or in which the decoration is more sumptuous and the execution more refined. It is, moreover, in wonderful preservation, and the pale flat tints of pure heliotrope, dull scarlet and blue, and white flushed with pink, relieved upon a background of elaborately stamped gold, produce an effect of brilliance and variety toned to a perfect harmony which the artists of Florence rarely surpassed. Indeed, in the pallor and brilliance of the colour scheme, as also in the atmospheric tonality and the absence of vigorous relief in the figures, we are reminded of Sienese art. The forms, however, are essentially Florentine. The inscription at the base leaves us in no doubt about the author of this masterpiece; it runs: ANNO DNI MCCCXLVIII BERNARDVS PINXIT ME QUEM FLORENTIE (sic) FINSIT. The original notion that this Bernardo was the same as Nardo the elder brother of Orcagna has been exposed by Milanesi, to whose researches we owe all that is known of Bernardo da Firenze or Bernardo Daddi, whose *chef d'œuvre* is the Highnam altarpiece. Bernardo Daddi was almost overlooked by Vasari, who makes him, by an anachronism of more than half a century, a pupil of Spinello Aretino; nor did Crowe and Cavalcaselle realize his importance in their 'History of Painting.' Milanesi has, however, discovered many facts about Daddi, who, though inferior in the vitality and freshness of his imagination to Giottino, was perhaps a finer artist than any other of the immediate successors of Giotto. Certainly Taddeo Gaddi, who somehow came to be regarded as the *capo scuola*, has left nothing comparable to this as regards the variety and self-consistency of the types, the nobility of the design and spacing of the figures, or the research for beauty in the execution. Even in the Crucifixion, though it is only a variation of Giotto's inventions, there survives, in spite of a tendency to a

Pictures in the Collection of Sir Hubert Parry, at Highnam Court, near Gloucester

more sentimental treatment, something of the great master's dramatic feeling. There is much here, moreover, that seems already to suggest Orcagna, and Daddi may perhaps be regarded as the connecting link between him and Giotto. ¶ What is known of the life of Daddi may be found at length in Milanesi's commentary to Vasari's life of Stefano Fiorentino and Ugolino Sanese. Milanesi champions eloquently the cause of this great but curiously neglected artist—that his pleading has not been altogether successful may be due in part to the fact that he endeavours to establish Daddi's authorship of the frescoes of the Triumph of Death, in the *camposanto* at Pisa. The improbability of such a view will be apparent to anyone who compares them with the Highnam altarpiece. Daddi, who was born at the close of the thirteenth century, died either in 1348 according to Crowe and Cavalcaselle, or in 1350 according to Milanesi. This picture must therefore be one of his latest, as it is also one of his finest works. It came originally from the church of St. George at Ruballa, whence it passed into the Bromley collection. It is referred to as being in that collection by Crowe and Cavalcaselle, and is mentioned as being in England by Milanesi. ¶ To a considerably later period of the fourteenth century belongs the Coronation of the Virgin (Plate III), which is ascribed in the catalogue to Giotto. It is, however, clearly a fine work by the last great Giottesque master of Florence, Agnolo Gaddi, whose characteristic qualities and defects are here admirably displayed. The weak lines of the boneless fingers with their rounded ends, the long thin noses imperfectly articulated with the mask, and the want of life and character in the figures, betray the facile exponent of a stock formula which made but small demands upon the artist's observation or his feeling for reality. It was, indeed, due to the cleverness and, if we are to believe Vasari, the commercial astuteness of the Gaddi family that Giotto's style was crystallized into so lifeless a system of de-

sign. But Agnolo, though he inherited too much from his father, was more of an artist. Where, as at Sta. Croce, he depicts a stirring narrative, his line, at other times mechanical and slow, becomes alert and expressive of at least the more obvious dramatic effects, while at all times he shows a refined taste and originality as a decorator in the more limited sense of the word. Judged as an imaginative rendering of a supreme event, this picture is certainly cold and inadequate, but as a piece of elaborate decoration it is charmingly designed and brilliantly executed. The brocade hanging, which reminds one of Orcagna's school, is painted with the utmost skill; on a ground of brilliant orange red, the symmetrical pattern of birds and flowers is relieved in intensest blue and gold. The draperies and flesh are for the most part in that beautiful pale key which Agnolo affected; the opposition of pale grey, blue, and saffron yellow, with stronger notes of mauve and pink, forms one of those complex and sumptuous harmonies of colour which were unfortunately abandoned by the artists of the succeeding century. The general likeness of this to Taddeo Gaddi's version of the same subject in the sacristy of Sta. Croce (Plate III) (there attributed to Giotto) is apparent. Agnolo has even repeated, though in a modified form, the peculiar double sleeve which is not unfrequent in Taddeo's pictures. The influence of Orcagna is, however, to be seen in the more rectilinear folds and the attempt at structural design in the draperies. ¶ We come next to an artist who was probably at one time Agnolo Gaddi's pupil. The two little predella pieces representing the Visitation and the Adoration of the Magi (Plate IV) are not only among the most charming pieces of the collection, but they are among the best works of an artist whose sense of beauty was almost of the highest order—Lorenzo Monaco. The melodious rhythm of his long-drawn interlacing lines, the sweetness and lucidity of his design, are here beautifully apparent. His



ADORATION OF THE MAGI, BY LORENZO MONACI IN THE BASILICA OF S. ROSSO, FLORENCE



ADORATION OF THE MAGI, BY LORENZO MONACI IN THE BASILICA OF S. ROSSO, FLORENCE



THE VIRGIN AND CHILD WITH TWO KNEELING FIGURES. THE TRIPTYCH BY GOTTSCHE LOWENFELD.



TRIPTYCH, BY THE SAME PAINTER, IN THE UFFIZI, FLORENCE

peculiar treatment of drapery would seem to indicate that the miniature paintings of northern Europe, particularly of French workmanship, were not without their influence on him. But here, though the main ideas of design are essentially gothic, there is much that already foreshadows the art of the fifteenth century. How much of Fra Angelico there already is in the tenderly expressive gesture of the Virgin's hands as she raises St. Elizabeth from her knees, while the movement of the right leg and the peculiar disposition of the drapery which it causes are favourite motives with the pupil. Angelico, indeed, had but little to add to this exquisite interpretation of the subject. How much, too, of Fra Filippo Lippi's genre feeling is already hinted at in the figure leaning against the doorpost—how much of his romance in the woodland background! Lorenzo Monaco's importance as the inspirer of the new ideas of the quattrocento perhaps deserves more recognition. The Adoration is a variation upon the theme of a predella piece by Lorenzo in the Raczynski gallery at Berlin; but the differences between this, which we must assume to be a late work, and the Berlin picture are remarkable. The head of the second king in particular is so different from Lorenzo's usual type, so near to what Masolino or the young Masaccio might have done, that one wonders whether some pupil, already advancing beyond his master in the new direction, may not have had a hand in it. ¶ If these works by Lorenzo Monaco show the emergence from the gothic formula of a new spirit, our next picture (Plate V) is on the contrary a curious case of retardation. ¶ The general effect of this picture is decidedly Giottesque; the colour scheme is still of the gay and variegated kind that occurs in works of the

trecento. The crimson robes with yellow high lights, the indigo blues and apple greens, all belong to the Giottesque tradition; but, none the less, this picture was probably executed at a period when the more original artists had already established the new ideas of fifteenth-century art. The master who executed this was clearly a reactionary who clung to the old, convenient receipts for the fabrication of handsomely decorated altarpieces. His works are not uncommon in and around Florence, and may be easily recognized by the peculiar alert expression of the eyes and the gaiety and piquancy of his faces. One of his pictures in the corridor of the Uffizi is reproduced here (Plate V); another is in Fiesole cathedral. The artist shows some evidence of the influence of Lorenzo Monaco, though this is more apparent in the draperies of the Uffizi picture than in the Highnam Madonna. The latter seems in essentials to be rather a continuation of the purely Florentine Giottesque tradition of the end of the fourteenth century, and is probably a somewhat earlier work. ¶ Whoever our artist may be, his work scarcely rises above the level of tasteful and accomplished craftsmanship, and his chief interest is as an example of one phase of the work of the period of transition to the style of the quattrocento. One is apt to forget that long after Masaccio and Castagno had realized in paint the new plastic ideas of Donatello, the older firms of ecclesiastical furnishers went on contentedly in the earlier manner, which was, in fact, better adapted to the requirements of the altarpiece. Even in the next generation Neri di Bicci only made a sufficient pretence to structural draughtsmanship and modelling to pass muster among his contemporaries.

Pictures in the Collection of Sir Hubert Parry, at Highnam Court, near Gloucester

MUSSULMAN MANUSCRIPTS AND MINIATURES AS ILLUSTRATED IN THE RECENT EXHIBITION AT PARIS

✻ WRITTEN BY E. BLOCHET ✻

PART I



THE exhibition of Mussulman art held during the months of May and June in the Pavillon de Marsan at Paris afforded an opportunity such as is rarely given of studying the art of the Mussulman nations. The objects brought together included some fine examples of their various classes, and most of them, coming as they did from private collections, had not before been seen by the public. ¶ The art of miniature-painting is one of those in which the Mussulmans have excelled, especially the Persians and the Turks, who, since the appearance upon the world's scene of the hordes of Jenghis Khan, have lived by Iranian culture and civilization. Also it is one of the least known, for we have to go in search of specimens of this art to the manuscripts in which they are scattered without order and, at least at first sight, without logic. Moreover, as will presently be seen, only a very restricted few of these paintings are signed and dated, so that it is only by external considerations that we can succeed in identifying a period and a country of origin. ¶ The Mussulman religion has always been shy of encouraging the art of painting; in fact, the tradition of Islam formally forbids it. This absolute prohibition was borrowed by Mohammed from the Jews, and he also reckoned upon establishing a distinction between his Faithful, of whom he wished to make a nation of iconoclasts, and the Byzantine Christians and Mazdean Persians, who decorated their palaces with carvings and their books with paintings. He who draws a human figure, or even a representation of any kind of animal, says the Sunna, shall give it his soul at

the Day of Judgement, and thus perish amid the torments of hell. Fortunately for the history of art, the Mussulmans did not observe this prohibition more strictly than did Solomon that of the Bible, when he introduced figures of animals into the Temple; but it did not fail to weigh heavily upon the artistic development of a whole world, and it forced the latter to confine itself vaguely to geometrical decoration, while systematically renouncing statuary and figured representations, which enabled Greek art to attain its full splendour. ¶ Passing through the galleries of the Pavillon de Marsan, one was struck by the smallness of the space occupied by figured representations among the number of objects there brought together. Here and there, at very rare intervals, one found a few bronzes representing animals; while as for the carpets, the accoutrements, the copper vessels, the glass lamps, it was only exceptionally that they bore anything but inscriptions in large *neskhi* letters, taken from verses of the Koran or from the traditions attributed to the prophet Mohammed. Nor did any but a certain number of Persian manuscripts contain other than those commonplace decorations which we find throughout the Islam world, from the Hispano-Arab monuments of Seville and Granada to the mosques raised by the descendants of Timur Bey in the countries that form the frontier of Chinese Turkestan. ¶ The impression of a person seeing once, and a little quickly, an exhibition, however limited, of Mussulman paintings, is that all these miniatures are so many isolated artistic fancies, scarcely connected one with the other, and that the painters who have executed them have confined themselves to following the whims of their imagination, without troubling to



MINIATURE FROM THE MAKAMAT OF HABIRI, ARAB MS. BELONGING TO M. CHARLES SCHEFFER



MINIATURE FROM THE MAKAMAT OF HABIRI, ARAB MS. BELONGING TO M. CHARLES SCHEFFER

know what had been done before them, or to inquire into the workmanship of artists contemporary with themselves. This is an inevitable impression, but a radically false one, as a careful and prolonged examination of the documents easily enables us to see.

¶ On the contrary, the world of Islam produced schools of which each had its own methods and types. By comparing manuscripts of the same date and origin, one perceives that, without exception, they present the same pictures, and that, moreover, those pictures are very nearly identical. They offer hardly the smallest variations in detail, while in workmanship and in the general plan of the composition they are strictly alike. It is thus that, in all the 'Books of the Kings' illustrated in Persia during the time of the Sefevæan kings, we find the same scenes treated in identical fashion, with more or less finish, according to the price of the book; in the same way, all the manuscripts of the life of the famous Sufis of Sultan Husein Mirza contain identical paintings, which are hardly differentiated one from the other and which are evidently replicas of a common original, drawn and painted by an artist of talent, the head of a school.

¶ No illuminated Arab manuscript is known of an earlier date than the thirteenth century, and the reason of this is simple. So long as the caliphate of Bagdad was sufficiently powerful, or, at least, preserved sufficient moral authority, to cause the Mussulman law to be respected in its integrity, none dared to violate one of the strictest injunctions of the Sunna. The artists, both in the Persian world and among the Mussulmans of Syria and Egypt, waited for the day of the final decadence of the spiritual power before venturing to transgress the formal prohibition against the reproduction, by any process whatever, of the human figure, or even of animal forms.

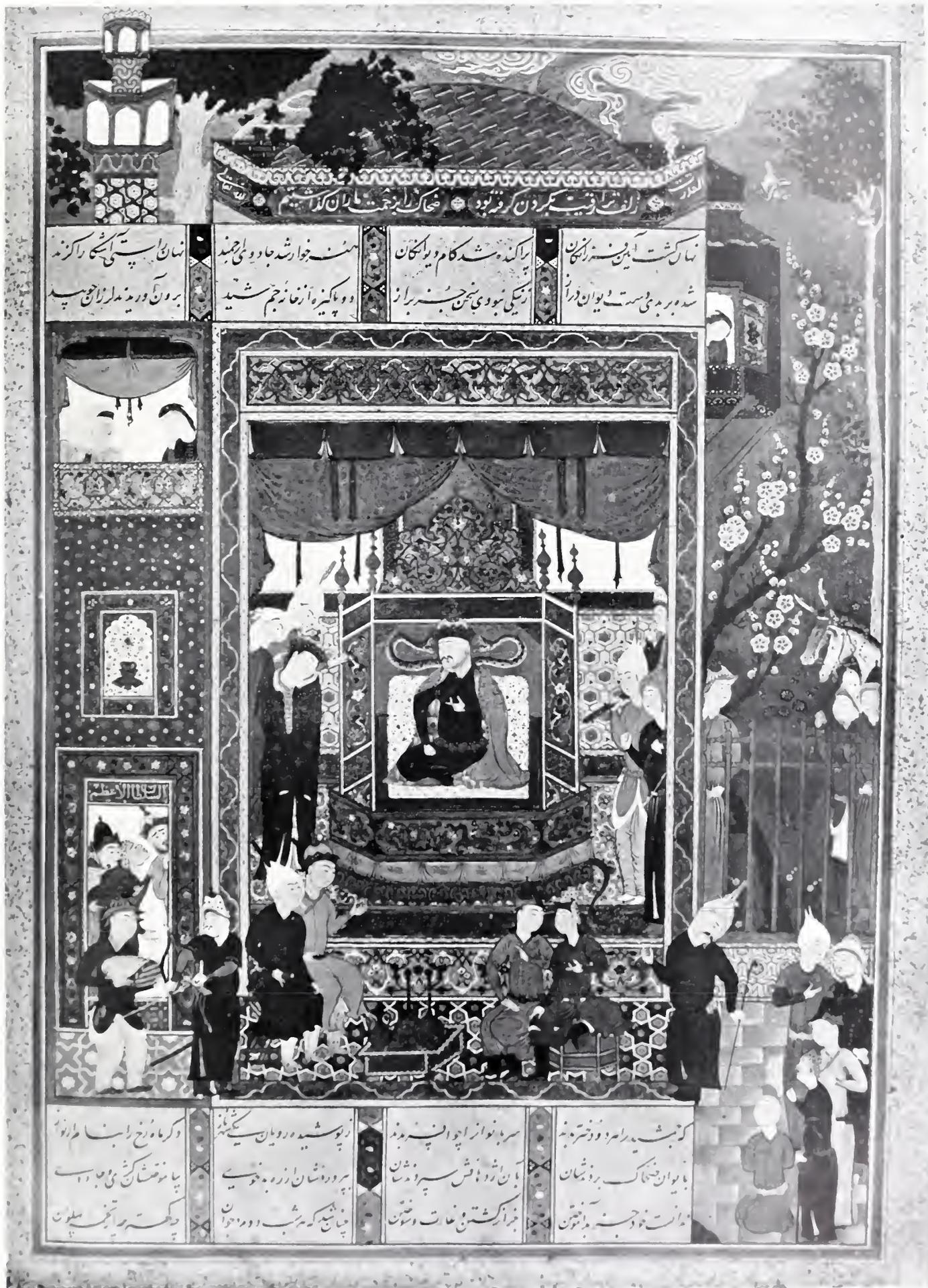
¶ Arab books adorned with pictures (of indifferent merit) appeared first in the empire of the Aiyubite sultans descended from Saladin. This innovation raised a storm

among the ulemas and men of law, who looked upon it as an abomination; but the Aiyubite sovereigns, although loudly proclaiming themselves the stoutest defenders of the Caliph of Bagdad, were but little interested to know whether a thing was orthodox or not. Had not Saladin built in the very heart of Cairo a college for the Bathenians, whose doctrines, a hundred times anathematized by the Abbasside caliphs, tended to prove that there existed neither Allah nor Mohammed, and that the only possible divinity was the prime mover, the first hypostasis, the absolute One of the Neoplatonists? The Aiyubites troubled themselves so little about the prohibition against reproducing the human figure that they had coins struck in Syria bearing on the obverse the head of the Byzantine Christ and on the reverse the usual inscriptions in the Arab tongue. Saladin even went so far—and this is the acme of heterodoxy—as to plan a marriage between his brother Melik Adel and the sister of Richard Cœur-de-Lion, King of England. The Mussulman artists would have been very wrong not to have taken it at their ease under the reign of such liberal princes; and therefore, beginning with the extreme end of the twelfth century, we behold the first appearance of illuminated Arab manuscripts. ¶ These Arab manuscripts adorned with paintings are of the greatest rarity, and are not generally distinguished for their execution. They are curious documents, worthy of preservation because of their rarity, rather than real works of art, and the painters who illuminated them were never very careful with their work. They betrayed an almost complete lack of imagination and invention, and confined themselves to copying as best they could the illuminated pictures in the manuscripts at their disposal, that is to say the Byzantine manuscripts, in Egypt and Syria: as for the Mussulmans of the Maghreb and the Yemen, it never occurred to their minds that it was possible to adorn a book with pictures. The greater number

Mussulman Manuscripts and Miniatures as Illustrated in the recent Exhibition at Paris

of the pictures in Arab manuscripts are copied from Byzantine manuscripts of the eighth to the eleventh century, and the limners, not knowing what they were copying, often surrounded the heads of their figures with the golden haloes of the saints of the Greek Church. ¶ There are only very few Arab manuscripts the pictures of which rise above the conventional commonplace level, although they always display very evident traces of Byzantine influence. The most important of these manuscripts is a copy of the *Makāmāt* ('assemblies,' or *séances*) of Harīrī, which belongs to M. Charles Schefer. A very curious painting from this manuscript, which was copied in Mesopotamia in the year 1237, is reproduced in the present article. It shows a troop of horsemen in the army of the Abbasside caliph, carrying the black silk standard of the Abbas family and sounding enormous trumpets. This picture, which is far from possessing the merit of the miniatures that adorn the Persian manuscripts, presents to us, in a life-like manner, a scene which must have been frequent in the streets of Bagdad and Damascus; the costumes and the harness of the horses are absolutely correct and correspond in every respect with the descriptions of apparel to be found at random in the Arab historians. One fact which goes to show that Arab art, at least in Syria, assumed a considerable development at that time is that we possess two other manuscripts of these *séances* of Harīrī less fine than the one in question, but illuminated by artists who evidently belong to the same school. ¶ These painters of the Aiyubite period considered that Byzantine art, itself very limited and restricted almost exclusively to religious painting, did not offer a large enough variety of models, and they looked around them for others. These were so rare that our artists were sometimes content to reproduce Egyptian stelæ, or to draw their inspiration from the statues of Pharaohs or divinities which they encoun-

tered at every step on Egyptian soil, copying to the best of their ability the hieroglyphic characters which they found on those monuments and of which they understood not a word. In short, painting never existed on Arab manuscripts save by way of exception and in a sporadic state; and yet the Arab artists suffered from no lack of subjects for illustration. What an inexhaustible mine the 'Thousand Nights and a Night' would have supplied, and the heroic romances of 'Antarah, of Sultan Zahir Bibars, or the 'History of the Heroes of Islamism' (*Siret el-mujāhidin*)! A few Arab manuscripts copied in Persia are adorned with paintings, generally of indifferent merit, but it is very evident that these do not belong to Arab art properly so called, and that they must be included among the productions of Iranian art. ¶ The only ornamentation of the Arab manuscripts consists of the illumination of the titles and the first pages of the text. They are not so fine as those done in Persia, although we find copies of the Koran, written on parchment, richly illuminated with gilded designs. But this ornamentation, reduced to a very small number of colours and with broken lines, is heavy and overladen with gildings: the Persians were more sober and showed that they had less taste for tinsel. ¶ The artistic history of Persia begins with the Achæmenian kings, that is to say in the fifth century before Christ, a very recent date compared with the antiquity of the ancient Assyrian and Chaldean empires. Like all the countries of Hither Asia, the Persia of the Achæmenians was tributary to the Babylonian Empire, and the monuments of Persepolis and Murghab are obviously copied from those of the valley of the Euphrates, while showing signs of a strong Hellenic influence. In fact, the influence of Greece in Persia began long before the conquest by Alexander, and the subjects of the Great Kings had happily lightened the heavy architecture and ponderous sculpture of Babylon by taking their inspiration from



MINIATURE FROM THE BOOK OF KING, A PERSIAN MS. OF 1491 IN THE BRITISH MUSEUM

the methods of the artists of Hellas. It is thus that the Apadana of Persepolis, the Apadana of Esther and Xerxes, is a compromise between the oldest works of Assyrian art and the most grandiose specimens of Greek architecture, between the Palace of Sargon, which it suggests by the elevation of its immense walls and its heavy friezes, and the Parthenon, in which we find the colonnade of the Persian edifice, which the architecture of the Euphrates valley always ignored. The casings in many-coloured bricks which adorn the Apadana were borrowed by the Persians from Chaldean, or rather Assyrian art; and the frieze of the Archers has its prototype in the glazed-brick low-reliefs of the Dur-Sarkayan. The workmanship of those polychromatic casings has changed very little in the course of the ages, and the methods employed by the brick-makers who, in the sixteenth century, adorned the splendid mosques of the Sefevæan kings at Ardabil and Veramin with sky-blue and pale-green mosaics were almost identical with those of the artists of the time of Sargon and Nebuchadnezzar. ¶ The Greek influence attained its height in Iran after the conquest by Alexander, under the reign of the Arsacidan princes who assumed the title of Philhellenes on their coinage. The Sāsānians, while endeavouring to bring about a reaction against that influence which had several times threatened to deprive Iran of all its autonomy, were unable, at least at the commencement of their dynasty, to dispense with the aid of the Greek artists, and the inscriptions of the early kings of that dynasty are accompanied by a Greek translation. ¶ The art and methods of construction of the period of the Sāsānian kings were perpetuated long after the Mussulman conquest; and the ogival doorways of the Timurid mosques of Samarcand or of the mosques of the Sefevæan shahs recall, although with a much less imposing aspect, the gigantic ogive, the *Ivān*, to-day half-ruined, of the Palace of the Sāsānians at Ctesiphon, which, according

to the Islam tradition, was rent in two during the night in which Mohammed came into the world. The Mussulman architects who built the powerful citadels which stayed the onrush of the crusaders in Syria also derived their inspiration from the Sāsānian tradition, and it was thus that the gothic style made its way into the art of the east and ended by supplanting the Roman style. ¶ If the influence of Greek art was considerable in Ancient Persia, it was null in Persian art according to Islam; for there was scarcely any point of contact between the Byzantine world in its decline and Persia subjugated by the arms of the caliphs and separated from the west by Syria and the provinces that formed the Seljukian empire of Asia Minor. Nevertheless there exist a few rare specimens of Persian painting of the end of the thirteenth century which recall in a positive fashion the methods of Hellenic art; but there is no doubt that the works which they serve to illustrate are merely translations of Arab originals written in Syria and containing miniatures imitated from Byzantine types. The Persian limners confined themselves to reproducing those paintings at the same time that the Arab works were being translated into the Persian language, and we must beware of seeing in this the trace of any post-Islamic influence of Byzantine art. ¶ The three great schools of painting in Persia succeed one another without interruption and, encroaching one on the other from the beginning of the thirteenth century to the early years of the eighteenth century, correspond with the three great dominations which held sway over Iran during this period of nearly five centuries: the Mongolians, the Timurids and the Sefevæans. Books adorned with paintings, in fact, make their first appearance with the dynasty of the Mongolian sovereigns, whose ancestor, Hulagu, was sent to conquer Persia by the Emperor of China, Manchu. Although the dynasties which had made themselves independent in Persia,

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up to the Seljukians, had taken matters easily with the Abbasside caliphate, it is no less true that they were deeply attached to Islamism and that men hesitated under their dominion openly to transgress the prescription of the religious law. The Mongolian sovereigns, at least the first, did not profess Islamism and even greatly preferred Christianity to the Mussulman religion, although not themselves Christians. Some of them, such as Hulagu, had Christian wives, and they often protected the Christians to the detriment of the votaries of Mohammed. We know from the narrative of the missionaries who were sent on embassy to the court of the Grand Khan of Cathay—Jean du Plan de Carpin, Guillaume de Ruysbroeck and others—that the Mongols made very coarse representations of their divinity Itoga and of other spirits of an inferior order. Like all the primitives, they greatly loved to see themselves pictured in paintings, and the manuscripts which date from the time of the Mongolian sovereigns of Persia are filled with portraits of the Khans, different nobles accompanied by their wives and engaged in drinking fermented mare's milk in cups of Chinese porcelain. The Mongols, when they issued from their steppes bent upon the conquest of the world, were certainly the most ignorant people conceivable, for which reason they were surrounded by Chinese secretaries, interpreters, engineers and bureaucrats, without whom they would have been helpless. All this yellow flood swept down upon Persia and there settled as in a conquered country, introducing numbers of Turkish words into the language and, into art, not the formulas of the Turks and Mongols, because these had none, but those of the Celestial empire. It is certain that the Chinese artists whom the Mongols had brought with them to Persia understood the technicalities of painting infinitely better than did the Iranians, even as the Chinese accountants could easily have given lessons to all the financial clerks of the Sāmānids or Seljukians. And so the

Persian painters sat at the feet of the Chinese and eventually came to create an art which was very different from that of the Celestial empire, but which nevertheless displays many characteristics of Chinese painting. In any case, it is certain that the miniatures which adorn the Persian manuscripts from the time of the Mongols have no connexion whatever with what is known to us of the art of the Sāsānidans, or with the descriptions given by Mas'ūdī of pictures which he had seen at Persepolis in a book and by the unknown author of a chronicle entitled the 'Sum of Histories.' ¶ The manuscripts illuminated in Persia and in the regions that depended upon her during the Mongolian period (1258–1335) are very numerous and all present the same characteristics: the artists who illuminated them drew, above all, battle-scenes, sieges of fortresses, bloody contests, or else banquets, for the Mongols were, according to the account of travellers, great quaffers or strong liquors. These pictures, however, are rarely so well executed as those which belong to the school of the Timurids and the Sefevæans: the Mongols were people who were not hard to please; they wished before all things to be served quickly; and with them quantity easily took the place of quality. It may be remarked that the manuscripts executed at that time contain a very considerable number of paintings; but, though these paintings possess a great documentary interest, they have but a feeble interest from the artistic point of view. Some of them are merely wash-drawings in uniform tints rather than paintings in the proper sense of the word. ¶ The schools of painting of the Mongolian period did not last long in Persia, and it would seem as though, from the moment when the descendants of Hulagu became converted to Islamism, people in Persia began to look with an evil eye upon picture-books and those who painted them. Moreover, the Mongolian dynasty gave way amid so great a chaos and such infinite disorder that



نشان می‌دهد که این
جایگاه است

در این مکان	سین و بیان	در این مکان	در این مکان
در این مکان	در این مکان	در این مکان	در این مکان

the Persians had too many other things to occupy their minds to allow them to think of illustrating their 'Books of the Kings' or the *Gulistān* of the Sheikh Sa'dī. We still find in the great European libraries a few manuscripts illuminated for the Djelairids or the Mozafferids; but the political instability of Iran was at that time so great that two copies of the same work are sometimes dedicated to two successive sovereigns. ¶ The accession of Timur Bey put an end to this anarchy, which, for that matter, was to begin again a century later, and the reign of his successor, Shah-Rokh, was a period of peace such as Persia had not known since long. Under the reign of this pacific prince, who waged no war until driven to extremes by his kinsmen, there was executed, at Herat, one of the most splendid specimens of Iranian painting, the manuscript of the 'Ascension of Mohammed to Heaven.' Illuminated books belonging to the Timurid school of Persia and Turkestan are not excessively rare, and we must look among them to find the master-pieces of Persian painting. A certain number of these volumes come from the libraries of the Timurids, principally from that of Herat, where Sultan Husain Mirza had collected a magnificent library, which has now completely disappeared. ¶ These Timurid sovereigns, including those who reigned in the east of Persia and in Transoxiana after the death of Tamerlane (Timur Bey) as well as those who went to seek their fortune in Hindustan, were great lovers of works of art and of fine literature. At Samarcand, they raised the splendid mosques, now ruined, which were the ornament of the Righistan—the Tilla-kari, Bibi-khanum and Guri-Mir—whose gutted cupolas, all enamelled with many-coloured bricks, still excite the admiration of archæologists. Timur Bey, whom the pamphlet of Ibn-Arabshah did not a little to represent as a vulgar toper, delighted in reading the *Ghazels* of Hāfiz and the 'Romance of Alexander' of Nizāmī. Some of his

writings are master-pieces of Turco-Oriental Mussulman literature, and the unauthenticity of his Memoirs has never been absolutely proved. His grandson, Ulugh Beg, was the founder of the astronomical tables which he drew up with the aid of the most celebrated cosmographers of the time. ¶ One of the most important works of Oriental mathematics. Sultan Husain ibn Baikara lived in his capital of Herat surrounded by the most famous writers of his time—'Alī Shīr his Vizir, the illustrious Sūfī Jāmī, Khwānd-Amīr the historian—and his collection of biographies of Mussulman saints is one of the master-pieces of elegant prose produced by Persian literature. ¶ The Emperor Babar, who, when the Timurid empire was definitely ruined in Persia, went away to conquer Hindustan, has left a sober and severe history of his long campaigns which recalls Caesar's 'Commentaries.' In the midst of their intrigues and of the crimes which they did not hesitate to commit to obtain possession of the throne, his descendants, the Grand Moguls of Delhi, never lost their passion for works of art. The Emperor Shah-Jahan, who, in order to assume the crown, had revolted against his father and killed off all his brothers, found time, on the very day of his accession, to inscribe his *ex-libris* on a magnificent copy of one of the six poems of Jāmī; it is true that this volume was a family record, and that it had been copied for his ancestor, the sovereign of Herat, Sultan Husain Mirza. The Timurids of Hindustan retained this passion for fine books until the worst days of their history. Copies bearing the seal of Mohammed Shah or of Ferrukh Siyyar are not at all rare, and Shah Alem II enriched the library of the Grand Moguls even at the time when he was being torn between the English, the Mahrattas and the French, and when his empire was on the point of passing under a foreign dominion. ¶ The influence of Chinese art is even more marked in the paintings of the Timurid school of Khorasan than in those of the Mongols of Persia,

and it is open to us to ask ourselves whether they were executed by Persians trained in the school of the Chinese, or by Chinese striving to produce something in the Persian taste. If a doubt be permissible in the case of the manuscript of the 'Ascension of Mohammed,' none such can be entertained concerning a manuscript which was copied at Samarcand for Sultan Mirza Ulugh Beg and which contains the Arab text of an astronomical treatise famous in the East, that of 'Abd ur-Rahmān el-Sūfī. One of the pictures adorning this magnificent manuscript is reproduced in the present article, and it is easy to see, even in the absence of colour, that the drawing shows an evident Chinese influence. The lightness of the outlines and of the painting, reduced to a few tints of Chinese ink in the shadows and a few threads of colour, reminds one in an extraordinary manner of the methods of the Japanese artists. This same characteristic occurs also, although in a less pronounced degree, in the miniatures on the manuscript of the 'Ascension of Mohammed'; but the heads of the chimera on which the Prophet is mounted and of the angels recall the chubby faces on certain paintings or certain ivories of the Far East. ¶ We know from an undoubted source that the Timurids of Turkestan and Eastern Persia were pleased to make calls upon the artists of the Celestial empire, and that one of those sultans had set up at the gates of Samarcand a Trianon in Chinese porcelain which had been brought in sections, with every piece numbered, to the Athens of Turkestan. It is therefore no matter for surprise that we should find in the paintings of many manuscripts which formed the libraries of Herat and Samarcand traces of so deep and so protracted an influence. These miniatures are always infinitely better executed than are those of the Mongolian school, and we feel that they appeal to men of a different and more refined form of culture than the cavalry leaders who organized

the bold raids across the Asiatic continent. They represent fewer scenes of carnage and, above all, fewer horsemen barbed and iron-clad to their eyes than fill the paintings of the Mongolian manuscripts. The sultans of Turkestan made war upon one another in order to steal the others' crowns, but they did not do so as brutes greedy of slaughter and scenes of bloodshed: often warfare was their only means of living and of defending themselves against the incessant attacks of their rapacious kinsmen. ¶ The transition from the school of Turkestan at the time of the princes of the House of Timur to the third great school of painting in Persia, that of the Sefevæans, was not so clearly defined as that which separates the Mongolian from the Timurid school. There was, towards the end of the fifteenth century, a certain period during which the Persian artists endeavoured to produce something new, while retaining, in a great measure, the method of the miniature-painters of Turkestan. To this transition period belongs the manuscript of the 'Book of the Kings,' the property of M. de Rothschild, of which two reproductions will be found in these pages, and also the miniature representing a hunting-scene which is taken from a splendid manuscript, dated 1527, from the divan of Mir 'Ali Shīr Navā'ī, Vizir to the Timurid Sultan Husain Mirza. ¶ Obviously the master-pieces of Mussulman painting are to be sought among the miniatures executed at Herat and Samarcand in the fifteenth century; but this does not prevent the miniatures painted in Western Persia under the reign of the Sefevīs (fifteenth to seventeenth century) from being splendid works of art. The number of illuminated manuscripts dating from this period is relatively large. This does not imply that there were many more painted in Persia under Shah Abbas than during the time of the Timurids, but simply that, being more modern, there were fewer of them lost.

(To be continued.)



کسی طبعی غلام سپهر
 خیمه شایسته اتا را رودی
 شاه نوال هجسته اتا را رودی

دوخت درین الازف و انیم سپهر

سیرا را شایسته خدایه ای آیین

سهرسی ما، روی مهند مشین

قای پر خیمه شایسته بلک

نموده تا ریب اول جت بلک

شور و غوغای جان خواند رودی

لشکر کمان خواند رودی

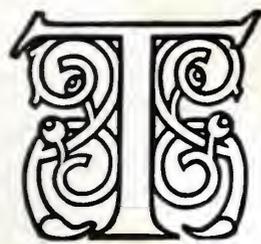
ILLUSTRATION COURTESY OF THE NATIONAL LIBRARY OF PAKISTAN



The Election Cup belonging to Winchester College.

THE PLATE OF WINCHESTER COLLEGE

✿ WRITTEN BY PERCY MACQUOID, R.I. ✿



HERE is an undefinable feeling of romance and sentiment that forcibly strikes even the most callous who visit Winchester College. Founded by William of Wykeham in 1393 for the purpose of providing free education for the sons of those who could not otherwise have afforded it, as well as a means of supplying the country with an enlightened priesthood, it remains to-day the oldest and one of the greatest of England's public schools. The royal licence to found the college, granted by Richard II, empowers Wykeham to 'acquire the site and build a hall or college to the honour and glory of God and our Lady, and to settle in it a warden and seventy scholars who should study grammar within its halls and to grant them a charter.' This first building took six years to complete, and the sum of £1,014 8s. 3d. was spent upon its construction, a sum that would represent about £20,000 according to the present value of money. ¶ As Winchester was at one time the capital of England, many kings made it their chief seat of residence, and many important parliaments were held there, and it was no doubt from this traditional importance that reigning sovereigns, and the highest dignitaries of Church and State, continually paid visits to the college. It would be otherwise difficult to account for the very large amount of ecclesiastical plate and precious vestments, in addition to the great quantity of secular plate, that was at different times in the possession of the college. The number of rose-water basins with ewers and spoons enumerated in one inventory alone proves that the entertainments must have been of a highly important nature. ¶ The earliest record of a royal gift in plate is of 1449, when Henry VI

gave a tabernacle of gold, Margaret of Anjou about the same time presenting a pair of silver-gilt basins, weighing 114 oz., with the enamelled arms of England on one and those of France on the other. Before this date King Henry had paid many visits to the college, being desirous of gaining information on the subject of its working rules and statutes, in order to apply the same to the two similar institutions he was about to found. Another visit was on the occasion of his marriage, when it is stated in one of the records that the wine and beer for the entertainment of the royal suite cost two shillings and fourpence, a sum that does not appear excessive for court refreshments. Doubtless it was in return for the information and hospitality received that he produced the tabernacle and basins. The only recorded visit of Henry's successor, Edward IV, was in 1469, when he was sufficiently impressed by the school to lend a live lion for the edification of the boys, but he does not appear to have made any presentation of plate; nor is there record of any particular interest taken in the college by either Richard III or Henry VII. During the next reign—which might with justice be called the reign of terror so far as gothic plate was concerned—Thomas Cromwell, representing the king as viceroy and vicar-general, paid a formal visit to the college. Perhaps the authorities, scenting the coming storm, thought that the presentation to him of a standing salt from the college plate chest might prove a politic precaution; for in the records this entry occurs: 'Sol. pro reparacione unius salsarii dat. Mro Cromwell secretario Dñi Regis pro favore suo habendo in causis Collegii vs. xd.' A few weeks later, when the king was at Wolvesey Castle, two oxen, ten sheep, and twelve capons were sent to him and graciously accepted. Whether on

account of the gift of the salt to Cromwell, or of the offering of sheep and chickens, Henry VIII spared the college plate; his indulgence in this respect is proved when it is seen, from the following inventory taken in 1525 of the secular college plate, how great the temptation must have been:—

Six silver goblets, one silver-gilt cover, the gift of Dr. Young	Oz.	82
Three silver-gilt cups, with one silver-gilt cover, the gift of Mr. Ashborne		84
A silver standing cup with gilt lid, the gift of Roger Mapull		29
Do., the gift of Dr. Lavender		26½
Do., the gift of Dr. Mayhew		21½
Do., the gift of Clyff, Fromond's chaplain		18¼
Two silver-gilt cups and covers, called the Rose pieces		36¼
A great silver cup with gilt cover, the gift of Andrew Hulse		66
Two silver standing cups, with gilt covers, the gift of Mr. Ashborne		46½
A silver standing cup with cover, three hounds at its foot		21½
A silver standing cup with cover and an eagle on it		26¼
A silver-gilt cup called 'le spice dyssh,' enamelled		12
Three silver cups with one cover, the gift of Warden Cleve	118	
A silver cup and cover		16½
Three silver cups and one cover, marked 'T' and 'A' on the bottom		23½
A silver basin with the founder's arms		52
A silver ewer with a hare on its top		16
A silver basin and ewer with the founder's arms, the gift of Warden Cleve	115½	
A silver basin and ewer with the founder's arms, the gift of Warden Cleve	113	
A silver basin, the gift of Hugh Sugar		43
A silver basin and ewer		53
Two silver pots		44½
Two silver salts and one silver cover		36
Four silver salts and one silver cover		64½
Three silver-gilt spoons		5¼
Twelve silver spoons with 'pinnacles'		14
Twelve silver spoons, six marked 'Margarett,' six marked 'Batt'		16
Twelve silver spoons with a mayden's shedde		15
Eleven silver spoons marked with a lion		11
Fourteen silver spoons with a diamond		8

Twenty-four silver spoons, eighteen with an acorn and six with pinnacles	Oz.	25
Three silver spoons with a diamond		2½
Twelve silver spoons with round		18¼
Twelve silver spoons with a diamond		9
Fifteen silver spoons		13½
A nutt with a blue knoppe and cover.		
A nutt and cover with three stags at its foot.		
A nutt and cover with silver knoppe.		
A nutt with a cover and a round knoppe.		
A nutt and cover marked 'B.'		
Six nutts and five covers.		

¶ There is also an inventory of what was given to the college chapel by Wykeham and other benefactors, consisting of silver plate and gilt 3,892 oz., gold plate and articles in gold 91⅞ oz., which Henry VIII must have found even more difficult to resist. Out of the amount of gothic plate mentioned in these two inventories but one piece remains; this is the so-called 'Election Cup' illustrated on Plate I. ¶ The death of Henry VIII in 1547 relieved the college from the threatened danger of dissolution, but not from the sequestration of its plate; the blow fell in the sixth and seventh year of Edward VI, when the plate was seized, together with all the plate and other ornaments belonging to the 'cathedral church and other parishes and chapells within the said cytie of Winchester.' The different 'parcells' are minutely described in the indenture that forms a receipt, and beautiful 'parcells' they must have been. ¶ The college was honoured by a visit from Queen Mary on the occasion of her marriage with Philip, which took place in Winchester cathedral in 1554, and it received small gifts of alms from the royal couple; but neither Mary nor Elizabeth attempted to make good the confiscation of plate that had taken place during their brother's reign. However, in 1565 the college began once more to accumulate plate, and amongst other things bought a 'pousshe-pot for wine.' Some few of these purchases and presentations are still in existence, and are given in the illus-



FIG. 1. THE COVER OF THE TWEED, BELONGING TO WINCHESTER COLLEGE

a

b



SWEETMEAT DISH AND GILT STANDING-SALT BELONGING TO WINCHESTER COLLEGE



c

GILT CUP WITH COVER BELONGING TO WINCHESTER COLLEGE

trations, but the greater part disappeared in various ways during the seventeenth century. As an instalment towards replacing this, Dr. Nicolas, a warden, presented in 1681 a large silver-gilt bowl and two silver-gilt salvers, and that others were prompted to follow his example is proved by the fine specimens of Charles II silver still in possession of the college. At the beginning of the next century Dr. Burton became head-master, and consolidated the branch of the school known as commoners. As many of these pupils were of noble birth, a special and well-appointed table was kept for their use, and much of the older plate was in 1740 condemned to the melting-pot in order to provide the necessary silver forks, spoons, etc., for the use of these fashionable young gentlemen. It was Dr. Burton's practice to accept gifts of portraits and plate from his pupils in place of what was termed 'leaving money'; on his death he bequeathed the portraits to the college, but not the presentation plate, some of which still exists as the property of his descendants, and was exhibited at the Fine Arts Society last winter.

¶ From the slight records from which it is possible to gain information, and for which I am much indebted to Mr. T. F. Kirby (the bursar) and Mr. M. J. Rendall, it is very evident that at one time Winchester College was unusually rich in plate, and it is most interesting to have brought to light the few beautiful specimens that still remain, for not only were silver lovers unaware of its existence, but the college authorities had little notion of the rarity and value of their pieces. They are all in an extraordinarily fine state of preservation, and have not suffered in any way from repairing or regilding. It is a source of comfort that, belonging to such an institution as Winchester College, they are beyond the reach of the American millionaire, and will receive all proper care from the authorities. As the plate is so little known, I have thought it best to describe each important piece in catalogue form.

Plate I.—Silver-gilt cup with cover, called 'The Election Cup'; height, 17½ ins.; diameter, 6½ ins.; weight, 69 oz. 9 dwt. The bowl, which resembles in shape the Anathema and Leigh cups, is moveable, and attaches to the stem by a double socket and flange; it is embossed with decorated and graduated escallops on a matted ground. The stem is of channelled and truncated form, finishing in palm-like points where it meets the bowl and foot, which is similar in decoration to the rest of the cup. The base is edged by an open scrolled moulding formed of leaves surmounted by a ladder moulding, finishing in a very bold and unusually tall cresting. The cover to this remarkable cup is of cupola shape, rising to a slender shaft fashioned like the stem and necked by a cinque-foil; this supports a Tudor crown, the cap showing a surface once filled in with enamel; the finials and bands belonging to the crown are missing. The cover is embossed in the same manner as the bowl, and bordered with the same moulding and tall cresting as the base, pierced in both cases to hold precious stones, which are now replaced by coloured glass. The cup is in remarkable preservation, and has its original gilding. It has no hall-marks, but is, without doubt, English, circa 1520; the boldness of the cresting and workmanship, together with the shape of the bowl, exactly coincides with the few contemporary English pieces in existence. It was presented by Warden More in 1523, and is the sole remaining piece from the wonderful store of gothic plate once possessed by the college.

Plate II.—A rose-water dish, parcel gilt, 16 ins. in diameter; weight, 48 oz. 11 dwt.; hall-mark, London 1562; maker's mark, a unicorn's head in a shield. The border of the dish, which is gilt, and 2 ins. in width, is engraved with panels of strapwork and arabesques, enclosing the words, in Lombardic lettering, RADOLPHUS HENSLOWE A^o DNI 1563 CUI DEUS RETRIBUAT IN ILL DIE HANC

The Plate of
Winchester
College

PELVIMCUM SUOGUTTURNIODE NOVO FECIT. The centre is composed of one boss raised on another enclosing a print bearing the Wykeham arms enamelled in their tinctures; argent two chevrons sable, between three roses gules, barbed and seeded proper within a garb. Round the lower base runs the legend, also in Lombardic lettering, MANERS MAKET MAN QUOTHE WYLLYAM WYKEHAM. The face of this boss is decorated with baskets of fruit and trophies of arms in repoussé, gilt on a matted ground; the bason of the dish is of plain silver. ¶ The companion ewer, with cover (height, $8\frac{1}{2}$ ins.; weight, 47 oz. 11 dwt., and with marks the same as dish), is of unusually beautiful proportions. The cover, of depressed form, is surmounted by a rosace finial containing the Wykeham arms in enamel; the rest of the cover is embossed with baskets of fruit and trophies of arms. The body of the ewer is cylindrical, and this, as well as the narrow spout, is decorated at the top and centre with gilt bands of scrolled arabesques, enclosing engraved medallions of heads in the foreign taste. The stem is fluted, and the foot covered with a repoussé of a lion's mask and human heads in cartouches between bunches of fruit, and is edged with reeded and ovolo mouldings. The billet is formed of two masks in profile enclosing a bunch of leaves, and the graceful bow handle is engraved down the back with panels of arabesques. This beautiful dish and ewer much resemble those belonging to Lord Newton, of Lyme, exhibited in 1902 at the Burlington Fine Arts Club, and possess all the characteristics of the finest Elizabethan work. Both dish and ewer are in perfect preservation, and have the original parcel gilding.

Plate IIIa.—Sweetmeat dish of tazza shape; diameter, 7 ins.; height, 5 ins.; weight, 15 oz. 9 dwt.; hall-mark, London 1594. The bowl is engraved on the inside, with two bands of strapwork enclosing panels of arabesque design; the centre is of similar de-

coration surrounded by a double strap. The stem is plain save for an embossed ring indented with dotted lines, the same decoration being repeated on the foot between a double strap, and connected to the stem by a ladder moulding. The piece is singularly simple in its ornamentation, and it should be observed how much of its beauty is dependent on the perfection of the plain line engraving. These dishes were used for sweetmeats and handed to the guests; the tazza form was taken from the Italian and French dishes that were so much in vogue in those countries during the sixteenth century.

Plate IIIb.—Small standing salt, gilt; height, $4\frac{1}{2}$ ins.; weight, 15 oz. 9 dwt.; hall-mark, London 1596. It is in the form of a hexagonal plinth; the panels forming the sides are filled with an upright design of foliated arabesques in low relief on a matted ground, divided at the angles by a plain ribbed moulding, connected at the top and base by a fine ladder moulding between two fillets; the top and base coincide in design, and are composed of a slight ogee embossed with a leaf moulding of Persian origin. The simple repetition of design throughout this little standing salt constitutes its charm, each space being most admirably filled. The cover to this salt is, unfortunately, missing; it would probably have been of cupola shape, bearing a vase finial surmounted by a little figure.

Plate IIIc.—Cup with cover, gilt; height, $11\frac{1}{4}$ ins.; diameter of bowl, $9\frac{1}{2}$ ins.; both hall-marked London 1682; maker's mark, 'R. L.' in a shield over a fleur-de-luce; weight, 118 oz. 15 dwt. The cup, which stands on a base $\frac{3}{4}$ in. in height, is of porringer shape, decorated with a surbase of upright and repoussé acanthus, alternating with plain leaves in lower relief; above this in fine line engraving are the Poulett arms within a mantling of acanthus, and the inscription, 'Ex dono prænobilis Caroli Dñi Marchionis Winton,' etc. The scroll handles are cast solid, and terminate in animals' heads.



THE SMALLER CUP AND COVER BELONGING TO WINCHESTER COLLEGE



a

b

c

TWO TANKARDS AND STANDING SALT BELONGING TO WINCHESTER COLLEGE

The cover is of flattened form and plain except for a central enrichment of acanthus in a spiral design, and finishes in an open-worked knop of the same leaves. The condition of this unusually large porringer cup is surprising. It has the original gilding, and the sharp yet round modelling of the ornament shows to what perfection this form of decoration was carried. The rapid deterioration of this acanthus design in William III's reign goes far towards explaining the reason for its lasting such a short period. The acanthus scrolled handles are a little small for the otherwise perfect proportions of this very remarkable cup.

Plate IVa.—Rose-water dish; diameter, 17¼ ins.; weight, 63 oz.; no hall mark; maker's mark, monogram C. R. in a shield; date, circa 1613. The dish is quite plain, with an engraved line on the edge. The arms per pale of Winchester College and the donor are engraved on the centre boss, round which runs the inscription, 'Ex dono Georgii Rives Sacræ Theologiæ Doct. huius Collegii socii deinde Novi Coll. custodis in usum quotidianum Vicecustodis istius Coll. prope Winton Anno Domini 1613.' The companion ewer of same date, with same maker's mark; height, 7⅛ ins.; diameter, 4½ ins.; weight, 23 oz. 10 dwt. This is also perfectly plain, with wide bow handle and long curved spout; the foot is of trumpet shape spreading to a plain stepped base. Both dish and ewer are good examples of the plain plate that was slowly coming into fashion in this country during the early part of the seventeenth century.

Plate IVb.—Small standing cup and cover, gilt; height, 14 ins.; hall-mark, London 1632; maker's mark, P. C. over a rose in a shield. The bowl of the cup is matted with a broad plain border at the lip, round which runs the inscription, 'Ex dono Hugonis Barker legū Doctoris olim huius Collegii Scholaris ac Consanguinei fundatoris eiusdem Collegii ac eo nomine in numerū Scholariū eiusdem admissi.' Below this in

a circle are engraved the arms of the donor. The Plate of Winchester College
The stem is of baluster shape usual to the cups of this period, and plain save for a matting on the knop, and where it joins the foot there is a repoussé ornament of small leaves; the base is composed of simple mouldings. The cover is of cupola shape with a wide brim; the surface is decorated with a matted ground, and the whole is surmounted by a plain finial of vase-shaped form. This plain plate with a granulated or matted surface was much made in the north of Germany, Denmark, and Sweden, and was probably introduced into this country through the influence of Anne of Denmark, the queen of James I.

Plate Va.—Tankard and cover; height, 7 ins.; weight, 34 oz. 11 dwt.; marks, London 1614; maker's mark, O. S., with pellets in a shield. This early Jacobean tankard is plain throughout and of globular or tankard form. Round the neck runs a band on which is engraved 'Facile contemnit omnia qui semper cogitat se esse moriturum.' As an additional emphasis of this sad but true remark, the billet of the cover is formed of a human skull holding a scroll between its teeth, and on the body of the tankard is engraved the arms of the donor with the inscription, 'Ex dono Johannis Bolney quondā de sanguine fundatoris Jstius Collegii St. Marie Winton Aō dñni 1614.' The handle is depressed in the bow and finishes in a square whistle end. Tankards or flagons of this shape are extremely rare, and owe the origin of their form to the stoneware jug of Tudor days.

Plate Vb.—Standing salt; height, 6½ ins.; diameter, 9 ins. at top, 9¼ ins. at base; weight, 47 oz. 5 dwt.; marks, London 1664; maker's mark undecipherable. The salt is plain, cylindrical, and of X form; the three short curved arms that spring from the slightly convex top were intended to hold a napkin to protect the salt, or, as is to be seen in pictures of the time, for the support of a small dish for olives or caviare. On the fine

The Burlington Magazine, Number V trumpet sweep of the base are engraved the arms of Wykeham and of the donor with- in feather mantling, and the inscription, 'Legatum M^{ri} Michaelis Bold M. Art Collegij B^{tae} Mariae Winton.' The edge is finished in a simple half-round and step moulding.

Plate Vc.—Tankard with lid, parcel gilt; height, 6 ins.; weight, 25 oz. 9 dwt.; marks, London 1649. The tankard is cylindrical and straight-sided, hooped and staved in imitation of a barrel; the lid is quite flat, and engraved with the arms of the see within a garter; the billet is of half skull type, and the curious short handle is of rectangular and irregular form. The barrel decoration at this date (the first year of the Commonwealth) is unusual to find, although the fashion was much adopted towards the end of the same century. The parcel gilding is original.

Plate VIa.—Steeple cup and cover, gilt; total height, 19 ins.; height of cup, 12 ins.; weight, 38 oz. 5 dwt.; marks, London 1615; maker's mark, T. F. in monogram in a shield. The cover is surmounted by a perforated spire of graceful proportions, supported on three brackets of female form. The cover and cup are decorated with scrolled acanthus and fruit in low relief and fine line engraving; the stem is of the composite character usual to these cups, and bears the last traces of Renaissance influence. The cup, although in excellent preservation, has been regilt. There are many steeple cups of this type in existence, but few are so happy in their proportions as this specimen.

Plate VIb.—Tall standing cup or hanap with cover. Total height, 24 ins.; cup without cover, 17½ ins.; diameter, 8⅛ ins.; weight, 124 oz. 17 dwt.; marks, London 1680; maker's mark, T. C. with a fish and a *fleur de luce* in a shield. The bowl of this very tall standing cup is plain in shape, ornamented with a surbase of upright acanthus, above which runs an embossed laurelled band; above and below this band are

the following inscriptions in Greek and Latin:—

κρᾶσις ἀγαθοῦ δαίμονος
Sivè

Poculum Charitatis

In Usum

Collegij B^{tae} Mariae Winton
propè Winton

The stem is of ordinary baluster shape, engraved and chased with laurelling and acanthus. The base and cover resemble each other in their decoration, and the latter ends in a mushroom-shaped finial, from which spring two arms supporting a heart. This form of standing cup was universal from 1640 to 1690, and, though deficient in artistic construction, possesses interest as being the last recognized design of loving cup mounted on to a tall stem.

Plate VII.—Ecclesiastical plate belonging to the college chapel. Two chalices with covers, gilt; marks, London 1611; maker's mark, R. P. in a shield over a *fleur de luce*. These are perfectly plain and of the type that was usual during the first years of the seventeenth century. The two tall flagons are of tankard shape, gilt; marks, London 1627; maker's mark, R. S. over a heart. These tankards are of a shape that was common to both ecclesiastical and secular use, the entasis of the drum, on which are engraved the arms of the donor per pale with those of the college, gives great elegance to its tall and plain columnar form, and the mouldings to the petticoat base are unusually sharp and well proportioned. The large alms dish is gilt; width, 17¼ ins.; marks, London 1681; maker's mark illegible. The dish is plain, but edged with a reeded moulding; on the border is engraved an inscription set in feather mantling between the arms of Wykeham and those of the donor. There are many other pieces of ecclesiastical and secular plate belonging to the college for which there is not space here. These consist of chalices, patens, salvers, porringers and tankards, which, although of great merit, are not of corresponding interest to the pieces represented in the illustrations.



STEEPLE CHURCH AND HALL BELONGING TO WINCHESTER COLLEGE



A NEWLY DISCOVERED 'LIBRO DI RICORDI' OF ALESSO BALDOVINETTI

✿ WRITTEN BY HERBERT P. HORNE ✿

PART II

BY a strange coincidence those paintings in the 'Cappella Maggiore' of Santa Trinita to which the entries in Alesso's 'Ricordi, Libro B,' refer, have alone been preserved of all the frescoes once in the chapel, with the exception of some fragments of the lunettes on the lateral walls. The last but one of these entries records the purchase of cinnabar for the wings of the seraphim on the soffit of the arch opening into the 'Crociera.'¹ The first entry in 'Libro B' is dated March 9, 1470-1; but according to an abstract of an entry in 'Libro A,' Alesso 'received the commission to paint the 'Cappella Maggiore' of Santa Trinita from Bongiani Gianfigliuzzi, for 200 gold ducats, on July 1, 1471, and undertook to finish the work within the period of five to seven years.'² The latter date, no doubt, was that of the execution of the 'writing,' subscribed by the hand of Misser Bongiani, which Alesso held, and to which he refers in the 'ricordo' on the first page of 'Libro B.' In the interval between these two dates the painter began the cartoons for the figures of the prophets and the other ornaments of the vault. On April 28, 1471, he bought '16 quires of coarse paper (*carta da straccia*) in royal folio, at 5 soldi the quire, for making the "spolverizzi" of the prophets and the other "spolverizzi" that occur in the said vault.' The 'spolverizzi' properly were the outlines pounced upon the plaster, by means of the pricked cartoon; but here, by a figure of speech, Alesso clearly intends the cartoons themselves. The more usual method of transferring a cartoon was to trace the outlines, by means of a

metal style, on to the fresh plaster, as Vasari recommends.³ Pricked cartoons seem to have been more commonly employed in the case of embroideries and 'drappi.'² ¶ Having in the meantime purchased certain colours for the work, Alesso, at length, on August 29, 1471, paid various sums for moving the boxes containing his colours, etc., into chapel, and for the purchase of brushes and pipkins in preparation for the actual painting of the vault. There are two entries of that date: the first records that he bought 'from Bernardino di Ventura, the pencil-maker, 58 pencils of minever, between coarse and fine, one with another, great and small,' costing, lire 1 soldi 12; the second, that he spent, 'between new pipkins and small pots, and hogs'-hair and pack thread for making pencils of hogs'-hair, and for the carriage of chests and trestles for the work of painting the said chapel, lire 3 soldi 5.' Alesso, however, does not appear to have proceeded very far with the actual painting of the vault until the following spring; for on April 12, 1472, he records that he bought 'five pounds of azzurro della Magnia (namely, biadetto) for making the bed under the fine blue, and this I bought from Lorenzo di Piero, the painter, in Borgo Sant'Apostoli, at the price of 5 soldi the ounce.'³ This 'biadetto' was probably identical with the 'sbiadato' mentioned by

¹ I.c., ed. 1568, Vol. I, p. 47.

² C. Cennini, 'Il Libro dell'Arte,' Firenze, 1859, cap. 141, p. 94.

³ The painter from whom Baldovinetti purchased this 'biadetto' was 'Lorenzo dipiero randegli dipintore in borgo s. apostolo'; so named in an entry of the year 1472 in the 'Libro Rosso' of the Compagnia di San Luca, fol. 60 verso. This Lorenzo was, no doubt, the 'Lorenzo dipiero dipia pa, dipintore,' of the popolo of 'Santa Maria di Verzaia drento alle mura,' who in 1498 returned his 'Portata della Decima,' in Gontalone Drago, Quartiere di Santo Spirito. He was then living in a house which he had bought in 1483, situated in the Via San Gallo, and he still rented 'vna botegha aduso didipintore, posta in firenze in borglio santo apostolo enel popolo di santo stefano a ponte'—Firenze: Archivio di Stato; I.c. Campione 2^o, N^o verde 28, fol. 90r.

¹ Appendix, Doc. VIII.

² Appendix, Doc. VII.

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Cennini, in a passage in which he says, that 'a blue like sbiadato, and very similar to azzurro della Magnia,' may be made with indigo and white, 'biacca' or 'bianco sangiovanni.'¹ Alesso would seem to have painted *a fresco* the blue backgrounds behind the figures of the prophets on the vault with this 'biadetto,' using it as a 'bed' for the fine azzurro della Magnia, which he afterward applied *a secco*.² It cost one-fifth, or even less, of the genuine azzurro della Magnia, and, no doubt, resembled it in colour. The genuine azzurro della Magnia seems to have been not easily obtainable in Florence; and Alesso is generally careful to record how he came by his purchases. On March 7, 1470-1, according to the first entry in 'Libro B,' he bought '2 pounds 9 ounces of azzurro di Magnia from Cardinale del Bulletta, at the price of 26 soldi the ounce'; and on the 12th of the same month, 4 pounds 2½ ounces, at 33 soldi the ounce. On April 31, 1471, he bought 1 pound 7 ounces, 'from a German, in a bladder,' at 31 soldi the ounce. 'On 25 day of September, 1472,' records Alesso, 'I bought 2 pounds of azzurro di Magnia from Giovanni d'Andrea, glazier, at the price of 25 soldi the ounce; he said it belonged to a gossip of his, a courier, who brought it from Venice: the said Giovanni wanted 4 soldi to go drinking with.' This Giovanni d'Andrea was the glazier who, in partnership with Il Lastra, had executed the window of the 'Cappella Maggiore' of Santa Trinita, from Alesso's design. Finally, on January 13, 1472-3, Alesso bought 2 pounds 10 ounces, 'from a Pole,' at 20 soldi the ounce; 'a clear, beautiful, finely-ground blue,' he adds with satisfaction. At that time the painter was about to begin the lunettes on the lateral walls of the chapel. ¶ Cennini calls azzurro della Magnia 'a natural colour that is found in

¹ Cennini, ed. 1859, cap. 61, p. 37.

² This would appear to have been a very unusual method. The Giottoesque painters commonly employed a 'bed' of a reddish colour.

and around silver lodes.' 'Much,' he adds, 'is obtained in Germany [La Magnia, whence its name], and also in the country about Siena.'¹ Milanesi, in the notes to his edition of Cennini, says that this blue was an oxide of cobalt; but Mrs. Herringham, with more probability, identifies the colour with blue carbonate of copper, commonly called blue verditer: in the same way, she identifies 'verde azzurro,' which Cennini says was made artificially from 'azzurro della Magnia,' with green verditer, which is also a carbonate of copper.² Alesso records in 'Libro B,' that, on March 20, 1470-1, he bought 6 pounds of 'verde azzurro,' at 14 soldi the ounce. ¶ It is worthy of remark that in a work of the importance of these frescoes, executed for so wealthy a patron as Messer Bongianni Gianfigliuzzi, Alesso should not have used ultramarine, but a blue which cost but a twentieth part of that 'noble, beautiful, and most perfect beyond all colours.'³ According to the entries cited above, Alesso bought his azzurro della Magnia at prices varying from 20 soldi to 33 soldi the ounce.

Few other colours are specified by name in these 'Ricordi.' On May 24, 1471, Alesso purchased 4 pounds 5 ounces of yellow, namely, 'arzicha,' at 13 soldi the ounce. Cennini calls 'arzica' a colour chemically produced and little used, but more at Florence than elsewhere. He adds that it perishes on exposure to the air, and is not good for walls, but mixed with a little azzurro della Magnia and giallorino it makes a beautiful green.⁴ Mrs. Herringham suggests that 'arzica' may be massicot, called azarcon in Spain.⁵ ¶ On September 1, 1471, Alesso bought 5 ounces of fine lake at 14 soldi the ounce.

¹ Cennini, ed. 1859, cap. 60, p. 36.

² Cennini, ed. 1859, cap. 52, p. 33. C. J. Herringham: 'The Book of the Art of Cennino Cennini,' London, 1899, p. 256.

³ In an early manuscript cited by Mrs. Herringham, in her edition of Cennini, 'azzurro della Magnia' is said to have cost from 1 to 3 ducats the pound, whereas ultramarine cost 5 ducats the ounce. Cennini, English ed., 1899, p. 257.

⁴ Cennini, ed. 1859, cap. 50, p. 32.

⁵ Cennini, English ed., 1899, p. 255.

The colour was probably used for the purple robe of the David. Lastly, on September 14, 1472, he bought '8 ounces of fine cinnabar to make the cherubim of the arch before the said chapel,' at 2 soldi 8 danari the ounce. This was the vermilion for the wings of the seraphim, which still remain on the soffit on the arch. ¶ By June 1472 the painting of the vault had so far advanced that Alesso began to buy the gold for the ornaments. On June 13 he bought from Domenico, the gold-beater, 1,700 pieces of fine gold 'laid upon tin-foil,' for lire 61; on June 15, from Giovanni, the gold-beater, called Il Rosso, 500 pieces, also on foil, for lire 18; on June 23, 4,000 pieces of fine gold, at 3 lire 4 soldi the hundred, from a Genoese; and on June 28, 86 sheets of yellow foil, on which to lay the gold, for lire 8. Lastly, on July 9, 1472, he bought '8 pounds of liquid varnish, to apply them upon the vault, namely, the ornaments of fine gold.' In all this Alesso appears to have followed the method set forth by Cennini, in cap. 99 of his 'Trattato.'¹ ¶ But one other entry in these 'Ricordi' calls for any remark: on July 24, 1471, Alesso 'bought four pounds of linseed oil at the price of 4 soldi the pound.' What purpose was this oil intended to serve? Was it for some oil 'tempera'? Vasari, speaking of these paintings of Santa Trinita, says that 'Alesso laid them in *a fresco*, and afterwards finished them *a secco*, tempering the colours with yolk of egg, mixed with liquid varnish made over the fire'; he adds that Alesso 'thought that this tempera would protect the paintings against damp; but it was of so strong a nature that where it has been applied freely the work has in many places flaked away, and so, whereas he thought to have found a rare and most beautiful secret, he remained deceived by his opinion.'² Without attempting to discuss the nature of the 'tempera' which is

¹ 'Cennini,' ed. 1859, p. 66.

² Vasari, ed. 1568, Vol. I, p. 380. The passage in the original runs thus: 'Le quali Alesso abbozzò à fresco, e poi finì a secco, temperando i colori con rosso d'ouo mescolato con vernice liquida fatta à fuoco.'

here described, I may recall the fact that A Newly Discovered Domenico Veneziano, who was undoubtedly Alesso's master, is celebrated by Vasari on 'Libro di Ricordi' of Alesso of the hospital of Santa Maria Nuova record payments for very considerable quantities of linseed oil which that master used for the lost paintings in the 'Cappella Maggiore' of Sant' Egidio.¹ Domenico, no doubt, possessed the secret of some improvement upon the old method of painting in oil on walls, which Cennino Cennini, who describes it at length in the 'Libro dell' Arte,' cap. lxxxix.-cap. xciv., says was 'much in use among the Germans.' ¶ Alesso, as I have said, originally undertook, on July 1, 1471, to paint the 'Cappella Maggiore' of Santa Trinita for 200 gold florins, and to finish the work within a period of five to seven years. It was not, however, until January 19, 1496-97, after an interval of more than twenty-five years, that the total amount to be paid him for finished work was estimated by Cosimo Rosselli, Benozzo Gozzoli, Pietro Perugino and Filippino Lippi at 1,000 gold florins.² In other words, Alesso had spent upon the work five times the minimum period originally stipulated for its completion, and he was awarded five times the original sum for which he had undertaken to complete the chapel. Two causes appear to have contributed to this delay. The one was that Alesso's method of laying-in his paintings *a fresco*, and finishing them *a secco*, admitted of endless elaboration, and a consequent expenditure of time, which pure fresco painting did not admit of. The other was, that shortly after receiving the commission for the chapel Alesso appears to have turned his attention to reviving the art of mosaic, which had almost died out in Florence. We first hear of Alesso working in mosaic in 1481, in which year he restored the figures on the façade of San Miniato a Monte.³ In 1483 he was appointed by the consuls of

¹ Vasari, ed. Sansoni, Vol. II, pp. 673 and 685

² Appendix, Doc. IX.

³ Vasari, ed. Sansoni, Vol. II, p. 592, note.

the Arte de' Mercanti to restore the mosaics in the tribune of the baptistery of San Giovanni, 'there being no one, in all the dominion and jurisdiction of Florence, but he, who then understood that art': in consideration of which the consuls resolved to convey to him, 'for the term of his natural life, such real property as would yield 30 florins yearly, upon the condition that he bound himself, so long as he lived, to repair and restore the mosaics of San Giovanni.'¹ In accordance with this resolution two houses in the Piazza di San Giovanni, belonging to the Arte de' Mercanti, were assigned to Alesso on February 26, 1483-4,² and by two instruments of the same date, engrossed by the notary, Ser Giovanni di Jacopo de' Migliorelli, Alesso re-leased the two houses to the persons who were already in possession of them at the date of the assignment. These instruments are printed, for the first time, in the appendix to this article.³ ¶ The decoration of the 'Cappella Maggiore' of Santa Trinita, and the restoration of the mosaics in the baptistery of San Giovanni and San Miniato a Monte, appear to have almost entirely engrossed the last thirty years of Alesso's life. During that time we hear of no work of importance undertaken by him, with the exception of the lost altar-piece of Sant' Ambrogio, which he began in 1470. Messer Bongianni Gianfigliuzzi died on November 7, 1484, and was buried in his chapel at Santa Trinita, long before Alesso had brought its frescoes to a conclusion.⁴ The work, however, was continued at the instance of his son, Jacopo Gianfigliuzzi; and Stefano Rosselli records in his 'Sepoluario Fiorentino,' that at the time he was writing, c. 1657, the basement of Alesso's altar-piece in the 'Cappella Maggiore' of Santa Trinita bore the inscription: 'Jacobus Gianfigliuzzius Bongiannis Equitis Filius, sua erga Deum Pietate.'⁵ ¶ Of the paint-

¹ G. Richa, 'Chiese Fior.', Vol. V, p. xxxv.

² Appendix, Doc. VI.

³ Appendix, Doc. XI.

⁴ Appendix, Doc. XII.

⁵ Appendix, Doc. XIII. Compare, also, Doc. XIV.

ings that once decorated the walls of this chapel we possess but some partial and imperfect accounts. Vasari, to whom we chiefly owe the meagre notices which are extant, says that they consisted of 'stories from the Old Testament.' Alesso, he says, 'drew many portraits from the life; and in the story of the aforesaid chapel [of Santa Trinita], in which he represented the Queen of Sheba going to hear the wisdom of Solomon, he drew Lorenzo de' Medici, the Magnificent, who was father of Pope Leo X, and Lorenzo dalla Volpaia, a most excellent master of dials, and a great astrologer.' 'In another story which is opposite to this, Alesso drew Luigi Guicciardini the elder, Luca Pitti, Diotisalvi Neroni, Giuliano de' Medici, father of Pope Clement VII; and next to the stone pilaster [of the arch opening into the church] Gherardo Gianfigliuzzi the elder, and Messer Bongianni, knight, wearing a blue habit and a collar round his neck, together with Jacopo and Giovanni of the same family. Near to these last are Filippo Strozzi and Messer Paolo dal Pozzo Toscanelli, astrologer.'¹ What the subject of this latter story may have been, we do not now know. According to Giovanni Cinelli, in his edition of the 'Bellezze di Firenze,' published in 1677, the other story of the Queen of Sheba was on the left wall of the chapel, 'dal Corno del Vangelo.' Cinelli, after quoting this passage from Vasari, adds that 'in the angle of the choir, on the left side, there is painted a Cain in the act of striking his brother Abel, a figure which is very admirable in its attitude, and which expresses in its countenance the malice and hatred which Cain bore in his heart towards his brother: and it is greatly esteemed by the connoisseurs; so much so, that when the cardinal of the serene house of Este came to Florence and visited this church, he desired to see and consider with attention so fine a painting.'² ¶ Al-

¹ Vasari, ed. 1568, Vol. I, p. 380.

² l.c., p. 189.



The dome of the church of Santa Maria della Pace, Rome, showing the central oculus and the four figures in the triangular panels.

ready, when Vasari wrote in 1568, the frescoes in the 'Cappella Maggiore' of Santa Trinita 'had begun to flake away in many places.'¹ The last writer to allude to their indifferent condition is Giuseppe Richa, who speaks of them as 'not a little consumed and spoiled by time.'² That was in 1755; five years later, in 1760, Alesso's 'stories' were ruthlessly destroyed or covered with whitewash, and the walls of the chapel decorated with 'stucchi' in the taste of the time.³ During the recent restoration of the church, in 1890-7, the paintings of the four patriarchs on the vault of the chapel, the seraphim on the soffit of the vault, and the fragments of the lunettes on the lateral walls of the chapel, were found under the whitewash, and restored by Signor Dario Chini. [Plate III.] ¶ The vault itself is divided into four triangular compartments by the intersecting ribs of the vault, which spring from the four corbels at the angles of the chapel. In the compartment above the window of the chapel is a seated figure of Noah, in an ample cloak of dark green, worn over an under-dress of a reddish colour. He holds some object which is now undecipherable in his right hand; and beside him, on the left, is placed the ark. ¶ In the compartment above the left wall of the chapel is a seated figure of Abraham clad in a yellow robe lined with green, over an under-dress of vermilion. In his right hand he holds the sacrificial knife, and at his feet kneels his son Isaac, bound and clad in white. In the compartment above the right wall is a seated figure of Moses, holding the two tables of the Law in his hands. The robe, which falls over the knees of the figure, is vermilion in colour, and the under-dress appears to have been a dark leaf-green. In the compartment above the arch is a seated figure of David playing upon a psaltery with three sound-holes. He is attired in a purple mantle lined with green, which almost entirely envelops his figure.

¹ Vasari, ed. 1568, Vol. I, p. 380.

² G. Richa, 'Chiese Fior.', Vol. III, p. 178.

³ Vasari, ed. Sansoni, Vol. II, p. 592, note.

The purple of this robe is now much perished. All these four figures are relieved against blue backgrounds, broken by rays of gold which appear to proceed from the figures; and all the four compartments are surrounded by borders of fruit and flowers upon a vermilion ground. The ribs of the vault are painted with green foliage intertwined with a running ribbon, and the keystone of the vault is blazoned with the arms of the Gianfigliuzzi: or, a lion rampant azure. On the soffit of the arch opening into the chapel is painted, on a blue ground, the series of seraphim with vermilion wings, to which allusion has already been made. ¶ In the lunette on the left wall, immediately below the figure of Abraham, in the vault, are the remains of a 'story' of the 'sacrifice of Isaac.' In the upper part of the picture, on some rising and rocky ground, Abraham is seen turned towards the right, and kneeling before an altar. This figure is in large part almost obliterated, and the figure of the angel who appears to him in the sky, and that of Isaac upon the altar, can now scarcely be made out. On the right of the painting, however, there may still be seen a tree boldly designed against the sky, recalling certain passages in Alesso's painting of the Nativity in the atrium of the Annunziata at Florence. The lower part of this lunette has entirely perished. ¶ In the lunette on the opposite wall, below the figure of the patriarch, in the vault, is a 'story' of 'Moses receiving the tables of the Law on Mount Sinai.' The upper portion of this painting alone remains in a ruined condition. On the top of the mount Moses kneels, turned to the left. The figure is much damaged; and that of God the Father, who appears to him out of the heavens, has almost entirely disappeared. The bare mountain-top is broken by patches of herbage, and around it may still be seen some cypresses, with other foliage. ¶ Below each of these lunettes, on the lateral walls of the chapel, appear to have been two other stories; but the subject of only one of them

A Newly
Discovered
'Libro di
Ricordi' of
Alesso
Baldovinetti

has been recorded (as I have said) by Vasari, namely, the visit of the Queen of Sheba to King Solomon, which appears to have been on the left wall of the chapel. The story of Cain killing his brother Abel, recorded by Cinelli, was probably on the altar-wall beside the window, in the left-hand corner. ¶ In the figures on the vault, Alesso attains to a nobility of design, and a largeness of manner, which he does not again reach in any extant work of his. That extreme research for form, which so largely spoils our enjoyment of the altar-piece which he painted for this chapel, does not detract, at all in the same degree, from the severe beauty of these figures; for they possess a charm both of conception and design which is little distinctive of Alesso's later manner, though akin to a certain grace and sweetness in some of his earliest works. The attitudes of these 'prophets old' are very grandly imagined, especially that of the David, who looks up as he touches his psaltery with a gesture that expresses a spiritual ecstasy, with an admirable fineness and reticence. Indeed, these figures are represented with a truth of character, and a refinement of feeling, for which we vainly look in similar works by his more famous, and more obviously gifted, pupil, Domenico Ghirlandaio; such as the vaults of the 'Cappella Maggiore' of Santa Maria Novella, and of the Sassetti chapel in Santa Trinita. To judge from these figures of the four patriarchs, the destruction of the 'stories' which were below them cannot sufficiently be deplored; the reputation of few Florentine masters depended so largely on a single work as Alesso's did upon this chapel of the Gianfigliuzzi. ¶ One other fragment of the 'stories' which once decorated the walls of this chapel has come down to us. Giuseppe Richa, in his 'Notizie Istoriche delle Chiese Fiorentine,' after mentioning the various portraits to be found in these paintings,

adds: 'all these figures are named by the writers of the life of Alesso; but they do not allude to [the portrait of] a young man in the angle of the choir, on the epistle side, who is represented in a red habit, with a green cap on his head, and a white handkerchief in his hands; and this is Alesso Baldovinetti, who portrayed himself as he was, when a young man; and he, also, drew there the portrait of Guido Baldovinetti, who was the man most gifted and renowned at that time in his illustrious family.'¹ ¶ Domenico Maria Manni, in the notes to his edition of 'Baldinucci,' published a few years after Richa's work had appeared, cites a certain 'Memoriale' of Francesco di Giovanni di Guido Baldovinetti, written in the year 1513. According to this 'Memoriale' (from which, no doubt, Richa derived his notice of the portrait in question) Alesso portrayed on the walls of the 'Cappella Maggiore' of Santa Trinita, among many other noble citizens, 'Guido Baldovinetti, and, last of all, himself, wearing a *cioppone* of faded rose, and a handkerchief in his hand.'² Among the pictures which Morelli bequeathed to the Accademia Carrara, at Bergamo, is a fragment of a fresco, No. 23, containing the head of a man. It has been cut to a round measuring 0.23 centm. in diameter. According to an inscription on the back of the painting it is a portrait of Alesso Baldovinetti, painted by himself and taken from an angle of the choir of Santa Trinita in Florence.³ There can be little doubt that this is the head to which Francesco Baldovinetti referred in his 'Memoriale,' and that it was cut from the walls of Santa Trinita when Alesso's paintings were destroyed in 1760; but whether it is a portrait of the painter is a question which I must not here attempt to discuss.

¹ G. Richa, 'Chiese Fior.,' Firenze, 1754, Vol. III, p. 177.

² F. Baldinucci, 'Notizie de' Professori del Disegno, da Cimabue in Qua,' Firenze, 1767, Vol. III, p. 187, note.

³ G. Frizzoni, 'La Galleria Morelli in Bergamo,' Bergamo, 1891, pp. 15-16.



A GROUP OF THREE, BY JAN MIENSE MOLENAER; IN THE COLLECTION OF MR. EDGAR SPEYER (SEE THE BURLINGTON MAGAZINE FOR JUNE 1903, PAGE 52)

THE DUTCH EXHIBITION AT THE GUILDHALL

ARTICLE II.—THE MODERN PAINTERS



THE collection of works of modern Dutch painters at the Guildhall is much more representative than that of the old masters, and is likely to be a revelation to those visitors who know only the few, and in many cases inadequate, examples of modern Dutch works which have been seen from time to time in London. In only one previous instance, that of the Glasgow exhibition, has such a representative collection of modern Dutch painters been brought together in this country. ¶ The chief interest of the collection is to be found in the works of the three brothers Maris and of Israels, for these painters are the leaders of the school, and the rest, though not without individualities of their own in technique and treatment, are followers. ¶ Joseph Israels is represented at the Guildhall chiefly by works of his later period, which are far better known in England than are the pictures in his earlier manner, which can be studied best at Amsterdam; these latter are distinguished by precision and detail rather than by the subtler and more sympathetic treatment of his mature work. ¶ The largest canvas of Israels shown is *The Shipwrecked Fisherman* (11), which, though impressive and well balanced, has a certain stagey effect. There are several tricks of technique, such as the parallel clouds and sky, which, however, add not a little strength to the general effect. Far superior to this picture is *The Cottage Madonna* (14), a vigorous painting of a woman with a child in a characteristically Dutch cottage interior. This fine work can hardly be considered a typical example of Israels, not indeed because it falls short of his other achievements, but rather for the opposite reason. It is a wonderful piece of sympathetic painting, full of

feeling and pathos, and without those eccentricities which are apparent in such of his pictures as *A Jewish Wedding* (95), interesting as being the last picture which he has painted, and therefore reproduced here for this reason, but lacking in the opinion of the present writer the surpassing merits which many claim for it. It has become so much the mode to praise equally all the work of a particular painter or a particular school, that the sense of proportion and the power of discrimination have almost become extinct and criticism has been undermined. No painter of the modern Dutch school is more unequal than Israels, except perhaps Mauve; and one feels that if he has almost risen to the level of a great master in *The Cottage Madonna*, and perhaps in *A Ray of Sunshine* (7) and *The New Flower* (82), there is a particular group of works at the Guildhall which are sustained in estimation by the repute of greater achievements. ¶ The case of Jacob Maris is quite otherwise. The whole of his work is upon essentially legitimate lines, and inspires a feeling that he never produced a picture from a less than worthy motive. His pictures are full of the softness and delicacy of the Dutch atmosphere, and most people would consider it incredible that none of them were painted out-of-doors. Yet the present writer has been assured by one of Maris's intimate friends that this was the case; when a particular view or picture struck him he was accustomed to stand with his hands in his pockets, and the picture was painted entirely from memory in his studio. Yet his works miss no essential truth. This stage was not reached without much experimentalizing and profound study. Jacob Maris began with a scrupulous striving after finish, which would do credit to any of the little masters of Holland of the seventeenth century. Take

The Burlington Magazine, Number V for example *The Weary Watchers* (90), painted in 1869, in which the child is painted with the finish of a *Metzu*, and the cat approaching the cradle with the minuteness of a *Mieris*. It is a long jump from this picture to *A Windmill, Moonlight* (125), the last work which he finished; but under the surface of the latter, in spite of the apparent dash, we perceive not one whit less regard for essential truth. ¶ There are three or four canvases at the Guildhall which display Maris in his very finest mood. Many will, perhaps, consider that the finest of all, at least as regards brush work, is *Gathering Seaweed* (44). The sky with its immense grey white clouds, through breaks in which glimpses of blue beyond are discernible, is the chief factor in the picture. This is in every respect one of Maris's finest works, and he has never exceeded the delicious silveriness of sea and sky and the sense of moisture in the breeze which he here gives us; his rendering of the wet flat sand on which stand the horse and cart of the seaweed gatherers has been equalled only by *Bonington*. ¶ Of somewhat similar character is the beautiful little *Storm Cloud* (80), into which he has infused much the same feeling; but another phase of Maris is shown in the wonderful *Bridge* (92), which deservedly occupies a place of honour on the walls of the Guildhall gallery. Across a typical Dutch canal is thrown a wooden bridge, under which, away along the placid canal, can be seen a distant quay abutted with houses; little red-tiled houses fill the extreme left and right of the picture. It is a simple motive which in strict accordance with the principles of the painters of Holland demonstrates the innate beauty of the commonplace. Quite equal to this, both for intensity of feeling and realization, is the *River and Windmill* (101) on the side wall; the sense of stillness and calm which pervades this work is typical of the tranquillity of a mind whose sole delight was in nature and its portrayal. The artist is equally successful in a very different way in the bold and

powerful *Dutch Town* (43), which seems to be a freely adapted view of Amsterdam. This is one of his latest works, and was painted in 1898. There is a delicate shimmer on the water with its lazy craft, and the ill-defined buildings are developed in an atmosphere shrouded by haze and darkened by smoke. These two works should be compared with *The Ferry Boat* (81), painted in 1870, which owes something to Van Goyen and Soloman Ruysdael; to his appreciation of the qualities of his predecessors, and his study of their art, Maris's own achievements must in great measure be attributed. It is always unsafe to prophesy, but it is almost safe to say that Jacob Maris's reputation will last. ¶ The representation at the Guildhall of Willem Maris is much less worthy, and a better series of his works could surely have been obtained; but in one small panel, *Springtime* (37), we have the best qualities of his art, and it may be doubted whether in the representation of the delicate and poetical charm of spring Willem Maris is surpassed even by Daubigny, except in a very few pictures. The trees awaken from their winter slumber and put forth in velvety green the leaves which hardly more than tinge the brownness of trunk and branch. The stream swollen with the recent rain affords refreshing drink to the cattle which have just emerged from the copse on the right. The meadow, with its carpet of tender green bordered by a row of pollard willows, recedes until it meets the sky line. Light clouds float over the blue sky and betoken weather fair but fickle. ¶ When one turns from these two kindred spirits to their brother Matthew Maris one is struck by the contrast. For Matthew lifts us at once from things earthly into a spiritual atmosphere; everything that he touches he envelops in mysticism and poetry. Yet perhaps his work is more difficult of appreciation; he appeals to a more exclusive circle. Yet what magic contour of line, what exquisite rhythm, what consummate balance of composition, we find in it. The *Outskirts of a Town* (39),



THE ARCHIVES AT VEERE, BY JAN BOSBOOM, IN THE COLLECTION OF MR. J. C. I. DRUCKER



A JEWISH WEDDING (1894), BY JOSEPH BEUYS, IN THE COLLECTION OF MR. J. C. I. DRUCKER



FIG. 1. WOMAN AT WORK IN A ROOM IN A HOUSE IN THE MOUNTAINS.



FIG. 2. WOMAN AT WORK IN A ROOM IN A HOUSE IN THE MOUNTAINS.



WAITING HORSES, BY ANTON MAUVE, IN THE COLLECTION OF MR. J. C. J. DRUCKER



THE CANAL BRIDGE, BY JACOB MAK, IN THE COLLECTION OF MR. J. C. J. DRUCKER



A WINDMILL, MOULDER, BY J.M.W. TURNER, IN THE COLLECTION OF THE NATIONAL GALLERY, LONDON



THE GIRL IN THE FIELD. MATHIAS MADON. IN THE COLLECTION OF MR. WILLIAM H. BULL.

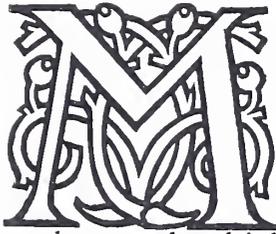
for instance, enveloped in a bewitching gloom, commends itself to the artist and student, though not to the lover of pyrotechnics. That fine canvas entitled *Montmartre* (40) is another example of the same idealistic treatment. Among examples of his work which particularly puzzle the public are such efforts as *A Study* (58) and *A Lady and Goats* (59), the latter an idyl inadequately described by its prosy title. But perhaps the essence of his art is to be found in *The Butterflies* (62) and *L'Enfant Couchée* (70), which for typical presentment and delicacy of colour are among his finest achievements. ¶ We are back once more upon the earth when we come to Anton Mauve, of whose works there are no less than twenty-one examples in the Guildhall exhibition. With the exception of Joseph Israels, he is the most unequal painter of modern Holland; there are occasions when he comes near to equalling Jacob Maris at least in atmospherical effect, and yet at other times he sinks into a mere technical repetition of his better self. Of his best phase we could not have better illustrations than *The Hay Cart* (2) and *Driving in the Dunes* (4). In both there is the same feeling for truth, the same adaptation of technique to the necessities of the occasion. *Watering Horses* (97) is another fine work, resplendent with harmonies of green and grey, and showing the same feeling for natural phenomena. ¶ After such work as that of the brothers Maris, and Mauve, and occasionally Israels, one is inevitably disappointed with Mesdag. Mesdag misses the mark not because of any deficiencies in technique, but because his works lack that essential quality of landscape painting—*atmosphere*. The consequence is that we never lose sight of the paint; it is paint everywhere. This is all the more to be regretted since he is a good draughtsman, and his scheme of colour is often satisfactory and truthful; moreover he has a profound knowledge of composition. Yet with all these qualities he generally fails. We do not want a sunset sky

full of prismatic glow, nor a sea shimmering with opalescent tints, if we cannot feel that it is a real sky and a real sea, and that something other than paint fills up the intervening space. Mesdag's deficiency is emphasized in the two pictures shown in the present exhibition, *A Stormy Sunset* (28) and *A Threatening Sky* (54), which give us nothing but the mere physical features of the scene, and leave us with an undefinable yearning for something for which we look in vain. ¶ The other men whose work is represented for the most part owe what is best in their art to the greater lights of their school. Of such is the work of Théophile de Bock, of which *Evening* (17) is an example of a plagiarism on the school of 1830, intermingled with a Dutch sentiment which renders it difficult to say with certainty whether it should be classified as French or Dutch in sentiment. That Bock has originality when it is brought into play is amply demonstrated in *An Avenue in Holland* (94). The sunlit road with its strongly painted trees conveys an admirable idea of summer heat and foliage, in which the artist boldly achieves his aim without any aid but his own sheer force. Such a work shows powers which are never brought into full play when he attempts to see with other eyes. Apart from landscape there is but little of interest in the exhibition. An exception, however, must be made in favour of the fine canvas by Christopher Bisschop (29), *Prayer Disturbed*, which is a strong and powerful piece of painting, and also intensely sympathetic in realization. Two other canvases are worthy of mention, that by Albert Neuhuys, *Near the Cradle* (96), a fine representation of a cottage interior painted with incisive truth and directness, and Bosboom's *Archives at Veere* (128), an excellent example of the interiors to which he devoted himself; it has the spaciousness and grace characteristic of the work of a painter than whom no modern artist has shown a keener appreciation of the artistic possibilities of ancient buildings.

The Modern
Dutch Paint-
ers at the
Guildhall

THE SEALS OF THE BRUSSELS GILDS¹

✎ WRITTEN BY R. PETRUCCI ✎



MONSIEUR G. DES MAREZ, professor at the university and keeper of the records of the city of Brussels, has drawn attention lately to three seals which appeared to him to be worthy of special study. These consist, first, of the matrix of the seal of the Guild of Barbers in the fifteenth century, which forms part of the sigillographical collection of the *Musées Royaux du Cinquanteaire*; secondly, of the silver matrix of the seal of the Guild of Butchers in the sixteenth century, preserved in the archives of the city of Brussels; thirdly and lastly, of the matrix of the seal of the Guild of Bakers, in the private collection of M. Charles Lefébure: this last belongs, like the first, to the fifteenth century. Now the Brussels guilds were never called upon to seal deeds, a fact of which M. Des Marez was the better aware as he had just obtained a gold medal from the Royal Academy of Belgium for an important study, which is at this moment in the press, on the organization of labour in Brussels during the fifteenth century. Were the three existing matrices therefore false? And, if they did in reality date from the period to which everything contributed to ascribe them, how was their presence to be explained? Those were the questions which M. Des Marez set himself to adjudge and upon which he has succeeded in throwing a brilliant light. ¶ Thanks to M. Des Marez' kindness, I have been able to take cognizance of his work and of the seals upon which it bears. M. Des Marez' study will not be published until the end of August or September next, when it will appear in the annals of the Archaeological Society. My readers will therefore be the first to find here set forth the solution of an important historical and archaeological question. ¶ The juridical

incompetence of the Brussels trading corporations is indisputable. In the second half of the thirteenth century, the artisans began to lay down the outlines of a corporate movement. This led to a privilege obtained from Duke John by the patricians invested with power, by which the craftsmen were subjected to their authority. The guilds were dependent upon the town council for all that concerned the making of their rules and regulations; at most, they enjoyed the right of presenting drafts for the approval and sanction of the aldermen; they were not able to sell, pledge or mortgage; and, although their wardens were invested with certain police functions, their jurisdiction was nevertheless extremely limited. Difficult cases were submitted to the judgement of the aldermen, and in no case could the wardens of their own initiative proceed to a forced execution upon the persons or goods of delinquents. ¶ The guild was unable to issue any act directly, and therefore the use of a seal, the attributive mark of jurisdiction, is inexplicable. Even the Drapers' Guild was without it, although this guild constituted a powerful administrative and jurisdictional machinery by the side of the aldermen, of whom, at the time of its splendour, it was even independent. It issued acts, which the trading corporations were not able to do, and made regulations, far and near, for all those having to do with the woollen manufactures or cloth-making. The absence of a collective seal is to be explained, in this case, by the use made by the deacons of their personal seals, a use proved by documents in which it is explicitly mentioned. It was not until 1698 that the Drapers' Guild ordered a collective seal to be made. The matrix of this seal is lost, but there remains an impression of it affixed to one side of the very sheet containing the text of the resolution relating to it, which document is preserved in the archives of the kingdom,

¹ Translated by A. Teixeira de Mattos.

where I have been able to consult it. ¶ The engraving of this seal is very poor. In a circular field is St. Michael, clad in a Roman breast-plate, his legs cased in buskins. His forehead is surmounted by a cross, and his wings are unfolded. He brandishes a sword in his right hand. Lucifer lies felled at his feet. St. Michael is seizing one of the demon's horns with his hand. Lucifer raises his right hand with a defending gesture; his left arm is brought back against his body. He wears short wings, one of which covers a part of the saint's arm. His lower limbs end in claws; a long tail is twined between his legs. The impression is made on a paper pulp which was previously moistened. Above this was laid a cut-out leaf of thin paper, on which the matrix of the seal was pressed with force. The paper shows stains of mould; the reliefs are weak and difficult to distinguish; to reproduce them by photography is almost impossible. These circumstances, added to the fact that this piece has absolutely no artistic value, account for the absence of a reproduction in these pages. Between the two circular fillets that run around the above figures is this inscription: SIGIL · DECANOR · ET OCTOJUDICUM · GILDÆ · BRUXELLENSIS. (*Sigillum decanorum et octojudicium gildæ bruxellensis*). The text of the resolution says that the seal shall be inscribed with the words: *Sigillum collegii decanorum*, etc. The engraver could not find room for the word *collegii*, and was obliged to omit it. This is why a note added to the text of the resolution of December 4, ordering the execution of the seal, declares that a true impression of the seal is affixed on the other side and corrects the text by suppressing the word *collegii*. I may also mention that, whereas the seal shows the spelling GILDÆ, the text preserves the old mediaeval spelling GILDE. ¶ We find, therefore, that one alone of the corporations, the Drapers' Guild, which was the most powerful, did unquestionably possess a seal, but at a late date, at the end of the seventeenth century. This in-

novation is due, on the one hand, to modifications introduced into the expedition of the acts, involving the abolition of the single or double parchment label separate from the sheet itself and bearing the seal; on the other, to the fact that the deacons abandoned the use of their personal seals, which served as a signature in the middle ages, for the customary employment of a manuscript signature. The personal seals of the deacons having been abandoned, it became necessary to have recourse to a collective seal. ¶ It is certain, therefore, that the juridical conditions under which the trading corporations were constituted give rise to very grave doubts as to the authenticity of the seals of the gilds. If we add the fact that the records contain no sealed document proceeding from any of the Brussels gilds, we shall feel greatly tempted to lend to these doubts the force of certainty. However, an examination of the three matrices of seals which are here for the first time reproduced scarcely permits us to believe in their falseness. Let me briefly analyse each of these three pieces.

¶ The matrix of the seal of the Barbers' Guild is in the sigillographical collection of the Musées Royaux du Cinquante-naire. Two figures are standing on a circular ground; they represent St. Cosmas



SEAL OF THE GILD OF BARBERS

and St. Damian, the patrons of barbersurgeons. They are dressed in the costume of the fifteenth century. The right figure, clad in a tunic that comes down to mid-leg, carries in its left hand a mortar exactly similar to the mortars that were still in use in Flanders in the last century. In its right hand, it holds an instrument that might be either a pestle or a lancet; it is a long, thin instrument, spreading slightly at one end. Its right arm is bent, and from the wrist hangs a sort of case shaped like a purse,

The Seals of the Brussels Gilds

with an open clasp. This figure symbolizes the barber. By its side is a shield bearing a pair of open scissors, with an instrument in pale that appears identical with that which the figure holds in its right hand. The figure on the left is clad in a long robe adorned with a wide collar, which seems to point to a profession superior to that of the mere barber: this is a surgeon. In his right hand, he holds a round phial with a long, bell-mouthed neck. His left hand is folded over his breast; the extended fore-finger points to the phial. From his wrist hangs a bag or purse-shaped case, with open clasp. By his side is the escutcheon of the city of Brussels, which, in the fifteenth century, was a plain red shield. The two figures are standing on a grassy mound. In the upper half of the circumference of the seal we see a device that reads: *S. barbitonsorū in brūx.* This seal is the only one of the three that bears a Latin device, a fact quite in keeping with the learned profession of the surgeons



SEAL OF THE GILD OF BAKERS

and barbers. ¶ The matrix of the seal of the Bakers' Guild is now in the private collection of M. Charles Lefebure. On the ground of the seal we see St. Aubert, Bishop of Cambrai, the patron of the Brussels bakers, clad in his pontifical vestments, with the mitre on his head. With his right hand he is giving the benediction; in his left he holds a peel, the shovel used for thrusting bread into the oven. The figure rises at half-length from behind a wide shield on which are represented, saltierwise, a peel, with two round loaves laid upon the blade, and a bar for raking the cinders. The circular inscription is in Flemish, it reads: *S. d's ambachtsder beckers in brussel.* ('Seal of the Guild of the Bakers in Brussels'). The seal displays all the characteristics of the fifteenth

century. ¶ The matrix of the seal of the Butchers' Guild is in silver. It is kept in the archives of the city of Brussels. Its date must be carried back to the early sixteenth century; it is very beautifully engraved. St. Michael fells the dragon, represented as a shaggy monster with a bull's head, which seizes the saint's left leg in one of its claws; in the other, it clutches the escutcheon, which it bites in the lower corner. The saint is clad in armour. In his right hand, he brandishes his sword; with his left, he holds



SEAL OF THE GILD OF BUTCHERS

the escutcheon, which he uses as a buckler. On the shield figure the heads of three animals: an ox, a calf and a sheep. The exergue bears the device in Flemish: *S. TSVLEESHOUWERS ABACHT IN BRUESSEL.* ('Seal of the Butchers' Guild in Brussels'). ¶ M. Des Marez connects the making of these seals with the great impulse towards emancipation that stirred the trading corporations in the fifteenth century. In the second half of that century, the protests of the magistrates are constantly multiplying, and the trades seem to be progressing towards complete independence. On the accession of Mary of Burgundy, a violent popular agitation wrested from the young princess the privilege of June 4, 1477, which hallowed the triumph of democracy. But this victory lasted only a little while; and, in 1480, Maximilian of Austria restored the old constitution of 1421. The execution of the seals must, therefore, be ascribed to this emancipatory movement and, doubtless, to that short period of three years during which the guilds, as sovereign masters, were called upon to seal their acts. It is to be presumed that, if any acts were sealed, these were very

rare and were probably destroyed; and it is also very possible that, after the matrices had been engraved, the reaction set in almost immediately and that they were never used. ¶ This concerns the seals of the Barbers' and Bakers' Gilds. That of the butchers must be attributed to the beginning of the sixteenth century. The gild had, since 1450, claimed a privileged situation consecrating the hereditary principle: none could be a butcher who was not sprung from butchers. This privilege, granted by Philip the Good, kindled a quarrel between the butchers and the town which sometimes led to bloodshed and which lasted for seventy years. In or about 1516, Charles V put an end to this state of things by perpetuating the privilege. The date of the execution of the seal corresponds with this victory for the gild. But the butchers were stopped in their too independent courses and

were made to continue to recognize the authority of the town council in all that concerned the making of their rules and regulations and the management of their interests. ¶ I have shown how constitutional history and sigillography have together enabled M. Des Marez to solve a question debated to this day by proving the genuineness of the seals of the Brussels gilds. The question involved a two-fold problem, historical and archaeological. The interest attaching to it will be understood when I add that seals of gilds are exceedingly rare in Belgium. Hardly any are known to exist except for Bruges, Saint-Trond, Hasselt, Maastricht, Liège and Ardenbourg. Almost all the tradesmen were subject to the authority of the town magistrates. The seals of the Brussels gilds survive as eloquent witnesses of a temporary triumph in their struggle for independence.

The Seals of
the Brussels
Gilds

NEW ACQUISITIONS AT THE NATIONAL MUSEUMS

BRITISH ENGRAVING AT THE VICTORIA AND ALBERT MUSEUM

THE exhibition of British engraving which has been arranged at the Victoria and Albert Museum is of considerable interest and importance. Moreover, it is timely; for the trend of fashion in engravings has of late been in a direction so limited, that the need was very apparent of a corrective to a popular point of view by no means entirely warranted by the facts. The cult of the colour-print and mezzotint has been pursued beyond all reasonable bounds. In the hands of able merchants and indiscriminating patrons it has reached a mere absurdity—expressed in market values. The whole matter has got out of scale; and the most serious criticism that could be launched against the present exhibition—that it tried to cover a field too wide—is fully met by the absolute desirability of reminding the British public that there were line engravings of some importance; that aquatint had been used with results of no little value; that etching was not a lost art, and that mezzotints of subjects other than those devoted to portraits of pretty women were by no means ignoble. ¶ The art of line engraving was but tardily settled in this country, for some doubtful reason, not until well-nigh a century after it had reached a pitch of high perfection on the continent. Its tangible beginnings are represented at South Kensington by the superb title-page of the ‘Anatomy’ of Thomas Gemini (1545). But the work of William Rogers is the first of importance by a native-born artist. By him, we have the superb portrait of Queen Elizabeth, lent by his Majesty the King from the collection at Windsor; and three plates from Segar’s ‘Honor Military and Ciuill,’ Sir Thomas Docwra, Godfreydus

Adelmar, and Alphonsus Rex Castiliensis. These very fairly represent the strongly individual talent of Rogers, who used a most expressive line with care and economy; and in his employment of the dot for the modelling of faces, foreshadowed the invention of stipple by more than a hundred years. ¶ The method of Thomas Coxon is not represented in the exhibition; but that of Elstracke, a Flemish contemporary has full justice done to it by the fine Prince Charles, as well as other prints from the King’s collection. His Majesty has also contributed most of the best examples of the severe and dry manner of the De Passe family, who had an influence so great on British line engraving; but whose technique, however able, seems to lack something, and to have destroyed the decorative qualities which were already apparent in the earlier group. An interesting comparison may be made between the Queen Elizabeth of Crispin de Passe and that of Rogers mentioned before. Of the engravers of the later part of the seventeenth century, mention need only be made of the fact that Faithorne the elder, David Loggan, Sherwin, and White, all receive ample justice in the exhibition; and this means that under their names will be found some of the finest prints exhibited in any branch of engraving. The line engraving of the eighteenth century developed for the best in subjects other than portraiture. Thus we have the strong work of that turbulent spirit, Sir Robert Strange, devoted mainly to the translation of paintings by the great masters; and that of William Woollett and his school to landscape, especially after Claude. Woollett is well represented by four plates attributed entirely to him, and by two in which Ellis and Vivares avowedly collaborated. But of the first it must be said that a note in Dance’s ‘Portraits’ expressly states that Thomas Hearne, the water-colour artist, who was apprenticed to Woollett, ‘etched’



'Tis admir'd Empresse through the world applauded, Unto the eares of every forraigne Nation
 For supreme Vertues rare & Imitation, Canopies'd under powrefull Angels wings
 Whose Scepters rule James low'de voye & trumpet lawles, 'Tis her Immortall praise sweete & nice fingers
 Printed and sold by P. Stent without Strand.



THE MA - BLAISE AND WILLIAM WOLLETT, AFTER CLAUDE LORRAINE, WORKING FLOCKS IN THE APENNINES AND THE CAMPANIA

the Roman Edifices in Ruins. The working proof exhibited at Kensington (No. 146) is, if this is true, in great part the work of Hearne. We have little space on this occasion for more than the merest summary of the contents of the gallery; an adequate notice of which would indeed require at least a whole number of this magazine. It is only possible therefore, in passing from the subject of line engraving, to draw special attention to Mr. Rawlinson's splendid loan of specimens of the fine school fostered especially by J. M. W. Turner; to the numerous proofs of the delicate work produced by the book illustrators of about the same period; and to the interesting and unique examples of working and finished proofs of the Landseer school—portions of a collection which came to the National Art Library by the generosity of Mr. Sheepshanks—in its way, probably unrivalled. ¶ There is little to say, in this place, on the subject of the mezzotints. His Majesty has lent a magnificent impression of *The Great Executioner*, by Prince Rupert, after Spagnoletto; a print which strikes one as perhaps in its vigour and splendid painter-like qualities the finest in the gallery. The rest of the mezzotints are generally well known, though to the credit of the exhibition it must be said that the preponderance of the fashionable, if insipid class, is not overwhelming. The *Wards* are hardly as good as they might be; especially in view of the large amount of space given to Charles Turner. But *The Water Mill* by the latter, after Sir A. W. Callcott, makes one very charitable towards him. It is certainly one of the finest examples of the value of mezzotint as a method of rendering landscape. Mr. Rawlinson, again, lends some valuable examples of the 'Liber Studiorum' which are carefully and instructively catalogued. Among the modern work, that of Mr. Frank Short holds, of course, the first place, for he is one of the very few living mezzotinters who can be said to take rank with the best of the old men in technique. The

pretty art of stipple receives due attention; British and so do the colour-prints, of which the Engraving at best are, it is good to find, the property of the Victoria the museum. The art of etching is well and Albert shown from Hollar, the group of imitators Museum of Rembrandt in the eighteenth century, the Norwich school, and Wilkie and Geddes in the nineteenth, down to the etching clubs and our own times. Most of this work is well known, for etching has been better served in the matter of literature than any of its sister arts: and it is the only one which has real life at the present day. A most important complement to the exhibited prints is furnished by a series of technical cases, containing complete sets of all tools and materials used in each of the various methods of engraving and etching; as well as examples of all the intermediate stages of working them. These were arranged by Mr. Frank Short and Miss C. M. Pott, and their descriptive notes in the catalogue make it a really useful little manual of technique for the amateur. It only remains to add that the illustration of Rogers's *Queen Elizabeth* is reproduced by the gracious permission of his Majesty the King, who has also allowed a photogravure to be made of *The Great Executioner*, by Prince Rupert, which will appear as a supplement to the next number of *THE BURLINGTON MAGAZINE*. The other illustrations are from the collection of prints in the Victoria and Albert Museum.

EDWARD F. STRANGE.

BRITISH MUSEUM
DEPARTMENT OF BRITISH AND
MEDIAEVAL ANTIQUITIES

Among the additions to the department of British and mediaeval antiquities during the past half year are several objects of exceptional interest. In the ceramic section, a large two-handled vase of Florentine maiolica of the fifteenth century, with heraldic lions upon the sides, forms a worthy

pendant to the magnificent vase of the same fabric acquired last year; while the series of oriental wares has been enriched by a writing-stand, or stand for flowers, of the twelfth or thirteenth century, ornamented with animals of archaic style in relief, and attributed to a factory in the neighbourhood of Aleppo. The acquisitions to the collection of glass exhibited in the same room include an enamelled German drinking-glass of the late sixteenth century, a very good example of its kind. ¶ In the mediaeval room the most notable additions will be found in the series of ivory carvings. Here the place of honour belongs to the beautiful head of a tau cross in morse ivory, dating from the eleventh century, recently discovered in the vicarage garden of Alcester, Warwickshire, which will be fully described next month in these pages. Secondly, there is a small but important group of ivories formerly in the possession of the Rev. Walter Sneyd, of Keele Hall, and exhibited in the art treasures exhibition at Manchester in 1857, and at South Kensington in 1862. Although few of the pieces composing this group are of high artistic merit, they are valuable as illustrations of the development of ivory carving during the early middle ages, a period which needed fuller representation in the museum collections. The most remarkable is an oval pyx of the form favoured between the fourth and seventh centuries, especially in Egypt and Syria. Its interest lies in the fact that it appears to be a Carlovingian imitation of a Syrian original dating from perhaps two centuries earlier. It differs essentially in style from the other examples which have been preserved, and the heavy, large-headed figures, with their long, retorted fingers, find their nearest parallels in the miniatures of Carlovingian MSS. Then there is a Byzantine panel, apparently by the same hand as a plaque acquired by the museum at the Ashburnham sale in 1901. This plaque was let into the cover of a thirteenth-century MS. of the romance of 'Parceval le Galois,' but originally

belonged to a casket ornamented with scenes from the history of Joseph, two large panels from which have been for many years in the Berlin museum. It is satisfactory now to record the acquisition from the Sneyd collection of yet another example marked by the same individuality of style, and perhaps once forming a part of the same composition. Another small piece of Byzantine work not without charm is a panel from the lid of a casket of the ninth century, with figures probably from one of the classical scenes so popular during the iconoclastic period. Finally there are two long panels with seated apostles, Rhenish work of the twelfth century, and a smaller panel with the Flagellation, of similar attribution and date. An interesting accession in the sphere of prehistoric industrial art is a remarkably large bronze spear-head, inlaid at the base of the blade with gold studs, a fine example of the skill and taste of the metal-workers of Britain towards the close of the bronze age.

O. M. D.

THE PRINT ROOM OF THE BRITISH MUSEUM

The Department has acquired by purchase an extremely interesting and important addition to the collection of Chinese paintings. This is a long roll, containing scenes of court life and amusements in the first century A.D. Pan Chao, a female historian of that era, is among the figures represented. It is painted in colours on brown silk; green, purple, and a tawny yellow have been used, but have more or less sunk, so that the general impression is that of a painting in vermilion and black, the two pigments which have stood best. The actual workmanship, especially the modulation of the brush-line, is of extraordinary beauty and power, and can only be that of a great master. There seems no reason to doubt that we have in this roll an authentic work by Ku K'ai-chih ('Ko-gai-shi' in Japanese



The Water Mill, by J.M.W. Turner, 1844. Oil on canvas, 100 x 140 cm. The National Gallery, London.



THE HÔTEL DE VILLE AT COMPIÈGNE, COLOURED AQUATINT BY J. C. STALLER, AFTER A DESIGN IN THE ENCYCLOPÆDIE GÉNÉRALE

pronunciation), a very famous artist of the fourth and fifth centuries A.D., to whom it has always been attributed, though the signature and inscriptions are probably of later date. Annexed to the roll is a eulogy of the painter in the handwriting of Ch'ien Lung, the emperor who received Lord Macartney's embassy in 1793; and following this is an admirable and delicate ink-landscape by an eighteenth-century painter. The importance of a picture by Ku K'ai-chih will be

realized when we consider that of the art of the T'ang dynasty (600 to 900 A.D.) hardly a vestige remains, while relics of the later Sung period are extremely rare. Nothing so ancient exists in Japan, the country where for a thousand years the early paintings of China have been collected with ardour and preserved with veneration. ¶ A full account of this and some other important examples of Chinese painting will shortly be given in this magazine. L. B.

NOTE ON THE LIFE OF BERNARD VAN ORLEY

Bernard van Orley is generally said to have been the second son—third child—of Valentine van Orley by his first wife, Margaret van Pynbroeck, whom he married May 13, 1490. He is further stated to have left Brussels in 1509 for Rome, and to have studied in the school of Raphael, becoming a great favourite with his master. ¶ It seems impossible to reconcile these statements with certain facts which are established beyond doubt by authentic documents. In 1514 Bernard was settled as a master-painter at Brussels, and had already gained a certain reputation, for the confraternity of the Holy Cross at Furnes in 1515 sent a delegate to Brussels to ask him to furnish a design for the altar-piece of their chapel. Bernard must therefore have

at that time attained the age of 30,¹ which would put back the date of his birth to 1484-5. And unless there is some error in the date—May 4, 1504—of the procuration published by A. Wauters ('Bernard van Orley,' Bruxelles, 1881, p. 70), his birth must have taken place before May 1479, as no minor could give a procuration or power of attorney to another to dispose of property. Children at that time only attained their majority at the age of 25. ¶ If born in 1479 Bernard may well have become a free master or gone to Rome in 1509. I suspect that he was not the son of Valentine and Margaret van Pynbroeck, but of some other Valentine, perhaps the uncle. I know of no document giving the name of his mother.

W. H. JAMES WEALE.

¹ The freedom of the gild was not granted to any one under the age of 30.

THE COLLECTION OF PICTURES OF THE EARL OF
NORMANTON, AT SOMERLEY, HAMPSHIRE

✎ WRITTEN BY MAX ROLDIT ✎

ARTICLE I.—PICTURES BY SIR JOSHUA REYNOLDS

IN almost every corner of these islands there is to be found hidden away amongst the trees or proudly standing on the summit of a hill one of those imposing ancestral homesteads which the British aristocracy have erected at various times ever since the Norman conquest. From the feudal castle of gothic architecture to the modern mansion replete with every comfort and household invention of the nineteenth century every style is represented. These buildings are geographical landmarks in the country, and nearly all are also landmarks in the artistic topography of Great Britain. Succeeding generations of owners have accumulated treasures which, severely guarded by family settlements, can only be dislodged under special conditions. In not a few instances the ancient furniture thus preserved, the objects of art and especially the pictures, the latter usually grouped round a nucleus of family portraits of successive periods, would rival many a public collection for the perfection of the examples, their artistic and monetary worth, and even their actual number. The more therefore is it to be regretted that they are so rarely accessible to the artist, the student, the public at large. A small percentage is, it is true, to be seen at the admirable loan exhibitions organized yearly at Burlington House and the Guildhall, and also from time to time in galleries governed by private enterprise; but these artistic feasts are all too rare, and even were the owners of fine works of art always willing to lend their property, which is not invariably the case, it would be impossible for all the objects worthy of being shown to pass in this way before the gaze of a single generation. Many are the masterpieces in

this country which have not moved from their resting place for scores of years and which are, except to a privileged few, as completely unknown and invisible as the immensely distant stars which astronomers contemplate through their most powerful lens. ¶ The collection of pictures at Somerley, the Earl of Normanton's beautiful seat near Ringwood in Hampshire, is one of those of whose very existence only a small minority is aware. The mansion, of late Georgian style, stands on the banks of the Avon in the midst of a park and estate extending over 9,000 acres, and is visited by only a small number of persons annually besides Lord Normanton's immediate entourage. ¶ With a very few exceptions, the entire collection was formed between the years 1820 and 1868 by Welbore Ellis, second Earl of Normanton, and grandfather of the present peer. Born in 1778, he succeeded to the title in 1809, married Diana, eldest daughter of the eleventh Earl of Pembroke, in 1816, and died in his ninetieth year in 1868, leaving as a record of his taste and artistic knowledge the wonderful gallery of paintings which is the subject of this study. ¶ The collection is composed chiefly of pictures of the eighteenth-century English school, including works by Reynolds, Gainsborough, Hogarth, Hoppner, Romney, Lawrence, Morland, Bonington, Nasmyth and Crome; it contains also pictures by some Flemish and Dutch masters of the seventeenth century, Rubens, Van Dyck and Teniers, Paul Potter, Van de Capelle, Aart van der Neer, Wouwerman and Willem van de Velde; Guardi and Canaletto represent the Italian; Murillo represents the Spanish school; whilst Greuze is the only French artist who has found a place at Somerley. The most striking feature of the collection



MISS MURRAY OF KINLOCHMORE, BY SIR JEREMY BENNETT
IN THE COLLECTION OF THE EARL OF NORTHAMPTON.



HOPE
IN THE COLLECTION OF THE EARL OF NORMANTON



FAITH
FOR THE WINDOW AT NEW COLLEGE, OXFORD;



CHARITY
FROM THE PAINTINGS BY SIR JOSHUA REYNOLDS FOR THE WINDOW AT NEW COLLEGE, OXFORD;

is to be found in the predominance of works by Sir Joshua Reynolds, evidently the favourite painter of the second Lord Normanton, who acquired no fewer than twenty-six examples from his brush. ¶ For the sake of clearness and convenience, a description of the Normanton collection may be divided into three sections, namely :—

- I. The works by Sir Joshua Reynolds.
- II. The works by British painters other than Sir Joshua Reynolds.
- III. The works by painters of the foreign schools.

¶ The group of paintings by Sir Joshua Reynolds is unparalleled in any other collection public or private all the world over; both by the number and the excellence of the examples, it is absolutely unique, and it would be well-nigh impossible at the present day for even a multi-millionaire to bring together a rival gathering of this one painter's productions. ¶ All through his career as a collector, Lord Normanton continued to acquire examples of Sir Joshua's work, but his most important single purchase was made as early as 1821 at the sale of the pictures of the Marchioness of Thomond, held at Christie's on May 18 and 19 of that year. The Marchioness of Thomond was no other than Mary Palmer, daughter of Sir Joshua's elder sister, and sister to pretty 'Offy' Palmer, afterwards Mrs. Gwatkin, whom her uncle so often used as a model for his fancy pictures, notably for the Strawberry Girl. When Sir Joshua died in 1792, he left the bulk of his property to his niece, Mary Palmer; she inherited nearly £100,000 besides a number of pictures and other works of art; the same year she married the fifth Earl of Inchiquin, subsequently created Marquess of Thomond. After her death in 1821, her pictures were sold at Christie's, and that occasion may be said to mark the foundation of the Normanton collection. Lady Thomond's sale included, besides many works by old masters, a large number of pictures and sketches by her illustrious uncle; and here Lord Normanton secured for less

than £3,000 the wonderful series of seven decorative panels which have ever remained the chief ornament of his collection, and for which in recent years fabulous sums have been offered and refused. They represent the three theological virtues, Faith, Hope, and Charity, and the four cardinal virtues, Temperance, Prudence, Justice, and Fortitude. They are the original designs executed by Sir Joshua Reynolds for the window at New College, Oxford, and afterwards copied on glass by Jarvis. Ever since his school days at Westminster, Lord Normanton had known and admired these pictures at Lady Thomond's. On the day of the sale, in answer to a suggestion of the auctioneer that the entire set should be sold together, the company present, which included the Dukes of Devonshire and Northumberland, Lords Egremont, Grosvenor, Bridgewater, Fitzwilliam, Dudley and Ward, and Harewood, Sir Charles Long on behalf of the king, and many other well-known picture buyers, decided that the Virtues should be offered separately. The Charity was put up first, and its purchase at 1,100 guineas by Lord Normanton, then a young man, created no small sensation. Lord Dudley and Ward eagerly competed for the Fortitude, for which his mother had sat to Sir Joshua, but that as well as the other six succumbed to Lord Normanton's bidding. Seven years later an offer of twice the purchase price was made for them on behalf of the king, and again some few years afterwards the National Gallery tried in vain to tempt Lord Normanton with three times the original sum. ¶ As to the designs themselves, it had been the painter's original intention to make them drawings or cartoons; but he soon found it would be easier for him to paint them in oils, so long had he been used to the brush and the palette. 'Jarvis, the painter on glass,' he said, 'will have a better original to copy, and I suppose persons hereafter may be found to purchase my paintings.' In this he was, however, disappointed, since the Virtues were still in

The Burlington Magazine, Number V his possession at his death. ¶ In a letter written about 1778, Sir Joshua details the general plan for the Oxford window. ‘Supposing this scheme to take place, my idea is to paint, in the great space in the centre, Christ in the Manger, on the principle that Correggio has done it, in the famous picture called the Notte; making all the light proceed from Christ. These tricks of the art, as they may be called, seem to be more properly adapted to glass-painting than any other kind. This middle space will be filled with the Virgin, Christ, Joseph and angels; the two smaller spaces on each side I shall fill with the shepherds coming to worship; and the seven divisions below with the figures of Faith, Hope, Charity and the four cardinal virtues; which will make a proper rustic base or *foundation* for the support of the Christian Religion. . . .’ ¶ The large central picture of the Nativity, measuring ten feet by eighteen, was sold by the artist to the Duke of Rutland for the then unprecedented price of 1,200 guineas. It was unfortunately destroyed in the fire at Belvoir in 1816. A powerful sketch of this subject on a small scale is, however, to be found at Somerley. ¶ The seven Virtues, which now hang side by side in the magnificent gallery built by the second Earl of Northampton, each measure 6 ft. 11 in. in height by 2 ft. 9 in. in width, except the central panel, Faith, which is taller and narrower than the others, namely, 8 ft. by 2 ft. 5 in. Charity is represented by a group of a woman clasping three children in her protecting arms, whilst all the rest contain but a single allegorical figure, with the special attributes consecrated by tradition. The most noteworthy feature of the entire series, and that which first strikes the onlooker, is its thoroughly and unmistakably English character. No straining after classicism, no copying or imitation of the Italians are to be found in this the most successful work of decoration ever painted by a British artist. In the Nativity, Reynolds was accused of a too servile imitation of Correggio, but certainly no

such reproach can apply to the seven Virtues. In the conception or the execution, in the drawing or the colour, in the types of his models or the arrangement of the draperies, nowhere is a trace discernible of any foreign element. Reynolds represented the Virtues under the features of the lovely and refined English ladies whom he was accustomed to paint; the draperies in which they are clothed are dresses of the eighteenth century, simplified no doubt, and chastened, but sometimes scarcely altered, as in the case of Temperance and Prudence. He thus avoided the cold conventionality usually so apparent in allegorical paintings, whilst losing nothing in dignity or impressiveness; if one misses the spiritual elevation of the Italians, there is a corresponding gain in humanity, and that indefinable quality, charm. ¶ Faith is represented by the figure of a girl with a face of exquisite innocence and sweetness, expressive also of deep suffering and infinite resignation. Her plain white pilgrim’s robe is partly covered by a loose brown drapery falling around her in simple heavy folds; with her left hand she holds a tall wooden cross, the upper part of which is strongly outlined against the divine illumination which brightens the clouds above her; her right hand is uplifted towards heaven in an attitude of invocation. Hope is the least successful panel of the series. Clad in dull green draperies with a brown scarf flowing from her shoulders, she stands in a somewhat awkward position, her hands uplifted and her face averted towards the light which pours upon her through the clouds. Charity can, on the contrary, rank with the finest of Sir Joshua’s pictures; his model in this instance was Mrs. Sheridan, the lovely wife of the author of ‘School for Scandal,’ who had also sat to him for the figure of the Virgin in the Nativity. On her breast nestles a half-naked infant whom she lovingly supports with her left hand, whilst with the other she clasps in a close embrace two more children, a young girl and a curly-headed boy, who have run to her for protection; with



THE MUSE



THE MUSE

THESE TWO STATUES WERE BY THE SCULPTOR CARLOTTA LORETTI, AND THE DESIGNER WAS THE ARCHITECT CARLOTTA LORETTI, AND THE ARCHITECT CARLOTTA LORETTI.



FORTITUDE



JUSTICE

TWO OF THE CARDINAL VIRTUES; FROM THE PAINTINGS BY SIR JOSHUA REYNOLDS FOR THE WINDOW AT NEW COLLEGE, OXFORD;
IN THE COLLECTION OF THE EARL OF NORMANTON

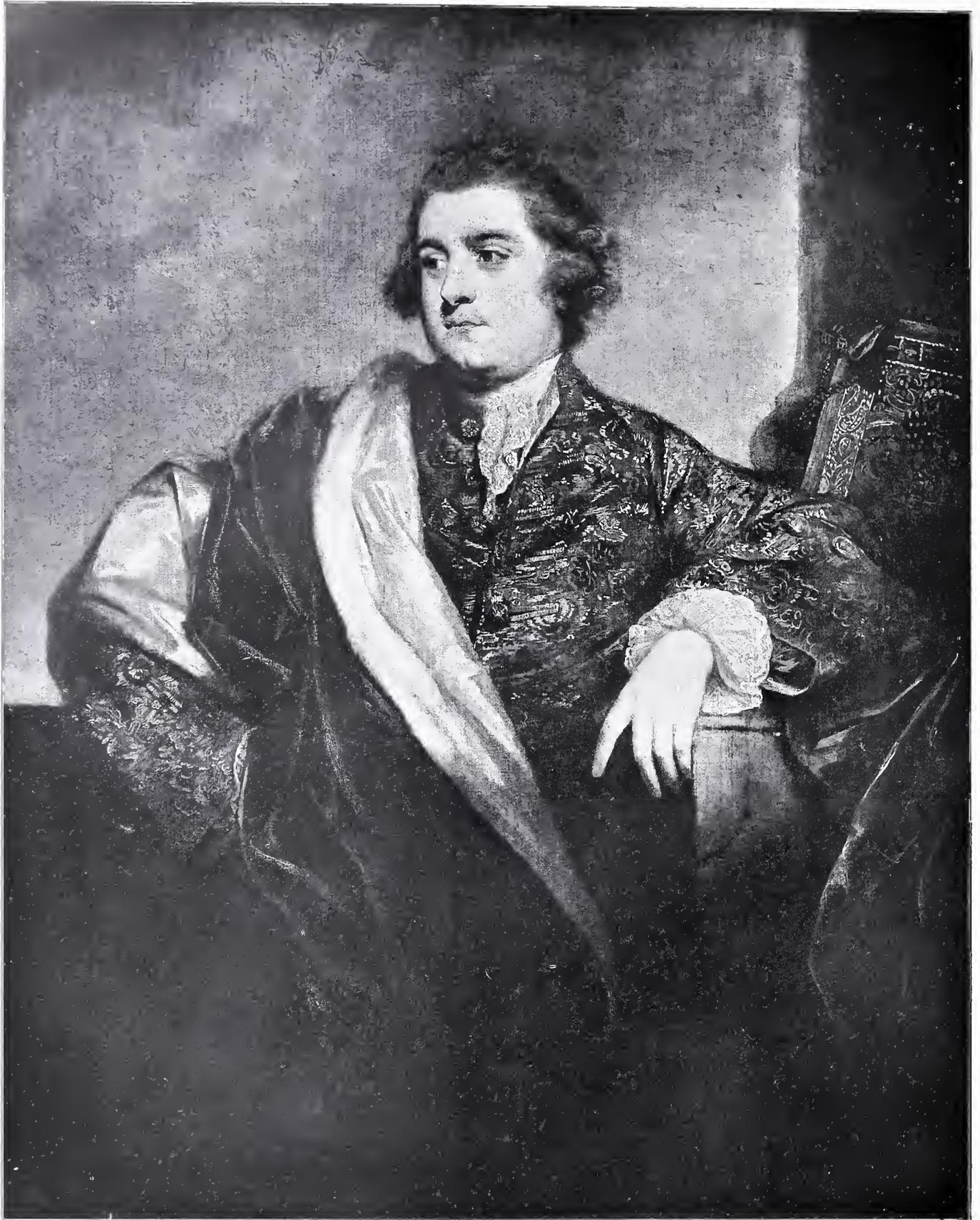
an expression of rare tenderness and pity she gazes down upon her little charges. This picture is painted with exceptional power; the contrasts of light and shade are rendered with a perfection almost reminiscent of Rembrandt, whilst the composition is both strong and graceful. The two beautiful young women in whom Reynolds has impersonated Temperance and Prudence are clothed in white dresses of eighteenth-century design, bordered in the case of the second with a narrow gold braid. Mrs. Elizabeth Palmer, wife of the artist's nephew, the Dean of Cashel, was the model for Prudence; she gazes thoughtfully into a mirror which she holds in her right hand; in the left she has an arrow round which an adder is entwined. Temperance is pouring water from a golden jug into a golden cup. In the two last panels, the figures stand full face to the spectator; the features of Justice are shaded by the balance which she raises to the level of her head; her loose robe, held by a girdle at the waist, is rose-coloured, and her right hand rests on the hilt of a naked sword. Fortitude (Lady Dudley and Ward) is the traditional figure of Britannia, a plumed helmet upon her noble head, a small golden breast-plate decorating her white robe, around which a dark red mantle is draped; the head of the watchful lion crouching at her feet is shown in the right-hand corner. ¶ Several other works by Sir Joshua were acquired by Lord Normanton besides the seven Virtues at Lady Thomond's sale, including the expressive half-length portrait of himself, painted in 1769, in his robes of president of the Royal Academy, his right hand resting on a book. The delightful portrait of Elizabeth, daughter of Sir Joshua's friend Topham Beauclerk and his beautiful wife Lady Diana, represented as Spenser's Una with the lion crouching at her side, came from the same source and cost only thirty-seven guineas. Elizabeth Beauclerk married in 1787 the Earl of Pembroke and was the mother of Diana, Lady Normanton, wife of the collector. Sir Joshua painted

her about the year 1778 and showed her in a perfectly simple white frock, childishly sitting on her heels upon the ground. Her hair falls loosely over her shoulders and her expression is one of thoughtful innocence. The foliage and landscape behind her are treated with great breadth and power; the more delicate parts of the picture, such as the face and hands, are on the contrary very smoothly painted; the marked difference in texture is explained by the fact that at this period Sir Joshua used a mixture of wax and Venice turpentine as a vehicle for the heads, and wax alone for other portions of his pictures where he wished to produce thicker impastos. The picture described in Lady Thomond's catalogue as *A Girl seated on her heels embracing a favourite Kitten*, for which Lord Normanton gave 295 guineas, is one of several of the same delightful subject done by Sir Joshua and usually known as *Felina*. It was painted in 1787, and although Offy Palmer was by that time a grown-up young woman, it is her features when a child which her uncle has once more used. Witty and graceful, this picture bears witness to Sir Joshua's supremacy as a limner of children. No one more than he succeeded in reproducing their quaint and charmingly awkward attitudes, and it would be difficult to find even in his works anything more delicious than this little dark-eyed damsel fondling her unhappy pet almost to the point of suffocation. The face is painted with great delicacy and a clearness of complexion unusual in Sir Joshua's pictures; the background of foliage is unfortunately severely cracked, owing to an excessive use of treacherous bitumen. Miss Falconer (afterwards the Hon. Mrs. Stanhope) as *Contemplation* was also included in the Marchioness of Thomond's collection, but was not bought at her sale by Lord Normanton. It was knocked down on that occasion for 100 guineas to a dealer, from whom it passed into the possession of Mr. John Allnutt, of Clapham Common, and it was only many years later that it was transferred

The Collec-
tion of Pic-
tures of the
Earl of Nor-
manton

The Burlington Magazine, Number V into the Somerley collection of which it now forms part. The beautiful lady whom the painter has here represented, in a moonlit landscape, seated on a bank in a pensive attitude, was a well-known figure in the society of her day, where her high spirits and light-hearted gaiety made her a general favourite; the appearance of this portrait, so contrary to her character, excited no little comment at the time. In charm of expression and unaffected grace of pose this portrait is a truly delightful production. An interesting fact concerning it is that it is one of the few portraits by Reynolds painted on a panel; the artist, who, as is well known, was for ever making new experiments in the mediums he employed, selected on this occasion an old Japanese panel, and the reverse of the picture is to this day decorated with a still-life in bold relief, brilliant in colouring and of no mean artistic merit. ¶ In three life-size full-length portraits of young girls which hang in Lord Normanton's gallery, it is instructive to compare the artist's method of treatment of a similar subject at different periods of his career. These pictures are those of Lady Betty Hamilton, painted in 1758, of Miss Murray of Kirkcudbright, 1765, and that, some twenty years later in date, known for lack of a better title as *The Little Gardener*. In the first there is a richness of colour and a wealth of detail not to be found in either of the two others; the influence of Reynolds's master, Hudson, is still clearly discernible, and the warmth and brilliance of the colouring must be traced to the immediate effects of the artist's recent travels in Italy, where the gorgeous tones of the Venetians had filled him with a boundless admiration. In the two earlier portraits there is a simple artlessness of pose in striking contrast with the affected and self-conscious attitude of *The Little Gardener*, whilst the latter is far broader and more spontaneous in technique. ¶ The portrait of Lady Betty Hamilton, afterwards Countess of Derby, is unsurpassed by any work of Sir Joshua at this early period,

and it may also be counted among the best of his child portraits. In a low-cut dress of plum-coloured embroidered silk, her wide skirt reaching to the ground, she sits on a bank in a garden; she has a white muslin pinafore bordered with lace, and her hands rest on her lap holding a bunch of vari-coloured flowers. The flesh-tints are somewhat faded, but the dreamy blue eyes and rosebud mouth expressive of happy childhood's ignorance of evil and suffering, are a delight to look upon. She was a daughter of the Duke of Hamilton, and became the first wife of the twelfth Earl of Derby, who, after divorcing her, married Miss Farren the celebrated actress. In 1777 Reynolds painted another portrait of her as Countess of Derby, a whole-length which was engraved by William Dickinson; this picture has, however, disappeared, probably destroyed by her husband after his divorce. ¶ Little Miss Murray of Kirkcudbright in a plain white dress with a black silk scarf thrown over her head and shoulders and funny blue shoes, stands in a landscape, her hands loosely crossed in front of her. By her side sits a curious woolly white dog with black spots on its face, which has no appearance of life, and shows how inferior in this respect Sir Joshua was to Gainsborough, who stands with Velasquez among the greatest dog painters of the world. The landscape in this picture is of quite unusual excellence, and with the fine breezy sky forms an effective and pleasing background to the figure of the blue-eyed little Scotch girl. ¶ Who was the sitter for the portrait called *The Little Gardener*, it seems at the present time impossible to discover; it shows a pretty young girl sitting dreamily on a bank at the edge of a wood; she wears a white dress with a crimson sash, and with her right hand she loosely holds a straw bonnet decorated with pink ribbons. ¶ There is at Somerley only one male portrait of great importance by Sir Joshua Reynolds. This represents George, third Duke of Marlborough, and is a magnificent



PORTRAIT OF GEORGE, THIRD DUKE OF MARLBOROUGH, BY SIR JOSHUA REYNOLDS; IN THE COLLECTION OF THE EARL OF NORMANTON

three-quarter length portrait. The duke wears a rich coat of brown embroidered silk and a mantle of crimson velvet bordered with white fur thrown over his right shoulder; his left arm rests upon a column, and the upper portion of the body is outlined against a beautiful sky background. The pose is evidently inspired by Van Dyck, and the portrait lacks none of the dignity and elegance of the older master. An almost exactly similar painting is in the possession of the Earl of Pembroke, in which however the duke's dark dress is replaced by one of white embroidered satin. ¶ Some dozen portraits of the usual half-length format (about 30 in. by 25 in.) are contained in the Normanton collection, and not a few of them are of superlative quality. Among the most pleasing is that of the Misses Horneck, as original as it is graceful in composition; many failures have resulted from the attempt thus to group two life-size heads in so small a space, but Sir Joshua has here admirably succeeded in avoiding stiffness and crowding while preserving perfect pictorial unity. Painted in a light key about the year 1775, this picture is in a wonderful state of preservation, having retained all its freshness of tone and delicacy of modelling. An unfinished sketch of the same subject, slightly larger in size, belongs to Sir Henry Bunbury, a descendant of the elder sister's husband, the caricaturist, Henry William Bunbury. Mrs. Bunbury (Catharine Horneck), who is seen on the right of the group, was Goldsmith's 'Little Comedy,' whilst her sister Mary, afterwards Mrs. Gwyn, is celebrated by him as 'The Jessamy Bride.' The excellent though slightly faded portrait of Miss Anne Liddell was bought by the second Lord Normanton at Christie's in May, 1867, at the sale of Mr. H. A. J. Munro, of Novar, for 225 guineas. Miss Liddell, who is represented in a black low-cut dress and black cloak trimmed with white fur, holding some flowers in her right hand, was a daughter of Lord Ravensworth; she became Duchess of Grafton, and after di-

vorcing in 1769 married the Earl of Upper Ossory. The pair of heads of the Earl and Countess of Pembroke, painted within the last years of the artist's life, cost Lord Normanton only 30 guineas in 1827. Lord and Lady Pembroke, were the parents of Diana, Lady Normanton, and the countess is the same lady whom Sir Joshua represented some years previously as Una with the lion; she wears her peeress's robes of crimson and ermine over a white low-necked dress, and the earl is in uniform of red and gold. It is interesting to find side by side with these examples of the end of the painter's career the picture of A Boy Reading, which is inscribed '1747, J^a Reynolds pinxit Nov.' and which is one of the earliest known works of the artist, when he was only twenty-three years of age. It is said to be a portrait of himself, but this is by no means certain, although the boy's features bear a certain resemblance to those of Sir Joshua. With hair falling over his shoulders, and arms leaning on a table, he reads from a large book which he holds open with both hands; four more books lie on the table beside him. It is related that on seeing this picture after an interval of many years Sir Joshua remarked that he had made but little progress since he painted it. Although this observation must not be taken too literally, there is no doubt that even at this early period he exhibited uncommon mastery of his art. To an early period also, probably between 1755 and 1760, the portrait of Lady Charlotte Johnstone, daughter of the first Earl of Halifax, and that of Mrs. Russell, daughter of Mr. Flountia Vassall, are shown to belong by the marked attention paid to detail, by a certain tightness of drawing, and also by the faded flesh-tints due to Reynolds's excessive use at this time of brilliant but unstable carmine. Both are painted in profile, wearing rich dresses of similar pattern, with pearls in their ears and round their throat. Probably a little later in date is the very decorative and somewhat French-looking portrait of Miss Menx

The Burlington Magazine, Number V (engraved as Miss Muse); she wears a Louis XV costume, the bodice all tucks and frills, and a flat gipsy straw hat trimmed with pink ribbons; she has two rows of pearls round her throat, and the muslin gimp which covers her breast is spotted with little pink rosettes. This is no doubt the picture which Lord Normanton bought for 135 gns. at the Novar sale in 1867, and which was then said to be a portrait of Fanny Reynolds (Sir Joshua's sister). Another beautiful half-length picture is that of the actress Mrs. Quarrington, as St. Agnes, in a brown dress over which hangs a dark green mantle. She holds a lamb in her arms and a palm branch in her left hand; the pathetic face, surrounded by her loose locks of hair, is upturned in an attitude of prayer. Nor must mention be omitted of a pretty and powerful octagonal study of a little girl's head with pearls in her hair, the shoulders covered with a light white drapery. ¶ The oval portrait of Mrs. Inchbald is catalogued in more than one volume of recent date as a work by Sir Joshua; it is, however, hard and unconvincing, and the flesh and black dress are too weakly painted not to leave a doubt in one's mind whether it is not rather the production of one of Reynolds's pupils, most probably Northcote. It is difficult also to admit the portrait of Admiral Barrington to be entirely from the master's hand; there is a similar portrait by him in Greenwich Hospital, and it is known that six replicas were made at the time in Sir Joshua's studio; this is one of them, and, although painted under his supervision, it is probable that his own brush took but

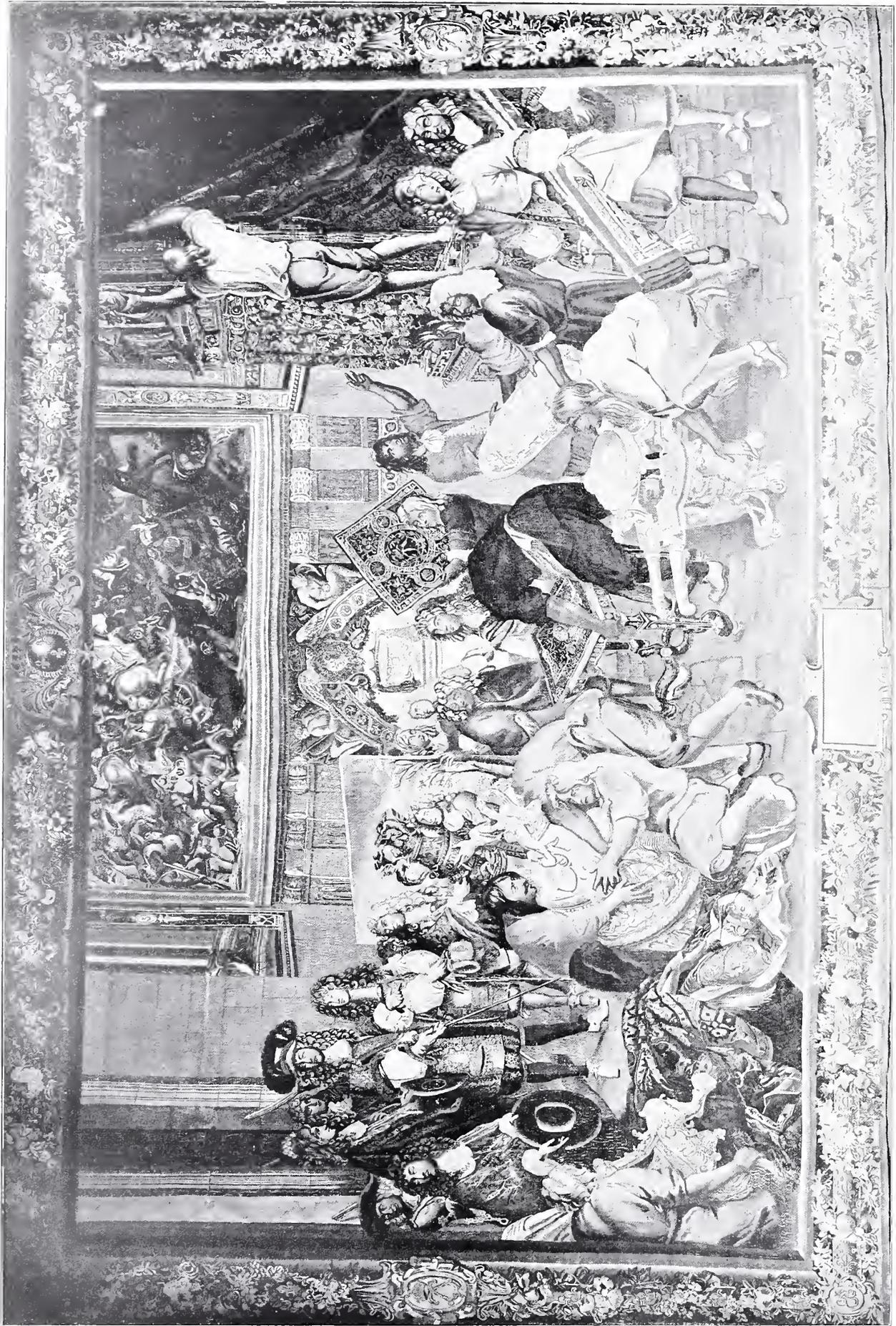
little part in the work. Possibly a replica of the famous picture in the Chamberlayne collection, but also more probably the work of a contemporary copyist, is the Lady Hamilton as a Bacchante, a subject rendered familiar by numerous engravings, notably Bartolozzi's beautiful colour-print. No doubt whatever is possible in the case of 'The Little Archer, the figure of a boy lying full length in a landscape; here the methods of Sir Joshua are palpably imitated, but the poor drawing and the ugly obtrusiveness of the boy's white stockings preclude any possibility of the master having in any way contributed to its painting. ¶ A number of acknowledged copies of pictures by Sir Joshua Reynolds are also to be found at Somerley, and some are not devoid of merit. Among the best may be mentioned Mrs. Siddons as the Tragic Muse, painted by the Duchess of Buckingham, from the original now at Grosvenor House, of which a genuine replica hangs at Dulwich; also Mrs. Gwyn in Persian costume, a good contemporary reproduction of the picture which belongs to Mr. W. W. Astor. ¶ It would be difficult to exaggerate the importance of this group of pictures by Sir Joshua Reynolds; the genius of the Royal Academy's first president is displayed at Somerley in its every phase, and each period of his career is represented by one or more works of the highest artistic value; there, he can be studied as it is impossible to study him elsewhere, at the same time that a comparison can be made with masterpieces of other great English painters which hang in Lord Normanton's magnificent gallery.



STUDY OF A LITTLE GIRL, BY SIR JOSHUA REYNOLDS; IN THE COLLECTION OF THE EARL OF NORMANION



THE MIRROR, BY SIR JOSHUA REYNOLDS, IN THE COLLECTION OF THE EARL OF GORRINGTON



HIGH WARP TAPESTRY, LOUIS XIV VISITING THE ROYAL FURNITURE MANUFACTORY AT THE GOBELINS, AFTER CHARLES LE BRUN. LOUVRE

FRENCH FURNITURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES¹

✿ WRITTEN BY ÉMILE MOLINIER ✿

ARTICLE II.—THE LOUIS XIV STYLE—(*continued*)

THE GOBELINS

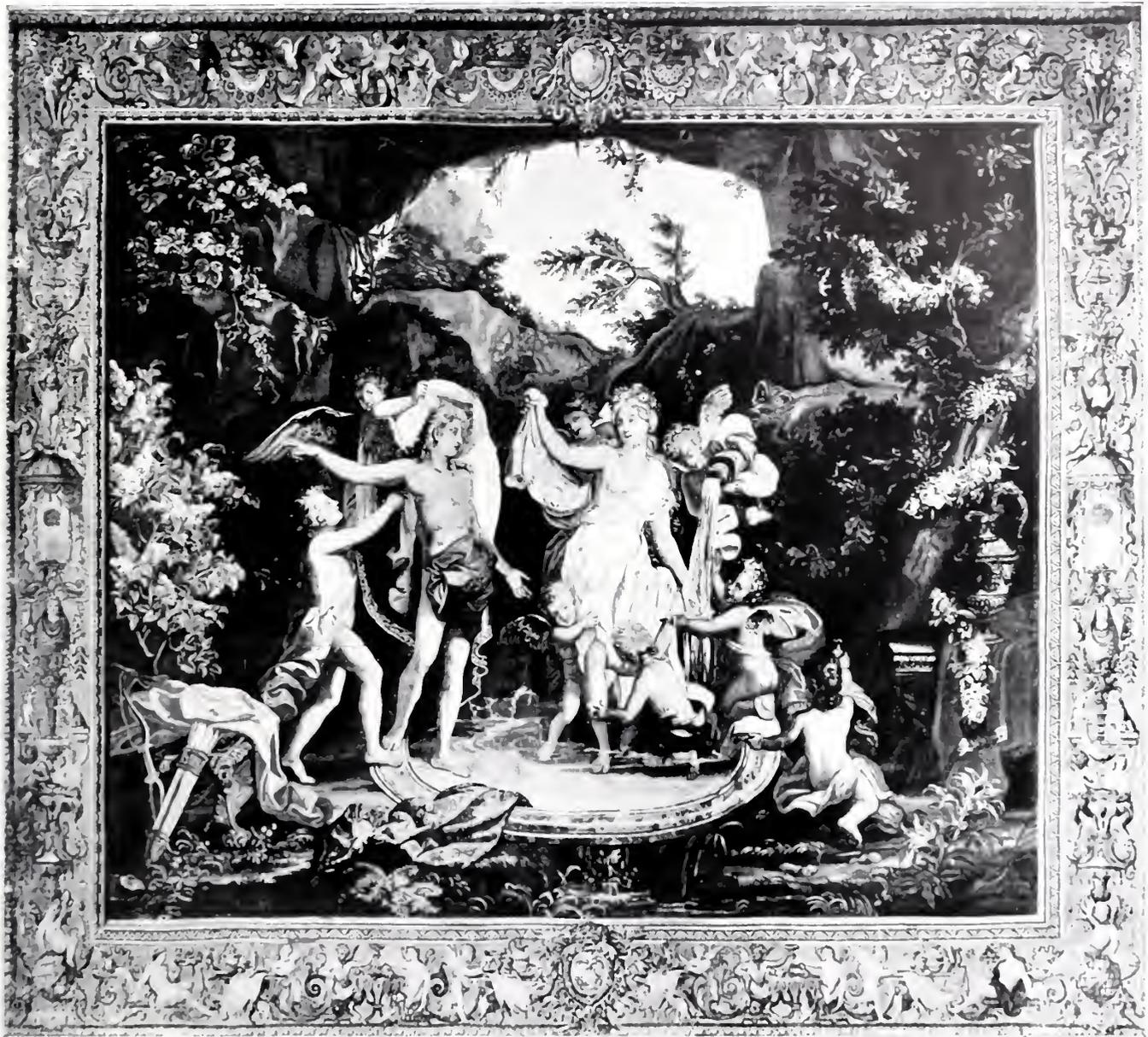
IT would certainly be unfair to consider Louis XIV and especially Colbert, from the point of view of the part played by them in the creating of the royal manufactory of crown furniture at the Gobelins, as being merely unconscious instruments. There is no doubt that a formal act of will on their part entered into this creation. But, once having done this justice, especially to Colbert, we are bound to remark, if we would wish to take a sane view of events, that an institution of this kind was, at the moment when it was established in France, the result of a series of previous efforts, all turned in the same direction; was the result also of a general movement of centralization which was to be one of the sources of strength, as well as one of the sources of weakness, of the system of government adopted in France. ¶ The founding of the academy of painting and sculpture had completed the organization of art in the great sense; the founding of the manufactory of the Gobelins was destined to bring about the centralization of the minor arts and to strike a blow at the old edifice of the rules of the corporations. We must make no mistake: from the artistic point of view, the monarchy largely began the salutary work of emancipation which the French Revolution was to complete, and we may well be surprised that right-minded persons should discover a source of weakness and decadence in the modifications introduced into the life of the art workshops. To be logical we should

have to blame the monarchy itself, which, nearly 150 years before the Revolution, began, by a devious course it is true, to take away all force from restrictive laws, from rules and regulations which already seemed out of date at the end of the middle ages. It will be seen that, though the complete abolition of the rules of the corporations did, in certain cases, become a cause of confusion, we should do wrong to look upon it as the sole cause of the degeneration in artistic feeling in the minor arts at the commencement of the nineteenth century. The suppression of the corporations under the Revolution was as inevitable an event as was under Louis XIV the establishment of official artistic workshops. The whole lay in the manner of setting to work to decree those two measures. ¶ To second his views, Colbert was fortunate enough to have at hand an exceptional man, one who was at the same time an organizer and an artist, two qualities rarely united in one and the same brain; and he also had the good sense to select him in spite of appearances. He did more, for after selecting him he left him the most complete liberty. And yet Charles Le Brun might have passed as suspect in the minds of both the king and Colbert. ¶ Born in Paris on February 24, 1619, Charles Le Brun was the son of Nicholas Le Brun, a sculptor. His first masters were Perrier, a Burgundian painter, and Simon Vouet; and it was doubtless through Vouet's intermediary that he became acquainted with the Chancellor Séguier, in whom he was later to find a firm friend and a constant protector. Some works executed for the Cardinal de Richelieu

¹ Translated by A. Teixeira de Mattos.

earned for him the title of painter to the king in 1638. In 1642, he accompanied Nicolas Poussin to Rome and was admitted as a master-painter into the corporation. He returned to Paris in 1646, received the title of *valet de chambre* to the king, and married Suzanne Butay, a painter's daughter. ¶ A law-suit between the wardens of the Guild of Painters and the king's painters, the so-called 'patent painters,' suddenly made Le Brun conspicuous, and, after the favourable decision pronounced by the parliament, with the support of Séguier he contributed not a little towards the definite foundation of the academy of painting (1648). But, while fighting strenuously for the principles of his art, Le Brun neglected no opportunity of practising it, and executed for a number of Paris mansions a series of large decorative compositions, for which he had acquired the taste in Italy. The houses of Bertrand de la Bazinière, treasurer of the *Épargne*; of Marshal d'Aumont; of the Chevalier de Jars; of Inselin, treasurer of the *Chambre aux Deniers*; of Lambert de Thorigny, president of the *Chambre des Comptes*, were decorated by him in turns. In the last of these mansions he painted the Galerie d'Hercule, which still exists, and the sight of which eventually determined the Superintendent Fouquet to send for Le Brun to Vaux (1657). Here, in the sumptuous residence of Vaux, of which Fouquet was to have the enjoyment for so short a while, Le Brun displayed his full powers. He not only painted or designed such compositions as the Apotheose d'Hercule, the Triomphe de la Fidélité, L'Aurore, Le Sommeil, the Palais du Soleil, but he also directed the sculptors, ornament workers and silversmiths, the tapestry workers and embroiderers, and managed the manufactory of high-warp tapestry established by Fouquet at Maincy. He supplied so large a number of models and cartoons for tapestry, that many of his compositions could be executed only much later at the manufactory of the Gobelins;

the Chasses de Méléagre, Mars et Vénus, Jupiter allaité par la chèvre Amalthée, five pieces representing the history of Constantine, the Muses, all bear witness to the prodigious fertility of an artist who, like the great Italians of the Renaissance, was lavish in production while developing his admirable administrative qualities. ¶ If these gigantic works at the Château de Vaux had not succeeded in earning for him the esteem of Mazarin and of the queen-mother, Anne of Austria, and also in drawing the attention of the king (for Le Brun was the organizer of the great *fêtes* given by the Superintendent in 1659), it might have happened that our artist would have incurred the same disgrace as his patron. Very fortunately this was not so; for once talent was able to silence envy, and Le Brun was admirably served by circumstances. In 1660, the king ordered a large picture of him, Alexandre pénétrant dans la tente de Darius, and the city of Paris instructed him to erect a triumphal arch on the Place Dauphine for the entry into Paris of Louis XIV and his queen, Maria Theresa. In 1661 he entered into relations with Colbert; in 1662 he received the much-coveted title of 'first painter to the king.' We see, therefore, that his connexion with Fouquet—and it does not seem that Le Brun was ever placed in the painful situation of having to deny the man who had enabled him to make his mark—so far from harming him, had, on the contrary, done him good service. Perhaps the king, at the same time that Colbert began to suspect his exceptional powers as an organizer and administrator, recognized in Le Brun one of those men who were to be so useful to his thirst for stately glory and royal pomp. ¶ One last circumstance enabled Le Brun to make himself absolutely indispensable to the king's glory. On February 6, 1661, the first floor of the small gallery of the Louvre was almost totally destroyed by fire. Our artist was commissioned to renew its decoration; he made of this a monument to the glory of Apollo,



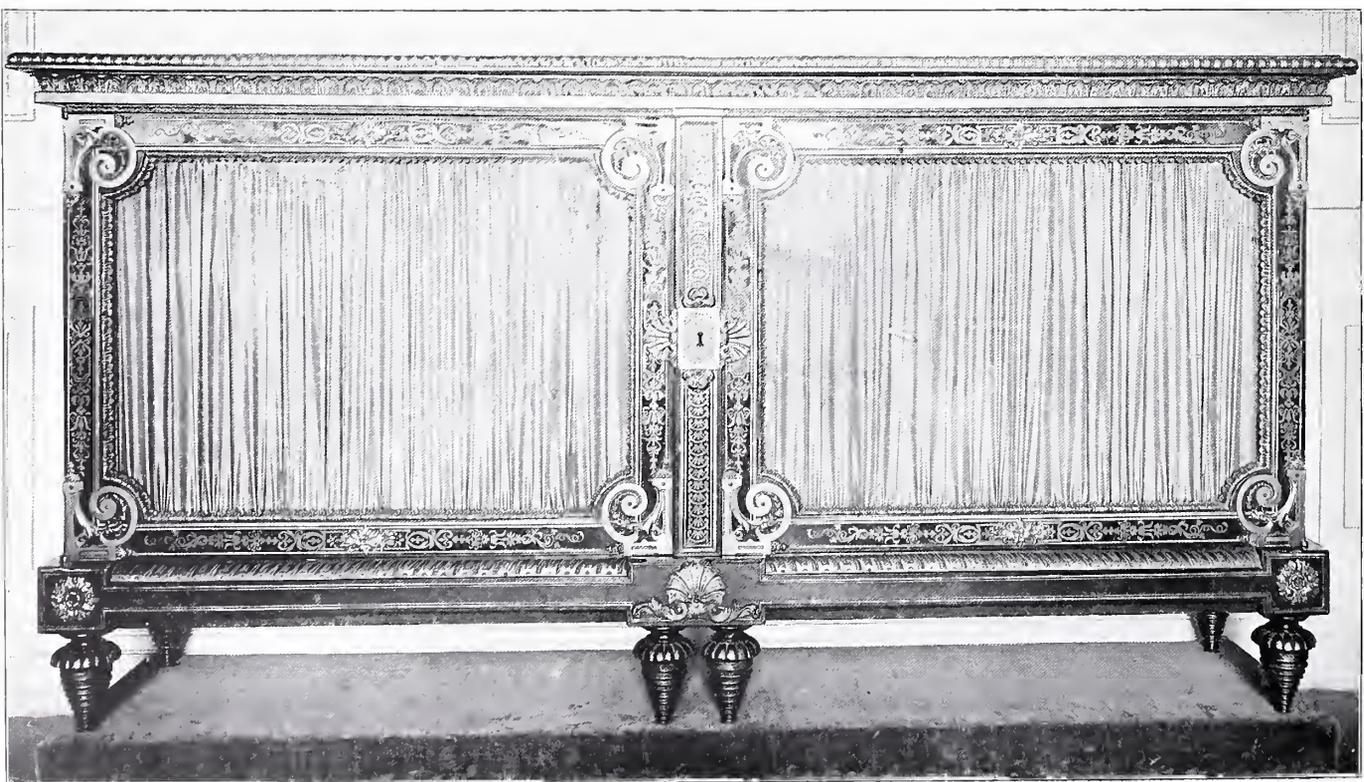
GOBELIN TAPESTRY, PSYCHE'S BATH, BY LE LORRAIN; END OF LOUIS XIV; IN THE LOUVRE



SECTION OF THE BORDER OF THE SAME TAPESTRY



A MARQUETRY BUREAU BY ANDRÉ CHARLES BOULE IN THE PALACE OF FONTAINEBLEAU



A BOOK CASE BY ANDRÉ CHARLES BOULE

the god of the sun, a delicate attention which enabled him to indulge in more or less delicate allusions with his brush to the king himself. All the works—which, for that matter, were never finished under Louis XIV : the works at the other royal residences, and particularly at Versailles, thrust the Galerie d'Apollon into the background—were directed solely by Le Brun : he got together a little army of sculptors and decorators, among whom we recall the names of Gaspard and Balthazar de Marsy, François Girardon, Thomas Regnauldin, Monnoyer, the brothers Lemoyne and Bal- lin, whose fortunes were thenceforth closely linked with those of the first painter to the king. ¶ The letters patent of Louis XIV instituting the 'royal manufactory of crown furniture' are dated November 1667, but they sanction a state of things that existed as far back as 1663. I shall analyse briefly this deed of foundation, most of whose dis- positions it is very important for us to

know, showing as they do how the ma- chinery of administration was capable of being simplified in the seventeenth cen- tury. Let me here remind my readers that the name of 'Gobelins,' which to-day serves to designate the tapestries issuing from the famous manufactory, dates back to the fifteenth century. At that time a dyer called Jean Gobelin, a native of Rheims, settled on the banks of the little river Bièvre. His trade prospered so well that his name was given to his house and work- shop, near to which came to live Marc de Comano and François de la Planche, the Flemish upholsterers installed in Paris by Henry IV. In 1662 Colbert joined the old house of the Gobelins to the work- shops of the descendants of Comano and La Planche ; and on these premises was in- stalled the new manufactory which was destined to perpetuate the memory of the name of the humble dyer of the fifteenth century.

(To be continued.)

THE EXHIBITION OF GREEK ART AT THE BURLINGTON FINE ARTS CLUB

✎ WRITTEN BY CECIL SMITH ✎

‘**E**VERY man of taste will congratulate himself that England is the seat and the refuge of the arts; and that so many genuine remains of ancient sculpture are present in our cabinets.’ So wrote James Dallaway at the beginning of last century, and, although some may think that the arts have now somewhat altered their habits, there is no doubt that this country still remains pre-eminent in the wealth of its private collections of Greek antiquities. If proof were needed, this admirable little collection would afford it. When the scheme was first mooted of a Greek exhibition at the Burlington Club, a moderate scepticism was not altogether unnatural. The former attempt in 1888 had not been exactly an enthusiastic success, and somehow the club itself appeared to be a somewhat stern soil for so tender a plant. A society of dilettanti, with grave and reverend opinions upon every conceivable form of bigotry and virtue, might be expected either to adopt an attitude of cold aloofness or to overlay its offspring with excessive and even (may one whisper it?) injudicious appreciation. But we never know where a blessing may light, and, if one may judge from the assiduous attention the exhibition has received, not only from the sternest critics of the club, but from the smart ladies of at least two capitals, a new era has dawned for Greek art; if it only lasts long enough, intrepid explorers will be found invading Bloomsbury, and the British Museum will cease to offer cool solitudes for the peaceful reflection of the philosopher and student. ¶ For the general public who have little time or inclination for long museum galleries, this sort of exhibition has much to recommend it; the intelligent public likes to have its culture prescribed for it in tab-

loid form—a small dose, unmistakably potent, which can be easily digested between meals. To this form of requirement the Burlington Club is admirably adapted: a single room, with just enough space for arranging a few good things. Mrs. Strong and her committee are so much to be congratulated that it seems ungracious to grumble; but personally I should have preferred to turn out about half of the less fine objects. It was difficult, no doubt; the susceptibilities of lenders are not lightly to be trifled with; but Greek art, more than most things, needs plenty of breathing space, and the exhibition would have gained by a judicious depletion. ¶ I think it was M. Piot who used to carry always in his waistcoat pocket a few of the choicest Greek coins (those being the most portable forms of the best art), as he said, ‘to correct his eye’; that was undoubtedly a true instinct. When all is said and done, Greek art will always serve as an admirable corrective—within its limits of course, for painting is obviously excluded—and that is at least some comfort in these impressionist days, when new creeds lie about like leaves in Vallombrosa. ¶ I overheard one day a visitor to this exhibition angrily resenting the suggestion that Greek art at its best could be compared for a moment with the master works of the middle ages. It is a large question, which there is no space here to argue, only I do not think it is so easily dismissed as the hasty critic supposed. I should even be prepared to stand by some of the objects here exhibited. After all, it is in many cases the same plant growing up under differing conditions of time and circumstance. Some day perhaps the club may be persuaded to try the experiment of showing side by side some of the finest parallel achievements of antiquity and the three centuries of mediæval Europe. ¶ And I am not sure that



FRAGMENT OF THE FRONT OF THE FRIEZE OF THE PARADEISOS, BEHOLDING SOUTH. — IN BRITISH MUSEUM.



BUST OF APHRODITE, PÉRIANÉ, BY PRAXITÈLE, IN THE COLLECTION OF MONSEIGNEUR DE SAINTE-APOLLINAIRE



FIGURE 1. MARBLE BUST OF A YOUTH, BELONGING TO THE EARLY VINCIANI, FIGURE 1. MUSEO CRISTOFORO COLOMBO, FLORENCE.



FIGURE 2. MARBLE BUST OF A YOUTH, BELONGING TO THE EARLY VINCIANI, FIGURE 2. MUSEO CRISTOFORO COLOMBO, FLORENCE.

the plan might not be adopted with advantage in museums, of having a small room, like the *tribuna* at Florence for instance, with a florilegium of the best things of all dates; it would be both physically and mentally a boon to many a weary wayfarer. ¶ The most obvious point of comparison with the classical is the work of the classicists of north-east Italy, who, already at the end of the trecento, were beginning a formal but intelligent study of the antique. It would be instructive to see works of Donatello and John of Bologna side by side with their Greek counterparts; a Syracusan decadrachm of Kimon or Euainetos beside a medal of Pisanello or Sperandio. ¶ One bronze in the Burlington Club especially seems to challenge this comparison—the big mounted warrior (No. 53), which at first sight suggests a kind of glorified gothic aquamanile. A reviewer in the *Athenaeum* points out the ‘research for elegance which already characterizes this figure,’ and which he considers to mark the essential difference between the Greeks and their successors. ‘Whereas the Greek,’ he says, ‘feels most keenly the planes, to the northern and Italian artists it is the ridges that count.’ This seems to me to be a plausible generalization from imperfectly perceived facts. The world-old contrast of the ideal and the real naturally went on in Greek art as it has gone on in every other art; but less among the Greeks, because for most of their history they steadily withstood realism; they believed and acted upon Shakespeare’s ‘Nature is made better by no mean, but nature makes that mean.’ At a late period realism became too strong for them, and the Pergamene school was the beginning of the end. Surely the broad contrasting of planes is not the characteristic of a race, but of a stage of development. Obviously the sculptor in marble or wood is bound to set out by blocking out his figure in broad planes: relative development shows itself in the amount of skill which the artist exhibits in graduating and refining these planes into

each other. Early Greek art shows this particularly, because it derived largely from Egyptian traditions, and was long in breaking loose from set canons. But it is none the less true of all sculpture in which an historical development can be traced. The history of Italian sculpture down to Michael Angelo is so much under classical influence that its evolution may almost be said to be an index of its information regarding Greek art. Michael Angelo unfortunately corresponds to the Pergamene stage. Already, before his day, the great Italian medallists had shown in their medal work what is probably, outside of classical times, the nearest approach to the best Greek relief, and they worked largely on Greek lines. It is not by coincidence alone that the helmeted knight on the well-known medal of Ludovico Gonzaga naturally suggests an analogy to the bronze now exhibited. In both cases the simple effect is attained by a judicious elimination, by contrasted planes, and by a skilful co-ordination into an harmonious whole. ¶ This bronze is said to have been found at Grumentum, in Lucania, a city which, as its name and its geographical position show, was never a Greek colony, though latterly a town of some importance. Probably it found its way there in the course of Corinthian traffic: the long-bodied horse, the unusual subject of a helmeted horseman, the treatment of mane and tail, are all characteristic rather of the Corinthian art of the sixth century B.C.; and we know how active the Corinthian colonists were at that period in south Italy. ¶ The same characteristic treatment is seen in the splendid bronze head from Chatsworth (No. 8). It is an Apollo rather over life size, belonging to that interesting transitional stage which immediately precedes the Parthenon. In this case, however, the archaism is partly conscious; the artist realizes the maxim *peu de moyens, beaucoup d'effet*, and uses it to advantage. The type chosen is that of a strong virile athlete, with hair still long, but just budding into manhood,

The Exhibition of Greek Art at the Burlington Fine Arts Club

The Burlington Magazine, Number V the *Βούπαις* ('bully boy'), as Furtwängler points out, of an epigram on a contemporary statue of him by Onatas. What a contrast this to the soft and dreamy Sauroktonos of the succeeding century: with its almost architectural symmetry, its vigorous subordination of all search for detail to general effect, and its mathematical balance of large lines and large planes, it seems to stand as a visible protest against weakness and effeminacy. As Emerson puts it, this one head might be the indemnification for populations of pygmies or weaklings. The step from this to the Parthenon is short in point of years, but is artistically an interval which is strongly defined, for within its limit Greek sculpture has entered into its birth-right. This stage is nobly represented in the exhibition by the fragment from a slab of the north frieze of the Parthenon, reproduced in Plate I. Broken away probably at the time of the Venetian bombardment, it seems to have been acquired in Athens by Stuart, who sent it to Smyrna; a few years ago it was dug up beside a rockery in a garden in Essex; what its movements were between Smyrna and Essex is matter for conjecture. A former owner of the Essex property was a Mr. Astle, who was a trustee of the British Museum, and may be supposed to have had an interest in antiquities: *habent sua fata*, these flotsam relics of antiquity: this is not the only marble in the exhibition which has been excavated on English soil. The head (No. 24), which early in the seventeenth century belonged to the famous Arundel collection, was recently dug up by a navy in London close to the Temple, on the site that was once part of the Arundel house garden. ¶ The surface of the Parthenon fragment has suffered, of course, but not so grievously as might be expected. It gives the head of one of the mounted knights of the north frieze, and the horse's head of the figure immediately following him. The youth is from northern Greece, probably from one of the Thracian

colonies of Athens, as his Thracian head-dress of foxskin (the *alopeke*) shows. That his horse is in movement even the fragment makes clear by the light tresses of hair blown backward beneath his cap, of which the heavy tail is itself curved outward by the motion; but his eyes are intently set on his forward path, and the firm and straight yet supple poise of neck and torso bespeak his 'magic horsemanship.' The figure behind him (preserved in the British Museum), a squadron commander or marshal, turns partly round in his seat, checking his horse, apparently to give an order to his section; with the suddenness of the action the horse's mouth is wrenched open and his head thrown back, the plaited forelock swings upward, and every muscle is tense; the motive is a subtle variation on the theme represented by the splendid horse's head of Selene or Night in the eastern pediment, but with this principal difference, that while this horse is answering to its rider's curb, the Selene horse is probably starting back of its own accord, in alarm at taking the downward plunge. Now that this beautiful fragment has found its way to London, is it too much to hope that it may make one more journey—and that its last—to Bloomsbury, and rejoin the slab to which it fits? ¶ From Pheidias it is natural to turn to that other sculptor who shared with him the glory of the latter part of the fifth century. Polykleitos, the leader of the Argive school, did for the physical ideal what Pheidias had done for the religious. His earliest recorded work, the statue of a boy-boxer crowning himself with a wreath, set up at Olympia about 440 B.C., has been identified in four different replicas, of which one is the head belonging to Sir Edgar Vincent (No. 45), shown on Plate III. The statue-base itself was found at Olympia in 1877, still bearing its dedicatory inscription, and with marks showing that the figure was of bronze. From a marble copy to a bronze original, and that of an artist whose bronze technique



SMALL BRONZES. HANDLE OF AMPHORA BELONGING TO MR. WYNDHAM COOK; MASK OF SEA DEITY BELONGING TO MR. GEORGE SALTING; PLAQUE BELONGING TO MR. H. WALLIS



APHRODITE WITH TORCH, BELONGING TO MR. J. E. TAYLOR



SICK MAN, BELONGING TO MR. WYNDHAM COOK



EROS WITH BOW, BELONGING TO MR. J. E. TAYLOR



APHRODITE ON PEDISTAL, BELONGING TO MR. J. E. TAYLOR



FIGURE MIRROR CASE, IN THE COLLECTION OF MR. J. E. TAYLOR

was by many considered pre-eminent in antiquity, is a far cry, but even in this head we may see some faint reflection of the genius of Polykleitos. The curved surfaces definitely meet and intersect instead of merging almost insensibly into one another, as happens in marble work. In this respect an admirable contrast is offered by the famous head of Aphrodite, belonging to Lord Leconfield, on Plate II. This head, which is in the catalogue (No. 22) boldly described as 'an original by Praxiteles,' in acceptance of a suggestion originally due to Payne Knight, and later adopted by Furtwängler, is undoubtedly the most beautiful Aphrodite head in this artist's style which has come down to us. A comparison of it with that of the Olympian Hermes and with the copies of the Knidian Aphrodite makes this identification at least highly probable. The hair is apparently roughly finished and almost sketchy, but offers an admirable contrast to the highly polished surface of the flesh, and even without the colour which certainly once covered it is magically successful in its rendering of texture. The high triangular forehead-space, which gives distinction to the type and value to the setting of the eyes, is almost identical with the forehead of the Knidian Aphrodite, and also that of the Knidian Demeter, a statue certainly under strong Praxitelean influence: the slight projection over the brows, the so-called 'bar of Michael Angelo,' which is so marked a feature in the Hermes, is introduced here with extraordinary delicacy of effect. It is no wonder that Lucian singled out for praise in the Aphrodite of Praxiteles 'the beautiful line of her forehead and brow, and her melting eye, full of joy and of pleasure.' The eyes indeed are especially characteristic; their narrow opening in proportion to the length (*yeux bridés*), the slight projection of the lower lid, which gives an indescribable softness to the shadow beneath it, the almost imperceptible transition at the outer

corner both of eye and mouth, are all traits which belong to Praxiteles alone. The oval contour is skilfully redeemed from formality by the dimple in the chin, just as the columnar neck is softened by the soft fold midway. For beneath all the refinement, which might easily become voluptuous, there is with a physical dignity of form which bespeaks the goddess, 'che muove il sole e l'altre stelle.' The artist 'keeps the two vases, one of aether and one of pigment, at his side, and invariably uses both.' ¶ In the presence of this masterpiece it is difficult to share the admiration which the catalogue bestows on the Head of a Girl from Chios (No. 44). The intention of the sculptor was obviously to reproduce a Praxitelean type; but whatever this head may once have been, the entire surface has been so rubbed down that it now looks like a model in partly melted loaf sugar. Under these circumstances any close study of the details is fruitless, but the characteristic features, especially the mouth, are so weakly conceived that it probably looks as pretty now, half hidden under a 'bal-dacchino,' as ever it did; its prettiness indeed seems to be its highest claim to notice.¹ ¶ The head belonging to Mr. Claude Ponsoby on Plate III has lately been claimed as Lysippean by M. Salomon Reinach. Unfortunately we know very little of the characteristic treatment of the features by Lysippos; we know that he was essentially a worker in bronze, that he introduced a more natural treatment of the hair and an animation of facial expression, and that this last qualification naturally led him into portraiture. The general outline of the eye cavities, and the form and modelling of the forehead, closely resemble those of the Alexander portrait in the British Museum; and the rendering of the hair has a certain naturalism which is also found in the Alexander: moreover there is a tragic intensity in

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¹ While, in accordance with the principles adopted from the first in this magazine, we give Mr. Cecil Smith perfect liberty to express his opinion on this piece—the opinion of one of the most accomplished experts—it is right to say that the opposite view of the matter will be stated in the next number of this magazine by another expert writer, Mr. John Marshall.—Ed.

The Burlington Magazine, Number V the almost haggard eyes and parted lips which, together with the loosened tresses and the drapery covering the back of the head, certainly mark the head as the portrait of a mourning woman. Further than this perhaps we cannot go; but it is worth noting that Tatian mentions the portrait of a woman (the Praxilla) by Lysippos, which we may presume to have been something like this. Michaelis suggests that it may have belonged to 'the statue of a mourning woman which may have served as the decoration of some sepulchral monument.' This is probably not far from the truth; at any rate the head seems to stand midway between the conventionalized portraits of the Athenian stelae and the more realistic portraiture of the Hellenistic age, well represented in the exhibition by the busts of Menander (No. 26) and the presumed Hipponax (No. 27). ¶ The *genre* side of Hellenistic art is well represented in the exhibition by the large bronze statuette of Eros, a dexterous figure of a winged laughing boy rushing forward through space with outspread wings and right foot just touching the ground; Mrs. Strong justly points to the motive as an ultimate evolution from that of the Nike of Samothrace, wherein the weight of the body seems partly supported by the foot and partly by the spread wings, which serve as a counterpoise to the structure. It is quite in consonance with Hellenistic sentiment that the love-god should be shown as the victor in the sacred torch race, the Lampadephoría—Eros the unconquerable, the ἀνίκητος μάχαν, invades the palaestra and beats the athlete at his own game. ¶ When I first saw this charming figure (it was in a room at the Charing Cross Hotel, on his first arrival here) the then owner told me the circumstances of his discovery. Not far south of Vesuvius the river Sirmio finds its way to the sea; at a spot on the Pompeii side which probably in antiquity marked a ferry or ford, this statuette with other things was excavated. The presumption is that the hapless owner, fleeing from the eruption with

his treasure under his arm, was overtaken here, possibly while waiting for the ferry-boat. It is a tragic little history, all the more touching somehow on account of the subject which the figure represents. ¶ In its collection of smaller bronzes the exhibition is particularly rich. A small selection is here given in Plate IV. The archaic period is represented by the little crouching or, more probably, dancing Seilenos (No. 34), the wild animalistic sprite of the woods, half bearded-man and half horse, as Ionic art depicted him; by the amphora handle (No. 92) in the form of a youth bent backwards below two panthers which rested on the lip of the vase; and by the charming little Aphrodite (No. 20) whose formal drapery and pose, combined with a refinement of delicate modelling, are together characteristic of the springtime of Greek art. With her may be contrasted the tiny nude Aphrodite (No. 11) to which an ancient admirer has presented a necklace, bracelet, and anklet in gold, probably, as Mrs. Strong suggest, an adaptation of a famous statue by Praxiteles. ¶ On Plate V is a fine example of the repoussé mirror-covers which seem to have belonged exclusively to the fourth and third centuries B.C. The nearly full-grown Eros with long wings is characteristic rather of the earlier stage; otherwise the subject, in which he assists a lady or his mother at her toilet, is a favourite one for this class of representation. An unusual form of mirror support is Mr. Wallis's plaque (No. 62), which has the design cut out *à jour*, as beautiful in its pale blue patina as it is in the dexterous adaptation of the composition to the space which it has to fill. The owner suggests that the reclining winged boy is Hypnos rather than Eros; if so, it is an unusual rendering of the god of sleep. ¶ The Alexandrine period is represented on Plate IV by Mr. Salting's fine mask of a sea deity (No. 113) with inlaid eyes and marine emblems skilfully worked in, suggestive of the grotesque masks of Pompeian and

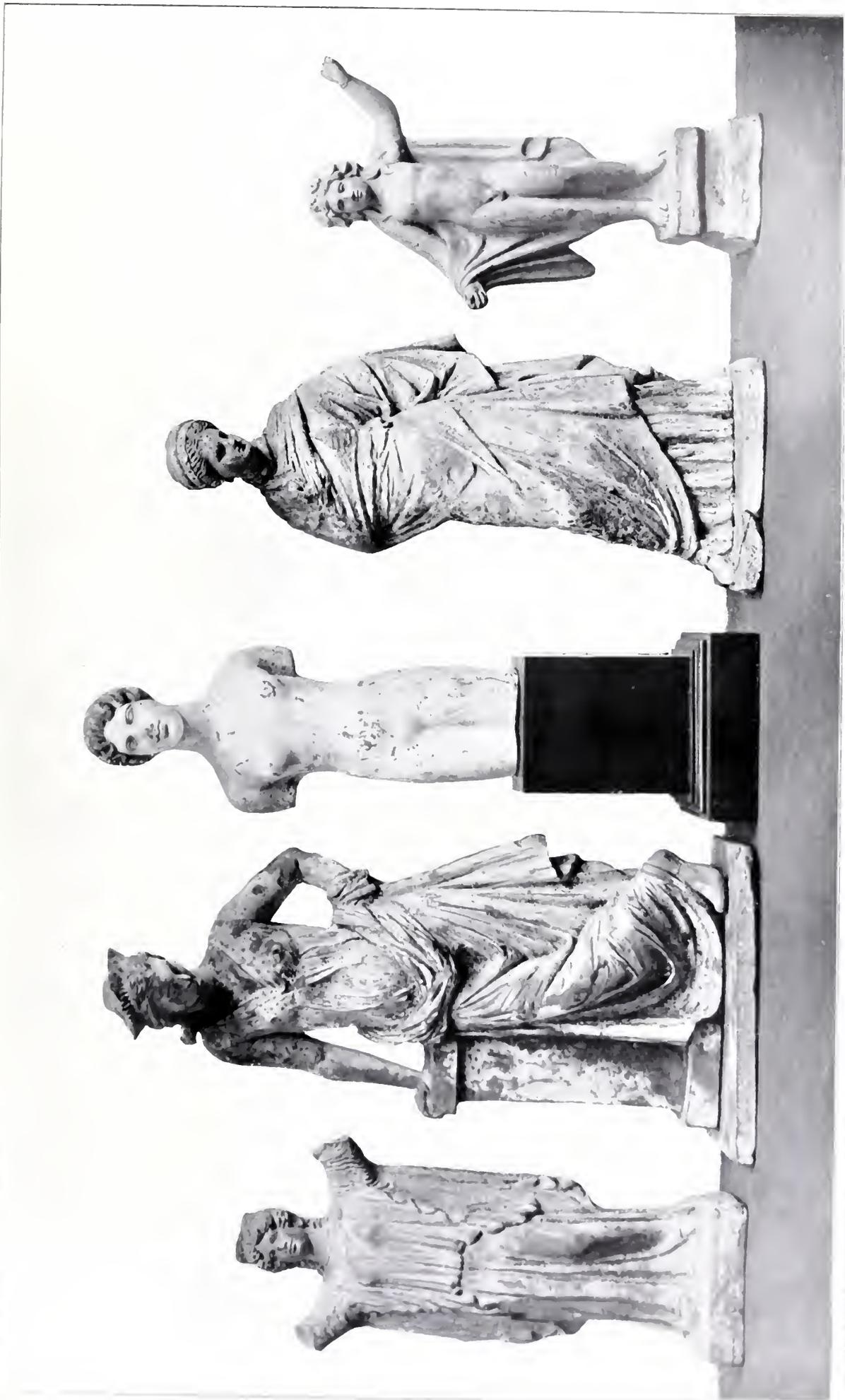
(a)

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FIGURINES OF TERRACOTTA. (a) FEMALE FIGURINE, BELONGING TO MR. J. E. TAYLOR; (b) SEATED FIGURINE, BELONGING TO MRS. MITCHELL; (c) NUDE FIGURINE, BELONGING TO MR. J. E. TAYLOR; (d) SEATED FIGURINE, BELONGING TO MR. J. E. TAYLOR; (e) SEATED FIGURINE, BELONGING TO MR. J. E. TAYLOR.

TERRACOTTAS



KRATER BELONGING TO HARROW SCHOOL



(a) KYLIX SIGNEE BY TELEON, AND (b) PLATE SIGNEE BY LEIKTELOS, IN THE COLLECTION OF THE HARVARD UNIVERSITY MUSEUM

cinquecento Italian art; and by Mr. Wyndham Cook's puzzling seated statuette of an emaciated man (No. 50). This figure has usually been described as a pathological study, a votive offering to Asklepios from a sick person. The careful workmanship, however, and the fact that it is inscribed with the name of the personage represented seem to militate against this view; moreover the figure does not seem to represent actual suffering so much as austerity. The excessive emaciation, the pose, and the fixed abstracted expression appear to me to indicate rather ecstasy, the *ἔκστασις* of the mystic, the Pythagorean anchorite who, like the Brahmin, has learnt by mortification of the flesh to project his soul into the unseen. We know the interest that Alexander took in the Indian *yogins*, and that he had intended to bring one of them, Kalanos, back with him to Greece. It is not improbable that other Greeks may have taken up the idea: and it is significant that this bronze was found at Alexander's own city of Pella and bears a Macedonian name. If this be so, it adds an extraordinary and unique interest to the little bronze. ¶ The group of terracotta statuettes on Plate VI are chosen as characteristic types of different forms of this charming art. The little doll (No. 24) made, perhaps, in imitation of a Persephone figure, but intended to have movable limbs, and the Caryatid figure (No. 26) belong to the fifth century; the latter is remarkable for its strongly Pheidian character of type and drapery, and is certainly of Attic work nearly contemporary with the Parthenon. The young Dionysos (No. 7) and the two girls (Nos. 3 and 10) are good instances of the peculiarly modern sentiment which pervaded the art as well as the literature of the Hellenistic age. These figures are the bric-à-brac of antiquity; the far-away ancestors of Dresden, and Saxe, and Watteau, with some of their coquetry and none of their artificiality. ¶ Before leaving the terracottas it is necessary to mention the large head of Zeus

(No. 46) which has been added since the exhibition opened; Professor Furtwängler and Mrs. Strong consider this head to be 'a Greek work of the great period of Pheidias.' It is particularly unpleasant to me to find myself differing entirely from their view; after close and repeated examination I am bound to say that it seems to me to belong to a well-known class of terracottas which are now generally agreed to be of modern origin. ¶ Of the collection of vases there is only space here to include three typical specimens (Plate VII); these are the kylix signed by the artist Tleson (No. 16), with a charming drawing of two goats rearing up and butting one another above a floral ornament; a good example of the skill with which the Greek artist pressed into his service as pure decoration a common scene of daily life; the plate (No. 79), signed by Epiktetos, with its humorous ride-a-cock-horse subject, the precursor of the Parthenon horseman riding on his own fighting-cock; and the krater from Harrow School (No. 44), with its masterly composition of the hero Kaineus overwhelmed by the Centaurs. In its strong firm line, and spirited composition, which is yet kept in subordination to the decorative effect of the vase as a whole, this work stands out instinct with the combination of strength and self-control which are the leading characteristics of the best works of Hellenic art. ¶ I have already occupied so much space that the very important series of engraved gems and coins must remain almost unnoticed, and this is a pity because outside the great museums we are not likely ever to see such a series again assembled. The beautiful drawings of Greece by Cockerell, the wandering artist-scholar, one of the great builders of English artistic repute in the Levant, these too must be left with a bare mention. But this fact in itself speaks for the high standard attained by the exhibition, on which Mrs. Strong and the club are much to be congratulated.

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❧ BIBLIOGRAPHY ❧

PINTORICCHIO : HIS LIFE, WORK, AND TIME.

By Corrado Ricci. Translated by Florence Simmons. William Heinemann, 1902.

The publication by Mr. Heinemann of a large, costly, and elaborately illustrated book upon Pintoricchio is evidence that this long-neglected Umbrian painter is growing in popularity. Effaced for more than two and a half centuries by the dazzling radiance of his younger contemporary's fame, Pintoricchio's individuality, first appreciated by Rumohr, began clearly to stand out again only when Morelli demonstrated that he was the author of two frescoes in the Sixtine chapel. Even then he borrowed his lustre from working where Michelangelo left his masterpieces, and from having, as Morelli pointed out, influenced Raphael. It remained for the anarchical taste of recent years to exalt him into an important 'Master' on his own account. ¶ The occasion was offered by the reopening in 1897 of the Borgia apartments, which he decorated; for although the popes may have lost their power to immortalize themselves by feats of statesmanship, the ambition to signalize their pontificates by the patronage of art appears not wholly to have died out. Leo XIII in restoring and opening to the public the magnificent suite of rooms where, in the service of Alexander VI, Pintoricchio toiled to make a monument to his patron, was no less the maker of an artistic reputation than his Renaissance predecessors—with the significant difference, however, that he conferred a posthumous fame, a *succès d'archéologie*, instead of the renown that came from the commission to rebuild and decorate that city of cities which has now passed from under the papal sway. ¶ But, unless the lay world had been independently attuned to Pintoricchio's art, papal patronage would not have carried his renown far. But modern art is just at a point where Pintoricchio is really more sympathetic than the masters of the great style, for in the break-up of artistic tradition and the decline of classical taste the decorator of to-day is thrown back upon parading the mere materials of his art, upon bright colour and relief, upon sumptuousness, and the startling and attractive. He has, in fact, dedicated himself to ornamentation—for we must not debase the word decoration! And of ornamentation, of the sumptuous, the attractive, the gay and the ingenious, Pintoricchio was a master. The gorgeousness of the Borgia apartments delude even critics who ought to distinguish more subtly, into praising them as art. It is so difficult to be stern

with the attractive! ¶ And so Pintoricchio, becoming popular, needed a handsome book to reveal him further to his English admirers; and for them, being English, a volume of mere illustrations, like the French tome of M. Boyer d'Agen, did not suffice. There must be the flavour of pedantry, of Morellianism, of research into origins, without omitting the necessary historical setting. And so the publisher commissioned the valiant Dr. Ricci, head of the great gallery of the Brera, to prepare such a work, knowing well that he could not entrust it to more skilful and conscientious hands. But, contrary to the Biblical story, instead of blessing Israel the emissary of Balak was unable to keep his tongue from curses! Dr. Ricci's taste was too cultivated, his experience of great art too profound, to permit him to raise the chosen painter to the altar prepared for him, and the publisher was thus constrained to write a short 'Note' explaining that, in spite of what the author says, Pintoricchio really *is* a great artist, standing only just below 'the three or four supreme masters'—close, that is to say, to Raphael, Michelangelo, Leonardo, and Giorgione! Turning, however, to Dr. Ricci's estimate, we find it absolutely sane and just:—'Pintoricchio . . . was more attracted by the external splendours of art than by its sentiment . . . is wholly destitute of passion . . . and shows but little research in the matter of expression.' And instead of joining in the unreserved praise accorded to him in the publisher's 'Note' as a 'master of decoration,' he, on the contrary, criticizes his artist's gaudiness and his lack of composition, and utters a protest, particularly welcome at the present moment, against the use of raised ornament in decorative painting. Indeed, while Morelli's account of Pintoricchio leaves the reader with a general sense that he was to be preferred to his master Perugino, Dr. Ricci nowhere loses his sense of proportion, nowhere unduly exalts the subject of his work, and the resulting impression of his long book is to place Pintoricchio in a just relation to the artists of his time: attractive, sweet, agreeable, 'exuberant and instinctively elegant,' but almost never entering into rivalry with any master who possessed, in however small a degree, any of the specifically artistic qualities. His treatment, indeed, of Pintoricchio's greatest work, the frescoes of the cathedral library of Siena, scarcely does justice to the real artistic merits of the decorative scheme. As these works so far surpass the frescoes of the Borgia apartments, the impression

they give of 'gaiety and well-being,' which Dr. Ricci barely touches on, might well have been amplified. But one is grateful to him for pronouncing himself so clearly against the current notion that the young Raphael assisted Pintoricchio in these frescoes, instead of mystifying us with the usual non-committal generalities on this subject; and also for ranging himself so openly with Morelli and against Signor Venturi in refusing the absurd ascription of Gentile Bellini's drawings to Pintoricchio. He calls attention to a phrase in Gentile's will which speaks of drawings of his in Rome, thus amply accounting for the introduction of figures similar to those in Gentile's sketches into the Roman frescoes of the Umbrian painter so notoriously given to pilfering. ¶ Singularly full and complete is Dr. Ricci's list of Pintoricchio's works; indeed, the fault lies just in this! While we thank him for sparing no pains to look up every possible work of his painter, we must reproach him with being too liberal in questions of authenticity. It is particularly among what Dr. Ricci considers the early works that we find him too generous. It is in my opinion quite impossible that Pintoricchio should have executed the Presentation at Torre d' Andrea, which shows so many of the characteristics of that (deservedly) little known painter, Antonio da Viterbo¹, while the copy at Siena of the central figures in the great ancona of 1498 at Perugia cannot of course be, as he supposes, an *early* work, and seems to me too crude and flaccid to be by him at any period of his career. The early Madonna in the Bufalini collection at Città di Castello I cannot clearly remember, but the ruined Madonna with the infant John in the *duomo* of that town could certainly never have been touched by Pintoricchio's own hand, and Lord Crawford's Madonna and Angels at Wigan is too cold and hard for him, and indeed seems to be the work of some Romagnol imitator of Pintoricchio, whose youthful hand was trained under the benumbing influence of Palmezzano. ¶ I regret that I cannot quite follow our author in his chronology of Pintoricchio's works, for the clear arrangement of which at the end of his book he nevertheless earns our gratitude. The assumption that the Ara Coeli frescoes were painted after those in the Sistine chapel seems to me to confuse Dr. Ricci's view of the chrono-

¹ It would appear that neither Dr. Ricci, who ascribes this altar-piece to Pintoricchio, nor Dr. Steinhilber, who gives it, correctly as we think, to Antonio da Viterbo, has noticed a Crucifixion and Saints clearly by the same painter and in the same phase, in the chapel of St. Anthony in the lower church of Assisi.

logy from the start. To my eyes they are clearly earlier works, although I know that Morelli here for once agreed with Crowe and Cavalcaselle, and dated them as late as 1496. But the whole question is by no means clear, and I confess to being unable to discover in Dr. Ricci's book the exact criteria he uses to determine the date of a particular work. The Sienese *tondo* which he calls early seems to me definitely to belong to the period after 1500, and the two Madonnas at Spello do not convince me that they are early, or even that they are of the same date. Dr. Ricci professes himself not quite convinced of the adequacy of internal evidence; nevertheless, like all unbelievers, he constantly takes refuge in it, but not consistently, and it is this uncertainty of method which, perhaps more than anything else, prevents our following his conclusions with intelligent sympathy. And this one regrets the more, because with the broad lines of his book, and, above all, with his estimate of Pintoricchio, one has such hearty sympathy. ¶ A word of protest must be added about the strange translation and about certain carelessness apparent in the book-making. 'Coetanean' is an odd word to meet on the first page, and surely Dr. Ricci never spoke of the 'coast of Subasio'! 'S. Bernardine,' or, worse still, 'San Bernardine,' is not a happy way of anglicizing the name of the Sienese saint, nor is 'Cybo' an improvement upon the usual form. 'Enea' recurs in an irritating manner, where every cultivated English person expects Aeneas; for, since Bishop Creighton's sympathetic account, 'Aeneas Silvius,' whether as humanist or pope, has become a familiar name. Just here, by the way, I may express my surprise that among Dr. Ricci's historical references for Pope Alexander VI (p. 87) he did not place Creighton's account, the best in English, or perhaps in any language. ¶ The subject of the first coloured plate is misnamed 'S. Bernardino,' although in the text correctly described as St. Louis of Toulouse. And this leads me to protest against cheap colour reproductions of this kind. The feeblest, young-lady water-colour sketch after Pintoricchio could not resemble him less than these coarse, smeared, falsely-tinted reproductions. They are worse than useless; they are hideously misleading. The other illustrations of the book, however, are copious and accurate, and we cannot be too grateful for the reproduction of so many of the pictures in private collections, photographs of which it is often almost impossible for the student to procure.

M. L.

ANCIENT COFFERS AND CUPBOARDS. By Fred Roe.
Methuen & Co.

Mr. Fred Roe's book of ancient coffers and cupboards must surely be the first of many such monographs. To-day the process block has made it possible to illustrate with ease the most elaborate details of the work of the ancient craftsmen, and within the covers of a book we may bear home our museum to be pored over at leisure. And here we have the chosen pieces of many museums, many churches, and many collectors' hoards, in a form which makes them as useful to the new craftsmen as to the antiquary. It is true that Mr. Roe has not given us process work alone. Although such illustrations as those of the famous chest of the twelve knights at the Cluny and the St. George chest at South Kensington leave nothing to be desired, Mr. Roe does not allow it to be forgotten that he can use a pencil with effect. His drawings, although they have nothing of the tight and T-squared manner familiar in architects' drawings of old pieces, yet give a pleasant impression of truth and trustworthiness, and err not on the side of that dangerous cleverness which so often persuaded that great man M. Viollet le Duc to translate ornament and detail from every scratch and stain of his model. With a volume of the *Mobilier Français* at hand Mr. Roe may be at issue with the Frenchman on a definite point. Here we have the great *armoire* of Noyon as presented spick and span in the coloured drawing of M. Viollet le Duc, and here we have it also from the pencil of Mr. Roe. To our mind Mr. Roe seems the more trustworthy interpreter, but one or other is at fault. On the first of the eight doors of the *armoire* Mr. Roe gives us a figure of the Virgin in a sweeping robe, holding the Child in her arms. M. Viollet le Duc, with abundant detail, gives us the same door with a bare-legged St. John Baptist in his camel's hair, supporting in his arms a lamb. ¶ It is no disparagement to Mr. Roe's written commentary to say that the early history of the chest is told clearly enough by his well-arranged series of drawings and photographs. We owe him thanks that he has avoided the temptation which would persuade the writer upon any side of English archæology to gallop through his subject from Stonehenge to the great exhibition within the covers of a single book. Here we have the history of the mediæval chest, from the thirteenth-century examples with which we must perforce begin, to the end of the Gothic work in the fifteen hundreds. There Mr. Roe stays, and for the

story of the Elizabeth and seventeenth-century chests, which are still in such plenty amongst us, we may wait in good content for Mr. Roe's future work. ¶ To those who are familiar with inventories, and wills, and such-like documents of the intimate life of our ancestors, the picture of the ancient English home rises up furnished with a bed, a brass pot, and a chest; for these good things came ever foremost amongst the few household goods of folk of the middling sort. It would be difficult to say where the collector might lay his hand nowadays upon the woodwork of a mediæval bed; the brass pots have for the most part served their day and gone back to the foundry furnace; but the oaken chest remains here and there in the countryside for a most curious and venerable relic. ¶ We can hardly doubt that the familiar chest was from the beginning cunningly decorated; but accurate knowledge begins with the thirteenth century, with vast fronts of one or more broad beams set longways between two broad uprights. For ornament we have suggestions of arch-work simply indicated with chiselled lines and roundels of tracery. The ends are solidly framed with massive timbers. Of painted chests a notable example remains at Newport in Essex, and this Mr. Roe shows us in its colours. The inside of the lid when upreared shows like a painted reredos with a rood, the Virgin and St. John, and St. Peter and St. Paul, each within a painted archway of reds and greens. Twelve shields appear upon the chest, but on these remains no trace of the painted bearings which would have told us the story of the piece. Below the twelve shields, fessewise across the front of the chest runs a most singular ornament, a broad band of open tracery cast in pewter. ¶ The thirteenth century closes with the richly ornamented chest-fronts which endure for the rest of the mediæval period. The long chest in Saltwood church is assigned by Mr. Roe to the century-end. The front is covered with tracery work with deep mullions, the broad uprights at the ends being filled with winged dragons in square panels. To this century-end belongs also that most famous and glorious chest which is the pride of the Musée Cluny, along whose mullioned front stand twelve knights with shields and ailettes of their arms; and here again we feel that, although the lighting of Mr. Roe's photograph was unfortunate, our modern illustrations must take the place of Viollet le Duc's too highly wrought drawings. ¶ Throughout the fourteenth century we find in

England the traditional window tracery along the chest front, and the dragons or beasts in squared compartments of the broad uprights. From Hultoft, in Lincolnshire, we have in a late fourteenth-century chest an early example of a panelled and buttressed piece, in which pierced and cut-out tracery has been applied to a flush front. A lid painted inside with shields of arms belongs to a chest formerly in the Chancery court of Durham, and, apart from its beauty, claims our interest by the fact that the first shield is that of the Aungerviles, of whom came Richard of Bury, bishop of Durham, and author of the 'Philobiblon,' one of those few mediaeval books which yet find readers. Concerning this shield, we may remark that Mr. Roe's 'Gules, a cinquefoil *or* (or *argent*) ermine pierced (of the field?)' is not a very lucid piece of blazonry. Between the shields a dragon meets with a centaur-like figure in yellow hood and red kilt 'running a tilt,' as Mr. Roe somewhat loosely phrases it, but really playing with the sword and buckler. Forty-five years ago this chest was still in the Chancery court; if we ask why it is now in the hands of an 'eminent antiquary,' we should have for answer a familiar story of the ignorance and wanton folly of our half-civilized English official classes. A sad side of Mr. Roe's narrative is the recurrent exclamation at the fact that a church chest, perfect in the days of Parker, Cotman, or Shaw, is now staved in, or clumsily restored. This in such cases where the chest has been suffered to remain. The Wittersham chest does not seem to have stayed at Wittersham long after its beauties had been published to the world in a 'Dictionary of Architecture,' and the fact that the nameless connoisseur who removed it took with him the ancient parish stocks as well leaves Wittersham without the means of dealing with the offence of those who should have been its custodians. Parker engraves a famous chest at Guestling, of which but one panel remained when the present rector came to Guestling, and even this poor relic has gone the way of the rest. It would be well if the thief were the one enemy of such treasures—in that case the nation might come to its own some day; but the church stove, even in our own time, has crackled with fuel for the loss of which our descendants will curse their pig-hearted ancestry. ¶Of the most interesting type, which Mr. Roe, who shuns the English word chest, is pleased to call a 'tilting coffer,' we are afforded a valuable set of pictures.

It is good to see that perhaps the finest panel of St. George and his dragon and Dame Cleodolinde is in our own national collection at South Kensington. The barbarously fine chest at Ypres will stand to all who know it for a familiar example. Mr. Roe, being possessed with the idea that these figured chests are English in design and working, is persuaded that the Ypres chest may have been abandoned by the English army which sieged Ypres in 1383; but we may confess that we find no notably English feeling in this chest or its fellows. ¶To follow the story of the gothic chest to its running to seed in the sixteenth century were to encroach upon the office of Mr. Roe's excellent monograph. Mr. Roe's work is clear and to the point. We feel that he has not only drawn and photographed, but handled and rummaged the chests of which he tells us. He is cunning in hinges and locks, and forgeries of respectable standing and the mis-datings of long tradition do not entangle him. It may perhaps be said of his terminology that he attaches too definite and settled a meaning to the words which he chooses to apply to various forms of the objects of his study. The definition of a coffer as 'a box of great strength for the keeping and transport of weighty articles, having its front formed by a single panel,' as distinct from a hutch, 'a household coffer of a rough description,' strikes us as too assured and exact. A more serious blemish arises from Mr. Roe's apparent belief that from the character of the work upon a chest one may easily guess whether its first home were in church or hall. The familiar window tracery of many chest-fronts spells for him plainly church or monastery. By the same token Mr. Roe would have us set down for a churchman every fourteenth-century man who wore 'Poules windowes' cut in his shoe leather, and the knights and dragons of many miserere-seats would show him that the first place of their setting-up was in the castle hall. Another odd fancy of Mr. Roe's persuades him that 'the civil wars,' apparently those of the king and commonwealth, account for the loss of many pieces of English gothic furniture. Such a fancy does not argue an intimate knowledge of the history of the seventeenth-century struggles, than which no wars have been waged with less sacking and burning; and Mr. Roe, as his last words show, knows full well that the fellest enemies of our mediaeval relics flourished in the nineteenth century in the close and the rectory, sat at high tables of old foundations, and even came to good credit

as scholars and antiquaries. There are honoured names amongst us to-day whose bearers have done deeds of destruction to which Merciful Strickalthrow or Corporal Humgudgeon would not have set their hands. O. B.

A GUIDE TO SIENA: HISTORY AND ART. By William Heywood and Lucy Olcott. Enrico Torrini, Siena, 1903.

Certainly it never rains but it pours. Siena, so long without any adequate guide to her intensely interesting history and art, has suddenly broken out into quite a literature to herself. Scarcely has the controversy over the respective merits, or the reverse, of Professor Langton Douglas's 'History' and Mr. Gardner's 'Story' ceased to rouse our interest before a third guide appears in the field, which to our mind is infinitely the best of the three. Less pretentious and less costly, it contains in its smaller compass a mass of information in a readable form that is within the comprehension of the dullest, and yet worthy of the careful perusal of the most critical. Both Mr. Heywood and Miss Olcott live in and love Siena, so that their several parts are not only written *con amore*, but on carefully studied data. The history is written with a swing that carries one along, and yet leaves one at the end with a clear idea of what Siena was at her best. Mr. Heywood's charm of style—as might be expected from his former work—is very great. It is easier, more lucid, and, without being any the less expressive or forcible, is wholly free from the few blemishes that might be objected to in his previous essays. No one understands better than he the complications and kaleidoscopic changes that occurred with so much abruptness in the government of the republic. Therefore we have the more occasion to be grateful to him for having set the main facts of her story before us, unhampered by superfluous digressions and comments. Once only he pauses to give eloquent expression to his admiration for that much-misunderstood and much-abused body, the *Nove*, whose rule (1292–1355) was the longest and most prosperous of all the various combinations that held sway in Siena. They are usually represented as ruthless tyrants, and generally detested and hateful; whereas there can be no question that their firm, autocratic rule, if severe and sometimes cruel, held in check alike arrogant noble and turbulent demagogue, and that under their guidance Siena reached the highest point of her prosperity, internal and external. At home

flourished the arts of peace as they never did again, and abroad her fame was European, her merchants were respected, and her produce in demand throughout the civilized world. With the fall of the *Nove* fell Siena. Their hold over the reins of government lasted sixty-three years;—no other body again held them so long until she finally sank into the position of a subject city. Mr. Heywood's notices as to the saints and writers of Siena are all too brief, and we would like to hear more from him about them, but space clearly forbids: and, as he points out, readers may turn to his other works for much that is perforce left unrelated here. We can only regret one note (on p. 68), which we feel must have been inadvertent on his part, and certain expressions in the bibliographical notice, to which we refer presently. ¶ Miss Olcott's section, being, we believe, her first literary work, deserves an unusually high meed of praise. One may not always agree with her attributions, and her judgement on painters that she does not like is severe and not always quite just;—for example, her attitude towards Sodoma and Beccafumi, respectively, will not be endorsed by all her readers;—still, she has so evidently studied her subject with thoroughness and care, working under the best direction, and weighing her facts with so much patience and real insight, that one can scarcely praise this first essay of hers too highly. Her attitude towards the native Siennese artists of the fourteenth and fifteenth centuries is so truly devotional that, even if it blinds her to the beauties and merits of later workers, it disarms severe criticism. She points out very truly—and in this respect she follows the same line as Mr. Heywood in his history—that the art of Siena never rose again after the middle of the fourteenth century (*i.e.*, contemporarily with the fall of the *Nove*) to the point that it then attained. The various foreign influences that eventually came into the state wrought fine achievements, but native talent was never again what it had been in the days of Duccio, Simone Martini, and their immediate successors. It is, however, true that in the following century very great artists did arise, in whose praise the authoress is specially eloquent. That she has great reason, the lovely works of such men as Matteo di Giovanni, Neroccio di Landi, Lorenzo di Pietro (Vecchietta), and Giovanni di Stefano (Sassetta) amply testify to those who have eyes to see. To Neroccio and Vecchietta, moreover, she draws further notice, since, like so many artists of their day, they were both sculptors and

painters, and obtained more than ordinary success in either of the greater arts. Thus panel, bronze, and marble, when touched by them, produce effects of exquisite charm in gracious line and lovely expression that are unsurpassed and unsurpassable. We feel no doubt that to walk through the city in Miss Olcott's company will be a pleasure, which student and traveller cannot fail to appreciate. That small mistakes as to fact have occasionally crept in was of course unavoidable; but for practical purposes they are unimportant. She has managed to avoid the dullness of a mere record of facts, though her notes are full of practically useful side-information; while, on the other hand, she has not fallen into that temptation to dogmatize, so difficult to escape from when dealing with a specialized school of painting like that of Siena. ¶ Student and traveller alike have much reason to be grateful for the work; mainly on account of its directness and simplicity; though also for the valuable footnotes supplied by both authors. The bibliographical lists are of great interest, but we cannot refrain from remarking that the notice as to books to be avoided is, to say the least of it, in doubtful taste. We understand the irritation caused by such books as those specified to writers who have studied the subject carefully, and we recognize fully the incalculable mischief done by the inaccuracies of the modern catch-penny magazine contributor; but we cannot but think so long and virulent an attack, however justly deserved, quite unsuitable within the pages of a guide book. We suggest that in a future edition these pages might be omitted, as being the only serious blemish to a book on which authors and publisher may be very heartily congratulated.

R. H. H. C.

YACOUB ARTIN PASHA: CONTRIBUTION À L'ÉTUDE DU BLASON EN ORIENT. Londres (B. Quaritch), 1902.

The prospectus issued by the publisher of this work contained the extraordinary statement that 'É. T. Rogers Bey, in his contributions to the subject, established beyond doubt that coats of arms and armorial bearings were introduced into Europe by the crusaders in imitation of the practice of the eastern princes whom they had encountered in the field of battle.' It would surprise no one acquainted with the vexed question of heraldic 'origins' to know that he did nothing of the kind. What he did advance was that '... les avis sont partagés sur la question de

savoir si les Croisés ont puisé en Orient les notions de cet art [blazon] ou s'il est exclusivement d'origine européenne. Les arguments en faveur de son origine orientale me paraissent les mieux fondés, car ils sont soutenus par des données historiques. Un esprit militaire et même chevaleresque existait parmi les Musulmans de l'Arabie, de la Syrie et de l'Égypte, longtemps avant la formation de nos ordres de templiers et de chevaliers; et il est fort probable que cet esprit guerrier s'est communiqué par l'entremise des Venitiens et des Génois et repandu peu à peu en Europe même avant la première croisade.' We do not hesitate to say that beyond this string of theory there is nothing in the forty-nine pages of Rogers Bey's 'Le Blason chez les Princes Musulmans de l'Égypte et de la Syrie' (Bulletin de l'Institut Égyptien, 1880) offering proof of the derivation of European armory from the east. All this we quote *in extenso* because Artin Pasha's work is, he states, to be regarded as the sequel to Rogers Bey's memoir, and because, where he touches the origin of western heraldry, his remarks are likewise mere unfounded assertion. Neither does his knowledge of European arms appear to be of the most accurate order; he states that Louis IX of France was the first to adopt the fleur de lys, when in fact the seal of that monarch's father, Louis VIII, bears a shield semé de lys, bearings which may be traced back to the mantle and shoes worn by Philip Augustus at his 'sacre' in 1179, similarly sown with fleurs de lys. Needless to say, the correctness of no theory concerning the origin of European blazon is demonstrable, and it is to be regretted that the author did not steer clear of it altogether. As an account of Moslem blazon and of the emblems found upon Arabic glass, pottery, sculpture, coins, metal-work and arms, Artin Pasha's work, in spite of such blemishes, will be of great value to archaeologists and collectors. The author has been at pains to obtain as complete a series as possible of the strange insignia frequently figuring upon these works of art. His plan is to discuss the bearings such as the fleur de lys, lion, fish, eagle, cup, dice, horns, the so-called hieroglyphic signs, the sword and sabre, crescent, cross, dagger, separately, each with its history, and a catalogue of extant examples. Of these over three hundred are reproduced, many in colour, from Egypt and the continental and London museums. Unfortunately many are unidentified, and it seems to us that it would have increased the value of the book if approximate

Yacoub
Artin
Pasha: Con-
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l'Étude du
Blason en
Orient

dates had been assigned to the objects decorated with such insignia as remain for the present in this category. The constitution of mameluke society, to which the majority of mediaeval armigerous Egyptians belonged, is the great obstacle to a systematic identification or study of their heraldry, if heraldry it can be called. The cases in which insignia are known to have been inherited are so few, says the author, that one cannot affirm that hereditary blazon generally existed in Egypt, though in the case of the emirs he concludes for the existence of transmission from father to son; admittance to the mameluke body was closed, apparently, to their legal offspring, and in the majority of cases their insignia denoted official or court rank and changed with it. ¶ Artin Pasha gives also a great deal of information concerning the emblems used by other oriental nations, though his arguments seem occasionally to bring within the net heraldic purely conventionalized animal or vegetable forms, attributing to much merely symbolical or ornamental material a character unwarranted by the strict significance of the term blazon.

A. V. DE P.

JULES HELBIG. LA PEINTURE AU PAYS DE LIÉGE ET SUR LES BORDS DE LA MEUSE. xiv and 510 pp., 30 phototypes, and numerous cuts. Liège, 1903. 12 by 8½ inches. 15s.

This, the second and much enlarged edition of a volume published thirty years ago and long out of print, contains the fruits of the author's researches, not only at Liège and in the Mosan towns, but also in many museums and private collections. ¶ In the first fifty pages he has brought together all the documentary evidence as to the introduction and progress of art in the principality, illustrating the same by reproductions of the paintings on the mutilated shrine of Saint Odilia at Kerniel, of miniatures from manuscripts in the British Museum, the Royal Library at Brussels, etc., and of the exquisite storied embroideries on the antependium from the church of Saint Martin at Liège, now in the Industrial Art Museum at Brussels. In the next three chapters the author treats of the Benedictine artists of Liège, of the Mosan contemporaries of the Van Eycks, and of the paintings executed in the fifteenth century, of which so little has escaped destruction. As to the painters who flourished in the sixteenth century there is fuller information, though there yet

remains much to be done before the history of Joachim Patenir and Henry Bles can be cleared up and their works classified. Of Lambert Lombard and his pupils and followers the author gives us a full account, and from their time onwards to the end of the eighteenth century this volume contains a thoroughly complete history of the painters who flourished in the district and of the paintings they executed. We congratulate the author on the termination of this work, which, with the volume on sculpture and the plastic arts published by him in 1890, constitutes a very satisfactory and well-illustrated history of art in the principality of Liège.

W. H. J. W.

PERIODICALS

JAHRBUCH DER KÖNIGLICH PREUSSISCHEN KUNST-SAMMLUNGEN, 1903, 2 HEFT.—The article of most general interest in the current number is that by Drs. Ludwig and Bode on the picture of the Resurrection recently acquired by the Berlin gallery from Count Roncalli of Bergamo. The assumption that this is by Giovanni Bellini himself rests on the following evidence: The church of St. Michael, on the cemetery island of Venice, was so ruined in 1469 that the abbot of the Camaldulensian house to which it belonged began to rebuild it. In the year 1475 the patrician Marco Zorzi, of the Bertucci family, obtained permission to build and furnish a family chapel in the church. The chapel was dedicated to the Virgin, but in his mother's will, dated 1479, it is already referred to as the chapel of the Resurrection. Then follows the testimony of later writers. Sansovino, 1581, describing the church, says, 'La risurrezzione a olio fu del medesimo Gian Bellino.' Ridolfi, 1648, describes the picture fully, and attributes it to Bellini. Boschini, 1664, calls it a Cima, an attribution which clung to the picture in St. Michael's till 1810, when it disappeared. It will be noted that there is hitherto no proof that the Roncalli picture stood once in the chapel in question. That a composition of this kind by Bellini existed was already to be guessed from various motives copied in other pictures. The question remains whether this is the identical picture, and not, as has been hitherto thought, a late version by Basaiti, Previtali or Bartolommeo Veneto. On the other hand it is noted that Ridolfi's account of the picture is so minute that one may assume that the Roncalli picture is either the actual one that

stood in Zorzi's chapel or an exact copy. The problem therefore resolves itself into the question of whether the existing picture is a copy or not. Drs. Ludwig and Bode are agreed that it is an original, and in spite of some curious points which do not precisely agree with any other existing Bellini we think they are right. The picture with which it has most affinity is the Transfiguration at Naples, to which for various reasons we may assign a date just a year or two previous to 1478, the date of this work. If this is correct the likeness to Basaiti, Cima and Bartolommeo Veneto is to be explained by the fact that this work exercised a profound influence on the rising generation of Venetian painters. It is to be noted also that we have here already the peculiar honeycombed rock formation which the Vicentine painters, Montagna in particular, afterwards employed. Whatever be the final verdict as to the authorship of the work, the authorities of the Berlin gallery are to be congratulated upon having secured one of the most imaginative compositions in the whole range of Venetian art.—R. E. F.

Dr. Bode writes on the work of Hercules Segers, whose pictures, long forgotten or ascribed to other masters, Rembrandt, Van Goyen, or Vermeer of Haarlem, have recently been rediscovered, mainly through the insight of Dr. Bode himself. The Berlin gallery has possessed since 1874 the only signed picture hitherto known; another signed work is now in the possession of Dr. Hofstede de Groot. These two, a second landscape lately acquired by the Berlin gallery, and a picture exhibited in London in 1901 under the name of Vermeer, but now the property of Herr Simon, are reproduced. Other pictures discussed in the text are a landscape ascribed to Rembrandt in the Uffizi and another, also under Rembrandt's name, in the National Gallery of Scotland. A great part of the article is devoted to the etchings, the true starting-point of all our knowledge of Segers. About sixty of these are known, of which the Amsterdam cabinet has fifty, while very few other collections possess any considerable number. Several admirable facsimiles in colour accompany the article, and the interesting announcement is made that a publication of the entire work of Segers is contemplated, under the editorship of Prof. Jaro Springer. Almost all the etchings are landscapes, generally printed in colour on a prepared ground, and often finished by the artist with the brush. Dr. Bode discusses the

question whether the wild mountain scenery depicted in most of them was invented by the artist or true to nature, and decides for the latter alternative. A great curiosity is the etching in colours of the Lamentation for Christ, copied by Segers from a wood-cut by Hans Baldung. An excellent reproduction is given of the impression recently acquired by the Berlin cabinet. Dr. Bode does not mention the fact that an impression was already known in the collection of King Frederick Augustus II at Dresden, where it passed for a drawing by Baldung till its true character was discerned some years ago by Prof. Lehrs. C. D.

L'ARTE. Parts I-IV. 1903.—The publication of *L'Arte*, suspended owing to a strike at Rome, has been resumed, and we have received the first four parts for the current year. Signor Venturi appears to have finally discovered the authorship of the small bronze doors which close the reliquary containing St. Peter's keys in S. Pietro in Vincoli. These, which have been variously praised as Pollajuolo's and disparaged as Filarete's, are really not Florentine at all, but by the Milanese Caradosso, working doubtless under Florentine influence. There are two replicas of the two bas reliefs on the doors in question. Both, though alike in the general composition, are curiously modified in some essential particulars which render the subjects unintelligible. One of these replicas is in the Louvre, where it is attributed to the Florentine school; the other, in the Victoria and Albert Museum, is more rashly ascribed to Lorenzo Ghiberti, to whose style it does not conform at all. ¶ M. Marcel Reymond solves satisfactorily a puzzling question connected with the tomb of Onofrio Strozzi in the church of Sta. Trinità in Florence. This has been ascribed on documentary evidence to Piero di Niccolò, who was supposed to have executed it in 1418. In 1423 Piero di Niccolò executed at Venice the essentially gothic monument of Doge Mocenigo, while Donatello himself only arrived at a conception like that of the Strozzi tomb in his monument of Giovanni de' Medici in 1429. On stylistic grounds there can be no doubt that the Strozzi tomb is nearly a decade later than the Medici tomb, and yet the documentary evidence has been hitherto allowed as authoritative. On closer examination, however, this appears to be quite inconclusive; it is a warning of the necessity for re-examining documents in the light of the evidence afforded by style. The Strozzi tomb may be safely considered to be no earlier

than the close of the fourth decade of the century. It is either, M. Reymond thinks, by Donatello himself, or by some sculptor who carried out a design by him. ¶ The remains of Pisan domination in Sardinia are the subject of researches by Signor Dionigi Scano, who has had the good fortune to discover at Oristano a signed statue by Nino Pisano, together with a number of bas reliefs in which he traces Pisan influence. The very crude architectural settings of most of these, however, betray a strain of northern influence. Far finer than these are the thirteenth-century lion-head door handles in bronze which he reproduces. ¶ Dr. Seidlitz returns to the question of Zenale and Buttinone *à propos* of Signor Malaguzzi Valeri's interesting book on Lombard painters. He points out the impossibility of supposing, as Signor Valeri does, that the Castelbarco altarpiece in the Brera belongs to the fifties. The supposed 5 of the date must be a mutilated 8. In the main, however, he appears to have come independently to similar conclusions about the respective shares of Buttinone and Zenale in the great Treviglio altarpiece. He calls attention to the important picture by Zenale (the Circumcision) in the Louvre overlooked by the Italian writer, but by far the most interesting suggestion that he makes is that the strangely imaginative composition of the Adoration in the Ambrosian Library which Morelli described as an early Bramantino is by Buttinone himself. It must be admitted that in no other work does that artist display a freedom and originality of invention comparable to this, but the likenesses to his peculiarly uncouth style are certainly striking. We should like to call attention to the fact that most of these ideas were suggested some years ago by Mr. Herbert Cook in his catalogue to the Lombard exhibition at the Burlington Fine Arts Club. Both Dr. Seidlitz and Signor Valeri are acquainted with this work, but neither has had the courtesy to make full acknowledgement of Mr. Cook's priority. ¶ Signor Francesco La Grassa-Patti writes on the works of the Della Robbia in Sicily. The full-length Madonna at Trapani he attributes to Andrea, though the coarse vigorous forms suggest Giovanni while still working in his father's style as more likely. The work is described as Giovanni's by Miss Cruttwell. The second is a tondo at Messina (Sta. Maria della Scala) which Miss Cruttwell describes as a school piece. This also is attributed by Signor Grassa-Patti to Andrea, while the one work for which Andrea's author-

ship might be claimed, the Madonna del Cuscino at Palermo, is called a school piece. A fourth work is the Adoration in the church of S. Nicolò lo Gurgo at Palermo. This M. Reymond considers to be one of many replicas of the motive. The author makes no mention of Miss Cruttwell's exhaustive researches, although, with the exception of the last, all these works have been fully and critically treated by her. ¶ Signor Gino Fogolari describes some wooden sculptures of the twelfth century at Carsoli and Alatri. Those at the latter place comprise a magnificent Madonna and Child, one of the finest specimens of the type which was usual in Italian sculpture of this period, and twelve bas reliefs of the doors which originally closed the Madonna's shrine. These are of interest as still possessing some of the original colouring and for their similarity in technique to the ivory work of the period. ¶ Dr. Romualdi describes an admirable plan which has been formed for making a complete *catalogue raisonné* of all publications on the history of Italian art. The scheme is to treat the subject by means of regional committees, whose work will be united and revised by central committees at Florence and Rome. The importance of such a catalogue in a subject of which the literature has become so unwieldy cannot be overrated: the scheme deserves every encouragement. ¶ Signor Venturi replies at length to Dr. Julius von Schlosser's views concerning the sketch-book attributed to Giusto of Padua in the National Gallery of Engravings at Rome, maintaining the correctness of his original attribution. ¶ Among the 'miscellanea' there are descriptions of a fourteenth-century pastoral staff in the cathedral at Treviso, which Signor Biscaro attributes to a Venetian goldsmith. He seems scarcely to explain the peculiarly French character of most of the forms. ¶ Signor Venturi gives a description with a collotype reproduction of the newly-discovered Jacopo di Barbari at Naples. It is evidently a striking picture in which the influence of Antonello da Messina strongly predominates. The two men represented in it are Luca Pacioli, the celebrated mathematician, and the artist himself, whose apparent age agrees with that indicated by the inscription, namely, twenty years. This, since the picture bears the date 1495, throws a new light on Barbari's position in Venetian art. Signor Venturi also reproduces a drawing in the Piancastelli collection at Rome, which appears to be the original work by Timoteo Viti of which the head in the Taylorian at Oxford, hitherto thought

to be an original, is a replica. If the reproductions are to be trusted, there can be no doubt about the superiority of the Roman drawing. Signor Toesca attributes the coarse picture of the Coronation of the Virgin in the Naples gallery (there ascribed to Matteo di Giovanni) to Christoforo Scacco. He also reproduces an Antoniazio Romano in the *depôt* of the Uffizi. Signor Venturi maintains in a vehement but unconvincing argument his former opinion that the Resurrection which the Berlin gallery acquired recently from Count Roncalli at Bergamo is not by Giovanni Bellini, but by Bartolommeo Veneto. ¶ Signor P. D'Achiardi publishes a picture which is in the house of the cathedral chaplains at Pisa which has hitherto been supposed to be merely a school piece of Benozzi Gozzoli's atelier, but which a recent restoration has shown to be worthy of the master. It is dated 1470, and is therefore one of the earliest of his Pisan works. Signor Manceri adduces a document which shows that Pietro di Bontate, who was supposed to have assisted Laurana in his works at Palermo, was not an artist but a stonemason.

GAZETTE DES BEAUX ARTS, JUNE.—M. Henri Cochin begins, in 'Some reflections on the Salons,' a delightful article which is none the worse for containing very little about the pictures and a good deal of general speculation about the aims which modern art has proposed to itself. He regrets that the present moment is one in which the public has to some extent lost confidence in its own omniscience, and that the artists are without any clearly formulated ideals to arouse their devotion or hatred. ¶ Owing to the activity of M. Paul Meurice, Paris is going to have yet another museum, that of Victor Hugo. In what was once the poet's house in the Place Royale, there have been collected and arranged all kinds of records and mementos of the poet-politician's career. Not the least important of these are the pen-and-ink drawings in which he often made the first record of scenes, elaborated afterwards in prose or verse. It is to these slight but by no means insignificant performances that M. Emile Berteaux devotes a serious study. There was, in fact, a time when Victor Hugo nearly turned artist; he got so far as to master the processes of etching and to produce one successful plate. But he realized the danger of this parergon interfering with his real work and never repeated the experiment. Nevertheless, to the end of his life he noted ideas or striking effects in pen-drawings

of astonishing force and brilliance, on which he smudged a melodramatic chiaroscuro with a finger dipped in ink or coffee. The results cannot be treated as great works of art, but none the less every one of them proclaims the man of genius; nor are they unimportant for the understanding of Victor Hugo's development, since the sombre mood of his later poems was already foreshadowed in these hasty improvisations. ¶ M. Moreau-Nélaton describes the genesis of one of Corot's late works, the view of Sin-le-noble, now forming part of the Thomy-Thiéry bequest to the Louvre. M. Denis Roche begins an account of Dmitri Grigorévitch Lévitiski, a little-known Russian portraitist of the eighteenth century, whose works have decided merit. A certain influence of contemporary Venetian art is apparent in his composition, but for the most part he was formed under the influence of French artists like Tocqué, whom the Empress Elizabeth invited to Russia in the middle of the century. The portrait of Diderot by Lévitiski, which is reproduced here, shows that his feeling for character was keener than the average run of West European painters of his time. It is comparable to a Chardin rather than any of the more mannered masters of the day.

RASSEGNA D'ARTE, JUNE.—Signor Carlo Gamba describes two works of art in the royal villa of Castello; one, a Florentine picture (a Nativity) of about 1460, in which the influence of Baldovinetti is most apparent; the other a polychrome stucco attributed to Agostino di Duccio. The composition is undoubtedly his, but the type of face is longer and more accented than is usual with that master. ¶ Signor Antonio Gobbo points out the great differences between the ancient methods of mosaic work and those which obtain in the modern factories at Venice and elsewhere. He insists rightly on the necessity of doing the mosaic *in situ*, instead of reversed on a cartoon, on the desirability of a restricted colour-scheme and of a less mechanically even fabrication of the tesserae. It is interesting to have explained thus the extreme discomfort one experiences in front of most modern mosaics. ¶ Signor Annoni describes some remains of fifteenth-century work in the northern suburb of Milan, the most interesting being a fresco which he attributes to Borgognone at Garignano. ¶ Signor Antonio della Rovere endeavours to prove by Morellian methods that a feeble and late sixteenth-century Venetian picture, representing St. Jerome, is by

none other than Giorgione. As he relies for his proof on the attribution to Giorgione of the Three Ages in the Pitti, and a well-known Torbido in the Venice academy, his extraordinary result is not entirely the fault of the method he employs. ¶ The Antonello da Messina of Christ at the Column in the museum at Piacenza is reproduced in this number. It is evidently a work of the highest importance for our knowledge of this great and still scarcely understood master. In conception and execution alike it surpasses all the numerous works by Solario and others that it inspired.

THE ARCHITECTURAL REVIEW, June, contains an account of Orvieto cathedral by Mr. Langton Douglas. He effectively disparages Commendatore Fumi's theory that the original design for the church which follows the plan of a Roman basilica was by Arnolfo di Cambio, and attributes it to 'some mediocre master of the conservative Roman school.' With regard to the façade and the importance of Lorenzo Maitano's work at Orvieto he is in accordance with Burckhardt and Bode. He has done a real service to students in reproducing the two beautiful designs of the façade by the great Siennese master. In discussing the sculptures of the façade he shows excellent reasons for assuming, as was already done by Burckhardt and Bode, that Maitano was the master sculptor. We are rather surprised to find him however admitting M. Marcel Raymond's contention that Andrea da Pontedera also had a hand in the work, though at a much earlier date than that writer supposed. The work, we think, is throughout thinner, slighter, and of a more facile elegance than the known works of Andrea Pisano. Mr. Langton Douglas tends to exaggerate the indifference of previous writers to Siennese sculpture: the list of works which he gives, with the remark that they have 'entirely escaped the notice of M. Raymond and other writers upon Tuscan sculpture,' is more completely given in Bode's 'Italienische Plastik'. ¶ For the rest the *Architectural Review* is devoted to contemporary works, among which we may call attention to Mr. Gilbert Scott's remarkable designs for the Liverpool Cathedral competition. We may hope that even now it is not too late for the committee to revise their verdict and give us the chance of seeing the execution of a really vital and original gothic design.

The May number of the EMPORIUM (BERGAMO) which did not reach us in time for our last issue contains an interesting account by Signor Frizzoni of the Tadini gallery at Lovere. The gallery which, with the immense modern palace that contains it, was left to the remote little town of Lovere by Count Tadini, has, it must be admitted, a very small proportion of notable works, but since Signor Frizzoni has rearranged it, its value for the lover of art is considerably enhanced. It is no longer necessary to wander through innumerable seventeenth-century copies in order to pick out the few works that demand serious attention. And these few are indeed of such excellence that no one need regret the time spent in coasting up the winding shores of the Lake of Iseo in order to visit it. By far the most remarkable of these is the incomparable Jacopo Bellini of the Madonna and Child, perhaps the finest existing work of this rare master. Besides this there is Bordone's greatest masterpiece, a Madonna and Child enthroned with SS. Christopher and George below—a work of almost Giorgionesque splendour, though it is needless to say more florid in taste and more agitated in line. The curtain suspended behind by flying putti reminds one for a moment of Lotto's S. Bernardino altarpiece. Another fine picture is the portrait of a knight by Parmigiano, while in a picture which the catalogue describes as 'un bellissimo quadro di Pietro Perugino,' it is possible to recognize the forms of an early Veronese master, probably Domenico Morone himself. We can only hope that the trustees of the Tadini bequest will carry out Signor Frizzoni's suggestion and have this picture, which has suffered from clumsy repainting, restored so far as possible to its original condition. An early Venetian picture, falsely signed Cornelio Fiore, and attributed, quite rightly we think, to Lorenzo Veneziano by the author, and a crudely-painted Pietà, signed by Girolamo da Treviso, are other original works.

R. E. F.

BOOKS RECEIVED

- AUBREY BEARDSLEY. By A. E. Gallatin. Godfrey A. S. Wieners, New York; Elkin Mathews, London. 20s. net.
- THE ARTS IN EARLY ENGLAND. By G. Baldwin Brown. Murray. Two Volumes. 16s. each net.
- CHINESE PORCELAIN (VOL. II.). By W. G. Gulland. Chapman and Hall. 10s. 6d.
- THE HISTORY OF JOHNNY QUAE GENUS. By Thomas Rowlandson. (Reprint.) Methuen. 3s. 6d.

THE TOUR OF DR. SYNTAX. By Thomas Rowlandson. (Reprint.) Methuen. 3s. 6d.

ILLUSTRATIONS OF THE BOOK OF JOB. By William Blake. (Reprint.) Methuen. 3s. 6d.

MEMOIRS OF THE LIFE OF JOHN MYTTON. By Nimrod. (Reprint.) Methuen. 3s. 6d.

STRADANUS TE FLORENCE. By J. A. Orbaan. Nijgh and Van Ditman, Rotterdam, 3s. 6d.

L'ETUDE DU BLASON EN ORIENT. By Jacoub Artin Pacha. Quaritch. £3 3s.

THE VISION OF DANTE (Cary's translation). Newnes. 3s. 6d.

TINTORETTO. By J. B. S. Holborn. Bell & Son. 5s. (Great Masters Series).

HISTORY OF THE PEWTEERS' COMPANY. Two Vols. By C. Welch. Blades, East, and Blades.

THE NORFOLK BROADS. By W. A. Dutt. Methuen. 21s.

CATALOGUE OF ENGRAVED PORTRAITS. Myers and Rogers.

IL DUOMO DI SAN GIOVANNI. By Mospignotti. Alinari (Florence.) 5 lire.

FRA FILIPPO LIPPI. By J. B. Supino. Alinari. 10 lire.

LA PITTURA VENEZIANA. By P. Molmenti. Alinari. 10 lire.

THE WORLD'S CHILDREN. By Mortimer Menpes. A. and C. Black. 20s.

L'EPOPEE FLAMANDE. By Eugène Baie. J. Lebègue et Cie (Brussels). 3.50f.

THE WORKS OF RUSKIN, VOL. III. (Library Edition.) G. Allen. 21s.

DANTE'S DIVINE COMEDY. By Leigh Hunt. Newnes. 2s. 6d.

THE SHAKESPEARE COUNTRY ILLUSTRATED. Newnes. 3s.

PEINTRES DE JADIS ET D'AUJOURD'HUI. Perrin et Cie (Paris). 6 francs.

REPERTORIUM FÜR KUNSTWISSENSCHAFT. Berlin.

ACADEMY NOTES. Wells Gardner & Co. 1s.

ROYAL ACADEMY PICTURES. Cassel. 7s. 6d.

ÜBER OTTO OSEINER. By Johannes Guthman. Hiersemann (Leipzig).

CATALOGUE OF JAPANESE WOOD CARVINGS, ETC., IN THE BOSTON MUSEUM OF FINE ARTS.

MAGAZINES.

Gazette des Beaux Arts. Durendal (Brussels). Onze Kunst (Amsterdam and Antwerp). L'Art (Paris). La Presse Universelle (Antwerp). L'Arte (Rome). Rassegna d'Arte. The Architectural Review

A NEW MEZZOTINT

We have received from Messrs. P. and D. Colnaghi & Co. an impression of a mezzotint by Mr. H. Scott Bridgwater after Raeburn's portrait of Mrs. Home Drummond of Blair Drummond, which they have just published. Raeburn loses nothing in Mr. Bridgwater's translation, indeed the mezzotint has greater merit as a work of art than the original picture; we have seen no modern engraving in mezzotint which we can regard as its equal. Mr. Bridgwater has produced a work worthy to rank with the best mezzotint engraving of the eighteenth century—with the work even of such a master of the art as J. R. Smith; and this portrait of Mrs. Drummond is very much superior to some of the eighteenth-century mezzotints for which absurd prices are being paid by people who regard everything that comes from the eighteenth century with indiscriminating admiration. We do not believe that anyone of taste and judgment, who was not blinded by the eighteenth-century glamour, could seriously maintain that any mezzotint of Valentine Green's is to be compared as a work of art with Mr. Bridgwater's latest work. We have little enough to boast of in modern artistic production; let us at least recognize good work when we meet with it; the best work of modern artists has been done in black and white, and most of the modern works of art that are really worth collecting are drawings or etchings; to these we can now add some mezzotints, among which Mr. Bridgwater's Mrs. Drummond is perhaps the most notable. The issue is restricted to 350 impressions, all artist's proofs.

✿ CORRESPONDENCE ✿

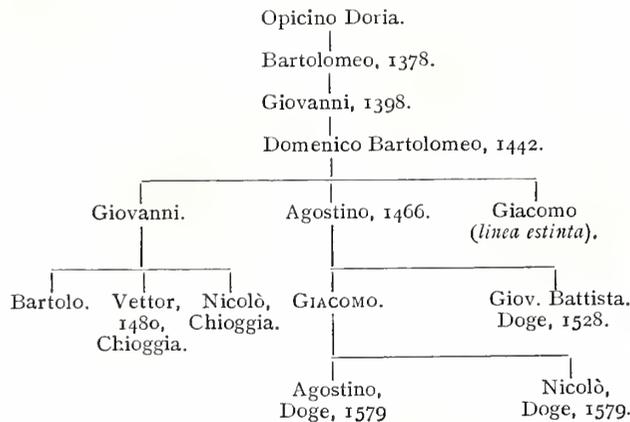
MR. JULIUS WERNHER'S TITIAN

SIR,

One of your subscribers in Venice has drawn my attention to an article in your magazine (April number, p. 185), written by Mr. Herbert Cook, and illustrating a magnificent portrait by Titian, in the possession of Mr. Julius Wernher. Your subscriber tells me that similarly insufficiently described Italian portraits are not uncommon in English private collections, though, of course, not through the fault of the collectors, as it is impossible to obtain sufficient information from printed books only. We here in Venice are naturally

better off, and the public and private archives and the manuscripts in the libraries offer much material to one who is experienced to handle it, and yield in most cases sufficient information. So your subscriber has asked me to show in the case of this Giacomo Doria what we can achieve here. To the student of palaeography it is not a matter of opinion, but of certainty, that the inscription reads: Giacomo Doria *quondam* Agostini, that means Giacomo Doria, son of the late Agostino. The dress is not the habit of an Augustinian friar. In the famous concert by Giorgione, in the Palazzo Pitti, the ecclesiastic playing the clavi-cembalo is an August-

tinian; he is clean shaven, has the large tonsure, and wears a mozetta. It is impossible to decide by looking at the reproduction alone whether Giacomo wears Venetian or Genoese dress, everything being entirely black. According to Crollanza's 'Dizionario storico-blasonico,' there were two families of the name of Doria—one in Genoa, and one in the Veneto. Mr. Cook has not been able to decide to which branch Giacomo belonged. ¶ Now Signor Comm. Carlo dei Conti Bullo, at Venice, has a private archive containing many important documents concerning the history of the town of Chioggia. These documents show that the war between Venice and Genoa, called the war of Chioggia, led to the settlement of several important Genoese families in Chioggia. Amongst these are mentioned the Bonivento, the Cibo, the Gandolfo and the Doria. ¶ The Chioggia branch of the Doria family still exists; its present head is Signor Giovanni Battista Doria, a draughtsman in the Genio Civile in Venice. This gentleman has in his possession a genealogical tree, compiled and signed by two canons of the cathedral of Chioggia, which proves his descent from Victor, son of Giovanni, born in the year 1480, and founder of the Chioggia branch. But in this tree no Giacomo di Agostino occurs. Now Signor Doria has another tree, although not a signed one, which shows how Victor di Giovanni is attached to the main trunk of the family in Genoa. In this tree the looked-for Giacomo di Agostino occurs; he is therefore a Genoese and not a Venetian. ¶ We give here the interesting part of this tree:



We see from this tree that Giacomo was a man of eminence, a brother of a doge, and the father of two doges of the republic of Genoa. His personality is of particular interest to the Germans, as his nearest relations play an important part in Schiller's great tragedy, 'The Conspiracy of Fiesco.'

His cousins Vettor and Nicolò settled in Chioggia, and, probably on the occasion of a visit to his relatives, Titian painted his portrait. Signor Doria is not certain as to the signification of the dates occurring in this tree, probably they mean the year of birth. Mr. Cook puts the portrait about the year 1523, but I am afraid it will have to be put to a considerably later date. ¶ This is all we can do in Venice; for further information about Giacomo one would have to search the documents in the archives of Genoa. ¶ Curiously enough, Mr. Cook has not a word to say about the arms which one can faintly recognize in the upper left-hand corner of the reproduction. I give below the arms of the Genoese Dorias, and those of the Dorias of Chioggia. ¶ From what I am able to make out, the arms represented on the picture are the Genoese arms. I shall be happy to search for arms occurring on Italian portraits in English collections, and collect information about the persons represented, if printed books fail to give the necessary help.

Yours truly,

GIOVANNI DE PELLEGRINI.

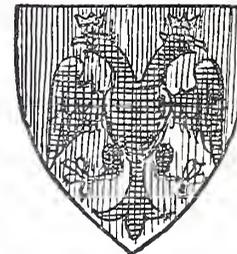
Studio Araldico, Campo San Maurizio,
Venice.



1



2



3



4

No. 1 is the shield of the Dorias of Genoa, taken from 'Il Annuario della Nobiltà Italiana.'

Nos. 2, 3, 4 are shields of the Dorias of Chioggia; No. 2 is carved on a house in the *calle di S. Nicolò* at Chioggia; No. 3 is carved in the town hall of Chioggia and on a house on the Canal Lombardo; No. 4 is carved in marble on a chimney of the *casa Doria* at S. Andrea. All three shields are given in the Ravagnan MS, belonging to the municipality of Chioggia.

THE BURLINGTON GAZETTE

BEING THE MONTHLY SUPPLEMENT TO THE
BURLINGTON MAGAZINE FOR CONNOISSEURS OF THE PREVIOUS MONTH

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OPINIONS ON WORKS OF ART

WE are prepared to arrange for expert opinions as to the authenticity etc., of works of art and old books. The opinions will be given by members of the consultative committee of THE BURLINGTON MAGAZINE and other experts of equally high standing.

The objects as to which an opinion is desired may be sent to this office, or we can arrange for a visit to be paid to the house of the owner when this is preferred.

The charge for an opinion or attribution will be a matter of arrangement in each case, and nothing must under any circumstances be sent to this office without a previous arrangement.

All objects sent will be at the owner's risk and will be insured, the owner paying the cost of insurance and carriage both ways. Though every possible care will be taken of anything sent, we cannot undertake any responsibility in the event of loss or damage.

We do not undertake valuations, nor can we in any case act as agents for sale or purchase. Those who are acquainted with these matters are well aware that such undertakings on the part of a periodical either interfere with the legitimate trade of the professional dealer or else open the door to practices not to the interest of the private vendor. But we will gladly give an opinion as to whether any object has any appreciable value, and (when possible) what prices similar objects have recently fetched at auction.

Owners wishing to sell should either

(1) Advertise in THE BURLINGTON GAZETTE, which circulates among a large and wealthy collecting public, or

(2) Offer the object to a dealer of repute (the names of the best dealers will be found in the advertisement pages of THE BURLINGTON MAGAZINE); or

(3) Put the object up to auction

PILGRIM SIGNS

NOT the least interesting or remarkable amongst the varied flotsam and jetsam of the recurring tides of our great commercial waterway are some little objects known to antiquaries as *signacula* or pilgrim signs. These delicately and often artistically executed little badges are made of pewter or lead, and owe their wonderful state of preservation through several centuries to the soft ooze of the Thames foreshore, in which they have lain embedded until the scour of the tides has revealed them to the vigilant eyes of the riverside beach-comber. They consist of figures and devices of great variety, and were provided each with a pin, cast in one piece with the brooch, to fasten it to the cloak or dress of the wearer.



No. 1

These little signs or badges, which appear to date from the thirteenth to the fifteenth century, were probably a source of considerable revenue to the various monasteries and churches where the shrines of which they were the emblems were situated, for in mediaeval times pilgrimages were of frequent occurrence, and it was the custom of the devout pilgrim, on the occasion of his visit to the shrine, to purchase a sign to wear on his cap or cloak as a souvenir of his pilgrimage, and to testify to all men of his piety.

Chaucer, in the 'Canterbury Tales,' tells us how his pilgrims to the shrine of St. Thomas à Becket, 'as manner and custom is, signes they bought; for men of contré should know whome they had sought.' How each one bought what most took his fancy: one, a head of the martyr; another, a brooch having his initial for the centre-piece. How the miller, not content with one emblem, or perhaps unable to make his choice from a large and tempting display, 'yplied his bosom full' of the holy martyr's signs. Judging from the variety of these little badges which relate to the murdered archbishop, his shrine must have enjoyed considerable notoriety during several centuries. One of the most charming is a full-length figure of Becket, clad in his robes and wearing the mitre, standing under a richly decorated canopy. Another represents his mitred head with the



No. 2

THE BURLINGTON GAZETTE

MUSEUMS

The gallery of modern painting in Brussels has recently acquired a picture by Eugène Verdyen, representing the landscape of the Meuse at Dave. Verdyen died at the moment when his work was being admitted to the museum. He was a painter, endowed with a discreet and intimate charm, whose delicate work gave proof of a pensive feeling for the things of nature that made him worthy of figuring in the effort of the contemporary Belgian school.

In the new museum at Ghent a bust has been unveiled of the painter Gustave Vanaise, exhibitions of whose works were held lately and simultaneously at this same museum and at the Cercle Artistique in Brussels. The bust is by the sculptor Lagae; it possesses the solid construction and the pursuit of form which give so searching a character to Lagae's sculpture and which sometimes ensure him a truly high place among modern artists.

AUDERGHEM

IN THE BURLINGTON GAZETTE of last month I gave a few particulars touching the chapel at Auderghem, the restoration of which has recently been decided on by the royal commission on monuments. Some photographic views of this interesting building are reproduced here; and I must ask leave to complete my notes of last month by giving some more exact indications.

The chapel of St. Anne at Auderghem served as a parish church for the neighbourhood until 1843, when the present church was built. Since then it has been used as a farm-house. It changed hands quite recently, and its present owner has taken the first indispensable steps to save it from ruin.

The examination effected by the care of the royal commission presented interesting conclusions from the two-fold point of view of art and archaeology. The chapel of St. Anne represents the most important historical memory of the locality. The tower dates



St. Anne, Auderghem

back to the end of the romanesque period; its louvre-windowed bays end semi-circularwise and are framed in a large external arch; they contain two retreating lesser arches, supported at the extremities by impostes and in the centre by a slender column; they present

an interesting type of construction which was in very frequent use at the romanesque period in our regions, although examples of it are becoming daily rarer. Only one of these bays, the south one, is nearly intact; the others have lost their little column and, consequently, their tympanum. The covering of the tower is in a very bad state; it is, for a great part, ruined.



St. Anne, Auderghem

The south wall of the nave appears to date back to an even more remote time than the tower. It has a little romanesque bay, the proportions of which are scarcely larger than those of an open balustrada, shaped like a concave louvre-window. The nave and choir were greatly altered at the end of the ogival period: their roofing was shingle. This shingle has disappeared, but its timber framework still exists; and there are interesting crowns in the vaulting. It would seem as though, at that time, the nave was widened towards the north: the wall on that side is brick; it is ashlar on the south.

To sum up, the chapel of St. Anne presents a serious interest. Also, it is magnificently situated. It is reached by a sunk road winding between two hillocks, on one of which the building stands; formerly there was access to it by an extremely rustic staircase, which is now partly destroyed.

To have abandoned the edifice to complete ruin or violent destruction would have been a most regrettable thing, not only because of the artistic and archaeological interest of the chapel, but also because its destruction would have involved the disappearance of a site which may be regarded as one of the most charming in the neighbourhood of Brussels. The chapel of St. Anne already figures in the list of civil buildings worthy of preservation. If it belonged to a public body, it ought, according to the commission on monuments, to be classed as a national monument.

MISCELLANEOUS

At the townhall of Bruges, M. Juliaan de Vriendt has finished the last panel for the large gothic hall. The execution of this work had been begun by M. de Vriendt's brother, when death came and surprised him. This last panel represents the inauguration of the new Zwyn in 1402, and the blessing of the harbour by the provost of Saint-Donatian in the presence of the

magistrates of the Franc and of the city of Bruges, in addition to the consuls of the various nations.

The communal council of Saint-Gilles, Brussels, has entrusted the execution of four statues intended for the external decoration of the principal staircase of the council-hall to Messrs. J. Dillens and de Lalaing. These statues will be in marble. The same council has adopted the design submitted by M. Dierickx for the ceiling of the 'salle des pas-perdus.'

Lastly, on the battle-field of Waterloo, at the farm of Rossomme, which is crossed by the Planenoit road, a start has been made with the definite works for placing in position the bronze eagle, sculptured by M. Gérôme, which is to recall, in the once blood-stained plain, the memory of the French who took part in this tragic epopee.

R. PETRUCCI.

NOTES FROM ITALY*

UNDER the date of June 28 parliament passed the provisional bill regulating the question of the exportation of works of art from Italy. In view of the great interest that all museums and collectors alike take in this problem, it seems worth while to consider the details of its enactments more closely.

Article I forbids the exportation within a term of two years of antiques discovered by excavation, in so far as they are of noteworthy archaeological and artistic significance. The same applies to other objects of art which are of especial value to history and art, and more particularly to those enumerated in that section of the catalogue (of which I shall have something to say later on) compiled *ad hoc*, referring to private ownership.

Article II. With every custom office dealing with exports, two officials are to be associated who have the right of opposing the exportation of objects not comprised in the catalogue. In such cases the final decision falls to the ministry for education.

Article III. Before the expiration of a term of two years, the sums necessary for the possible acquisition of objects of especial value are to be provided for in the budget estimates.

Article IV. The provisions of this statute come into force for all antiques and objects of art for which licence to export is required after June 26, 1903.

This provisional enactment therefore comes into force for the following two years; within this term steps for enforcing the law of June 12, 1902, are to be taken. This law, devised to regulate the exportation of works of art for the future, is composed in all of 37 articles, of which we propose only to call attention to those of interest to foreign countries.

Article 1. Works of living artists and those which have come into existence within the last fifty years are not within the scope of the statute.

Article 2. In addition to the public collections, the property of confraternities and of ecclesiastical authorities in churches and other public buildings is inalienable, as are all objects enumerated in the catalogue, in so far as they are the property of the state, provinces, communes, etc.

Article 3. The ministry can sanction the sale of

such articles, should the alienation be for the benefit of one of the aforementioned bodies or of the state.

Article 4. Further, objects not enumerated in the catalogue in the possession of the aforementioned corporations must have the authorization of the ministry if offered for sale.

Article 5. The proprietor of such an object must notify every sale-contract or change of ownership. The seller must acquaint the purchaser with the fact that the object is enumerated in the catalogue; the purchaser may not dispose of the same without previous notification.

Article 6. The government reserves for itself the option of purchase at a fair price. This right holds good for three, and in especial circumstances for six, months.

Article 8. A progressive duty is levied on exportation; the value of an object is to be determined by the declaration of the owner and the valuation of the customs' authorities. The government reserves for itself the right of purchase within two months and a final valuation.

Article 9. The export duty is not levied on antiques imported from a foreign country.

Article 10 *et seq.* refer to the protection government is to afford to public monuments, regulations for excavations, etc.

Article 18. The ministry may exchange with foreign museums and alienate duplicates.

Article 23. The ministry is to have catalogues of the monuments, objects of art, and antiques drawn up. These catalogues are to be divided into two sections: the first dealing with objects of public, the second those of private property. In the first section those works of art which on account of their especial value cannot be allowed to pass into private possession are to be especially marked. Persons at the head of the several corporate bodies are to furnish a list of the objects of art under their control. The registration of such objects of private property is to be confined to such pieces of especial value the exportation of which would mean a severe loss to the artistic or historical possessions of the nation.

Article 24. Within a month after the registration of an object in the catalogue the ministry is to acquaint the owner with the fact.

Article 25. Sales concluded in contravention of these regulations are to be null and void. The penalties follow. They apply also (Article 32) to codices, manuscripts, inscriptions, copper-plate and wood engravings, and numismatic collections in the possession of corporations. For these, if of admitted value, where the property of private persons, the state can, in the event of alienation, require notification and reserve its purchase option.

Article 34. The regulations do not apply to copies, reproductions or imitations.

Article 37. The export duty is fixed at 5 per cent. for the first 5,000 lire, 7 per cent. for the second, 9 per cent. for the third, 11 per cent. for the fourth, and so on up to 20 per cent. on the value of the object.

It will be seen that the new enactments hit hard the interests of public and private collectors abroad. Will it indeed after this be possible to acquire a work of art of any importance in Italy at all? We shall

* Translated by P. H. Oakley Williams

THE BURLINGTON GAZETTE

white collar, looking at the spectator over the back of a chair. It is a superb specimen, sent by Sir Cuthbert Quilter. Hals's school (Codde, Pot, Leyster and Verspronck) can also be studied very well here, and especially Jan Miense Molenaer, whose magnificent masterpiece was lent by Jhr. William van Loon. It represents a spacious hall in which about forty members of one family have come together; it is a picture dazzling with light and vivid colours. If this canvas were not fully signed and dated 1637 one would at first think of a series of miniature portraits done in Frans Hals's finest way of painting. Ter Borch displays his rare gifts in five first-rate little portraits, all very simple, and distinguished by precision and detail. A. Cuypproves himself to be just as skilful a painter of portraits as of sunny Dutch landscapes by a charming fully signed and 1649 dated portrait of a young boy dressed in red (Mrs. Backer de Wildt). It is quite surprising to think that so excellent a portrait painter as P. Dubordieu could have remained unknown so long, and that his marvellous pictures are so very scarce. Nicolaes Elias, van der Helst, Honthorst, Maes, Mierevelt, Nason and van der Voort all exhibit excellent work. Also Vandyke, especially in an excellent portrait of a man in armour with rose sleeves (the property of Mr A. L. Nicholson of London), a delicious little picture of very delicate colouring and execution. Of Janson van Ceulen there is a large picture containing six portraits of a father and five children, disposed like nicely-coloured bonbons in their cases; and of Th. de Keyser a vigorous man's portrait, the property of Messrs. Dowdeswell. An exquisite sample of Moreelse (the painter of ladies' portraits *par excellence*) came from the exhibition at the guildhall of London. Rubens has only got one portrait of a man here, but it is a splendid one, with a strong touch of bravura in it (belonging to Mr. G. Donaldson). Of the sixteenth-century masters we should mention le Maître de Flémalle, Mabuse, and Pourbus; of the Italian masters a beautiful Bassano and a fine portrait by an unknown Venetian master; of the eighteenth-century painters J. F. A. Tischbein and Mme. Vigée-le Brun are represented.

Another interesting exhibition organized by Messrs. Frederik Muller and Co. was opened on July 15 in the municipal museum at Amsterdam, an exhibition of the works of Jan van Goyen. Fortunately the idea met with very great sympathy throughout Holland and in foreign countries, and deservedly so, for van Goyen is one of the best landscape-painters of the whole Dutch school. Very few ever understood so well the subtle poetry which pervades the Dutch landscape, and for rendering its immense spaciousness he is quite incomparable. At the same time he was one of the best colourists among landscape-painters, limiting his scheme of colours as much as possible, but always noticing the slightest delicacy. Perfect harmony is one of the chief features of his work; no detail is ever too prominent; houses and figures always are as if they were a part of nature. The exhibition comprises nearly sixty pictures, showing the artist in all his successive phases, which vary very little, and keep throughout the same strong ideal; besides these, there are about one hundred of his drawings, many of which were lent by the print department of the national museum. Mr. Arthur Kay of Glasgow sent no less

than ten pictures, the finest of these being a skating scene of an extreme softness, and a little silvery picture containing nothing but a great grey sky. Mr. Humphry Ward of London lent a very fine panoramic view in Gelderland, all space and loftiness. One magnificent view of Rhenen was sent by Messrs. P. and D. Colnaghi, and another by Mr. Böhler of Munich, and both are harmonious in colouring. Baron Sweerts de Landas (Rotterdam) lent a charming little landscape with a rustic bridge, in which every detail conveys an admirable feeling of summer heat. Dr. Hofstede de Groot enriched the exhibition with his beautiful Coming Storm at Sea; the oppressive silence before the elements break loose could not be better expressed. Many exquisite pictures of the years 1642-48 are to be seen. Mr. Paravicini's river scene is a marvel of harmonious grey and yellowish tones; other splendid river scenes, in which the perfectly flat surface of the water recedes until it meets the low shore, were lent by Mr. van der Honert, Messrs. Agnew and Sons, Mr. Hugh P. Lane, Mr. Böhler and many others. Messrs. Frederik Muller and Co. themselves supplied eight first-class landscapes.

Messrs. van Wisselingh and Co. of Amsterdam and London have had an exhibition of modern masters in the rooms of the Pulchri studio, which included works by Bastert, Bonvin, the delicate colorist, Bosboom, Corot, Daubigny, Daumier, Diaz, Estall, Josef Israels, Jongkind, A. Legros, J. Maris, M. Maris, W. Maris, Mauve, Michel, Rousseau, Shannon, Vollon, Whistler and Witsen.

II. MUSEUMS

The municipal museum of modern art at Amsterdam has been enriched by three valuable pictures. First a fine Millet, lent by Mr. van Eeghen. It is a woman in simple dress seated on the ground next to a little naked boy. The two others are a fresh, woody landscape by G. Poggenbeek and a picture by Th. de Bock, representing cows near a pool in the dunes.

The national gallery of pictures at Amsterdam has had some interesting bequests. Four fine pictures by Asselyn, Ochtervelt, de Lairese and Th. Wych, formerly the property of Mrs. Insinger-van Loon, and a fine mediaeval portrait of a man with his patron, with finely painted heads in it, left by Mr. Leembruggen. Other good works, though of no great value, were bought; among them a large still-life by a scarce master, Floris van Dyck, who died in 1650, but painted in the style of the masters of the late sixteenth century, a holy family by Bloemart, an interesting interior of a church by an unknown master of 1560 or thereabouts, and two portraits of about 1520.

GENERAL NOTES

The International society of sculptors, painters, and graveurs has been invited by the leading American academies and art institutions to exhibit the work of its members in the United States. The society has accepted the invitation, and exhibitions commencing in October have been arranged for in the Pennsylvania academy of the fine arts, Philadelphia; the Carnegie institute, Pittsburg; the Cincinnati art gallery; and the St. Louis museum of the fine arts, during the period of the exhibition in that city. This is a practical development of a great international art movement.

GENERAL NOTES

Readers of *THE BURLINGTON GAZETTE* will be interested to know that 'Frank Danby,' the author of 'Pigs in Clover,' is really Mrs. Julia Frankau, the author of '18th Century Coloured Prints' and 'The Life and Works of John Raphael Smith.'

Readers of *THE BURLINGTON GAZETTE* who are following the serial articles on the fascinating subject of oriental carpets may be glad of the information that the exhibition arranged by Messrs. Gillow is still open. A recent addition is a Persian silk rug of exceptionally fine colour and design, a replica or reproduction of the one illustrated in Plate I in the book on oriental carpets published by the Austrian commercial museum. The motive of the centre panel represents a scene in a forest. The colouring of the ground is a very soft rose red, the foliage is in soft greens and blues, and the plumage of the birds is very noteworthy, being rendered in many colourings and in places worked with metal. The border is characteristic of this rare type of rug; a scroll of wonderfully balanced but intricate ornament is relieved from a ground of a pale sapphire blue. The smaller borders are exquisitely designed, and preserve the artistic completeness of the best schools of Persian design. It must be gratifying to those concerned in the formation of this collection that the South Kensington authorities recently purchased from it a fine antique Kuba rug, for a good example of which they had been for some time past in search. These rugs, which are made in the Caucasus, are considered the best fabrics produced in that district, and the design of this specimen is most characteristic. For exquisite harmonies of colour and perfection of design it is difficult to surpass the finest specimens of the antique Persian carpets, and there seems to be an appreciation of them which is steadily on the increase.

The model of Mr. Tweed's equestrian statue—painted to look like bronze—has now been placed on the summit of the Wellington memorial in St. Paul's cathedral. The intention is that it may be seen. The result appears to be unfortunate. Set under an arch in the nave, it cannot be seen well from whatever point of view it is approached. It is impossible in this position to obtain the distant view which it demands owing to its height from the ground.

An account is given on another page of an interesting collection of pictures now on show in the municipal museum at Amsterdam. It consists of some fifty pictures and sixty drawings by Jan van Goyen, lent for the most part by English, French, German, Belgian, Swiss and Dutch amateurs. Somewhat quaintly the announcement says that 'this exhibition will be unique till now, and will place in a new light this great master, not yet well enough appreciated compared to other masters of the same period.' Van Goyen interpreted beautifully some of the most striking nature motives of his country: the wide expanses of sky, the quiet distant horizons, the wide rivers and estuaries, the flat pasture land. During his

lifetime he was ill-paid—how frequently this is the case!—and his speculations in houses and his cultivation of tulips proving unprofitable, he died insolvent.

The fine arts committee of the St. Louis exhibition will be strengthened by the inclusion of representatives of the independent societies. The Arts and Crafts society, the International, and the New English art club, will probably appoint representatives. It may be hoped, then, for the sake of British art, that all differences will be sunk and that a friendly policy will prevail.

The importance and popularity of the ecclesiastical and educational art exhibition has been enhanced year by year since its institution nearly a quarter of a century ago at Swansea. The 1903 exhibition will be opened at Bristol on Saturday, October 10, and will remain open for a week. The interest and attractiveness of the exhibition will be enhanced by a loan collection of art, including old plate, embroidery, wood and ivory carvings, paintings, curios, rare MSS., and it is expected that the resources of the diocese will permit of such a collection as will at least equal those of previous years.

Among the exhibits will be a silver-gilt chalice and paten of the fifteenth century, from the church of St. Faith, Bacton, Herefordshire, evidently by the same maker as the celebrated Nettlecombe chalice, which Mr. Cripps considers to be the oldest piece of English hall-marked plate known. There will also be an ancient paten from Cold Ashton, Chippenham, of date between 1490 and 1510. One of the objects of this collection is to bring together representative specimens of ancient art of a corresponding nature to those articles at present in use in our cathedrals, churches, and colleges, thus giving visitors an opportunity of comparison.

The British museum has recently issued Part XII of the new series of reproductions of prints. The specimens reproduced are those of French masters of line engraving of the eighteenth century, including the following: Tardien, Cochin the elder, Le Bas, Lépicié, A. de Saint Aubin (with two fine portraits), Moitte, Prévost, Nicolas de Lannay, Scotin and Duclou.

Herr Emil Orlik of Prague, whose work in lithography in colours was first brought into notice in England at the South Kensington exhibition some years ago, has been for some time working in Japan studying Japanese methods of colour printing. He has confined himself to the use of native tools and materials. An exhibition of the results arrived at, and also of some fine etchings in colour, may be seen in London early next year, and will be interesting as showing what measure of success a western artist has been able to achieve.

The summer exhibition of the Fine Art society contains some good water-colours.

THE BURLINGTON GAZETTE

ENGLISH SALES

PICTURES

June 20—July 20

By the time these notes appear the fine-art sale rooms of London will have entered into the annual lethargy, from which they only re-awaken about the middle of autumn. The last month of auctions, coinciding with the waning weeks of the social season, seldom includes anything of a very important nature, and this year has proved no exception to the rule. If pictures of the highest class were few and far between during the height of the season, the last few weeks have not witnessed, in public at least, the disposal of a single example worthy of a very lofty rank.

The only interesting work contained in the sale of miscellaneous properties at Christie's on June 20 was the Interior of the Great Church at Rotterdam, by Antony de Lorme, a Dutch painter whose authentic works are very rare; this important example, measuring 43 in. by 42 in., is signed and dated 1657, and additional interest accrues to it from the fact that the figures—three children, one in a red coat, a gentleman in black and brown dress with a dog, and three men conversing in the background—were painted by Gerard Terburg. The architectural details are transcribed with great care and finish, and the atmosphere and light of the church rendered with truth and feeling. The picture was sold for 420 gns.; it had previously figured in the Miéville collection, best remembered for the superb group of paintings by Troyon which it contained. When sold in 1899 it fetched 360 gns.

The announcement of the sale on June 27 of the collection of Sir Horatio Davies attracted much attention, as he was known to possess some fine works of the French school of the nineteenth century, but one was disappointed; for when the pictures were on view, one missed a certain number which their owner had lent in 1898 to the exhibition of French pictures at the guildhall of London, more especially the good examples by Ch. Jacque and Emile van Marcke, which had been admired on that occasion. It transpired that these, as well as others among the best specimens in the collection, had been disposed of privately before the sale, and consequently the interest was far less than it would have been had the entire collection been offered. The pictures of the Barbizon school, including works by Corot, Diaz, Daubigny, Jules Dupré and J. F. Millet, naturally absorbed a large share of attention; none, however, was of very fine quality, and the majority failed to change hands. The best Corot showed a hay-cart coming down a sandy road in a clear and airy landscape, with a bunch of trees standing immediately beyond the road in the centre of the picture; its size is 16½ in. by 23½ in., and it fetched 780 gns. A larger work, Zuydcoote près Dunkerque, 27½ in. by 39 in., represents a fisherwoman carrying a large shrimping net, walking down a hill, on the top of which stand a few cottages; a corner of sea is visible in the background on the right; the whole picture has a reddish tone, which is not very pleasing, and it appears to have been somewhat worked upon since it left the artist's hands, the result being a certain heaviness and lack of transparency, very foreign to the work of Corot; it reached, however, 1,900 gns.

Confidences, showing a semi-nude girl lying on the bank of a stream listening to the whispers of a little cupid, is also re-painted in parts, and failed to find a buyer at 210 gns. A River Scene, by Daubigny, a quiet stream flowing between verdant hills, showed similar traces of having been 'finished' by another hand, and fetched only 300 gns. By Diaz there was a heath scene in Fontainebleau forest under a rolling sky of lowering storm clouds, a dark picture, which was knocked down at 860 gns.; a small panel, Turkish Children, by the same artist, very brilliant in colouring, fetched 360 gns. Jules Dupré, who with Théodore Rousseau (to whom two small landscapes were falsely attributed) is perhaps the most romantic of the romanticists, was represented by two sea pieces and a landscape. Dupré was the last to survive of the noble phalanx of painters known as the school of 1830. He was a philosopher as well as a painter, and was possessed of a command of language uncommon among wielders of the brush. Better than any critic he could at times express in words the ideals and governing principles of his art. 'Nature is only the pretext,' he would say; 'the goal is art, the medium is the individual. Why does one speak of a Van Dyck, a Rembrandt, before mentioning what the picture represents? It is because the subject disappears and the individual alone, the creator, remains.' 'La nature n'est rien,' he said again, 'l'homme est tout. Rien n'est bête comme une montagne; un peintre arrive, la regarde, la copie et la déniaise.' Thus his powerful personality governed all he painted, whether his theme was the country or the sea, or even a battle scene like that in the Lille museum, painted in collaboration with Eugène Lami. It was only during the siege of Paris, when Dupré was shut up for six months at his country house at Cayeux on the Norman coast, that he began to translate on to his canvas the immensity of the waves tossing helpless boats under threatening, death-laden skies. His reputation, however, rests mainly upon his landscapes, and his pictures of the sea are less appreciated, though for no inherent reason. The Open Sea of the Davies collection was a beautiful example, and it fetched 480 gns. A less satisfactory specimen was a Coast Scene with High Cliffs, which was bought in at 340 gns., whilst the landscape called the Lake, dark and rather opaque, met with a similar fate at 480 gns. Nor was a buyer forthcoming for an early Portrait of the Artist's Wife, by Jean François Millet, a work interesting only as a document showing the pupil of Paul Delaroche long before he became the Millet of the Angelus, of the Glaneuses and so many other masterpieces of peasant life.

The comparative neglect into which the works of Meissonier have now fallen, from the excessively high pinnacle to which fashion had borne them a few years ago, was shown by the lack of enthusiasm displayed for the seven examples in the collection of Sir Horatio Davies. A tiny water-colour, Les Échevins, fetched 190 gns., but the six oil-paintings were withdrawn at prices ranging from 200 to 950 gns.

Of the English pictures in the collection, only two need be mentioned: Worcester, an early work by Turner, was sold for 1,100 gns.; and Nausicaa, by Leighton, characteristically well drawn, but equally

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characteristically cold and unimpressive, fetched 1,010 gns., far more than it is likely to be worth a few years hence.

A picture by J. S. Sargent so rarely comes into the sale-room that for that very reason his portrait of a lady in a black dress, seated, holding a fan, claimed attention among the works from various sources disposed of on the same day. The picture, in reality little more than a study, was probably painted many years ago, and though it shows ample evidence of the skill and dash of Carolus Duran's brilliant pupil there is a laboured affectation in both the pose and the technique which can ill bear comparison with the masterly execution of Sargent's more recent works; it was sold for 130 gns.

The Butcher Boy, a fine work by the German artist Louis Knaus, painted in 1879, was sold for 920 gns.; and a powerful and brilliant study by Munkacsy for his well-known picture of Calvary was bought in at 500 gns. Among the few pictures which belonged to Mr. J. G. Menzies there figured a striking though not very important work by Manet, one of the greatest leaders of the French impressionist school; this picture might be termed a study in grey values, and shows the wooden jetty of Boulogne running horizontally right across the canvas with the sea both in front and beyond. This bold subject is boldly treated with little apparent regard for composition, yet with perfect harmony of effect; in the distance the sky and the calm sea are confounded in one uniform tone of grey, the line of the horizon is in no way defined, the difference of element being indicated solely by the presence of sailing boats on the water. Marvellously clever as is this picture in its apparent simplicity, it is a comparatively early work of Manet, and its price of 480 gns. shows to what extent the painter's ideas are now accepted, if not in this country, at any rate among the more artistic nations of the continent of Europe, when it is remembered that during his lifetime Manet found it well-nigh impossible to sell even his finest works.

The collection of the late Mr. George Gurney of Eastbourne (one of the founders of the Princess Alice memorial hospital) included, among a number of pictures of an aggressively 'commercial' type, a few works of interest to the connoisseur. Foremost among these must be mentioned the Diana Vernon by Millais, painted in 1880, and described as a three-quarter figure of a lady in a riding dress of the last century, seated in a landscape, and looking over her right shoulder with her arms folded; in her hat is a white cockade. Millais is one of the few modern English artists whose works may be trusted to endure in the appreciation of art-lovers long after the most fashionable of his contemporaries at the Royal Academy have been forgotten. In all his works, whether of his pre-raphaëlite manner or those executed after he had shaken off the fetters of the brotherhood, the true artistic spirit is to be found. Occasionally, no doubt, he sacrificed to the public's demand for sentimentality, and to the widespread idea that a picture should tell a story. His reputation in years to come will not rest upon such popular successes and artistic failures as the Huguenot and kindred productions; but the solid qualities exhibited in the Yeoman of the Guard in the

National gallery, and the portrait of Gladstone which hangs in the same room, must suffice to place Millais very far above the majority of painters of the Victorian era. The Diana Vernon of the Gurney collection is a brilliant and powerful example of the same period as the National gallery pictures, and was certainly not too dear at 620 gns. The same price was fetched by a good example of the art of J. C. Hook—Salmon Pool on the Tamar. This artist painted the sea with great realism and a fine sense of colour, and succeeded in infusing into his pictures the breezy atmosphere of the ocean. Four other works from his brush were also sold at prices ranging between 340 and 450 gns.

Among the water-colours there figured several original works by J. M. W. Turner. 600 gns. was the price paid for Chatham from Fort Pitt, a pleasing example, 11 in. by 18 in., of the artist's middle period, painted in 1831. Stirling Castle, painted three years later as an illustration to Sir Walter Scott's prose works (vol. xxiii), although only 3½ in. by 6 in., fetched 210 gns. Two little vignettes painted in Turner's most delicate and effervescent style for Sir Egerton Brydges's edition of Milton were sold for 220 gns. and 130 gns. respectively; they represent St. Michael's Mount—Shipwreck of Lycidas, and the Temptation on the Pinnacle of the Temple. From the breadth, brilliance, and spontaneity of Turner's drawings it is a far cry to those of William Hunt, several of whose productions were also included in this sale: flowers, fruit and birds are rendered by Hunt with almost microscopic detail, indicative no doubt of great skill and consummate mastery over his medium; but the want of feeling, the lack of air and atmosphere in his works, debar him from ranking as a creator or anything more than a perfectly accurate translator. His water-colour drawing entitled The Rustic Artist fetched 240 gns., Spring Flowers and Birds' Nests 120 gns., whilst others went for lower figures.

The only foreign picture of importance in the Gurney collection was After the Storm, a fisherman's family in gloom, by Joseph Israëls, which was sold for 1,080 gns; it is one of those interiors in which Israëls expresses with so much pathos and truth the life of the poor Dutch fisher-folk.

Pictures from different properties offered on the same day included a fine pastel portrait by John Russell of Mr. Potenger, lord of the manor of Compton near Newbury, in a brown coat with powdered hair, sold for 200 gns. This is a comparatively high price for a male portrait by Russell, although, of course, his ladies occasionally reach a very much higher figure. Raeburn, Reynolds, Romney and Gainsborough were also represented by portraits of men. That of James Byres of Tonley, antiquary and architect, in dark coat with white stock, by Raeburn, is a lifelike portrait of very high artistic merit, full of character and expression; it failed, however, to attract a purchaser at 520 gns. The three-quarter length portrait of Francis marquess of Tavistock, in red coat, seated at a table with papers and books before him, by Reynolds, is dated 1766, and though considerably faded in the flesh-tints, is a very fair example of Sir Joshua at this period of his career. It was formerly in the collection of Lord John Russell, and now fetched 1,150 gns. The Romney was a half-length

portrait of an unknown gentleman in green coat with fur, white stock and powdered wig; though genuine, it is of no very great interest, and fetched 320 gns. An unknown gentleman also was the subject of the half-length portrait by Gainsborough sold for 980 gns.; he wears a green coat trimmed with gold braid, a white stock and powdered hair. This can never have been a fine example of Gainsborough's work, as it is negligently painted and lacking in character; it has, besides, been much overcleaned, and the heavy hand of the restorer is visible in many places. A three-quarter length portrait of Grace, daughter of Samuel Estwicke, in a white dress with a blue sash, was attributed to Romney, and had been exhibited as such at the Grafton gallery in 1900. This is one of the numerous pictures shown at that so-called Romney exhibition which have no possible claim to rank among his works.

Only a very few pictures in the sale of July 18 at Christie's deserve a mention. The directors of the Bath assembly rooms company had sent up the full-length life-size portrait of Captain Wade, master of the ceremonies at Bath, painted by Gainsborough in 1771. Captain Wade is shown standing on a terrace in red coat and breeches and gold embroidered vest, loosely holding his hat in his right hand. It is a fine portrait, although the pose is somewhat stiff; no buyer could, however, be found to reach the reserve price, and at 2,100 gns. the picture was bought in. Two broadly painted views of Venetian buildings, by Guardi, were sold at the same sale for 225 gns. and 240 gns. respectively; another view of Venice, but by a modern artist of vastly different technique, was the large water-colour by T. B. Hardy, sold for 100 gns.; the very real if unequal talent of this artist will no doubt be discovered some day by his countrymen, but up to the present Dame Fashion has not thought fit to take him up, and his works lie neglected, whilst painters far inferior to him are lifted to the skies.

M. R.

PRINTS

WITH the advent of the month of July the last phase of the London season is entered upon. An abrupt termination will arrive in the last week, and the dispersal of works of art by public auction in London will cease in all probability until November; consequently auctioneers put on a little pressure to dispose of the season's remainders, which almost invariably results in a number of sales of secondary importance, which are usually as tedious as they are devoid of interest. When these sales consist of those articles which have no very clearly defined value, the prices realized are usually not of the best description. In the first place society, exhausted with the fatigues of the season, has already commenced an exodus to the country, and, secondly, dealers are not disposed to invest largely when they know that several months must necessarily elapse before they can hope for a return on their money. With regard to prints, however, prices are never allowed to sink below a certain limit when good specimens are offered. Still, the end of the season always presents opportunities for favourable buying to the collector who is well up in his pursuit.

On June 15 the dispersal of the Royal Aquarium collection was continued at Sotheby's, and comprised a few oil paintings and drawings which are, strictly speaking, outside my province; but in all probability they will not be referred to by my colleague, and as they are inseparably bound up with the collection, and are of interest to print collectors, I may be pardoned for noticing them. The most interesting on the whole was the series by George Armfield, including *Paying a Visit to the New Arrivals*, which realized £14, and several clever studies of dogs, ducks and rabbits, which averaged £3 5s. each. There was also an *Otter Hound*, which was not a good example of Landseer, but still not dear at £3 3s. The only other item worthy of mention was an interesting study by Wheatley of *The Duke of Newcastle's Hunter and Groom*, which changed hands at £3. The water-colours, etc., which came next, presented much greater interest. The clever *Hunting* series, eleven in number, worked upon by John Leech himself, produced £28 10s., and the *Royal Hunt in Windsor Park and King George III returning from Hunting*, by James Pollard, sold together for £11 15s.

Two of the most characteristic and attractive lots offered were sixteen original hunting sketches by Phiz, in eight frames, £16 10s., and fourteen by the same artist, in seven frames, £14 5s.; whilst a *Legend of Cloth Fair* and other tales, the six original engraved drawings, produced £6 12s. 6d. The prices which were realized for the Alkens were somewhat disappointing. A *Trip to Melton Mowbray*, or the *Leicestershire Panorama*, fourteen in number, were knocked down for the low price of 24s.; whilst the four comprising the *Fox Hunting* series were valued at 44s., but the *Shooting* series sold for £5. As was the case with the Cruikshanks, the total was disappointing, 126 lots producing but £351 9s. 6d. Had the dispersion occurred fifteen or twenty years previously, probably the collection would have realized double, but as collectors of drawings and prints of this period die off, they find no successors amongst the rising generation, and instead of interest being displayed when fine examples are submitted they are received with an apathy which would have been incomprehensible to a collector of the eighties.

On the following day was dispersed in the same rooms a collection of prints and drawings relating to the not very elevating subjects of cock-fighting, horse-racing, prize-fighting, and other so-called sporting subjects. An oil painting, painted for George IV when prince of Wales, illustrative of *The Death Blow*, fetched £4, and a pair of coloured mezzotints of *Fighting Cocks* £2 2s. The *Great Match between Broome and Hannan* and *The Match between Heenan and Sayers at Farnborough*, both with key plates, sold for £2 17s. 6d.; whilst £4 12s. was the price given for *Up a Tree*, by Henry Alken, and two others.

Coming back, however, to more legitimate ground there was a collection of modern engravings, some of great interest, at Christie's on the same day. The *Frankland Children*, a very evenly printed artist's proof after Hoppner, by Scott Bridgwater, produced £16 5s. 6d. With the exception of *Diana or Christ?* after E. Long, R.A., there was not much of interest until the prints after *Rosa Bonheur* were reached.

THE PRINT SALES

Landais Peasants going to Market, by H. T. Ryall, an artist's proof, signed by the painter, sold for £5 5s. A Highland Raid, by C. G. Lewis, fetched £5 15s. 6d., and Changing Pastures, by Ryall, £10 10s. Both were in the same state as the first-named. A few of the modern etchings sold well. Chill October (certainly the best landscape Millais ever put on canvas), artist's proof of Debaine's very successful transcription, was not dear at £16 16s., whilst the same etcher's prints after Leader, Parting Day and At Evening Time, sold for £15 4s. 6d. and £16 16s. respectively.

We come now, however, to those once very popular prints executed after Landseer in which of late years there has been a steadily declining market. Certainly many minor plates were included which averaged, although artist's proofs, some seven or eight guineas each, and small though these figures may seem, it is probable that the future will see a still further diminution in price. An artist's proof of *The Deer Pass* by Thomas Landseer, however, only realized £11 11s., and the finest of the whole series, *The Monarch of the Glen*, by the same engraver, signed by the painter, £46 4s. The ever-present *Cousins* were again in evidence. Mrs. Braddyll, as on many former occasions, was an easy victor, a proof before letters selling for £73 10s. The fine line engravings after the old masters, of which some particularly choice specimens were offered, received very lukewarm attention. A beautiful proof of the *Aurora* after Guido Reni by Raphael Morghen was valued at £22 1s., whilst Desnoyers' superb plate of *La belle Jardinière* after Raphael in the same state changed hands for the ridiculous price of £11 11s., and a proof of Raphael's *Madonna della Sedia*, by Mandel, at £6 16s. 6d. The prints after Turner also sold poorly. *Mercury and Argus*, by Willmore, one of the first fifty proofs, realized £12 12s.; *Ancient Italy*, a first published state by the same engraver, £10 10s., and *Crossing the Brook*, by Brandard, £8 18s. 6d. There were three good prints also by Lucas after Constable—*The Lock* and *The Cornfield* proofs together were knocked down for £30 9s., whilst a first published state of *Salisbury Cathedral* realized £22 1s.

Not a very enticing lot was offered by Christie's on June 19. The sale was principally composed of mezzotint portraits after Reynolds, which, with a few exceptions, were of second-rate impression. That this was amply realized was evident from the figures obtained. A first state of *The Viscountess Crosbie* by Dickinson after Sir Joshua Reynolds made by far the highest price, the bidding not ceasing until the somewhat extravagant price of £325 10s. had been obtained. But cheaper perhaps was a fine first state of *The Duchess of Devonshire* after the first president, by Valentine Green, which produced £262 10s.

A rather good copy of *Almeria* after Opie, by J. R. Smith, printed in colours, fetched about its value, £94 10s., whilst Dunkarton's fine plate of *Miss Mary Horneck* after Reynolds, a proof with original margin, cannot be considered at all dear at £63. Most of the prints after Reynolds produced small sums, partly because many were portraits of men, and those which portrayed members of the sex which is in favour with the modern collector were in not very desirable state. Seeing that many of the men represented

were of considerable notoriety, the more than usual apathy with which they were received is all the more astonishing. A proof before all letters of Sir Joshua Reynolds, by Valentine Green, realized £3 13s. 6d., and a very fair impression of Doughty's plate of Dr. Samuel Johnson after the same painter, £12 12s. But these prices were quite passable beside the 28s. given for *Charles James Fox* by J. Jones, also after Reynolds. Still, even when we came to prints which enjoy more favour at the moment, the bidding was listless. *The Strawberry Girl*, by T. Watson, was knocked down for £13 13s., and *The Countess of Pembroke and Son*, by J. Dixon, in the second state, £4 4s. In only two instances was anything like spirit shown. These occurred when a first published state of *Lady Bampfylde* by T. Watson, and Mrs. Payne Gallwey and Child by J. R. Smith, in the second state, were offered. The former changed hands at £63, and the latter at £50 8s. In the English section there were only a few other items of interest. £99 15s. was given for an incomplete set of the *Months* (November was missing) after Hamilton, which were fair impressions in colour, and £86 2s. for a capitally printed copy, also in colours, of *He Sleeps*, by P. W. Tomkins, after his own design. A few French engravings were submitted at the same time, but the other prices of note were £48 6s. for average impressions of *Le Billet Doux* and *Qu'en dit l'Abbé?* after Lavreince, by de Launay, and £56 14s. for *Les Hasards Heureux de l'Escarpolette* after Fragonard, by the same engraver.

Again the line engravings had a bad time. Masard's fine transcription of *La Cruche Cassée*, after Greuze, was valued at £8 18s. 6d., and the exquisite *Adrienne Lecouvreur*, together with *Guillaume de Brisacier*, £6 16s. 6d.

Destitute of interest as this sale undoubtedly was, it was better than that of the collection submitted in the same rooms on June 23. There was little to admire, still less to covet. Quite the most noteworthy were *La Seconde Suite d'Estampes pour servir à l'Histoire des Mœurs et du Costume en France dans le XVIII^e siècle*, after Moreau le Jeune. It was a complete set of twelve, of which eleven were proofs. Still, it is to be questioned whether they were all issued together. If they were they were strangely unequal. It is more probable that they have been brought together by some collector. Taking this into consideration £75 12s. was a good price to pay for them. Eight of the third set, as far as regards impression, would come under the same category, and were even dearer than the preceding lot at £36 15s. Of the other French prints several reasonable lots are to be chronicled. A by no means poor impression in colours of *La Comparaison*, by Janinet, was cheap at £25 4s., whilst £19 8s. 6d. paid for a proof before letters of *Beauvarlet's* exquisite print of *Madame du Barry*, after Drouais, was quite one of the cheapest lots in the day. *The Cries of London*, after Wheatley, in colours, which were offered were of unequal quality, and all attained a very fair price. Still, there was not so much difference in quality between *Matches*, by Cardon, and *Turnips and Carrots*, by Gauguin, which sold together for £105, and *Fresh Gathered Peas*, by Vandeamm, which produced £29 8s., as might be assumed. At the

end of the sale, however, came a few of quite the finest impressions of the Cries which have been offered this season. These were in brown etched letter proofs of Duke Cherries, and A New Love Song, by Cardon, together sold for £27 6s., and a fine proof before all letters of New Mackerel, by Schiavonetti. Still, the class of collectors which devotes its attention to coloured stipple prints of the early English school are tenaciously, covetously inclined towards this series, and values even for very inferior specimens continue to have an upward tendency, in spite of the large prices which have been current during the past few years. The prints after George Morland have not been much in evidence this month. However, fairly good copies of St. James's Park and A Tea Garden, by Soiron, in colours, produced £115 10s., and were decidedly cheaper than A Party Angling and The Angler's Repast, both being of poor quality, and yet sold for £42. Mrs. Siddons, after Downman, quite one of the most successful prints Tomkins produced, was represented by a proof before all letters, printed in colours and in capital condition; it realized £73 10s.

I may perhaps be allowed again to digress to chronicle a sale of great importance, which would not otherwise receive attention. This was the dispersal on June 24 at Sotheby's of the collection of drawings and engravings by William Blake, the property of Captain Butts, a grandson of a friend and patron of Blake's. The drawings were well known, being all catalogued by Gilchrist in his 'Life of William Blake,' and the numbers in parenthesis, dates, and description which accompanied each were culled from that work. Included were the famous Fire, which sold for £205, and the Entombment, which shows the genius of its creator in one of his most fascinating and at the same time awe-inspiring phases. Blake has never had a great following; he is perfectly incomprehensible to the many. In the first place because of his lack of exterior attractiveness. In an age like the present, which demands in every branch of art before all things superficial tawdriness, there is no appreciation for those greater qualities which demand sympathetic appreciation for their comprehension. Blake must be numbered amongst these. Then again these greater spirits have not employed themselves in the creation of mere decorative works, and for this reason they are not popular with many opulent collectors. Amongst the engravings, twenty pages of proofs, some with memoranda by Blake, for Young's 'Night Thoughts,' sold for £15 10s., and the illustrations to the 'Book of Job,' india proofs, £20.

The most important sale, however, which we have to chronicle this month, is the dispersal of the collection of mezzotints the property of Sir Wilfrid Lawson, which took place on June 30 and the following day at Christie's. The whole had been brought together by a member of the family towards the end of the eighteenth century, and it is fair to presume that they had never been in any other hands since they left the engraver. The desires of the collector of to-day are hardly of a kindred nature to those of his predecessor of a century or more ago, and consequently it is to be doubted whether the collection *en bloc* would possess any great amount of fascination to a modern connois-

seur. There was such a strange intermingling of good and bad impressions, engravings of what are considered desirable subjects with those which are held in less esteem, that one would have been seized with a desire to 'weed' perhaps the larger portion. It was evident that it had not troubled the original possessor very much whether a pull from the copper was worthy to be added to his collection or not, so long as it was a transcription of a particular picture which had taken his fancy. That this was the general view of the matter is sufficiently evidenced by the prices obtained, £7,147 being the total for 261 lots, many of which contained several prints. The best prices were given for the prints after Romney and Hoppner; in a few cases they might even be termed extravagant. For example, £262 10s. was rather a long figure for The Countess Gower and Family, by J. R. Smith after Romney, considering that the condition was not good and it had suffered from damp. Again, although a fine copy with full margin, £651 was quite enough to pay for Mrs. Davenport after the same painter by J. Jones, and the same remark would apply to the etched letter proof of Mrs. Carwardine and Child by J. R. Smith, which changed hands at £451 10s. Turning to the engravings after Hoppner we had relatively much finer examples. The Godsall children by J. Young, which was rendered additionally attractive by being initialled on the margin by the engraver, a brilliant impression, was cheap at £115 10s. Amongst others which might reasonably have been expected to have brought more were Lady Greville by J. Young, £71 8s., and Mrs. Young by the same engraver, £8 18s. 6d. A very bad first state of Elizabeth Countess of Mexborough, a plate quite unworthy of W. Ward, was one of the dearest of the day's sale at £31 10. Amongst the engravings after Sir Joshua Reynolds the bidding was curiously uneven; some of the choicest specimens brought very high prices, and others of equal quality were received with an apathy quite remarkable. A first state of Lady Bampfylde, by Thomas Watson, was knocked down for £241 10s., a fine first state of McArdell's successful rendering of Mrs. Bonfoy, £117 12s., and a fair second state of The Waldegrave Ladies, by Valentine Green, £131 5s. On the other hand a capital copy, second state, of Miss Meyer as Hebe, by J. Jacobé, produced the comparatively small sum of £17 6s. 6d., and other cheap prints were Mrs. Hale in L'Allegro, by J. Watson, proof before letters, £42; Lady Charles Spencer, by W. Dickinson, £33 12s.; and Mrs. Tollemache as Miranda, by J. Jones, second state, £30 9s.

These were all sold on the first day, and, disappointing as many of the prices were, they were proportionally better than those which prevailed on the second. For instance, some of the mezzotints after Gainsborough realized inadequate prices. Jones's charming plate of Signora Bacelli, with full margin, if not a brilliant impression was still uniformly printed, which latter is far more important in any mezzotint transcription of Gainsborough than depth and blackness, and particularly is this quality to be desired with regard to the print under discussion, sold for £43 1s. Again, Ann Duchess of Cumberland, a first state after the same master by Valentine Green, was cheap at £29 8s. The male portraits, it seems

THE PRINT SALES

almost unnecessary to add, went for low figures. A few, too, were remarkably good. A first state of the capital half-length of George Morland, by W. Ward after Muller, £7 17s. 6d; a proof with etched letters by Graham after Rembrandt of the celebrated admiral Van Tromp, £4 4s.; and Sir Joshua Reynolds, by L. W. Reynolds after De Breda, £3 3s. The only period during this section of the sale when interest became at all spirited was when the naval and military portraits were reached. Captain Sir Hyde Parker, by J. Walker after Romney, found a purchaser at £24 3s., and a very good copy of Valentine Green's rendering of Trumbull's portrait of General Washington changed hands at £18 18s. The majority of the theatrical prints were received with the indifference which has been their lot of late. Seven prints sold for half-a-guinea, and a sovereign or two purchased the finest amongst them. The only exceptions were an open letter proof of Mademoiselle Parisot by J. R. Smith after Devis, which together with another print sold for £24 3s., and the bistre by F. Haward of Mrs. Siddons as The Tragic Muse, after Reynolds, which realized £5 15s. 6d. Early in the afternoon a few fairly good prices were obtained for portraits in stipple; among the best were: Miss Farren, after Sir Thomas Lawrence by Bartolozzi, £37 16s.; the same after Downman by Collyer, an open letter proof with full margin, £21; and Condé's plate, a passable impression in good condition, of Mrs. Fitzherbert, after Cosway, £19 8s. 6d. The sum total must indeed have shown a remarkable profit on the original cost price, but it is the present baronet's misfortune that his ancestor did not exercise better judgement in his purchases, particularly as it is fair to presume that he bought direct from the publishers and could have had a brilliant impression for just the same sum as he paid for a mediocre or bad one. Had such been the case at least four times the amount could have been realized.

On July 7 a very miscellaneous collection was dispersed at Christie's. The sale opened with some very fair prints by Albert Dürer and Rembrandt, which realized fairly well. By the German master: The Knight and Death produced £71 8s.; the Coat of Arms with a Skull, £42; Adam and Eve, £67 4s.; the Crucifixion, £16 16s.; and Melancholia, £73 10s. Those plates by Rembrandt which enjoy the favour of collectors at the moment sold equally well. Moderate prints of the Old Haaring and Jan Lutma: £120 15s.; the View of Omval, £29 8s.; and Saint Jerome, first state, £56 14s. There were also some very inferior impressions, but it did not seem to make much difference in the price. Amongst these were The Great Jewish Bride, £31 10s.; Rembrandt leaning on a Stone Sill, £78 15s.; a third state of the Burgomaster Jan Six, £79 16s.; and the worst of all (and it may be doubted whether it is by Rembrandt), Christ Healing the Sick, £31 10s. These were followed by a beautiful proof of Mercury and Argus, by Willmore after Turner, an engraver's proof with notes by the painter; £15 15s. was not any too much for it.

Again the English mezzotint was strongly in evidence, and some very high prices were realized when the quality is taken into consideration. An average

second state of Georgiana Duchess of Devonshire, after Sir Joshua Reynolds by Valentine Green, sold for £73 10s.; Mrs. Michael Angelo Taylor as Miranda, after Hoppner by W. Ward, £315; and the Hon. Mrs. Beresford, after Romney by J. Jones, before the inscription, in its original condition, £273. There were some capital Lucas's after Constable, and the prices attained showed a distinct improvement after the preceding sales.

A first published state of Dedham Vale was knocked down for £78 15s.; an engraver's proof of Salisbury Cathedral, £32 11s.; Flatford Mill and Hampstead, £24 3s.; and A Summer's Afternoon after a Shower, and A Summer Land, £26 5s.: all were engraver's proofs.

At the end of the afternoon there was quite a run of large prices for mezzotints. A first state of The Countess of Warwick, after Romney, by J. R. Smith, £294; one of the first fifty proofs of S. W. Reynolds's print after Hoppner of The Duchess of Bedford, £189; and even a second state of Dr. Johnson, after Reynolds by Doughty, realized £63.

The sale held at Christie's on July 15 presented little of interest. Prices ruled small throughout, and several cheap lots were to be had. Even the portraits of ladies seemed to attract less interest than has been devoted to them throughout the season. For example, a good impression of The Countess Spencer printed in brown in bistre was sold for £12 12s. This was followed almost immediately by a very bad copy of Lady Caroline Montagu, by J. R. Smith, which was relatively dear at £7 7s. Both being after Sir Joshua Reynolds, and there being no comparison between the two in the matter of quality, there was no doubt as to which was the cheaper.

The fine first state of Lady Rushout and Children after Gardner, by T. Watson, produced £65 2s., and a very brilliant impression of J. R. Smith's successful plate of John Philpot Curran, after Laurence, £15 6s. 6d. We have repeatedly drawn attention in these columns to the lack of proportion which characterizes the bidding when inferior impressions of much sought for English engravings are offered, and another striking instance was afforded by the £17 17s. given for Lady Catherine Pelham Clinton, after Reynolds by J. R. Smith. No discriminating collector would have such an impression in his collection, for its presence would exercise a detrimental effect upon the remainder of his possessions. To say that all beauty had departed from the plate would be a mild way of putting it, for it would appear to the connoisseur who puts art before fashion repulsive rather than pleasing.

The Countess of Oxford, after Hoppner by S. W. Reynolds, was of fair quality, but still was not cheap at £57 10s., and the same remark would apply to the Children of Earl Gower, after Romney by J. R. Smith, in the second state, which changed hands at £86 2s.

The fine engravers still are under a cloud, a beautifully sharp impression of Muller's Madonna di San Sisto after Raphael, an open letter proof, finding no further response in the bidding than £24 3s. 6d., and two of the most desirable prints after Turner which have been offered during the season changed hands for the relatively insignificant sum of £15 15s. 6d.

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These were the first state of *Nemi*, by R. Wallis, and *Oberwessel*, by J. T. Willmore. It seems surprising to the outsider that with the boom which has taken place in the prints after Constable, which by the way has been to a large extent the creation of the season which has just drawn to a close, more attention has not been bestowed upon the equally meritorious works of his great contemporary. But still we have reason on this score to look forward with every confidence to the near future.

BOOKS

June 22 to July 18

FOR a third consecutive month the words are applicable: 'No important private collection was dispersed in London during the period under review.' Moreover, as it would have been impossible to add on the two previous occasions, the corollary now holds good: few books of more than quite ordinary interest, no matter from what source, have been offered under the hammer since June 20. The incident which claims first attention, indeed, does not come within the scope of lots sold on the he-who-bids-most system. In connection with the sale, on April 20, of the late Dr. John Taylor Brown's uncut copy of the first edition of Burns's 'Poems,' some interesting details of that historic work were given in THE BURLINGTON GAZETTE (see May, pp. 53-4). It will be recalled that the highest sum paid at auction for a Kilmarnock Burns is 545 gns., this was in 1898 for the Lamb example, in the original blue covers, with the label. Till a month or two ago this volume remained in the hands of Mr. Frank T. Sabin, the then purchaser. Only two or three other uncut copies, in the original blue paper wrappers, are known. One of these has just passed into the possession of the trustees of the Burns Monument and Cottage museum at the sensationally high price of £1,000. The seller was Mr. G. Seton Veitch, of Friarshall, Paisley. He bought it long ago from Mr. James Braidwood, an old bookseller in Edinburgh, who has been dead many years. The volume came from an old mansion in Midlothian along with a number of other books, and Mr. Veitch, as we chance to know, is convinced that he was the second owner only of the book, and that it is one of a few special presentation copies given by the poet to his patrons. Mr. Veitch states that he has never seen a copy of the book equal to it, the Lamb in his view taking a second place. The late Mr. Craibe Angus was of the same opinion, and on Mr. Veitch refusing some years ago to accept for it double the then selling price of a cut and bound copy, asked to have the first offer if ever he determined to part with it. Mr. Veitch is said to have paid about £10 for this Burns, so that, even after allowing for compound interest at a generous rate for several decades, a large margin of profit remains. In his invaluable 'Bibliography in Outline,' dedicated, by the way, to Mr. R. T. Hamilton Bruce, whose pictures were dispersed at Christie's in May, the late Mr. Craibe Angus implies that the earliest purchase of a Kilmarnock Burns which he had been able to trace—and he devoted years to the study of bibliographical and other details—was in the fifties when James Stillie, the famous bookseller of George

Street, Edinburgh, acquired one at a sale in Leith for the modest sum of 1s. Lowndes does not note the occurrence at auction of the Kilmarnock edition; the copy which at the Roxburghe sale of 1812 brought 7s. belonged to the Edinburgh issue of 1787. The Stillie copy was in the publisher's covers, and inserted were several songs in MS., including 'The Farewell.' More noteworthy still, on the title page was an inscription by Burns to the friend for whom the MSS. were made. As the blue covers were somewhat frayed, Mr. Stillie sent the volume to the binder's, with instructions that the edges were not to be trimmed. In those days little sentimental worth attached to 'original wrappers.' But binders have a passion for neatness, and Mr. Craibe Angus tells us that the foreman, 'bent on making a tidy job, guillotined the edges.' For infinitely lesser delinquencies men have themselves been guillotined, and for the sake of that foreman's wife and family it is fortunate that Mr. Stillie was not a bibliomaniac of the kind who to-day would sacrifice a near relative, so to say, in order to preserve the 'pristine condition' of a favourite old book. But the tragedy of this particular Kilmarnock Burns did not end here. During the time that it was in a large house on the banks of the Clyde, the precious inscription was cut from the title page. This loss is the more to be regretted inasmuch as only one other copy is known to bear an inscription by the author.

Several interesting MSS., etc., have also been added to the collection at Alloway. These include a holograph letter to William Creech, with the MS. of 'Willie's awa,' dated Selkirk, May 13, 1787, sold at Dowell's rooms, Edinburgh, in December last for £132; Lord Byron's copy of the first Edinburgh edition of the 'Poems' (Craibe Angus, lot 456); Sir Alexander Boswell's copy of the Montrose edition, 1801, of the 'Poems' presented to him by James Boswell (Craibe Angus, lot 469, £13); a lock of the poet's hair, given by his widow to Jean Wilson, Mauchline; and the 'Works' of Laurence Sterne, Dublin, 1779, vol. 6 only (Craibe Angus, lot 474, £80). This last has numerous characteristic marginalia in the autograph of Burns. Apropos Mary Stuart he writes: 'I would forgive Judas Iscariot sooner than Queen Elizabeth. He was a mercenary blackguard—she a devil, genuine, neat as imported from hell.' Again, he advocates an occasional carouse: 'I love drinking now and then; it defecates the standing pool of thought. A man perpetually in the paroxysms and fevers of inebriety is like a half-drowned stupid wretch condemned to labour unceasingly in water; but a now-and-then tribute to Bacchus is like the cold bath—bracing and invigorating.' A third piece of Burns's philosophy: 'Golden locks are a sign of amorousness. The more love in a woman's composition the more soul she has.'

Among the most attractive lots which occurred at auction during the month were certain letters of Swift and Pope, 'the property of a gentleman,' sold at Christie's on July 8. In the summer of 1726 Dean Swift was staying with Alexander Pope at Twickenham, and he had with him the finished manuscript of 'Gulliver's Travels,' a work probably begun six years earlier. On August 8, 1726, Swift—who seldom pub-

lished save anonymously—wrote a long letter, in a feigned hand and signed Richard Sympson, to Benjamin Motte, the bookseller and publisher, offering him the *Travels* for publication :

My cousin, Mr. Lemuel Gulliver, entrusted me some years ago with a copy of his *Travels*, whereof that which I here send you is about a fourth part, for I shortened them very much, as you will find in my Preface to the Reader. I have shown them to some persons of great judgement and distinction who are confident they will sell very well, and though some parts may be thought in one or two places to be a little satyrical, yet it is agreed they will give no offence.

In this letter Swift himself demands £200 for the copyright, which he says the author intends to devote to poor seamen. (It may be noted in passing that in the article on Swift in the 'Dictionary of National Biography' it is stated that the publication was managed by Pope, and through Pope's management Swift obtained £200 for the copyright.) On a slip of paper is a postscript, again signed R. Sympson, requesting that the work should be published before Christmas—as a fact it appeared at the end of October. Along with this were Motte's reply to the proposal of the so-called Sympson and a fragment of another letter by him relating to the payment of the £200 within six months 'if the success would allow it.' The period having elapsed, the publisher applied for longer credit. The following was Swift's answer :

Mr. Motte,—I send this enclosed by a friend to be sent to you, to desire that you will go to the house of Erasmus Lewis in Cork Street, behind Burlington House, and let him know that you are come from me: for to the said Mr. Lewis I have given full power to treat concerning my cousin Gulliver's book, and whatever you and he shall settle I will consent to.—RICHARD SYMPSON.

The letter is endorsed: 'London, May 4, 1727. I am fully satisfied. Erasmus Lewis.' Lewis, of course, was the friend of Swift, Arbuthnot, Gay, and of Pope—who wrote from Bath, 'Mr. Lewis is a serious man, but Mrs. Lewis is the youngest and gayest lady here.' There is no monument to him in Westminster abbey, where he is buried. This series of interesting letters brought 82 gns. The original agreement, dated March 29, 1727, for the publication of the 'Miscellanies in Prose and Verse,' to which the writers just mentioned contributed, wherein it was agreed to make the payment £4 a sheet, in the autograph of Benjamin Motte, and bearing his signature as well as those of Pope and Swift, brought 49 gns.; three letters from Swift to Motte, 1732-35, respectively, £21, 16 gns., and £13 10s.; five letters from Pope to Motte, 1728, etc., relating to the publication of his books, £36; and nine letters from Pope to Charles Bathurst, who, after for a brief time having been in partnership with Motte, succeeded to his publishing business in the spring of 1738, 32 gns. In connexion with these letters, etc., it may be recalled that the highest price yet paid at auction for a copy of the first edition of 'Gulliver's Travels' was in 1902, when the Hibbert example, which cost the collector 27s. 6d., made £100, or just half the sum received by the author for the copyright; while 23 poems, essays and letters, some of them unpublished, in Swift's writing, fetched £400 at the Fontaine sale last year. As to Pope, £250 was paid a few weeks ago for 19 autograph letters to Lady Mary Wortley Montagu and her husband, and in 1902 the Ford copy of his 'Essay on Man,' with manuscript corrections by him in Part I, realized £190.

The same Christie catalogue included 92 lots of books from the library of the late Mr. George Gurney of Eastbourne. A large-paper set of 'Shakespeare's Plays,' 1793, with notes by Johnson and Steevens, a glossary by J. Reed, Harding's 'Illustrations to Shakespeare,' 1793, and other volumes, made £56; the first edition of 'Stones of Venice,' in red morocco extra by Bedford, inscribed 'Charles Dickens, Esq., with the author's grateful regards,' £37; 'Modern Painters,' vols. iii, iv, and v, in first edition, £25; and the Edinburgh edition of 'Stevenson's Works,' with the 'Life,' etc., in all 32 vols., £34. From other sources came Apperley's 'Life of a Sportsman,' with 36 coloured plates by Alken, 1842, original cloth, £31; the 'Wallace Collection of Paintings,' 1903, 10 parts, £27; Propert's 'Miniature Art,' 1887, £20; the privately printed edition of Williamson and Engleheart's 'George Engleheart,' 1902, £10 15s.; and the Burlington Fine Arts club illustrated catalogue of the old silver exhibition, 1901, £10.

The most extensive library dispersed was that of the late Mr. W. E. Bools, of Enderby House, Clapham. It consisted of 1,876 lots, dispersed on Monday, June 22, and the five following afternoons, for a total of £3,546 16s. Rare books in moderately good condition were the exception. Apart from two Shakespeare folios, the highest sum was paid for the 'Raigne of King Edward the Third, as it hath beene sundry times played about the Citie of London,' a small quarto printed by Simon Stafford for Cuthbert Busby, 1599. The present copy, measuring 6 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in., has the title, corners, and margins of several leaves mended, and is in modern purple morocco extra. It is the rare second edition—the first appeared in 1596—of a play which has often been attributed to Shakespeare. On the verso of C 4, line 13 reads, 'Lillies that fester smell far worse than weeds.' The fact that this is to be found word for word in one of the sonnets (xciv. 14) has sometimes been urged in favour of the Shakespeare authorship, especially as the sonnets did not appear in printed form until 1609. On the other hand, as Mr. Sidney Lee points out, it was contrary to Shakespeare's practice literally to plagiarise himself, and he suggests that the line in the play, probably written before 1595, was taken from a manuscript copy of the sonnets, many of them composed in 1593-4, they, like the sonnets of other writers, having circulated for years in manuscript. The Roxburghe copy of this 1599 edition, catalogued as 'very rare,' fetched £3 5s. in 1812, and was re-sold, 1901, at £68. In the library of Mr. Bools, again, were the following: 'The Booke named the Royall,' from the press of Pynson, 1507, lacking six leaves, old calf gilt, £50 10s.—at the Townley sale, 1814, it fetched 11 gns.; a defective copy of the second folio of Shakespeare, 1632, sold with all faults, £100; an example of the fourth folio, 14 in. by 9 in., old russia, £110; an oval miniature portrait upon vellum—for such things often occur in book catalogues—of William Herbert, third earl of Pembroke, patron and friend of Shakespeare, attributed to Isaac Oliver, and dated 1611, £50; a Hora printed upon vellum for Antoine Verd, 1503 (Macfarlane 2307), £35 10s.; 'The two Bookes of Francis Bacon, Of the proficience and advancement of learning,' 1605, £26 15s. (from R. S. Turner's library,

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1888, apparently lot 286, £2 3s.); Bacon's 'Essayes or Counsels,' 1625, loose in the original limp vellum cover, £26 10s.; Dekker's 'Pleasant Comedie of Old Fortunatus,' first edition, 1600, some margins cut into, 6½ in. by 4½ in., calf, £31 (this is Mitford's copy, 1821, the Rhodes example fetching £19 four years later); Dekker and Webster's 'Westward Hoe,' first edition, £20 (the fine unbound copy in the Fountaine library made £90 in 1902); John Newnham's 'Nightingale,' 1590, containing in all fifty-seven leaves, £15 10s.; and a copy of the Breeches Bible, 1599, in old English blue morocco, the sides covered with elaborate gilt floreate ornaments, the large book-plate of Owen Wynne of Pengwern in cover, £29.

The remaining sales call for brief mention only. Messrs. Hodgson's catalogue, July 1-3, included the following: Keats's 'Endymion,' first edition, uncut, but re-backed, £37; re-bound copies of his 'Zastrozzi' and 'Poems' respectively, £17 and £16; Shelley's 'Queen Mab,' 1813, modern calf, £29; 'Tom Brown's Schooldays,' first edition, original cloth, £8 2s. 6d.; a poor copy of the original first edition, issued in July 1865, and subsequently withdrawn by the author, of 'Alice's Adventures in Wonderland,' £9 10s.; the first edition of 'Lorna Doone,' again in poor condition, £8 10s. (soon after the author's death in 1900 a copy fetched £37); and the Doves Press 'Agricola,' £7 2s. 6d.

By about the middle of July, after a somewhat quiet season, dealers were disinclined to add to their store of 'bread and butter' books. In these circumstances bidding in the ordinary way became lukewarm, prices flagged. For instance, at Messrs. Sotheby's three-days sale, July 10-12, the 'Dictionary of National Biography,' 66 vols., slipped back to £36, against £41 earlier in the season, while works which occur more frequently relapsed to a far greater extent proportionately. This dispersal in Wellington Street included *The Sporting Magazine*, 1792-1844, incomplete, £81; two copies of 150 printed of the 1853-65 Halliwell edition of Shakespeare's 'Works,' 16 vols., £70 each; 'The Grete Herball,' printed by Peter Treveris, 1526, 'The first English Herball,' 1527, and 'The Noble experyence of the vertuous handy Warke of Surgeri,' 1525, in one folio volume, £32 10s.; the tenth edition of the 'Pilgrim's Progress,' 1685, on whose title page the author's name is spelt Bunian, £11.

At Messrs. Puttick and Simpson's, on July 16-17, there were sold one or two lots of interest. The rare 'Prometheus Bound' of Mrs. Barrett Browning, first edition, 1833, published at 5s., original cloth, uncut, a presentation copy to Mary Maddox, with a poem of five verses in the author's autograph, made £38; Sheridan's 'School for Scandal,' Dublin, printed for J. Ewling, £25 (in 1901 a copy in morocco extra by Riviere, with the errata printed on the verso of the last leaf, made £31); and the 1817 edition of 'The Vicar of Wakefield,' original state, the 24 plates by Rowlandson coloured, £21 5s.

Finally, there was the three-days sale concluded by Messrs. Sotheby on July 18. A fair copy of 'Robinson Crusoe,' 1719, old calf, with the book advertisements needed to complete the last sheet, brought £106; the first edition of Keats's 'Poems,' original state, the

name 'Bruce' in pencil on the title-page, some verses in pencil on the end fly-leaf, £91; a particularly fine copy of William Cowper's 'Poems,' 1782-5, 2 vols., original boards, the uncut measurements being 8 in. by 5½ in., with the half title to the second volume, 'H. B. Beddingfield' stencilled on the first fly-leaf, £47; Lamb's 'Elia' and 'Last Essays of Elia,' first editions, the first having the inscription 'Mrs. Ayrton, with C. Lamb's kind regards. N.B. Don't show this to Mr. A. (Men are so jealous); at all events it is well to be prudent,' £57; Lamb's 'Works,' 1818, and a volume containing MS. and printed matter relating chiefly to him, £30 10s.; 'Tales from Shakespear,' 1807, original sheep, 6¾ in. by 4 in., £25; Stevenson's autograph manuscript, on 13 folio leaves, of 'Markheim,' the identical MS. first offered to the *Pall Mall Gazette*, £32—it will be recalled that another manuscript of 'Markheim,' on 30 pp. small 4to, fetched £70 at the Gibson-Carmichael sale in March; a 1644-5 Bible, in contemporary embroidered binding, worked in silver and coloured threads on white silk, £27; Gilbert White's 'Natural History and Antiquities of Selborne,' first edition, half calf, uncut, £26; and the 'Poems' of the Brontë sisters, 'Currer, Ellis, and Acton Bell,' the first issue of the original edition, in cloth, uncut, as published in 1846, £21. It may be mentioned, by the way, that an oak chair, once the property of John Wesley, was on July 15 bought on behalf of the Charterhouse school for 20 gns. Like Crashaw, Addison, Steele, Thackeray and other eminent men, John Wesley was, of course, a Charterhouse boy.

MISCELLANEOUS

June 19-July 14

SILVER.—Up to the time of writing this report there have been but two silver sales, although I had hoped to be able to include that of July 16, with its unique set of Henry VIII apostle spoons, which have been appraised at sums varying between £4,000 and £6,000, besides several other fine and interesting examples of English seventeenth-century silver. The first of these sales took place on June 24, and included a small but very fair collection of early English spoons, the property of an anonymous collector, the most interesting items of which were the four James I apostle spoons and two maidenhead spoons of Henry VIII and Elizabeth respectively. Two of the Jacobean spoons representing St. Matthew and St. James the Great, with wheel nimbuses and bearing the London hall-mark for 1609, came from the Staniforth collection, and realized £76. Another, with the figure of St. John, from the same collection, probably made by William Shute and with the London hall-mark for 1624, fetched £37; whilst £42 was given for one with the figure of St. Bartholomew with the nimbus chased with a dove, and the London hall-mark 1616. The maidenhead spoons made £39 and £40. The other items of interest at the same sale were: A Charles II two-handled porringer and cover, entirely gilt, bearing the London hall-mark 1678, which realized over £300. This piece, which is stated in the catalogue to have been in its late owner's family for exactly 200 years—nearly ever since its manufacture—was 6¾ in. high and 5½ in. in diameter, and

almost devoid of decoration save for two broad bands of matting, and the moulded scroll handles terminating in grotesque birds' heads. It was of exquisite proportions and workmanship, and in fine preservation. A fine James II cup, engraved with Chinese decorations, and with reeded neck and handles, made £6 10s. an ounce; and an old Irish potato ring, pierced and chased with figures of birds and squirrels among branches of fruit, flowers and scrolls, and bearing the Dublin hall-mark 1772, fetched £136 15s. 5d. It bore the maker's mark J. L., probably John Langlin. A James II porringer, also engraved in the Chinese taste, with the Newcastle hall-mark 1685, fetched £6 per ounce; and a small Queen Anne teapot, quite plain, with a dome top and faceted spout, made by Benjamin Pyne, 1714, was bought for £73 17s. or £7 per ounce, a plain tazza by the same maker and of similar date going for only £2 1s. per ounce. A Charles I plain goblet fetched £81 13s. 6d., and an interesting little Charles II mug, with 'Peter F. F. Leicester His . Can . 1673' pricked underneath, fetched £5 2s. per ounce. The highest price of the day, however, was paid almost at the end of the sale for a Norwegian tankard. This fine piece, which fetched £11 15s. an ounce, was parcel gilt and engraved with foliage and strap-work, the cover and foot being repoussé and chased with fruit and foliage on a matted ground, and a figure of St. Olaf on the top. It was of early date. The other pieces of Norwegian silver all realized from 7s. 6d. to 10s. an ounce only, with the exception of a parcel-gilt tankard bearing the Bergen hall-mark, which made £2 4s. Some early bronze and pewter spoons fetched from £1 to £3 apiece, and two pewter cupping bowls made £7 15s.

At Christie's on July 2 the first item of importance was the toilet set engraved with figures, architectural subjects, birds, and landscape in Chinese style, and made during the reigns of Charles II and James II, the hall-marks varying from 1664 to 1685. This set was divided into twelve lots, which were acquired by six different purchasers, so that it is now presumably for ever disintegrated. It consisted of eighteen articles, and realized in all £847 18s. 6d. The highest price per ounce was £9—paid for a porringer and cover bearing the maker's mark A.H., a mark which also occurs on a cup in the possession of the Saddlers' company, mentioned in Cripps; while the lowest was 10s. given for two toilet boxes. £24 10s. was given for an interesting little tumbler-cup of the reign of William III, bearing the London hall-mark 1695, and engraved with the—in view of the date—probably pregnant inscription, A TOUS NOS AMIS, BEVEZ TOUT. It is easy to imagine a Jacobite toasting the reigning sovereign out of this cup in the same spirit in which he held his glass over the finger bowl, thereby toasting the king over the water. Two fine old Irish potato rings, dated 1759 and 1765 respectively, and pierced, chased, and embossed with flowers, foliage, birds and animals, made £9 15s. and £8 15s. per ounce; and a William and Mary plain bowl by T. Issod, 1691, fetched £106 19s. A perfectly plain rose-water ewer and dish of the reign of Charles I, by Walter Shute, 1632, fetched £740 9s. 8d. In addition to its artistic and intrinsic value, this piece possessed an historical

and sentimental interest all its own. The dish is engraved with a coat of arms in the centre surrounded by the motto, 'Veritas liberabit esperance en Dieu,' and in an outer border enclosed by twisted ribands is the inscription, 'Ex dono Mariae Slingisbie Guilielmo filio Henrici Slingisbie de Screvin et heredibus masculis dicte Mariae,' while the ewer has the same coat of arms and motto with the continuation of the inscription as follows: 'Filia Perci uxor Slingisbie pignus parvum amoris magni.' The William Slingsby of the inscription died in Florence; his younger brother, Sir Henry, defended York unsuccessfully against the parliamentary forces after the battle of Marston Moor in 1644, and was executed on Tower Hill in 1658. £270 was given for a very fine Elizabethan goblet formed of a polished cocanut, mounted as a thistle head with a silver neck-band engraved with strap-work and shields with monogram and date 1626. The body is connected with the plain silver stem by four vertical bands with serrated edges and moulded with egg-and-tongue ornament. The foot is embossed and chased with cartouches and formal flowers upon a finely matted ground, and the entire height of the piece is 9½ in. A very noble piece of Georgian silver of rather a late period was the silver-gilt copy of the Warwick vase on a square pedestal made by the well-known silversmith Philip Rundell in 1820. This fine trophy, which stood 25 in. high, weighed 763½ oz., and fetched £515 7s. 2d., or only 13s. 6d. per ounce. Another vase of the same date and somewhat similar in size by Rebecca Eme and Edward Barnard, and chased with a lion and stag hunt, made 6d. an ounce less.

PORCELAIN AND POTTERY.—The sales of porcelain and pottery since the middle of June have been singularly devoid of interest, especially as regards the products of European factories, almost the only porcelain of any importance being Chinese. As we stated at the commencement of the season, Chinese porcelains are rapidly returning to popular favour, and have increased enormously in value during the last few years, though even now their values are relatively far lower than they were during the eighteenth century, when the court ladies were satirized as caring more for their Chinese monsters than for their husbands. The practical impossibility of acquiring fine examples of Dresden, Sevres, Chelsea, Derby, Worcester, or even the minor English and continental factories, except at prices prohibitive to all save millionaires, is largely responsible for this rehabilitation of an old-time favourite.

At the sale at Christie's of Dr. Kellock's collection, mainly of English porcelain, on June 10, there was really no single lot worth recording, although from the wording of the catalogue the sale should have produced magnificent results. The highest individual bid for any one lot was £38. An interesting Bow group of an allegorical nature, representing the duke of Cumberland striking at the Pretender, was sold for 14gns. The entire sale, consisting of 150 lots, only realized £1,342, a little over £8 a lot, and, judging from the purchasers, the majority of the objects will find their way to the shops of provincial dealers.

On June 23, at Christie's, a pair of old Chinese porcelain cisterns, enamelled with flowers, and with

fish and marine plants inside, fetched £415, while a pair of old Nankin cylindrical vases, painted in brilliant blue with detached flowers, made £168. At the same sale a highly-pedigreed and certificated Sèvres dinner and dessert service, from the Secretan collection, does not appear to have met with particular appreciation, since it was bought by a continental dealer for under £300. It consisted of 138 pieces, and was painted with bouquets and sprays of flowers in colours on white ground, and with blue lines and scrolls on the border. No fewer than seven artists had assisted at its decoration, from Petit, 1756, to Theodore and Tendart, 1774 and 1776, so that as a combined example of various styles and periods it was of almost unique interest. A white Dresden crinoline group fetched £199 10s.

On June 22, at Christie's, a fine pair of hexagonal *famille-verte* jardinières enamelled with rocks, flowers, birds and insects, and mounted with elephant-head handles of ormolu, fetched £252, and a pair of Dresden groups of children, emblematic of Painting and Sculpture, and Summer and Winter, £105.

At Christie's, on July 6, £325 was bid for a *famille-rose* cistern enamelled with rocks, peonies and birds, and with fish and marine plants inside. At the same sale a remarkably fine and rare pair of old Delft jars and covers decorated with panels of figures, flowers and other ornaments in dark blue, red and gold, in imitation of the style of old Imari ware, fetched £105.

On July 10, at Christie's, there were several fine pieces of old Wedgwood, forming part of the otherwise not very important collection of porcelains and works of art belonging to the late Mr. George Gurney. By far the best piece was the large campana-shaped vase and cover of blue jasper decorated with a frieze of cupids sacrificing, and having a wreath of vines under the lip. It stood on an octagonal pedestal with figures of gryphons at the corners, and further ornamented with prince of Wales's feathers and a classical frieze. This excellent example of Wedgwood's best manner measured 20 in. in height, and was bought for £210, £92 being given for an oval frame containing a pair of pink jasper plaques with the Marlborough gem and Sacrifice to Hymen, one green and two blue jasper plaques in marquise frames, and three circular tricolour plaques with classical subjects. This interesting lot came originally from the Sandon and Sibson collections, which also furnished three other less important lots. Another frame containing four blue-and-white scent flacons, four similarly coloured plaques with mythological subjects, and an ivory patch-box inlaid with eight small plaques in marquise frames, realized £52 10s., while £30 9s. was given for yet another frame containing seven blue-and-white plaques, nine black-and-white ones, and a green jasper portrait of Dr. Fothergill, the celebrated Quaker philanthropist, and author of 'Rules for the preservation of health.' Among the Wedgwoods was one lot consisting of an elegant pair of dwarf candlesticks, by Adams, decorated with a band of spiral foliage and festoons, and a cylinder also by this potter.

On July 14, at the sale of the china of the late Mr. F. Yates Edwards, a quantity of good whole-colour Chinese porcelain went for very reasonable figures. For some inexplicable reason self-colour porcelains are almost completely neglected in this country,

except when mounted in fine ormolu; yet the Chinese themselves and also the American collectors highly esteem the best examples of this class of porcelain. Mr. Edwards's collection was, taking it all round, remarkably tasteful and well selected, although containing no one article of great value. It was essentially a connoisseur's collection, and patrons of the sale secured many good bargains. A very fine square *famille-verte* vase, beautifully enamelled with rocky landscapes, animals and flowers on a granulated ground, made £65 2s., and a buff vase enamelled with the five-clawed dragon in green, and fish rising from waves, £27 6s. At the same sale several good examples of old Rhodian ware went for very reasonable figures.

ENAMELS AND BRONZES.—At the Gurney sale on July 10 a large circular koro and cover of old Chinese cloisonné, decorated with metal gilt bands enamelled with horses, flowers and scroll-work in colours on a turquoise-blue ground, from the summer palace at Peking, fetched £73 10s.; and a circular bowl, similarly decorated, made £77 4s. On the 6th a koro and cover of old Chinese cloisonné, on three feet formed as the sacred fungus, decorated with flowers in colours on turquoise ground, sold for £69 6s.

OBJECTS OF ART.—On July 1 a gold medallion of Constantius II, struck at Trèves, and almost unique, only one other being known, sold for £157 10s. at Christie's. This piece, which weighs 306 grams, represents on one side a laureated and cuirassed bust with paludamentum, and on the reverse the emperor standing holding a spear, raising a kneeling figure, with Valour with helmet and buckler, and Victory with a palm in her left hand and crowning Constantius with her right. Another rare medallic coin was that of Friedrich Ulrich, of Brunswick and Luneberg, 1625, showing on one side a miner with a Bible and staff. This fetched £23 10s.

LACE.—There has been a considerable quantity of lace sold this last month, some of which fetched good prices. On July 25 two flounces of Venetian rose-point of the early Renaissance period, with an exquisite design of arabesque foliage and flowers and an elaborate vandyke edge, originally taken from a Spanish convent, fetched £650. One flounce was 4 yds. 30 in. long, the other 4½ yds. long by 18 in. deep. A point d'Argentan flounce with narrow garniture to match, 4 yds. long, made £126; an Italian rose-point flounce, 4 yds. long; £84; another one, with a bold design of flowers and scrolls finely raised, 5 yds. long and 15 in. deep, formerly the property of the late queen of Holland, fetched £73 10s.

On July 9 a highly interesting old Flemish flounce with medallions enclosing a stag-hunt, fountains, birds and foliage, 5½ yds. long and 27 in. deep, together with two similar flounces about 4 yds. each, a garniture to match, 5½ by 2½ yds., and a piece of point d'Angleterre, 5 yds. by 3½ in., fetched in one lot £145, a decided bargain, since there were in all nearly 23 yards of fine lace. At the same sale a piece of fine point de Venise, 1 yd. 9 in. long by 3 in. wide, together with an old Brussels collar, made £26; and a Brussels appliqué tunic, 5½ yds. long by 36 in. deep, fetched £50.

FURNITURE.—Only one lot of English furniture worth mentioning was sold last month, and that was a

suite of five Hepplewhite chairs with shield-shaped backs, each of the centre-rails inlaid with an old Wedgwood plaque, which fetched £136 10s. A considerable quantity of old French furniture, however, sold well, much of it being covered in Beauvais tapestry and of the Louis XV period.

FOREIGN SALES

I—PARIS*

June 12 to July 10

THE courage of dealers and collectors knows no bounds; at any rate, the heat disheartens neither the one nor the other. Now that the temperature has become really intolerable, the auctioneers have had ventilators fitted to their rooms: these admit a modicum of fresh air into apartments once tepid with the sultry summer air, and the bidding continues as merrily as ever. At the moment when these lines are being written, they are preparing to disperse the collection of James Tissot, the painter, the interest appertaining to which will form part of the subject-matter of my next chronicle.

PAINTINGS.—I must first of all complete my remarks on the Hochon sale (June 12), which I was constrained to abridge through a superabundance of matter, which is now no longer the case. In addition to a Ricci, St. Jerome (1,550 fr.), and a Vivarini, Virgin and Child (1,600 fr.), there were a number of interesting drawings of the sixteenth and early seventeenth centuries, which endowed French art with so great a wealth of portraits, at once graceful and realistic, forming an incomparable gallery in which a whole period lives again before our eyes and without which it would be impossible to reconstitute history in all its psychology. This collection included a Portrait of a Man, in the school of Clouet (1,300 fr.); a Young Woman, half length, by Corneille de Lyon (1,900 fr.); a Portrait of an Aged Woman, by Dumoustier (2,020 fr.); and a few portraits of that singular, popular, and expressive artist, Lagneau: an Old Man (2,020 fr.); an Old Man (2,250 fr.); and Marie Lavernier, femme Laporte (2,250 fr.). Works of this kind are not at all usual in sales, and this was a reason the more why they should attract all the attention of the art-loving public.

A sale of old pictures which took place on June 15 and fetched a total of 107,000 fr. included a few fine pieces, some middling canvases and a larger number of attributed works which failed to inspire buyers with confidence and drew only feeble bids. Among the first I must mention an expressive Portrait of a Gentleman, by Jan van Ravestein (24,000 fr.); a Portrait of a Lady of Quality, by L. M. Vanloo (3,000 fr.); a Portrait of a Young Boy, by Sir William Beechey (4,100 fr.); a Portrait of a Man, attributed to Sir Thomas Lawrence (4,900 fr.); another of a Young Lady, by Jan Verspronck (5,000 fr.); and a Portrait of a Gentleman, by Thomas Hudson (3,500 fr.).

These are decent prices. But what shall I say of certain others? Here are a Berchem, an Undulating Landscape, sold for 500 fr.; a Wouwermans, an Attack on a Convoy crossing a River (750 fr.); a Bunch of Flowers in a Vase, by Rachel Ruysch (700 fr.); a Tavern Scene, by Duwart (300 fr.); etc. The uncer-

tainty of the attributions lowered considerably the bids attracted by certain works, such as a Portrait of a Gentleman, attributed to Gainsborough (1,050 fr.); another, attributed to van Ravestein (700 fr.); a Portrait of a Marshal of France, attributed to C. Vanloo (1,800 fr.); a Portrait of a Lady of Quality, attributed to Vermeer of Delft (2,100 fr.); a religious subject, attributed to Sir Anthony Van Dyck (1,550 fr.). This fact is very perceptible in the case of, among others, Vermeer of Delft, who has been restored to favour by W. Bürger (J. Thoré), who has been distinguished from his namesake, Vermeer of Delft the elder, and whose works, so rich and savoury in their intimacy, are now numbered amongst the fairest gems of Dutch painting in the seventeenth century. It is not too bold to say that, if the attribution had been certain, the price of Vermeer's picture might have been increased five-fold.

On June 22 there was a sixth sale of the collection of Mme. Camille Lelong, whose name has recurred so often in my chronicles. It produced a sum of 132,845 fr. for canvases which were hardly of a supreme quality, the finest specimens of the schools of the seventeenth and eighteenth centuries having already passed under the hammer. La Culbute, in the manner of Fragonard, made over one third of that total, or 45,000 fr., a sum which it deserved to fetch for its delicacy and elegance; and two companion pictures, Scènes galantes, possibly the work of Lancret, were knocked down for 10,000 fr. The other prices obtained were comparatively very low: so low, in fact, that it seems hardly necessary to name them. I will make exceptions, however, in the case of a Seascape in Stormy Weather, by Ludolf Backhuysen (850 fr.); a Portrait, presumed to be by Albert Cuyp (500 fr.); the Rape of Dejanira, by Guido Reni (2,700 fr.); an Italian Landscape, by J. B. Lallemand (1,500 fr.); Ralliement, by J. B. Martin des Batailles (1,400 fr.); a Portrait of a Woman, by M. Mignard (1,600 fr.); a Shepherd and Sheep—Dinner-time, in the manner of Morland (700 fr.); le Loup berger, le Singe avocat and le Chat et l'oiseau, surrounded by arabesques, by Peyrotte (4,500 fr.); two companion pictures, la Surprise agréable and les Vestales, by that charming painter Raoux, who excelled especially in depicting the play of light upon women's features (3,550 fr.); the Storm, by an undecided English painter (1,030 fr.); etc. I repeat, all these works are not very interesting, and the sight of them would have been very unprofitable, had not the beautiful canvas in the style of Fragonard mentioned above rejoiced the eye with a snowy landscape, which an untoward fall illumines with the smiles of a young and pretty woman.

Nor did a small sale held on June 23 and 24 cause any great commotion. It included a Card-party, by J. Berckhejde (800 fr.); a Portrait of a Woman, by T. de Keyser (2,500 fr.); a Portrait of a Man, in pastel, by Vivien (1,250 fr.); and two companion pieces, Summer and Autumn, by J. B. Tiepolo (3,000 fr.). If these last two canvases are genuine, the price is not high for works by the Venetian decorative master, whose glory, after undergoing an eclipse, has once again thrust itself upon the attention of art-lovers. This indeed is no more than is deserved by the author of the frescoes in the Labia palace in

* Translated by A. Teixeira de Mattos

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Venice and of so many other fine works, which make him the worthy successor of Giorgione, Titian and Veronese.

DRAWINGS.—At this same small sale occurred a certain number of drawings, which were bought at reasonable prices, as though the public taste, wearying, in a manner, of painting, were turning with greater interest to that sort of spontaneous work in which the artist's real temperament stands revealed without disguise. Almost every lot in this section is worth naming.

The eighteenth-century drawings included a Portrait de M. de La Neuville-Mortfleuri, capitaine de dragons (410 fr.), by Carmontelle, many of whose interesting drawings were bought by the duke of Aumale for the Condé museum at Chantilly and now figure in the fine catalogue drawn up recently by M. Gruyer, member of the Institute and keeper of that museum; some Portraits of Women, half-length, by Desrais (800 fr.), that same Desrais who is perhaps the author of the Promenade du Palais-Royal; an anonymous portrait, presumed to be that of the marchioness of Pompadour (605 fr.); Couple consultant l'alchimiste, by Queverdo (215 fr.); a fine drawing, Ruines du petit temple de Vesta, à Tivoli, by Hubert Robert (1,850 fr.); an Interior of a Coffee-house, attributed to Rowlandson (250 fr.). There were also sold a Vue du Panthéon, à Paris, with delicate little figures, by Poulteau (400 fr.); a Portrait of Mlle. Constance Mayer, by Mallet (230 fr.); a Jeune femme assise, by Trinquesse (385 fr.); and one drawing which looked rather out of its element among all these works, a View of a Castle and River, with figures, which appears to have been drawn in the sixteenth century by a German artist and which was knocked down for the moderate sum of 320 fr.

At a small sale of Mme. D. Delizy, we were able to inspect at our ease a pretty drawing by Boucher, a Head of a Young Woman, which found a purchaser at 810 fr. As times go, how many pieces, signed by artists of real worth and belonging to the Flemish, Dutch, English, French and Italian schools of the seventeenth and eighteenth centuries, are far from attaining so high a price!

OBJECTS OF ART AND FURNITURE.—M. Hochon's collection abounded in objects of art and furniture of all kinds. I will mention a Merovingian buckle, in bent silver-gilt (210 fr.); two apothecary's bottles, in old Faenza ware (900 fr.); a medal, in patinated bronze, with the bust of Malatesta (380 fr.). Ironwork: two Flemish torch-holders, with flowers and spiral scrolls (3,200 fr. and 4,200 fr.). Bronzes, by Barye, displaying all the celebrated animal-sculptor's impetuosity and power of realistic observation: a lioness going on all-fours, green patina (2,250 fr.); a lion, of the same, brown patina (800 fr.); an ocelot attacking a stag, brown patina (3,000 fr.). A head of a woman, in repoussé copper, French workmanship of the fourteenth century, fetched 7,000 fr. A statuette in brown patinated bronze, representing a Chasseur à la lanterne and attributed to Labenwolf, a Nuremberg artist of the Renaissance, was sold for 720 fr. There were also some mediaeval sculptures: among others, a carved capital from the Champagne district, thirteenth century (310 fr.); groups in carved stone,

fourteenth century, Virgins and Child (1,380 fr., 2,800 fr., 1,000 fr.), etc.; a Man Weeping, erect, of the same century (2,350 fr.). These prices are rather remarkable, inasmuch as that they bear witness to a return of the taste of art-lovers towards the so expressive works of our old French art.

A quantity of carved wood: a St. Catherine, German, sixteenth century (3,000 fr.); a St. Anne carrying the Virgin and Child, of the same period and country (2,750 fr.); the reliquary-bust of St. James the Great, French, fifteenth century (3,500 fr.); part of a church stall, with grotesque figures, sixteenth century (3,100 fr.); a trophy of arms, with small columns, French, sixteenth century (4,500 fr.); St. Michael slaying the Dragon, German, fifteenth century (6,000 fr.); a door of a room with grotesques, sixteenth century (4,100 fr.); the top of a wooden lectern, sixteenth century (2,400 fr.). In this section figured a very interesting piece: two doors with ten panels, in oak carved with grotesque figures, trophies, monsters, cupids, and masks, busts of Adrian and Faustina, busts of Louis XII king of France, with the French arms, and his prime minister the Cardinal Georges d'Amboise, archbishop of Rouen, who very nearly became pope at the time of the Italian wars. These panels came from the château de Gaillon, once so famous, of which now hardly anything survives (its façade is at present exhibited in the courtyard of the École des Beaux-Arts in Paris): they were knocked down for the handsome figure of 28,000 fr.

Embroideries and velvets: two strips of silk embroidery in colours and gold, representing the Life of the Virgin, in the Italian style of the fourteenth century (3,300 fr.); a picture in silk, Calvary, Italian, fifteenth century (6,100 fr.); an altar-front in cloth of gold, spikes and crowns, Venetian, sixteenth century (5,700 fr.); chasubles or fragments of chasubles, Spanish, sixteenth century (1,200 fr. to about 3,000 fr.); etc. Lastly, a private collector acquired for the sum of 35,000 fr. some important pieces said to have come from the Escorial, and dating from the sixteenth century. These include a chasuble, two dalmatics, and two lectern-covers in red velvet with gold and silver embroidery; they display different scenes from the Scriptures: the Annunciation, the Nativity, the Adoration of the Magi, the Circumcision, the Presentation, the Flight into Egypt, Christ on the Mount of Olives, etc.

In the fifth Lelong sale, I will mention, among musical instruments a violoncello, by Carlo Antonio Testore, Milan, 1735 (2,050 fr.); a Stradivarius, dated 1720 (12,000 fr.); another, dated 1725 (10,500 fr.). Porcelain: a chinese vase, *famille rose*, flowers on a red-gold ground (6,900 fr.); two Chinese oblong flower-stands, blue-grey celadon (1,200 fr.). Miniatures: a Portrait of a Woman, by Sicardi (900 fr.). A number of watches and many jewelled ornaments, mainly of the eighteenth century: an emerald brooch (10,000 fr.); two ear-rings, in gold, rubies and бриолетtes (7,000 fr.); two tortoise-shell medallions, le Coucher de la mariée and le Fruit de l'amour secret, after Baudouin (1,000 fr.). A barometer in rosewood and bronze-gilt, signed Charles Le Roy (605 fr.). Three yards of lace, old Venetian guipure, reliefs and flowers (3,000 fr.). A clock in bronze-gilt, Louis XVI

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style, signed Barancourt, Paris (1,500 fr.). Furniture: four chairs in carved wood and grey lacquer, with acanthus leaves and ribboned wands, Louis XVI style, signed Jacob (2,000 fr.); a Regency sledge, with dolphins (2,400 fr.); a Louis XV writing table (3,100 fr.); a Louis XV chest of drawers in veneered wood (2,000 fr.); a wreathed sledge, Louis XVI style (2,560 fr.); etc., etc. In fact, I should never end if I tried to point out all the interesting pieces in this unparalleled collection, which has not yet been exhausted, in spite of its six sales, and which will continue to be dispersed during the coming season. What a confused heap of things must have been contained in that hôtel Rouillé de Meslay, built on the Quai de Béthune, in Paris, in the eighteenth century, where the lady who was once Mme. Boisse and who became Mme. Camille Lelong accumulated during her life, with jealous but enlightened ardour, so many beautiful or charming objects!

The sale of Mme. D. Delizy's collection included, among others, two Aubusson tapestries, Louis XVI, with landscapes, draperies, rustic scenes, after Boucher, which were knocked down for 8,800 fr. Also, a marble group, *Jeune femme et l'amour*, by A. Carrier-Belleuse (1,000 fr.), and a *Baigneuse*, in white marble, signed Marquet de Vasselot (1,120 fr.), both contemporary sculptors. Lastly, jewels, among which I will mention, in the hope of interesting some of the lady readers of THE BURLINGTON GAZETTE, a pair of earrings, formed of two large white oriental pearls, which fetched 12,090 fr., while a necklace of twenty-one black, grey and bronzed pearls, with rubies, sapphires and brilliants, was sold for 11,450 fr.

In another sale, I will mention, as furnishing some unfamiliar names, a terra-cotta figure, a *Man, Seated*, signed Godecharle, 1797 (300 fr.); a terra-cotta portrait of Albertine baroness de Nivenheim, by J. B. Nini, 1768 (795 fr.). Old Rouen plates, including some with blue scallopings, obtained prices varying from 400 to 900 fr. apiece and showed the high favour still maintained by the old faience manufactured in the Norman capital.

The above are the principal sales of the period immediately preceding the end of the season. There will be a few more to close the campaign, and then the auctioneer's hammer will be silent, to be heard again in the autumn. Already several important auctions are announced, without counting the conclusion of the Camille Lelong sale.

GEORGES RIAT.

II—AMSTERDAM

The only important sale held during this month was the auction of pictures forming the collections of René della Faille de Waerloos of Antwerp, Mrs. van den Berch van Heenstede of the Hague, and some other properties, which took place at Amsterdam on July 7, under the direction of Messrs. Frederik Muller & Co. The following big prices were fetched:—No. 4. *St. Helena and the Holy Cross*, said to be by Marmion, and certainly a very fine fifteenth-century picture, bought for fl. 12,400 for the Louvre; No. 31. *The Three Crosses*, by P. Breughel the elder, fl. 2,500, Wiltach museum, Philadelphia; No. 40. *M. v. Berghe, Portrait of a Girl*, fl. 1,750; No. 57. A charming little

portrait of an infant, by Gerard Dou, fl. 6,700; No. 63. A. Hammeman, *La Partie de Musique*, fl. 2,700; No. 74. J. Jordaens, *Nymphes et Satyres*, fl. 1,250, museum of Ghent; Th. de Keyzer, *Portraits of a Gentleman and his Wife*, very fine but small, fl. 3,000. Six gallery: No. 81. N. Maes, *l'enfant gâtée*, fl. 2,150; No. 99. Ostade, *Interior*, fine quality, fl. 7,000; No. 103. *Two Dogs and a Cat*, an interesting and genuine picture by Potter, fl. 4,400 (went to Philadelphia); No. 122. R. van Vries, *landscape*, fl. 2,000; No. 132. Wynants, a very blank little landscape, fl. 3,200; No. 172. N. Maes, two oval portraits of a gentleman and a lady, fl. 1,275; No. 189. M. de Vos, a capital portrait, fl. 1,900, bought for the Brussels museum.

RECENT ART PUBLICATIONS*

ANTIQUITIES

ANNUAL OF THE BRITISH SCHOOL AT ATHENS, no. VIII. Session 1901-1902. (8 x 10) London (Macmillan), 17s. net.

Art contributions: A. J. Evans, the Palace at Knossos; F. W. Hasluck, Sculptures from Cyzicus; R. C. Bosanquet, Excavations at Praesos; E. S. Forster, Praesos, the Terracottas; R. C. Bosanquet, Excavations at Petras and Palaikastro. 20 plates and text illus.

BURLINGTON Fine Arts Club. Exhibition of Ancient Greek Art [Catalogue.] (12 x 9) London (printed for the Burlington Fine Arts Club).

DICIONNAIRE d'Archéologie Chrétienne et de Liturgie, publié par le R. P. Dom F. Cabrol, Bénédictin de Solesmes, avec le concours d'un grand nombre de collaborateurs. (11 x 8) Paris (Letouzey & Ané), 5 francs net, each part.

The first two parts (575 pp.) contain, among other articles, the following: A2, Abbaye, Abécédaire, Abel et Caïn, Abraham, Abrasax, Abréviations, Abside, Actes des Martyrs, Ad Bestias, Ad Sanctos, Adam et Eve, Adelpia. The work is admirably arranged, documented and illustrated.

BRITISH MUSEUM. A guide to the Early Christian and Byzantine antiquities in the Department of British and Mediaeval Antiquities. (9 x 5) London (printed for the Trustees), 1s. [15 plates and 84 text illus. 116 pp.]

STEIN (M. A.). Sand-buried ruins of Khotan. Personal narrative of a journey of archaeological and geographical exploration in Chinese Turkestan. (9 x 6) London (Unwin), 21s. net. [Illus.]

SCHULTZ (A.). Das hausliche Leben der europäischen Kulturvölker vom Mittelalter bis zur zweiten Hälfte des XVIII Jahrhunderts. (10 x 7) München und Berlin (Oldenbourg), 9 marks.

VICTORIA HISTORY OF THE COUNTIES OF ENGLAND Hampshire and the Isle of Wight. Vol. II. (12 x 8) Westminster (Constable).

Contains the art contributions: Early Christian art and inscriptions, by J. Romilly Allen; Topography of the Alton Hundred, by W. J. Hardy, with architectural descriptions by W. H. St. J. Hope and C. R. Peers. Nearly half the volume is taken up by Dr J. C. Cox's Ecclesiastical History of the County—the numerous illustrations include portraits, seals, coats of arms, and architectural views.

FENDLETON (F.) and JACQUES (W.). Modern Chesterfield. (7 x 5) Chesterfield (The Derbyshire Courier Co.)

MEMORIALS OF OLD NORTHAMPTONSHIRE Edited by Alice Dryden. (6 x 6) London (Bentley), 15s. net.

Includes chapters upon Northamptonshire Villages, Queen Eleanor's Crosses, Sir Christopher Hatton and his Homes, by the Editor, Sir F. Fresham and his Symbolic Buildings, Eotheringay, by M. Joullan. Monumental Effigies by V. Hartshorne, etc. With 27 illustrations.

CAIN (G.). Paris, les anciens quartiers. (6 x 9) Paris (Le Deley).

The three parts published, dealing with the Louvre district, the Cité, the Temple, Marais and Bastille, contain respectively a text of 20, 30 pages, and 40 phototype views of the locality and its principal buildings at different periods.

ROHM (H.). Augsburg. (10 x 7) Leipzig (Seemann), 1 mark. [Berühmte Kunststätten, 22, 104 illus.]

LEIBRODER (A.) and HEINRICH (J.). Die Bau- und Kunstdenkmäler von Westfalen Kreis Siegen Kreis Wittgenstein 2 vols. (12 x 10) Münster i. W. (Schöningh).

The copious illustration of this series renders it one of the best of the German topographical art surveys. 14 vols. have appeared.

* prices in brackets, unless otherwise noted.

THE BURLINGTON GAZETTE

- PHILIPPI (A.). Florenz. (10 × 7) Leipzig (Seemann), 4 marks. 'Berühmte Kunststätten, 20.' 222 illus.
- PISCHETTI (L.). Pompei com' era e Pompei com' è. Napoli, 5 lire.
- MARUCCHI (O.). Le Catacombe Romane secondo gli ultimi studi e le più recenti scoperte. Compendio della Roma Sotterranea. (9 × 6) Roma (Desclée, Lefebvre), 10 lire.
- BERNER Kunstdenkmäler, Lieferung 4. (17 × 10) Bern (Wyss).
The present part of this collection, published by the artistic and antiquarian societies of Bern and its canton, contains phototypes of an Erlach house (1589), the lectern in Bern cathedral (15 cent.), the Gallo-Roman bronze group 'Dea Artio,' and two silver-gilt 'Fankhauser' cups; the accompanying text is in German. Pts. 1-3 appeared in 1902.
- SWIEYKOWSKI (E.). Studya do historyi sztuki i kultury wieku XVIII w Polsce. I. Monografia Dukli. (10 × 7) w Krakowie (Drukarnia Uniwersyte Jagiellonskiego).
A history, in Polish, of the town of Dukli in Galicia; the illustrations include an eighteenth-century church with the tomb of a Countess Mnieszcz.
- FRANZ Pasha. Kairo. (10 × 7) Leipzig (Seemann), 4 marks. 'Berühmte Kunststätten, 21.' 140 illus.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- CERVETTO (L. A.). I Gaggini da Bissone, loro opere in Genova et altrove. Contributo alla storia dell' arte lombarda. (19 × 13) Milan (Hoepli). [Illus.]
- CHAMBERLAIN (A. B.). Thomas Gainsborough. (6 × 4) London (Duckworth), 2s. net. 'Popular Library of Art.' 53 illus.
- VOGEL (J.). Otto Greiner. (12 × 9) Leipzig (Seeman). [40 pp., 6 plates, and text illus.]
- REINAUD (É.). Charles Jalabert, l'homme, l'artiste, d'après sa correspondance. Préface de J. L. Gérôme. (10 × 7) Paris (Hachette), 7 fr. 50. [20 plates.]
- STALEY (E.). Millet. (7 × 4) London (Bell), 1s. net. 'Miniature Series of Painters.'
- HANSCHMANN (A. B.). Bernard Palissy der Künstler, Naturforscher und Schriftsteller als Vater der induktiven Wissenschaftsmethode des Bacon von Verulam. (10 × 7) Leipzig (Dieterich).
- ROSSETTI (W. M.). Rossetti Papers, 1862 to 1870, a compilation. (9 × 6) London (Sands), 10s. 6d. net.
- BODE (W.). Der Maler Hercules Segers. (Jahrbuch der Kgl. Preussischen Kunstsammlungen, xxiv, ii Heft.)
- MANCINI (G.). Vita di Luca Signorelli. (10 × 7) Firenze (Carnesecchi), 20 lire. [Many illus.]
- MACMILLAN (H.). The life-work of G. F. Watts, R.A. London (Dent), 4s. 6d. net. 'Temple Biographies.' [11 plates.]

ARCHITECTURE

- RONCZEWSKI (K.). Gewölbenschmuck in römischen Altertum. (13 × 9) Berlin (Reimer).
Illustrated with 31 plates of existing examples of Roman and Pompeian painted, mosaic and stucco vault decoration, and text illustrations. Text, 46 pp.
- ZELLER (A.). Burg Hornberg am Neckar. (15 × 11) Leipzig (Hiersemann). [11 plates, and text illus.]
- BULS (C.). La restauration des monuments anciens. (10 × 7) Bruxelles (Weissenbruch).
A pamphlet of 60 pp. published by the 'Société Nationale pour la Protection des Sites et des Monuments en Belgique.'
- NEWTON (E.). A book of Country Houses, comprising nineteen examples illustrated on sixty-two plates. (15 × 11) London (Batsford), 21s. net.
- ACADEMY ARCHITECTURE and Architectural Review, 1903. Edited by A. Koch. (10 × 7) London (58 Theobald's Road), 4s. net.

PAINTING

- BERENSON (B.). The drawings of the Florentine painters, classified, criticised, and studied as documents in the history and appreciation of Tuscan art, with a copious catalogue raisonné. 2 vols (18 × 14) London (Murray), 15 gns. net. [Edition of 355 copies.]
- MOLMENTI (P. G.). La pittura veneziana. (10 × 7) Firenze (Alinari), 10 lire.
A history of Venetian painting to the present time (170 pp.), with many illustrations.
- LUDWIG (G.) and BODE (W.). Die Altarbilder der Kirche S. Michele di Murano und das Auferstehungsbild des G. Bellini in der Berliner Galerie. (Jahrbuch der Kgl. Preussischen Kunstsammlungen xxiv, ii Heft.)

- GIUDICI (D.). Il Trionfo della Morte e la Danza Macabra, grandi affreschi dipinti in Clusone nel 1485. (12 × 8) Clusone (Giudici), 5 lire. [37 pp., 2 phototype plates].
- STROEHL (H. G.), and KAEMERRER (L.). Ahnenreihen aus dem Stammbaum des portugiesischen Königshauses. Miniaturenfolge in der Bibliothek des British Museum zu London. (13 × 10) Stuttgart (Hoffmann).
The text of 34 pages consists of a genealogical notice by Prof. Stroehl, notes upon the paintings by Dr. Kaemerrer, with 4 phototypes, and text illus. An atlas (23 × 17) contains 13 phototype reproductions.
- ROYAL ACADEMY Pictures, 1903. (13 × 9) London (Cassell), 7s. 6d.

SCULPTURE

- FRIESRELIEFS vom Heroon in Gjolbaschi-Trysa (500 vvoor Chr.) aus der Kaiserliche Antiken-Sammlung in Wien. (30 photographs by J. Whla, 7 × 9). Vienna (Plaschka), 35 marks.
- SVORONOS (J. N.). Das Athener Nationalmuseum, phototypische Wiedergabe seiner Schätze mit erläuterndem Text, Heft 1. (13 × 10) Athen (Beck & Barth), M. 6. 80.
This publication commences with the statuary discovered at Antikythera; text of 16 pp. and 10 plates.
- ENDRES (J. A.). Das St. Jakobsportal in Regensburg und Honorius Augustodunensis. Beitrag zur Ikonographie und Literaturgeschichte des 12. Jahrhunderts. 88 pp. (12 × 9) Kempten (Kösel). [5 plates.]
- SUPINO (I. B.). L'incoronazione di Ferdinando d'Aragona: gruppo in marmo di Benedetto da Maiano nel Museo Nazionale del Bargello. (11 × 8) Firenze (Seeber), 2 lire. [16 pp. and 1 plate.]
- CHALFIN (P.). Museum of Fine Arts, Boston: Japanese wood carvings, architectural and decorative fragments from temples and palaces 28 pp. (8 × 5) Boston (Museum of Fine Arts).

CERAMIC ART

- SARRE (F.). Die spanisch-maurischen Lusterfayencen des Mittelalters und ihre Herstellung in Malaga. Unter Mitwirkung von E. Mittwoch für die arabischen Quellen. (Jahrbuch der Kgl. Preussischen Kunstsammlungen, xxiv, ii Heft.)
- BARBER (E. A.). Tulip ware of the Pennsylvania German potters; an historical sketch of slip decoration in the United States. (9 × 6) Philadelphia (Pennsylvania museum), \$1. [100 illustrations.]

COINS AND MEDALS

- WROTH (W.). Catalogue of the coins of Parthia. (9 × 5) London (Published by the British Museum). With map and 37 plates.
- GNECCHI (F. and E.). Guida numismatica universale. Quarta edizione. (6 × 4) Milan (Hoepli).
Contains 6,278 addresses, topographically arranged, of public numismatic collections, collectors, periodicals, etc., throughout the world.
- CATALOGUE of the collection of English coins and medals (including the Petition Crown of Charles II), the property of a nobleman. (10 × 8) London (Sotheby). [2 plates.]

HERALDRY

- OBREEN (H. G. A.). Geschiedenis van het geslacht van Wassenaer. (13 × 10) Leiden (Sijthoff). With 20 plates.
- HUPP (O.). Die Wappen und Siegel der deutschen Staedte, Flecken und Dörfer: III. Heft. Provinz Sachsen und Schleswig-Holstein. (14 × 9) Frankfurt a.M. (Keller).
A vol. of about 80 pp. text and coloured cuts. Previous parts dealing respectively with Prussia and Brandenburg, Pomerania, Posen and Silesia were published in 1896 and '98.

MISCELLANEOUS

- FONTAINE (A.). Essai sur le principe et les lois de la critique d'art (9 × 6) Paris (Fontemoing), 6 francs.
- COPPER (E.). L'Art et la Loi, traité des questions juridiques se référant aux artistes et aux amateurs, editeurs et marchands d'art. (11 × 7) Paris (Heymann).
- VAN DE VELDE (H.). Die Renaissance im modernen Kunstgewerbe. 2 ed. (8 × 6) Berlin (Cassirer).
- PRIDEAUX (S. T.). Bookbinders and their craft. (10 × 6) London (Zaehnsdorf), 31s. 6d.
- REVUE des Bibliothèques et Archives de Belgique. Tome 1, 1^{re} et 2^{ème} livraisons. (10 × 6) Renaix (Leherte-Courtin), 10 francs, annual subscription (6 numbers).
Besides technical matter, library and archival news, etc., these parts contain studies upon the medal room of the royal library, Brussels, by F. Alvin; Early Engraving and the painters of the Tournay school, by R. van Bastelaer; Pierre Caron, a xvth century Ghent binder, by A. Delstanche, with a reproduction of a very remarkable renaissance stamped leather cover.

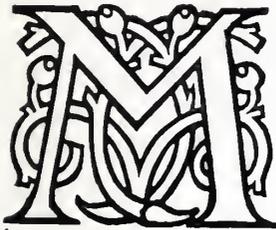


W. Blake del. J. Smith sc.

*The Great Executioner from the mezzotint by Prince Rupert
after Spagnoletto, in the collection of His Majesty the King.*

THE LOWESTOFT PORCELAIN FACTORY, AND THE CHINESE PORCELAIN MADE FOR THE EUROPEAN MARKET DURING THE EIGHTEENTH CENTURY¹

✿ WRITTEN BY L. SOLON ✿



R. W. CHAFFERS is responsible for the spread of a theory regarding the Lowestoft factory and its productions, which, after it had been provisionally endorsed by the majority of collectors, turned out to be one of the worst mystifications recorded in ceramic history. It must be conceded, in mitigation of the offence, that seldom had such a crop of apparently admissible evidence turned up to substantiate an ill-grounded belief. ¶ On a visit that the author of 'Marks and Monograms,' in quest of information, paid to the town of Lowestoft, he came across numerous pieces of porcelain of very distinctive character, bearing the crest or initials of the old families in which they had long been preserved, and all of which were said by their possessors to have been made in the local factory that existed at one time. He concluded, naturally enough, that he was on the way to the discovery of a most important and so far unsuspected centre of production—a too-hasty conclusion that a prejudiced course of investigation, unfortunately, came to strengthen. ¶ The ware that he soon felt himself warranted to call 'Lowestoft porcelain' bore, it is true, decorations of European design, but was no other than the inferior oriental china that the East India companies threw wholesale upon the market during the eighteenth century. In building up his lame theory Chaffers had neglected to take into consideration a few points of primary importance. ¶ All the ancient inhabitants of the town who could remember anything of the ex-

tinct factory agreed in saying that it was a small place, with only one biscuit oven and one enamelling kiln, and that at the best of times the number of persons it employed did not exceed seventy. Now, if the inquirer had not willingly lost sight of the fact that the very same kind of porcelain as that of which he was endeavouring to localize the origin was commonly found in every country which had had commercial intercourse with the east, not only in Europe, but also in America—where Boston and Salem were the centres of a large importation trade—and that many ancient families inhabiting the sea-port towns of those countries boast the possession of tea or dinner services of similar china, emblazoned with the arms or inscribed with the initials of an ancestor who had obtained them from the East Indies; if he had not conveniently forgotten that odd specimens of the ware are found in every collection and curiosity shop at home and abroad, then he might have suspected that such a colossal supply could only have come from a manufacturing centre of amazing magnitude, and not from a small factory at work for a few years on the coast of England. He also failed to observe that the paste of the china was manifestly of oriental character, and that there is no record of hard porcelain having ever been made at Lowestoft. ¶ On the other hand, a coarse kind of soft china, usually painted in underglaze blue, has been traced as the undeniable product of the Lowestoft factory, and a sufficient number of examples of that class can now be produced to dispel any doubt as to the precise description of the ware that was made there, and to put an end to all controversy. ¶ To the facility that the

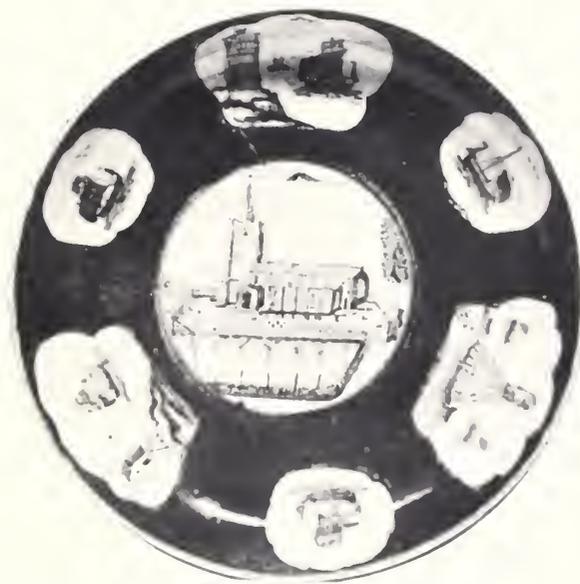
¹ A chapter extracted from Mr. Solon's forthcoming book, 'A Brief History of Old English Porcelain,' by kind permission of Messrs. Bemrose & Sons, Limited, London and Derby.

situation of Lowestoft offered for trading with Holland by way of Yarmouth must be attributed the existence of a petty company of merchants who joined to the importation of Delft-faïence the manufacture, on a small scale, of a pottery of the same description. White and blue faïence pieces, inscribed with local names and dated as early as 1755, seem to indicate that the pottery-works were in operation about that time. The making of soft china was added shortly afterwards. A heap of discarded plaster moulds was unearthed from the site of the old works in 1902; it included moulds for embossed sauce-boats and plain globular tea-pots; upon one of these latter, the date 1762 was incised in the plaster. The globular tea-pot made in that mould is reproduced on the accompanying plate. In the same year a queer, nine-sided ink-pot was manufactured; it bears a pseudo-Chinese ornamentation in underglaze blue, with the monogram 'R.B. 1762.' Robert Browne, for whom the piece was painted and inscribed, was the head of the firm till 1771. This unimpeachable testimony of the true style of the Lowestoft fabrication is now in the possession of Mr. Arthur Crisps, in whose collection are preserved six other ink-pots of the same shape, together with many other genuine pieces, decorated in the same manner, and bearing dates ranging from 1762 to 1782. Among these may be mentioned a tea service which has the name 'Elizath Buckle,' and the date 1768, painted in blue. It was executed by Robert Allen, a nephew of the worthy dame, who was still serving his apprenticeship, but in after times became the manager of the works. Also a number of small articles bearing the words 'A trifle from Lowestoft' or 'A trifle from Yarmouth.' None of these specimens have anything in common with the so-called Lowestoft china. ¶ A family tradition discloses the way in which porcelain making was introduced at Lowestoft. It is reported that Robert Browne, anxious to master a process unknown to him and

from which he expected great results, repaired to London disguised as a workman, and in that capacity took employment in one of the china factories, either Bow or Chelsea. The discipline of former years had somewhat relaxed in these establishments, and he had no difficulty in worming out from one of the foremen, in exchange for adequate remuneration, the secret of the mixture, with instructions about practical manipulations. The object he had in view appears to have been most easily attained; scarcely three weeks had elapsed when he returned to his own works, provided with sufficient information to start china-making at once, without calling any outsider to his assistance. It is needless to observe that what he learned in this manner did not put him in the position of producing hard porcelain, and that he could not have made any on this basis. ¶ As it stands now the history of the Lowestoft works is a short one to tell. A better knowledge of the exact nature of the owners' business might have been obtained from an examination of the papers and account books of the old firm; they may or may not be still in existence; at any rate, their contents have never been investigated. We know very little besides the fact that fritt porcelain was made for the first time in 1762, and that the factory was closed in 1803. ¶ This article will, however, have fulfilled its purpose if it establishes, once for all, not so much what was the true Lowestoft ware, but what it was not. One may well wonder how it came to pass that the name of the obscure Lowestoft factory could ever have been mentioned in connection with a particular ware which, in every country where the unmistakable specimens of it are met with in large quantities, is recognized as being of oriental provenance. As no conjecture has so far been advanced in answer to that query I will venture to present a not improbable solution of the problem. ¶ That they never manufactured such a porcelain at Lowestoft has no longer



LOWESTOFT PORCELAIN TEAPOT OF SOFT PASTE
IN THE COLLECTION OF MR. GEORGE HARDIN



SMALL PLATE PAINTED IN UNDERGLAZE BLUE
WITH A VIEW OF LOWESTOFT CHURCH
CHURCH, 1790



HARD PORCELAIN TEAPOT, MADE AND DECORATED IN CHINA, BUT MARKED 'ALLEN, LOWESTOFT'; IN THE VICTORIA AND ALBERT MUSEUM

to be demonstrated; it remains to be proved that they sold it, and that the misconception as to its origin arose from no other cause. We must remember, in the first instance, that the proprietors of the works were also ship-owners, conducting a small trade with Holland. They exported English clays and raw materials for the use of the Delft potters, and brought back, in return, articles of Dutch faïence, often painted with names and inscriptions, for which they accepted commissions from private customers. We know, next, that Rotterdam was the centre of the mighty commerce carried on between Holland and China. It may, then, be fairly assumed that while engaged in the trade of common Delft ware, they conceived the idea of entering into communication with the wholesale importers of Chinese porcelain from whom they could purchase large supplies, and establishing in England a highly-remunerative branch of business by underselling the East India company. ¶ It was customary with the Dutch firms to send over to their foreign settlements shapes and designs obtained from European sources, to be reproduced by native hands. Models from Dresden, Sèvres, and even from Leeds or the Staffordshire potteries, were constantly copied in oriental porcelain. The Lowestoft people did what all other merchants had done before them, and through the same channel forwarded to China the designs of coats-of-arms, English mottoes, and initials that were to be painted on the porcelain they had undertaken to supply. In the Henry Willett collection is an armorial plate decorated in the usual Indo-European style, and inscribed, at the back, with its certificate of origin: CANTON IN CHINA 24th Jan. 1791. Commissions of that kind were received from the leading families of the neighbourhood and duly executed; hence the number of local patronymics that Chaffers noticed on the porcelain in the possession of many inhabitants of the town, who honestly believed that it had

been made by the very men from whom it had been purchased. ¶ In 1770 the business had taken sufficient extension to induce the partners to open a warehouse in Queen Street, Cheapside. Their agent, Clark Dunford, inserted in the London papers an announcement in which he advertised 'a large selection of Lowestoft china.' We possess no information as to what may have been the exact description of the goods advertised under that name, but we may safely surmise that it was something superior to 'A trifle from Lowestoft' or any of the articles we know to have been the staple production of the works. It seems that a more attractive exhibition might have been formed in the show-room by a stock of Chinese porcelain imported by the Lowestoft company. ¶ I feel convinced that conclusive proofs of this elucidation of the Lowestoft puzzle will one day come to light; in the meantime, it cannot be denied that it is strongly supported by the following facts: It is recorded, on good authority, that the ruin of the company was caused by the wreck of one of their vessels carrying a cargo of porcelain, and the burning, by the French army, of the warehouse they had established at Rotterdam. The idea that the enormous amount of ware required to load a vessel and to fill a large warehouse in Rotterdam, not to speak of the one in London, could have been supplied by a one-oven factory, is too ludicrous to be entertained for one moment, and it may be dismissed without further comment. ¶ It has been suggested that the Lowestoft painters may have decorated ware imported from China in the white. By reason of the ubiquity of the porcelain decorated in the accredited style, and the small number of hands employed at the factory, such a suggestion is equally untenable. A hard porcelain teapot, unmistakably painted by a Chinese hand, which is marked 'Allen, Lowestoft,' is reproduced on the opposite page. Robert Allen was manager of the works up to the last. When they closed he

The
Lowestoft
Porcelain
Factory, &c.

set up a small china shop in the town, decorating himself part of the articles he sold. His supply was drawn from various sources, including oriental. Far from being deceived by such misleading testimonies, we may only infer from this tea-pot that the dealer was wont to affix his name to all that passed through his hands, even upon such pieces as had been decorated abroad. This curious specimen is now in the Victoria and Albert museum. ¶ The so-called Lowestoft style is characterized by sprays and garlands of flowers, in which two peculiar pink and purple colours play a conspicuous part, and by scalloped borders of the scale or trellis patterns. Similar designs appear on the early china and earthenware of Staffordshire. The last partisans of the Chaffers theory—for all the offshoots of the mystification have not yet been fully eradicated—believe that such pieces afford irrefutable examples of the Lowestoft original production. This is an error that must be discarded with the others. To imitate Chinese decoration has always been the golden rule of the English potter; just as he had reproduced the fine Nankin porcelain, he also copied the

quasi-European ware manufactured for exportation by the East India company, and this all the more readily that it could be easily and cheaply produced. The well-known scale borders and the sprays of pink and purple roses occur frequently on the early china of Minton, Spode and other makers. These designs were obviously taken from the Chinese importations, and did not originate in the Potteries any more than they originated at Lowestoft. ¶ From the few authenticated specimens that have come under the collector's notice we gather that the paste of the genuine Lowestoft porcelain is coarse, semi-opaque, and of a dingy white; the glaze is speckled with bubbles and minute black spots, which denote a rather imperfect manufacture. It is poorly decorated, and under these conditions we understand that it was not preciously preserved in the households; at all events, it has now become very rare. No mark was ever used at the factory, and the specific character of the ware is not sufficiently pronounced to allow us to use such undoubted examples as we possess as a means of identifying those which may have escaped destruction.



PORTRAIT OF THE EMPRESS ISABELLA BY TIZIANO VECELLIO; IN THE PRADO MUSEUM, MADRID.

TITIAN'S PORTRAIT OF THE EMPRESS ISABELLA

✎ WRITTEN BY GEORG GRONAU¹ ✎



ABOUT the middle of the year 1543, somewhere between June 20 and 25, a meeting of Paul III and Charles V was arranged at Busseto between Parma and Cremona with a view to the settlement of the political differences outstanding at that date. In the train of the pope came Titian, who on every occasion when the emperor set foot on Italian soil took the opportunity of paying his addresses to the monarch. On this occasion, too, the emperor had a commission for him; Titian was instructed to paint a portrait of the dead empress. From Aretino's letters—which, apart from their personal fascination which no reader of them is able to resist, are second to none as a source of information on the life of the great painter—a few further details of the incident are to be gleaned, for some days later Aretino, in the company of Duke Guidobaldo of Urbino and of the Venetian ambassadors, met the emperor near Peschiera in the course of his journey to Germany. It was one of the red letter days in Messer Pietro's life, and, fulfilled with vain-glory, he was never tired of talking of the marked consideration wherewith, if his chronicle is to be trusted, the emperor received him. On this occasion, when portraiture became the topic of conversation, Charles referred to the portrait of his wife that he had given to Titian at Busseto, and told Aretino to tell his godfather that it was a very good likeness, though the work of a painter of small merit.² From Aretino's letters we glean further particulars. In October 1544 he addresses a letter to the emperor wherein he extols the completed picture in such high-flown phrases as to baffle translation.³ 'In defiance of

Death, he has called her back to life by the inspiration of his colours, so that God possesses her for the first, Charles for the second time.' Although his words sound as if he were speaking of a finished picture, Titian, it would appear, did not dispatch the picture to the emperor until about a year later. In October 1545 he informed the monarch that he had handed the two portraits at which he had been working with all the diligence of which he was capable, over to Mendoza to be forwarded.⁴ A few months later he was writing again from Rome, whither he had gone at the bidding of the Farnesi, to say that he had delivered his own portrait of the empress, 'together with the other which had been given to me to copy,' to Don Diego.² And he adds: 'If I hear that it finds favour I shall feel the greatest satisfaction; but in the contrary event, I should prefer to improve it in such a manner as to content your majesty if our Lord God vouchsafes me to be able to come to bring a picture of Venus by me,' etc.⁴ ¶ A little more than two years later Titian arrived at Augsburg at the summons of the emperor, who on this occasion wished once again to see himself portrayed by his favourite painter, this time as the conqueror of the Protestant princes, uplifted and on horseback. It involved a long sojourn. Towards the end of it, on September 1, 1548, Titian wrote to Granvella to explain his prospects to him, and in this letter enumerates the pictures he had done for the emperor, among them 'The empress alone and the one of the emperor and empress.' Here a little difficulty arises. Has Titian then painted a single portrait of the empress on two occasions, one between 1543 and 1545, the other in 1548? Or, on the other hand, is the work referred to in this

¹ Translated from the original German by P. H. Oakley Williams.

² Cf. Aretino, 'Lettere' (Paris, 1609), Vol. III, p. 36 verso.

³ I c. p. 76 verso.

⁴ Crowe and Cavalcaselle, 'Titian,' Vol. II, Doc. LXVII.

⁵ This letter, which is little known, is to be found in Charavay, 'Inventaire des Autographes de B. Fillon' (Paris, 1879), Vol. II, p. 300.

letter one and the same with the earlier portrait, and did Titian, as a matter of fact, work it up again? It is impossible to speak with any degree of certainty, but as the Spanish inventories always speak of one portrait only we may assume that the latter hypothesis is the more likely to be correct. ¶ While the double portrait has been lost, the picture of the empress has found a place in that incomparable collection of Titian's works which the Prado gallery in Madrid comprises. It is one of Titian's most important works; perhaps, indeed, it takes the first place among his portraits of women. Never is his taste more exquisite than here. Its courtly splendour strikes one as a matter of course. In the midst of glorious colour—red and white—the pale, somewhat colourless face stands out framed by its fair reddish hair; the hand clasps a breviary. A window to the right opens on a landscape scene, one of those glimpses of Nature such as Titian had the secret of conjuring up with his brush with such incomparable art. No one looking at the picture would ever be able to suspect how it was painted; that its painter had never seen his model with his own eyes. It was no uncommon thing, by the way, for Titian to paint the portraits of people whom he did not even know by sight. He was proud of his skill of being able to recognize the characteristic traits of a man or woman even from another artist's work.¹ ¶ We can, however, only realize the work of genius for which this portrait of Isabella stands when we compare it with the picture with which the emperor had furnished him, that portrait by 'a painter of small merit.' The picture itself has, it is true, been wholly lost, but a copy of it has recently come to light in Florence, and is reproduced in these pages for the first time. That we are not mistaken in assuming it to be a replica of the original from which Titian worked will be proved by the complete coincidence of all the principal characteristics of the picture in Madrid with the

¹ Cf. Crowe and Cavalcaselle, Vol. I, Doc. XVII.

one before us. In the Florentine picture the empress is wearing a black robe with white puffed sleeves, a great deal of jewelry, and is holding a spray of foliage in her hand. The picture is, for the most part, sombre in tone, and the face stands out most effectively in its pallor. It has that diaphanous whiteness noticeable in anæmic people. The dull reddish hair frames it heavily. The background is a grey green; in a niche, over which a dull red curtain is draped, the symbol of the exalted rank of the sitter, the imperial crown, is represented. To judge from its style this picture dates back to a Flemish master, though, with the somewhat scanty inherent evidence available, it is impossible to suggest the name of any particular artist. ¶ The picture originates from Bologna, where it was in the possession of the Pepoli family. That in itself is interesting, for we know that Isabella's sister, Beatrice, duchess of Savoy, had taken up her quarters in the Pepoli palace during the rejoicings in 1530 in celebration of Charles V's coronation, and that it was the scene of a brilliant ball which the emperor honoured with his presence. It would be well within the bounds of possibility, therefore, that the portrait of the empress, who had been prevented (she had been confined a short time previously) from coming to Bologna, had passed into possession of the Pepoli as a present at first hand, either from the emperor or from the duchess. A replica, with a few trivial distinctions, of the picture is entered in the inventory of the house of Farnese (about 1680). In this the left hand is resting on the back of the chair.¹ ¶ The Florentine picture has undoubtedly a conspicuous iconographic importance as the most authentic portrait of the woman who shared the throne of Charles V. At the same time, its value from the standpoint of the history of art is immeasurably greater, inasmuch as it affords us a most interesting insight into Titian's

¹ Cf. Campori, 'Raccolta di Cataloghi,' p. 275. A plate of de Iode, mentioned by Crowe and Cavalcaselle, has also, it appears, been done from this picture.



COPY OF THE PORTRAIT OF THE EMPRESS ISABELLA FROM WHICH TITIAN PAINTED THE PORTRAIT NOW IN THE
TRAMO GALLEA, MADRID, IN A PRIVATE COLLECTION AT FLORENCE

methods. This picture should be compared with the painting in Madrid, their points of variance carefully considered with the question why the master omitted this or added that. It is as though in this picture we were watching him at work with our very eyes. Especially noteworthy is the fact that the imperial crown is not repeated. An artist whose work lacks character needs a symbol as an outward and visible sign-post. One, on the contrary, who knows how to express dignity in the bearing of his sitter, can dispense with these commonplaces. Titian was, of course, compelled to adopt the outline of the features, the colouring of the complexion and of the hair. He even adopted the pose in its main outlines. On the other hand he changed the colour of the dress and the pose of the hands; the pose of the Florentine picture is conventional and meaningless. By adding the book of hours he gains a signal detail of characterization, for the empress was very devout. If in the Flemish picture there is a certain note of contrast brought out by the sombre dress and the costly jewels, in Titian's picture these ornaments blend with the costly draperies, glowing in the richest colours which robe the empress here. More important still is the fact that the antithesis is toned down thereby, and something of life comes into the pale face by reason of the warm red robe, while in the other it has a cold and lifeless tone, intensified by the dead black garment. And here the little glimpse of landscape which Titian introduces in the right-hand half of the picture gains a special significance of its own. It deflects the eye a little, well-nigh without arousing one's consciousness that it is so doing; it adds a nuance of restfulness and colour that has as subtle and pleasing an effect as that of a Gobelin, although the landscape is convincingly realistic, instinct with that realism that comprises in its quintessence all the elements of colour and of form, and yet is the abstraction of the cha-

acteristics of a definite locality. This, comparatively speaking, small patch (considered as a patch of colour within the picture as a whole) prevents the figure from standing out in too hard relief from the dim-lit background and adds that very essential element of atmosphere to give life to the picture.

¶ It is worth noting that not until a, comparatively speaking, later period did Titian make use of a landscape background. All his earlier portraits show a neutral tone for the background. One finds it for the first time, in so far as the number of Titian's paintings known to us at present justifies an expression of opinion, in the portrait of the duchess of Urbino of 1537. Thenceforward Titian made very frequent use of this subtle and life-giving device of his art. The portrait of Count Porcia in the Brera gallery in Milan, the little Strozzi in Berlin, the picture of Charles V in Munich are examples of it. Here the element which henceforward is inseparable from courtly portraiture is created. Rubens and Vandyke, above all, follow in the footsteps of the Venetian, whose influence might be traced down to modern times.

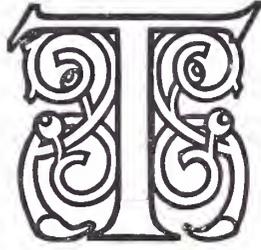
¶ Put the Flemish portrait by the side of Titian's; it is, we see, the self-same picture in its main outlines, and yet with what fundamental distinctions. On the one hand the work of a 'trifling brush' (the emperor's own words, according to Aretino) and on the other the conscious feat of a prince of painters.

¶ Nothing within the scope of artistic consideration can afford so much incitement and pleasure as to force one's way into the work of the really great. For what they did is not merely a delight to the beholder; it remains an enduring exemplar for the worker. From this sole instance it becomes manifest how a thing insignificant in itself may suffice to force the fruits of genius. Thus an Italian novel gives birth to one of Shakespeare's dramas, thus the puppet play of Doctor Faust to Goethe's sublimest work.

Titian's Portrait of the Empress Isabella

A NEWLY DISCOVERED PORTRAIT DRAWING BY DÜRER

✿ WRITTEN BY CAMPBELL DODGSON ✿



THE British museum, thanks to a timely hint from a friend, has recently acquired a portrait drawing of considerable interest and unknown to students of the present generation. It represents a middle-aged woman, plain-featured and of a short, thick-set figure, seated, with clasped hands, drawn in three-quarter face and looking to the left. The sitter is plainly dressed, without a trace of ornament on the materials of her clothing; she wears a ring on the first finger of her left hand, and the artist has sketched very slightly a double or triple chain with pendants hanging from her neck and reaching across her bodice nearly to the waist. ¶ The portrait, which measures $16\frac{1}{2}$ by $12\frac{3}{8}$ ins. (42 by 31.5 centimetres), is lightly drawn in black chalk on a green prepared ground. The watermark of the paper is the large high crown surmounted by a cross (Hausmann, No. 4). A border line, which can be traced round three sides of the drawing, near the edge, is clearly a modern addition, being drawn with lead pencil. The portrait itself has entirely escaped retouching, and the whole sheet is in good preservation, except in a few places where the surface has been rubbed or stained; a severe crease across the lower right-hand corner of the paper has caused the prepared surface to crack. ¶ In the left-hand lower corner is the collector's mark of Sir Thomas Lawrence, Fagan, 507 (1), stamped blind, and in the corresponding corner to the right is the initial C, also stamped blind, which belonged, according to Fagan (No. 72), to Captain William Coningham. The Lawrence stamp, in this form, was affixed to the drawings by Samuel Woodburn after he had purchased them in 1835. Coningham, too, had dealings with Woodburn; it

may be conjectured that he purchased the present drawing from that dealer, and that it was included in the collection of drawings by old masters which Coningham sold to Messrs. Colnaghi in 1846. That would account for the absence of any mention of this drawing in the catalogue of the Woodburn sale in June 1860, when the bulk of the Lawrence drawings were finally dispersed. The drawing had been for a long period in private hands prior to its purchase by the trustees of the British museum in July of the present year, and had not appeared in the sale-room. ¶ After so much has been said about externals, it is time to look more closely at the drawing itself, which can only be reproduced, at present, on a greatly reduced scale, though it is hoped that an opportunity may present itself later on of issuing a full-sized reproduction in facsimile. ¶ I have said nothing, so far, about the authorship of the drawing. The name of Holbein had been mentioned, but from the moment in which I first set eyes on it I had scarcely a doubt that the draughtsman was Dürer. No other artist of that date, so far as I remember, drew portraits in chalk on a green ground. No suspicion of forgery or fraud could be seriously entertained, and any momentary hesitation suggested by the formation of the eyes, the weak drawing of the left hand (an undeniable blemish), or the lack of energy in the shading of the costume, was soon dispelled by comparison with other drawings by Dürer on a similar scale and also on green paper, the authenticity of which has never been questioned. The impression suggested by the technique of the drawing itself was confirmed by an examination of the inscription and date, which are written in indian ink, and are indisputably genuine. Every letter is characteristic of Dürer's handwriting; the inscription may be compared

6525 *Albrecht Dürer's portrait of Margarete*



PORTRAIT OF A LADY, BY ALBRECHT DÜRER; IN THE BRITISH MUSEUM

especially with the long note of the same date on a drawing in the Vienna Hofmuseum (Lippmann, 423), in which Dürer has recorded a curious dream that he had in the early summer of 1525. The figures of the date agree closely with those on the Vienna drawing, and still more strikingly with those on a drawing in Mr. Heseltine's collection (Lippmann, 172), the portrait of a young lady in a hat, with a dog on her lap, not signed, but dated 1525, also in indian ink. Mr. Heseltine's portrait is that of a much more attractive person; it is also more carefully finished than the drawing which has recently come to light: but the two have much in common, even to the weak drawing of the left hand and the curious break in the outline of the upper eyelid of the left eye. The pose of the two figures is the same; the treatment of the clothes, both in outline and in shading, is curiously similar. The new portrait may also be compared with two large drawings on green paper already in the British museum: the portrait of Dürer's wife, seriously damaged, of 1522 (Lippmann, 291), and the much more finished and masterly likeness of Henry Parker, Lord Morley (Lippmann, 87), drawn on the occasion of his visit to Nuremberg in 1523¹ as a special envoy sent to confer the order of the Garter on the Archduke Ferdinand. The ground of the latter drawing is of a bluer tint, but the green of Mr. Heseltine's drawing and of the portrait of Agnes Dürer is almost identical with that of the new drawing in the British museum. ¶ The next question which arose when the authorship of the drawing was established to my own, and, I may add, to Mr. Colvin's satisfaction, was the interpretation of the line of Dürer's handwriting, '1525 Casmirs schwest^r fraw margret.' No Casimir was known to me among the circle of Dürer's friends or patrons, but I was not long in finding a solution which seems to meet all the requirements of the case. The name Casimir at once suggested the royal house of Poland; a

¹ Not 1522, as has often been stated.

reference to the first work on Polish history that lay at hand provided me with the name of a connexion of that family whose residence was not far away from Nuremberg. This was Casimir, margrave of Culmbach (1481-1527), eldest son of the Margrave Frederick of Brandenburg-Ansbach and Bayreuth (1460-1536) by his marriage with Sophia, daughter of Casimir III of Poland. Frederick, being of feeble intellect, was deposed in 1515 by his sons and confined in the castle of Plassenburg; Casimir thereupon ruled over the greater part of the Franconian possessions of the house of Hohenzollern. He was a soldier with mediaeval ideas, and a steadfast Catholic, in opposition to his brother George of Bayreuth, who favoured the reformers; he died on September 21, 1527, at Ofen, while holding a high command under Ferdinand in the Hungarian war, and was buried, like most of his family, in the abbey church at Heilsbronn. The name of his eldest sister was Margaret; she was born in January 1483, and died, unmarried, in 1532. I suggest, then, that this prince and princess, both living in 1525, are the Casimir and Margaret of Dürer's note. The portrait may well be that of a woman of forty-two, though we might guess her to be older. There is nothing unusual in the title 'Frau Margret' being applied to a lady of princely rank; we may compare the titles 'the Lady Mary,' 'the Lady Elizabeth,' by which the princesses of our own royal house of Tudor were known at the same period. I can discover no other portrait of Margaret of Brandenburg-Ansbach, except as one of a group of the daughters of the Margravine Sophia on a wing of an altarpiece at Heilsbronn¹; here, however, the kneeling princesses are all painted to one pattern, and at so early an age that no comparison of the features is possible. Dürer's note is thus the only ground for believing that the newly acquired portrait is that of a Hohenzollern princess.

¹ Reproduced in Julius Meyer's 'Die Burggrafen von Nürnberg im Hohenzollern-Mausoleum zu Heilsbronn in Wort und Bild,' Ansbach, 1897, p. 92.

¶ I was not previously aware that Dürer had enjoyed the patronage of any member of that illustrious family, but I ascertained in the course of the present investigation that there is reason to think that he had had direct relations with the Margrave Casimir himself. Dr. Julius Meyer¹ describes a lost votive picture by Dürer, which represented the body of our Saviour being anointed for burial, with Susanna, wife of Casimir, kneeling in adoration, and Casimir himself standing at her right hand. The picture is only known by a full description in a MS. inventory written in 1768 by its then owner, Hofrath Christian Friedrich von Knebel (1728–1805), at Ansbach. It was signed and dated 1518 in gold. It was painted, therefore, in the year of Casimir's marriage with Susanna (1502–1543), daughter of Duke Albert III of Bavaria by his marriage with Kunigunda of Austria, sister of the Emperor Maximilian I. Susanna is described by Knebel as 'Dürer's great protectress'; it is reasonable to suppose, at any rate, that the close relations in which he stood at this time with the emperor, her uncle, may have led to his appointment to paint the portrait of the niece. ¶ I cannot resist the conjecture—it is hardly more—that the portrait in Mr. Heseltine's collection was done at the same time, and represents another member of the Margrave Casimir's family, in all probability his wife, Susanna of Bavaria. The lady cannot be another of his sisters, the youngest of whom, Barbara, was at this time thirty, while the only other survivors, Sophia and Anna, were forty and thirty-eight respectively, and already married.² Susanna, on the other hand, was twenty-three, and the portrait may well stand for a lady of that age. She appears to have been fond of dogs, for a large dog lay before her in Knebel's picture.

¹ 'Erinnerungen an die Hohenzollernherrschaft in Franken,' Ansbach, 1890, p. 118.

² Behr's 'Genealogie der in Europa regierenden Fürstenthümer,' Tafel cxxviii.

Medals of the years 1522, 1525 and 1527 respectively, containing portraits of this princess, are reproduced in 'Schaumünzen des Hauses Hohenzollern,' Berlin, 1901 (Nos. 522–524). No. 524, in which she is represented in a wide hat, in three-quarter face to the right, agrees best with Dürer's drawing, but the features are far less pleasing, and Dürer was not wont to flatter his sitters. In 1528, a year after Casimir's death, his widow married Otto Heinrich, of Neuburg, count (afterwards elector) palatine. Two medals of the year 1529, by Peter Flötner and Hans Daucher, representing Susanna in profile, are preserved in the Munich and Vienna cabinets respectively.¹ Both are superior as works of art to the earlier portraits reproduced among the Hohenzollern medals, and they tend, I think, to confirm, if not to prove, my hypothesis. ¶ Mr. Heseltine's drawing formerly had an inscription which doubtless gave the name of the person represented. Unfortunately some vandal has cut the paper down, and his scissors have only left the extreme ends of two letters, which may be seen above the date, 1525, written, exactly as on the British museum drawing, with indian ink. Dr. Lippmann, in his note on No. 172, suggests that the lady was an Englishwoman and the drawing a counterpart to the portrait of Morley. This entirely gratuitous assumption compels him to suppose that the date was added by a later hand, and that the drawing was really made a few years earlier than 1525. The authentic inscription and date on the portrait of 'Fraw Margret' dispose, I think, of that suggestion. ¶ The new portrait, though not one of the finest class of Dürer drawings, is a welcome addition to the London collection, which is already unusually rich in large portrait-heads of the master's later years.

¹ Plate 3, previously reproduced in Helbing's 'Monatsberichte über Kunst,' Munich, 1903, pp. 68, 74.

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1525



PORTRAIT OF A LADY, BY ALBRECHT DURER, IN THE COLLECTION OF MR J P HESLTING

LATER NINETEENTH-CENTURY BOOK ILLUSTRATIONS

✎ WRITTEN BY JOSEPH PENNELL ✎

ARTICLE I

THROUGHOUT the history of art, or rather the history of collecting, there has always been, in conjunction with the desire to collect, a hesitancy in collecting just those things which are ever with us and about which we know the most. Though tremendously characteristic of our age, this hesitancy is by no means confined to it. The Japanese print was ever despised in Japan, and still is, except from its pecuniary point of view, by that grossly over-rated, so-called clever people, who only learned to appreciate their own prints when taught to by the despised western barbarian; the etching of Rembrandt, until the dealer discovered its value, could mostly be obtained for a song; the mezzotint, when it was published, filled the place of the photograph, brought only a guinea, or so, though the near-as-possible counterfeit now is announced to be sold as a rarity in limited editions at the price of the original; the etching of Méryon, valued to-day as much for the paper it is printed on as for what is printed on the paper, was sold by the artist for a few francs, in several cases quite its full value—all these things and endless more are the sport of the collector. ¶ And yet it has always seemed to me extraordinary that the collector, who prizes works of the graphic arts mainly for their rarity, has never collected those which really are rare. It is inconceivable, it is astonishing and unbelievable, that the art of the nineteenth century, the art of illustration, has been so neglected that the original drawings, though they have been always with us, have never yet been properly prized, appreciated, catalogued and collected. I know that old drawings are col-

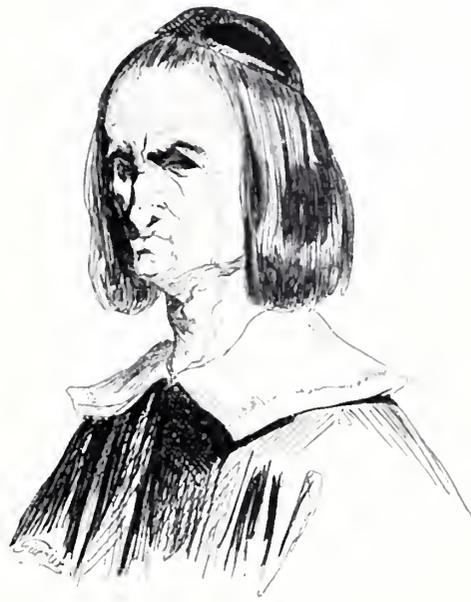
lected, but the collector's interest in them to a great extent dates only from yesterday, and even now their price does not equal that of prints from them, of which there may be dozens, or, in fact, nobody knows how many examples in existence. But I also know that, within the last hundred years, drawings, illustrations, have been made in England and America that will rank with any, ever made anywhere, in any age, and that these works of art are absolutely ignored. And they are ignored simply because they have not been collected, because in this country the British museum cannot purchase the work of living British artists, and often it is during the lifetime of the artist only that they can be secured, because in France there is no place to exhibit drawings save in a corner of the Luxembourg; the rest the French government possesses are buried in the Cabinet des estampes. Theoretically, the rule of the British museum may be a good one; it may be thought a safeguard against as terrible a hodge-podge as that presented on the walls of the art gallery at South Kensington. To some of us, however, a remedy suggests itself—change or modify the rule, and, under intelligent direction, there is no reason why collections as fine as those in Dresden and Berlin should not be easily obtained even in England. ¶ The consequence of this neglect, both deliberate and enforced on the part of the British government, has been that here dealers and collectors, connoisseurs and amateurs, have avoided original drawings almost altogether. Artists alone have cared for them, have collected them, and still own almost all that are best worth having.¹ But now

¹ The collections of drawings recently secured by Birmingham and Adelaide were both made by artists.

that the best examples have been collected, or have become impossible to collect, I see signs vaguely of an appreciation. I do not for a moment think this is due to any artistic awakening or any sudden recognition of a genuine form of art—the art, as I have always described it, and as it will be known in the future, of the nineteenth century. The real cause is to be found rather in the desire for some new thing. Personally, I care very little what is bringing the change about; I am merely delighted to know that it is coming,¹ for I have been preaching the beauty of this work for many years, though, I admit, in a wilderness of paint, prints, pots and postage stamps. When it does come, the possessors of these drawings will find that they own, not only things of beauty, but wonderful examples of an individual form of expression which owes its existence altogether to the last century. I do not mean to suggest that illustration is a modern form of art; it is as old as the world. I do not mean to say that, in their way, the works of the artists of the Renaissance are not glorious; I do not mean to say that the works of the eighteenth century are not superb, after their fashion; what I do mean is, that not until the nineteenth century in England, with Blake and with Bewick, did illustration become a separate, independent and individual branch of the fine arts. The reasons are simple—the appearance of artists who loved and respected their profession, and the improvement and development of technical and mechanical processes. ¶ Blake wished to show his art in his own publications. There was nothing new in this; Dürer had done it centuries before. But Blake confined himself virtually to illustration; with Dürer, it was

¹ Only the other day I had the pleasure of seeing South Kensington purchase, for twenty-six guineas, two drawings by Millais, studies for or after his *Dream of Fair Women in Moxon's Tennyson*. But with the exception of the bidding by South Kensington and myself, there was no competition for the drawings, though every dealer in London was struggling at the sale—the Gambart—for cheap and rubbishy, though popular, French and Spanish water-colours that brought far higher prices owing to some fad of the moment.

only one of his many means of expression. Bewick may or may not have learned to adapt the technique of steel engraving to wood from Papillon; that is a detail for the historian. What he did do, and what Papillon did not, was to impose the new method successfully on the world. Not only did Bewick produce his series of nature books, the forerunners of the present fad for that sort of thing, but he invented a school and a scientific manner of work which conquered the world. ¶ I have traced already the development of English book-illustration, showing how it spread from England to France and to Germany, and how, as it progressed through these countries, artists appeared to work for it—great artists in illustration but in nothing else, Meissonier and Menzel. I have elsewhere shown how, though these artists were ready to draw upon the wood block, they had to send to England for engravers to engrave their designs; I have shown how the pupils and the methods of Bewick were spread all over Europe: but while this was happening the art was languishing in England. Lithography and cheapness had commenced to stifle it. Education and the personal benefactor, the curses of this country, were sitting on it. The equivalent in that day to the county council, I doubt not, had it by the throat. It is true that William Harvey, Linnell, and a few others carried on, as best they could, the traditions of Bewick. But through the mid-century, Turner and his steel engravers struggled with the lithographers, Harding, Prout and Lewis, only that all alike might be undermined by Knight's penny something or other, and that horror, as it then was, *The Illustrated London News*, always catering for the people, and the people damn any form of art. ¶ But, with the appearance in Germany, in 1840, of Menzel's 'Geschichte Friedrichs des Grossen,' and its appropriation in 1845, by the ingenious Mr. Bohn—I wonder what he paid for the blocks—a new era dawned in England. And just one word about this book. It contains



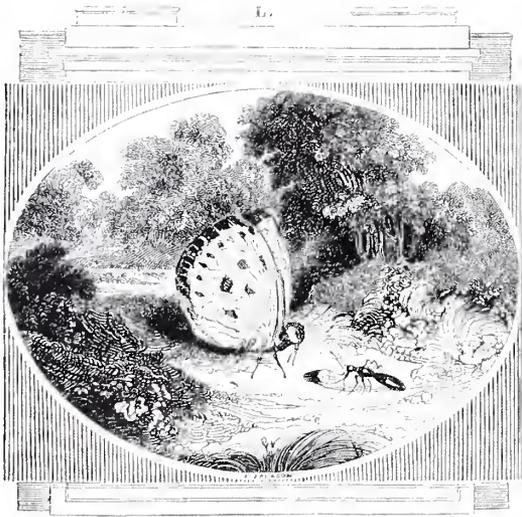
FROM 'GIL BLAS,' 1830, DRAWN BY I. GIGOUN,
ENGRAVER UNKNOWN



THE ROUND TABLE, FROM 'LE GIL BLAS' (1830), BY I. GIGOUN, DEL.
A. MENZEL, DEL. F. KNUTHMAN, SC.



ORIGINAL DRAWING BY W. WESTALL



FROM 'NORTHCOTE'S FABLES,' 1828, DRAWN BY HARVEY,
ENGRAVED BY JACKSON



ORIGINAL DRAWING BY BARTOLOZZI



ORIGINAL DRAWING BY COURBOULD

500 illustrations by Adolf Menzel, and, says the advertisement, 'in the execution of the cuts both French and British artists (engravers) have been engaged.' But it so happened that they were all discarded by the artist for German engravers whom he himself trained. The 500 illustrations were drawn by Adolf Menzel on the wood, and his trials and tribulations are well known to all who have studied the history of illustration. Five hundred drawings in one book, all done on little wood blocks. Why, even this is enough to ruin anybody in our day, when it is an honour to be devoid of technical ability and physical capacity for work. But then we live in a time when incompetence, laziness and anaemic imbecility are, in this country, indispensable credentials to fame. ¶ This book of Menzel's, which has never been surpassed as an example of reproductive wood engraving, was seen by the Dalziels and shown to, at any rate, Keene, Rossetti, Sir John Gilbert and, most likely, Millais. If some of the lesser but more precious illustrators then at work refused to look at it—well, the loss was their own, and it is probably one of the reasons why so little afterwards was ever heard of them. ¶ Some ten years later, in France, where ever since the thirties the romanticists had been illustrating, notably Curmer's edition of 'Paul et Virginie' (1838), while Jean Gigoux in his 'Gil Blas' (1836) had made an everlasting reputation, there appeared Meissonier's edition of the 'Contes Rémois' (1858), by which, and not by his sensational dealings in paint with millionaires, his name will be remembered. And then England woke up again. The first English book which shows any evidence of a revival in art, an attempt to escape from the be-Knighted, be-illustrated traditions, was William Allingham's 'Music Master,' which contains nine illustrations: seven by Arthur Hughes, one by Rossetti—The Maids of Elfen Mere, which appears really to have made a sensation—and one by Millais. It was published in 1855. The

English edition of Menzel's 'Fredrick' came out in 1845. ¶ It should not be forgotten that there had been a strong saving remnant all along from the time of Bewick. Northcote's 'Fables' appeared in 1828, 'embellished' by 280 drawings, ascribed to Northcote, but really by Harvey, 'most excellently drawn on the wood and prepared for the engraver by Mr. William Harvey, and improved by his skill'—even Northcote himself admitted this in one edition. The 'Voyage of Columbus,' undated and unsigned, illustrated by Stothard, was possibly still earlier. Then there was the 'Solace of Song' (1837); there was Lane's memorable edition of the 'Arabian Nights,' illustrated also by Harvey (1839); and there were certain other volumes: but one is not now making a bibliography. However, it was with the 'Music Master' (1855) that the great change came. ¶ In 1857 Moxon issued his edition of Tennyson, the only book which is well known. It is extraordinary how little good work there is in it, but this little is of the utmost importance, for it includes the monumental Rossettis and Holman Hunts, and a few beautiful Millais. Even more extraordinary is the proof given not long ago of the public's indifference to great illustration, for when, recently, just these few fine illustrations, together with the poems to which they refer, were reprinted, accompanied not only by the artists' original studies for them, but by a most interesting essay by Mr. Holman Hunt, one of the illustrators, this new edition fell perfectly flat. This is not very creditable to the intelligence of the British collector, but it is a fact.¹ ¶ By 1859, the movement, with the starting of *Once a Week*, got into full swing, and we are in the golden age of illustration, the most striking, the most original phase of British art. From this time onward, for ten years, the publishers of this country issued a series of books and magazines that have never been approached,

Later
Nineteenth-
Century Book
Illustrations

¹ See the previous note as to South Kensington. The edition was issued by Messrs. Freemantle.

and when the present tendencies in art are considered, it is fairly safe to add will never again be approached in England. Then, artists sought to put the best of themselves into illustration on the wood block. Then, engravers endeavoured to engrave these illustrations as well as they possibly could, and though all of us have been forced regretfully to admit that the methods were abominable, the drawing being cut all to pieces before it could be printed, and the artist having no redress, the published results were often astonishingly good. Then the printer took a pride in doing his work as well as he knew how. And though it might be, and often was, bad, it was the best of which he was capable, and it was frequently much better than what is done to-day. Then, the publisher regarded himself as a shopkeeper, whose business was merely to put his name on the books and to sell them, and he was content to do this and nothing more. Sometimes he succeeded, sometimes he failed. Now, not only does he sit at the receipt of custom, but he dominates the whole. He tells you what the public wants according to his ideas, and the length of his purse, and his travellers' opinions. And as in nine cases out of ten, despite these authorities, he is supremely ignorant of the work which he farms out, and as cheapness and vulgarity are his only gods, and as paper has come down and process has come in, it is not surprising that English book-illustration should be just where it is to-day. There are, of course, exceptions to this rule among the publishers. They are few, indeed. But they know their position, and it would be discouraging to the rest to name them. ¶ But, the collector may ask, what in all this defence of book-illustration is there for me? As I have pointed out, the illustrations, at any rate up to 1865, were all drawn on the wood block, and were all cut to pieces in the engraving. There remain, therefore, only a very few and rare originals that for some reason or other were not engraved. There also re-

main in many cases studies for these illustrations. For example, the British museum has been lately showing an illustration, so-called, by Sir J. E. Millais, for his 'Parables,' published first in *Good Words*, and then in a separate volume by the Dalziels (1864). This is not the illustration really, but a study for it. It may safely be assumed that no original drawings for book-illustration prior to 1865 exist, unless they are simply drawings made on the wood for a book and never engraved, when they are not book-illustrations at all—that is, illustrations which have been used in a book—or unless they are drawings of some sort made for the steel-engraver or the lithographer, which were copied or translated by the engraver. For example, Turner's illustrations to Rogers' 'Poems' exist as most commonplace water-colours in the cellars of the National gallery. Turner and Goodall between them made a great work of art out of the 'Datur Hora Quietis,' but there is no original of this at all save the trifling water-colour suggestion. Some of the artists, however, were in the habit of making studies in pen-and-ink, or wash, or pencil, on paper, of the exact size of the future engraving, and containing all the details of the design, which was afterwards redrawn on the wood block. Mr. Sandys did this in very many cases, and in some he even made large versions of the drawings, especially for the 'Amor Mundi,' which is owned by Lord Battersea. In his case, too, one or two of his drawings, I know, never were engraved. One which I owned, and which is now in the Adelaide museum, Australia, *The Spirit of the Storm*, was unfinished, and a second, done for *Good Words* or *Once a Week*, for years kicked round in a drawer in the office of Swain, the engraver, until I found it, when it was engraved and published in *The Hobby Horse*; the reason for this long neglect being that it had been considered too strong by the prurient-minded publisher of that time. ¶ After about 1865, or rather before, for the books were



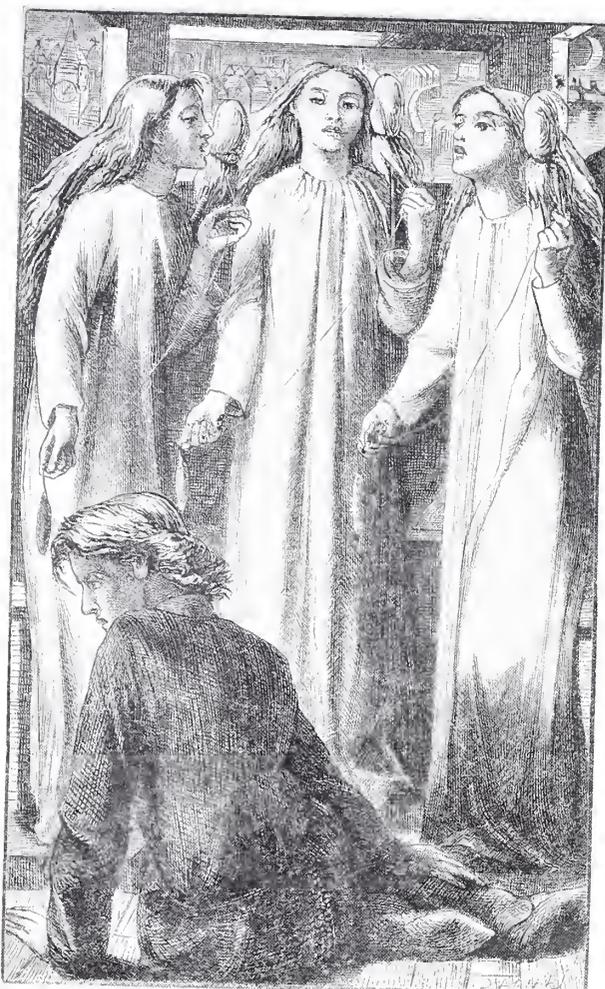
ORIGINAL DRAWING BY STOTHARD



ORIGINAL UNENGRAVED ILLUSTRATION BY AN UNKNOWN ARTIST



ORIGINAL DRAWING BY GEORGE FAIRBairn



ROSSETTI, DEL. DALZIELS, SC. THE MAIDS OF ELFIN MERE,
FROM ALLINGHAM'S 'MUSIC MASTER,' 1855



DRAWN BY S. PALMER, ENGRAVED BY W. T. GREEN, FROM 'SACRED ALLEGORIES,' 1856

published in that year, some of the drawings for the illustrated editions of Dalziel's 'Arabian Nights, 1865,' and 'Goldsmith, 1865,' were regarded by the engravers as so remarkable that they had photographs made from these drawings on the wood, and then, by the newly-discovered art of photographing on to wood, the photographs were transferred on to other wood blocks, and the originals on the wood preserved. Several are to be seen in the art gallery at South Kensington. The British museum possesses a few, and so do the Adelaide and Melbourne museums in Australia. Mr. Harold Hartley, Mr. Fairfax Murray, Mrs. C. E. Davis, Boyd Houghton's sister, and, I believe, Mr. Heseltine, are among other owners of these rare drawings, either on wood or paper. But the number is really very small. ¶ There is also a series of drawings for Dalziel's 'Bible Gallery,' commissioned by the Dalziels as early as 1863, as far as I can gather from Messrs. Dalziel's own records, which are not too satisfactory. Most of the drawings in this series, however, were made on paper, though some by Mr. Watts and Sir Edward Poynter were on the wood, and uncut, and may be seen at South Kensington. Messrs. Dalziel, finding what a marvellous collection of illustrations they had obtained, wisely did nothing but commission artists to make more, and the work was not brought out until 1880, when the drawings were all photographed on to the wood before engraving, and thus preserved. Where most of them are to-day I do not know. As separate illustrations and great works of art, I was the first to call attention to them as far back as 1889. Those by Lord Leighton are now regarded as his masterpieces, and there are very fine examples of Ford Madox Brown, and Watts, and Sir Edward Poynter, who has never done better work. From all but the artistic standpoint the book was a failure. ¶ These, then, with rare unengraved examples which are bound to turn up, constitute all the original drawings for book-illustration repro-

duced by wood engraving which will ever be found, and they are mostly owned by museums. I must point out, however, that forgeries, both in the way of shameless copies of the originals, or prints worked over with pen-and-ink, and wash, and even colour—the artists themselves did this sometimes; Pinwell certainly did—and palpable imitations, have all, within a short time, been submitted to me. But, I should imagine, of all these finished drawings done upon the wood for reproduction before 1865, there are not a hundred, probably not fifty, that will ever come into the sale room. Of course, a great find may some day be made in a publisher's office, or an artist's portfolio. But I doubt it.

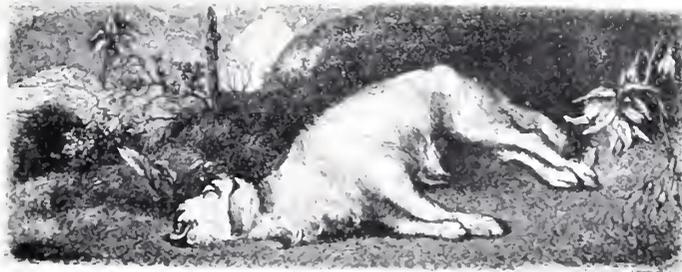
NOTE ON THE ILLUSTRATIONS.—These are mostly included merely to show the sort of drawings the artists made for the engraver and lithographer, who either translated them on to the plate or stone or had an intermediary to do this for them. The first, by Stothard, is in sepia, and a design, I know not for what book, but evidently a headpiece or initial which would have been cleaned up by the engraver. The second, by Bartolozzi, a *cul de lampe* in washes of indian ink, is very pretty, and the engraver probably would follow it exactly, though he would lose some of the freedom. The others on the same page, by Westall and Courbould, are very typical, and represent the British style of illustration for novels and stories at the beginning of the last century, and very perfectly they represent it, and that is the best I can say for them. The Westall, in wash and pen (indian ink), is slightly touched with colour on the woman's dress, and may have been engraved on metal and printed in two or more tints. The other is in simple black-and-white. The landscapes are very characteristic; the upper, of the stolid, solid, British water-colourist, who was determined at all costs to be British, and usually forgot he was an artist. And the other, by Barrett,

is typical of the later work when Turner had made himself felt with the 'Liber,' or did Turner steal from Barrett? Any way, Barrett is seen at his best in this very charming sepia drawing, evidently for an illustration, while the 'Liber' drawings at the National gallery show Turner as an illustrator at his worst and his best. The methods of the two artists are absolutely identical; washes, little work with pen, and much scraping and scratching with the knife. As for the engravings, one is from Northcote's 'Fables,' 1828, and shows the perfection of the minute work of Harvey and Jackson. Yet there is the feeling, somehow, of a big landscape in the print, and the engraving is extraordinary, putting to shame much of the modern so-called bold, but really blundering and ignorant, work on wood. The printing also is excellent in Northcote's volumes. They were printed by J. Johnson, and the excellent blacks the printer of to-day would, even with all his improved appliances, have difficulty in equalling. The printing is much better than that in the French book, 'Gil Blas,' by Everat (Paulin, 1836), in which the ink is dull and grey, but in every other way the Gigoux shows the wide difference in aims there was between the leading English and French artists of that day: Harvey, all refinement; Gigoux, all force, directness and go. Both these engravers seem to have rendered the originals well. What the artists thought is another story. The Gigoux also proves that Daniel Vierge worked out rather than invented his style. The next two illustrations are from Curmer's 'Paul et Virginie,' 1838, which is usually regarded, as Curmer wished it, a 'monument typographic' to the glory of the artists who illustrated it, is admitted to be the most important French illustrated book of the period, and to it all the better remembered

Frenchmen of the time contributed something. Among the artists are Isabey, Paul Huet, Jacque, Johannot, Français, Meissonier, Steinhell; the engravers were Poirat, Lavoignat, Best, Brévière, Frenchmen; Bentworth, the German; but Orin Smith, Branstons, Mary Ann Williams and her brothers, English, did the greater part of the work: a magnificent, artistic union, more practical in many ways than visits of kings and the patter of papers. The book was printed, and extraordinarily well printed, by Everat. ¶ The appearance of Turner as an illustrator changed things much. The 'Solace of Song,' published by Seeley, 1837, illustrated by Harvey, and engraved by W. T. Green and others, is simply metal engraving on wood, and is astonishing as an example of what can be done. The final outcome is seen in the print from 'Sacred Allegories,' by the Rev. W. Adams (Rimingtons, 1856), one chapter of which, 'The Distant Hills,' is illustrated by Samuel Palmer and also engraved by Green. This is, of its sort, probably the most perfect example of English book illustration. ¶ But in Germany the greatest progress had been made under Menzel, and his 'Frederick,' from which the print, The Round Table, is taken, is simply magnificent. It was engraved by Krutchmar, 1840, and from it sprang modern illustration, as I have said, in England. The first evidence is to be found in Rossetti's Maids of Elfen Mere in Allingham's 'Music Master,' 1855. In 1858 came the 'Contes Rémois,' Levy, illustrated by Meissonier, the perfection of French work, and the beginning and end of his reputation, as well as the most amazing proof of the genius of Lavoignat as a wood-engraver. After this the art of illustration began to flourish in England, and in a year or two the most superb work was being done.



MEISSONNIER, DEL. LAGORNAL, SC. FROM 'LES CONTES REMOIS,' 1858



JACQUE, FROM CURMER'S 'PAUL ET VIRGINIE,' ENGRAVED BY MARY ANN WILLIAMS, 1838



Vers les neuf heures du matin, on entendit du côté de la mer des bruits épouvantables, comme si des torrents d'eau, mêlés à des

E. MEISSONNIER, DEL. LAGORNAL, SC. FROM 'LES CONTES REMOIS,' 1858

ANDREA VANNI

✎ WRITTEN BY F. MASON PERKINS ✎



ALTHOUGH the name of Andrea Vanni is by no means unfamiliar to the student of Sieneſe painting, it is doubtful whether its mention ever calls up to any but a few the image of a definite artistic personality. What fame Andrea now has rests more upon tradition than upon acquaintance with his art. He was born in 1333, or thereabouts. An active participant in the popular uprising of 1368, which resulted in the expulsion of the nobles and the foundation of the new government of the *reformatori*, he played, during the twenty years that followed, a busy and not unimportant part in the affairs of the Sieneſe republic, leaving behind him a lengthy and honourable record of the various offices which he held. In later years a friend and warm admirer of his great townswoman Caterina Benincasa, he was the recipient of much good counsel from that gentle saint, in the shape of certain letters which have perhaps done more than all his political achievements to keep alive the memory of his name. ¶ But it is not with Andrea the diplomat, or Andrea the devotee, that we are here concerned. Those who would know him better in these characters need only examine the pages of Milanesi, of Banchi and Borghesi, and of St. Catherine's letters. Andrea has left behind him documents of a very different nature, and of a far deeper interest, than any of mere lettered parchment, and documents by no means so rare as has generally been supposed. With all his diplomatic and official celebrity, he was primarily an artist—perhaps not a great one in the superlative usage of the word, but sufficiently interesting to warrant an attempt to revive his memory as a painter by giving back to him a number of works which, in his native town and elsewhere,

pass to-day under other, and sometimes greater, names. ¶ The works upon which Vanni's reputation as a painter has hitherto rested are only three in number, and are all in his native town:—a well-known portrait of St. Catherine, in the church of S. Domenico; a very little known polyptych, in the church of S. Stefano; and a fragmentary Crucifixion, once in the church of the Alborino, now in the Istituto delle Belle Arti. Of these three works, whose common authorship is evident, the altarpiece in S. Stefano and the Crucifixion in the Belle Arti are given to Andrea on sufficiently reliable documentary grounds; the likeness of St. Catherine, on the strength of a tradition of several centuries. Despite its historical interest, and its great decorative design, this portrait-fresco, in its present state, can help us to but a slight idea of its author's general style, and for this purpose the unimportant and somewhat coarsely-painted fragment in the Belle Arti can help us but little more. But the great polyptych of S. Stefano is happily a very different and vastly more important work, and of a nature to give us a satisfactory conception of Andrea's manner at the time in which it was executed. A glance at this huge painting, or the accompanying reproduction, reveals at once that Vanni belonged to that same group of late trecento painters of which Bartolo di Fredi is the best known representative. Like the work of that master, it shows the influence both of Simone Martini and of the Lorenzetti. But it displays the qualities of a strongly-marked individuality as well. ¶ Let us examine it in detail, commencing with the central and most important panel of the Virgin and the Child. That which, apart from the colour, strikes us immediately and most forcibly, is the peculiar silhouette-like character of the design. The

great figure of the Madonna is thrown out like a dark, clear-cut pattern against the golden background of her throne. Except for the face and hands, there is little, if any, attempt at modelling or chiaroscuro. The whole effect is flat to a degree, reminding us somewhat of the coloured prints of Japan, with their sharply-defined outlines and broad fields of colour. In this feeling for flat design, Andrea gives witness to his being a follower—if an extreme one—of Simone's methods. But he has little or none of Simone's subtle contours and undulating flow of line. The drapery of Andrea's Virgin is severely simple—there is a remarkable economy of line and fold, reminding us in this rather of Ambrogio Lorenzetti than of Simone. Her stiff, upright pose, again, has none of the tender grace of Simone's Madonnas and saints, and is more akin to that of Ambrogio's statelier figures. In facial type Andrea's Virgin is, however, distinctly his own. The large rounded cranium, the narrow eyes and small half-covered iris, the delicately drawn mouth, the firm but not obtrusive chin, go to make up a set of features not easily forgotten. The Christ-Child, again, reveals decidedly the influence of Simone's models, and finds its prototype in the Child of Simone's great fresco of the Majestas in the Palazzo della Signoria, as well as in other works by him, by his close follower Lippo Memmi, and by their school. ¶ Turning now to the other figures, we note in the Baptist a striking similarity, even in the smallest details, to Simone's figures of that saint at Pisa and at Altenburg, of which it is evidently a free copy. The St. Bartholomew shows like influences in a less degree. The figures of SS. James and Stephen are more Vanni's own—the head of the latter being a free repetition of the Virgin's. The Annunciation is severely vigorous and individual, the dark figure of the Virgin again showing, very clearly, Andrea's love of the silhouette. The side figures of saints, and the evangelists in the pinnacles, reveal a slightly

stronger sense of modelling and characterization, and remind us of Bartolo di Fredi and Luca di Tommé. The colour throughout is bright and clear, laid out in broad and simple masses, with a parsimonious use of shading and a lavish use of gold. ¶ If Tizio's notices of this altarpiece be correct—and there is no reason to doubt that they are so, especially as the style of the work itself supports rather than contradicts them—it was painted in or about 1400. It is, therefore, the production of a man already verging on his seventieth year, and must represent the later, if not the last, development of Vanni's style. As we have already noted, it has a family likeness to the work of Bartolo di Fredi and others of his school. Still, despite all superficial or general resemblances, these two painters are widely different in style and spirit. In pure grace and charm, Bartolo leaves Vanni far behind him. Andrea's work again, at least as we here see it, has none of the softly-graded colour, the delicate modelling, the freer line, the careful technical finish of detail—none of the *biblot* quality in fact—of Bartolo's at its best. But, for all that, it convinces us that his was the deeper, grander soul. For mere prettiness or elaborate technical refinement he displays little sympathy or care. Directness and simplicity of expression, staid dignity and great seriousness of purpose—these seem the salient characteristics of his nature, as we read it in his art; nor do they disagree with the conception which the written records convey to us of the man. ¶ Taking this altarpiece, then, as a fairly characteristic example of Vanni's mature style, I shall bring before the reader's notice a series of works, at present under other names, one and all of which share with it, in a greater or a less degree, all the peculiarities which I have already pointed out, as well as others to which I have not yet drawn attention. Not the least among these works, in size and in importance, is a picture of the Enthroned Virgin and Child, popularly known as the Madonna



PROSPETTO DI ALTARE DELLA MADONNA E DEI SANCTI PETER E PAULUS, COLLEGIATA DI S. MARIA DELLA GROTTA, ROMA



VIRGIN AND CHILD, FROM THE ALTAR-PIECE BY ANDREA VANNI
IN S. FRANCESCO, SIENA



ANNUNCIATION, BY ANDREA VANNI, IN S. PIETRO OVILE, SIENA

degli Infermi, in the church of S. Francesco at Siena. Those who have once seen this strangely impressive painting will not be likely to forget it. The colossal Virgin is seated upright on her throne, majestic and solemnly hieratic, the grave-visaged Child supported on her arm. There is something enigmatic, mysterious, super-human, in the commanding grandeur of the figures, which the photographic reproduction¹ can but partially convey. They remind us of some of the works of early Byzantine art, in their strange impassiveness and impersonality, far rather than of those of late fourteenth-century Siena. The panel has been cut down, and evidently once formed but part of an even more imposing whole. The flesh parts have darkened as if by smoke, and now have the colour of mahogany; the glazings and the surface coatings have entirely disappeared. The picture is traditionally attributed to Pietro Lorenzetti, but there can be no question as to its real author. Let us compare it with the central panel of the S. Stefano polyptych. Even in its present damaged state, the analogies which it offers to that painting are so apparent that it is more than surprising some passing critic, or even some local art-historian, has not long ago given it back to its true painter, striking and important picture as it is. The similarities between the two Madonnas seem hardly to require comment. The same clearly-outlined figure, the same sedate pose, the same dark mantle with its golden border and broad and simple folds, the same head, eyes, nose, and mouth, the same hands—to dwell longer on these points would be merely to waste words. Here we have, beyond a doubt, another work of Andrea Vanni, belonging to the same period as, and sharing all the characteristics of, the S. Stefano polyptych—only in a severer and grander vein. As if in support of our conclusions, Tizio tells us that at about the

same time Andrea painted his great picture for S. Stefano he executed still another similar work for the friars minor of S. Francesco. Doubtless this present panel once formed part of the work to which he refers, nor would it be stretching a point too far to say that its present half-ruined condition is probably due to damage suffered during the disastrous conflagration which, in 1655, wrecked the great building wherein it stood and destroyed so many of its treasures. ¶ But this, to my mind, is not the only work by Vanni still to be seen in this same restored church of S. Francesco. In the last chapel of the north transept is an imposing fresco of the Virgin seated with the Child in an elaborate architectural throne. It is generally attributed to Ambrogio Lorenzetti, and has been published with his name. As it now stands, this fresco has been almost entirely renewed, but enough of its original spirit still remains to afford the practised eye some slight idea of its primitive state. The incised outlines are still virtually unchanged, and the forms of the figure and the broad folds of the drapery have preserved, to a great extent, their original character. As is usually the case, the faces have undergone the greatest transformation, yet even here the original features have not been entirely lost. Quite enough remains, in fact, to convince me that in this case also we are in the presence of what was once an important work of Andrea Vanni. The entire figure of the Virgin, the peculiarly marked outline, the dignified position, the oval head, the narrow eyes, and the straight nose, the characteristic and tell-tale folds of the voluminous mantle, their peculiar arrangement about the feet, the long wrist and hand, still pierce through the modern covering of repaint, clearly revealing the touch of Vanni's brush. ¶ In far better condition, and far easier of identification, is the half-length panel of the Virgin and Child—evidently once part of a larger work, but now cut down to fit an oval frame—in the chapel of the SS. Chiodi in Siena.

¹ I have to thank MM. Lévy et ses Fils, of Paris, for their courteous permission to reproduce the photograph of this picture, specially taken by them for a forthcoming publication on Siennese painting.

The Burlington Magazine, Number VI

This picture, usually given to Barna, was surmised, but only surmised, by Crowe and Cavalcaselle, to be a possible work of Vanni. The reasons for their hesitation are rather difficult to find, and they were certainly correct in their conjecture, for the work is as evidently by Vanni as is the great Madonna of S. Francesco. But here we have our painter in a very different, far gentler, almost playful, strain. As usual, the Virgin is seated sedately upright on her throne, clad in the conventional dark mantle, fastened, as in the fresco of S. Francesco, by a splendid golden clasp. The head and face are the same in shape and features as in the other panels; the expression less serious and solemn. The Child is pleasing in type and action. With one hand to His mouth, He presses with the other His Mother's bared breast as He looks half shyly towards the spectator. Here again there is none of the hieratic solemnity of the S. Francesco panel. The colour—apart from the repainted mantle—is warmer, and the modelling of the flesh parts softer, than in the picture of S. Stefano, but the forms and details are the same. ¶ Somewhat similar in spirit to this last-named work are two other panels, one in the church of S. Spirito, the other in S. Giovanni in Pantaneto, better known as S. Giovannino della Staffa. The first of these is a full-length figure of the Virgin holding in her arms the Christ-Child, who plays with a bird. At the foot of the throne kneels a diminutive figure of the donor, cap in hand. The Virgin sits in the upright position common to all the pictures we have so far examined; she has the same bend of the head, the same stereotyped set of features. The architecture and perspective of the throne are the same as in the picture of the SS. Chiodi and the fresco in S. Francesco. The Child is not unpleasing in action and expression. The figure of the Virgin has suffered considerably from repaint, the mantle being in great part quite new. The original colour is bright and gay, but the execution is less careful than in most of

Vanni's works, and would lead us to place this panel in the last years of his activity, when his brush had lost some of the freshness of its touch, were it not for the energetically, and at the same time carefully, executed little figure of the kneeling donor, damaged and darkened but still intact—a remarkable piece of early portraiture, finely characterized. Judging from the shape of this panel, it also once formed part of a triptych or polyptych. The Madonna of S. Giovanni has suffered far more from restoration, the figure of the Christ-Child being here almost entirely repainted. The still pleasing Virgin displays Vanni's usual type, and differs but slightly from the Madonna in S. Spirito, although originally it may have been a more carefully executed figure. Still another picture, a charming little Annunciation, in the possession of Count Fabio Chigi at Siena, also clearly shows Andrea's hand: it is very careful in execution and graceful in movement—far more free in this respect than the similar but severer treatment of the subject in the polyptych at S. Stefano. The types are Vanni's usual ones, the colour is quiet and subdued.¹ ¶ But finer in quality and in a better state of preservation than any of these works, is a little picture of the Virgin and Child belonging to Mr. Bernhard Berenson, at Florence. That it is by Vanni needs no urging on my part—a moment's comparison of the accompanying reproduction with any of the paintings which we have already examined is sufficient to prove this very obvious fact. It would be hard to imagine a more characteristic and at the same time a more charming example of his work. Yet in some ways it differs considerably from the paintings we have so far studied, especially in its more painstaking and finished execution, and in its light golden tone of colour, so very unlike that of such works as the Madonnas of S. Spirito and the SS. Chiodi. Although not without the dignity which

¹ I find that this work has been attributed in the last edition of the 'Cicerone,' with somewhat unusual insight, to its right author.



MADONNA AND CHILD BY ANDREA VANNI IN THE COLLECTION OF MR. BERNHARD BERENSON



DETAILS OF THE ANNUNCIATION BY ANDREA VANNI IN S. PIETRO OVILE, SIENA

Vanni never fails to give her, the Virgin in Mr. Berenson's picture is less sedately grave than in the panels at S. Francesco and S. Stefano—the Child less grown-up and solemn. Both, again, are in Vanni's softer, more gentle mood. Belonging to Mr. Berenson also, we have another panel by Andrea, painted in a very different style and spirit. It represents the Deposition from the Cross, and must have been part of a predella to an altarpiece. Derived from Ambrogio Lorenzetti's treatment of this sublime theme, it yet is more restrained, more intellectual, and more clearly arranged. ¶ The famous portrait of St. Catherine which I have already mentioned, and which is too well known to require description, and the Crucifixion in the Belle Arti—a fragment of a larger work painted in 1396—would bring this particular list of Vanni's works to a temporary close,¹ were it not for still another painting, perhaps even more interesting than any of these, which to my mind must also be classed with them. In the church of S. Pietro Ovine, at Siena, we find a beautiful free copy of Simone Martini's famous Annunciation, now in the Uffizi gallery. This picture has aroused the admiration of numberless tourists and the curiosity of more than one writer on Siena's art. Apart from its traditional attribution to Simone and Lippo Memmi themselves, it has undergone a series of widely different baptisms at a variety of hands; from a trecento it has become a quattrocento painting, and so back again. It has long been my conviction, as it has been that of no less an authority on Siennese painting than Mr. Berenson before me, that this picture is a work of Andrea Vanni. I am quite well aware of the surprise which this sudden attribution will cause to many, as I

¹ I must here add two other works, also quite evidently by Vanni, to which my attention has been drawn by Mr. Berenson, to whom I owe much for having first called my attention, some years ago, to the possibilities of Andrea as an artist. The first of these is the sacred picture of the Madonna in the great pilgrimage church on Monte Nero, near Leghorn. The second, a damaged, almost ruined fresco in the church of S. Giovenale at Orvieto, has been published with a notice by Don Guido Cagnola, in the *Rassegna d'Arte* for February-March, 1903.

am also of the difficulties in proving my Andrea point with the limited and unsatisfactory Vanni aid which photographs afford. In an article supported only by photographic reproductions, that most important of all arguments, quality, and, as in this case, the hardly less convincing one of colour, must in great part be laid aside. Nevertheless, there remains, in this particular instance, so much that can be demonstrated by photographic evidence in support of Vanni's claims, that I shall make the attempt. ¶ Of the history of the Annunciation now in S. Pietro, nothing appears to be known. As it now exists it stands no longer above an altar, but is let into the wall of the church. In shape and size it was evidently once quite similar to Simone's original, but it has since been cut down and shortened at the sides and bottom. The three panels which now surmount it have nothing to do with the picture itself, and are the work of two different painters of the quattrocento—the Crucifixion is probably by Giovanni di Paolo; the two figures of St. Peter and St. Paul by Matteo di Giovanni, as we see him in the remains of the altarpiece at Borgo S. Sepolcro, which once contained, as its central panel, Piero dei Francesci's Baptism of Christ, now in London. They were probably placed in their present position at a relatively recent date. As to its condition, the picture has evidently not always enjoyed the care that is now given it, for it is considerably damaged and darkened. The hand of the restorer has not been absent, alas! and there are, unfortunately, visible traces of his brush in the heads and hands, and in the Virgin's draperies. ¶ That we have here a copy, and in some ways a fairly close one, of Simone's famous picture, is obvious; that it was painted directly from Simone's original, which was at that time in the cathedral of Siena, is no less certain; that it was painted by an artist who was throughout seeking to overcome the peculiarities of his own somewhat strongly marked style, and that he was but

partially successful in so doing, is also apparent. ¶ Let us examine the work more closely, and in its separate parts, commencing with the figure of the Virgin. It shows but little of the ease of movement and grace of line to be found in Simone's original. The high-waisted figure; the stiff, upright, almost rigid, position; the line of the shoulders and the knees; the peculiar poise of the head; the straight-falling folds of the drapery and the line of the mantle as it catches the arm in its downward flow: all are points which find their counterpart in the works of Vanni, and in those of no other painter. Here, also, we have the same simple, strongly-marked outlines, the same dark field of colour relieved, pattern-like and comparatively flat, against the lighter background. Although the blue of the Virgin's mantle has darkened considerably, it is still apparent that her figure was always fairly innocent of modelling—far more so in fact than that of Simone's Virgin. For Simone, with all his love of outlined pattern, does not stop at this—his contour, however clear and distinct, is far more flowing, far more subtle—his mass is far less flat and unrelieved. Although the painter of the S. Pietro copy has tried more or less faithfully to copy the arrangement of Simone's drapery, he has done it, perhaps despite himself, in his own way. The folds in the copy have an entirely different character from that which they possess in the original; they are precisely what we might imagine Vanni doing in an attempt to be particularly graceful. But if all these points in the drapery and figure remind us so unmistakably of Vanni's style, we discover in the Virgin's head even closer affinities with that master's other works. The same well-rounded cranium and oval face; the same narrow eyes, with the small half-covered iris and high-arched brows; the same long straight nose (still clearly recognizable as Vanni's, despite scaling and later retouching); the identical mouth; the same inclination of the head and its peculiar setting

on the neck; the same chin; the same long, slender hands: all are to be found in one or other of the works we have already mentioned, and especially in Mr. Berenson's Madonna. Here we have, also, Vanni's love of gold brocade in the Virgin's under garment and in the hangings of the throne. The figure of the angel is no less characteristic. The drapery is here incontestably Vannesque in its peculiar, not overgraceful, folds. Here, again, is the clear outline, the slight modelling, and the sparing use of chiaroscuro, the same treatment of the draperies, the long hands and thin arms, as in all Vanni's other works. The outline of the face, chin, and neck has been damaged and gone over, and the peculiar, straggling, dark-brown curls are a later addition, and contrast strongly with the lighter golden hair behind them. Apart from these slight changes, the head, although a would-be copy of Simone's, shares Vanni's characteristic features. The cherubs about the Holy Spirit already point to the end of the trecento. The roman lettering of the inscriptions we find used likewise on the scroll held by the Christ-Child in Mr. Berenson's picture. ¶ So much for material resemblances, of which the reader may gather some idea by means of the accompanying illustrations. And now a word as to the colour of the work. Its striking resemblance, in this respect, to the Madonna of Mr. Berenson's collection, will not fail to carry conviction where there may before have existed only persuasion. In the general quality of technique, and more especially in the remarkable golden tone of colour and the peculiar treatment of the flesh, the two works are strangely alike, and cannot help but do away with any final doubts as to their community of authorship. ¶ In the preceding pages I have tried to prove—the reader can best judge with what success—Vanni's claims to the authorship of a certain group of pictures, so closely related in style, quality, and spirit, as clearly to belong to the same period of his activity



ANNUNCIATION, BY ANDREA VANNI, IN THE COLLECTION OF COUNT FABIO CHIGI, SIENA



ANNUNCIATION, BY SIMONE MARTINI, IN THE UFFIZI GALLERY, FIRENZE

as that which produced the polyptych of S. Stefano. As we know, this period was one of a comparatively old age. Yet it would seem as if Andrea had turned, during the later years of his life, with a renewed activity, to the practice of his art, after the busy public career of his prime. Judging from the scarcity of documents of an official nature connected with his name after 1384, it would seem that, somewhere about that year, he retired from active participation in political affairs and devoted himself wholly to his painting. That he was inactive as an artist, however, during all his earlier years, is not to be believed. We have, in fact, a line of documents to prove that this was not the case. Still, these written records help us very little in the tracing of his earlier artistic development. Evidently in origin a pupil of the school of Lippo Memmi, I should place in the period of his ascendance a somewhat hard and gaudy, but not uninteresting, triptych, representing St. Michael between St. Anthony the abbot and the Baptist, No. 67 of the Siena gallery. This work, which is in a remarkable state of preservation, is attributed to Lippo Memmi himself, and clearly shows the characteristics of his school. There is much in the figures which bears a close similarity to Andrea's later types. Another panel—a Virgin and Child in the priest's house, next to S. Pietro Ovile—having close affinity to Simone and

Lippo Memmi in technical treatment, in Andrea colour, and even in style, seems to presage Vanni in a far more definite manner the works of Vanni which we now know, and already shares many of his peculiar characteristics in detail. But, apart from these two paintings, I can call to mind no works of these early years which I can with any confidence give to him. The first notice of Andrea as a painter is one of 1353, in which year he was associated with Bartolo di Fredi, whether as partner or assistant is not quite clear. The last records of his activity are dated 1400. Milanesi, upon some unnamed authority, gives the probable date of his death as 1414. ¶ It would prolong this article unduly if the questions of Vanni's influence upon Siennese art, and of his possible pupils and apparent successors, were entered into with the fullness which the subject demands. We must limit ourselves here to a brief mention of the closest of the followers of Vanni in those later years in which chiefly we have been studying him, a painter less known even than himself, Paolo di Giovanni Fei. An apparently early work by him, the Madonna del Rosario of S. Domenico, suggests that he was actually the pupil of Vanni. By him, also, are three pictures in the Siena gallery, one in the chapel of S. Bernardino just outside the Porta Camollia, another in the Saraceni collection, and yet another in the Minutolo chapel of Naples cathedral.

EARLY PAINTERS OF THE NETHERLANDS AS ILLUSTRATED BY THE BRUGES EXHIBITION OF 1902

✿ WRITTEN BY W. H. JAMES WEALE ✿

ARTICLE V

 ERARD DAVID worked in Bruges from the commencement of 1484 until his death, August 13, 1523, yet he does not appear to have taken a single apprentice during all that period, at least the register of the gild of St. Luke contains no entry of any such. It is, however, certain that he had several assistants; one of these, Adrian Isenbrant, I was able to rescue from oblivion in 1865. He came to Bruges in 1510, was admitted as free master into the gild on November 29, and continued working there for more than forty years, until his death in July 1551. He acquired a reputation for skill in painting the nude and the human countenance, and executed many pictures for Spain, which as a rule he sent by Antwerp to Bilbao. Although no document has as yet been discovered connecting his name with any particular picture, yet there is hardly any doubt that he is the author of a number of works certainly painted in Bruges between 1510 and 1551, the figures in which are remarkable for their careful execution and sweetness of expression, characteristics attributed to the works of Isenbrant by old writers. Several of these works are still in Spain, others have been brought from the Peninsula within the last fifty years. Of these I purpose to treat later on; at present I shall confine my remarks to the works included in the exhibition. The most important of these is a large diptych given to the church of Our Lady at Bruges by Barbara Le Maire, widow of George Van de Velde, a wealthy cloth merchant, who had held many offices in the communal council. The dexter panel (178) represents the Blessed Virgin seated with clasped hands, overwhelmed with grief, in a niche of Rena-

science architecture. Around her, set in architectural framework, are seven little pictures representing the seven dolours; in some of these are motives borrowed from the engravings of Martin Schongauer and Albert Dürer. The sinister panel (179), which disappeared from the church about 1832, came into the possession of the duke of Arenberg, who in 1874 sold it to the Brussels museum. On the face are pictured George Van de Velde in the costume of a brother of the confraternity of the holy Blood, and his wife, protected by their baptismal patrons, and accompanied by their nine sons and eight daughters, all kneeling in prayer. The subject on the dexter panel is repeated on the reverse of this in grisaille but with differences, so that whether the diptych was shut or open, on festivals or ferias, the figure of the sorrowful Mother, to whom the widow Van de Velde was very devoted—*multum affectata*—was always exposed to the veneration of the faithful. George Van de Velde died on April 28, 1528; his second son, John, who in the picture wears a surplice, was ordained priest and said his first mass in the church of Our Lady in 1530–31, about which date his mother presented the picture. ¶ The Blessed Virgin and Child seated in a landscape with SS. Katherine, Barbara, Dorothy, Margaret and Agnes (145), lent by Count Arco-Valley, is a charming early composition, of which there is a weak repetition in the academy of St. Luke at Rome. The prototype of this picture is doubtless the dexter panel of the diptych painted by Memlinc for John Du Celier, now in the Louvre at Paris, whilst variations are in the gallery at Munich, at Geneva, and at Buckingham Palace. A triptych lent by M. Lotman, of Berne (177), represents the Blessed Virgin and Child and two angels playing a mando-



ST. LUKE, BY ADRIAN ISENBRANT IN THE POSSESSION OF MESSRS. P. AND D. C. NAGHI



TRIPTYCH THE VIRGIN AND CHILD WITH TWO ANGELS BY ADRIAN ISENBRANT IN THE POSSESSION OF MESSRS. P. AND D. C. NAGHI



THE VISION OF SAINT ILDEPHONSUS, BY ADRIAN ISENBRANT; IN THE COLLECTION OF THE EARL OF NORTHEROOK

line and a harp; and on the exterior, St. Jerome praying before a crucifix. The carpet here is from the same model as that under the Virgin's feet in 145. ¶ A panel (183) belonging to the earl of Northbrook represents the Blessed Virgin and Child enthroned, in a garden, beneath a canopy, to which is attached a cloth of honour; the donor and his wife and family kneel at the sides; the background is formed by a stone wall, on which two peacocks and a pea-hen are sunning themselves. The head of our Lady has been restored. ¶ Two shutters of a triptych (180), lent by Mr. R. von Kaufmann, represent a donor and his wife with their children protected by St. John the Evangelist and St. Barbara(?). The donors on these shutters are, though a few years older, strikingly like those in 183. But in the earlier picture the man, aged thirty-four, is represented with one son and one daughter, both dead when the picture was painted, while behind his wife, aged thirty-three, kneel a boy of nine and a girl of five. The man in 180 is represented with one son dead, and his wife with three daughters, one of whom was dead. ¶ The vision of St. Ildephonsus, bishop of Toledo (151), belonging to Lord Northbrook, is in every respect a very remarkable work; the composition unusually good, the colouring rich and harmonious. The saint, kneeling on the footpace of an altar on the north side of a large church of picturesque architecture, looks up with outstretched arms at the Blessed Virgin, who, attended by three lovely angels, is about to vest him with a chasuble. Behind him kneel three monks, two looking up at the heavenly apparition, the third absorbed in prayer. In the background a procession of chanting monks, followed by a pious crowd of lay folk, winds its way round the choir. The figures of all are most carefully executed, and are remarkable for the delicacy of their modelling and sweetness of expression.¹ ¶ Another brightly

¹The composition of this picture is remarkably fine, so fine indeed that I doubt its being Isenbrant's, and yet the picture does not look like a copy

coloured picture (152), also belonging to Lord Northbrook, represents the Blessed Virgin seated on a stone throne adorned with rams' heads, holding the divine Child, who has his left arm round her neck and is caressing her chin. The Virgin's face has little character, but the Child's expression is very pleasing. ¶ St. Mary Magdalene in the desert, kneeling before a large crucifix held by an angel (182), from the De Somzée collection, is a remarkable work, with a landscape background with peculiar rocks. A panel with a half-length figure of St. Luke holding a portrait of the Blessed Virgin and Child (187), lent by Messrs. P. and D. Colnaghi, is a fine work, the evangelist being probably the master's own portrait. A triptych belonging to the cathedral of Bruges (184) represents in the centre the Presentation in the Temple with the kneeling figure of an Augustinian nun of the Le Gros family, probably the granddaughter of Philip Wielant and Joan van Halewyn, whose portraits on the shutters, as remarked by M. G. Hulin, are evidently not painted from life. The triptych, which probably came from one of the Augustinian convents suppressed at the end of the eighteenth century, was, with many others now preserved in the cathedral, presented to it by M. van Huerne. ¶ A panel (185) lent by M. Sedelmeyer, with full-length figures of St. Andrew, St. Michael, and St. Francis in the foreground, with a representation of Calvary in the upper portion, is a late work, the Calvary closely resembling that in the diptych of our Lady of seven dolours. The exhibition included several other works either copies or painted under the influence of Isenbrant. ¶ Two other masters who flourished in Bruges about this time, and who were restored to history by me, one in 1860 and the other in 1863, were each represented by one authentic work. John Prevost, a native of Mons in Hainault, was born c. 1462. It is not known where he learned his art or to whom he was apprenticed. He visited Antwerp in 1493 and was admitted as free-master into the gild

of St. Luke, but shortly after removed to Bruges, where he bought the right of citizenship and settled definitely. He also purchased the freedom of the town of Valenciennes in 1498, in which year, if not previously, he married Joan de Quaroube, a well-to-do elderly lady, who, after twenty-five years of wedded life, had in 1489 been left a widow by the celebrated painter and miniaturist Simon Marmion. She died in 1506. Prevost, who married again three times, died in January 1529. The only picture proved by documentary evidence to be by him is the Last Judgement (167), painted in 1525 for the town hall, lent by the museum where it is now kept. An earlier representation of the same subject, said to have been painted by him for the Dominicans of Bruges (169), was lent by Viscount de Ruffo Bonneval. A third, lent by Mr. E. F. Weber (168), attributed to him by M. Hulin,¹ appears to me to be the work of an imitator. It is not only inferior in drawing and execution, but the treatment of the subject—the risen are bringing account books which the angels are verifying—is childish. M. Hulin enumerates eleven other pictures as being certainly, and three more as possibly, by Prevost. Four of these were in the exhibition (109, 157, 189, and 342); a fifth, the Blessed Virgin and Child in an aureole surrounded by angels, with the prophets and sibyls, at St. Petersburg, which he believes to be the picture painted in 1524 for the altar of St. Daniel in the church of St. Donatian at Bruges. The other six are SS. Antony of Padua and Bonaventure, in the Brussels gallery; an Adoration of the Magi, at Berlin; the Blessed Virgin and Child, in the National gallery (No. 713, attributed to Mostaert); another with SS. Benedict and Bernard, at Windsor castle; another with a carthusian, exhibited as by

¹ *Quelques Peintres Brugeois de la première moitié du XVI^e siècle*—I. Jan Prevost. Gand, 1902, 38 pp. and 4 phototypes. This master was a Walloon, born at Mons. It is not only more correct to write his family name as he himself and his forbears wrote it, but it is important to do so as the forms *De la Pasture*, *Gossart*, *Prevost* etc., remind the reader that the Walloons had a considerable share in the development of the Netherlandish school, far greater than the Flemings.

Isenbrant at the Burlington club in 1892; and a Virgin and Child, at Carlsruhe, where it is attributed to Gossart. The three which he thinks may be attributed to him are the heads of Christ and the Blessed Virgin (193 and 194), and the charming picture of St. Francis renouncing the world (150), belonging to Mr. Sutton Nelthorpe. Few indeed are those who write on the early masters who can resist the temptation of attributing to them a goodly list of works. Much may be learnt when, as in the present case, serious arguments are started which can be discussed, and no harm can result so long as the attributions are not accepted as certainties by museum authorities. ¶ The other master, Albert Cornelis, who died in 1532, is still only known by one remarkable picture (170), the Coronation of the B. Virgin. ¶ A painting of the Mater dolorosa (105), formerly in the church of the Austin friars, lent by the cathedral, is said to be a copy of a miraculous picture in the church of Ara caeli at Rome, of which other copies were formerly at Abbenbroek and Romerswale in Zealand, and a third, if not one of these two, is now in the gallery at Munich. The copy exhibited was traditionally attributed to John van Eyck, and the cipher in the corner, supposed to be his, was adduced as a proof. This cipher, retouched by the restorer who re-gilt the background, is certainly that used as a signature by John van Eecke or van Eeckele, a painter who settled in Bruges and was admitted as free-master into the gild of St. Luke in September 1534, and worked there until his death in November 1561. A panel lent by the museum of Tournay (106), representing the vision of St. Bernard with other episodes in the life of that saint in the landscape background, is an original work of the master signed with his cipher. ¶ A panel (250) lent by the Black Sisters represents St. Nicolas of Tolentino, and on the exterior an Austin friar, Roger De Jonghe (born 1482, died 1579), kneeling at a prayer desk on which is an open book.



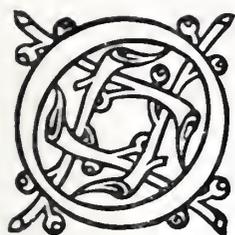
THE FALL OF ST. BERNARD, BY JOHN VAN EYCK, IN THE TOFFNER MUSEUM



ST. BERNARD, BY A. TEN UIJL, IN THE TOFFNER MUSEUM

THE GEOGRAPHICAL DISTRIBUTION OF THE FIRST FOLIO SHAKESPEARE

✎ WRITTEN BY FRANK RINDER ✎



ON November 8, 1623, Edward Blount and Isaac Jaggard obtained the licence of the Stationers' company for the publication, in the first folio edition of Shakespeare's comedies and tragedies, of sixteen plays, not before printed. Some 265 years later the late Mr. Bernard Quaritch, in cataloguing a good copy of the completed work, directed attention to the fact that, based on the then value of the quartos, the twenty Shakespearian plays actually printed for the first time in the folio of 1623—for as many were included—would, as first editions, have a money-worth of from £3,500 to £4,000. All question of the quartos apart, however, a fine copy of the book, originally procurable for £1, might now realize from £2,000 to £3,000; indeed, the mean between these two sums is said to have been privately offered for a particularly well-known example. No printed book, apart from about a dozen monuments of typography from fifteenth-century presses, has fetched so much at auction as the £1,720 realized at Christie's in 1901 for the Dormer-Hunter first folio, now in the possession of Mr. Charles Scribner of New York, albeit a few weeks previously £1,475 was the amount paid on behalf of a transatlantic collector for the scarcer Bunyan's 'Pilgrim's Progress,' in first edition, said to have been issued at 1s. 6d. ¶ That there was ample warrant for the publication of a new facsimile is acknowledged on all hands; and the folio recently produced by the Clarendon press has failed in few respects only to satisfy the most exigent of connoisseurs. The hypercritical observe that the plate-mark measures no more than $12\frac{1}{2}$ in. by $7\frac{1}{2}$ in., as against $13\frac{1}{4}$ in. by

$8\frac{1}{4}$ in., the actual size of the pages of the duke of Devonshire's copy at Chatsworth, on which the facsimile is based. On the whole, however, the volume has been cordially welcomed, and that welcome is merited. ¶ Interest and value are enhanced, of course, by the scholarly introduction and the census of known extant copies from the pen of Mr. Sidney Lee. Under his guidance we are enabled to take a bird's-eye view of all relevant facts pertaining to the volume 'which constitutes the greatest contribution yet made to English literature.' Oversights and inaccuracies must of necessity have crept into the census, for Mr. Lee has been compelled to rely to a considerable extent, of course, on information supplied to him by owners and others. But who would have been prepared to undertake a like task, who would have been able to carry it to a more successful issue? ¶ Mr. Lee conjectures that the edition of the first folio consisted of 600 copies, of which not far short of one-third, in varying states, probably still exist. In 1616 and 1647 respectively there appeared the collected works of Ben Jonson and of Beaumont and Fletcher, each issued, he thinks, in about the same number of copies and at the same price of £1. At the sale of Sir Kenelm Digby's library in April 1680 the Beaumont and Fletcher volume fetched 13s. 6d.; the Ben Jonson, with the folio of 1640 added, 17s. 6d. As most collectors are aware, the earliest record of the sale by auction of a first folio Shakespeare is of that in the library of Sir William and the Hon. Henry Coventry, dispersed in the Haymarket by W. Cooper on May 19, 1687; but, unfortunately, there is no mention of the sum realized. Mr. Lee states that the first priced record

The Burlington Magazine, Number VI belongs to 1756, when the Martin Folkes example, now in the Rylands library, was sold to George Steevens for 3 guineas. On the other hand, it has been affirmed that in an anonymous collection of books dispersed in 1687-8 a first folio fetched no more than 14s. ¶ It is felt that in one direction Mr. Sidney Lee might with advantage have taken a further step. He has gathered together the material necessary for making, not only a geographical analysis of the copies traced, but an analysis which shall show, too, the approximate condition of those to be found here or there. Of the 600 copies conjectured to have been printed in 1623, Mr. Lee mentions the present owners of 144, leaving the possessors of 14, whose particulars do not agree with those of any others, untraced. The total of 160, including the two copies named in the postscript, is made up by mention of an example stated to have been lost in the S.S. *Arctic*, 1854, and of that said to have been destroyed in the Chicago fire of 1871. In order to understand the table that follows, it is necessary in the first place to transcribe details of the four main classifications into which Mr. Lee divides the copies he has traced:—

CLASS I.—(PERFECT COPIES).

Division.			
A.	1.-XIV. ..	Good, un-restored condition	14
B.	XV.-XLI. ..	Good condition, but with occasional leaves either supplied from another copy of the first folio or repaired, <i>i.e.</i> , mended, mounted, or inlaid ..	27
C.	XLII., XLIII. . .	Good condition, with leaves occasionally supplied from later folios ..	2
			—
			43

CLASS II.—(IMPERFECT).

Division.			
A.	XLIV.-LIV. ..	Good condition, but with a few pages missing, and occasionally other slight defects	11
B.	LV.-CV. and LXXVIIIa.	Fair condition, but with fly-leaf and occasionally other leaves missing, or supplied either from later folios or in facsimile	52
C.	CVI.-CXXII. . .	Moderate condition, with most of preliminary and other missing leaves in facsimile or from later folios ..	17
			—
			80

CLASS III.—(STILL MORE IMPERFECT).

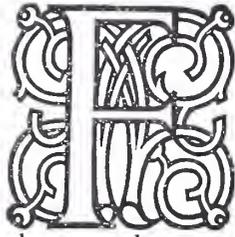
Division.			
A.	CXXIII. - CXL. and CXXXIVa.	Defective, numerous leaves in various sections missing, or made up in facsimile or from later folios	19
B.	CXLI. - CXLVI.	Fragmentary	6
			—
		CLASS IV.	25
	CXLVII - CLVI.	Copies otherwise unclassified owing to lack of full description	10
		Copies alleged to have been destroyed ..	2
			—
			12
		Total	160

The accompanying table is an attempt to show at a glance the geographical distribution of the copies named by Mr. Lee. His estimate of condition has been scrupulously followed, even with regard to the first folio in the royal library at Berlin. In the *Vossische Zeitung* of February 10, and in *The Times* of the following day, there appeared a statement to the effect that a careless or malicious reader had mutilated this Berlin copy, which was bought of Joseph Lilly in 1858 and presented by the then prince-regent, afterwards Emperor William I., to the royal library, and that the whole of the 'Comedy of Errors' had been cut out. I communicated with the director of the library on this subject, and he courteously informs me that the statement, happily, is based on a misapprehension. The folio of 1623 is in the same condition as when presented forty-five years ago; on the other hand, the facsimile of 1806 has been robbed of eight leaves, including those on which the 'Comedy of Errors' is printed. As to distribution, I have assumed that the five copies sold in the United States during the past few years have there remained; of the three examples which occurred at Sotheby's in 1902 I chance to know that one has gone to America, another is still in London; while since January copies LXXVIIIa, LXXX, and LXXXVI have been sold at auction and are entered under 'London, private owners.' It is worthy of remark that the three first folios in British colonies are presentations from public-spirited men: those at Capetown and Auckland are the gift of Sir George Grey; that at Sydney of Sir Richard Tangye.

The Geographical Distribution of the First Folio Shakespeare

	CLASS I.						CLASS II.						CLASS III.				CLASS IV.		TOTAL					
	DIVISION A			DIVISION B			DIVISION A			DIVISION B			DIVISION A		DIVISION B		Public Institutions.	Private Owners.	Distribution of Copies.					
	Public Institutions.	Private Owners.		Public Institutions.	Private Owners.		Public Institutions.	Private Owners.		Public Institutions.	Private Owners.		Public Institutions.	Private Owners.										
ENGLAND:—																								
London	2	2	2	4	—	—	2	1	3	8	1	1	—	4	2	—	—	1	12	21	LONDON	33		
UNIVERSITIES:—																								
Oxford	—	—	—	—	1	—	1	—	2	—	—	—	—	—	—	—	—	—	4	—	UNIVERSITIES	7		
Cambridge... ..	2	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	3	—				
NORTHERN COUNTIES:—																								
Northumberland	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	1	NORTHERN COUNTIES	12		
Durham	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	1	—				
Lancashire... ..	—	1	—	2	—	—	2	—	1	—	—	1	—	—	—	—	—	—	3	4				
Yorkshire	—	—	—	—	—	—	—	—	2	—	—	—	1	—	—	—	—	—	—	3				
MIDLAND COUNTIES:—																								
Lincolnshire	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	1	MIDLAND COUNTIES	34		
Nottinghamshire	—	—	—	—	—	—	—	—	—	2	—	—	—	—	—	—	—	—	—	2				
Derbyshire... ..	—	—	—	1	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	2				
Cheshire	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	1				
Shropshire... ..	—	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	1				
Staffordshire	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1	—	—	1				
Leicestershire	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1				
Norfolk	—	—	—	—	—	—	—	—	—	1	—	1	—	—	—	—	—	—	—	2				
Cambridgeshire	—	—	—	—	—	—	—	—	—	1	—	1	—	—	—	—	—	—	—	2				
Northamptonshire	—	1	—	—	—	—	—	—	—	2	—	1	—	—	—	—	—	—	—	4				
Warwickshire	—	—	1	—	—	—	1	1	1	1	—	—	—	1	—	—	—	—	4	2				
Worcestershire	—	—	—	—	—	—	—	—	—	2	—	—	—	—	—	—	—	—	—	2				
Gloucestershire	—	—	—	1	—	—	—	—	—	1	—	1	—	1	—	—	—	—	—	4				
Buckinghamshire	—	—	—	—	—	—	—	—	1	1	—	—	—	—	—	1	—	—	—	1			2	
Berkshire	—	—	—	—	—	—	—	—	—	1	—	—	—	1	—	—	—	—	—	—	2			
SOUTHERN COUNTIES:—																								
Sussex	—	—	—	1	—	—	—	—	—	—	—	1	—	1	—	—	—	—	—	3	SOUTHERN COUNTIES	9		
Hampshire... ..	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1				
Wiltshire	—	—	—	—	—	—	—	—	—	1	—	1	—	—	—	—	—	—	—	2				
Devonshire	—	—	—	—	—	—	—	—	—	—	—	—	1	1	—	—	—	—	—	1			1	
Cornwall	—	—	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—			1	
WALES (Crickhowell, Newport)	—	—	—	—	—	—	—	—	—	1	—	—	—	1	—	—	—	—	—	2	WALES	2		
SCOTLAND (Glasgow, Aberdeen)	—	1	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	1	2	SCOTLAND	3	
IRELAND (Dublin)	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	1	IRELAND	1	
BRITISH ISLES																						101		
CONTINENT —																								
Germany (Berlin)	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	1	CONTINENT	2		
Italy (Padua)	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	1				
EUROPE																						103		
BRITISH COLONIES —																								
Sydney	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	1	BRITISH COLONIES	3		
Auckland	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1	—				
Capetown	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1	—				
UNITED STATES	2	3	4	10	1	—	1	—	11	2	5	—	4	1	1	—	—	—	2	10	36	UNITED STATES	45	
Untraced	—	—	—	—	—	—	—	1	—	—	—	—	—	1	—	—	—	—	—	4	—	6	Untraced	6
	6	8	7	20	2	—	6	5	14	38	4	13	1	18	1	2	2	8	46	112		158		

THREE ITALIAN ALBARELLI



FOR some time past Italian fifteenth-century maiolica has been much sought after, and very justly; it would appear, however, that, so far, it is more admired than understood. Without doubt several works have been devoted to this subject. But if we attempt to divide it up into several groups, the various classifications seem neither very clear nor very definitive. ¶ The three druggists' jars which have just been acquired by the Louvre will help in a certain degree to fix the date and to determine the centre of activity of one of the factories which we are trying to reconstitute at the present moment—a factory which Mr. Frascchetti has made his special study (in *L'Arte*, 1898), as also Mr. Stettiner has done.¹ Articles from this factory are characterized by a decoration of long, large leaves, curving back at the end, half white and half painted, the veining only being indicated on the back side; these leaves are intermingled with a peculiar style of decoration, in which the eyes of peacocks' feathers are presented together with large, round, blue and yellow flowers, standing out from a background of slender blue scroll-pattern. The principal pieces of this ware have been found at Rome. They are notably the druggists' jars of the hospital of St. John Lateran, those of the apothecary Bruti, near the bridge of S. Angelo, the paving tiles in one of the chapels of the church of S. Maria del Popolo, and those in the church of S. Maria della Verità at Viterbo.² From this fact it has been concluded that this factory, which sprang more or less directly from Faenza, and which produced a great deal, must have been situated in Rome; and it has been proposed

¹ 'Ausstellung von Kunstwerken des Mittelalters und der Renaissance aus Berliner Privatbesitz,' Berlin, 1899, 4^o, pp. 170-173.

² Wallis: 'Italian Ceramic Art—the Maiolica Pavement Tiles of the Fifteenth Century,' London, 1902, 12mo, figs. 10-24.

to call it, at least provisionally, the Roman factory. ¶ The three albarelli in the Louvre belong, as the accompanying figures will show, to this class, for they are all decorated on one side with the large peculiar leaves. The most important of these jars, from an artistic point of view, bears on the front side the bust of a beardless man, which will at once recall similar figures on the Viterbo pavement. Before the face waves a streamer,¹ upon which the maker (who was evidently very illiterate) has traced an inscription, which does not seem to convey any meaning whatever:—AR · IERIN · RI · N · E · I · R · E. The two other jars are, truth to tell, but very mediocre specimens, but they are of great interest to the archaeologist, for they are decorated with armorial shields which furnish us with some very useful information. On one of these shields are quartered the arms of Aragon and Jerusalem; on the other are the same arms parti per pale with those of Milan. These armorial bearings² (very distinct though slightly simplified by the maker, as is generally the case) tell us for whom these jars were manufactured; they belonged, in fact, to Alfonzo II of Aragon, king of Naples and Sicily, who reigned one year (from 1494 to 1495) and died in the latter year at the age of forty-seven. He married in 1465 Hippolyta Maria Sforza (daughter of Francesco Sforza I, duke of Milan, and Bianca-Maria Visconti), who died at Naples in 1484.³ These albarelli, which bear the coats-of-arms of the king and queen, must have been made between 1465 and 1484, or at the latest before 1495. ¶ Therefore they were made for a Neapolitan prince, and, furthermore, they come from Palermo.⁴ This would agree very well with the hypothesis of

¹ Owing to a mistake of the photographer, the figure of this jar is reversed.

² They are found again, slightly more elaborated, upon an albarello of the same series in the British museum. Another one belongs to an amateur in Berlin.

³ According to Litta; Moreri gives different dates.

⁴ They bear the stamp of a convent in that town.

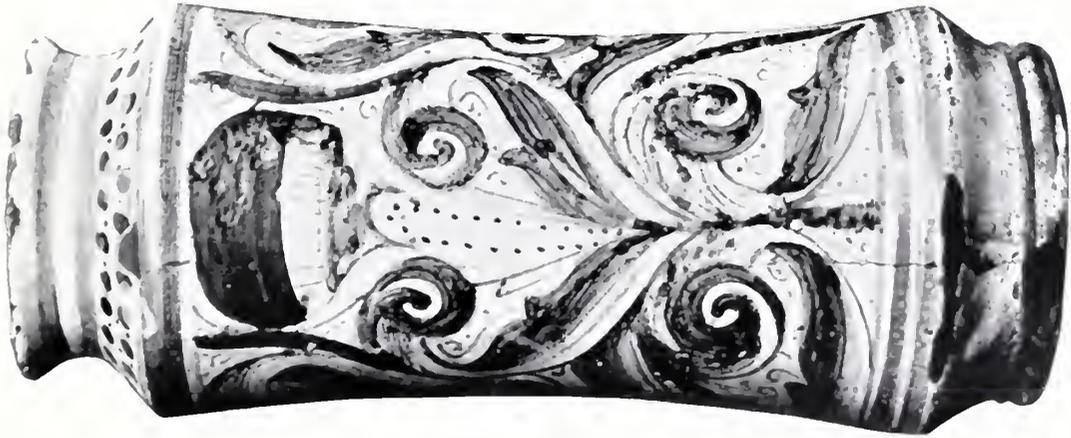
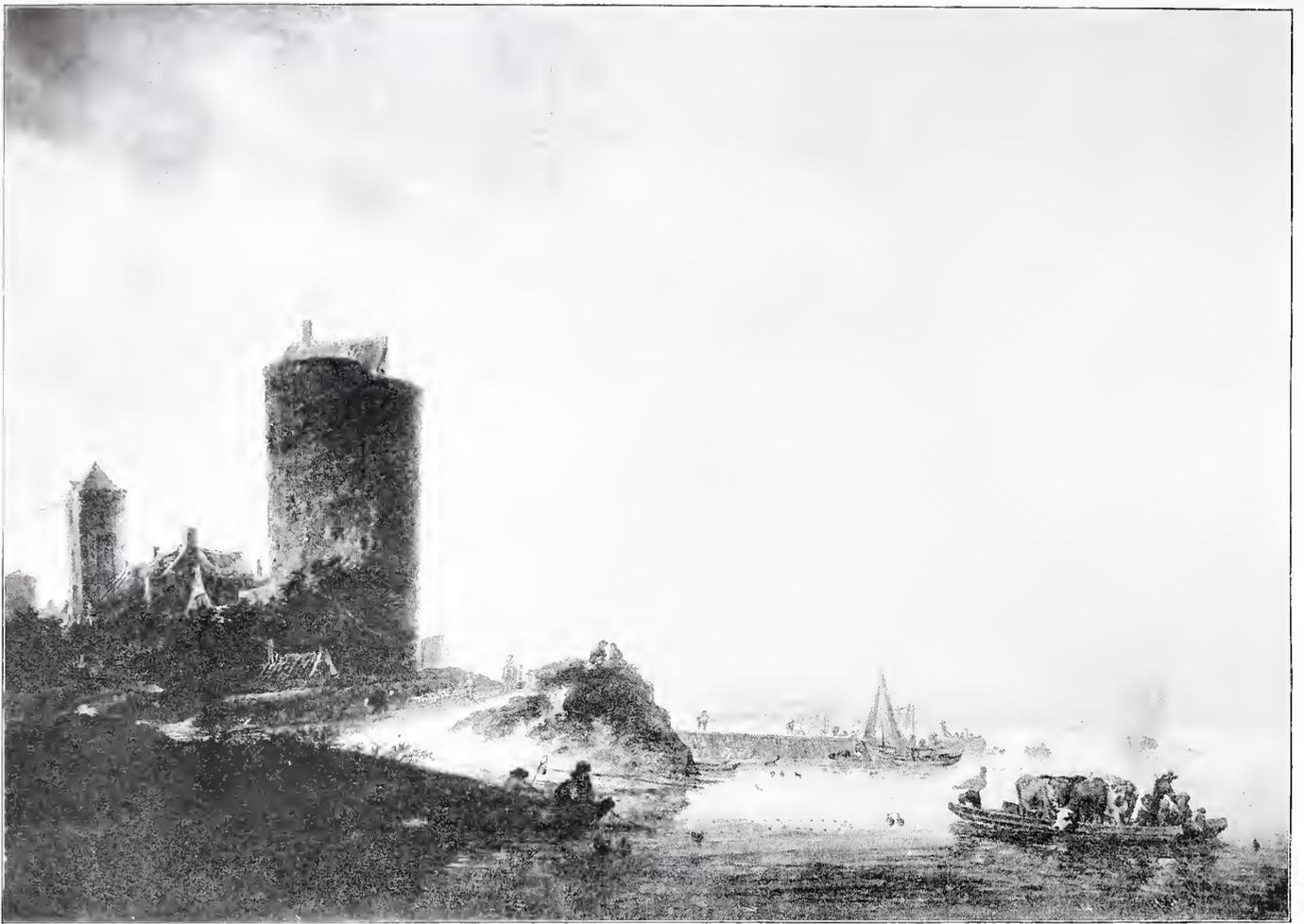


FIG. 1. VASES FROM THE TOMB OF THE PHOENICIAN, RECENTLY ADDED TO THE COLLECTION.



LANDSCAPES BY SOLOMON RUYSDAEL, RECENTLY ADDED TO THE LOUVRE

Messrs. Frascchetti and Stettiner, according to whom all the pieces in this style would be of Roman origin. It would seem natural indeed that Neapolitan sovereigns should address themselves to a factory in Rome which was much nearer than those in Faenza or Florence. But, on the other hand, it must not be forgotten that, even before the end of the fifteenth century, fanciers sent their orders to very distant factories, and also that the centres of ceramic industry were much more numerous in those days than is generally supposed.

J. J. MARQUET DE VASSELOT.

PICTURES

The latest acquisitions consist, in the first place, of two large landscapes by Salomon van Ruysdael. The photographs reproduced avoid the necessity of a detailed description. One of them is from a collection at Montpellier, the other from an Austrian collection. They both present large views of nature, very peaceful and very simple, banks of wide and sluggish rivers such as the first generation of the Dutch seventeenth-century landscape men loved to depict. The museum at Rotterdam possesses a picture by this same van Ruysdael; and we know that his contemporary, Jan van Goyen, who was his rival rather than his master, also took a special delight in painting the environs of that city on the banks of the Maas, with its great sheet of water spread calmly and majestically under the sky laden with grey or copper-coloured clouds. Do we find ourselves here in the same environs of Dordrecht? Probably; although it is impossible to assert this absolutely. ¶ One thing is certain, which is that the workmanship of these two pictures very closely approaches that of the other paintings attributed by modern critics to the uncle of the great Jacob van Ruysdael, as it does that of many other landscapes of that period. Although they do not descend to the almost monochrome appearance of certain van

Goyens, brown and yellowish tones predominate, and a certain and rather monotonous uniformity stands revealed, notably in the clump of trees that forms the centre of one of the two compositions. But the moist and cloudy skies are filled with light: one, in the landscape with the two towers, has gaps through which appears a pale blue, with rosy streaks in the direction of the horizon; the other is a little greyer and sadder. A whole crowd of figures, all standing out clearly against the background, fills the bank and the river itself, on which barges are carrying herds and shepherds from one side of the river to the other. A group of horsemen of quality, in the landscape with the church, reminds us very closely of those which we see in the *Halt at the Rijksmuseum* in Amsterdam. This last picture is dated 1660. But it is much more complicated in composition and more compact in execution than are our two landscapes at the Louvre. The latter seem to belong to a less advanced period of the artist's career, and are doubtless nearer the *Pesth landscape* (1631), the first that is known to us after the artist's registry on the roll of the guild of St. Luke at Haarlem. In any case, these are two very fine museum-pieces, and most worthily represent the earlier of the two Ruysdaels at the Louvre, where as yet he was hardly represented at all, beside those unquestionable master-pieces of his nephew, the *Dykes*, the *Thicket*, and the *landscape known as the Coup de soleil*. ¶ As for the French picture which is also newly hung, this is the portrait of a woman, signed 'L. Tocqué, 1793.' It was exhibited at the Salon of the same year, and represents a certain *Dame Danger*, a perfectly unknown lady. It was, therefore, no iconographic interest that drew the attention of the keepers of the Louvre to this portrait, but rather the intrinsic charm of this very intimate and searching picture of a woman of the fashionable middle-class of the eighteenth century and the merit of its very simple and harmonious execution.

Jean Louis Tocqué was already abundantly represented at the Louvre, but chiefly by those official portraits of artist-academicians, of princes and princesses, which made his fortune, which sent him as far abroad as Sweden, Russia and Denmark, but which perhaps charm us less to-day than do those simple and discreet figures which make the society of the eighteenth century itself live once more before our eyes. This picture has been hung not far from the supposed portrait of Madame de Graffigny and from that of a man unknown, by the same artist, and these three figures of unknown persons, to whom we cannot help ascribing a wealth of wit and intelligence, form a charming trio together. ¶ The new-comer is engaged in *parfilage* or 'unravelling.' This occupation was greatly in fashion at the time; it formed an easy work which kept the fingers busy without interfering with conversation. The gold threads were separated from the silks of some piece of lace-work or embroidery and rolled on a special shuttle (we have preserved some that are marvels of delicate carving). Neither the eyes nor the mind needed to be kept fixed on this light labour, as we see in the present case, where the lady, who is no longer in her first youth under her powdered hair, but who still wears a seductively young appearance, looks up at her visitor or interlocutor with a calm and gentle gaze. She wears a grey fur cloak over a *vieux-rose* skirt; and the whole forms with the blues of the sofa on which she is seated a rare and delicate harmony which is one of the principal qualities of this picture.

PAUL VITRY.

THE COVER OF A KOURSI

In 1902, the Louvre acquired from a French collector residing in Cairo a piece of Arabic copper incrustated with gold and silver, the beauty and rarity of which deserve every attention. This piece is the lid or cover of a *koursi*, used some-

times as a stool on which the candlesticks are placed in a mosque, sometimes as a box to contain the Koran. To prove the rarity of this object I need only mention that no more than two such stools and one box of metal incrustated with gold and silver are known. These two famous objects bear the names of the Sultans Kalaoun and Mohamed el Nasser, and are preserved at the museum of Arabic art in Cairo. ¶ The *koursi* cover acquired by the Louvre is hexagonal in shape, but must originally have been circular, and formed a plate engraved and incrustated with silver about the middle of the thirteenth century. This hypothesis is confirmed by an examination of the reverse side, which allows of an engraved decoration that would not have been necessary in a real *koursi* top fixed to the body of the article itself. The centre, consisting of a rose with various designs, and the surrounding frieze, containing an interrupted inscription, give a name—*Al Ganâb*—and the following indication: 'Belonging to Malik al Nasir.' This title was common to several sultans in Egypt in the thirteenth and fourteenth centuries, and does not convey an exact indication of the period. ¶ The inscription is interrupted by six medallions. Their shape and the pointed arabesques in which they terminate seem characteristic of the thirteenth century. ¶ Later, in the fourteenth century, the plate must have been turned and cut out into a hexagon intended to serve as a *koursi* cover. The engraved decoration then added to it is executed with the greatest vigour and clearness, and is rich in incrustations in gold and silver. In the centre is a long inscription with radiating letters giving the customary titles of the contemporary sultan, the sacred names of God, the great, the sole, the glorious. This fine radiating inscription is peculiar, through its character and the decorative importance of the letters, to the art of the Egyptian engravers on copper of the fourteenth century.

GASTON MIGEON.



Portrait of Marie-Anne de France, by Jean-Baptiste Vanmour, 1738. Musée de la Ville de Paris, Paris.



FIG. 1. METAL CEILING MEDALLION FROM THE MOSQUE OF THE GREAT MOSQUE OF COHENA, ALGERIA, 15th CENTURY.

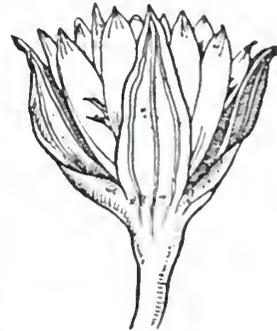
ON ORIENTAL CARPETS

ARTICLE IV

THE LOTUS AND THE TREE OF LIFE

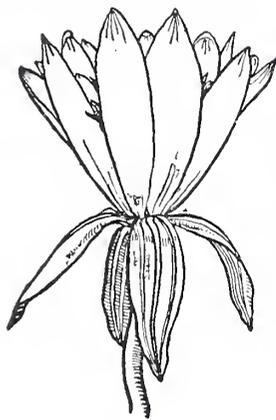
THAT the art of weaving textile fabrics was known and practised among the earliest civilized nations of the world appears to be beyond dispute. Primarily no doubt the need for some form of clothing (slight probably in a hot country) and for floor coverings which should afford a protection against scorpions and other venomous creatures and for sleeping mats called forth the production of cloths woven from reeds and grasses and from the fibres of large-leaved plants. Soon, however, the possibility of using the wool of goats and sheep and camels must have impressed itself on the minds of primitive weavers, and from this to the production of textiles proper was but a short and easy step in natural development. It is probable that a considerable time may have elapsed between the first production of woven fabrics and the time when the artistic need became felt for enhancing their appearance by the employment of colouring matters. The mind of the primitive manufacturer became no doubt gradually attuned to this necessity by the slow development of a natural desire to brighten the gloomy aspect of his darkened homes. (In this regard it will be borne in mind that an essential feature of all oriental interiors has ever been the exclusion, so far as may be, of the scorching glare of the sun's rays.) The primitive houses of the earliest settled peoples were doubtless built of mud, as are those of their descendants to-day, and it would be difficult to imagine anything less attractive than the interior of an Upper Egypt, or Nubian or Mesopotamian house (which is to-day the exact counterpart of those we find on the paintings and bas-reliefs which have come down to us from the oldest

times), with mud walls, mud floor, mud roof, all of a uniform dingy brown, and without furniture of any kind to relieve the eye. It is probable that the early weaver was in the habit of dyeing his woven products in some uniform colour for a considerable time before it occurred to him that richer effects might be produced by colouring his yarns in different tints previous to their employment on the loom. Having got so far it did not take very long before his manual dexterity had so far attained the level of his artistic aspirations as to impel him to seek models for the complicated designs he sought to introduce into his work. For these models, as for their colouring, he naturally turned to those forms



which were constantly before his eyes in everyday life. And among these most prominent no doubt was the lotus, which in one form or the other is invariably found to hold a prominent place in the centre or border of an oriental carpet. Probably the artistic weaver copied the numerous forms of the lotus long before he attached any symbolism to the plant itself, and merely because the flowing lines and sweeping curves of the plant appealed to his eye. Other tree and plant forms there were no doubt that commended themselves to him, and these, too, he sought to introduce into his designs; but the predominance of the lotus over all other forms early asserted itself and has maintained its position ever since. At what period the profound and mystic symbolism of the lotus became generally recognized among the peoples to whom it was a familiar object must ever remain a matter of controversy and of specu-

lation. Professor Goodyear, who has written an elaborate treatise on 'The Grammar of the Lotus,' regards this form of classic and ancient ornamentation as a development of sun worship. His theory briefly deals with the development of the sun symbols from the lotus by a series of complicated and ingenious evolutions. The lotus, according to him, was a fetish of immemorial antiquity, which has been worshipped in many countries from Japan to Gibraltar. He claims that it is the symbol of life, immortality, renaissance, resurrection and fecundity. He describes the three forms of lotus: the blue and the white, which differ but little save in colour, and the rose lotus, which is really not a lotus at all botanically speaking, and is not a native of Egypt but of India. This lotus (the rose) is still cultivated in China



as a food plant, and it is believed that it was brought to Egypt from India by Alexander the Great for that purpose; but that it was regarded by the Egyptians as a national symbol there is, in the opinion of Professor Goodyear, no sufficient evidence to show. ¶ That the lotus was early regarded as a religious symbol in India and China is generally held. It is, of course, the sacred flower of the Buddhists. 'When Buddha was born,' says Moor in his 'Hindu Pantheon,' 'a lotus bloomed where he first touched the ground; he stepped seven steps northward, and a lotus marked each foot-fall.' The Buddhist prayer often quoted begins: 'O God, the jewel of the lotus,' or 'O holy jewel in the lotus, be it so.' In the Hindu theogony the lotus floating on the water is an emblem of the world, and the whole plant of the earth and its two principles of fecundation. Edwin Arnold, in 'The Light of Asia,' says: 'Aum Mani padmê hûm,' of which the literal translation is, 'All hail to

the jewel in the flower of the lotus.' He continues: 'The sunrise comes,' 'The dew-drop slips,' 'Into the shining sea.' ¶ Brahmans consider the sun to be the emblem or image of their great deities, jointly or individually, *i.e.* Brahma the supreme one, who alone exists really and absolutely. The legend goes that Brahma, according to a generally received system founded on a doctrine of the Vaishnavas, sprang on a lotus from the navel of Vishnu, who is the personification of the sun, to bid all worlds exist. ¶ Professor Goodyear maintains that the symbolism of the lotus, which is referred most frequently by modern writers to its phallic and generative or to its funereal and mortuary bearings, is based upon well-proved but not generally recognized solar significance. The easiest way to demonstrate this is by an appeal to the acknowledged fact that the Egyptian idea of the resurrection and of a future life was connected with the worship of the creative and reproductive forces of nature, which were conceived and worshipped as solar in character and origin. It is the supposed passage of the sun at night through a lower world during its return to the dawn of a following day which makes Osiris (the sun at night) the god of the lower world and of the dead, for which reason he is represented as a mummy. As the god of resurrection, the special and emphatic character of Osiris, he represents the creative power of the sun god; and thus the lotus, as the attribute of Osiris, is at once a symbol of the sun of resurrection, and of creative force and power. ¶ Professor Goodyear further contends that the lotus, which he holds, as has been said, to be the keynote of decoration, is identical with the tree of life, or rather that the accepted tree of life is really a variant of the lotus in one form or the other of its many aspects. He objects to the theory that the date palm, the palmetta, or the papyrus is invariably the tree of life, as is held by several writers. The weakness of the theory regarding the soma tree or

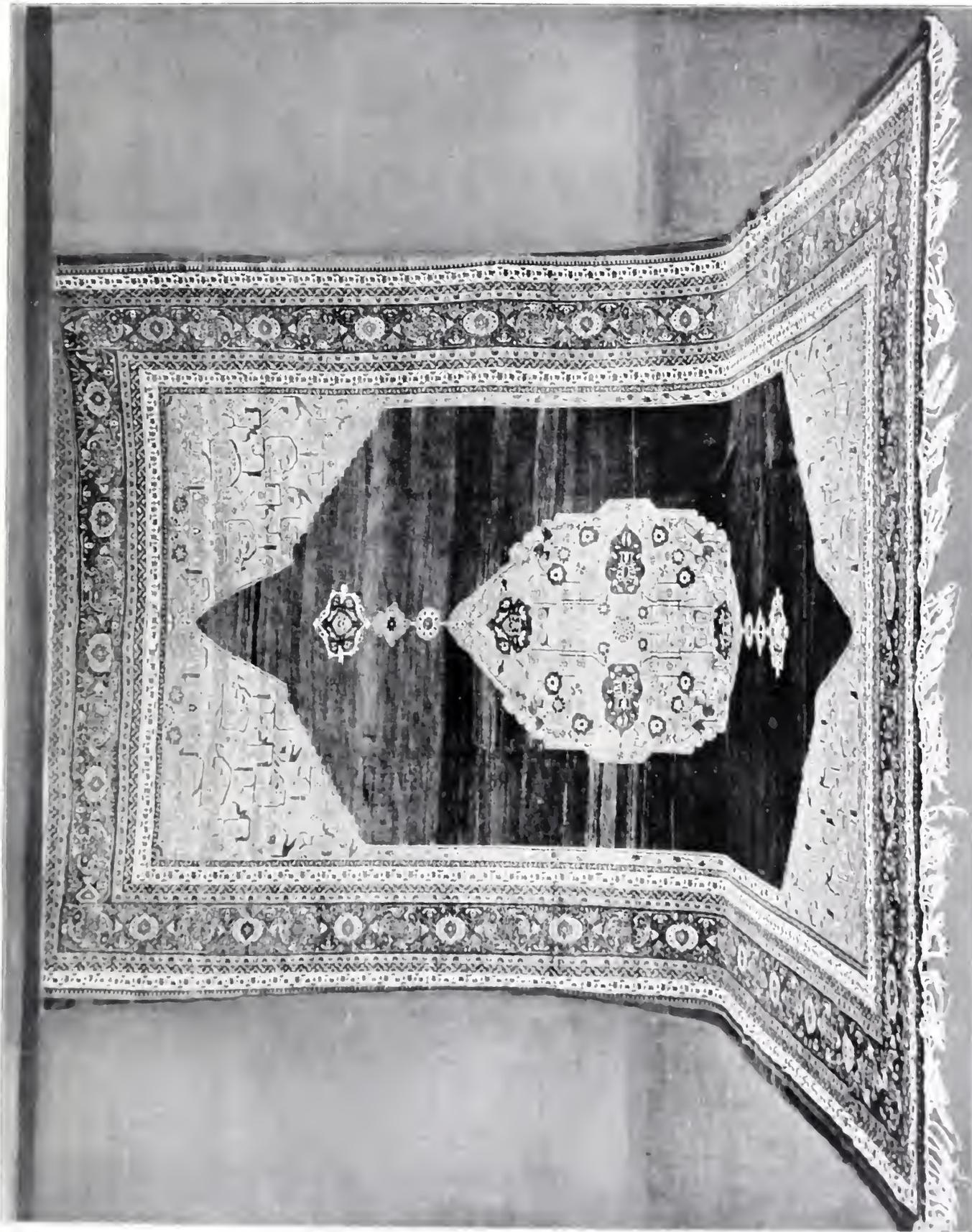
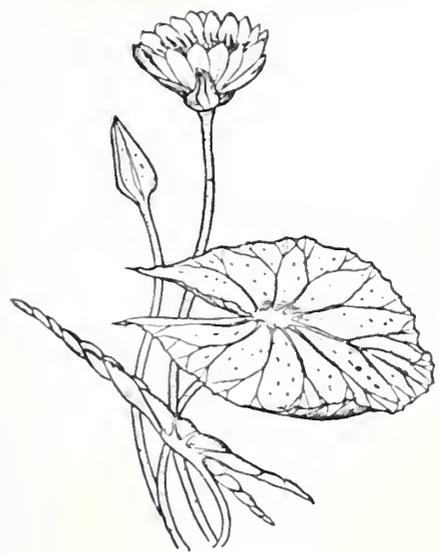


FIGURE 10. A PERSIAN RUG WITH A FIELD AND FIELD BORDER, THE MEDALLION BEING DRAWN, THE TREE OF LIFE AND LOTUS FLOWER FROM THE COLLECTION OF MRS. J. H. B. J.

hom (date-palm) as the tree of life is not only the weakness of the palm theory, which is that no transitional forms between the palmetta and palm can be shown in Assyrian art and that they are not known to have



grown there, because it is not to be denied that the sacred tree of Assyria¹ was the palm, but it is a pure hypothesis to suppose that all were soma trees. The Assyrian tree of life, he holds, was really an artificial form of the lotus, which plant was as well known in Assyria as in India. Sir George Birdwood, who gives a lengthy list of trees held sacred in one part or another of the east, is more or less emphatic as to the hom or soma, which he says is the date-palm, being the tree of life. He allows, however, that on Yarkand rugs the tree of life is represented by a pomegranate tree. As against this, Sayce, in one of the Hibbert lectures, as quoted by Goodyear, says that, 'the cedar tree is identified with the tree of life,' and 'the palm is possibly later.' The palm, he adds, is undoubtedly a symbol on Assyrian and Chaldean cylinders, as illustrated in Layard's 'Culte du Methra,' but Goodyear does not

¹ Pliny, Herodotus, and Strabo include as within the bounds of Assyria those countries over which its sway had at times ascendancy, the whole of Babylonia, all Mesopotamia, a portion of Mount Zagroo, modern Kurdistan, all Syria as far as Cilicia, Judea, and Phoenicia, and during the seventh century B.C., Lydia, Cyprus, and Egypt on the west, and part of Media on the east, with Itabylonia and part of Arabia on the south.

think that Layard's text would give much support to the theory of ornamental palm symbolism in Assyria. Count Goblet d'Alviella, in his work on 'La Migration des Symboles,' bears out Goodyear and Sayce, and, to some extent, even Birdwood, as to the locality where the tree of life had its origin; but albeit he describes what he holds to be its early representation, he does not attempt to establish a theory as to what was the tree originally typified. The sacred tree, he says, is one of the earliest historic symbols (note he does not call it the tree of life) and had its origin in Mesopotamia; it passed thence to India, where it was used by Buddhists and Brahmans, and thence again to the Phoenicians, and from Asia Minor to Greece. From Persia it was introduced to the Byzantines, and found its way in early Christian times into Christian symbolism in Sicily, Italy, and even in the west of France.

¶ The earliest type, he claims, was a tree of complex and ornate pattern, having on either side of it a monster who faced each the other. These had the forms of winged bulls or of griffins. Another type, which was that of the semi-human or human priests and kings, followed the same route into China and India and eastern Asia, and being found in the ancient Mexican and Maga codices, is held by Goblet d'Alviella as a part of the evidence which he cites in support of his theory of a pre-Columbian communication between the old world and the new.



¶ As opposed to Sir George Birdwood's theory that the soma or hom is a date-palm, it may be pointed out that other authorities who are not less entitled to speak on the subject declare the soma of the Vedas¹ and the hom of the Zend-

¹ Of the Vedas, the four religious books of the Hindus, three were composed about 1700 B.C. and the fourth much later. None of them were collected and written until between 1000 and 800 B.C.

avesta¹ to be the *Saccostemma viminale*, a leafless asclepiad with white flowers in terminal umbels which appear during the rains in the Dekhan. The flower obtains its name apparently from the fact that it is gathered by moonlight (presumably the full moon), the sanskrit word for the moon being *soma*. Its conveyance home in carts drawn by rams is accompanied by ceremonials. A fermented liquor is obtained from the flower by mixing its juice, which has been strained through a sieve of goats' hair, with a preparation of barley and clarified butter or ghee. This beer or wine is used at religious festivals; it may be said that according to Hindu superstition the gods of their system can do nothing without having been previously stimulated with soma. In the second hymn of the Rigveda occurs this passage: 'Approach, O Wayu; be visible; this Soma juice has been prepared for thee; approach, drink, hear our invocation.' Many indeed are the allusions made in religious ceremonials to the invigorating power and even intoxicating qualities of the soma, as to which Windischmann suggests that the plant was identical with the gogard tree, which has the quality of 'enlightening the eyes' and which he compares with Ampelus, the vine of Bacchus. This same beverage is used at their meals by the Muhammedan Rishis in Kashmir, who abstain from animal food

¹ Zendavesta:—'Zend' is old Persian or Achæmenian, meaning commentary or explanation, and was the 'Zend' which accompanied the 'Avesta,' = 'the law or the word.' The original text of the Avesta was not written by a Persian, as it was not couched in a language used in Persia, nor indeed were any existing Persian customs or practices sanctioned by its tenets. It was written in Media and in the language of Media by the priests of Ratha and Atropatine. It has been practically decided that the greater part of it was written before the third century B.C., while no part of it was written after the fourth century A.D.

and from marriage. It may be said that Soma, as well as being the name of a tree, to which it may afterwards well have been given, is in the Hindo mythology the name of the son of Rishi Atri by his wife Anasuga (he is also said to be the son of Dharma and Prabhakara). He married the twenty-seven daughters of Daksha (which are the twenty-seven lunar asterisms). He also carried off Tara the wife of Brihaspati, who bore him a son and named him Buddha. This Buddha is regarded as being the parent of the lunar race. Thus are we inevitably brought back to Buddha and Buddhistic emblems and to the long-vanished origins from which those emblems were derived. The lotus, none have disputed, is the oldest known attribute of Buddhist symbolism, but is it not equally certain that the lotus existed in remote ages long antecedent to the dawn of Buddhism? Here then is matter which makes for the support of Professor Goodyear's ingenious theory. He takes the sepals of the lotus in their natural form, he shows how they have been twisted and exaggerated into spirals and volutes, which, being squared on their passage through the Ionic style of architecture, formed at length what is known as the meander, Greek fret or key pattern, which being doubled produces the svastika. The svastika therefore, which every authority has acknowledged to be the most ancient expression of symbolism, as it is also the earliest form of ornamentation known to the world, should in accordance with this be regarded as identical with the lotus symbol in one of its many phases.



THE SORŌ CHALICE

NOTES ON VARIOUS WORKS OF ART

THE SORÖ CHALICE

IN the notice of a mediaeval chalice from Iceland in the June number of this *MAGAZINE* (p. 70), mention was made, by way of comparison, of the silver chalice found in 1827 at Sorö, Denmark, in the grave of Absalon, bishop of Lund, who died in the year 1201. A view of this exceptionally interesting specimen of early Scandinavian work, still preserved in the church of Sorö, is shown in the accompanying illustration.¹ The character of the chalice, as revealed by the photograph, confirms the close relationship existing between it and the example which was the subject of the notice alluded to. The bowl nearly hemispherical in shape, the flattened globular knop, and the trumpet-shaped foot with bevelled margin finishing in a narrow turned-out edge, are the salient features of each alike. A point of distinction not quite so apparent in the engraving which was referred to² is the somewhat greater width in proportion to height of the Sorö chalice, giving a rather more spreading shape of bowl and foot. The bowl, too, is seen to have less of the tendency towards a straightening of the contour at its upper part, which, in the example from Iceland, seems to give a hint of the coming change of shape, an indication which suggests the lapse of a certain interval between their dates. The necking between the knop and bowl, on the other hand, is now shown to be of very similar proportions in both. This necking (called by Theophilus the 'ring') and the band below the knop are enriched with shallow fluting, somewhat hidden by the shadow in the photograph; the foot appears to have suffered injury from crushing.

¹ Reproduced from a photograph provided by the kindness of Dr. A. W. Møllerup, director of the national museum, Copenhagen.

² C. Nyrop. *Meddelelser om Dansk Guldsmedekunst*, 1885, fig. 3, p. 6.

¶ Certain features, such as the fully-expanded knop with enrichment above and below, and the fairly substantial character of the work apparent in the thickness at the edge of the foot, support the belief that the subject of the present illustration is an actual mass-chalice.³ Whether made for service at the altar or merely for mortuary use the chalice is equally valuable as an example of the shape arrived at in Scandinavia in or before the year 1201.

H. P. MITCHELL.

THE OAKEN CHEST OF YPRES



THIS chest of massive oak belongs to the office of archives at Ypres. It is perhaps the most curious and characteristic example of a kind familiar to antiquaries. In the middle panel, cut deep into the oak, St. George charges stoutly at the dragon, whose throat is stricken through with the lance. St. George's head has a basnet, whose point ends in a socket with a feather stuck in it. This basnet has the camail and roundels over the ears. Over his hawberk the saint wears a short coat with long sleeves, wide and slittered at the edges. The saddle, with its great rolled guards for the legs, is noteworthy. The dragon is no writhing worm under the horse-hoofs, but a fearsome thing like to a mad bull-calf, a thing begotten of bull and serpent. Behind the monster stands Dame Cleodolinde, daintily lifting her skirt and no whit uneasy for the hurtling of horse

³ It is, however, described by Nyrop (*op. cit.* p. 7) as 'hammered out thin.' Compare the description of the characteristics of mortuary or coffin chalices given by Hope and Fallow, 'English Medieval Chalices and Patens,' in *Archaeological Journal*, xliii, p. 140.

and dragon. Behind her are the town walls, with towers and halls above them. Out of frilled clouds over St. George's head a divine arm is thrust, in a loose sleeve, with two fingers blessing the lance-thrust. In the broad uprights at the chest-end a gentleman and a lady in full round sleeves stand between pillars. Above them are battlements, and above the battlements mullioned windows. ¶ The broad lock of this chest remains, a lock of most interesting form. The whole chest was once painted in colours, traces of which remain here and there. When the fashion of the dresses and arms have been reckoned over, and something allowed for craft tradition, the chest would seem to be of the early years of the fifteenth century, although it came to the famous exhibition of 1902 at Bruges most absurdly labelled and catalogued as of the thirteenth.

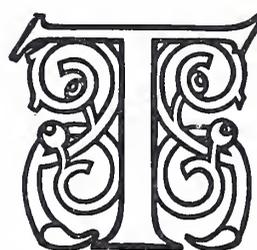
A BURGUNDIAN CHEST

THIS great chest, which was shown at Bruges in 1902, is a noble example of the Burgundian school of wood-carving, its ornament offering sharp contrast with the English manner. ¶ The four panels of the front and three of the uprights are filled with rich carving of traceries and arabesques, but the chisel has stayed at the framework, and the chest, for all the richness of its ornament, loses nothing of its massive and sturdy appearance. The end panels are plain, and the plain cover is slightly arched in remembrance of the waggon tops of the earlier coffers. The first panel has a little shield of St. Peter's keys, with the pope's triple crown very large above it. The second has the emperor's shield of the eagle with two necks surmounted by an open crown. Another crowned shield bears the famous badge of Burgundy, the steel, or strike-a-light, with its flint and sparks. The fourth panel has neither crown nor shield, but the

tracery shapes itself into three fleurs-de-lys, which, although they be not upon a shield, may stand for the king of France. Thus the four panels show pope, emperor, duke and king. On the broad upright in the middle is a crown above a tiny shield charged with a single fleur-de-lys. It will be seen that the armorial decoration is poorly-conceived stuff to be set upon these rich panels. Especially is this feebleness manifest in the starveling fowl of the emperor's shield. ¶ The chest is of the latter half of the fifteenth century. It is the property of the 'hospices civils' of Aalst.

O. B.

A NEW FOUNT OF GREEK TYPE



THE Greek type of which a specimen is shown on page 359 is based on the celebrated Alcalà fount of 1514. This was cut by order of Cardinal Ximenes for use in the New Testament of the great Complutensian polyglot Bible, and is usually supposed, though there is no direct evidence, to owe its form to an ancient manuscript which was sent to Spain by Leo X from the Vatican library to serve as the basis for the text of the New Testament in that work. The printer, Arnaldo Guillen de Brocar, asserts in his preface that the type was designed to do special honour to the original language of the Gospels. The present type is adapted from this Alcalà fount with little alteration, as far as the lower case is concerned, the chief change beyond an increase in size being as follows. The New Testament of 1514 was printed with no accents except the acute, and the body of the type was adjusted to this condition. But when Guillen came to print other books (the 'Chrysoloras' of the same year, the undated 'Hero and Leander,'

Τηλέμαχ', οὐ σ' ὁ ξεῖνος ἐνὶ μεγάροισιν ἐλέγχει
ἤμενος, οὐδέ τι τοῦ σκοποῦ ἤμβροτον οὐδέ τι τόξον
Δὴν ἔκαμον τανύωρ. ἔτι μοι μένος ἔμπεδόν ἐστιν
οὐχ ὥς με μνηστῆρες ἀτιμάζοντες ὄνονται.
νῦν δ' ὄρη καὶ δόρπον ἀχαιοῖσιν τετυκέσθαι
ἐμ φάει, αὐτὰρ ἔπειτα καὶ ἄλλως ἐψιάσθαι
μολπῆ καὶ φόρμιγγι, τὰ γάρ τ' ἀναθήματα λαιτός.
ἢ καὶ ἐπ' ὄφρῦσι νεῦσεν, ὃ δ' ἀμφέθετο ξίφος ὀξὺ
Τηλέμαχος φίλος νῖος Ὀδυσσεύος θείοιο,
ἀμφὶ δὲ χεῖρα φίλην βάλεν ἔγχει, ἄγχι δ' ἄρ' αὐτοῦ
παρ θρόνον ἐστήκει κεκορνημένος αἴθοπι χαλκῷ.

ΟΔΥΣΣΕΙΑΣ ΒΙΒΛΟΣ ΕΙΚΟΣΤΟΣ ΔΕΥΤΕΡΟΣ

✱ αὐτὰρ ὁ γυμνώθη ῥακέων πολύμητις Ὀδυσσεύς
ἄλτο δ' ἐπὶ μέγαμ οὐλὸν ἔχων βιὸν ἠδὲ φαρέτρην
ἰῶν ἐμπλείην, ταχέας δ' ἐκχεύατ' οἰστοὺς
αὐτοῦ πρόσθε ποδῶν, μετὰ δὲ μνηστῆρσιν ἔειπεν.
οὔτος μὲν δὴ ἄεθλος ἀάατος ἐκτετέλεσται·
νῦν αὖτε σκοπὸν ἄλλον ὄν οὐπω τις βάλεν ἀμῆρ
εἶσομαι αἶ κε Τύχωμι πόρῃ δέ μοι εὖχος Ἀπόλλων.
ἢ καὶ ἐπ' Ἀντινόω ἰθύνητο πικρὸν οἰστόν.
ἦτοι ὁ καλὸν ἄλειςον ἀναιρήσεσθαι ἔμελλεν
χρύσειον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα
ὄφρα πίοι οἴνοιο, φόνος δέ οἱ οὐκ ἐμὶ θυμῷ
μέμβλετο. τίς κ' οἴοιτο μετ' ἀνδράσι λαιτυμόνεσσι
μοῦνον ἐνὶ πλεόμεσσι καὶ εἰ μάλα καρτερὸς εἶη
οἷ Τεύξειμ θάνατόν τε κακὸν καὶ κῆρα μέλαιναν;
τὸν δ' Ὀδυσσεύς κατὰ λαιμὸν ἐπισχόμεμος βάλεν ἰῶ
ἀντικρὺ δ' ἀπαλοῖο δι' ἀνχένος ἦλνθ' ἀκωκή,
ἐκλίθη δ' ἐτέρωσε λέπας δέ οἱ ἔκπεσε χεῖρὸς
βλημένου, αὐτίκα δ' ἀνὰ ῥῖμας παχὺς ἦλθεν
αἵματος ἀνδρομέοιο, θοῶς δ' ἀπὸ εἶο τράπεζαν
ᾧσε ποδὶ πλήξας, ἀπὸ δ' εἶδατα χεῦεμ ἔραζε.

and one or two others), he found it necessary to provide a complete set of accents, and as the body of the type was not high enough to give room for the tallest of these, he was compelled, in order to avoid recasting the whole fount, to hang these over the line above by means of what are called kerns. The result of this is that while the page produces a very fine solid effect, the lines are too close to each other for comfort in reading. This has been avoided in the new type by taking the tallest combination as the standard of height, and thus increasing the whites between the lines, with a corresponding increase of readableness. But the Alcalà type had only one capital letter, a Π , and it has been necessary to design the whole of the capitals for the new type, as no good models were available. The capitals have in fact always been the weakest point in Greek types. The points and other minor features are also new. ¶ The punches have been cut for Mr. Robert Proctor by Mr. E. P. Prince, who cut the punches for the Kelmscott, Doves, and other special founts, from drawings prepared by Messrs. Walker and Cockerell, and the type has been cast on a double-pica body by Messrs. Miller and Richard, of Edinburgh, the vowels and accents being made separately, and contrived by means of overhangs to combine into a single sort. It is proposed to use this, which will be called the Otter type, for the production of books representative of Greek literature of all periods, ancient, mediaeval, and modern. They will be printed by a hand-press on special hand-made paper in red and black, and no effort will be spared to give, in most cases for the first time since the invention of printing, a form worthy of them to the masterpieces of the greatest classical literature of the world. The first volume, which will probably appear in the autumn of this year, is to be the 'Oresteia' of Aeschylus, a quarto of some 250 pages.

PORTRAIT OF A LADY BY REMBRANDT



THE important and interesting portrait by Rembrandt which is here reproduced has justly been given a place of honour among the works of that master now being shown in the exhibition of portraits by old masters at the Hague; indeed, in the opinion of many good critics it is one of the greatest attractions at the Kunstkring. Since permission was given to us by Messrs. Dowdeswell to reproduce the picture, it has passed out of their hands into those of Mr. Hage, a Dutch collector, by whom it has been lent to the Hague exhibition; it was formerly in the collection of Sir Matthew Wilson. The panel, which is 30 by 23½ inches, was painted in the same year as *The Anatomy Lesson*, when Rembrandt was only twenty-six years old, and belongs, therefore, to his earliest period; that this is the case is proved by the signature on the right of the picture, 'R. H. L. van Rijn 1632.' The identity of the lady who is the subject of the portrait has not yet been established, and beyond the fact stated on the picture itself that she was thirty-nine at the time it was painted we know nothing about her. It is unnecessary to expatiate on the merits of the picture, which speaks for itself even in the reproduction.

The oil painting by Daubigny and the pastel by Lhermitte, of which we publish reproductions by kind permission of Mr. John Balli, are good examples of the work of the two French artists. They are among the pictures which have recently been exhibited at Mr. McLean's gallery for the benefit of that excellent institution, the artists' benevolent fund.



POLYCHROME CHEST BELONGING TO THE OFFICE OF ARCHIVES AT YPRES



A WOODEN CHEST OF THE FIFTEENTH CENTURY BELONGING TO THE OFFICE OF ARCHIVES AT YPRES



Portrait of Elizabeth van der ... in the ...



ON THE SEINE. BY CHARLES-FRANÇOIS DAUBIGNY; IN THE COLLECTION OF MR. JOHN BALLE



LE CÉPHEON DE LA BAYE, DÉBOUCHÉ. BY CHARLES-FRANÇOIS DAUBIGNY; IN THE COLLECTION OF MR. JOHN BALLE

❧ BIBLIOGRAPHY ❧

THE AMBASSADORS UNRIDDED. By W. F. Dickes. London: Cassells.

MR. DICKES has been ill-advised to repeat and amplify, as he has done in this volume, a theory concerning Holbein's picture of The Ambassadors of which all competent students recognized the futility when it was first broached in *The Magazine of Art* a dozen years ago. Since then the subject and history of the picture have been completely elucidated by Miss Mary Hervey in a book published in 1895. Her work is a model of patient, sagacious and fortunate industry. No links of any consequence are wanting in the chain of evidence, internal and external, by which she has made it certain that the portraits in the picture are those of two leading French diplomatists of the time, the one a man of the sword and the other of the robe, viz.: Jean de Dinteville, bailly of Troyes, and his friend, George de Selve, bishop of Lavaur; that the picture was painted by Holbein in London when the two friends were here together in the spring of 1533; and that it is the identical work described in three perfectly authentic documents of the mid-seventeenth century as having been preserved down to that date at Polisy, the seat of the Dinteville family in Champagne. The traditional name of the picture in the eighteenth century, *The Ambassadors*, is thus completely justified. Of one ambassador, M. de Selve, tradition had also quite rightly preserved the name; while of the other, Jean de Dinteville, the name had been lost; and the name D'Avaux, which belonged to a diplomatic family of a later generation, had been substituted mistakenly. It is the pleasure of Mr. Dickes to ignore these proofs, and to assert a rival theory for which there is not a shadow either of antecedent likelihood or of genuine evidence, while it is flatly at variance with tradition. His work, the result of no small industry and application of a blundering kind, is a pathetic example of the fate which awaits an untrained inquirer who has become possessed by an *idée fixe* and insists on burrowing with obstinate blindness in a hopelessly wrong direction. Kindness would suggest that such a performance should be ignored; but as its illusory air of candour and research has actually misled some unwary critics, let it be dealt with here as briefly and gently as the case admits. ¶ The theory of Mr. Dickes is that the picture

represents the two German brothers, Otto Henry and Philip, counts palatine of the Rhine, who had their residence at Neuburg and were known as dukes of Neuburg, and that it was painted in celebration of a treaty of Nuremberg concluded between the Catholic and Protestant princes of Germany in 1532. The road by which the author has arrived at this conclusion is somewhat as follows: A conspicuous feature in the picture is a lute with a broken string. In Alciati's famous book of Emblems, of which the first extant edition was published at Augsburg in 1531 (though some of the emblems had previously been in circulation, most probably in manuscript), a lute is the symbol of a treaty. Or rather it is the symbol of a particular group of treaties, *Foedera Italorum*; in all probability the league of Cognac, which in 1626 united the princes of Italy with France and England against the emperor. A set of Latin verses accompanies the emblem, and declares, among other things, that if a single string should be ill-stretched or broken, all power of pleasing will depart out of the instrument and its excellent music will become jangled. Obviously, therefore, if the lute with the broken string in Holbein's picture has anything to do with Alciati and his emblems at all, it must signify a treaty broken and not a treaty made and confirmed. Mr. Dickes shuts his eyes to this root fact of the case, and builds all his argument on the patently false supposition that it is the emblem of a treaty signed and valid. Having further, on no reasonable grounds whatever, satisfied himself that the picture represents two brothers of whom one is Catholic and the other Protestant, he hunts up his history of the Reformation, and learns about the treaty of Nuremberg and the concern in it of the two brothers, Counts Otto Henry and Philip. From that moment it becomes a fixed dogma with him that these are the persons represented, and all facts and evidences have to be pulled about like putty in order to prove it. Thus the inscriptions on the picture, which are perfectly genuine, declare that Holbein painted it in 1533, and that at that date the age of the lay personage in short cloak, sword and dagger was twenty-nine, and of the clerical or legal personage in square cap and velvet gown, twenty-five. These indications absolutely fit alike the date of Dinteville's mission, that of Selve's visit, and those of Dinteville's birth and Selve's birth. But they are hopelessly out for

Counts Otto Henry and Philip. So it costs Mr. Dickes nothing to declare the inscription with the artist's name and the date a forgery; when in fact it has been proved unquestionably genuine by the test of the same careful processes which cleared away the dirt and accretions of time from other details in the work. Agreeing that the picture was painted in 1533 (for which there is no evidence at all except this same impeached inscription), Mr. Dickes then assumes the arbitrary date 1532 (that of the signature of his Nuremberg treaty) from which to calculate the ages of the sitters. Even so he cannot get them right, Otto Henry having been born in 1502 and Philip in 1503. The former thus still remains one year and the latter five years too old; so that in the case of Philip the figure 25 has to be declared, again without a shadow of foundation, to have been altered. ¶ Once more, the lay ambassador in the ordinary court dress of the time, short cloak, sword and dagger and tasselled belt, wears the badge of the French order of St. Michael, thus confirming the tradition and the probability that he was a Frenchman. This would be fatal to Mr. Dickes's theory, so it has to be made out that the badge is not that of the famous order at all. For this Mr. Dickes has no better proof than that it is not identical with the same order as figured about a century later in Favyn's 'Théâtre d'Honneur et de Chevalerie.' But there was no mechanical uniformity in the badge of the order as worn by its members, and still less in its representation by artists supplying their portraits. All students of French sixteenth-century portraiture, whether painted or engraved, can easily recall a dozen or a score of variations in the badge; while no such student could have a moment's doubt that Holbein's sitter, whatever else he was or was not, is declared by this badge to be a knight of the order. This is again one of the cardinal facts by which an inquirer must be guided, and to contradict it as Mr. Dickes does is merely idle. ¶ Again, Miss Hervey discovered in a Paris curiosity shop in 1895, and presented to the National gallery, a docketed seventeenth-century document on parchment fully describing the picture and its contents. Mr. Dickes at the time attacked the authenticity of this document in detail, on grounds which to any trained paleographer are ridiculous. In his book he does not reprint his arguments, but in an innocently impertinent dedication to the trustees of the National gallery coolly puts it aside as 'suppositi-

tious.' In point of fact it has no flaw whatever except that it is destructive of his theory. But worse: Miss Hervey, whose methods are as sound and scrupulous as those of Mr. Dickes are the reverse, also found in the library of the French Institute two other documents of the seventeenth century minutely confirming the contents of the first: these are papers of the Godefroy family relating to a correspondence between themselves and Nicholas Camusat, the well-known antiquary of Troyes, who had made it his business to collect historical and archaeological traditions concerning his native town and its distinguished families, including that of Dinteville. These documents are too irrefutable to be contested: Mr. Dickes therefore placidly ignores them. In like manner, in trying to show, what his theory requires, that the picture was painted not in London but in Germany, he ignores Miss Hervey's proof that the pavement is copied strictly from one still extant in Westminster abbey. As a point on his side, he quotes as having been painted by Holbein at Basle in 1533 a picture of a Wheel of Fortune 'in the collection of the duke of Westminster.' The picture he means belongs in fact to the duke of Devonshire, and was painted by Hans Schaufelein; whose monogram and mark of a shovel have been tampered with but are still clearly discernible, and whose style is quite unlike that of Holbein. One more instance may suffice for the illustration of this gentleman's incredible method of dealing with the evidences which substantiate the real meaning and contents of the picture. Among the instruments on the table symbolical of the arts to which these two cultivated and liberal young diplomatists were devoted, is a small hand globe, which has been identified as copied, with the addition of a certain number of place-names, from that published by Schöner at Nuremberg in 1523. On this globe the name of Nuremberg appears conspicuously, as of course is natural, since that was its place of publication. Mr. Dickes at once reads this as an evidence for his theory that the picture is meant to celebrate the peace of Nuremberg. Among the place-names added by the painter to those which were inserted by the cartographer are three of German provinces, four of Spanish provinces, five of French provinces, and three of French towns, Paris, Lyons and Bayonne, besides one which is that of Dinteville's own village and fief in Champagne, Polisy (the s a little broken by a crack in the panel). These additions are exactly

what might have been expected to be dictated by a French diplomatist engaged in the combinations of his country at the time with Spain and Italy, while the insertion of Polisy is of course a final link in the proof that the lay ambassador is no other than Dinteville. This insertion is promptly and without a shadow of reason declared by Mr. Dickes an eighteenth-century forgery. ¶ Now for an instance of the kind of evidence with which this critic tries to support his own theory. Dinteville in the picture wears a girdle with a rich tassel hanging at the front. So do a number of great gentlemen in portraits of this time; as for instance the well-known Earl of Surrey at Hampton Court, and the sitter in the famous portrait of Morett in the gallery at Dresden. But Mr. Dickes thinks it a great point for his argument that a tassel (though one, as he does not mention, of other colours) was among the quarterings in the arms of his counts palatine. So he not only ignores its habitual use in the fashions of the day; he maintains that the Dresden picture, in which the sitter also wears the tassel, is another and later portrait of the same Count Otto Henry, and that it was painted not by Holbein but long after Holbein's death by Christoph Amberger. The suggestion is merely preposterous: the Dresden picture is not only by Holbein, but one of the very finest and the most central of his works, of far finer artistic quality, indeed, than our National gallery picture; and the features have no resemblance to those of Dinteville (Mr. Dickes's Otto Henry) in the London picture except in the mere fashion of the hair and beard. Moreover, the identity of the sitter in the Dresden picture as another French ambassador to England, Charles de Soliers, sieur de Morette, has lately been put out of the possibility of doubt by the discovery of a fine contemporary medallion portrait of the same sitter, in boxwood, with his name and titles in full and on the back his device of a seaport, a horse, and a dolphin. ¶ But why pursue the ungrateful subject farther? Mr. Dickes's book bristles on every page with similar absurdities of statement and of inference. Fortunately, for any qualified and careful reader, he sometimes provides an antidote against his own theories by himself furnishing the obvious means of their refutation. Nothing, for instance, could be more grotesque than the collection of different and totally unlike portraits which he has picked out of various galleries in Europe, and would persuade us to accept as all representing the valiant Count Philip, the defender of Vienna. The

mere possibility of his taking all these, together with the French cleric in *The Ambassadors*, for one and the same person, would seem to argue him form-blind in the same degree as the whole tenour of his book unfortunately argues him fact-blind and evidence-proof. S. C.

The
Ambassadors
Unriddled

UN DES PEINTRES PEU CONNUS DE L'ÉCOLE FLAMANDE DE TRANSITION. Jean Gossart de Maubeuge, sa vie et son œuvre, d'après les dernières recherches et des documents inédits. Par Maurice Gossart. 147 pp., 2 engravings, and 12 phototypes. Lille, 1903.

Being at Veere some years ago, and finding that I had a few hours at my disposal before the members of the gild of St. Thomas and St. Luke could arrive, I bethought me of the local archives, which I fancied would probably contain documents throwing light on the history and works of Gossart. I found the archives in confusion, and was not so fortunate as to discover anything. I had hoped on taking up the present volume to find that the author had been more fortunate, but, alas, it contains no mention of these archives, which probably still await the visit of someone with leisure and patience to devote to their examination. It is a pity that M. Gossart has not been able to undertake this; still we must be thankful for what he has done. Any attempt to clear up the history of an artist of note, especially of one to whom many works are attributed, is deserving of praise and encouragement. The settling of the date of Gossart's visit to Italy with Philip of Burgundy and of his death are two important additions to our knowledge. ¶ John Gossart, son of Simon, a bookbinder, was born at Maubeuge about 1472. It is not known when or to whom he was apprenticed, or where he worked prior to 1503, in which year he was admitted as free master into the gild of St. Luke at Antwerp. In 1508 he went to Rome with his patron, Philip of Burgundy, admiral of Flanders, who was sent by the Archduchess Margaret on an embassy to Pope Julius II. Starting from Mechlin on October 26, 1508, they visited Verona and Florence on their way to the Eternal City, where, after the return of Philip, Gossart remained copying antique works of art for him until July 1509, when he set out for the Netherlands, arriving at Middleburg in November. ¶ He remained in the service of Philip until the death of that prince in 1524, and then entered that of Adolphus of Burgundy, marquis of Veere, with whom he remained until his death in 1533. So far good, and had the

author stopped here we should have had no fault to find with him, but he has endeavoured to draw up a list of Gossart's paintings, a task for which he is evidently little fitted. Not only has he omitted several important works, such as the early picture in the Prado gallery, but he has included others which bear no resemblance to those painted by Gossart, or which never pretended to be other than copies, being honestly signed by the copyist 'Malbodius inventor'; he has enumerated pictures as being now in private collections which were dispersed more than fifty years ago, and has described the same picture twice over (pp. 66 and 68) under different titles, having apparently copied out or translated any notices he has come across, and this with very little care, as his pages not only swarm with errors of spelling but also of fact, such as the monstrous absurdity that Gossart (p. 63) painted the portrait of 'Van den Rust, Carmélite, qui recueillit Memlinc à la bataille de Nancy.'

W. H. J. W.

OLD ENGLISH MASTERS. Engraved by Timothy Cole. Macmillan.

This book contains some of Mr. Timothy Cole's most accomplished work. The preface certainly does not exaggerate his merits when it says that no other engraver of the day could transpose into the medium of wood engraving so much of the spirit and even of the actual quality of the original pictures. Whether, as is also claimed, his engravings are of more value as records and reminiscences of the paintings than good photogravures we doubt. For any purposes of study photographic processes with all their drawbacks are essential. But there is much to be said for interpretative engraving when it reaches so high a point of excellence as Mr. Cole's. For when we look at a photograph or a photogravure, however good, we enjoy, not the thing before our eyes, but the vision of the original, which, even if we have never seen it, we imaginatively construct. Our enjoyment is at one remove from our actual sensations, but when we look at one of Mr. Cole's finer pieces we get an immediate pleasure from the discriminating and appreciative tact of the translator, from the rare mastery of a difficult medium which he shows, and this pleasure is superadded to a very vivid sense of the beauty of the original. Moreover, in certain instances, his power of suggesting luminous and transparent depth of colour or of hinting at subtle gradations of tone goes almost beyond the reach of photographic reproduction.

It is not a little surprising that in a medium so precise as wood engraving Mr. Cole's most distinctive excellence lies not in his rendering of design of definite form so much as in his power of giving atmospheric suffusion and infinitely subtle gradations of tone and of suggesting colour. There are, indeed, not a few cases where the form is too much lost, where the searched-out design of the original disappears in a vague penumbra; many cases, too, where the contour is unduly wavering and shapeless: on the other hand, where the chiaroscuro is most subtle, where the gradations would seem to defy any analysis into lines and dots, Mr. Cole surpasses himself. The face of Gainsborough's Mrs. Graham is quite marvellous in this respect, while for atmospheric quality it would be impossible to surpass the Wilsons. With Reynolds he is less successful. Romney's Parson's Daughter is another excellent engraving; and here again it is the evasive liquid brush stroke which he understands so perfectly. Raeburn's Lord Newton, in which similar qualities predominate, is again admirably rendered. We doubt whether this method of reproducing works of art will be continued in the future, nor do we particularly desire it. The finest qualities of wood engraving as an independent art are really contradictory to such methods as are necessary for the faithful transcription of oil painting, but the American school of wood engraving will nevertheless be remembered for the perfect attainment of its best aims in Mr. Cole's work. R. E. F.

PERIODICALS.

GAZETTE DES BEAUX ARTS, July.—*La Sculpture belge et les influences françaises.* By M. Raymond Kœchlin.—The author endeavours to show that the realistic tendencies hitherto supposed to be indigenous in Flemish art from its commencement did not in reality declare themselves till the end of the fourteenth and beginning of the fifteenth centuries. In the twelfth century German influence predominated at all events in Mosan art, but was succeeded in the thirteenth and fourteenth centuries by the decisive influence of French figure sculpture. Belgian art was at this period informed by the same idealistic and generalizing tendencies as the French school from which it derived. M. Kœchlin makes his point good by a number of interesting examples, but in his anxiety to proclaim French influence he minimizes the distinctions between the two schools,

the shorter proportions, the blunter and more angular modelling of the Belgian sculptors. If the effigy of Blanche of Castile which came from Tournai to St. Denys is really—as M. Pit supposes—a work of the thirteenth century, it shows that already the Flemings were beginning that angular and cutting treatment of the folds of drapery which is associated with the realistic art of the late fourteenth and fifteenth centuries, and which the French did not accept till a much later date. *Quelques réflexions sur les Salons.* (Second, concluding article.) By M. Henry Cochin.—This is as brilliantly and fascinatingly written as the first article, and is, like it, pleasantly discursive. M. Cochin discusses with stimulating suggestiveness the theory that every work of art is a symbol, a sign in a universal language, a token corresponding with spiritual and mental values. He proceeds to elaborate the very tenable thesis that all portraiture is caricature, and justly praises in this connection M. Weber's satiric comedies. His remarks on the 'modern style,' as the French call it, or 'l'art nouveau' as we, with a laudable desire to assign to the disease a foreign origin, term it, deserve to be quoted: 'Le temps est venu, je pense, de prononcer le *De profundis* et les dernières prières sur le soi-disant *modern style*, être abortif et adultérin, qui porte un nom Anglais, mais est né vraiment en Allemagne, qui n'est pas *moderne* puisqu'il paraît déjà suranné et court la province—qui de plus n'est pas un *style*, comme il serait aisé de le démontrer.' *Un Manuscrit de Philippe le Bon.* (Second Article.) By M. S. Reinach.—The author continues his description of these remarkable miniatures and gives still further proof, drawn from the types and gestures of the horses, for supposing that its author is none other than Simon Marmion, of whose picture at Wied he gives three illustrations. It is certain that the likenesses to the early Dutch school, particularly to Dirk Bouts, are common both to Simon Marmion and the miniaturist. While he is discussing Simon Marmion, we hope M. Reinach will take account of the picture of St. Michael attributed to the Flemish school at Hertford House (No. 528), which bears, we think, the impress of his style. The idea had already occurred independently to Mr. Claude Phillips. We hope that M. Reinach will be able to secure rather better reproductions of the succeeding miniatures in his forthcoming article. *Le Salon de 1761.* (Second article.) By M. Casimir Stryjenski.—By the aid of the minute and brilliant sketches with which Gabriel de Saint-Aubin annotated his catalogues, the author

continues to trace the history of the pictures which figured in this salon. The most interesting of those here discussed is Chardin's *Benedicite*, a second replica of one of those in the Louvre. In this version the artist extended his canvas laterally to take in another figure which he succeeded in relating admirably with the original group. The purpose of this change was to make his picture a companion piece to a Teniers. The central composition was frequently repeated by contemporary copyists and imitators. *Tradition française et musées d'art antique.* By M. Georges Toudouze.—An eloquent appeal for the vulgarization of art, in the proper sense of the word, by making the arrangement of specimens more intelligible and interesting to the unlearned and by adding to fragmentary figures explanatory models of the whole figure or composition.

RASSEGNA D'ARTE.—*Le feste artisticahe du Milano.*—An account of the inauguration of the gallery of art in the castle at Milan, and of the new rooms at the Brera. The history of what the public spirit and intelligence of the Milanese has accomplished, both in the castle and the Brera, may well make us envy the energy of the decadent Latin races. To take the Brera: in the last four years, under the able direction of Signor Ricci, the Brera has been entirely remodelled; the sixteen galleries have been increased to thirty-five, in which the pictures are displayed according to their affinities of time and place; the frescoes by Luini from the chapel of S. Giuseppe in the della Pace have been placed on a vault expressly adapted to them; while among the new acquisitions, mentioning only the more important ones, we find eight frescoes by Bramante, four panels by Gentile du Fabriano, one by Benozzo Gozzoli, several pieces by Lazzaro Bastiani, Butinone, Beltraffio, Solario, Cosimo Tura, and a magnificent Cima. In addition to this, that most desirable adjunct to all places intended for the study of art, a large and representative collection of photographs, has been installed. We fear that in spite of our greater wealth the last four years' acquisitions by the National gallery would show poorly compared with the work accomplished in this provincial town in Italy. *Butinone and Zenale: a reply* by Malaguzzi Valeri to the criticisms of Herr Seidlitz, of which we gave an abstract last month. In this he maintains the validity of the date 145— for the altarpiece in the Brera, and brings in as evidence for its possibility Foppa's Crucifixion at Bergamo of 1456, which he describes as showing a

similar squarcionesque influence. We should have said that the influence was rather that of Jacopo Bellini, and that the squarcionesque element found its way later into Lombard art and lingered on even when Leonardo was in the city. *Della Robbia at Marseilles*: two school pieces, one of which is catalogued by Miss Cruttwell, are figured and described by Signor Rossi. *La Rocella di Squillace*: Dr. Groeschel replies to the article by Signor Caviglia in the April number, in which this was referred to the sixth century. The author says that the naves were covered with ogival vaults, and that the church cannot ante-date the end of the eleventh century. *Miscellaneous Articles*: Don Guido Cagnola, who is well known for his efforts in the preservation of works of art, writes to protest against the disfigurement and obliteration of pictures and frescoes by ecclesiastical authorities. An article signed Piceller describes vividly the battle of San Egidio and the capture of Malatesta; the description is fitted to the picture by Ucello in the National gallery. This is evidence of how little attention is paid abroad to the work of English historians of art, for Mr. Horne, in the *Monthly Review* for October 1901, once and for all disposed of the theory that Ucello's picture represents this battle. With admirable patience and minute research, he proved point by point that it represents the rout of San Romano in which Niccolo da Tolentino defeated the Sienese under Bernardino della Carda in 1432. His article leaves the matter no longer open to such vague guesses. Among various items of news we learn that a school piece of the Della Robbia which stood in the oratory of the Annunziata at Legri has been stolen, or rather broken to pieces and the greater part taken away.

LA REVUE DE L'ART ANCIEN ET MODERNE.—The July number is devoted almost exclusively to modern art. An article on the discoveries at Antinoe by Mons. Gayet describes some very remarkable Byzantine textiles, on which are symbols of a mixed Greco-Roman and Egyptian character, such as the Venus-Isis. The form, however, appears to be decadent Alexandrine Greek.

ARCHITECTURAL REVIEW.—Contains an article by Mr. A. C. Champneys on Iona, with many excellent reproductions. The author's careful analysis of the building and the historical evidence seems only to show the hopeless uncertainty of any theories which would connect the existing buildings with the sites of St. Columba's

original monastic foundations. Nor is the architectural history of the cathedral itself much clearer. The curious habit of the later builders of imitating older forms makes the determination of dates exceedingly difficult. The appeal made by THE BURLINGTON MAGAZINE for the preservation of Clifford's Inn is taken up in an editorial article, and Mr. Lethaby protests, we fear in vain, against the proposed destruction of the beautiful eighteenth-century bridge over the Exe, at Exeter.

REPERTORIUM FÜR KUNST WISSENSCHAFT.—*Die Gotteshäuser von Meran, der Alten Hauptstadt des Landes Tirol.* By Franz Jacop Schmitt. An analysis of the architectural features of the churches of Meran and the neighbourhood, with the result, which the author describes as *hocherfreulich*, of finding that German gothic forms crossed the border line between the ecclesiastical provinces of Mayence and Aquileja, and are found in parts of Tyrol where Italian was the spoken language. The result is interesting; the patriotic fervour with which the author hails it is to be deprecated in writing the history of art. ¶ *Due Strambotti inediti per Antonio Vinciguerra e un ignoto ritratto di Vettor Carpaccio.* By Arduino Colasanti. The author publishes two octaves by an unknown poetaster of the end of the quattrocento. In one written about 1502 he describes a portrait of Antonio Vinciguerra, called il Cronico, by Carpaccio. The portrait, like others by the same hand of which we have records, has disappeared. ¶ *Ueber die Proportionsgesetze, etc.* By Constantin Winterburg. A third instalment of this minute analysis of the types of proportion established by Dürer, and of the changes in his point of view between the first and second book. ¶ *Die Allegorie des Leben und Todes in der Gemäldegalerie des Germanischen Museums.* By Ludwig Lorenz. An account of the picture in two parts of the above subject, No. 135 in the Nuremberg museum. The author finds in this remarkable work, which was originally ascribed to the mysterious Gerard van der Meire, the characteristics of the Meister des Hausbuches, an artist of the middle Rhenish school, known hitherto only by his engravings. ¶ *Zur Geschichte der Plastik Schlesiens von 1550-1720.* By Berthold Haendcke. The author praises highly the renaissance sculpture of Silesia, and finds in the best work the influence of Italian, and, to some extent, Flemish models, but rejects with some fervour the idea of foreign workmanship.

R. E. F.

FOREIGN CORRESPONDENCE

NOTES FROM FRANCE¹

EXHIBITION OF FRENCH PRIMITIVES

The splendid exhibition at Bruges, of which Mr. W. H. James Weale is writing for the readers of THE BURLINGTON MAGAZINE with that eminent proficiency for which he is so widely known, has had an unexpected effect and has become the decisive cause of the realization of a plan dear to numbers of French art-lovers. I refer to an exhibition of French primitives. 'The origin of the talent of the van Eycks has long preoccupied the minds of art-historians. M. P. Durrieu said lately, in the *Gazette des Beaux-Arts*: 'The prodigious talent of the van Eycks seems to be revealed suddenly, like a sort of brilliant meteor, which bursts forth and dazzles men's eyes. It presents a peculiarly attractive problem.' 'The Bruges exhibition has given a fresh impulse to the study of the question. On the other hand, it has brought home to us the injustice of the profound neglect into which we had allowed our old French masters to fall, while the renown of the primitives of Flanders and Italy was increasing year by year. Lastly, certain works attributed to the Flemish artists, some of which even figured in this way in the Bruges exhibition, had called for a more careful examination, which led eventually to French attributions. The question was really pertinent. 'I have spoken of 'profound neglect.' The expression is not strictly accurate. M. Paul Vitry, of the Louvre, published lately a remarkable pamphlet in which he resuscitated a whole collection of French works on our old fifteenth-century painters. He quoted the studies of Vallet de Viriville, of the Marquis de Laborde, of Messrs. de Grandmaison, Bouchot, Leprieur, Durrieu, Salmon, Benoît, Salomon Reinach, etc. It is nevertheless true that an undeserved ostracism and an unjustifiable ignorance still weigh down upon the French primitives. 'Every art-lover will applaud the happy initiative of M. Henri Bouchot, the distinguished keeper of prints at the national library, who has undertaken to restore to our painters of the middle ages and the Renaissance the glorious place which they have the right to occupy in the history of art. Without seeking in the least to detract from the value of the Flemish primitives, it is nevertheless well to recall the close connexion that exists between their work and that of our limners of the thirteenth and fourteenth centuries, whose reputation at that time was world-wide. Is it not likely that the latter were the masters and leaders of the former? The artistic centre of the world in the fourteenth century was the court of the Valois. We owe the prodigious output of works of art that forms the pride of the fourteenth and fifteenth centuries to those Maecenases who are known as Philip VI, John II, Charles V, to the dukes of Berry, Anjou and

¹ Translated by A. Teixeira de Mattos

Burgundy. 'M. Bouchot has thought that it would be interesting to show *de visu* how great was the influence upon the destinies of art of all those master-pieces conceived and executed for princes so French in their taste and language. Would it not be interesting to prove that the van Eycks were the heirs of the Limbourg-Malouels, who worked in France for the duke of Berry, and that such Flemings as Broderlam were inspired by Jacquemart de Hesdin and André Beauneveu, themselves the successors of our old Parisian miniature painter, Pucelle? 'Thanks to M. Henri Bouchot, who knows this period of our national art better than any of his contemporaries, the exhibition of French primitives has issued from the conception stage and entered into the domain of active life. It will be held in 1904. The French government has given its best support. The exhibition is organized under the honorary presidency of the minister of public instruction and the honorary vice-presidency of the director of fine arts and the director of higher education, and it will have for its acting president M. Aynard, member of the Institute, and for its vice-presidents M. Georges Berger, president of the Union centrale des Arts décoratifs, and M. Robert de Lasteyrie, member of the Institute, professor at the École des Chartes. The members of the managing committee are M. Léopold Delisle of the Institute, administrator of the national library; M. Kaempfen, director of the national museums; M. Pascal, of the Institute, inspector-general of civil buildings. The members of the council of organization are, for painting, M. Georges Lafenestre, of the Institute; for miniatures, M. Henri Omont, of the Institute; for tapestries, M. Maurice Fenaille; for enamels, M. E. Saglio, of the Institute. The general secretary is M. Henri Bouchot, keeper of the print-room and a member of the consultative committee of THE BURLINGTON MAGAZINE, assisted by M. P. A. Lemoisne. The treasurer is M. T. Mortreuil, treasurer-general of the national library, assisted by M. P. Lacombe. 'There will doubtless be three exhibitions: one at the Louvre, which will include the primitives of that museum and those of Cluny; the second at the national library, consisting of the rich collection of miniatures in the print-room. The third exhibition, the place of which is not yet definitely fixed, will comprise the works lent by the provincial museums and by private collectors. These will be very numerous and very fine, to judge by the many kind offers which M. Henri Bouchot has already received. I can only repeat the words of M. Paul Vitry and hope with him that all those who set store by the glory of French art and of art pure and simple will make a point of supporting 'the Bouchot plan' and giving it, at the exhibition of French primitives, 'the benefit of their knowledge and of their good will.'

G. DE RORTHAYS.

To those who know the grand portal of the cathedral of Rouen, resplendent with sculptural wealth, a master-piece of the sixteenth century in all its magnificence, the work of its complete restoration, which is now being pursued, will appear enormous. Thanks to the support of the state, of the city of Rouen and of the diocesan administration, this work will be entirely finished within a few years. ¶ It is already, in fact, well forward. During the last three well-filled years, they have restored, on either side of the central portion, a whole row of little gables and fourteenth-century niches, in which old statues, kept in reserve in the Tour de Beurre and the Cour d'Albane, have been replaced. They have also completely reconstructed and re-erected two large stone pyramids, 16 m. in height, which had not been rebuilt since the terrible hurricane which in 1632, in a few hours, overthrew most of the steeples and spires of the Rouen churches. ¶ These works were followed by the complete restoration of the large central gable, against which the extremity of the roofing of the nave rests, and by the entire repair of the great open gallery, dating to the end of the fifteenth century. At the same time one of the great buttresses flanking the main front was removed. They were erected in our own time, when, after the fire of 1822, the new metal spire was constructed by the architect Alavoine. This buttress, the carving of which had never been executed, and which had remained corroded, has been replaced by a large fourteenth-century buttress. There remains another, which will also be entirely replaced. ¶ These different works completing the restoration of the upper portions of the portal have allowed an important part of the tall scaffolding that concealed it to be removed. There still remains to be restored the whole of the lower portion of the portal, notably the great gable, very much fretted and sunk, which at present supports the clock; the great arch of the rose-window and the rose itself; and, lastly, the covings, embellished with innumerable small statues, sheltered under canopies, that form the chief portal itself. It is to be hoped that they will be able to put back all those delicious little figures of which a large number were broken down by the Protestants: they will probably succeed in doing so, for the credit placed at the disposal of the restoring architect, M. Sauvageot, is about to be increased by a sum of 600,000 fr., bequeathed to the archbishop for the express object of being employed exclusively on this work of restitution in the cathedral, by M. Gosselin, an architect who had long collaborated in the work of the cathedral church. ¶ Several works have been carried out in the archbishop's palace itself. For instance, they have been engaged on the restoration of a gallery, on the east side overlooking the garden, which was built during the Renaissance by one of the Cardinals d'Amboise, at the same time as a pretty

fountain in marble, the memory of which has been preserved by Jacques Le Lieur, who drew it for his 'Livre des fontaines.' This gallery, supported by columns, is to be restored to its original form. ¶ During the excavations necessitated by the construction of an important building in the rue Grand Pont the eminent archaeologist M. Léon de Vesly, corresponding member of the ministry of public instruction, brought to light, at a depth of 5 m., numerous fragments of red earthen Samos bowls, handsomely decorated. ¶ I will mention the following among the objects discovered: the bottom of a basin, in red earth, 120 m. in diameter, with the inscription, SCOTNS: *Scotnus* (See 'Corpus inscriptionum latinarum,' Vol. XII, p. 758. *Scotnus*, Vase found at Nîmes and in the Saint-Germain museum). ¶ Another bottom of a dish, 151 m., with the inscription ONESM CANNI: *Onesimus Cai Annus*. This is a mark of Arezzo read by M. Seymour de Ricci (See the 'Corpus inscript.,' Vol. XIII, part 3, p. 95). ¶ The bottom of a *lecythus*, 40 m., with, on a rectangular seal, the mark CACASIM. ¶ Fragments of a large amphora. On the rim, near the *sinus*, from right to left, SEX VALECT: *Sextus Valenus fecit*, with a cartouche with a rectangular border and circles. ¶ Other discoveries included an antefix of a somewhat rare character, seeing that the Saint-Germain museum does not contain a similar one. It is decorated with the figure of a child, full-face, with puffed cheeks, and forms the stem of a palm-leaf. This is evidently the copy of a type of antefix that came from Italy or Greece. Among the remains found in the excavation were also found many bones of cattle, of the *Sus scrofa*, or wild-sow, and vestiges of stakes, of which an array had already been discovered previously, which might suggest the existence of a lacustrine settlement in the neighbourhood of the Seine. ¶ In the course of the excavations executed on the site of the Haute Vieille Tour, where stood the original palace of the dukes of Normandy, there were found, beside important vestiges of military fortifications, a little bottle, in black earth, of Roman origin; various bones, including numerous horns of the *cervus elephas*; and two fifteenth-century tokens. One of these is 026 m. in diameter, and bears on the obverse a caravel, on the reverse a lozenged shield charged with four fleurs-de-lys. It is said to resemble the English noble. The other measures 032 m. This is a French token, imitated from the coinage of Dauphiné, a dolphin quartered with fleurs-de-lys. A silver half-crown of Louis XV, dated 1741, was also found, as was a token of German make of the eighteenth century, bearing on the obverse a quartered shield and on the reverse the legend CUIQUE SVVM, and the date 1701.

GEORGES DUBOSC.

FROM BELGIUM¹

GHENT

The staircase which at present gives access to the crypt in the cathedral of St. Bavo at Ghent is to disappear in consequence of the installation of the *Heilig Graf* in the place at which it starts. In view of the artistic and archaeological importance of this vast crypt, it will now be approached, as, for that matter, the greater number of crypts were approached, by two staircases. With this object, the two primitive staircases will simply be reinstated in their original positions. The restoration of these primitive entrances is desirable from another point of view: it will allow of the immediate rebuilding of the lower portions of the columns, which were rashly cut away, in the eighteenth century, for the installation of large marble slabs. All the columns in the choir have undergone the same dangerous mutilation; their bases have been slashed into, to a great depth, right and left. So long ago as 1900, the royal commission on monuments declared that it was necessary to take thought of this position of affairs, which was capable, at a given moment, of compromising the very existence of the building. ¶ In the crypt, two large funeral monuments have been discovered. They are in marble, and belong to the Renaissance period; they were originally in one of the chapels in the circumference of the choir, whence they were removed to make room for some works of restoration. These funeral monuments will be placed against the walls of the south-east entrance of the church. ¶ Lastly, the commission has requested the governor of the province to instruct the committee of correspondents to draw up an inventory of the objects of art housed in the cathedral crypt and to state, as far as possible, the origin of these works, several of which appear to present a real artistic importance.

NIEUPOORT

The work of restoration of the fine church of Nieuport is being actively carried out. In consequence of certain demolitions effected since an earlier inspection, it has been ascertained that the cross-vaulting of the transept was originally in wood, as were all the other vaults of the building. A portion of the wooden ribs is still in position, as is also the case with the remains of the shingle roofing. All doubt being now resolved, this vault will be reinstated in wood. In the wall of the south transept, a primitive window has been laid bare. It was built up at the time of a general alteration of the edifice and replaced by a larger bay. The window will be restored to its first state. The removal of the covering of the south transept has shown that the ridge of that portion of the monument is higher

¹ Translated by A. Teixeira de Mattos

by about 50 cm. than that of the adjacent roofings. As no alteration has taken place in this part, the actual height of the roofing and of the south gable will be maintained. Pains have been taken to restore the primitive buttresses of the south nave, beside the choir, of which the old sites have been found.

R. PETRUCCI.

FROM BERLIN¹

Within the last few months the picture gallery of Berlin has had the opportunity of making some very fortunate purchases which supplement the collection of pictures of the northern schools in a way that is particularly desirable. The acquisition of the large picture by Hugo van der Goes was an event for the Berlin gallery, one of those purchases which may suffice to reconcile an acquisitive curator with the chances of a restless profession for another year or two. ¶ Of the pictures of older German masters the gallery had the opportunity of buying two striking works. The *Rest on the Flight* of the year 1504, always acknowledged as Lucas Cranach's best picture, passed from the hands of Frau Fiedler of Munich, the widow of its last owner, into the possession of the Berlin gallery. The picture, enamel-like in painting and in excellent preservation, was formerly in the Schiarra gallery in Rome. Further, they succeeded in acquiring one of the few authentic panels of Martin Schongauer, a painting of moderate dimensions, very near akin to the Munich, and still more to the Vienna Madonna pictures. Of particular charm is the sunny bright landscape in the background. ¶ The gallery hitherto lacked a great religious painting by Rubens; this default is now very happily atoned by the acquisition of the *Conversion of Paul*. The picture, that dates from about the time of the great religious pictures of Antwerp, reveals stress of emotion and very penetrating harsh illumination. Of the recently acquired Italian pictures only one deserves comment here; but this is a master work—the *Resurrection of Christ*, by Giovanni Bellini, of the earlier period of the master.

I. S.

FROM VIENNA¹

To-day Vienna has its modern gallery. The old possessions of the municipal art gallery and of the academy of the graphic arts furnished the foundations for this new institution, and the works acquired of late years in behalf of the state and of the province of Lower Austria supplement this nucleus in such a way as to give us to-day a fairly comprehensive review of the evolution of art in Austria since the year 1848. Some 200 well-chosen paintings adorn the old and venerable apartments of the Lower Belvedere—in the palace,

¹ Translated by P. H. Oakley Williams

that is to say, which Prince Eugene of Savoy commissioned Lucas von Hildebrand (1668-1745) to build for him. ¶ Some few masters, such as Rudolf von Alt, Hans Makart, Ferdinand Georg Waldmüller, who have carried their names and the fame of their art far beyond the boundaries of their native land, are represented by a considerable number of their works. Other ornaments of the Vienna school, such as Moriz Schwind, Joseph Danhauser, Joseph Führich, E. Jacob Schindler, are unfortunately by no means represented in proportion to the claims of their art or fame. Whether in these cases mistakes in selection—for the storehouse still contains great treasures—or actual dearth of the works of the one or the other was

the cause we are not in a position to decide. In any case the authorities of the new museum of the town of Vienna, whither on its completion the modern gallery is to migrate, have their work cut out here to make good all the mistakes that have been committed in their time, and to restore the monuments of eminent men which have slipped somewhat into the background of the temple of fame to their proper places. The right wing of the palace is devoted to foreign artists. Germany is represented by Klinger, Böcklin, Stuck, Uhde, Achenbach; Italy by Segantini; France by Monet, Rolt and Dagnan-Bouveret; England and the Netherlands by Alma Tadema; and Spain by Zuloaga. J. M.

LETTER TO THE EDITOR

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,

In your July number, Mr. Cecil Smith states that the head of a girl, from Chios, recently exhibited in the Burlington Fine Arts club, is rubbed down ruinously over the entire surface. A microscopic examination of the piece in various lights will convince him, or anyone open to conviction, that his statement is plainly contrary to fact. Seldom is seen a marble with greater freshness of surface. ¶ That the original modelling is evanescent—or, as he may care to call it, 'rubbed down'—is obvious, even to me; but the whole effect, good or bad, depends on that evanescence, which is found repeatedly in works which aim at Praxitelean effects. ¶ Mr. Smith having given you his estimate of the head as a work of art, allow me to quote the judgement of another man, Auguste Rodin, almost equally eminent. When questioned by an interviewer concerning his impressions of London during his recent visit, he is reported to have answered: 'This time I have been most fortunate,

for I have seen at the Burlington Fine Arts club an antique head of great beauty. It is life itself. It embodies all that is beautiful, life itself, beauty itself. It is admirable! Those parted lips! I am not a man of letters, hence I am unable to describe this truly great work of art. I feel, but I cannot find the words to express what I feel. It is a Venus. I cannot tell you how interesting that Venus is to me. It is a flower, a perfect gem. Perfect to such a degree that it is "aussi déroutante que la nature elle-même!" It defies description.' ¶ The interviewer thought M. Rodin was speaking of the Petworth Aphrodite, but a few inquiries will enable Mr. Smith to find out the truth of the matter, if it is worth his while. ¶ Thus it appears that about a model in partly-melted loaf-sugar there may be as diverse opinions as concerning the tone of a cracked bell.

I am, Sir,

Your obedient servant,

JOHN MARSHALL.

July 28, 1903.

APPENDIX

DOCUMENTS REFERRED TO IN MR. HERBERT HORNE'S ARTICLES ON A NEWLY DISCOVERED 'LIBRO DI RICORDI' OF ALESSO BALDOVINETTI, PP. 22 AND 167

DOC. I.

Firenze: Archivio di Santa Maria Nuova; Libri di San Paolo. 'Testimentj' dal 1399, al 1526. Segnato B. Inscribed on the original fly-leaf, after the index which has been added to the volume:—
'Questo libro edello spedale de efratj pinzocherj del terzo ordine di *sancto* francescho echiamasj quaderno dj testamentj.'

fol. 16 recto.

Alexo di baldouincto baldouinetj a facto ogi questo dj 23 dima'ço 1499 donatione allospedale nostro djtuttj esua beni mobili & immobilj dopo lasua uita *con incharico che* lospedale habia alimentare lamca sua *serua imentre che* uiuera rogato Ser piero djeleonardo dauinci notaio fiorentino sotto dj decto djsopra.

✠ Mori Alexo adjultimo dagosto 1499 & soterossi in *sancto* lorenço nella sua sepultura & lospedale rimase hereda desua benj *che* iddjo gliabia perdonato esua pecatj.

[Printed by Milanesi in his notes to Vasari, ed. Sansoni, Vol. II, p. 597; and again more correctly by Dr. Pierotti in his preface to the 'Ricordi di Alesso Baldovinetti,' Lucca, 1868, p. 6. The document is here given textually from the original.]

DOC. II.

Firenze: R. Archivio di Stato. Rogiti di Ser Piero di Antonio di Ser Piero da Vinci. Protocollo dal 28 Marzo 1495, al 23 Marzo 1498-9. Segnato P 356.

fol. 553 recto.

1498

Item postea dictis anno *indictione* et die xvij mensis *ottobris* *predictis actum* florentie inpopolo sanctj stephanj abbatie florentine presentibus testibus etc. ser antonio niccholaj deemporio et ser lionardo bartholomej tuccej notariis publicis florentinis.

Renuntiatio. Cum sit *quod* Alexus filius olim baldouinj alexij debaldouinetis ciuis florentinus et de populo sanctj laurentij de florentia ex titulo et causa donationis interuiuos et *ireuocabiliter* / dederit et donauerit hospitalj pinzocherorum tertij ordinis sanctj franciscj / *alias* vocato lospedale disampagholo / et pauperibus xpi jndicto hospitalj *pro* tempore existentibus *licet* absentibus et venerabilj viro domino antonio ser niccholaj guidj priorj hospitalario et gubernatorj dictj hospitalis ibidem presentj et *pro* dicto hospitalj recipientj / *omnia* sua bona mobilia et immobilia presentia et futura / et ubicumque posita et existentia et sub quibuscumque eorum vocabulis et *confinibus* et *omnia* et quocumque eius jura nomina et actiones et tam presentia quam futura / et eidem donatorj quomodolibet pertinentia et expectantia et seu compatitura etc. / *reseruato* sibj donatorj *omnium* *suprascriptorum* bonorum et iurium ut supra donatorum vsis et vsufructis toto tempore eius vite naturalis / ut de ipsa donatione constat manu mej notarij *jnfrascriptj* sub die xvj mensis martij annj proximj *preteritj* Mcccclxxxvij seu alio veriorj tempore / Vnde hodie hac presente *suprascripta* die dictus alexus / ex aliquibus iustis et rationabilibus causis motus / *animum suum* ut asserint mouentibus et ex eius mera libera et spontanea voluntate / et non per aliquem juris uel factj errorem etc. et omnj modo etc. / dicto vsuj et vsufructuj sibj in *suprascripta* donatione *reseruato* expresse renuntiauit etc. et dictum vsum et vsufructum libere remisit et relapsauit dicto hospitalj et pauperibus xpi degentibus jn dicto hospitalj / *licet* absentibus et mihj notario *jnfrascripto* vt publice persone recipientj et acceptantj *pro* dicto hospitalj et hospitalario et pauperibus xpi etc. que omnia et singula etc. promisit etc. attendere et obseruare etc. et contra non facere etc. sub pena duplj eius quod *pro* tempore poteretur et lixesset in que pena etc. obligans etc. renuntia[n]s etc. cuj *pro* guarantigia etc. rogantes etc.

DOC. III.

Firenze: R. Archivio di Stato. Arch. del Arte di Medici e Speciali. No. 247. Libro dei Morti, Segnato D, dal 10 Gennaio 1489-90, al 31 Luglio 1505.

fol. 133 tergo.

Agosto 1499

Alesso baldouinetj

Adj 29 R° in s° lor°.

DOC. IV.

Firenze: R. Archivio di Stato. Quartiere, Santa Maria Novella; Gonfalone, Vipera; Portate 1470,
No. verde 196.

fol. 9 recto.

quartier S maria novella G^e vipera

Alesso di baldouinetto dalesso baldouinettj del popolo disancto Apostolo djfirenze

Sustannza

Nonna nulla djsutannza

Incharichj

* al 69 Téncho vna chaxa apigione dachosimo dj † lenzzi istouigliaio
G^e L^o d^o in con- fuori della portta afaennz [a] nel popolo djsalorenzo e pacho djdetta
to [di] chosimo chaxa djpicione fiorinj 5 lanno - - - - - fiorinj 114 —
di piero lenzi
perdetto pigone.

Alesso sopra detto deta dannj — 40

Soma laprim^a facca - - - - - fiorinj —

Chonposto perdeliberazione degluficalj in soldj iiij Roghato ser nicholo

ferrini notaro - - - - - fiorinj — soldj iiij

[* The first part of this marginal note is no longer legible.

† Lacuna in original.

Printed in part by J. Gaye, in his "Carteggio d'Artisti," Firenze, 1839, Vol. I, p. 224, N° xci.]

DOC. V.

Firenze: R. Archivio di Stato. Quartiere, Santa Maria Novella; Gonfalone, Vipera; Portate 1480,
N° verde 1008, fol. 41 recto.

Quartiere di S^a M^a novella g^e della Vipera.

Alesso dibaldouinetto dalesso baldouinettj dipintore del popolo di San

apostolo difirenze ebbe dicatasto 1470 - - - - - soldj 4

Ebbe disesto - - - - - lire j picciolj

Sustantia

Vn pezzo diterra Lauorata distaiora 12 acorda o circha posta nel popolo di *Sancta* maria aquinto comune disesto luogho detto via mozza Al 95 jndetto nome & G^e an^o 21
per Rendita difiorinj 2 16 6

Confinj ap^o ebenj di *Sancta* maria maggiore difirenze asecondo Giovannj di giorgio aldobrandinj atertio ebenj delle monache dela munistero di San giovannj vangiolista vuolgharemente detto faenza a $\frac{1}{4}$ Pagholo dinannj dacholannata - - - - - fiorinj 40 soldj 7 . 2

Vno pezzo diterra Lauorata distaiora 7 o circha acorda posta in detto popolo di *Sancta* maria aquinto jndetto Comune disesto Luogho detto Al 95 jndetto nome & G^e an^o 21
per valuta difiorinj 27 — —

amorucj Confinj ap^o leredj di Sanctj di simone ambrogj asecondo et tertio Leredj didomenicho dimichele pescionj a $\frac{1}{4}$ Le Rede di bancho Righattiere Lequalj dettj dua pezzj diterra sono per parte difondo dotale dim^a daria donna didetto Alesso Carte per mano diser piero da Vincj Sotto gliannj 1479 & vna Ladetta terra aficto Lucha della Vacchio danne per detto ficto Lanno istaia Grano istaia 22 - - - - - fiorinj 27 soldj —
67 7 2

Bocche

Alesso baldouinettj detto - - - - - dannj 60 dipintore

M^a daria sua donna - - - - - dannj 45

Mea sua fanticella - - - - - dannj 13

Incharichj

Vna chasa posta nel popolo di Sancto Lorenzo difrenze nella via dello ariento al chanto deghorj confinj dap° via asecondo et tertio Leonardo dimeo disalj a $\frac{1}{4}$ Messer domenicho marteglj Laquale one apigione dachosimo Lenzj bocteghaio fuorj della porta afaenza pagho Lanno fiorinj viij di suggiello chome apparisce scripta dimano didetto chosimo

fol. 41 tergo.

Somma lesustanze	-	-	-	-	-	-	-	fiorinj	67	7	2
Abattj per 5 perc°	-	-	-	-	-	-	-	fiorinj	3	7	4
✕ Auanzaglj fiorinj 64 a 7 perc° fanno il R ^a fiorinj iiij° soldj 9 danarj 6 aor°											
Abattj perpigione di chasa lire 46 lanno											
✕ Manchaglj per teste soldj diecj di fiorinj larghj - - - - soldj 10											
Tochaglj	-	-	-	-	-	-	-	fiorinj	—	lire	2 0 0

[Another copy of this Denunzia, written in the same hand, occurs in the Campione del Monte; Quartiere, Santa Maria Novella; Gonfalone, Vipera; 1480; No. 54, fol. 59.

A portion of this second copy is facsimiled in G. Milanese's 'Scrittura di Artisti Italiani' (Sec. XIV-XVII), Florence, 1876, Vol. I, No. 74. In the text which accompanies this plate, it is erroneously stated that the facsimile was taken from the foregoing copy.

In the copy printed above, the official marginalia on the left margin of the document are no longer legible. In the second copy, in the Campione del Monte, they run thus. Against the first parcel of land, under the heading 'Sustantia':—'Dal 69 nichio c. 668 dachont° dj Rede di charlo Ridolfi per Rendit^a dj fiorinj 2.16.6 dasoma dj fiorinj 44 soldj 5 di Rendit^a [sic].' Against the second parcel of land, under the same heading:—'Dal 69 G° L° c° c. 930 da chont° disantj disimone anbruoqj per valut^a dj fiorinj 27.' It appears from the docket of this second copy, on fol. 72 tergo, 'Rech° alessio al 28 diG°,' that the return in question was lodged with the officials by Alesso himself on June 28, 1480.

J. Gaye, in his 'Carteggio d'Artisti,' Firenze, 1839, Vol. I, p. 224, cites this 'Denunzia'; and erroneously alludes to Mea, as the daughter of Alesso.]

DOC. VI.

Firenze: R. Archivio di Stato. Quartiere, Santa Maria Novella; Gonfalone, Unicornio; Portate 1498, N° verde 66, N° 21, fol. 59 recto.

Quartiere dj sancta m^a n^a G° vipera

Alesso dibaldouinetto dalesso baldouinettj disse lagrauezza sua in dicto alessio Inchamerata dellanno 1481 indetto Alesso Schala habito nelpopolo disanlorenzo djfirenze

Sustanze

dansoglj per laueda degliuficalj per piu pezzi ditera per Rendit^a difiorinj quattro soldj nove danarj iij disug°.

Vmpezzo ditera laوراتia posta nelpopolo disancta m^a aquinto djstaiora 12 daprimo chonfina ebeni disancta m^a maggiore dj firenze a ij° Gio-uanni digiorgio aldobrandinj a iij° Lemonache di faenza a iiij° Pagolo dinanni dacholonno

Vmpezzo ditera laوراتia distaiora 7 posta nelpopolo disancta m^a aq° confini che dap° lerede dj santi disimone ambrogi ij° & terzo le rede didomenicho dimatteo dimichele pescionj a iiij° lerede dibancho rigattiere edetti pezzi ditera lauora lucha dj domenicho di biagio dalauacchio etielle afitto dame edammi lanno difitto staj xxij digrano edetti dua pezzi ditera sono per parte difondo dotale di m^a daria mia donna Rogato ser piero dauinci notaro alpalagio delpodesta difrenze sotto lanno

Grano staj xxij - - - - - fiorinj 4 9 3

dansoglj per laueda chome di sopra per piu pezzi ditera per Rendit^a difiorinj otto soldj djcotto danarj iij disug

Vmpezzo ditera vigniata distaiora xj epanora tre chomperai danoferi dipierozzo dinofri chalzaiuolo posta nelpopolo disancto martino asesto logho detto acqua ritrosa Confini dap° via ij° rede dizanobi pasquinj iij° batista uernacci iiij° saluestro digiouanni schiattesi lauora ladetta uig^a lucha didomenicho dalauacchio epagolo dogni chosa cioe folla amia mano la detta uignia euignia vecchia rende

al 32 14 benedetto di pagholo grassj g° chiaue No. 63 per fiorinj 8 18 3

lanno da 16 a 18 barili diuino chosto lostauro lire xxiiij dipicciolj
 Comperala per terra danofri dipierozzo sopradecto Rogato ser piero
 dant° da uinci notaro alpalagio delpodista difirenze
 Vino Barilj 18 - - - - - fiorinj 8 18 3

Incharichi

Vna chasa chonsua uochaboli echonfini posta alchanto dighori popolo
 disancto lorenzo difirenze laqual chasa sie dichosimo dipiero lenzi
 bottegaio allaporta afaenza Confini che dap° via ij° & terzo rede
 dilionardo djmeo disali iiij° Jac° maringho tiratoiaio Edella detta
 chasa nepago lanno djpigione lire 46 dj picciolj a decto chosimo
 Edeldetto chosimo pagha pesoborghe nelquartier° disant° m° n°
 popolo di san L° dentro dafaenza.

fol. 59 tergo.

daseglj per laue-
 data degliuicallj
 Rendit° dj fiorinj
 uentidua disug°

Adi 26 dj febraio 1483 michonsigniorono echonsolj dellarte demercha-
 tantj lapigione di dua botteghe Rogato ser giouannj migliorellj loro
 notaro poste insulle piazza disangiuannj Laprima bottega sie
 cholla chasa djsopra nella quale chasa abita m° piera donna che
 fu dj rinierj chaulchantj Epaga lanno djpigione lire 45 lanno di
 picciolj Enella bottega djsotto adecta chasa habita filippo djrinierj
 banditore epagliaiuolo prestatore dichauaglj epaga lanno djpigione
 lire 65 djpicciolj Confini dap° via ij° gherardo djgherardo chasinj
 iiij° larte demerchatantj iiij° pagolo dipina doru speciale - - - - -

fiorinj 22 — —

daseglj per laue-
 data chome di-
 sopra per Rendit°
 difiorinj otto soldj
 sedicj disug°

Vna bottega laquale e nelnumero delle due botteghe sopradette laquale
 habita filippo dj saluestro sellaio Epaga lanno djpigione lire 44
 dipicciolj confini dap° via ij° laporta dellopera disangiuannj
 iiij° larte demerchatantj iiij° larte detta lequal botteghe epigione
 manno chonsigniato per mio mesteru & pagamento del musaicho dj
 sangiuannj che jo o racchoncio & rifatto erischiarato Eanchora o
 affare ilfregio dj fuora Eanchora quando accadessi djracchonciare
 decto musaicho sono ubrigato aogni loro richiesta Queste botteghe e
 ilpagamento delmio magistero eessercitio et trafficho lapigione
 diqueste botteghe sie ilmio ghuadagnio delmio trafficho chede
 stuccho euetrij esmaltj eferrj chonchio lauoro - - - - -

fiorinj 8 16 —

fol. 60 recto.

Sonma lentrata dela prima faccja di quest° schritta fiorinj tredicj soldj
 sette danarj vj° disug° chefanno fiorinj larghj digrossj fiorinj undjccj
 soldj dua danarj xj Tochaglj didecima fiorinj uno soldj dua danarj
 iiij° larghj

Sonmma lasechonda faccja diquest° schritta fiorinj trenta soldj sedjccj
 disug° chefanno fiorinj larghj digrossj fiorinj uenticinque soldj
 xiiij danarj iiij Tochaglj didecima fiorinj dua soldj undjccj danarj
 iiij larghj chefanno intuto didecima colle partite disopra int°
 fiorinj tre soldj tredjccj danarj viij° larghj - - - - -

fiorinj 3 13 8

Adj 28 djgennaio 1504 abattesi soldj 2 danarj 9 larghj per tantj itj incontro
 djgiouannj ambruogi unicorno c. 430 - - - - -

fiorinj 3 10 11 larghj

Adj detto abattesi soldj 14 danarj 10 larghj posti aconto diser pagolo
 damerigo trianj c. 208 - - - - -

fiorinj 2 16 j° larghj

Addj 17 didicembre 1556 fiorinj 4 . 9 posti a s° Colonba monacha G° detto
 pers^{ta} n° 303 - - - - -

fiorinj 4 9 —

[* Lacuna in original.

It appears from the dockets on a great number of the 'Portate' of 1498, that they were actually
 returned between March and May, 1495.]

DOC. VII.

Libro di Ricordi d'Alesso Baldovinetti, segnato A.

fol. 1 recto.

'Al nome di Dio, e della sua Madre vergine Maria, e di tutta la corte del paradiso, che mi
 'dieno gratie di fare qui in questo libro el buono principio e la buona fine. Ammen.

' In questo libro scriverò tutti mie ricordi, e debitori e creditori; el quale libro è d'Alesso di Baldovinetto d'Alesso Baldovinetti, cominciato a di 10 di Dicembre 1449; segnato A.'

fol. 4 tergo.

' 1465. Lionardo di Bartolommeo, detto Lastra, e con Giovanni di Andrea vetraio deono dare a di 14 di Febbraio lire cento venti, e qua' denari sono per dipintura d'una finestra posta nella cappella maggiore di S. Trinita, la quale finestra ha fatta fare Bongianni di Bongianni Gianfigliuzzi a detto Lastra, e con Giovanni maestri di finestre di vetro: ed io Alesso l'ho disegnata e dipinta loro per soldi quaranta al braccio quadro; intendendosi l'occhio di sopra in detta somma e misura con detta finestra. L. 120.'

fol. 7 recto.

1470, 11 Aprile. Toglie a dipingere la tavola della cappella maggiore di S. Trinita da Bongiovanni di Bongiovanni Gianfigliuzzi, nella quale ha a essere una Trinità con due santi da lato, con angeli, S. Benedetto e S. Giovanni Gualberto. La dette finita il di 8 Febbraio 1471; e n'ebbe dal Gianfigliuzzi in pagamento fiorini 89 larghi d'oro.

fol. 7 recto.

1471, 1 Luglio. Toglie a dipingere la cappella maggiore di S. Trinita da Bongiovanni Gianfigliuzzi per ducati 200 d'oro larghi, da finirsi in tempo di cinque anni a 7.

[Printed by G. Pierotti, in the 'Ricordi di Alesso Baldovinetti, Pittore Fiorentino del secolo xv, Lucca, Tipografia Landi, 1868,' pp. 9, 12, and 14.]

DOC. VIII.

Firenze: Archivio di Santa Maria Nuova; Libri di San Paolo. Filza labelled 'Libri Diversi,' containing a number of miscellaneous account books relating to the hospital. A small upright book of 47 leaves of paper, bound in a parchment cover, inscribed:

RICHORDI

·B·

fol. 1 recto.

1470

In questo quaderno faro richordo ditutte lespese faro nellachappella maggiore dj Santa trinita cioe / oro / azzurro uerde lacha congny altrj cholorj espese cheachadranno indetta chappella echosi siano rimasi dachordo [? io e] meserbongiannj gianfigliazi aloghatore epadrone didetta chappella chome appare per una scritta soscritta dj sua mano laquale io tengho.

fol. 2 recto.

1470

chonperaj addj 9 di marzo anno detto libre 2 eoncie 9 dazurro dimangnia da chardinale delbulleta per pregio dj soldj 26 loncia fu azzurro sottile	-	lire 42	soldj 18
E addj 12 dimarzo anno detto chonperaj libre 4 eoncie due emmezo dazurro dimangnia per pregio dj soldj .33. loncia	-	lire 83	soldj 6
E addj uentj dimarzo chonperaj libre .6. dj uerdazzurro per pregio dj soldj 14 loncia	-	lire 50	soldj 8
E addj .25. dimarzo chonperaj libre .26. dj pju cholorj chostorno tuttj insieme lire .28. cioe lire ventotto	-	lire 28	soldj - danarj -
E adj 28 daprile anno detto chonperaj sedicj quadernj djfoglj realj dastraccio per soldj .5. elquaderno per fare glispolueretzj de profetj e altrj spoluerizi achaggiono in detta volta	-	lire 4	soldj - danarj -
E adj .31. daprile anno detto chonperaj libra vna eoncie 7 dazurro djmangna dauno tedesco iu una vescichia per pregio dj soldj 31 loncia	-	lire 29	soldj 9 danarj -

fol. 2 tergo.

1471

E addj 24 dimaggio anno detto chonperaj libre 4 eoncie 5 dj digiallo [sic] cioe arzicha per detta chappella per pregio dj dj [sic] soldj .13. loncia	-	lire 34	soldj 9
E addj .24. diluglio chonperaj libre quatro dolio djseme dilio per pregio dj soldj 4 lalibra	-	lire —	soldj 16

- E addj .29. daghosto chonperaj dabernardjno djuentura chefa epenneglj penneglj .58 . diuaio tra grossj esottijl luno peraltro grandj eppicholj - live j soldj 12
- E adj 29 daghosto spesi tra uaseglj nuouj epentolinj esetole espagho per farpenneglj dj setole epportatura dj chassette echapre perascercitio dj detta chappella - - - - - live 3 soldj 5
- E addj primo dj settenbre anno detto chonperaj oncie cinque dj lacha fine per pregio dj soldj 14 loncia intuito - - - - - live 3 soldj 1°
- E addj 25 disettenbre detto anno detto chonperaj libre due dazurro dj mangnia dagionannj dandrea uetraio per pregio di soldj . 25 . loncia disse era dunsuo chonpare chorriere Lauea rechato da uinegia volle detto giouannj soldj 4 perandare abbere - - - - - live 30 soldj 4

fol. 3 recto.

1472

- E addj 12 daprile anno detto chonperaj libre / cinque / dazurro dj mangnia cioe biadetto per fare elletto sotto lazurra fine el quale chonperaj da lorenzo dipiero dj pintore inborghosantappostolo per pregio dj soldj 5 loncia - live 15 soldj —
- E addj 13 digiungnio anno detto chonperaj dadomenicho battjloro pezi mille settecento doro fine indue uolte laprima fu cinquecento lasechonda melle dugiento messo insollo stangnio per pregio di lire sesantuna - - - - - live 61 soldj —
- E addj 15 digiungnio chonperaj dagiouannj battjloro detto rosso pezzi cinquecento doro fine messo insullo stangnio per pregio di lire djciotto - live 18 soldj —
- E addj 23 dj giungnio anno detto chonperaj pezzj / quatro / mila doro fine per pregio dj lire tre e soldj quatro el cientinaio dauno gienouese cioe oro battuto aggienoua - - - - - live 128 soldj —
- E addj 28 di giungnio anno detto chonperaj fogli ottantasej di stangnio giallo per metteruj suso loro intuito chosto - - - - - live 8 soldj —
- E addj 9 di luglio chonperaj libre otto diuernicie liquida per appichare loro insulla uolta cioe gliornamentj doro fine - - - - - live 3 soldj 4

fol. 3 tergo.

1472

- E addj 14 di settenbre anno detto chonperaj oncie otto dj cinabro fine per fare echerubinj dellarcho dinanzi didetta chappella per pregio dj soldj 2 e danarj otto loncia - - - - - live 1 soldj 1 danarj 4
- E addj 13 dj giannaio anno detto chonperaj libre 2 eoncie diecj dazurro dimangnia dauno polacco per pregio dj soldj uentj loncia azurro chiaro bello sottile - - - - - live 34 soldj —

[In a later hand :]

Seghuitasj per fare Richordj per lospedale di pizichora del terzo ordjne dj san francesco iscritto per giouanj diser antonio vianizzj.

[The remainder of the book is filled with accounts relating to the hospital of S. Paolo.

Since I discovered this 'Libro di Ricordi' last autumn, in the 'archivio' of S. Maria Nuova, its contents, so far as they relate to Alesso, have been printed, no doubt, inadvertently, though not without some errors, in the third number of the *Miscellanea d'Arte*, Firenze, Marzo, 1903, p. 50, by Signor Piero Bagnesi-Bellincini, the keeper of the 'archivio,' to whom I happened to mention my find.]

DOC. IX.

Firenze: R. Archivio di Stato. Conventi soppressi, No. grosso 89, Santa Trinita, No. 135.

Libro cartaceo scritto circa la metà del secolo xvii, da D. Averardo Niccolini, Abate di Santa Trinita; contenente notizie della Chiesa e Monasterio di Ripoli, e della Chiesa e Convento di Santa Trinita.

[Without pagination.]

Annotazioni e ricordi per la Chiesa di S. Trinita.

Capp^a Maggiore della SS^{ma} Trinita de Gianfigliazzi

1371. Nella fabrica et edificio della Capp^a Maggiore si legge in una carta pecora* che l'anno 1371. l'Ab. di quel tempo† al pop^o di S. Trinita che fabricasse la Cappella Maggiore di d^a Chiesa e questo intermine di tre mesi, e passati q^{ti}† dato principio atal fabrica la concederebbe a chi la uolesi fabricare.

1463. Si cominciò d' fabbrica ma molto adagio, poiche l'anno 1463 si legge che era mezza fabricata, si come erano anco molte altre Cappelle, e tutto auueniuu per mancamento di danaro; la doue per darli fine l'Abb. congregò in Chiesa tutt' il popolo, ouero la maggior parte, per dare questa Capp^a perche essendo mancati i danari per tirarla innanzi, la famiglia che l'auuea lipotesse dar l'ultima mano, così il dì 4 di Febbraio dello stesso anno a uiua uoce del pop^o fù concessa a meser Bongianni di Bongianni Gianfigliuzzi, e aquelli che fossero dell sua linea.

Questa famiglia auuea già la Capp^a di S. Donato ‡ posta in detta Chiesa la p^a à canto alla † uerso il coro, a questa auueano gl' Oblighi come di sotto si dirà; Onde ottenuta che ebbe Bongianni tal Capp^a la finì, e la fece dipignere da Alesso Baldouinetti, di cui mano è †, come anco † doue è effigiata la SS^{ma} Trinita, e l'Altare † situata sotto la finestra inuetriata del Coro, e in questa Capp^a fatto la sepolt^a cui portorno l'ossa dei loro antenati.

Alesso
Baldouinetti
Pittore.

[^o Firenze, Archivio di Stato, Diplomatico, Santa Trinita, 1371, 1^o novembre: cited by Arnaldo Cocchi, 'Le Chiese di Firenze,' Firenze, 1903, Vol. I, p. 180.

† Lacuna in original.

‡ An error for San Benedetto. This chapel, the patronage of which now belongs to the Marchesi Lotteringhi della Stufa, is the first chapel of the right aisle, on entering the church.]

Inuetriate della Chiesa

Ricordo ancora come l'inuetriata della Cappella maggiore della Chiesa di S^a Trinita di Firenze essendo tutta guasta, rotta e rattoppata, in maniera che non rendeuu lume alcuno, se non doue non era rete: il medesimo R^{mo} Padre D. Damiano Generale [della Congregazione di Vallombrosa] molte uolte uedendo il bisogno, ne haueua trattato e pregato il Sig^r Orazio, et il Sig^r Luca Gianfigliuzzi, che la uolesse rifare tutta di nuovo, et accio si pregassino à uolere fare d^a spesa promesse, che la Fabbrica di S^a Trinita di Firenze hauerebbe in parte concorso per la somma di scudi 30 ò 35. Alla fine al tempo del P.D. [Florio] ^o Sili Ab^o di S^a Trinita, e soprastante alla d^a fabbrica l'anno 1616, si deliberorno metterui mano, e per dare loro aiuto ci obligò à fare l'inuetriata dell' occhio di sopra con quelle due ali, rassettarli ferramenti, che uisognauano, e fare li Ponti che u'andauono, e così al nome del Sig^{ro} Iddio si dette fine alla d^a Inuetriata del mese di Giugno 1616.

e per la nostra parte si spese in tutto ^o come il tutto apparisce all' Libro della Fabbrica di S^a Trinita Seg^t C. a ^o Libro Ricordi Seg^t F. àc. 167.

[^o Lacuna in original.]

DOC. X.

Firenze: R. Archivio di Stato. Sezione della Deputazione della Nobilità e Cittadinanza. Miscellanea.
La copia è di mano di G. B. Dei.

Nel nome di Dio—A dì 19 di Gennajo 1496 (st. c., 1497).

Noi Benozo di Lese dipintore, e Piero di Cristofano da Chastel della Pieve dipintore, e Filippo di fra Filippo dipintore, e Choximo di Lorenzo Rosselli dipintore, eletti da Alesso di Baldouinetto Baldouinetti dipintore a uedere e giudicare e por pregio, per uighore d'una scritta, la quale detto Alesso à con M. Bongianni de' Gianfigliuzzi e sua eredi, a una chappella fatta di pittura in Santa Trinita di Firenze, cioè la Cappella Maggiore di detta chiesa. La quale veduta, tutt' insieme d'accordo, isaminato tutte le spese di calcina, azzurro, oro e tutti altri colori, ponti e ogni altra cosa, con sua fatica, giudichiamo che di tutto el sopradetto Alesso debbi avere fiorini mille larghi d'oro in oro, cioè fior. 1000. d'o. in o. E per chiarezza di detto giudicio e della verità, Io Choximo di Lorenzo sopradetto ò fatto questa scritta di mia propria mano questo sopradetto dì, e tanto giudicho; e qui da pie si soscriveranno da pie di loro propria mano essere contenti a quanto di sopra è scritto, e tanto tanto [sic] giudichare.

Io Benozzo di Lese dipintore sono stato a giudichare la sopradetta chappella; e a quanto di sopra si contiene sono stato contento, e per fede di questa verità ò fatto questi versi di mia propria mano, anno e mese e dì detto di sopra.

Io Piero Perugino penctore sono istacto a giudichare la sopradicta chappella; et a quanto de sopra se conctiene, e sono istacto conctecto, e per fede de questa virictà one facta questa de mia propria mano queste dine sopradictio.

Io Filippo di Filippo dipintore sopradetto fui presente cogl' infrascritti maestri a giudichare la detta chappella, e chosì confermo e giudioho, e per fede della verità offatto questi versi di mia propria mano, ogi questo di sopradetto.

Printed in 'Alcuni Documenti Artistici non mai stampati. [1454-1565.]' Firenze, Le Monnier, 1855, [per cura di Zanobi Bicchierai, per le nozze Farinola—Vaj.]

DOC. XI.

Firenze: R. Archivio di Stato. Rogiti di Ser Giovanni di Jacopo di Piero dei Migliorelli. Protocollo dal 1481, al 1484-5. Seg^{to} M. 565.

fol. 186 recto.

In dei nomine amen. Anno dominj nostrj yhu xpi abeius salutifera incarnatione millesimo quadringentesimo ottuagesimo tertio Indictione secunda & die vigesima sexta mensis februarj Actum florenti^o in populo sancte marie delfiore presentibus francesco andree nerij de vetteris et Stefano compagnj sellario populj sancte marie delfiore testibus &c.

Allessus olim baldouinettj de baldouinettis locauit ad pensionem Allesandro andree delfede sellario populj sanctj laurentij deflorenti^a ibidem presentj et conducentj per se & suis heredibus Vnam apothecam ad vsum sellarij et in qu^a per plures annos fecit dictam artem sellarij ut magister dictus allesander cum domo super dictam apotecam positam florenti^o in dicto populo sancte mari^o delfiore cuj ap^o via aij bona opere sancti Johannis batiste deflorentia aij^o gherardj casinj aij^o dectj gherardj casinj infra predictos confines &c. pro tempore et termine quinque annorum Jnitiatorum die quarta mensis Januarij proxime preteritj 1483 et vt sequitur finiendorum &c. promittens non facere aliquem contractum inprejudicium presentis locationis &c. Ex aduerso dictus allexander promixit dicto allesso dictam apothecam & domum tenere predicto allesso et pro alio non confiteri &c. et dictis bonis vtj ar^o bonj virj & pensionarij &c. et in fine dictj temporis dicto allesso libere dicta bona vacua & expedita relapsare &c. Et soluere qualibet anno dictorum quinque annorum libras centum uigintj otto solidos 3 danarios 8 florenorum parvorum soluendo desexmensibus insexmensibus prout tangit pro rata &c. Cum pacto expresso &c. quod si durante dicto tempore dictus allessus decesserit deprezentj seculo quod tunc & eo casu secuta morte dictj allessj immediate sit finita presens locatio &c. Que omnia dicte partes promixerunt obseruare &c. subpena florenorum centum aurj largorum &c. que &c. qu^a &c. nihillominus &c. pro quibus obligauerunt &c. Renumptiantes &c. quibus pro garantigia &c. Rogantes &c.

Item postea dictis anno Indictione die et loco presentibus Johanne xpoferj voca^{to} chattagnini barbitonsore populi sancti laurentij de florentia et Michaelae domenici filippi sellario populi sancti felicis in piazza deflorenti^a testibus.

Suprascriptus allessus de baldouinettis locauit ad pensionem filippo siluestrj sellario ibidem presentj et conducentj cum licenti^a & consensu dictj dictj [sic] siluestrj ibidem presentis & eodem filippo licenti^{am} et consensum dantes et prestantes &c. et pro se & suis heredibus Vnam apothecam ad vsum sellarij positam florenti^o in populo sancte mari^o delfiore cuj ap^o via aij^o iij^o & iij^o bona opere sancte [sic] Johannis batiste deflorenti^a infra predictos confines pro tempore et termine quinque annorum proxime futurorum Jnitiatorum die quarta mensis Januarij proxime preteritj & ut sequitur finiendorum &c. promittens &c. Ex aduerso dictus filippus cum dicta licenti^a & consensu promixit dicto allesso tenere pro dicto allesso dictam apothecam et pro alio non confiterj &c. & ipsa apotheca vtj ar^o bonj viri &c. et infine dictj temporis ipsam relapsare &c. Et dare & soluere qu^alibet anno dictorum quinque annorum libras quadragenta quatuor florenorum parvorum soluendo desexmensibus insexmensibus prout tangit pro rata &c. Cum pacto quod sidictus allessus durante dicto tempore decesserit deprezentj seculo quod tunc & eo casu immediate secuta morte dictj allessj presens locatio sit finita &c. Que omnia suprascripta dicte partes promixerunt obseruare &c. subpena florenorum centum aurj largorum &c. que &c. qu^a &c. Nihillominus &c. pro quibus obligauerunt &c. Renumptiantes &c. quibus pro garantigia &c. Rogantes &c.

DOC. XII.

Firenze: R. Archivio di Stato; Arch. della Grascia, No. 5, Libro Primo Nero de' Mortj, dal 19 Dicembre 1457, al 11 Ottobre 1506.

fol. 1 tergo.

Mcccc^o lxxxiiij^o.

Messer Bongianj djbongianj Gianfilgiazj Riposto insanta Trinita era dediecj djbalia adj 7 dinovembre.

DOC. XIII.

Firenze: Biblioteca Nazionale; Codice Magliabechiano, XXVI, 22, 23, 24. (II, IV, 534, 535, 536.)

'Sepoluario Fiorentino ouero Descrizione delle Chiese, Cappelle e Sepolture, Loro Armi et
'Inscrizioni, della Città di Fir^o e suoi Contorni, fatta da Stefano Rosselli, L' Anno 1657.'

Vol. II, fol. 86o recto.

La Cappella Maggiore di questa Chiesa, insieme con il Coro, ed altare di essa, è della nobil
Famiglia de' Gianfigliuzzi, e fù conceduta dagli Operai, dal Popolo, e dall' Abbate, a messer Bongianni
di Bongianni Gianfigliuzzi, a 14 di Febbraio 1463; come per rogo di Ser Pierozzo Cerbini notaio
Fiorentino appare; si uede l'Arme loro in piu luoghi. [Leone azzuro, campo d'oro.]

Questa Cappella è dipinta à fresco di mano d'Alesso Baldouinetti, e uì sono ritratti al naturale
molte Persone Illustri de' suoi Tempi . . . La Tauola di questa Cappella anticamen^{to} era di mano di
Giuuanni Cimabue Famoso Pittore ne' suoi Tempi, e ne fù leuata per dar luogo à quella d' Alesso
Baldouinetti, che ancora si uede affissa al muro del Coro sotto le finestre uetriate à dirittura dell'
Altar' grande. Nell' imbasamento della qual Tauola dicono essere Scritte queste parole:

Jacobus Gianfigliazzus Bongiannis Equitis Filius, sua erga Deum Pietate.

DOC. XIV.

Firenze: R. Archivio di Stato; Rogiti di Ser Piero di Antonio di Ser Piero da Vinci, Protocollo di
Testamenti, dal 1454, al 1503. Segnato P. 357.

Inserto 3^o, No. 172, fol. 360 recto.

First Will of 'Jacobus filius olim Magnificj militis dominj buongiovanj bongiannis de gianfiglazis.'
Dated July 24, 1497.

A will of 6½ pages, directing among other things 'sepulturam uero suj corporis quando de hac
'presente vita migrarj contigerit elegit et deputauit jn ecclesio sanctis trinitatis deflorentia insepulcro
'patris sitam Jncappella maiorj dicte ecclesie.'

¶ The notices of Alesso collected shortly after his death by a member of his family, Francesco
Baldouinetti, though cited by Domenico Maria Manni, in the footnotes to his edition of Baldinucci,†
and more recently, by the various commentators of Vasari, have never been printed at length. I cannot
more fitly bring these notices of Alesso to a conclusion than by giving them textually for the first time
from the original manuscript.

DOC. XV.

Firenze: Biblioteca Nazionale; Codice Baldouinetti, N^o 244, 'Memoriale' di Francesco Baldouinetti.

fol. 1 recto.

[1] : [Begins] Questo elmemoriale per me fatto echonposto francjescho digouannj djghujdo
difranc^o dimesser niccholo dalesso [di] borghino delbiecho dimesser baldouinetto diborghongnone
baldouinettoj già degiudj djciesj degliabati efigiouannj [&c.].

fol. 2 recto.

[Introductory note, in which the writer states that he has compiled the contents of the volume
'insu molte ischriptture antiche in chasa nostra e fuorj diquella,' adding, 'edochomincjato djtto
ljbro addj ventj cinque dj febrajo 1513, in firenze in inchasa mia in borgho santto appostolo . . .
e finillo quasi tutto inmesj qvattro, cioe dechasi della chasa nostra': i.e., the notices in the earlier
part of the book, relating to the family of the Baldouinetti. The latter portion contains a chronicle
of events in Florence, continued in a later hand, to the end of the sixteenth century.]

[† ed. Firenze, 1767, Vol. III, pp. 186-7, notes.]

[‡ These numbers refer to the annotations which follow this document.]

fol. 37 recto.
Pittore. Alesso dj baldovinetto dalesso diborghino delbiecho dimesser Baldovinetto dj Borghongnone
[2] Baldovinettj morj nel 1496 velcircha deta dannj 80 ellascjo sua reda lospedale dj san pagholo djfirenze edjredo lachasa sua debaldovinettj esotterrato sotto levolve disanlorenzo elluj fe djtto avello benche daque djchasa era tenuto bastardo niente djmancho assuo tempo fu debuonj djpintorj djtalia. [* *In margin* : La sepoltura è posta a mano destra à canto quella di Cosimo Pater Patriae e di Piero medici suo figlio, et è Chiusino di Pietra l'Arme del Leone à basso rilieuo nel marmo bianco assai ben fatto e ni si legge la seguente Inscrizione & Baldouinetj Alesij de Baldouinetis, et suor : Descend : 1480.]

[3] Ristjaro tutto il musaicho delcjelo djsangouannj lanno 1490 incircha chennebe granpremjo dachonsolj demerchatantj eprovisione mentre chevisse

[4] djpinse amesser bongiannj gianfigliuzzi lachappella maggiore dj santa trinita che ghrande edjfitjo ove eritrasse moltj nobilj cjpttadnj eritrassev j ghuido baldovinettj esse medesimo a drieto atuttj chonuncjoppone rose secche indosso evno fazoletto umano ebbene gran premio [* *Adi 15 Settembre 1760*. Lunedì Queste Pitture furono leuate affatto, per esser quasi consumate dal tempo. *In margin* : Il Ritratto d'Alesso Pittore lo feci copiare sopra una Tela grande al naturale e si tiene in casa nostra.]

[5] djpinse laltare maggiore disanta maria nuova elacappella dove esiritrasse chonuno saepolo overo vno dardo umano evna gornnea indosso

[6] djpinse echjostrj djsanbenedetto fuorj djfirenze [* era Monast. de Frati Camald ; che fù rouinato l' anno 1529.]

djpinse quella nunzjata enella chortte deservj cioe nativita che drieto alaltare della nunzjata acchorda euna vergine Maria insulchanto decharnnesecchj [Interpolated]

djpinse vna tavoletta daltare alentrate in santa maria novella amanritta de tre magj chedjchono essj bella chosa. [* *In margin* : La detta Tavoletta fu colorita da Sandro Botticello che uisse nel tempo dj Alesso e fu miglior maestro dj luj.] edipinse una uergine Maria insulchanto decharnneseccho. [Interpolated a second time by error.]

[7] djpinse latavola delaltare disanpiero inchalicharza nostro. [* Questa non uè piu, ne si sà comj fosse leuata.]

djpinse nechjostrj djsanta chrocje vnchristo chebatuto alla cholonna.

djpinse mestato djtto cierte natjvita choncjpttadnj qvando siscjende leschale delpalagio della singnorìa che sono dua tavole sopra alla chateratta e j^a piu su.

djpinse indjmoltj altrj luoghj ealsuo tempo non cjera ilmiglior maestro edjmusaicho non cjera aluj chelluj chello sapessj fare efecje assaj djscjepolj equello delghrillandaja peruno cheffu siperfetto maestro fusuo discjepolo.

[* Alesso Fece il mosaico che si uede nel mezzo della Facciata di fuori con diuerse Figure della Chiesa di S. Miniato almonte, si come li mosaicj de Corettj sopra le Porte laterali nella Chiesa di S. Giouanni del Battesimo

1744. Queste Pitture oggi apena più si distinguono, per essere logore dal tempo, et altre sono state tolte uia.]

¶ [Since writing the first part of this article, my friend Dr. A. Warburg, whose name is known to all students of Florentine art, has kindly communicated to me a copy of a series of additional notices to, and annotations upon, the foregoing passages from the 'Memoriale' of Francesco Baldovinetti. The copy in question is in a modern Italian hand, written apparently some thirty years ago; and it is bound up with a copy of Dr. Pierrotti's 'Ricordi di Alesso Baldovinetti,' which came from the library of the late Eugene Müntz. There is no indication in this copy of the source whence these additional notices were derived, but it is clear from internal evidence that they were collected by a member of the Baldovinetti family, c. 1750; and I suspect that they were copied from the voluminous genealogical collections of Giovanni Baldovinetti, which, with other manuscripts once belonging to

[* These interpolations are in the hand of Giovanni di Niccolò di Messer Giovanni Baldovinetti, as appears from his signature, to one of the notes in this volume, on a slip inserted between fol. 10, and fol. 11.]

that family, are now preserved in the national library at Florence. After citing, with some omissions, the foregoing passages from the 'Memoriale' of Francesco Baldovinetti, the writer of these additional notices proceeds as follows :—]

Da Libri di partiti, provisioni, e deliberazioni de Consoli dell' Arte de Mercatanti si ricavano le seguenti notizie.

[8] 1481. Alesso di Baldovinetto piglia a racconciare il mosaico guasto nella Facciata della Chiesa di S. Miniato al monte sopra la porta per *fiorini* 23 a tutte sue spese.

[9] 1481. Il Mosaico della Cappella di S. Gio. Batista si rasseti, e si spenda *fiorini* 100.

Alesso Baldovinetti lo rassetta in detto anno per *fiorini* 80.

Domenico del Grillandaio rivede et approva la suddetta rassettatura.

Il mosaico fatto sopra la porta di S. Gio. che è incontro a S. Maria del Fiore si paga ad Alesso di Baldovinetto Baldovinetti *fiorini* 39.

[10] Alesso Baldovinetti piglia a rifare il mosaico guasto della Tribuna grande di S. Gio. Batista, essendo solo in tutto l'Imperio, e Giurisdizione Fiorentina che allora sapesse tale arte, fu eletto per questo da Consoli de Mercanti, e fù deliberato da essi di darli a godere durante sua vita tanti beni che rendino *fiorini* 30 l' anno, con che egli sia tenuto fino che vive rassetare, rischiarare, e fare quanto bisogna, e mantenere il detto mosaico.

[11] S'avverta, che non trovandosi dal nostro scrittore fatta menzione del Ritratto di Alesso Baldovinetti pittore, suo Congiunto e Contemporaneo, che dal Vasari, dal Borghini, dal Baldinucci, e dagli altri scrittori delle di Lui opere si vuole essere stato dipinto da Domenico del Grillandaio, et a canto a se stesso nel Coro di S. Maria Novella; ne facendosi altresì menzione da questi scrittori de i due ritratti d'Alesso annoverati nel nostro memoriale, e dipinti da se stesso nelle Cappelle maggiori di S. Trinita, e di S. Maria Nuova, si dà luogo ad un' altra opinione, forse la piu sicura, cioè che quel ritratto destinato da citati Autori per quello di Alesso Baldovinetti sia di Tomaso, di Currado, di Goro, padre di Domenico del Grillandaio, e da esso ritratto a canto a se stesso, et in mezzo ad altro suo Fratello, che fu pure pittore, che l' aiutò, e compì le di lui opere rimaste imperfette doppo la morte di esso Domenico; et in prova di ciò si adduce una copia delle Figure dipinte nel coro suddetto di S. Maria Novella fatta in Acquerello sopra la Carta d'ordine di Vincenzio di Piero Tornaquinci uno de Compadroni d'esso Coro e Cappella mag^{re} con la dichiarazione di ciascuna figura fattavi nell' anno 1561 da Benedetto di Luca Landucci Speziale Uomo d' età grave d' 89 anni, che asserì aver conosciuti vivi tutti coloro ritratti al naturale nelle predette Istorie; e parlando di quella Figura, che li accennati Autori dicono rappresentare Alesso Baldovinetti pittore, segn^{ta} in detta Copia di N° 2 vi si legge il . . . * nome de padre di Domenico del Grillandaio.

Descendenza d' Alesso Baldovinetto Pittore.

— Messer Baldovinetto, di Bogognone, di Ugo, di Giuda, fù Console del Comune di Firenze l' anno 1209, e da esso fù preso il Casato de' Baldovinetti.

— Bioco.

— Borghino fù de' Priori dell' Arti nell' 1298. 1304. Maria di Cecco d'Alesso Mannelli sua moglie.

— Francesco fù Gonf. di Giustizia l' anno l' an 1330, de' Priori 1323 . 27 . 31 . 34 . 38 . 41 . 47 Lisa di . . . *, [e] Nanna, di Guglielmo, di Bardo Altoviti, furono sue moglie.

— Alesso, ebbe . . . * Capponi. Simona di Niccolò da Soli, Filippa di Vannuccio Arrighi furono sue mogli—Questi Arrighi d'Empoli.

— Baldovinetto prese nel 1426 Agnola, d' Antonio, di Gio. da Gagliano degli Ubaldini.

[12] — Alesso nato 1425 fù celebre Pittore et Artefice di mosaico.

[12] — Giovacchino suo fratello morì a Sermoneta nel Reguo di Napoli.

{ * Lacuna in original.]

- [13] 1465. 15 Xbre. Alesso di Baldovinetto di Alesso (ch' è il nostro pittore) rifiutò l' eredità del detto Baldovinetto suo padre morto ab intestato Ser Bartolommeo di Ser Guido Guidi notaro Florentino rogò.

Annotazioni in margine.

- [1]* L' Originale con altri libri m^osⁱ del med^o Autore si conserva appresso di noi suoi discendenti l' anno 1750 nelle nostre antiche Case di Borgo SS. Apostoli in Firenze nelle quali scrisse li detti Libri.

- [2] Alesso nacque l' anno 1425, † [morto] l' anno 1499. in età di anni 74.
Alesso Pittore † [morto] 29 Agosto 1499 fù sepolto in S. Lorenzo. Lib. de' morti nell' Ufizio dell' Arte de med. e speziali.

La Sepoltura d' Alesso Pittore torna apunto vicino la Cappella de' Lotteringhi della Stufa che è la prima in Cornu Epistole dell' Altar mag^o v' è il Chiusino ovato di pietra, et un quadretto di marmo bianco alto e largo circa $\frac{3}{4}$ di braccio con la suddetta arme a basso rilievo assai ben fatta e la seg^{ta} Inscrizione :

S. BALDOVINETTI ALESII DE BALDOVINETTI[S] ET SVORVM MCCCCLXXX.

A di 16 Settembre 1739. La lecca di questa sepolt. fu chiusa da noi.

- [3] Questa ristiaraz^o fu fatta l' anno 1483. come si vede da seg^{ti} partiti.
- [4] Il suddetto Ritratto d' Alesso nella Cappella de' Gianfigliuzzi fù da me scrittore fatto copiare in un Quadro a Olio l' anno 1730, e messo nelle nostre antiche Case de' Baldovinetti poste in Borgo SS. Apostoli, insieme con gli altri Ritratti degli Uomini illustri della nostra Famiglia.
- [5] Questa Pittura non si vede più per essere stata rifatta di nuovo la Chiesa.
- [6] Questo Monastero di Monaci Camald. che era posto circa un miglio fuori della Porta a Pinti di Firenze fù gettato a terra l' anno 1529 con altri simili per l' imminente Assedio di Firenze fatto dall' Armi di Clemente 7^o Pont. de' Medici, e di Carlo V Imperat.
- [7] Questa Chiesa che torna di là da Pratolino è d' antico Jus Padronato della Famiglia de' Baldovinetti, e la sud^a Tavola più non si vede.
- [8] Delib. dal 1477 al 81 ac. 192. Specchio dal 1429 al 93. Ricordi dal 1481 al 95. Delib. dal 1482 al 89 al 95.

Queste Provisioni etc. sono registrate nel Codice B.C. 1455 in Arch^o Strozzi, e di li ricopiate in una filza di spogli attenti alla Chiesa di S. Gio. Batt^a appresso il Dot. Francesco Gori Cappellano di essa c. 199. 219. 221. et oggi Proposto.

L' anno 1739. Fù rifatto di nuovo il pavimento del Cimitero sotto la Chiesa di S. Lorenzo, et il di 16 Sett^o di detto anno lo scrittore fece riturare con i mattoni la Bocca di detta sepoltura, come che atteneva ad un Ramo spento di nostra Famiglia, et a noi non abbisogna, ma lo feci perchè non fusse venduta ad altri, vi è però rimasta l' antica arme nostra con l' iscrizione incisa in marmo, che qui dietro si legge.

- [10] 1483. Delib. dall' 1482 al 84.

- [11] La detta copia originale fatta sopra la Carta in acquerello, si trova appresso di me scrittore comprata per [? soldi] 36 sopra d' un muricciolo l' anno 1735, et un'altra simile si trova appresso Gio. Antonio, e fratelli del Senator Caio Gaetano Tornaquinci nello loro moderne case in Borgo degli Albizzi, et ambidue le dette Copie sono tirate sopra due Tavole, vedendosi in piedi d' esse copie un' alberino d' alcuni rami de' Tornaquinci con le notizie appartenenti a medesimi, scritesi di mano del predetto Vincenzio, che ne dovette fare più copie con distribuirle a quei Capi di sua Famiglia, che allora vegliava divisa in più Consorterie, e Rami.

* These numbers refer to the corresponding numbers prefixed to the foregoing paragraphs.

Nel sepolto: antico m.s. in Cartapecc: del anno 1463 nel Capitolo di S. Lorenzo c. 4. t, si legge la seguente memoria.

Alesso di Baldovinetto, d' Alesso Baldovinetti, et sua Descendenti la 23 sepultura, come segue l' ordine nel primo filare della Croce con Arme d' un Leone rampante d' oro in Campo rosso con fregio d' oro intorno allo scudo segnata al Bastardello della muraglia c. 548, N^o 90.

[12] Ambidue morti senza figli.

[13] Da un Libro di Ricordanze nello Spedale de Convalescenti in S. Paolo.

* [It is significant that two of the three errors which we are now able to detect in the foregoing passages from the 'Memoriale' of Francesco Baldovinetti, should consist in the attribution to Alesso of the paintings by Domenico Veneziano, once in the tabernacle at the Canto de' Carnesecchi, and the fresco of 'Christ at the Column' by Andrea da Castagno," formerly in the cloister of S. Croce: for Alesso was undoubtedly the pupil of Domenico, as his early works prove; and the assistant of Andrea, as he himself states in his 'Ricordi.' Of the paintings which Alesso is here stated to have executed in the cloister of the monastery of S. Benedetto al Mugnone, beyond the Porta a Pinti, near to where is now the Barriera della Querce, at Florence, no other notices have come down to us. Here, again, it is significant that Vasari records that at S. Benedetto were works by the hand of Andrea da Castagno, both 'in a cloister, and in the church'^o; but it must be remembered that the monastery had long been destroyed at the time Vasari wrote; and that he himself had never seen the cloister in question.]

* [The patronage of the church of S. Piero in Calicarpa was already, at the beginning of the fourteenth century, in the possession of the Baldovinetti, who also owned the 'torre,' or fortified villa, called La Rocca Perduta, which stood near the church. It is probable that the Baldovinetti had possessed this property from very early times. It lies but a few miles from Fiesole, on the hills above the further side of the valley of the Mugnone, beyond the Medicean villa of Pratolino. According to Ugolino Verino's Latin poem, 'De Illustratione Urbis Florentiae,'† the Baldovinetti had their origin in Fiesole, during Roman times:

'Baldovinetti Domus antiquissima, primus
'Incola Romanus Fesulani montis habetur.'

Of the church of S. Piero in Calicarpa, I find the following notices in another manuscript which came from their house in Borgo Sant' Apostoli.]

Firenze: Biblioteca Nazionale; Codici Baldovinetti, N^o 37, 'Memoriale di Messer Niccolò d' Alesso di Borghino Baldovinetti, dal 1354 al 1391.'

fol. 31 tergo. [The pagination does not run in order.]

[To left, a rough drawing, in pen and ink, of a castellated house and tower, inscribed 'torre d'alicarpa detta larochoa perduta.' To right, a similar drawing of a church and campanile, inscribed 'S^o Piero,' and below the date, 'Mcccclxxxiiij'.]

[Below this drawing is written, in the hand of Giovanni di Niccolò Baldovinetti, as appears from a signed note in the same volume:] L' anno 1755. Fù gettata a terra la Chiesa, già da qualche tempo interdotta dal Curato di S. Iacopo in Pratolino a cui è unita senza che da noi Patroni si sia data alcuna permissione.

La Rocca da lungo tempo fù disfatta, et in oggi resta solo in piedj la Torre che da noi non si possiede.

[Below on a slip of paper attached to the same folio is written:] 1734. Ricordo fatto da me Gio. di Poggio di Niccolò di messer Gio. d' Iacopo Baldovinetti, come essendomi passato quest' anno sud. di maggio à uedere nostra antica Chiesa di S. Piero à Calicarpa trouai esser questa posta in cima d' un piccolo Colle, e non esserui più Campanile, et in distanza di pochi passi esserui in piedi la torre fortissima, goduta di presente (non sò perche) dal G. D. de Medici con li suoj Beni di Pratolino, ma non già il recinto delle muraglie attorno d' essa torre, che qui delineate si uedono, le quali si osseruano rasate, uedendosi però li fondamen^{ti} al pari del terreno.

^o Vasari, ed. 1550, Vol. I, p. 410.

† ed. 1790, Lib. III, p. 96.

L' Altar mag^{re} di d^{ta} Chiesa, che in oggi è l' unico d' essa hà una tauola dipinta in tela assai *memoriale* di franc^o moderna, ne potei sapere, che cosa sia stata di quella ui dipinse Alesso Baldouinetti Baldouinetti. *nostro* Pittore antico, se pure non la dipinse à fresco sul muro, che *per* l' antichità, sia andata male, e *perli* resarcimen^{ti} della Chiesa sia stata guasta.

In oltre trouai che la mensa dell' med^o Altare è fatta di Sassi murati à seccho, ne u' apparisce alcuno Contrasegno, che ui siano murate le 2 reliquie di S. Bartolomeo, e di S. Alesso, che nel *memoriale* di fran^{co} Baldouinetti a c. . . . * si fà menzione, si come in questo med^o Libro di *messer* Niccolò Baldovinetti, che le' donò alla pred^{ta} Chiesa.

1734. Lasciai di *queste* Reliquie ricordo al Rettore della med^a Chiesa, acciò ne fecesse mag^{re} diligenza, se pure si potessero ritrouare che molto lo desidererej à Gloria di Dio, et onore de 2 santi, alle *quali* Reliquie sifarebbe fare una decorosa Custodia *per* esporle al culto publico.

L' anno 1752. la *nostra* Chiesa di S. Piero a Caligarza per esser ridotto in cattiuo stato, fù demolita fino a fondamenti dal Rettore di S. Jacopo in Pratolino, à cui è unità, tutto segui senza saputa dj noj Compadroni.

¶ [One passage in the 'Memoriale' of Francesco Baldovinetti has been passed over in silence by all the writers who have cited that document, from Domenico Maria Manni onwards. It is that in which it is stated that Alesso made the tomb for himself at S. Lorenzo, in which he was buried, 'because those of his own house held him to be a bastard.' This would explain why Alesso, as the writer of the additional notices records, renounced on December 15, 1465, his right of inheritance to the estate of his father who had died intestate, and why he afterwards disinherited his family, and left his property to the hospital of S. Paolo. The 'rogiti' for the year 1465, of the notary, Ser Bartolommeo di Ser Guido Guidi, who engrossed the instrument by which Alesso renounced his right of inheritance in that year, have not been preserved among the notarial archives, in the Archivio di Stato, of Florence.]

[* Lacuna in original.]

THE BURLINGTON GAZETTE

BEING THE MONTHLY SUPPLEMENT TO THE
BURLINGTON MAGAZINE FOR CONNOISSEURS OF THE PREVIOUS MONTH

IMPORTANT NOTICE

IT has been decided to make an important change in regard to THE BURLINGTON GAZETTE, to which we desire to call the attention both of our readers and of the trade.

THE BURLINGTON GAZETTE was started as a supplement to THE BURLINGTON MAGAZINE, the reason for its existence being that it was felt that there were many matters of current interest which could not suitably be included in the Magazine, but about which, nevertheless, the readers of the Magazine would like to have information.

The original intention was that the Gazette should be issued to subscribers only, but it was decided to try the experiment of selling it to the public separately from the Magazine, and it was announced in the preliminary circulars that it would be sold separately.

It has, however, been found, after six months' trial, that there is not sufficient public demand for the information about sales and other matters contained in the Gazette to warrant its being published separately, although many of our subscribers have expressed warm appreciation of it. We have, therefore, decided to return to our original plan of issuing THE BURLINGTON GAZETTE only to subscribers to THE BURLINGTON MAGAZINE, that is to say, to those who subscribe in advance for one year. It will in future be sent to subscribers in the same cover as the Magazine.

We take this opportunity of pointing out the advantages which are obtained by prepaid subscriptions. By a prepayment of thirty-five shillings for the year a subscriber not only obtains the supplement, but also the title-page and index of each quarterly volume, which costs sixpence to those who do not subscribe.

It should be clearly understood that by subscribers we mean only those supplied directly from the office of the Magazine, but subscriptions may be paid through the trade provided that the bookseller or agent who receives the subscription sends us the name and address of the subscriber, together with the amount of the subscription less the trade commission. The Magazine will then be sent, together with the supplement and the quarterly index, directly from the office to the subscriber, and the agent will subsequently receive his commission on each annual renewal of the subscription.

We invite the trade to take advantage of this arrangement, which means a great saving of trouble to the agent without any diminution of profit.

THE BURLINGTON GAZETTE will continue to be issued monthly as a rule, but it is possible that in one or two of the summer months, when there is little doing, it may not be issued. A supplement will be issued with the October number of the Magazine on October 15, and will contain a review of the picture sales of the season just closed, together with other matter.

FORGED ANTIQUITIES.

I—LEAD.

AT what precise period in the world's history forgery of antique objects first began it is impossible to say; but it may be assumed that it was practised soon after genuine antiquities acquired a money value among collectors. It is certain that among the miscellaneous articles labelled antiquities, and described as having been found in London, there are often some interesting and occasionally ingenious examples of forged antiquities.

Forty-five years ago some excavations were being made for a new dock at Shadwell, and it was reported that about two thousand leaden pilgrims' signs or badges were discovered by the workmen during the operations. The alleged discovery created a great stir, and, although there were doubters from the very first, some antiquaries were disposed to regard the objects as genuine. In 1861, however, Mr. Charles Reed, F.S.A., was able to show that the so-called pilgrims' signs were in reality the fruits of a huge system of forgery carried on for some years. Mr. Reed succeeded in obtaining the actual moulds in which the objects were cast. Perhaps the most extraordinary discovery he made, however, was that the moulds were prepared and the designs were made up by two illiterate men whose employment was mud-raking on the river-side.

Soon after this period a large number of clumsy forgeries, mainly in the form of medals in lead and cock-metal, were turned out by Messrs. 'Billy and Charley,' of Rosemary Lane, Tower Hill. A remarkable feature of this fraud is the care which was taken to diffuse the spurious medals over wide districts. Specimens have been found as far from home as the mines in South Africa, and many of the larger works of excavation which have been carried out near London have been 'salted' with these sham medals in order that the workmen might find a ready sale for objects dug out of the earth under the eyes of spectators.

It is not unusual to find specimens still offered for sale among the miscellaneous rubbish of the auction room; but one of the curious facts about this kind of forgery is that medals and other objects of the class have become sufficiently notorious to command a very fair price from purchasers who buy them as forgeries. Sums varying from half-a-crown to seven-and-sixpence are generally given for specimens.

In the present article it is intended first to describe a few typical examples of these ingenious fabrications in lead, and then some equally curious objects cast in brass or cock-metal will be dealt with.

The standing figure shown in Fig. 1 (*a* and *b*) is a hollow casting in lead, about 5½ in. high. Possibly it may have been intended to represent a priest or some ecclesiastical personage. The vestment seems to bear at the back some kind of remote resemblance to the cross of a chasuble, but the wavy lines which fall from

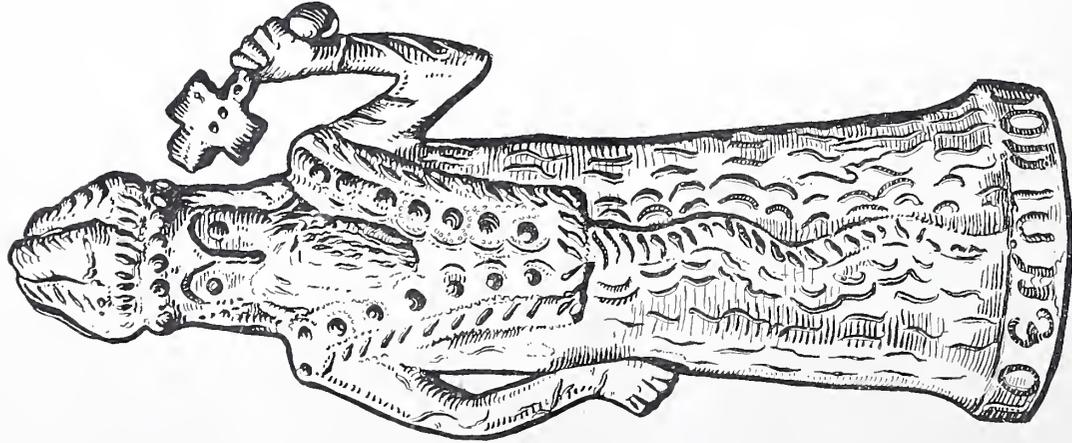


Fig. 1a

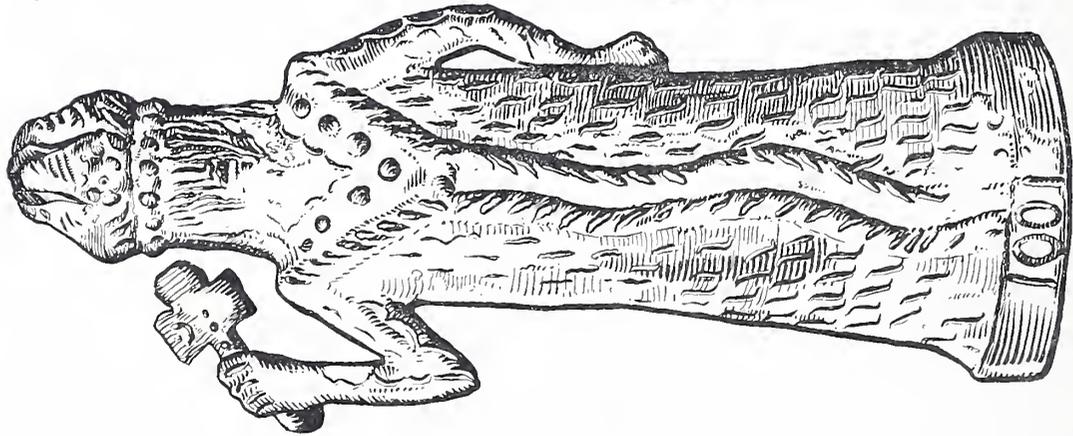


Fig. 1b

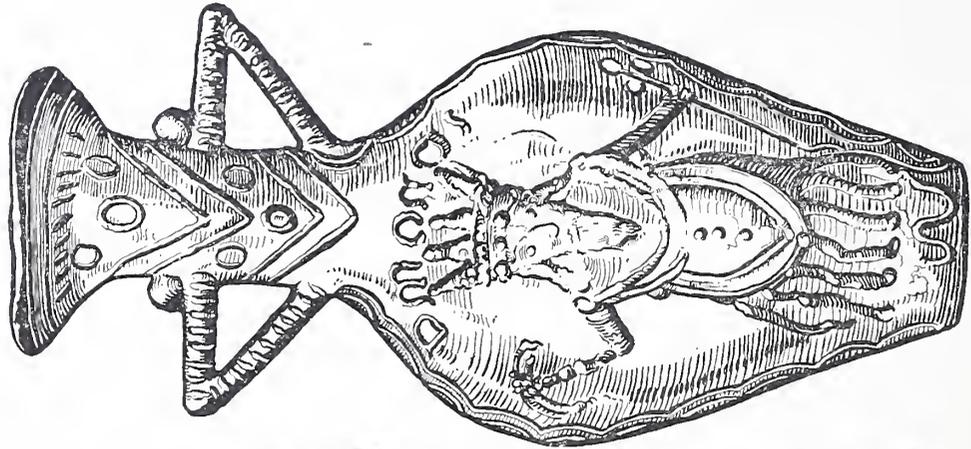


Fig. 2a

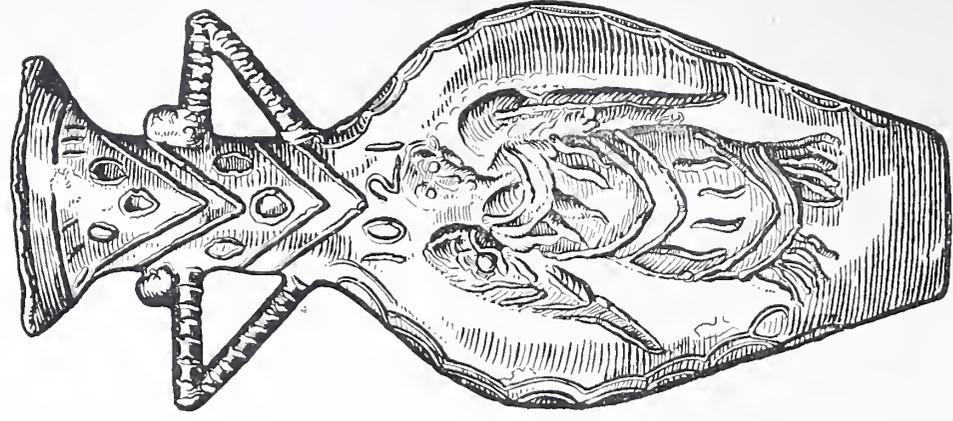


Fig. 2b

FORGED ANTIQUITIES

the waist to the feet before and behind, and the fur-like markings all over the surface, present difficulties to the acceptance of such an explanation. The head-gear may have been intended for a mitre, or the idea may have been borrowed from such an object; but this is



Fig. 3a

far from convincing. Moreover, instead of two points it has six, which are pressed together in such a way as to partially close the hollow interior of the casting.

Attention may be drawn to the weakness of modelling displayed in the bearded face, and particularly the slender arms. It is difficult to conceive what is intended to be represented by the cruciform object held in the uplifted left hand. The whole figure is ovoid or spindle-shaped in section. Close scrutiny reveals the fact that the back of the head has been



Fig. 3b

adapted from what was originally intended for a face. The mould for this half of the figure had apparently been spoiled in the making and then adapted for another purpose. At the feet is an inscription, and the date 1001. While it must be admitted that there

is some quaintness in this little figure, the inconsistencies of costume, the impossible date, and the weakness of detail all proclaim the ignorance of the forger.

The vase-like object depicted in Fig. 2 is also cast in lead. It is not without some elegance of outline, but the ornament which appears in low relief is curiously and hopelessly muddled. The chief feature in the ornament is an erect figure, perhaps intended for a king. The bearded head is surmounted by a crown, from which there are four horn-like projections. A cross is held in the left hand. An unreadable inscription is placed over the head of this figure, and the date 1021 is shown at the back of the vase. This object, like that shown in Fig. 1, is spindle-like in section, and it is pretty clear that they were both the work of one man.

In Figs. 3 and 4 will be found representations of excellent specimens in lead of the medal-like objects of which so many varieties were fabricated at Tower Hill. The subjects represented are usually of a quasi-ecclesiastical or military character. The standing figure shown in 3a may be intended for St. Peter; the objects held in the two hands are apparently rather full-sized specimens of keys. On the other side of this medal are two armed knights possibly engaged in fighting, but placed at awkwardly close quarters. (See Fig. 3b.) Above is a shield of arms which may be commended to the attention of heraldic students, since it purports to be of very early eleventh-century date!

Authorities on armour may be glad to note the development of form as shown in a medal professing to be nineteen years later (Fig. 4). Here, on what may be considered the obverse (a), we have a head enclosed in a helmet, whilst on the reverse (b) is an erect armed figure, apparently beating a retreat, his broken sword held as a state sword is carried on ceremonial occasions, whilst his broad sword behind



Fig. 4

him and a kind of processional cross before him, to remain conveniently erect without any visible support.

It will be noticed that both objects are fully provided with marginal inscription. Although it would be impossible to make any sense out of them, one or two

points are worthy of notice. Usually they are marginal, and the letters of which they are composed are of comparatively large size. In the case of the quasi-medals they are generally separated from the central space by a circular line. There is a distinct disposition in the mind of the designer to make certain combinations of letters, such as MO, ROMP, MOQ., etc. Finally, many of the letters are reversed, suggesting the use of a kind of rude stamp in the preparation of the mould.



Fig. 4b

These are a few typical specimens of what are known as 'Billy and Charley' forgeries in lead, and the accompanying illustrations, prepared from photographs of the actual objects, will give a better general idea of their forms than any mere description.

II—BRASS

MANY of the forged articles professing to be antiquities which have been manufactured in London and dispersed over a wide area in England and elsewhere have been cast in brass or 'cock-metal' by means of sand or chalk moulds. Cock-metal, which is composed of two parts of copper and one part of lead, melts at a comparatively low temperature. The various illustrations in this article are entirely of objects cast in this metal, a substance which was chosen by the forgers doubtless on account of the ease with which it could be cast in the desired shapes.

The small dagger shown in Fig. 5 is a particularly unsuitable weapon for use. Its total length is 9 in., and the length of the handle is slightly over 3 in. The whole fabrication is so bad that it could deceive only those who are totally ignorant of arms. A few of the more obvious inconsistencies may be noted: the blade is thick and unserviceable for cutting or piercing; the hilt is very inconvenient, and in the very place where strength is most needed, we find weakness caused by a lozenge-shaped opening in the middle of the grip; the guard is contemptibly insufficient, and, most absurd of all, there is a kind of loop at the top intended apparently for the purpose of suspension. This object bears the date 1021. Some forgeries of this kind have

the hilt in the form of a nude female figure holding an apple, supposed to represent Eve.

In Figs. 6-10 are shown typical examples of medal-like discs of cock-metal, nearly all of which are furnished with more or less ornamental loops for suspension. In Fig. 6a, the weakness of modelling is well displayed, especially in the limbs of the armed figure and also of those of the animal upon which he is seated. The reverse is almost equally ill-fashioned. What may be intended for a representation of the Flight into Egypt is shown in Fig. 7a, and here again the long, straight arm of the figure is noticeable.

The object shown in Fig. 8 (a, b) bears the date 1001 on both sides, and presents a mixture of heraldry and armour which would be very startling to an antiquary if the medal had the slightest claim to be considered genuine.

The late Mr. H. Syer Cuming, who paid a good deal of attention to the various forms of fabrications of this character, held the opinion that they were evidently poor copies from Byzantine coins of the seventh and tenth centuries. He points out that each of these pseudo-antique medallions has a loop for suspension flanked by a little figure, but he admits that it is hard to determine 'whether they represent celestial or terrestrial beings.'



Fig. 5a



Fig. 5b

The flanking figures shown on the medals in Figs. 9 and 10 are clearly fishes or dolphins, and birds, respectively.

It may be worth while to note some of the chief features by which these forgeries may be instantly detected. They are as follows:—Pitted and uneven surface; thin and often gapped edges; small amount of metal employed in proportion to superficial space; poorness of modelling, especially in the matter of limbs



Fig. 6a



Fig.



Fig. 7a



Fig. 7b

of human beings, horses, etc.; use of arabic figures for eleventh century and twelfth century dates; frequent use of dates; unreadable inscriptions in a species of Lombardic type; incongruity of arms, armour, costume and artistic accessories; sustained efforts to fill the surface space with more or less quaint forms.

It is a remarkable and suspicious fact, too, that although it rarely if ever happens that one finds two medals exactly alike, there is a sort of general family likeness by which all may be recognized.

The whole story of these forgeries is naturally shrouded in a good deal of obscurity, and although numerous ex-



Fig. 8a

amples of the articles were exhibited as forgeries at meetings of various societies, not very much definite information is now obtainable with reference to the origin and growth of this illegal industry. It seems probable that the use of lead for these forgeries preceded the

use of cock-metal, as in the year 1864 the latter objects were described as being 'rather new in the market'; but it is not known whether cock-metal ever entirely supplanted lead. Some of the forged antiquities which were in circulation about the same year are described as being made of zinc; and soon the skill



Fig. 8b

of the forger led him to make casts from moulds which had been produced from actually genuine antiquities. Among these were Roman coins, seals, Roman bronze pins, and bosses of shields with feeble attempts

to reproduce the spiral forms characteristic of the late Celtic period.

There appears to have been a school of forgers in France at about the same period as the leaden forgeries circulated in London. Little leaden figures



Fig. 9a



Fig. 9b

about 3½ in. high, professed to have been recovered from the bed of the Seine, created a good deal of interest amongst French archaeologists. The figures, which were cast in solid lead and afterwards battered about to give them an air of antiquity, represented male figures wearing somewhat conical hats and broad-heel shoes. One figure which has been described was equipped in a long vest and pectoral cross, and bore the date 153 in large Arabic numerals. Another figure of this class represented a jester, his dress ornamented with cascabels, and holding a human-headed bauble which rested on the right arm. Other forgeries were in the forms of oblong shrines containing an image within, and figures holding a saw, perhaps intended for St. Simon or St. James the Less.



Fig. 10

Since the period of the 'Billy and Charley' fabrications the forging of spurious antiquities may be said to have become almost a fine art. Unlimited pains are taken to produce articles which shall defy careful scrutiny, and instances are not wanting, even in recent years,

of a clever forger deceiving some of the greatest experts of the day.

In conclusion, the writer would wish to add a word of thanks to Mr. Edward Lovett, of Croydon, who has kindly lent some of the forged antiquities from which the photographic illustrations of this and the previous article have been prepared.

GEORGE CLINCH.

FOREIGN CORRESPONDENCE

NOTES FROM PARIS*

AT the Louvre, the department of painting has acquired a very remarkable fifteenth-century work of incontestable documentary interest. The picture was sold in Amsterdam. It was catalogued as the Invention of the True Cross and attributed at the time to Dierick Bouts, the Louvain master. There was some very brisk bidding, at the sale, between the Louvre and the Berlin museum, and at last the Louvre became the owner of the picture at a price of 12,400 fl. (£1,030). It is obviously one of the best purchases of the year. Although some portions have been rather awkwardly restored, including some female figures on the right and a few details on the left, the fact remains that the picture is an excellent piece; the painting is firm and full; the colouring has strength and gravity; and the drawing is full of expression. It would be interesting to give this work its correct attribution. The name of Dierick Bouts has been flatly rejected. Generally speaking, the real author is to be sought in the French school of Valenciennes. The name of Simon Marinion has been mentioned. This same name has been heard of in connexion with the Chantilly picture, the Translation d'une chässe; with the small Strasburg triptych; with the Prédication d'un évêque, au milieu d'un paysage, in the Brussels museum; with the panels of the altar-screen of Saint-Bertin; with a picture in Mr. Turner's collection which figured as No. 202 in the retrospective exhibition at Bruges; lastly, with the manuscript of Philip the Good in the national library in St. Petersburg, on which M. Salomon Reinach has published so remarkable an essay in the *Gazette des Beaux-Arts*. L'Invention de la Vraie Croix will doubtless offer facilities for further labours in this direction. And for our national museum it is a precious acquisition; none could be more justifiable, and the Louvre deserves all our congratulations.

I may mention that the two landscapes by Salomon Ruysdael, the purchase of which I announced in No. 2 of THE BURLINGTON GAZETTE, have been hung in the small room containing the van Ostades. The eighteenth-century French gallery has received the portrait of Madame Danger, by Tocqué, and the Italian gallery a portrait of a woman, half-length, by Paris Bordone, forming part of the bequest of M. de Vandam.

In the Egyptian antiquities section, I have to call attention to several interesting purchases: a head of an old man in basalt, of the Scythian period, full of character; a large limestone stèle, from Denderah, dating most probably to the end of the old empire; a terra-cotta vase of the Coptic period, with a decoration

of animals; and a collection of musical instruments, of different periods, including, among others, two flutes in a very good state of preservation.

The department of objects of art has purchased at the exhibition of Mussulman art a small flower-vase, decorated with foliage and inscriptions, thirteenth-century Persian art. M. Maciet has presented a plaquette, by Riccio; M. Alexis Rouart a set of twelve Japanese sword-guards. Madame Brenot has presented the museum with the famous lacquer tray, Kamakoura period, so well known to the enthusiasts in Japanese art, which formed part of the Burty collection and shows fishing-nets drying by the sea-shore, stretched on tall, bending poles.

I cannot pass over in silence the important alterations that have been effected in the Salle du Trocadéro. The whole of the classing of the Italian Renaissance pottery has been done over again on a logical system, and henceforth it is easy to admire the Casteldurante, Urbino, Gubbio and Faenza ware, of which the Louvre possesses so many marvellous specimens.

The following have recently been admitted into the Luxembourg gallery: a water-colour by M. Georges Scott, le Jardin de l'Alhambra; a water-colour by M. Paul Rossert, la Montagne; a picture by M. René Seyssaud, les Sainfoins au soleil couchant; a series of drawings and water-colour studies by M. Joseph de La Nézière, Danseuses siamoises, Rues de Péking, Jeune chinoise de Shanghai, Restaurant chinois, Marchand de lanternes à Hanoi, Maison de thé à Shanghai, Intérieur chinois, Intérieur coréen, Reintparts de Péking, Vues de Péking; a chest and an Étude de jeune femme, by Armand Point; and a water-boiler, in chased and beaten silver, by François Bocquet, from the salon of the Société Nationale of 1903.

The Galliera museum has arranged an exhibition of ivory which does not seem to me to have realized its first intentions; I had hoped better things of it. Nothing is more laudable than that the Galliera museum should tend to become a museum of applied art, although I am none too fond of that somewhat hybrid and ambiguous formula. Nor, consequently, from this point of view, could anything be more interesting than periodical exhibitions of modern work, such as book-binding, ivory, lace, and so forth. But ought they deliberately to exclude the work of past centuries and foreign countries? This appears to me to have been a very grave mistake, prejudicial to the favour of both the exhibition and the exhibitors. So special and definite an exhibition should have an educational object, carry a lesson with it and lead to some result; the more restricted the object, the wider and the more developed should the manner be; and this applies all the more strongly when it is a question of art and of the art of ivory-working in particular. By frankly sacrificing the earlier, the Galliera museum has deprived the modern ivories of one of their chief features of interest and has singularly lessened the import and value of this exhibition. We must not hold the keeper of the museum responsible, any more than the exhibitors; I am informed that they had the keenest desire to see the exhibition, which might have contributed to such good purpose to the history of ivory, completed. Be this as it

* Translated by A. L. L. M. M.

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may, we have been able to appreciate the works of Scaillet, Allouard, Moreau-Vauthier, de Broutelles, Barrias, Rivière, Damp, Mascaux, etc. These certainly include works of quite the first order, some of which are really exquisite. Earlier art is represented by the case of arms of the duke of Chartres; the *Vénus sortant de l'onde* and the *Bacchante dansant*, executed in 1854 for Prince Demidoff; and that is all! 'But where are the ivories of yesterday?'

A new museum has been opened on the Place des Vosges in the house occupied by Victor Hugo from 1832 to 1848. The Victor Hugo museum, raised by the pious care of M. Paul Meurice, has, above all, an historical and literary interest, as I need hardly say. Nevertheless, art has its place there. The museum contains, on the one hand, a very large number of drawings and pictures executed to illustrate the poet's works; and, on the other, displays the wood-carvings, drawings in pen-and-ink, and so on, of the poet himself. I will mention the busts by David d'Angers and Rodin; the death-mask, by Dalou; the Sarah, by Henner; the Burgraves, by Rochegrosse; the *Première d'Hernani*, by Besnard; the *Jean Valjean*, by Dewambez, etc. As for the manifold works of the master, wood-carvings and pen-and-ink drawings, in spite of their artistic interest, they fall above all within the domain of literature and dreams. Dreams of light and shade, the fantastic and cloudy evolution of a thought, 'the centre of all things, like a resounding echo!' Even as a draughtsman, Victor Hugo appears to show a puerility in whimsicality, a precision and a superabundance of detail, in the flow of a straggling rather than a metaphysical imagination, and a coldness in the arrogance of form. On leaving the Victor Hugo museum it happens that one finds one's self thinking of the Musée Gustave Moreau, where the painter who told his pupils 'above all, not to be illustrators' and who drew so much of his art from the source of the old Italian masters, reveals a brain haunted by the impossible, or else tormented by strange and cruel fancies. And, while we discover in the poet an artist enamoured of the real, in its gloomiest or maddest manifestations, we hear re-echoing through the work of the painter the lamentation of a poet harnessed to the lacerating task of the unreal and the imponderous. But they are united at one point, when we allow for the enormous difference separating the value of a drawing such as the *Tour des Souris sur le Rhin* from that of a picture such as the *Triomphe d'Alexandre* or the *Prométhée enchaîné*; and that point is, perhaps, the influence of literature upon works of art.

G. DE RORTHAYS.

P.S.—The Commission du Vieux-Paris is about to occupy itself shortly with a very interesting discovery.

This concerns the country-house of the marquess of Châteauneuf, ambassador of Louis XIV to the Grand Turk at the end of the seventeenth century, which has been identified by an inhabitant of the Grand-Montrouge among a number of old buildings in that corner of the suburbs of Paris. I propose to write more fully on this subject later.

BELGIUM *

BRUSSELS.—The Cinquantenaire museum has lately acquired a terra-cotta low-relief of the kind known as *plaques Campana*, which decorated the walls of some Roman monument in the famous gardens of Sallust. A fragment of a similar plaque, discovered in the middle of the nineteenth century, formed part of the Hagemans collection at Liège (Cf. 'Un Cabinet d'amateur.' Liège: 1863. Plate XIII, No. 9).

The plaque, which is here reproduced, represents



the front of a building with a tiled roof supported by four columns in the Corinthian style. Two taller columns sustain a pediment and delineate an entrance portico projecting from the middle of the edifice. On the pediment we see two winged Tritons facing each other and raising up a round shield.

Five figures are placed in the intervals of the columns. These characters stand on pedestals; they consequently represent statues. The absence of any shaft or support leads to the presumption that the originals were in bronze. They are reduced copies of works of ancient statuary. To the left of the central figure, we see first a naked young man holding in his

* Translated by A. Teixeira de Mattos.

right hand a strigil, with which he is scraping off the dust and sweat in which the contests of the palaestra have covered him; a marble replica, discovered at Frascati and purchased by the Boston museum, displays this type of apoxyomenos, which seems to go back to some statue of the fifth century B.C. Next to this is a figure representing a naked ephebe, holding in his left hand a large palm bent against the ground, and appearing with his right to be pressing a crown or wreath upon his head. The origin of this statue, of which several copies are known, is traced back to the school of Polycleetus and perhaps to Polycleetus himself.

To the right of the central figure are two bearded men, their hands covered with the cestus, who seem to form two companion statues. These athletes are imitated from a group of wrestlers of which the prototype, now lost, is attributed to the school of Lysippus.

In the middle of the plaque, on a higher pedestal, is a figure taller than the others, representing Hercules. The skin of the lion is flung over the left arm; the right hand leans upon the club. The whole is an exact copy of a colossal statue discovered in some Roman baths near Bracciano, and now placed in the Chiaramonti museum. It displays a combination of the forms usual with Polycleetus and Lysippus. Hercules is here set in the midst of ephebes and athletes, as he was in the wrestling school.

In a study devoted to the plaque of the Cinquanteaire in the annals of the archaeological institute of Vienna, Herr Hartwig has compared this plaque with similar plaques discovered in the same place. They are all the work of a potter called Octavius, who left his mark on some of them; unfortunately, it has not been possible to fix the period at which he lived. These terra-cotta bas-reliefs were reproduced in large numbers, in rich polychromy, and were intended to form a frieze on the partition walls.

Apart from their decorative value, these plaques are important archaeological documents; for they reproduce celebrated works of the sculptors and so enable us to make good irreparable losses and to throw a light upon obscure points in the history of Greek sculpture.

In addition to this piece, of which the interest, as we have seen, is great, the Cinquanteaire has been enriched by various gifts. M. Edmond Macoir has sent to it a fragment of a vase of a very curious type, discovered at Harmignies, in the province of Hainault. This fragment consists of the whole of the lower portion of the vase; it is of earth, of a dark grey colour, and was made without the help of the thrower. It is like a Gallic vase discovered at Mont de Lanaud (Marne), now in the Saint-Germain museum. Although it incontestably dates back to the Marne period, it was found on the site of a Frankish burying-ground bordering upon a Belgo-Roman cemetery. The fractures which it displays being exceedingly ancient, the probability is that it comes from a cemetery overturned and sacked by the Franks when establishing their own graveyard on the same spot. This one site, therefore, was occupied in succession by Gauls, Belgo-Romans and Franks. A similar fact has been established at Ciply, not far from Harmignies.

I must also mention a consignment consisting of nine palaeolithic instruments of the amygdaloidal variety, in quartzite of a reddish colour, stained with laterite, discovered at Poondi, twenty-nine miles west of Madras; a parcel of terra-cottas from Ephesus; a few Egyptian bronzes; and finally a group of antiquities found in the necropolis of Acanthus.

GENERAL NOTES

The international society of sculptors, painters, and graveurs shipped from Liverpool to Philadelphia last week the very important collection of works by its members, numbering about one hundred, for exhibition in the various American academies and galleries, including Philadelphia, Pittsburg, Chicago, Boston and Detroit. The collection will also be shown in the St. Louis museum during the exhibition next year. The works sent include M. Boldini's Mr. Whistler, M. Blanche's Aubrey Beardsley, Mr. Pryde's Ellen Terry; other portraits by Sauter, Lavery, Walton, Von Uhde, Strang, etc; landscapes by Mesdag, Maris, Claus, Cottet, Priestman, Frajiacomo, Murhman, Mura, and Maurice. Other contributors of oils are Stuck, Buysse, Strang, von Bartels, Bauer, Breitner, and Witsen. Drawings are contributed by Vierge, Sullivan, Maurice Grieffenhagen and Anning Bell. Pennell sends drawings and etchings; Bauer, Strang, Witsen, and Baertson also send etchings, and Shannon lithographs. The Glasgow school is fully represented. A number of most important works by Mr. Whistler, the late president, had been obtained, but in deference to the wishes of the family these have not been sent.

The delegates of the Clarendon press, says the *Antiquary*, propose to supplement their facsimile of the Shakespeare first folio, by publishing facsimile reproductions of the earliest accessible editions of that portion of Shakespeare's work which did not appear in the first folio. The excluded portion consists of the four poetical quarto volumes, 'Venus and Adonis' (1593) 'Lucrece' (1594), 'The Passionate Pilgrim' (1599), and the 'Sonnets' (1609), as well as the play of 'Pericles,' which was first published in quarto in 1609, but was not included in a collected edition of Shakespeare's plays before the third folio edition of 1664. The four volumes of the 'Poems' and the volume of 'Pericles' will be reproduced by the colotype process, and will be similar in all respects (size only excepted) to the colotype reproduction of the first folio edition of the plays, published by the delegates in December 1902. This reprint will be executed under the direction of Mr. Sidney Lee, who will contribute full introductions. The delegates hope that these reproductions will be ready for publication in the autumn of 1904.

It is much to be regretted that another relic of eighteenth-century London, in the neighbourhood of Westminster abbey, is in danger of being sacrificed to so-called modern improvement. Great College Street and Barton Street are the two threatened spots, both of great charm, on account of the associations connected with them, and the appropriateness of their

position under the wing of the abbey. Until 1902 Great College Street did not contain more than four modern buildings, most of the houses being of the eighteenth century, and having fine porticos and iron-work, besides being for the most part wainscotted. The poets Keats and Shelley both lived in this street, and the house of the latter is still standing. Before the L.C.C. pulled down the houses near the embankment this road followed a beautiful curve, which the new buildings will entirely destroy, as they are to stand back some feet from the original frontage. Barton Street was built by Barton Booth, the actor, who was a Westminster boy under Dr. Busby, and remains practically as it stood in early Georgian days, with the exception of two houses which have been annexed by the school trustees as a site for new classrooms. The architecture of both these streets and that of the neighbouring North Street is pure Georgian, and all are threatened with demolition under the Improvement Act of 1900. It is to be hoped that some way may yet be found of preserving this very interesting locality.

THE PRESENT STATE OF THE PRINT MARKET

WITHIN the past few months the books which have been published on the subject of prints have been both numerous and good. Good in that they have not only enlarged many a collector's sphere of action, but have supplied him with knowledge which has rendered his operations of a more certain and interesting character. Still, one phase has remained, and rightly so, outside their scope—the question of price. To prevent any misunderstanding as to the purport of this article, I say at once that I have no intention of endeavouring to give what in common parlance are called 'tips.' Nor must it be inferred that any attempt is being made to harmonize artistic merit and monetary value, for the market, having been always dominated by fashion, has usually the most ludicrous idea of the proportion between the two. The object is rather to expose the anomaly, not to condone it, and to indicate to the collector of moderate purse the course he should pursue at the moment; not, indeed, to get the best value for his money, but in what direction he should look to obtain some of the very finest productions of the engraver's art, which are—it may or may not be temporarily—neglected by the average print collector of the present day.

To satisfactorily accomplish this somewhat onerous task a brief survey of the various schools of engraving must first be undertaken and their merits discussed. The conclusions arrived at have been based to a minor extent upon the personal opinions of the writer, but in a far greater degree such opinions have been tempered by the infinitely more weighty and matured judgements of the men who have made a mark as connoisseurs in this fascinating pursuit during the past century. In the next place an equally brief, and, it may be truthfully urged, inadequate review of the prices which have been paid for impressions within the space of the last few years will be given.

There are collectors who trouble themselves but little about the price they pay for a print provided it is an example of a particular state which they wish to acquire. This, however, is the exclusive privilege of the opulent. There are those, again, who are always seeking to obtain for shillings what can only be expected for pounds. As every collector of experience is well aware, this is the surest road to bitter disappointment and financial loss. The prudent man knows what he is buying, and expects to pay a fair price for it. To those people who desire to collect any objects of art which they do not fully understand, the only advice which can be tendered is to place themselves in the hands of someone in whom they have a justifiable confidence, and expect to pay a full market price. However unassessable the creations of genius may be from mere considerations of monetary value, such an assessment has been accomplished, it matters not however unsatisfactorily. But these values are ever-changing quantities—the highly esteemed to-day become in a measure the discarded of to-morrow. So precipitate has this change been in some cases that one might be tempted to conclude that their artistic quality was subject to rapid evaporation.

Of course, there are in many cases justifiable and logical reasons which account for a revolution of feeling, but in the main it is due to the unfathomable whims of fashion. Because the market has been fairly steady for some years it is too readily assumed that this is to continue for ever. But a change must come. It may come now or it may be deferred, but come it will. Indeed, the present condition of the print market presents all the potent elements of a speedy disintegration.

Before we can consider in what direction this will be it is necessary to consider the essential conditions which sustain any work, so that its reputation shall remain unimpaired by the march of time, and raise it to a pinnacle of fame.

In the first place, in order to sustain a great reputation for any prolonged period, extraordinary artistic value is essential. The doctrine of the survival of the fittest is nowhere so rigidly enforced as in the domain of art; not only is ceaseless criticism of the most searching character brought to bear as the years roll on, but also new candidates for honours present themselves.

But whether this excellence is present to the greatest extent or not, works of art are not entirely free from the domination of fashion. Fashion has but little to do with art, but if some prominent person began collecting paving-stones, and the craze infected other people, the price of paving-stones would go up. This would not prove that the hobby had any justification, and sooner or later the whimsical mortals who had developed this form of mania would transfer their affections to some other channel which fashion had decreed, and paving-stones would fall to their normal value. Still, whatever have been the dictates of the moment, the greatest men have never fallen very low. There is no record in history of a Raphael or a Titian, a Donatello or a Verrocchio, a Dürer or a Rembrandt, having become quite unmarketable, yet many men could be cited who have been suddenly caught up in the whirlwind of fashion, and

after a few years have been dropped even more suddenly than they were raised. Hence, when any man's work does not contain the embodiment of the very highest artistic genius, no matter how much he may be boomed, the reaction will inevitably set in. The most striking example at the present time is the coloured print, and it does not need much effort to trace the origin of the hobby.

Not many years ago, when people were suddenly roused to the beauties of the furniture of Chippendale, Sheraton, Hepplewhite, and other great spirits of the period, collectors arose who desired to furnish their houses as far as possible with it. They lived in the palmy days: shillings were then timidly asked, where pounds are now demanded. Having accumulated enough furniture, let us say for a dining-room, it became necessary to have something on the walls in keeping with the scheme in view. What could be better than coloured prints? Nothing made such a harmonious *ensemble*. There is a completeness about a room they furnished in this manner which charms the eye of the beholder. As the demand for the furniture developed, in corresponding ratio were coloured prints sought after. Then collectors of the prints themselves for their own sake came into being, and the hobby has gradually become more common until the present limits have been attained. Now, if its devotees limited themselves to the finest work of the men who printed in colours, such as Bartolozzi or Schiavonetti, there would be less fear of a fall in value than actually exists. But this is not the case, and, even of the mediocre specimens accepted by collectors, counterfeits of the cleverest description are offered unblushingly on every hand. The small print shops of London and Paris are full of them, and they stand, smothered with dirt and artfully stained, awaiting the bargain-hunter who ventures into that 'small curio shop, quite in the country, where the man knows nothing.' The detection of these frauds is sometimes a difficult task even for the most experienced connoisseur or dealer. Prints are worked off from the original plates, which have been in many cases re-bitten, on old paper, margins are added, ordinary prints turned into proofs in a manner which almost defies discovery, to say nothing of the grosser frauds produced by various processes of colour-printing, which generally owe their origin to Germany, of which thousands are annually sent to England and America. The continual nervous dread of being deceived, which seizes experienced and inexperienced alike, may ultimately cause connoisseurs to abandon such dangerous ground and seek pastures new.

Then again the majority of the finest examples are not offered for sale, and the average specimens which make their appearance in the market are but sorry reflections of the pristine beauty of the plate. Small wonder then that the amateur gets disgusted. But when a critical examination of even the finest impressions is attempted, much internal evidence will be found of shortcomings which are in direct opposition to the canons laid down above, an embodiment of which is essential to their lasting reputation. The poverty of the original design in many cases is quite unworthy of the talent of a Bartolozzi or a Schiavonetti. Take a typical example, the celebrated

Cries of London, after Wheatley. At his very best, Wheatley cuts but a sorry figure in the history of art in this country. His pictures are of little worth, and rightly so. The design is poor, drawing weak, and attitude and expression constrained. The engravings show all these defects. If you wish to see the poverty of this series, compare two, say Two Bunches a Penny Primroses and Sweet China Oranges, which are quite two of the best, with Hogarth's Beer Street and Gin Lane, and you will see the feeble attempts of the struggler after effeminate picturesqueness compared with the naked truth of the philosophical cynic. It may be urged that it is unfair to make the comparison. But it must be borne in mind that each is a transcription of London and London life, and if either is untruthful then it ceases to be of value. Mere picturesqueness without truth can never sustain a work permanently. The same criticism could be levelled against Hamilton's Months and other prints too numerous to mention. These will be the first to suffer when the ebb sets in. The prints after Reynolds, Romney, and artists of equal calibre come into rather a different category because of the excellence of the original picture, which when translated by an engraver of talent cannot fail to present a work of charming qualities. The argument against them is built chiefly upon two points. In the first place the stipple engraving is incapable of adequately setting forth the more serious thoughts of an artist. In the case of our English portrait painters this was only to be accomplished by the mezzotint. In the second place, when le Blon and Pond and Knapp first introduced printing engravings in colours, the idea was to reproduce faithfully the original picture not only in design and drawing but in colour, and I am not aware that these principles were ever abandoned. But what do we see when we contemplate an engraving in colours by Bartolozzi after Reynolds? We do not find ourselves reminded forcibly of Reynolds, the scheme of colouring is quite different, we are attracted by the alluring colour of the engraver, and the real purport of the plate disappears. The fact remains that the process has yet to be devised which will reproduce the tones of a picture, and until this is faithfully accomplished the most truthful transcriptions of a Reynolds will be those in mezzotint.

When we turn to mezzotints we find a very different state of affairs existing. They have steadily risen in price, but it has been a justifiable rise which does not owe anything to extraneous influence. The increased appreciation has been awarded purely and simply on their own merits. The great divergence in the prices of apparently equally meritorious mezzotints is due to subject, a factor which has to be reckoned with in every form of art at the present day. There are many who consider Faber neatly, if not quite, as fine as J. R. Smith, and the great difference in value arises from the fact of one engraving after Kneller and the other after Reynolds. Still, nothing can be fairly urged against the current value of fine mezzotints. By no other means could the masterpieces of our early portrait painters be translated, and the superb efforts of Smith, Fisher, Green, McArdell, Earlam and a host of others will not lack

admirers so long as the ink is visible on the paper. In this branch of the engraver's art, moreover, the collector has not so many pitfalls awaiting him. To say that a mezzotint cannot be 'vamped' in a manner calculated to deceive an expert would indeed be rash in these days, but the requisite ingenuity is incalculably greater than in the case of a coloured print. The rascality in the latter case is facilitated by many of the original plates being in existence, and needing but re-biting to yield passable impressions. The plates of the mezzotint, however, even if in existence, are so much worn that they are useless for printing purposes, and the only chance is to make a copy, a process which rarely meets with success. Of course the ordinary impressions of a mezzotint are just as likely to be 'doctored' as a coloured print. False margins can be added, ordinary prints turned into proofs, various washes be used to make the impression appear more brilliant, etc.; but the danger of purchasing a 'wrong' one is much less than in the case of a coloured print. From the decorative standpoint, the mezzotint has few rivals. It imparts richness without being obtrusive, and no matter with what you place it it never foils. The only danger to its present value lies in the reflex action which sometimes follows the high figures attained in such sales as the Blythe; but there seems to be too strong foundation for the present vogue to anticipate any such tendency. It must, however, be borne in mind that in no style of engraving does the plate so speedily display signs of wear as the mezzotint. Hence fine impressions are scarce. From a rich, velvety effect the transition is comparatively sudden to a washed-out specimen. Here lies the exercise-ground for the discriminating judgement of the connoisseur, for the divergence in value is great.

In treating of colour-prints in general, I have purposely omitted touching upon Morlands, because I wish to deal with those in black and those in colour at the same time. To those who are fond of pastoral subjects there are few men in our British school who appeal more than George Morland. There is a homeliness about his art that makes one love the man in spite of his imprudent life. You feel at once that he was not a bad sort of fellow after all. He was a man who loved Nature for herself, and loved to paint her, and right well did he succeed. The amateur of engraving must congratulate himself, too, upon the fact that the same good qualities which display themselves in his pictures have been translated by the engraver. Consequently, the mezzotints after him in black convey just the same feelings as the originals themselves. There were men who understood his aim and standpoint and were content to give us faithful transcriptions without presuming to take liberties, which has too frequently occurred with other landscape engravers. These qualities make the prints in black particularly fascinating. When, however, we contemplate those in colour, we lose sight of Morland, the print becomes an original picture in itself with a different scheme of colouring to Morland's, and consequently just the same arguments can be urged against coloured Morlands as against coloured Reynolds. The only advantage which the coloured Morland can claim over the coloured Reynolds is in

the broader masses of colour which give a more powerful *ensemble*. The price of even the finest of coloured Morlands has not attained such an extravagant level as many after other masters, but it is quite enough to make a prudent amateur hesitate before investing in them. With the ordinary mezzotint after him, provided the impressions are good, I see no reason to warrant an arrest of the upward tendency. It may be remarked incidentally that at no time since the golden period of the art in this country have finer mezzotints been produced than at the present moment, and many are quite worthy of the attention of the lover of art. But the public confidence is shaken in the modern print, and not without justification. The evil does not arise from any shortcomings of the artist, but from the sins of the publisher. Facing plates, the hundred and one processes which imitate the genuine hand engraving, and, above all, the flagrant abuse of the term 'proof,' which has made it quite the exception to see a print which is not a proof, of some form or another, have all contributed to undermine the traditions of an art which has been one of the artistic glories of Britain.

When we come to other branches of the engraving art we find the market less subject to fluctuation. This arises to some extent from the fact that the great masters of line and etching are, in the main, of more remote epoch and have not leaped into sudden favour, as has been the case with the coloured print and the mezzotint. Again, they do not appeal to nearly so wide a range of collectors. Their devotees are, however, enthusiastic, discriminating and tenacious of purpose. Hence, although a steady increment of value is observable, there is nothing in it which could be designated a 'boom,' and in all human foresight there will not be any 'slump.' Let us consider etchings first.

Rembrandt has always commanded a long price, and there is every justification for it, because to the incomparable master, even after the lapse of nearly three centuries, is still paid an ever-increasing homage. No reason can consequently be urged for anything else than an increase in value. The best states of the finer plates are rapidly being absorbed by museums and the cabinets of wealthy collectors, from which they will probably never emerge. Still, although such prints as *The Hundred Guilder Piece* are unprocurable in the first state, and even in the second are beyond the purse of any but the most opulent collector, there are yet fine works by the master which can be considered on their artistic merits far below their market value. One of these, *The Death of the Virgin*, can be purchased in the third state for £10, and even in the Holford sale the first state was only valued at £145—a small price when one remembers the high character of the sale and many of the prices produced. This, in Mr. Ruskin's opinion, is the *chef d'œuvre* of the master.

Connoisseurs are apt, however, to overlook the claims of the lesser Dutchmen and Flemings. The transcendent genius of Rembrandt seems to so fascinate the amateur of etchings that he to some extent overlooks the merits of Adriaan van Ostade, Cornelis Bega, Adriaan Van de Velde, Jacob Ruyssdael, Paul Potter, Waterloo, Vandyke, and others. But many

well-informed people do not hesitate to affirm that some of these men were greater as etchers than as painters, though against one or two it may be urged with truth that they rendered themselves monotonous by repetition. Be that as it may, they are all remarkably clever. Their light is still hidden under a bushel, and they need exhibiting to bring them before a public which sees no merit until it is pointed out.

What etcher since Rembrandt has produced anything to surpass for pathos and incisive truth the glimpses which Ostade has left us of the peasant life of Holland, be it in cottage or in inn? And what modern landscape etcher has supplanted *The Corn Field* or *The Three Oak Trees*, by Rüysdael, in the estimation of the lover of landscape? Then, although not comparable to Rembrandt in rugged truth and vigorous breadth of treatment, the portrait etchings of Vandyke in the first states, before the misdirected energies of the engraver ruined the effect, perfect in its incompleteness, are some of the most fascinating productions of the brilliant Fleming. This art, moreover, is the only one which has maintained its traditions to the present day. We have recently had as fine etchers, if we except the cream of the work of Rembrandt, as any in the past. The greatest mind which Barbizon produced, J. F. Millet, has left many etchings which embody the finest qualities of the art. Yet two of the best examples—*Les Glaneuses* and *Les Bêcheurs*—produce but five or six guineas at present. The same remark applies to the little-known efforts of Daubigny. These two men need but time to enhance materially the value of their work with the needle. Then, again, we have the unfortunate Charles Méryon, whose productions are rapidly assuming a position in the very forefront of the greatest masters, which they should have attained in his lifetime. The merits of the late Mr. Whistler are of such an order that any review of etching would be incomplete without a mention of his work; his etchings always command a ready sale, but prices in his case will surely advance further.

We now come to the line engravers, and it will be necessary to deal with them under one or two different headings, because the conditions which are applicable to one section would not apply to another. As in the case of etchings by Rembrandt, so with the early masters of engraving, such as Dürer, Lucas van Leyden, Martin Schongauer, Marc Antonio Raimondi, Veneziano, and Marco da Ravenna, there always have been buyers whenever fine impressions come into the market. The museums contend eagerly for them, and it may be said that the best will never return to the auction-room. These are the gilt-edge securities in prints, and any phenomenal drop in value is, in all human probability, out of the question. They are rising, and will continue to do so whenever offered, and are perfectly safe to buy and to hold.

But when we leave the early part of the sixteenth-century prints for those of the seventeenth, we find a remarkable diminution in the number of collectors. This is all the more inexplicable when it is remembered that at no period in the history of the art were finer pure line engravings produced. The legacy of the studio of Rubens alone abounds with triumphs of the graver. Scheltius a Bolswert,

Boetius a Bolswert, Lucas Vorsterman, Paul Pontius, Pieter de Jode the younger, working under the direction of Rubens, executed engravings which cannot be excelled. These men carried to perfection the effects which can be produced by means of graduation in the line engraving. They were the first to grasp the true meaning of 'colour' in the art, and made use of their power to the utmost; the result we have before us to day. It is only fair to ascribe this insight and subtler grasp of the capabilities of the graver to Rubens, for it may be presumed that he provided the initiative whilst the body of engravers, working with a unison of purpose unknown before, carried his precepts into execution with such telling effect. What could be finer than Boetius a Bolswert's plate of the so-called *Coup de Lance* in the Antwerp gallery? Yet when examples of this school come up for sale they are generally bundled into parcels varying in number according to the press of business and the temper of the auctioneer. In only rare instances are they put up singly. I mentioned this apathetic attitude to a connoisseur, and his reply was characteristic of the general feeling of collectors at the present time. 'Well,' he said, 'they look very well on the walls of an old country hall buried in the country, but they are not the thing for my town house. I want something cheerful, so give me coloured prints.' The ambitions of collectors have undergone a change since the days of the men whose names shine most prominently in the history of print collecting, such as P. Mariette, William Young Ottley, Robert Dumesnil, Sir M. Masterman-Sykes, Sir Joshua Reynolds, and Sir Thomas Lawrence.

If we leave the Flemings and turn to the Dutchmen, we find the market in the same state of languor. To name but a few instances, no logical reason can be assigned for the want of appreciation which is at present meted out to the Visscher family and Cornelius in particular, or to his generally accepted pupil, Abraham Blooteling. Another superb engraver who is at present being slighted is Jonas Snyderhoeft, a man whose claims cannot be ignored permanently. It is not always the nature of the subject, an argument much urged against this school, because there are plenty of fine prints by Visscher, Snyderhoeft and others which contain no trace of impropriety; and however coarse Ostade, Brouwer, Teniers or Steen may be, their open coarseness is much to be preferred to the veiled immorality of Greuze or Boncher, against whose works this argument of suggestiveness is never used.

Again, there are those who level a charge of sombreness against the Dutchmen, and not without some degree of justification from a decorative point of view; but this charge will not hold good against the Frenchmen, and yet they are just as much slighted as their more northern *confrères*. The magnificent achievements of Gerard Edelinck and Robert Nanteuil have left an impress upon the portrait engraver's art on which too much stress cannot be laid. In fact, Nanteuil's portrait of Pompadour de Bellèvre has never been surpassed in the whole range of portrait engraving. Such incisive truth in character delineation, such complete mastery of technical difficulties and finish of details, lifts this plate into the very front

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rank. Yet the auction value of a fine impression is about £2. Although this is quite the *chef-d'œuvre* of Nanteuil, there are many others by him of almost equal excellence. Edelinck is little, if at all, inferior in genius, and the two men are of about equal market value. You could purchase the whole life-work of both for the price of one coloured print. Nor do they stand alone in this lack of attention. The Drevets, both father and son, Chereau, Tardieu, Beauvarlet, Moreau, are all worthy of more attention than is bestowed upon them at the present time.

There is no lack of the decorative element of the best period of French art amongst the work of these men. To instance but a few of the leading examples. Beauvarlet has given us The Departure and Arrival of the Carrier Pigeon after Boucher, La Sultana after Van Loo, the Children of the Duke of Bethune after Drouais; Drevet père, the delicious Adrienne Lecouvreur: Tardieu, Diana and Actæon after Boucher. The collector still treats them with stolid indifference. But it was in the closing years of the eighteenth century and the early years of the nineteenth that the technique of the engraver reached its culminating point: there was more originality, more independence perhaps in Visscher and Boetius and men of their period; but for accuracy and faithfulness of reproduction this period has never been equalled.

The first in chronological order, Johann George Wille is perhaps the most remarkable of all. It seems incredible that mere black and white could go to such lengths in the translation of the minute finish and delicacy of the 'little masters of Holland.' The treatment of details and accessories in such pieces as The Death of Cleopatra after Netscher, Le Concert de Famille after Schalken, and the Musiciens Ambulans after Dietrici is astonishing; whilst the exquisite L'Instruction Paternelle after Terburg is quite the last word in the rendering of the satin dress and the drinking glass. Still, any of the above-enumerated plates, and many quite as fine, can be purchased in the market for about ten pounds. Surely there is room here for improvement! Then follows Raphael Morghen. It does not surprise me that his work has fallen considerably in value; he is an accurate copyist and a perfect master of his art, but it is possible to be too precise and to become too conventional, and that is where Morghen erred. He is rigid and cold; and a constant repetition of his works tires one sooner than any other master with whom I am acquainted. You feel that there is no fire in him; he never gets up any enthusiasm; and although no flaw can be found in his technique, there is a quality about him which repels you. Here, I feel sure, lies the root of the apathy displayed towards his work. The Last Supper, after Leonardo da Vinci, still retains its hold, and fine impressions are eagerly purchased when submitted to auction, a proof bringing from fifty to seventy pounds and a good print five to ten according to the impression. To a lesser extent interest is displayed towards the Aurora after Guido Reni, which produces in the proof state from forty to fifty guineas and three to four if lettered. With these exceptions his work is quite out of fashion, and it is impossible to speak hopefully of the future. Indeed, this remark could be extended to the work of

any of the men whose work is now being discussed, because the taste is set dead against them, and it would necessitate a complete revolution of the wheel of Fortune to reverse this decision, of which there is, at present, not the slightest indication.

There are, however, a few exceptional prints which have always commanded attention, and they show no signs of retrogression. Amongst these may be cited Frederick Müller's superb Madonna of S. Sisto, after Raphael, the best state of which still brings sixty to eighty pounds, and Johann Gotthard Müller's Madonna della Seggiola, an impression of which I have not lately seen in the auction room, but it retains its hold upon a certain class of connoisseurs. The same remark equally applies to Richomme's fine Neptune and Amphitrite after Guido, a proof of which should bring at least fifteen pounds. That the work of his equally clever contemporary, Bervic, is more depressed than most of this period is a matter at which wonder cannot be expressed. However fine an engraving may be, but few people care to have The Laocoon or The Education of Achilles on their walls, particularly when the latter happens to be after a master of the poverty of invention of Regnault.

For the works produced during this period there is but little future. It would indeed be impossible for prices to sink any lower; any fluctuation must have an upward tendency, save in those cases such as Müller's Madonna of S. Sisto, or Raphael Morghen's Last Supper, which have never felt the wave of depression. Even here, however, there would be no justification for any diminished price. There is one engraver, some of whose works are particularly deserving of attention, for they are decorative, after masters who are and likely to remain in favour, and the quality of the engraving is of the first order. I am referring to Porporati. His Young Girl with the Dog is the most exquisite thing in the whole engraved work of Greuze. Many would prefer the print to the original picture, and they would have good grounds for so doing, for the engraver has given all the good points of Greuze without bringing into prominence the painful mannerisms and wearisome effeminateness of this somewhat over-rated French painter. Although this is perhaps Porporati's best plate, there are others nearly as successful—for example, Gardez-vous, after Angelica Kauffman, and Le Couché, after Van Low.

We have come to the last man of this period with whom I shall deal—Louis Auguste Boucher Desnoyers, who is in many respects the finest of them all. When this incomparable artist worked after Raphael, his art reached its culminating point. He seems to so thoroughly have assimilated the spirit of the great Italian that such prints as La Belle Jardinière and La Vierge de la Maison d'Albe appear but a second edition of the original. Yet these superb productions can be obtained for a mere bagatelle. A proof of La Belle Jardinière fetches from three to four guineas. Compare this with the price of Müller's Madonna of San Sisto, to which, to be well within the mark, it is equal in technical qualities, and, as a translation of the original picture, superior. Surely the day has come for such inequalities to be removed and for Desnoyers to be appraised at a figure more approximate to his worth. But the interest taken in the mezzotints

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and coloured prints of the English school serves to overshadow the work of the contemporary line engravers.

There was a time when collectors were passionately fond of William Woollett, and he rose in value considerably; but these collectors seem to have died out and the modern amateur has but little to say in his favour. In fact at the present day those subjects in which he succeeded least sell the best, a condition of things to which among either pictures or engravings it would not be difficult to find a parallel. It was not in such prints as the Happy Peasants and the Jocund Peasants after Dusart that he excelled, but in his wonderful plates after Wilson and Claude. For breadth and atmosphere and true delineation they have never been excelled. A man of equal ability we have in François Vivares, and when working after any other masters than Wilson and Claude he is superior in feeling and energy of handling. It seems remarkable that the market value of such meritorious works should have fallen so low. Sir Robert Strange is another engraver of the first rank who is neglected by connoisseurs. Unfortunately the bulk of his plates are after such masters as Guido Reni and other Bolognese painters who were the favourites of the amateurs of his day. This factor will always have a retarding influence, but in his own merits as an engraver few flaws can be found. In the rendering of flesh, as witness his Magdalene after Guido, he stands unequalled. As to the immediate future of the works by these men, one cannot take an optimistic view; taste is strongly opposed to the line engraving, some reasons for which I shall endeavour to give further on.

Collectors who are seeking a not overcrowded field might turn their attention in one direction which at the same time presents the advantages of good taste and moderate expense. These are the prints after J. M. W. Turner. Of course, as in every branch of collecting, discretion has to be exercised by the inexperienced amateur, because there are so many almost worthless prints after the master which are still by men of good repute. These served in many cases for book illustrations and other popular purposes. They can be picked up in many second-hand book shops for a few pence. But the superb productions produced under the painter's own direction—and about the execution of which, I may incidentally remark, he was so fastidious that it brought him into very bad odour with the engravers—like the proverbial good wine, need no bush. The prints from the 'Liber Studiorum,' the Keepsake series, Rogers's 'Italy,' as well as many of the beautiful single plates, will always command the attention of the discriminating collector. And quite an equal investment is to be found in the exquisite mezzotints worked by David Lucas after Constable. Never, surely, were artist and engraver more in sympathy. If Constable is the only man who has successfully rendered the after effect of a shower of rain in field and hedge and tree, Lucas is the only man who ever engraved it. Yet, with but few exceptions, five to nine guineas will buy an engraver's proof.

Thus we see that the prevailing fashion in the picture world has not always an influence on the print collector. If a fine Turner or Constable comes into the market, no difficulty is experienced in getting

six, eight or even ten thousand guineas, but fine engravings after them do not create the same excitement. In the foregoing discussion it has been necessary to give dry data, and I should have liked to give more; but only the leading examples could be given, because the object of the present article is not to affix individual values, but rather to indicate on broad lines the trend of current fashion. To successfully accomplish this task it has been necessary to enter into details which, if pushed too far, would bore the reader. However, this review, brief as it may be, will enable us to summarize the prevailing influences in the print market, and we shall be in a position to consider whether these influences are of a permanent character or likely to be modified in the near future, and to form an idea as to which way the pendulum is about to swing. One important point—the chain of circumstances which has brought the present rage for coloured prints and mezzotints into fashion—has already been dealt with. Now some space must be devoted to the reasons which have brought about the disregard for line engraving. It may be shortly said that almost everything which has tended to elevate the colour-print and mezzotint in estimation has tended in direct ratio to depress line engraving.

Line engraving is not decorative; it has not the richness of the mezzotint; it lacks the warmth and variety of the print in colours; it will not fall in with modern schemes of furnishing. An attempt to minimize these objections is to be seen in the modern tendency to print off in warm reds and browns—an endeavour to remove that chilling, repelling effect, which many urge as one of their reasons for antipathy to the line. A great deal of this could be obviated by judicious framing. There are many people to whom a frame necessarily implies a gilt frame. In fact, the day is not long past when to place a print in the hands of a professional framer inevitably involved first cutting off all margin, then, after gluing what was left on a stretcher, with the edges neatly tucked over, placing it in a gilt frame, the width of which varied according to the pocket of the owner and his ideas of sumptuousness. If anything can make a line engraving look cold, it is gilt. It throttles instantly any of the delicate colour effects of a Bolswert or a Desnoyers, and nothing comes out but the mere mechanism of the art. A coloured print will stand gilt, as will a mezzotint in a less degree.

The method first employed, I believe, by the late duke of Buccleuch is one which might commend itself to amateurs who have line engravings. With a plate 24 × 20 mount upon a wide board with four inches of margin at each side and five inches top and bottom. Then place in a frame composed of three inches of arched moulding in polished black pearwood, inside which, that is next to the mount, is placed an inch or an inch and a half of neat gold beading. You vary, of course, the width of the margin, moulding, and beading in proportion to the engraving. After black and gold, the next best is oak and gold or even plain oak, the darker the wood the better. Still, frame as you will, nothing will give the line engraving the richness, decoratively speaking, of the colour-print or mezzotint. This is at present

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fatal to its popularity, and small chance exists of any improvement in current values. There are prints such as Desnoyers's *La Belle Jardinière*, which possibly will show a marked increase, but they are the exception and not the rule. Merit is not sufficient to make a work of art popular: other things are essential. In these days there is a tendency to place prettiness before art, and attractiveness of subject before excellence of execution. Etchings of the best masters, engravings and woodcuts of the fifteenth and sixteenth centuries, have invariably been in the favoured condition of having a small but highly cultured and tenacious following, so that a healthy state of the market is always assured. Mezzotints are high in price, but, with the finer specimens rapidly becoming scarcer and scarcer, there is no reason why they should not continue in favour. They contain the artistic qualities necessary to sustain them permanently, and they have nothing antagonistic to the schemes of decoration of the period. As regards coloured prints, the price has been pushed higher and higher, and prudent, far-seeing men have ceased long since to pay the extortionate prices at which even the inferior specimens are sold. Fashion is fickle, and a change may come at any moment. So long as there is a demand for coloured prints the dealers will puff their beauties, in many cases imaginary, and so long will frauds be foisted on a too-gullible public.

END OF SEASON BOOK SALES

By way of *au revoir* to dealers and collectors prior to the autumn recess, Messrs. Sotheby generally retain some interesting books for dispersal at the end of July. Thus, the Martin copy of Caxton's *Ryall Book* fetched £1,550 on July 30, 1901, and, discarded by a transatlantic collector, who meantime had acquired the finer Bedfordshire library copy, was re-sold on July 30, 1902, for £1,400. If this year nothing so important occurred in the two-days' sale, July 28-9, there were books as attractive as Shelley's '*Adonais*,' in fine condition, which has gone to America, as has Lamb's '*Mrs. Leicester's School*,' and several other works which appear on the following tables. As a whole the season, January-July, 1903, will not bear comparison with its immediate predecessor. The two stand in much the same relationship as do the following statements, giving details of the eight single libraries or assemblages of books, etc., from various sources, brought together under a single catalogue, which realized the highest totals respectively during the first seven months of 1902 and of 1903.

1902.		
PROPERTY.	LOTS.	TOTAL.
Henry White	2,347	£18,116
Miscellaneous. March 17-21	1,314	14,530
Lt.-Col. Hibbert	914	12,097
Miscellaneous. June 3-7	1,334	11,828
Fountain	940	10,732
Miscellaneous. July 28-30	771	6,766
J. W. Ford	597	4,326
Marshal C. Lefferts	337	3,802
	8,554	£82,197

1903.

PROPERTY.	LOTS.	TOTAL.
Miscellaneous. May 18-21	1,077	£12,045
Miscellaneous. March 16-21	1,433	9,745
Sir T. D. Gibson Carmichael. Mar. 23-7	1,198	9,639
Miscellaneous. June 18-20	892	8,523
W. E. Bools. June 22-7	1,876	3,546
Miscellaneous. July 28-9	582	3,427
Dr. Taylor Brown. April 20-4	1,810	2,781
Miscellaneous. July 16-8	1,102	2,175
	9,970	£51,881

For the convenience of those who prefer information about outstanding books, etc., in tabulated form, there have been included in the tables which follow certain lots not so dealt with in the May and August issues of THE BURLINGTON GAZETTE.

Table No. I--SETS OF PRINTED BOOKS

1. Collection of dictionaries, grammars, school books, etc., collected by the late Prof. Helwich of Prague, many with notes in his autograph. 28 vols. 1538-1671. Sold separately. July 28 (109-36) 205 2 0
2. Shakespeare, W. Works. 16 vols. Edited by J. O. Halliwell. 150 copies printed. 1853-65. Half morocco. July 10 (329) 70 0 0
3. Shakespeare, W. Plays. 15 vols, large paper, 1793. 25 copies only printed. Harding's 'Illustrations to Shakespeare,' 1793, and other volumes. Gurney, July 8 (C) (76) 56 0 0
4. Stevenson, R. L. 'Edinburgh' edition, 'Life,' etc. 32 vols. 1894-1901. Gurney, July 8 (C) (100) 34 0 0

Included in No. 1 of the above table, whose volumes, as is noted, were sold separately, were W. Elder's '*Pearls of Eloquence*,' 1655, £16; William Thomas's '*Principal Rules of the Italian Grammer*,' 1550, £13; James Bellot's '*French Grammer*,' 1578, £14. The Edinburgh edition of Stevenson's works, most satisfactory of the éditions de luxe, continues to command a considerable price.

Table No. II--ORIGINAL MSS., LETTERS, etc.

1. Cowper, W. 43 letters to his friend and schoolfellow, the Rev. Walter Bagot, 1749-93. Others to Cowper from Bagot, etc. July 29 (460) 205 0 0
2. Thackeray, W. M. 'Our Street,' 1848, 'Dr. Birch,' 1849. E.P.'s. Autograph of Katherine E. Perry; five stanzas in Thackeray's writing, beginning, 'Although I enter not'; and a note by him, 'This book written a great deal with K.E.P., the anecdotes most of them happening in Chesham Place.' Perry, April 8 (166) 131 0 0
3. Dickens, C. Letters written by Dickens, Wordsworth, Lamb, Leigh Hunt and others to Serjeant Talfourd. July 23 (131-215) 120 14 6
4. Swift, Jonathan. 2 letters to Ben Motte anent publication of '*Gulliver's Travels*,' signed 'Richard Sympson.' July 8 (C) (268) 86 2 0
5. Caesar, Sir Julius. Orig. state papers, letters, documents, etc., temp. Elizabeth and James I. Philipps, April 27 (208) 74 0 0
6. Burns, R. Auto. letter, 3 pp. 4to., 'Ellesland, 13 June, 1788,' to Mrs. Dunlop. 'This is the second day, my honoured friend, that I have been on my farm.' July 23 (237) 52 0 0
7. Pope, Alex., and Swift, Jon. Orig. agreement for publication of the *Miscellanies*, March 29, 1727. Signed by Pope, Swift, and Motte. Letter by Motte re Currell. July 8 (C) (272) 51 9 0
8. Eliot, George. 20 auto. letters to Mr. Simpson, of Blackwood's Magazine, 1866-77. July 23 (215-34) 48 10 0
9. Catalogue of treasures in the Dauphin's cabinet at Versailles. 1689. Phillipps, April 29 (483) 43 0 0
10. Burns, R. Auto. letter, 3 pp. 4to., 'Edinburgh, 23 April, 1787,' to Doctor Moore, Clifford St., Burlington Gardens. July 23 (236) 41 0 0

BOOK SALES

11. Pope, A. First draft of 'The Pastorals' as submitted to William Walsh for correction and criticism. 125 lines, written both sides on 4 pp. small 4to., 7¼ by 6 in. MS. headed by Pope 'Alterations to the Pastorals.' July 29 (420) 35 0 0
12. Stevenson, R. L. Markheim, orig. MS 15 leaves, folio. Said to be MS. first offered to *Pall Mall Gazette*. A second copy, on 30 4to. pp., signed, made £70 at Gibson Carmichael sale July 17 (600) 32 0 0
13. Dickens, C. Four letters to Lord Mulgrave, one to Capt. Taylor, 1842-3. In all 10½ pp. July 28 (28-32) 32 0 0
14. Blake, W. Orig. auto. MS of 'Tiriel.' 8 leaves, 4to., written both sides in Blake's small hand. July 29 (458) 28 0 0
15. Thackeray, W. M. Auto. letter to Lady Gordon, with sketch of himself looking at a drawing. July 25 (605) 25 10 0
16. Blake, Admiral. Auto. letter, 'The Triumph, near the buoy off the Nourse, Dec. 20, 1652,' desiring 'the fleet to go to sea, and, by God's blessing, to regain the honour of our nation.' July 24 (337) 24 10 0
17. Cromwell, Richard. Two signed letters, with three impressions of the protector's seal. July 24 (422-3) 22 5 0
18. Thackeray, W. M. Auto. letter in French, '13 Young Street, à Kensington, le 28 Mai,' signed 'Titmarsh,' to Madame Prinsep July 25 (638) 21 0 0
19. Peters, Hugh. Holograph letter, signed 'for John Winthrop Esqre. in New Engl. (governor of Connecticut),' dated Oct. 10, 1652 July 29 (449) 20 10 0
20. Henry II of France. Account, signed by Claude Gouffier, connected with funeral of. On vellum. 1559 Phillipps, April 29 (534) 20 10 0
21. Cromwell, Oliver. Two signed orders. Whitehall, July 30, 1655, and April 16, 1657. July 24 (392 and 415) 17 10 0
22. Shelley, P. B. Auto. letter to Thomas Moore, 'Albion House, Marlow, Dec. 16, 1817,' about suppression of 'Laon and Cythra.' July 25 (637) 17 0 0

23. Ainsworth, W. Harrison. 14 auto letters to various persons, beginning in 1827 Mrs Ainsworth, July 23 (88) 13 10 0
24. Dickens, C. Auto. letter, 4 pp. 4to., March 27, 1839, to Harrison Ainsworth, about disagreement with Mr. Bentley. Mrs Ainsworth, July 23 (111) 10 10 0
25. Beethoven. Leaf out of his note book, said to be unpublished. 2 pp. folio. July 25 (590) 7 3 0

NOTE.—E.P., *Editto Princeps*. (C) Sold by Christie, all others by Sotheby

The end of July sale at Sotheby's continued an excellent copy of 'Heads of all Fashions,' 1642, the seventeen heads on the title including that of Shakespeare, which brought £47, against 12s. whereat the Heber copy was valued in 1834, and the £1 3s. paid for another in 1854. In the copy of Keats's 'Endymion,' No. 7, table IV., there are many passages underlined by B. R. Haydon, and against the lines on page 8, beginning 'Apollo's upward fire,' he wrote, 'How could Gifford be such a brute as to ridicule this exquisite passage.' On the margins of pp. 14-15 is the following note in Haydon's autograph:

I was walking with Keats one summer evening in the Kilburn meadows, when he had just written the sublime Ode or Address to Pan. He repeated the whole in a trembling tone of feeling and nervous flush of cheek that kept me mute till he had done. I was impressed with its beauty, and I heard him, as Milton says of the angel, 'long after.' His manner and the music of his delivery affected me so touchingly, and still resounded in my ears. Poor dear Keats! Hadst thou never met Hunt, your fate would have been different! B. R. H.

For the rest, the following tables are self-explanatory.

Table No. III—PRINTED BOOKS, £50 OR MORE

AUTHOR OR TRANSLATOR, TITLE, DESCRIPTION.	PRINTER, PUBLISHER, OR PLACE.	DATE	LIBRARY OR DATE OF SALE.	PRICE	NOTES.
1 Burns, R. Poems chiefly in the Scottish dialect E.P. 8vo., uncut part measuring 9 by 5¼ in. End blue wrapper. (252) (2)	John Wilson, Kilnarnock	1786	Taylor Brown (April 21)	£ 350	312 copies printed. Full d. 3s. Title and next three leaves supplied from a cut copy, uncut and mended. Remained in fine uncut state. Unfortunate collector (1861), and imperfect cut copy, £36. Highest price at auction (Lamb example, 1898, orig. state, 545 guineas). Another copy recently acquired by Burns museum, Glasgow, £1,000. *See Book Sales of 1902, p. 25, No. 17, and THE LONDON GAZETTE, April, p. 23, No. 16 and May, 11, 1904.
2 Foxe, John. Actes and Monuments (Foxe's Book of Martyrs) E.P. Folio, 13 by 8¼ in. Orig. vellum (549) (2)	John Daye . .	1562-3	July 29 . .	120	No perfect copy known. Present copy lacks three separate woodcuts and the title at p. 55. Title by hand, and eighty number a few plain border worn and the inner lower margin of one leaf mended. Ashburnham, 1829, approximately perfect, £150.
3 Shakespeare, W. Tragedie of Richard the Third, 4to., 6¼ by 5¼ in. Unbound (491) (1)	John Norton, sold by Matthew Law	1629	Military Officer (July 29)	111	Fourth edition in 1625, bound in V.M. in 4s, with four or five blank leaves at end. Some headlines obliterated. Formerly bound up with 'Loves Labour Lost,' see No. 10, R.P. for ninth edition. Stevenson, 1825, 7s. Rhodes, 1893, 11s. Hildwell Phillips, 1893, 4s. 6d., with all initials obliterated. 76 d. P., 1807. Heber, 1844, 4s. 6d., mended, Daniel, 1861, 4s. 6d.
4 Shakespeare, W. Tragedie of Othello E.P. 4to., 7 by 4¼ in. Unbound (457) (2)	N.O. for Thomas Walsley	1622	A Nobleman (July 29)	104	Lacks head D and 1st fly, leaving some other defective. Stevenson, 1825, MS. in 6s., 48 col., 48 lines, 1870, 7s. 6d. Index, 1881, 2s. 6d., mended. Heber, 1844, 6s. 6d., mended, Daniel, 1851, 7s. 6d., T. Parker, 1869, 2s. 6d.
5 Nichols, J. History and Antiquities of the County of Leicester 4 vols. In 8. Folio, uncut Half Russia. (520)	—	1795 1811	July 29 . .	86	Publ. 76s. First 2 vols. 1811, large paper 2 vols. 11s. 6d. Edwards, 1901, L.P., £16.
6 Raigne of King Edward the Third 2nd edn. 4to., 6¼ by 4¼ in. Purple morocco cover. (511)	Simon Stafford for Cutburt Wesby	1591	Books (June 24)	85	Two covers and margins of title leaves mended. R.P. from Henry Thomas, 1866, 6s. 6d., 1867, 6s. 6d., 1871, 6s. 6d., 1872, 6s. 6d., 1873, 6s. 6d., 1874, 6s. 6d., 1875, 6s. 6d., 1876, 6s. 6d., 1877, 6s. 6d., 1878, 6s. 6d., 1879, 6s. 6d., 1880, 6s. 6d., 1881, 6s. 6d., 1882, 6s. 6d., 1883, 6s. 6d., 1884, 6s. 6d., 1885, 6s. 6d., 1886, 6s. 6d., 1887, 6s. 6d., 1888, 6s. 6d., 1889, 6s. 6d., 1890, 6s. 6d., 1891, 6s. 6d., 1892, 6s. 6d., 1893, 6s. 6d., 1894, 6s. 6d., 1895, 6s. 6d., 1896, 6s. 6d., 1897, 6s. 6d., 1898, 6s. 6d., 1899, 6s. 6d., 1900, 6s. 6d., 1901, 6s. 6d., 1902, 6s. 6d., 1903, 6s. 6d., 1904, 6s. 6d., 1905, 6s. 6d., 1906, 6s. 6d., 1907, 6s. 6d., 1908, 6s. 6d., 1909, 6s. 6d., 1910, 6s. 6d., 1911, 6s. 6d., 1912, 6s. 6d., 1913, 6s. 6d., 1914, 6s. 6d., 1915, 6s. 6d., 1916, 6s. 6d., 1917, 6s. 6d., 1918, 6s. 6d., 1919, 6s. 6d., 1920, 6s. 6d., 1921, 6s. 6d., 1922, 6s. 6d., 1923, 6s. 6d., 1924, 6s. 6d., 1925, 6s. 6d., 1926, 6s. 6d., 1927, 6s. 6d., 1928, 6s. 6d., 1929, 6s. 6d., 1930, 6s. 6d., 1931, 6s. 6d., 1932, 6s. 6d., 1933, 6s. 6d., 1934, 6s. 6d., 1935, 6s. 6d., 1936, 6s. 6d., 1937, 6s. 6d., 1938, 6s. 6d., 1939, 6s. 6d., 1940, 6s. 6d., 1941, 6s. 6d., 1942, 6s. 6d., 1943, 6s. 6d., 1944, 6s. 6d., 1945, 6s. 6d., 1946, 6s. 6d., 1947, 6s. 6d., 1948, 6s. 6d., 1949, 6s. 6d., 1950, 6s. 6d., 1951, 6s. 6d., 1952, 6s. 6d., 1953, 6s. 6d., 1954, 6s. 6d., 1955, 6s. 6d., 1956, 6s. 6d., 1957, 6s. 6d., 1958, 6s. 6d., 1959, 6s. 6d., 1960, 6s. 6d., 1961, 6s. 6d., 1962, 6s. 6d., 1963, 6s. 6d., 1964, 6s. 6d., 1965, 6s. 6d., 1966, 6s. 6d., 1967, 6s. 6d., 1968, 6s. 6d., 1969, 6s. 6d., 1970, 6s. 6d., 1971, 6s. 6d., 1972, 6s. 6d., 1973, 6s. 6d., 1974, 6s. 6d., 1975, 6s. 6d., 1976, 6s. 6d., 1977, 6s. 6d., 1978, 6s. 6d., 1979, 6s. 6d., 1980, 6s. 6d., 1981, 6s. 6d., 1982, 6s. 6d., 1983, 6s. 6d., 1984, 6s. 6d., 1985, 6s. 6d., 1986, 6s. 6d., 1987, 6s. 6d., 1988, 6s. 6d., 1989, 6s. 6d., 1990, 6s. 6d., 1991, 6s. 6d., 1992, 6s. 6d., 1993, 6s. 6d., 1994, 6s. 6d., 1995, 6s. 6d., 1996, 6s. 6d., 1997, 6s. 6d., 1998, 6s. 6d., 1999, 6s. 6d., 2000, 6s. 6d., 2001, 6s. 6d., 2002, 6s. 6d., 2003, 6s. 6d., 2004, 6s. 6d., 2005, 6s. 6d., 2006, 6s. 6d., 2007, 6s. 6d., 2008, 6s. 6d., 2009, 6s. 6d., 2010, 6s. 6d., 2011, 6s. 6d., 2012, 6s. 6d., 2013, 6s. 6d., 2014, 6s. 6d., 2015, 6s. 6d., 2016, 6s. 6d., 2017, 6s. 6d., 2018, 6s. 6d., 2019, 6s. 6d., 2020, 6s. 6d., 2021, 6s. 6d., 2022, 6s. 6d., 2023, 6s. 6d., 2024, 6s. 6d., 2025, 6s. 6d., 2026, 6s. 6d., 2027, 6s. 6d., 2028, 6s. 6d., 2029, 6s. 6d., 2030, 6s. 6d., 2031, 6s. 6d., 2032, 6s. 6d., 2033, 6s. 6d., 2034, 6s. 6d., 2035, 6s. 6d., 2036, 6s. 6d., 2037, 6s. 6d., 2038, 6s. 6d., 2039, 6s. 6d., 2040, 6s. 6d., 2041, 6s. 6d., 2042, 6s. 6d., 2043, 6s. 6d., 2044, 6s. 6d., 2045, 6s. 6d., 2046, 6s. 6d., 2047, 6s. 6d., 2048, 6s. 6d., 2049, 6s. 6d., 2050, 6s. 6d., 2051, 6s. 6d., 2052, 6s. 6d., 2053, 6s. 6d., 2054, 6s. 6d., 2055, 6s. 6d., 2056, 6s. 6d., 2057, 6s. 6d., 2058, 6s. 6d., 2059, 6s. 6d., 2060, 6s. 6d., 2061, 6s. 6d., 2062, 6s. 6d., 2063, 6s. 6d., 2064, 6s. 6d., 2065, 6s. 6d., 2066, 6s. 6d., 2067, 6s. 6d., 2068, 6s. 6d., 2069, 6s. 6d., 2070, 6s. 6d., 2071, 6s. 6d., 2072, 6s. 6d., 2073, 6s. 6d., 2074, 6s. 6d., 2075, 6s. 6d., 2076, 6s. 6d., 2077, 6s. 6d., 2078, 6s. 6d., 2079, 6s. 6d., 2080, 6s. 6d., 2081, 6s. 6d., 2082, 6s. 6d., 2083, 6s. 6d., 2084, 6s. 6d., 2085, 6s. 6d., 2086, 6s. 6d., 2087, 6s. 6d., 2088, 6s. 6d., 2089, 6s. 6d., 2090, 6s. 6d., 2091, 6s. 6d., 2092, 6s. 6d., 2093, 6s. 6d., 2094, 6s. 6d., 2095, 6s. 6d., 2096, 6s. 6d., 2097, 6s. 6d., 2098, 6s. 6d., 2099, 6s. 6d., 2100, 6s. 6d., 2101, 6s. 6d., 2102, 6s. 6d., 2103, 6s. 6d., 2104, 6s. 6d., 2105, 6s. 6d., 2106, 6s. 6d., 2107, 6s. 6d., 2108, 6s. 6d., 2109, 6s. 6d., 2110, 6s. 6d., 2111, 6s. 6d., 2112, 6s. 6d., 2113, 6s. 6d., 2114, 6s. 6d., 2115, 6s. 6d., 2116, 6s. 6d., 2117, 6s. 6d., 2118, 6s. 6d., 2119, 6s. 6d., 2120, 6s. 6d., 2121, 6s. 6d., 2122, 6s. 6d., 2123, 6s. 6d., 2124, 6s. 6d., 2125, 6s. 6d., 2126, 6s. 6d., 2127, 6s. 6d., 2128, 6s. 6d., 2129, 6s. 6d., 2130, 6s. 6d., 2131, 6s. 6d., 2132, 6s. 6d., 2133, 6s. 6d., 2134, 6s. 6d., 2135, 6s. 6d., 2136, 6s. 6d., 2137, 6s. 6d., 2138, 6s. 6d., 2139, 6s. 6d., 2140, 6s. 6d., 2141, 6s. 6d., 2142, 6s. 6d., 2143, 6s. 6d., 2144, 6s. 6d., 2145, 6s. 6d., 2146, 6s. 6d., 2147, 6s. 6d., 2148, 6s. 6d., 2149, 6s. 6d., 2150, 6s. 6d., 2151, 6s. 6d., 2152, 6s. 6d., 2153, 6s. 6d., 2154, 6s. 6d., 2155, 6s. 6d., 2156, 6s. 6d., 2157, 6s. 6d., 2158, 6s. 6d., 2159, 6s. 6d., 2160, 6s. 6d., 2161, 6s. 6d., 2162, 6s. 6d., 2163, 6s. 6d., 2164, 6s. 6d., 2165, 6s. 6d., 2166, 6s. 6d., 2167, 6s. 6d., 2168, 6s. 6d., 2169, 6s. 6d., 2170, 6s. 6d., 2171, 6s. 6d., 2172, 6s. 6d., 2173, 6s. 6d., 2174, 6s. 6d., 2175, 6s. 6d., 2176, 6s. 6d., 2177, 6s. 6d., 2178, 6s. 6d., 2179, 6s. 6d., 2180, 6s. 6d., 2181, 6s. 6d., 2182, 6s. 6d., 2183, 6s. 6d., 2184, 6s. 6d., 2185, 6s. 6d., 2186, 6s. 6d., 2187, 6s. 6d., 2188, 6s. 6d., 2189, 6s. 6d., 2190, 6s. 6d., 2191, 6s. 6d., 2192, 6s. 6d., 2193, 6s. 6d., 2194, 6s. 6d., 2195, 6s. 6d., 2196, 6s. 6d., 2197, 6s. 6d., 2198, 6s. 6d., 2199, 6s. 6d., 2200, 6s. 6d., 2201, 6s. 6d., 2202, 6s. 6d., 2203, 6s. 6d., 2204, 6s. 6d., 2205, 6s. 6d., 2206, 6s. 6d., 2207, 6s. 6d., 2208, 6s. 6d., 2209, 6s. 6d., 2210, 6s. 6d., 2211, 6s. 6d., 2212, 6s. 6d., 2213, 6s. 6d., 2214, 6s. 6d., 2215, 6s. 6d., 2216, 6s. 6d., 2217, 6s. 6d., 2218, 6s. 6d., 2219, 6s. 6d., 2220, 6s. 6d., 2221, 6s. 6d., 2222, 6s. 6d., 2223, 6s. 6d., 2224, 6s. 6d., 2225, 6s. 6d., 2226, 6s. 6d., 2227, 6s. 6d., 2228, 6s. 6d., 2229, 6s. 6d., 2230, 6s. 6d., 2231, 6s. 6d., 2232, 6s. 6d., 2233, 6s. 6d., 2234, 6s. 6d., 2235, 6s. 6d., 2236, 6s. 6d., 2237, 6s. 6d., 2238, 6s. 6d., 2239, 6s. 6d., 2240, 6s. 6d., 2241, 6s. 6d., 2242, 6s. 6d., 2243, 6s. 6d., 2244, 6s. 6d., 2245, 6s. 6d., 2246, 6s. 6d., 2247, 6s. 6d., 2248, 6s. 6d., 2249, 6s. 6d., 2250, 6s. 6d., 2251, 6s. 6d., 2252, 6s. 6d., 2253, 6s. 6d., 2254, 6s. 6d., 2255, 6s. 6d., 2256, 6s. 6d., 2257, 6s. 6d., 2258, 6s. 6d., 2259, 6s. 6d., 2260, 6s. 6d., 2261, 6s. 6d., 2262, 6s. 6d., 2263, 6s. 6d., 2264, 6s. 6d., 2265, 6s. 6d., 2266, 6s. 6d., 2267, 6s. 6d., 2268, 6s. 6d., 2269, 6s. 6d., 2270, 6s. 6d., 2271, 6s. 6d., 2272, 6s. 6d., 2273, 6s. 6d., 2274, 6s. 6d., 2275, 6s. 6d., 2276, 6s. 6d., 2277, 6s. 6d., 2278, 6s. 6d., 2279, 6s. 6d., 2280, 6s. 6d., 2281, 6s. 6d., 2282, 6s. 6d., 2283, 6s. 6d., 2284, 6s. 6d., 2285, 6s. 6d., 2286, 6s. 6d., 2287, 6s. 6d., 2288, 6s. 6d., 2289, 6s. 6d., 2290, 6s. 6d., 2291, 6s. 6d., 2292, 6s. 6d., 2293, 6s. 6d., 2294, 6s. 6d., 2295, 6s. 6d., 2296, 6s. 6d., 2297, 6s. 6d., 2298, 6s. 6d., 2299, 6s. 6d., 2300, 6s. 6d., 2301, 6s. 6d., 2302, 6s. 6d., 2303, 6s. 6d., 2304, 6s. 6d., 2305, 6s. 6d., 2306, 6s. 6d., 2307, 6s. 6d., 2308, 6s. 6d., 2309, 6s. 6d., 2310, 6s. 6d., 2311, 6s. 6d., 2312, 6s. 6d., 2313, 6s. 6d., 2314, 6s. 6d., 2315, 6s. 6d., 2316, 6s. 6d., 2317, 6s. 6d., 2318, 6s. 6d., 2319, 6s. 6d., 2320, 6s. 6d., 2321, 6s. 6d., 2322, 6s. 6d., 2323, 6s. 6d., 2324, 6s. 6d., 2325, 6s. 6d., 2326, 6s. 6d., 2327, 6s. 6d., 2328, 6s. 6d., 2329, 6s. 6d., 2330, 6s. 6d., 2331, 6s. 6d., 2332, 6s. 6d., 2333, 6s. 6d., 2334, 6s. 6d., 2335, 6s. 6d., 2336, 6s. 6d., 2337, 6s. 6d., 2338, 6s. 6d., 2339, 6s. 6d., 2340, 6s. 6d., 2341, 6s. 6d., 2342, 6s. 6d., 2343, 6s. 6d., 2344, 6s. 6d., 2345, 6s. 6d., 2346, 6s. 6d., 2347, 6s. 6d., 2348, 6s. 6d., 2349, 6s. 6d., 2350, 6s. 6d., 2351, 6s. 6d., 2352, 6s. 6d., 2353, 6s. 6d., 2354, 6s. 6d., 2355, 6s. 6d., 2356, 6s. 6d., 2357, 6s. 6d., 2358, 6s. 6d., 2359, 6s. 6d., 2360, 6s. 6d., 2361, 6s. 6d., 2362, 6s. 6d., 2363, 6s. 6d., 2364, 6s. 6d., 2365, 6s. 6d., 2366, 6s. 6d., 2367, 6s. 6d., 2368, 6s. 6d., 2369, 6s. 6d., 2370, 6s. 6d., 2371, 6s. 6d., 2372, 6s. 6d., 2373, 6s. 6d., 2374, 6s. 6d., 2375, 6s. 6d., 2376, 6s. 6d., 2377, 6s. 6d., 2378, 6s. 6d., 2379, 6s. 6d., 2380, 6s. 6d., 2381, 6s. 6d., 2382, 6s. 6d., 2383, 6s. 6d., 2384, 6s. 6d., 2385, 6s. 6d., 2386, 6s. 6d., 2387, 6s. 6d., 2388, 6s. 6d., 2389, 6s. 6d., 2390, 6s. 6d., 2391, 6s. 6d., 2392, 6s. 6d., 2393, 6s. 6d., 2394, 6s. 6d., 2395, 6s. 6d., 2396, 6s. 6d., 2397, 6s. 6d., 2398, 6s. 6d., 2399, 6s. 6d., 2400, 6s. 6d., 2401, 6s. 6d., 2402, 6s. 6d., 2403, 6s. 6d., 2404, 6s. 6d., 2405, 6s. 6d., 2406, 6s. 6d., 2407, 6s. 6d., 2408, 6s. 6d., 2409, 6s. 6d., 2410, 6s. 6d., 2411, 6s. 6d., 2412, 6s. 6d., 2413, 6s. 6d., 2414, 6s. 6d., 2415, 6s. 6d., 2416, 6s. 6d., 2417, 6s. 6d., 2418, 6s. 6d., 2419, 6s. 6d., 2420, 6s. 6d., 2421, 6s. 6d., 2422, 6s. 6d., 2423, 6s. 6d., 2424, 6s. 6d., 2425, 6s. 6d., 2426, 6s. 6d., 2427, 6s. 6d., 2428, 6s. 6d., 2429, 6s. 6d., 2430, 6s. 6d., 2431, 6s. 6d., 2432, 6s. 6d., 2433, 6s. 6d., 2434, 6s. 6d., 2435, 6s. 6d., 2436, 6s. 6d., 2437, 6s. 6d., 2438, 6s. 6d., 2439, 6s. 6d., 2440, 6s. 6d., 2441, 6s. 6d., 2442, 6s. 6d., 2443, 6s. 6d., 2444, 6s. 6d., 2445, 6s. 6d., 2446, 6s. 6d., 2447, 6s. 6d., 2448, 6s. 6d., 2449, 6s. 6d., 2450, 6s. 6d., 2451, 6s. 6d., 2452, 6s. 6d., 2453, 6s. 6d., 2454, 6s. 6d., 2455, 6s. 6d., 2456, 6s. 6d., 2457, 6s. 6d., 2458, 6s. 6d., 2459, 6s. 6d., 2460, 6s. 6d., 2461, 6s. 6d., 2462, 6s. 6d., 2463, 6s. 6d., 2464, 6s. 6d., 2465, 6s. 6d., 2466, 6s. 6d., 2467, 6s. 6d., 2468, 6s. 6d., 2469, 6s. 6d., 2470, 6s. 6d., 2471, 6s. 6d., 2472, 6s. 6d., 2473, 6s. 6d., 2474, 6s. 6d., 2475, 6s. 6d., 2476, 6s. 6d., 2477, 6s. 6d., 2478, 6s. 6d., 2479, 6s. 6d., 2480, 6s. 6d., 2481, 6s. 6d., 2482, 6s. 6d., 2483, 6s. 6d., 2484, 6s. 6d., 2485, 6s. 6d., 2486, 6s. 6d., 2487, 6s. 6d., 2488, 6s. 6d., 2489, 6s. 6d., 2490, 6s. 6d., 2491, 6s. 6d., 2492, 6s. 6d., 2493, 6s. 6d., 2494, 6s. 6d., 2495, 6s. 6d., 2496, 6s. 6d., 2497, 6s. 6d., 2498, 6s. 6d., 2499, 6s. 6d., 2500, 6s. 6d., 2501, 6s. 6d., 2502, 6s. 6d., 2503, 6s. 6d., 2504, 6s. 6d., 2505, 6s. 6d., 2506, 6s. 6d., 2507, 6s. 6d., 2508, 6s. 6d., 2509, 6s. 6d., 2510, 6s. 6d., 2511, 6s. 6d., 2512, 6s. 6d., 2513, 6s. 6d., 2514, 6s. 6d., 2515, 6s. 6d., 2516, 6s. 6d., 2517, 6s. 6d., 2518, 6s. 6d., 2519, 6s. 6d., 2520, 6s. 6d., 2521, 6s. 6d., 2522, 6s. 6d., 2523, 6s. 6d., 2524, 6s. 6d., 2525, 6s. 6d., 2526, 6s. 6d., 2527, 6s. 6d., 2528, 6s. 6d., 2529, 6s. 6d., 2530, 6s. 6d., 2531, 6s. 6d., 2532, 6

THE BURLINGTON GAZETTE

Table No. III—PRINTED BOOKS, £50 OR MORE—continued

AUTHOR OR TRANSLATOR, TITLE, DESCRIPTION.	PRINTER, PUBLISHER, OR PLACE.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.	NOTES.
8. Book of Common Prayer. Folio, 11 by 7½ in. Old English blue mor. (574)	E. Whit-church	March 7, 1549	July 29 ..	£ 79	Whitchurch's first issue of Edward VI's Prayer Book, other of his issues being dated May, June, etc. The present copy contains last leaf, with regulations as to sale price of book, not to exceed 2s. unbound, 3s. in boards. Heber, 1835, 8 gns.; Hawtrej, 1862, £40 10s.; Blew, 1895, defective, sold with all faults, £15 10s.
9. Spenser, E. Faerie Queen. Parts I-II. 4to., Calf. (445) (2)	For W. Pon-sonby	1590-6	July 23 ..	55	Sig. 'Richardus Foulsham, 1595,' on last leaf, part I. Title to part I. imperfect and mounted, lacks pp. 593-4, also 'Colin Cloute,' headlines shaved. See THE BURLINGTON GAZETTE, April, p. 22, No. 5.
10. Caxton, W. The Boke named the Royall. 4to., Old calf. (306) (2)	R. Pynson ..	xiii Sept., 1507	Bools (June 22)	50 10	Lacks sheets B.i.b. (6 leaves), corner of title mended, some stains. Book plate of J. Tutler Russell. From Townley library, 1814, 11 gns. Seldom occurs at auction. Caxton printed 'The Ryall Booke' about 1487, the Bedfordshire library copy of which made £2,225 in 1902. *See 'Book Sales of 1902,' p. 18, No. 1. De Worde printed the book in 1507.

Table No. IV—NINETEENTH CENTURY FIRST EDITIONS

AUTHOR OR TRANSLATOR, TITLE, DESCRIPTION.	PRINTER, PUBLISHER, OR PLACE.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.	NOTES.
1. Shelley, P. B. Adonais. 4to., 10¼ by 7½ in., uncut. Orig. blue paper wrapper, black woodcut border. (459)	Pisa, with the types of Didot	1821	July 29 ..	£ 195	Sig of W. Haslam on title. Fine state, wrapper slightly rubbed through at back, damp stains. R.P., save for Hibbert copy, 1902, inscribed 'With the Compts. of the Author to Sir Chas. Hyde, Bart,' 9½ by 6½ in., mor. by Bedford, uncut, £42. 1903, June 20, mor. by Bedford, orig wrappers bound up, cut down to 8½ in. by 6 in., £45. See THE BURLINGTON GAZETTE, July, p. 122, No. 7.
2. Keats, J. Poems. 8vo., 6½ by 4½ in., uncut. Orig. boards, label. (755)	C. Richards, for C. & J. Ollier	1817	Taylor Brown (April 22)	140	Pubd. 6s. Marked 'R. Sherwood, 1817.' Appears to have cost collector 2s. Corner of second preliminary leaf torn off. R.P. for non-presentation copy. *See 'Book Sales for 1902,' p. 27, No. 2.
3. Keats, J. Lamia, Isabella, The Eve of St. Agnes, and other Poems. 8vo., 7 by 4½ in., uncut. Orig. blue boards, label. (756)	T. Davison for Taylor & Hessey	1820	Taylor Brown (April 22)	96	R.P. Pubd. 7s. 6d. *See 'Book Sales 1902,' p. 27, No. 8, and THE BURLINGTON GAZETTE, July, p. 122, No. 2.
4. Shelley, P. B. Queen Mab. 8vo., uncut. Mor. by Bedford. (85)	P. B. Shelley, 23 Chapel Street	1813	July 22 (F) ..	66	Has title, imprint, and dedication intact. See THE BURLINGTON GAZETTE, June, p. 81, No. 2.
5. Lamb, Chas. and Mary. Mrs. Leicester's School. 8vo., 7½ by 4½ in., uncut. Orig. grey boards, back much rubbed. (337)	R. Taylor & Co., for M. J. Godwin	1809.	July 29 ..	58	R.P. Contains 179 pp. and 36 pp. of advertisements at end. Leicester, 1888, boards, uncut, £16 10s.; 1903, April 2 (H), pink boards, uncut, leaf torn, £40 10s.
6. Thackeray, W. M. A Leaf out of a Sketch Book. 8vo. Orig. printed wrappers. (411)	Privately (Emily Faithfull)	1861	July 29 ..	45 10	Pamphlet of about 6 leaves; 25 copies only said to have been printed for author's use. Apparently first occurrence at auction. One of several high-priced lots said not to have changed hands.
7. Keats, J. Endymion. 8vo., uncut. Orig. brown boards. (406)	T. Miller for Taylor & Hessey	1818	July 29 ..	40	Price marked 9s. Formerly belonged to Mr. J. Russell Endean. Interesting aut. note by B. R. Haydon. See text.
8. Tennyson, A. Poems by Two Brothers. 8vo., large paper, uncut. Orig. boards. (412)	J. and J. Jackson, Louth, for Simpkin & Marshall	1827	July 29 ..	40	The name Tennyson on title in a contemporary hand; said not to have changed hands. 1901; similar, if not identical, £51. *See 'Book Sales of 1902,' p. 28, No. 21.
9. Browning, E. Barrett. Prometheus Bound. 8vo., uncut. Orig. cloth. (390)	A. J. Valpy, M.A.	1833	July 17 (F) ..	38	Inscribed 'Mary Maddox, from her affectionate E.B.B., Sidmouth, December 18th, 1833.' Five verses, 'The tears of Jesus,' in Mrs. Browning's autograph, inserted. Pubd. 5s. 1889, orig. state, £16.
10. Ruskin, J. Stones of Venice. 3 vols., 8vo. Red mor. by Bedford, t e.g., others uncut. (67)	For Smith Elder & Co.	1851-3	Gurney (July 8) (c)	37	The title-page of Vol. 1 inscribed 'Charles Dickens, Esq., with the author's grateful regards.'
11. Lamb, Chas. and Mary. Tales from Shakespear. 2 vols., 12mo. Old sheep. (407)	T. Davison for T. Hodgkins	1807	July 29 ..	27	Published 8s. Uncut copy, original state, made £110 on May 20. See THE BURLINGTON GAZETTE, June, p. 82, No. 4.
12. [Brontë (Charlotte, Emily Jane, and Anne).] Poems by Currer, Ellis, and Acton Bell. 8vo., uncut. Orig. cloth. (655)	Aylott & Jones, 8 Paternoster Row	1846	A. M. Bell (July 17)	21	First issue of E.P., with the relatively scarce Aylott & Jones imprint. Egerton Clarke, 1899, orig. state, 'fine copy,' in morocco case, £28. 1902, orig. green cloth, 6½ by 4½ in., £14 5s.
13. Dickens, C. Dombey and Son. 8vo. Morocco. (27)	For Bradbury and Evans	1848	A Nobleman (July 28)	21	'To Lady Normanby (to whom the work is dedicated) from Charles Dickens, Devonshire Terrace, York Gate, Regent's Park, sixth September, 1848.' Originally published in 20 parts, 1s. each, the bound volume at 1 guinea.

* 'The Book Sales of 1902 with Tabulated Prices,' The Savile Publishing Company, Ltd., 2s. Important duplicate copies mentioned in notes. E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (H) Sold by Hodgson, (F) by Puttick, (c) by Christie, all others by Sotheby. (1) Slightly defective. (2) Defective. (3) Sold with all faults. R.P. Record Price.

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