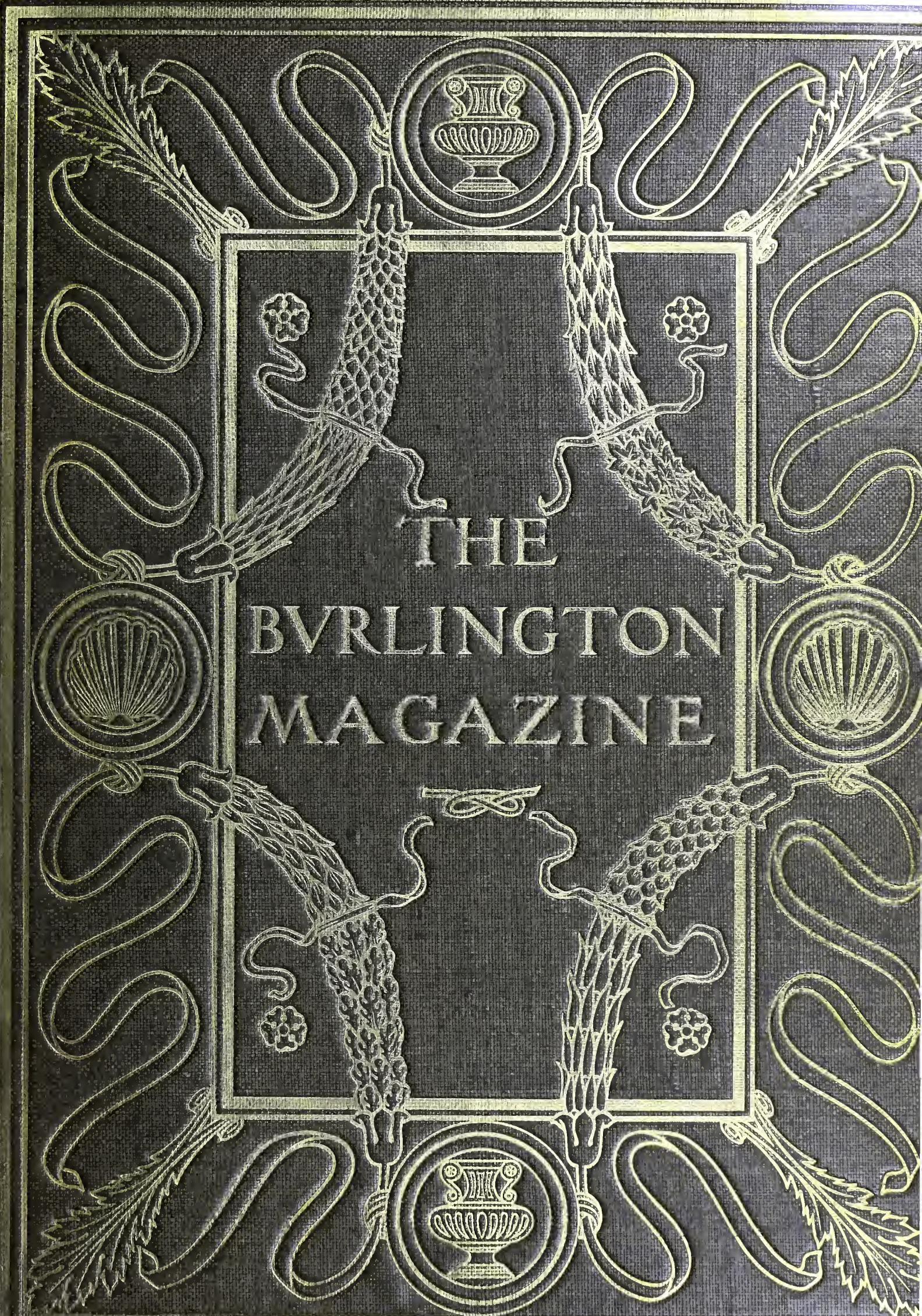



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Emery Walker In. sc

Mortlake: Early Morning
By J. M. W. Turner
In the possession of Mess^{rs}. Knoedler

EDITORIAL ARTICLES

❧ THE NEW HALS IN THE NATIONAL GALLERY ❧

THE inevitable conflict of views regarding the purchase of the large picture by Frans Hals for the National Gallery has been an unusually mild one.

This is the more a matter for general congratulation because the circumstances were exceptional. The picture was not by one of the greatest of the great masters, and the price was not only much larger than had ever been paid before for an example of Hals, but even after the Government had generously provided half the purchase-money, its payment involved the total absorption of the grant to the gallery for some years to come. It is not wonderful, therefore, that there should have been a little sporadic anxiety whether the courageous action of the Trustees was altogether wise.

With one single reservation the purchase, even under these hard circumstances, seems to us wholly commendable. It is by the occasional expenditure of a large sum on an important picture, and not by the frequent expenditure of small sums on unimportant pictures, that a great gallery is formed and completed. Under existing conditions in England these large sums for important purchases can be obtained only in two ways—either by public effort, as in the case of the Rokeby Velazquez, or by the combined help of the Chancellor of the Exchequer and of the annual official grant, as in the case of this large group by Hals. Just at present the former method of purchase is out of the question, so that the latter one had to be employed.

Now there is only one conceivable objection to its employment in the present case, namely, that the payment of the £25,000 ties the hands of the Trustees for three and a half years, and that possibly

before the close of that period some more important and essential masterpiece should be in danger of leaving the country. The point is one on which Sir Charles Holroyd and the Trustees must naturally be far better informed than any layman, and we may conclude from their practical unanimity in the present instance that no irreparable loss of this kind is to be anticipated in the near future.

As to the desirability of the picture itself we need say little. Before its purchase Hals was one of the few considerable painters who were represented inadequately in the National Gallery. The two portraits the gallery already possessed were examples of his earlier style, and were on a small scale. Hals's reputation would not be what it is to-day had his work been restricted to such works. The great 'Doelen' pieces at Haarlem and a few other portrait groups considerably enlarge our ideas of his capacity: and the addition of one of these rare groups to our national collection enables us to feel that both sides of his talent, as well as both his earlier and his later style, are now properly illustrated. A gap has been completely filled; and no future director need distress himself about Frans Hals.

The price paid for the picture naturally seems a high one to those who have no experience of what important pictures cost; but, as we have frequently attempted to show, a profound misconception underlies the common talk about 'inflated prices.' Though only four men and three nations may at present bid for unique works of art, this limited competition, being backed by long purses, is quite sufficient to make the things for which they bid sell at the highest price any single competitor can afford for them. If the wealth of Germany and America ran the risk of speedy

The New Hals in the National Gallery

dissipation in the near future, we might be justified in waiting for lower prices to prevail. But though political and financial events may cause prices to fluctuate slightly from season to season, no intelligent observer can reasonably expect any serious decline in present rates: if anything, indeed, prices tend steadily to rise.

It is easy to say that the £25,000 paid for the Hals was in excess of its artistic value—but if it had gone elsewhere, would those who now blame the authorities for its purchase have refrained from blaming them for its loss? Not only was it a work of a very rare kind, but it also filled one real gap in the National Gallery, and if the nation has obtained it at a price not higher than that now paid by all great

collectors for works of similar importance, it has certainly done well. No amount of pottering over small purchases will complete the National Gallery. It can only be done by seizing really important works as the opportunity occurs, and it is for its promise of a wiser, bolder policy on the part of the authorities that the acquisition of this group by Hals is specially welcome.

If private generosity can supplement the public generosity of the Chancellor of the Exchequer, even the disadvantage under which the gallery now labours of being without funds for the next three years may be sensibly diminished if not altogether removed, and the nation will be able to contemplate the new picture with quite unqualified interest.

❧ THE PALACE OF WESTMINSTER ❧



HE brief announcement which has appeared in one or two quarters that the decoration of the Palace of Westminster is actually being re-started deserves a word of notice. That the matter should have been left to the initiative and generosity of a few peers, with the support of the First Commissioner of Works, was perhaps a necessity of the existing political and financial situation. But now that a beginning has actually been made with the help of private munificence, we trust the importance of the matter will be properly recognized in the Lower House. Among the painters chosen for the task there are several who should be able to give a good account of themselves, and, since the expense is borne by private patrons, no one can cavil at the names of the selected few. It would seem as if the regulations under which this new work is to be done are thoroughly

practical. Indeed, since the start is made at the cost and under the immediate supervision of a few gentlemen well known for their experience and intelligence in matters of art, a good result is infinitely more likely to ensue than if the scheme had been drawn up by a larger but less expert body, vainly attempting to compose such amazing discrepancies of professional evidence as the Report of the House of Lords Committee revealed.

At the time of the completion of that Report we drew attention to the benefits, both direct and indirect, that should accrue to our national art could the scheme of decoration be resumed on the lines recommended by the Committee. Not only for the dignity of the Palace of Westminster, but for the general health of our British painting is some such work desirable. The restraint and the decorative largeness of treatment which mural painting demands are the best possible correctives for

The Palace of Westminster

the noisy advertisement or petty elaboration which have become alternative ideals amongst us. Whether the House of Commons will recognize either of these considerations, and will ultimately follow up the excellent example just set to them, will probably depend upon the favour with which the new paintings are received.

If the result as a whole proves good, it would be disgraceful not to continue the decoration. Thus, while recording our gratitude to the distinguished gentlemen who have so generously made a beginning, we are bound also to wish them the success and the public support which they have so well deserved.

THE SERIOUS ART OF THOMAS ROWLANDSON

BY SELWYN IMAGE

REMEMBER some ten or twelve years since being in the Print Room of the British Museum, busy then, as I have been these last few days, over the portfolios of Rowlandson drawings. At an adjoining table I caught sight of Mr. A., a well-known man of letters of the first rank, an admirable student and scholar. Feeling I might get help from him, or certainly sympathy, I crossed over and shook hands. 'I am working at Rowlandson, Sir,' said I. 'You are interested in him?' 'Indeed I'm afraid I'm not,' he answered. 'To tell truth I know nothing about him. He's the man, isn't he?, at the end of last century and beginning of this, who published those coarse, hideous caricatures.'

In 1880 the late Mr. Joseph Grego gave us through Messrs. Chatto and Windus his two monumental volumes on Rowlandson. They are invaluable. Gathered together within their eight hundred and odd pages is everything that up to now we know about Rowlandson the man, his character and his way of life, with a descriptive list year by year of all that was published of his from 1774 to 1831, four years after his death; and at the end is a long appendix of a number of his innumerable drawings, as distinct from his published works, giving the names of the various collections to which they belong. The volumes, I say, are invaluable, and will remain invaluable to the end.

But for the purpose of this article let us note their title. It is 'Rowlandson the Caricaturist.' We need not cavil at the title. Mr. Grego's immediate object, a most useful and laudable object, was to give as complete a list as he could of Rowlandson's published works; and the vast majority of these were caricatures. So far as this artist is popularly known, even amongst educated and cultured men, it is entirely as a caricaturist: and by its title the one book about him published in England stamps him as this. It

is the aim of this short article to insist upon another side of his genius, and in its illustrations to give evidence of this other side. To me at any rate for many a day, in the most sober use of the epithet, he has been one of the great masters of our English School, who has never yet come into his heritage of fame as such: and I am grateful to the Editor of THE BURLINGTON MAGAZINE for giving me this opportunity of saying so in print, and of trying to convey to others some of the reasons for my belief that Thomas Rowlandson should be set so high. I will try and give these reasons simply and soberly, neither ignoring the man's faults and limitations, nor trying to write purple passages of extravagant praise over his virtues.

It is certainly the last thing I have in mind to pose as a discoverer of Rowlandson's greatness. Many others have recognized it long since, but their view has not prevailed, has not permeated even cultivated and artistic circles, has not prevented the general public, so far as they know him at all, from setting him down as a sad scamp, whose old-fashioned humour is too cheap and gross for our more subtle, refined taste. Mr. Joseph Grego in the first chapter of his volumes records how high an opinion of Rowlandson's artistic genius was entertained by such contemporaries as Sir Joshua Reynolds, Sir Thomas Lawrence, and George Cruikshank. Mr. Grego himself was an enthusiastic and discriminating admirer of him on his higher, artistic side; and there are passages one might well quote from what he says in support of his admiration. I will content myself with a single passage, and that rather for the purpose of drawing a lesson, a warning from it, than anything else. The writer has been insisting on Rowlandson's claim to be considered a serious artist of high rank, and in support of it quotes George Cruikshank's judgment. Then he continues, 'In treating of our artist in relation to the truly great names, which have been frequently put into contrast with his own, it must not be forgotten that his works are spoken of, as they exist, under their modest condition of sketches

Thomas Rowlandson

manipulated in the very slightest manner possible, and, if considered at all in juxtaposition with those of the higher luminaries, it is only by the side of studies executed under similar circumstances: it would be a piece of pretension, entirely out of character on our part, to even suggest submitting Rowlandson's attempts in the most respectable exercise of his talents in competition with the more substantial, finished and ambitious pictures bequeathed us by the select few of really eminent painters, whose unrivalled works cannot fail to afford the most unqualified delight to all cultivated lovers of art of whatever school. *Their* productions are admitted to stand alone.' It may be remarked in passing that the 'really eminent painters' Mr. Grego here seems to be referring to are Turner, Girtin, De Wint, Fielding, and David Cox.

Now at best this is timorous praise, far more timorous than in this article I should wish to bestow. And the reason of its timidity is an obvious and suggestive one. It is worth while staying a moment to consider it, for it is a reason that weighs much with people, and lies deep down in their judgment of art. Rowlandson's 'attempts' even 'in the most respectable exercise of his talents' were what is popularly spoken of as 'sketches.' That is to say, his works are to be measured by inches rather than by feet. They are all executed on little sheets or scraps of paper. Forms are drawn freely in with a pen: then the light and shade are added with slight washes of Indian ink: and over these are taken stains of transparent colour, here and there heightened with touches of stronger colour, which still are but transparent deeper stains. As may readily be supposed in consequence, his works hung upon a wall make no striking decorative effect. They must be taken in the hand, and looked into. Well, take and look at them so. What easy, off-hand, spontaneous things they do seem to be, a nonchalant charm about them as of a fine but ready handwriting! The popular critic demands what he calls 'finish'; things must be elaborated for him, must bear upon them the stamp of long conscientious toil, before he can admit the work being, at most, anything more than 'clever.' It seems to him mere perverseness and effrontery to show him such a drawing as all Rowlandson's are, and say, This man was a great artist, and this drawing is a great drawing in proof of it. I am not of course suggesting that a man may not be a great artist who paints big pictures and works them out with the elaboration of Van Eyck. The point is that, though size and elaboration are not essential to greatness, they are the main qualities that gain recognition for it with the popular critic: and it is because these qualities are always absent from Rowlandson's work, that when we speak of it as great, we are on the defensive and have to explain

ourselves. This is one reason, and a potent reason, why, even amongst people interested in art, the claim for Rowlandson to consideration as one of our great artists seems extravagant. Their rooted idea of greatness is so limited and false, that it cannot expand itself into the acceptance of work superficially insignificant, and in execution apparently slight.

The other reason that has stood in the way of Rowlandson's acceptance as a serious artist is of wholly a different character, and we need not here do more than allude to it. It is the vast amount, and at one time the vast popularity, of his caricatures. These were produced and published with amazing rapidity, and flung broadcast over the country. That they brought their inventor fame and fortune with scarce an effort proved a temptation he was powerless, alas! to resist. Rowlandson the exquisite artist was swamped in Rowlandson the pungent caricaturist. So absolutely was this the deplorable case, that men have been known to doubt whether there were not two artists of the same name! At any rate, comparatively few saw, or have since seen, his serious drawings. They have been cherished by a few, and hidden away in their collections. It is no great marvel after all that my friend of the Print Room knew nothing about them, and that even the enthusiastic Mr. Grego felt he must move a little cautiously in venturing to appraise them at their worth.

And now let us try so to appraise them in this number of THE BURLINGTON.

I would say then to start with, Remember that Rowlandson was no dilettante amateur, though an amateur, maybe, of genius. He knew his business thoroughly. As a youth he had been trained under the best teachers available both at the Royal Academy and in Paris. In either school he worked long and steadily, his masters and fellow-students, alike in both countries, acclaiming his singular gifts of draughtsmanship and invention. His command over drawing from the nude was held to be extraordinary. Sir Joshua himself, we are told, pronounced some of his compositions to be wonders of art, and that there were drawings of his that would have done honour to Rubens, or to the most esteemed masters of design of the old schools. Whatever mannerisms, therefore, Rowlandson may have developed, whatever materials he may have elected to use for the expression of his ideas, whatever his technique and whatever his style, they were his because he deliberately chose them; they were not forced on him by any incompetence, they were the natural outcome of his highly trained individuality. It is important to remember this, when we come to study his work. There are artists of genius and fascination, their works rightly prized, for whom we have to make certain allowance, either because they were not dexterous or were but poorly trained. It is in



THE REVIEW. RECENTLY ACQUIRED BY
THE METROPOLITAN MUSEUM, NEW YORK



THE ROAD TO THE DERBY. RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM, NEW YORK



A FAMILY SQUABBLE. FROM THE DRAWING IN THE BRITISH MUSEUM

Thomas Rowlandson

spite of their deficiencies that they appeal to us. If they could only have done the thing more rightly, or carried it further, we say, how well it would have been ! I ask you to make no allowances of this kind in the case of Rowlandson. You may like his work, or you may not like it ; but it is the work of a master of his craft. By his accomplishment he stands or falls. He did what he did in the way that he did it, because so he chose to do it, as at any rate the best way for him.

Now through his long, and in its way, too, industrious, life he chose always to design in small, on paper, with a pen and delicate tints. Michael Angelo, we are told, spoke contemptuously of oil-painting, that is to say of easel pictures, as fit only for women ; for him a man's work was fresco over a vast wall space. But, if the story be true, Michael Angelo, like Homer, sometimes nodded, and spake unadvisedly. To-day we talk of oil-pictures as paintings, of water-colours as drawings, and the former are held more 'important,' and fetch amazingly higher prices. But this is just the jargon and folly of the sale-room and the collector—both of them sources of artistic opinion and valuation of which we have to be continuously suspicious. A picture, a work of art, is ultimately or really important not because of its size, or its medium, or its material, but because of its beauty or its fine interest, by reason of what it has to say to us and the fineness of its manner of saying it. In other words, it is the nature of the artist's fundamental outlook on his subject, and his style in conveying that outlook to the spectator, that make for his importance—these two things and nothing else. In estimating his relation to other artists we may leave our foot-rule in our pocket ; and as for the medium, it is his use of it, not its nature, that counts.

From his youth onwards Rowlandson was a great traveller both on the continent and up and down England ; and, wherever he was, he threw himself lustily into life, observing keenly both men and places, both manners and nature, recording these unceasingly with his rapid and assured pencil in their essential characteristics. Both before and after the Revolution he was in France, and he has left a long series of drawings made throughout this eventful period. I remember a friend of mine, a serious and accomplished student of history, once telling me, that no writers or historians had brought home to him the amazing change worked by the Revolution throughout the country and in men's manners with one half the vividness of these Rowlandson drawings. As historical records, therefore, they are invaluable : but that, of course, does not make them artistic masterpieces. My contention, however, is that artistic masterpieces they are, and that so are hundreds of similar drawings of men and places

made by the artist up and down the continent and England through a long series of years. On what grounds may this contention be justified ?

First of all, on the ground of Design. It may be well for me to stay a moment on this word Design, and explain what I mean by it. Every picture in its fundamental structure is an arrangement of lines or masses, generally of lines and masses, within the limitation of the shape and size of the canvas or paper settled on. It is with these lines and masses, thought of wholly for their own sake, that Design concerns itself. If the Design is good, these lines and masses stand in such disciplined relation to one another, that each one produces its calculated effect in its precise position, and could not be altered without loss ; and all of them together produce an harmonious whole, that leaves upon us the satisfied sense, that there is wanted neither less nor more. Further, this pattern of lines and masses has its complete realization within the arbitrary space settled on as the limits of the picture.

Now this element of Design is paramount in all the finest art, nay, is indeed a fundamental element of its fineness. I cannot here stay to question how far the faculty for it may be acquired, or is innate and incommunicable. You must forgive me, therefore, if I risk the bare statement, that in its best sense it is incommunicable, and to a large degree even unconscious on the part of the artist. But not only is it present, wherever art is fine ; but, so far forth and with whatever other shortcomings, that art always is fine, in which it is present. In Rowlandson's art it never fails to be present. I ask you to look at the illustrations which accompany this article, and see whether each of them does not bear out what I have been saying.

Let me mention, in the second place, the Vitality of these drawings. I have said that Rowlandson travelled much, and wherever he travelled he drew ceaselessly. Travelling or at home, his sketch book was always in his hand. He is the delineator of contemporary life in whatever form he comes across it. Now with contemporary life art may rightly enough have nothing to do : but if it has to do with it, fine art it cannot be unless it catches and fixes for us the momentary character and movement of the world that engages it. Its productions are alert with life as that world is alert with life, or they are naught. Movement, and the transient moods and actions of the moment—to note these, to record these, to produce on us the sense of these, is its first virtue.

And the gift of doing this was Rowlandson's to a miracle. For unailing skill in this particular I will venture to say no one can be set before him. Every record he has left us of people or places, how animated it is, how it tells its story !

Thomas Rowlandson

May I call your attention especially to his command over the treatment of bustling groups and crowds? The drawing accompanying this article of a wagon-load of people passing up a country road is a fair, but not an exceptionally fair, illustration of this. He is very fond of representing large groups and crowds. Now these are amazingly hard things to represent, to give the sense of jostling and confusion, while yet you keep individual figures well delineated and expressive, and the whole mass in the true balance of your design. To accomplish this is a great mastery, a rare mastery: but it is an accomplishment that seems to have been Rowlandson's easily whenever he would.

And then again there is his sense of Beauty, a most dainty sense of youthful Beauty, especially of Female Beauty at its first ripeness. To the general mind it may seem preposterous to note this as one of Rowlandson's characteristics. Think of his countless caricatures with their constant hideousness, their exaggerated hideousness, nay, their brutal and not alas! seldom indecent hideousness. I have seen designs of his which no man dare keep save under lock and key, and which most of us even so would shrink from keeping. I should be the last to palliate this degradation into which the man so often allowed himself to be dragged. There is no palliation of it possible. And cruelly has Rowlandson had to pay the price of his recklessness and his sin. They have had their revenge on him to the uttermost, they have left him in general esteem the fame only of a buffoon, and a vulgar buffoon. Yet this man cannot draw a young woman without showing, as clear as the strokes of his pen can show it, that he feels the spell of girlhood, of motherhood, and does reverence to something in them beyond their mere physical allurements. Even in his grossest drawings he confesses the spell: in his graver drawings of character or of country life he is wholly under it. It would be no hard matter to isolate single figures, or groups of female figures from his designs, and that without number, which are as frank and pure, as sweet and lovely, as a spring morning. Others have felt the grace, the mystery of young womanhood more profoundly than he did—that goes without saying. But who has felt and recorded its dainty charm more delightfully, more unaffectedly?

Let me insist finally on the fascination of Rowlandson's Colour. As in most things, so especially in the matter of Colour, there is not one way only that is right and fine. The richness of autumn and of a lurid sunset are fine colour: fine colour too are the faint purples of spring, the rose and opal of dawn. To certain natures, to

certain moods, the one or the other is the finer; more than that you say at your peril. To dogmatize, to set up one standard, is pedantry. Rowlandson's colour in his best drawings—and they are innumerable—is entirely on the side of delicacy, transparency, pearliness, opalescence. You may come across somewhat heavily coloured drawings of his now and again, just as you may come across drawings in which his pen outline becomes heavy, mechanical. This is no more than to say that he was not always at his best; these heavy, mechanical drawings are not fairly representative of him. But when one thinks of the enormous quantity of work he produced, the marvel is how constantly at his best he was. And this quality of clarity, of luminosity, of delicate effulgence in his colour gives his work an amazing truthfulness in its suggestion of atmosphere, of large spaces and distances. His drawings set amongst other drawings, however strong, tell with brilliancy. If they are faint in actual pigment and tone, they are potent in their general effect. As the saying is, they stand out. Not that he is afraid of a bit of positive colour, when he is so minded. He will paint you a red or blue coat at its brightest, and the miracle is that the red or the blue is altogether in harmony with its quiet surroundings. A general pearly greyness—yes. But it is not disturbed, rather is it emphasized to admiration by this positive note.

I have touched upon four artistic qualities which go to make Fine Art, the sense of Design, the sense of Vitality, the sense of Beauty, and the sense of Colour; and I venture to say that in each of these four qualities Rowlandson's work at its best shows great mastery. If I am right, how can we deny him a place, a high place, among our famous English artists? And if, before I have done, I may say one more word about him, it shall be this. Part of the fascination of Rowlandson's work to his admirers lies undoubtedly in the fact that, as Hogarth before him, as Morland his contemporary, he was an English artist to the backbone. We are sometimes told, Art is cosmopolitan and knows nothing of nationalities. That is true: but like many another truth it has to be balanced by its opposite. There is no great art that is not pre-eminently individual, personal—characteristic of the particular man, of the particular nation. We Englishmen now and again seem tempted to have too little belief in our own genius, our own tradition. We fix our eyes and longings feverishly now, say, on Italy, or now on Spain, or now on France. Well, one healthy corrective of such faithless and fatal tendency a sincere study of Rowlandson's art would, I do think, assuredly administer to us.



THE WINDMILL. FROM A DRAWING IN THE BRITISH MUSEUM



A GENTLEMAN MOUNTING HIS HORSE. FROM A DRAWING IN THE BRITISH MUSEUM



THE DANCERS. FROM A DRAWING IN THE BRITISH MUSEUM



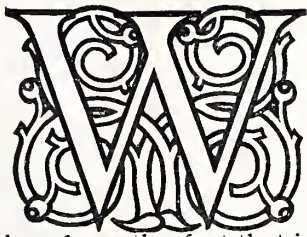
RUSTIC COURTSHIP. FROM A DRAWING IN
THE POSSESSION OF MR. SELWYN IMAGE



HAYMAKERS. FROM A DRAWING IN
THE POSSESSION OF MR. SELWYN IMAGE

THREE PICTURES BY TURNER

BY C. J. HOLMES



WITH but few exceptions the great painters of the world exhibit a similar course of development. The distinctions we commonly draw between the early and the late manner of a great artist are usually

based on the fact that in early life a man's style tends to be precise and detailed, and in later life to become loose and free. The estimation in which the work of these two periods is held is apt to differ according to the taste and knowledge of the spectator. Artists and educated critics unite in admiring the late or free style: the public unanimously prefer the earlier. Both commonly agree in one point—namely, that the period of transition from the early style to the late style is usually marked by a series of achievements which, both to the professional and the layman, appear masterpieces.

It is rather curious that this subject has not received more attention from writers upon the fine arts. Since the parallelism in the advance of the great masters from youth to old age is so marked and so uniform, it would certainly seem as if it were the result of some definite cause, not essential perhaps to the production of all good pictures, but an important factor in the making of most of them. As is natural, this development is seen most clearly in those artists who have had, for one reason or another, to work in isolation; who have not been dominated in youth by the example of some other very great master; whose painting has been done away from the impact of powerful outside influences; who have escaped the disturbance of political, religious or aesthetic upheavals.

It is thus with lonely minds like that of Rembrandt that we are able to follow most clearly from year to year this steady artistic evolution. In the case of Turner we have a somewhat similar personal solitude; accompanied, it is true, with a temper much more open to external impressions; infinitely more greedy of practical success; and infinitely more ready, therefore, to take advantage of the changes of contemporary taste and to receive hints from the successes of other men. Thus Turner, while advancing in the same direction as Rembrandt had advanced before him, proceeds with far less apparent method. In studying his work in chronological sequence we are frequently surprised to find pictures that seem either precocious or belated. Comparatively late in life he will return under some momentary impulse to his early manner, while the broad and glowing products of his old age are occasionally anticipated while the artist is still in the prime of life, and with apparently no thought of the radical change

in aim and method which such pioneer experiments foreshadowed.

In some earlier numbers of this magazine I attempted to trace the course of Rembrandt's progress,¹ and noted the example of Rubens as one of the determining factors in the change which Rembrandt's style underwent. It is curious that in the case of Turner also Rubens should be a decisive influence, though he shares with Claude the credit of guiding Turner to the particular solution of the problem of landscape-painting on which Turner's fame is founded.

Dido Building Carthage, in the National Gallery, and the glorious *Walton Bridges*, in the Wantage collection, the one based on Claude and the other on Rubens, and both dating from Turner's fortieth year, may be said to mark the end of his apprenticeship and to be the real introduction to his mature style. No less than four years earlier, in the year 1811, the exquisite picture of *Somer Hill* and the water colour of *Chryses* had indicated his search for a lighter tonality combined with a more vivid and expressive scheme of colour, but these works seem to have been no more than isolated experiments, and it is not until we come to the *Dido* and the *Walton Bridges* of 1815 that we find Turner's new attitude emphasized in a way that is no longer empirical.

The difference between these two works is a radical one, for it is the difference between Rubens and Claude. Rubens, by far the greater painter, commonly lights his pictures from the side, and links his design together with the long shadows such illumination entails. Claude sets the sun in the middle of his canvas, and has to depend for unity upon the pervasion of sunlit air through every part of his picture. In attempting this, Claude may be said to have invented a new form of art, but his own genius was unequal to completing and perfecting his discovery. Now and then, as in *The Enchanted Castle*, also among the treasures of the Wantage collection, he does succeed in filling his picture with an atmosphere that envelops the whole subject so completely that we do not feel the need of any other connecting link: more often the atmosphere serves well enough for the distance and the middle distance, but stops short when we come to dark trees and dummy figures in the foreground.

I think, however, that while painting the *Walton Bridges*, the Rubens which Turner had in his mind's eye was a somewhat exceptional example of that painter—namely, the famous *Château de Stein*, then but recently brought to England, and presented to the National Gallery some eleven years later by good Sir George Beaumont. If we may

¹ See THE BURLINGTON MAGAZINE, Vol. ii, pp. 87, 245, 313, 383.

Three Pictures by Turner

judge from certain changes which appear in Constable's technical attitude about the year 1815, it would appear that he, as well as Turner, was profoundly influenced by this magnificent work, which thus may take the credit of playing a decisive part in the simultaneous development of Rubens's two most important successors. Be this as it may, Turner after the year 1815 begins to put consistently into practice the lessons he had learned from Rubens and Claude, which were to lead ultimately to the invention of his last dazzling manner, and this, in its turn, was to hand on the torch of light and life to the Impressionists of the seventies. So cautious, however, was Turner's progress—or rather, so difficult was the perfecting of the new method—that another fourteen years were to pass before the change was complete in the *Ulysses Deriding Polyphemus*.

The works of this period of slow transition have a singular combination of beauties. While still preserving something of the solid appearance of natural facts and natural objects, and a firmness of decorative structure corresponding to this solidity, the world no longer appears something almost too ponderous and substantial, as in the period of the *Calais Pier*, but is bathed in an ambient air, flushed faintly even in its coolest greys with faint hues of rose and opal.

The reason for the change of style, the development from precision to freedom, is commonly ascribed to a wish on the part of the painter to escape from the labour of painting detail. This view, possibly founded on the vulgar idea that detail is in itself something intrinsically precious, an evidence of conscience and honesty, is, of course, wholly erroneous. It is true that few painters in their declining years retain the perfect steadiness of touch which characterizes their early maturity, but the great masters have always developed their final manner long before its breadth and freedom can be ascribed to any diminution of physical power, and we must search for its cause elsewhere. Turner, indeed, in this period of transition works not with less delicacy than in his early manner but with infinitely more. Even when, twenty years later, his last manner is completely developed, it is always accompanied by exquisite skill in gradation and by precise definition of form where that definition is necessary to his purpose.

Instead of describing this process of development as one of transition from precision to freedom, I think it would be much more accurate to describe it as a change from an ideal of effective contrast to an ideal of harmonious fusion. Like Rembrandt, Turner begins by proving to himself that he can represent the phenomena of nature on the technical lines current in his time, and, like Rembrandt, he differs from his contemporaries only in the superior accuracy with which that

representation is made, and the infinitely superior force with which it is presented. In such a picture as the *Calais Pier*, for example, which is typical of Turner's earliest manner, we not only have ships and sky and sea drawn and painted more thoroughly than any other master of the time could hope to paint them, but they are impressed upon the spectator's mind with an entirely novel and original force of dramatic light and shade.

Mutatis mutandis it may be compared with some famous early work by Rembrandt, such a painting, for example, as *The Anatomy Lesson* in The Hague, where the figures are painted with a capacity unknown to the art of the time, and are presented with a force of relief which, in comparison with the more tempered works of the artist's later life, might seem almost theatrical in its importunity. Turner and Rembrandt alike wish not only to paint things well, but to impress their powers of doing so upon the most indolent observer. Not only do they wish to prove to themselves that they are thoroughly capable painters, but they intend to advertise the fact to the world. In another school and in a climate where ideals were wholly different, Raphael's well-known *Entombment* in the Borghese seems painted with a similar purpose.

Yet this attitude of self-proving and self-advertising cannot be a permanent one with any great man. The painter who spends his life playing to the public must necessarily be a petty soul, and so we find that all great painters, after they have satisfied themselves that they can paint as they want to paint, rapidly tire of forcing their prowess upon the public. The devices which tickle the popular fancy soon become trite and stale to the mind which is ever alert to seize novel impressions. As time goes on each painter begins to form within his mind a conception of a new form of painting, which will express the particular set of ideas that he wishes to express with less waste of time and less surplussage of material than the technical methods with which chance may have associated his youth. Gradually he begins to realize that there is some method of managing light and shade and colour which fits his particular range of thought better than any other method, and his efforts henceforth are directed to inventing and perfecting this newly discovered system.

The nature of each master's final manner thus varies with the nature of the subject matter he wishes to express. It is, in fact, towards harmonious fusion, towards the discovery of an atmosphere in which his thoughts find a perfect setting, that all his investigations will tend. What this atmosphere, this fusion, meant for Rembrandt has been indicated in a previous article.² The example of Rubens and Claude had fired in

² See THE BURLINGTON MAGAZINE for January, 1908, Vol. xii No. 58.



THE STORM. BY TURNER. IN THE POS-
SESSION OF MESSRS. KNOEDLER AND CO.

Three Pictures by Turner

Turner the idea of painting sunlight and atmosphere with a brilliancy of tone and in a key of colour hitherto unattempted, and the Mortlake picture, which was purchased for such a high price at the Holland sale, and which is reproduced as frontispiece to the present number of THE BURLINGTON MAGAZINE by the courteous permission of the owners, Messrs. Knoedler & Co., is, owing to its perfect preservation, one of the most exquisite documents which we possess of the lines on which this transformation is effected.

The title and character of the picture have been the subject of some misconception. Exhibited in the Royal Academy of 1826, it passed successively into the Fripp, Mendel, and Price collections. When this last-named collection was sold in 1895, the picture was misdescribed and confused with another work by Turner, and the mistake was continued in the catalogue of the Guildhall exhibition of 1899, even when the two pictures hung side by side. The second picture was indeed a view of the terrace of the same house, though from a different point of view, and was exhibited at the Royal Academy in 1827 under the title of *Mortlake Terrace, the Seat of William Moffat, Esq., Summer's Evening*. It is famous on account of the dog in the foreground of the picture, which is said to have been cut out of black paper and stuck on to the canvas by Sir Edwin Landseer. In the Guildhall catalogue this picture was erroneously termed *Barnes Terrace*, and its real title, as we have said, was affixed to Messrs. Knoedler's example. The latter is the work which in the Academy catalogue for 1826 was called: *The Seat of William Moffat, Esq., at Mortlake Early (Summer's) Morning*. The canvas measures 35 by 47 inches, and, since the picture is in a perfect state of preservation, it is a more valuable document for the study of Turner's methods than many of his important oil paintings have become.

The photogravure plate, while it can convey no adequate idea of the luminous tone, the lightness of touch, and the cool yet glowing colour of the original painting, at least serves to show the general disposition of the masses and the arrangement of the light and shade. As it will be seen, there remains a general resemblance to the works of Turner's early manner, the various parts of the design being still linked together by the long shadows which sweep over the lawn on to the stems of the trees by the river, just as Turner might have employed them fifteen or twenty years earlier. Indeed from the engraving one might be tempted to assign a much earlier date to the picture than the period to which it really belongs.

A sight of the original would at once correct the impression. The long shadows are arranged indeed in Turner's earlier style, but their tone is no

longer dark and full, but comparatively pale and transparent. The artist in his earlier style could get light only by contrast with strong shadow; now he is attempting to dispense with the contrast and get the effect of light by the fusion of pale, luminous tones. He still retains a trace of his former methods of structure, but the essential principles underlying the picture have entirely changed. The distance and sky have now become the points of the picture which interest him, and, though his ostensible subject is a gentleman's riverside villa, the riverside villa and its garden are merely a frame for the exquisite view up the Thames, illuminated by misty morning sunlight. On that distance, and upon the sky above it, he is already lavishing all that tender science, that deft play of opalescent filmy tones over a dazzling white ground which is in a few years to absorb all other interests with him.

It is interesting to note how this unsubstantial expanse of rosy distance and golden sky is blended with the solid tree-trunks and earth, the bricks and mortar which occupy so large a section of the actual picture space. In the centre of the composition the far-off river bank is joined to the house by a row of trees only one degree more definite than the extreme distance itself, though they can be hardly more than a hundred yards from the spectator, while the pale tones of the white portico and the white steps serve as a further connecting link with the ivied wall of the house. Note again how the roof, just where it meets the sky, seems to lose all its solidity, so that its prosaic ridge may not impinge sharply upon the glowing light, as in nature it would infallibly do. The trees on the left, in the same way, seem to start bravely enough. So long as strong colour is admissible, as in the lower portion of the stems, where it helps to serve as a foil to the distance, the colour is strong and full; but the moment that purpose has been served, the stems and branches are enveloped in golden air, so that, like the roof, they fuse gently with the distance instead of cutting sharply against it, as trees in nature and in all ordinary painting have a way of doing.

Even the parapet is not allowed to be a rigid barrier, but is dexterously broken, not only by the veritable opening immediately opposite the house door, but by the same dexterous softening of the tones, so that the eye is undisturbed by the appearance of a rigid line. The two little figures, put close by, make all necessary amends in the matter of relief, just as the two figures of the gardeners and the wheelbarrow serve to vary the evenness of the shadowed lawn. How arbitrary Turner had already become in the treatment of light and shade will be seen by a close examination of the way these foreground shadows are cast. Why, for example, does the shadow strike sharp across the pathway and yet become blurred and

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faint as it reaches the lawn, except that had its form been definite throughout, as shadows cast by the sun must be, it would have made an obtrusive patch of light across the bottom of the picture? In short, Turner's aim in the *Mortlake* has passed beyond the forcible representation of natural appearances which, subject to the conditions of oil painting prevalent in his youth, had been his earlier ideal, and has advanced many stages on the road to an ideal of a different kind.

In his well-known essay on the school of Giorgione, Walter Pater pointed out long ago that all the arts in their perfect moments tend towards the condition of music in which the form becomes identical with the matter, the subject with the means of expression. To attain this identity so far as was possible with the technical processes at his command had gradually though unconsciously become Turner's aim, and in this *Mortlake* picture he has gone far towards realizing it. His task has been not to paint a house, but, to use the felicitous phrase which Constable applied to one of his own pictures, now in Mr. Salting's collection: 'A summer morning, including a house.' His thoughts are no longer primarily concerned with the rendering of material things. That, he knew, was merely the business of a beginner; but his task was to emphasize by every means at his command the brightness, the mistiness and the exquisite filmy colour of the early morning sunshine on the Thames. For this sunshine Mr. Moffat's house and garden and trees are no more than a framework. Where dark trees serve his purpose, the trees are made dark; where they must be nearly as pale and unsubstantial as the sky itself, Turner makes them so without hesitation. So the house, the terrace and the ground cease to be slate and mortar and bricks and earth the moment that their substance is either an obstacle to that breadth of light and colour which is the artist's main purpose, or when their fixed, formal shapes tell so sharply in the general scheme as to distract the spectator's attention.

In the two smaller pictures, *The Storm* and *After the Storm*, which were purchased, together with the *Mortlake*, from Mr. Holland's collection, this process of abstracting the essence of the scene and eliminating all that is unessential is even further developed. In the *Mortlake* whatever licence Turner has taken with his building and his trees, he has still, by exquisite drawing, preserved the semblance of substance and mass. Parts of the house and trees may tell pale against the sky, but if we look at them carefully, we can see more or less how the house is built and can feel the supple, fibrous strength of the trees. They have ceased to be representations of nature, and have become pictorial symbols, yet in their symbolism there is still a close and constant relation with nature. In the two later

pictures this relation to nature is reduced to a minimum.

In the Guildhall catalogue the date of these pictures is given as 1840, and it is said that they were painted just after the great storm of the 21st November in that year, when the Princess Royal was born. They are thus separated from the *Mortlake* by an interval of some fourteen years, and represent Turner's art in its later phase in some ways more justly than the famous *Fighting Téméraire*, which appeared at the Royal Academy in 1839. The *Téméraire* picture is coloured by British patriotic sentiment. It is what is commonly termed 'a picture with a purpose,' and therefore inherits the disadvantages of its class, although for that very reason it is perhaps the one painting by Turner which the public generally and genuinely admires.

The two small pictures now in Messrs. Knoedler's possession make no such sentimental appeal. Neither of them has any aim except that of expressing its subject-matter in the most emphatic terms compatible with the ideal of decorative beauty which Turner towards the end of his life had set himself to capture. That ideal involved luminosity of tone and a brilliancy of colour which not only satisfied his own growing passion for effects of blazing sunlight, but also satisfied his desire, if not for the applause of the public, at least for its continuous attention. The desire for extreme brilliancy of tone seems to have been a purely aesthetic one; Turner had found out the secret of expressing light by means of light, instead of expressing it by contrast with dark shadows as the Old Masters had done, and was bent upon emphasizing his discovery to the utmost. I cannot help thinking, however, that the violent forcing of colour which frequently accompanied this brilliancy was not wholly due to the desire to satisfy an aesthetic impulse (whether right or wrong is a matter of taste), but to eclipse and extinguish the colour of his fellow exhibitors. His water-colour sketches made for his own pleasure seldom or never exhibit those debauches in vermilion, gamboge and emerald green which disturb his later works in oil. His fellow Academicians, mostly figure painters, were able to employ the brightest colours in their pictures without incongruity. Had Turner restricted himself in his pale landscapes to the aerial tones we find in his water-colour sketches, his works might have looked weak and thin on the Academy walls. It is probable, therefore, that the tendency to exaggerated colour we often find in his late works was due, not so much to initial or instinctive lack of taste, as to an imaginary necessity of guarding against an imaginary danger to his public reputation.

Be this as it may, it is at a later period than the year 1840 that this exaggeration of colour becomes



AFTER THE STORM. BY TURNER. IN THE
POSSESSION OF MESSRS. KNOEDLER AND CO.

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obtrusive, and *The Storm* and its companion in consequence are free from the violence which often mars our pleasure in Turner's later style. Both pictures are conceived in a light key, so that Turner was unable to employ in them the blacks and the dark greys which make the *Calais Pier* express the terror of storm, or even the force of contrast to express sunlight which he employed in the *Landscape, with Cattle and Water* recently hung in the National Gallery, which, I believe, is soon to be discussed in these columns. Hence Turner has to depend almost entirely upon colour for the expression of his meaning, and it is interesting to note how he does so in the case of *The Storm* by conceiving the whole picture in a scheme of cool green sea and cold grey rain-cloud.

Against the sea in the foreground masses of reddish wreckage tell strongly, and this warm note is repeated on the sails of the fishing smack (sails, by the way, somewhat unaccountably swelled by a gentle breeze in the middle of all this violence!), while the grey sky passes into definite lilac only at one point, where the wreck of a dismasted

vessel in the distance tells sharp against the sky.

In the *Morning after the Storm* the sky is ablaze with golden light; the foreground filled with people and things in cheerful tones of reddish brown; shreds of bluish grey cloud still float over the sea away from the rising sun, and under them the wreck of the ship is dimly seen, but the general luminous colour of the piece speaks of fresh and exhilarating air, and makes us feel instinctively that the storm is really over. What is most notable, however, about these two little pictures is the wonderful manner in which Turner has succeeded in fusing all the various elements of each composition into a united whole, in which the things that bear directly upon the expression of the artist's feeling are just those which tell most directly upon the eye, while all that is unessential to his purpose is deftly but completely concealed. Here, in fact, we have art that has not only striven to pass into that condition of music in which matter and manner, subject and expression, are one and indivisible, but has accomplished its purpose.

ORIENTAL CARPETS

BY PROF. JOSEF STRZYGOWSKI¹

NOT very long ago oriental carpets were bought only as house decorations. It is not much more than a decade since our museums accorded them notice on their own account. To-day, however, we have turned over a new leaf. Bode, who may in one word be called the magnet of modern art dealing, has devoted intense labour to carpets, and filled with them two rooms in the Kaiser-Friedrich Museum at Berlin. Since the transition of our interest in this species of art from an art-craft to the actual art museums, the carpet has become a distinguished gentleman in the salons of science. I know of at least half a dozen books already written or in the press which will go into the new problem. The first of these works—a standard work in compass and contents—lies before me: F. R. Martin's 'History of Oriental Carpets before 1800.'² In order to do it justice I must sketch in a few words the previous course of inquiry into oriental carpets.

The first point in the study of carpets is the question: Which are the oldest of the oriental carpets preserved to us, and in what way can they be proved to be so? In the year 1881 Joseph

Karabacek, of Vienna, believed that he had made a great discovery. In his book, 'Die persische Nadelmalerei Susandschird,' he announced the discovery of a splendid piece of old Persian tapestry, which might also be reckoned as a holy relic of the Mohammedans. The matter turned out to be a mistake. Then in 1895 came Alois Riegl, and revealed an Armenian carpet of the year 1202. But this find, too, was unable to survive comparative criticism. Since then romancing has been given up, and more caution is shown in trying to discover pieces older than the oldest carpet, dating from the year 1539, in the Victoria and Albert Museum. Already in 1877 Julius Lessing, in his work 'Altorientalische Teppichmuster nach Bildern und Originalen des XV und XVI Jahrhunderts,' had pointed out how the older geometrical knotted carpets must look. In 1902 Alois Riegl brought forward the famous Vienna hunting carpet and its relations in the department of figure-representation. About the same time Bode classified a third sort, the old Persian carpets with floral designs. To these three groups no new one has been added meanwhile. In my opinion we may say, generally speaking, that the geometrical carpet is above all to be traced back to the attempts of the nomads of Central Asia, particularly to the Turkish tribes, and not first to the Mongols. The carpet with figures, on the other hand, goes back to Chinese influences; but the carpet with floral designs represents especially

¹ Translated by L. I. Armstrong.

² Printed for the author with subvention from the Swedish Government in the I. and R. State and Court Printing Office, Vienna, 1908. (London: Bernard Quaritch.)

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the Hellenic-Persian tradition. Future investigation will have to range itself according to these three groups and to the art circles which they presuppose. For the oldest period technique alone must not be accepted as decisive.

Martin keeps to the accustomed paths in so far that he, like Bode, tries to advance chiefly in three ways: (1) he has an exact knowledge of the carpet commerce, and believes that he himself has acquired the oldest pieces in the East; (2) he enlarges very essentially the knowledge of our material by bringing forward a group till now unnoticed: the carpets in Swedish possession; (3) Bode, like Lessing, used for dating purposes representations of carpets in old Italian and Netherlandish pictures: Martin employs another group of pictures, the Persian miniatures. Therein lies the principal advance that he has made beyond his predecessors. A glance at the author's previous career may explain how this happened.

F. R. Martin was born in 1868, and already in 1884 he was assistant at the ethnographical museum, and in 1890 at the archaeological museum in Stockholm. In 1891-2 he made an archaeological-ethnographical journey to Siberia, as the fruit of which appeared in 1893 his book 'L'Age de bronze au Musée de Minoussinsk.' He had already begun to collect, and utilized for this purpose his repeated sojourns in Russia, journeys in the Caucasus, to Bokhara and Central Asia, then to Egypt and Turkey. In 1897 he already possessed a large collection from all the above-mentioned countries: it is now dispersed among various Swedish collections. Attached since 1903 to the Swedish embassy in Constantinople, he continued to collect, and European art possessions owe to him many a valuable object. The catalogues which he has published from time to time refer more or less to his own collections. He has been reproached for confining himself to illustrations without accompanying text. In 1899 he answered that, as soon as he had collected enough material, he would try to write a sketch of the decorative art of Mohammedan nations. The first fruit of this endeavour is the 'History of Oriental Carpets,' which Martin, in my opinion, wrongly calls the first attempt to write the history of this subject. We must not disregard what has been done by Riegl and Bode. Martin is right, rather, in his conclusion, when he says that his work is also a supplement to the great work published in Vienna fifteen years ago. He refers to the great Vienna book on carpets, which was published in connexion with the exhibition of 1891 in Vienna. Since then the Imperial Printing House of that city has gained the notable technical practice which has enabled it to bring out the present work in faultless style, with black-and-white and coloured reproductions. Only the size (50 by 65 cm.) seems to me somewhat clumsy.

Martin's work is impressive on account of his vast knowledge of materials, gained by practical experience of art dealing. Every one, no matter how well acquainted with the subject, will find plenty of stimulus in this book. I am also of opinion that many of his merely instinctive decisions, however weak their foundation, deserve consideration. Martin says in his preface that his work is the result of fourteen years' study of oriental art. That is not much. Of course, if this path, like that of ancient and Renaissance art, were already paved with handbooks and monographs, and if instruction in art history had got as far as the East, then a single lustre of work might be a great deal. At present, however, every one must make his own way according to his individuality and his talent. And in that case, as I know from my own experience, fourteen years is not much, still less when Martin has not actually worked through the couple of existing books, has hardly even turned their pages. We can see his joy whenever he finds a confirmation of his views in this literature. I notice this method in detail because it seems to me to represent the typically empirical point of view. I do not think that in this way a scientifically founded history of carpets will ever be attained.

Two attempts to write the oldest part of this history are already in existence: one by Karabacek in his book on Susandschird, and one by Riegl, 'Altorientalische Teppiche.' Neither of these begins, any more than Martin does, with what we know of the character of the oldest carpets. This is to be deduced from the antique and Christian floor-mosaics which were used in summer in place of the winter carpets. Already in Roman-Byzantine times the three species of the later oriental carpets can be distinguished: geometrical, floral designs, and representations of figures. For my own part I believe that carpet fragments of this period may even be preserved to us in the Egyptian tombs—I mean those mummy wrappings for which all possible materials of everyday use in all the usual modes of production were employed. Amongst others, for instance, the well-known rubber stuffs, of which I know a piece measuring 158 by 80 cm. with representation of APATOC between OPPANIA and [K]ΑΛΛΙΟΠΗ as busts in three arcades side by side; another, of 68 by 96 cm., with Iphigenia (?) between two men in front of a stag. Of course, there may also be a question of curtains. If I think first of carpets, it is not only on account of the suitable technique, but because Aratos with the Muses is worked almost life-size. The impression of an imitation of a carpet was once made on me too by the Orpheus mosaic in Jerusalem.³ I consider it entirely possible that the oldest Susandschird carpets of which we have knowledge, the Spring carpet of Chosroes,

³ 'Zeitschrift des deutschen Palästina-Vereines,' xxiv, 179, f.

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and the carpet of Mutawákkil described by Mas'údi, with its portrait medallions in the margin (with which may be compared the representations of saints in circles on mosaics and in miniatures), belong to the group of this Hellenic tradition. It is remarkable, too, that no critic of carpets has ever troubled about the Byzantine carpets. The carpet of the Nea in Constantinople, built in 867-86, is thus described in detail:⁴ 'But the woman (Danetis) took the measure of the inner surface of the same—*i.e.*, of the church—and worked, and sent large woollen carpets (*νακοταπητας μεγαλους*) which with us bear the name of the prayer, where-with she wished to cover the whole floor, which imitated the brilliance and beauty of the peacock by its mosaic-like inlaid precious stones. These were marvellous in size and beauty.'

Up to the year 1500 Martin divides the history of the carpet into three periods: 632-1258, the art during the caliphate; 1258-1369, during the domination of the Mongols; 1396-1502, carpets made during the Timurid and Turkoman dynasties. As a distinguishing characteristic there appears already in the second section the desire to point out strong Chinese influences, such as I have already presupposed for the silk stuffs of a much earlier time.⁵ Contrary, however, to previous datings, Martin ascribes the oldest preserved oriental carpets to the time of the Mongols; at the head of these he places those pieces which he himself obtained in Constantinople. In support of his view he could have mentioned that at least the motive of thick-stemmed trees, in one case with scenes of animal fights, can be traced back to the façade of Mschatta and its art circle. On the other hand, he makes a great mistake when he assumes, on page 28, that up till then 'mostly geometrical patterns were used by the weavers, and consequently they had great difficulty in transmitting on the carpet the artists' design of animals and trees.' The animal and plant design on carpets is certainly also old, only the technique might be new, the knotting instead of weaving; but those who used this technique had probably long been acquainted with the tree and animal motive, as well as the geometrical one. It is in the following section on art in the fifteenth century that Martin's work compasses a real achievement with the information, never before so convincing to me, that the true landscape and figure art of the Persians does not rest, as one would expect, on the Hellenic tradition, but was revived by a renaissance brought about during its detour across China. This is sufficiently proved by the examples from the British Museum of Persian miniatures from 1396, 1438, etc. Martin himself acquired, in

the course of his art dealings, some most valuable miniatures (amongst others the famous drawing of Gentile Bellini). His private possessions must undoubtedly have sharpened his eye for such things.

With the fourth section begins a series of articles which endeavour to do justice to the great variety of carpets of the sixteenth to eighteenth centuries as regards material, and still more their local origin. North Persia and the silk carpets come first. Although the chief pieces with which he has to deal here are generally known, he succeeds in providing a mass of fresh evidence and ingenious comparisons, which give his work an interest for every kind of reader. Of special value here, and treated in a separate group, are the silk and gold carpets which the Shah of Persia sent to Europe in 1600-1650. In the section on the carpets of Herat (1500-1731) Martin touches on the history of the Palmette; if we compare his explanation with Riegl's masterly manner in such things we at once recognize the limits of Martin's talent. He puts together more than he is able to develop organically.

He is able, however, to give a mass of new examples of garden carpets; specially valuable is the excellent coloured plate of a garden carpet in Naesby-House in Sweden. Then comes a well-written chapter on Indian carpets, and very detailed, too, is the section on carpets from Asia Minor, upper Mesopotamia and Armenia. As I have a somewhat special knowledge of the monuments in this circle, I feel here very strongly how weakly Martin groups them, despite his good intentions. He tries to solve at one stroke questions which can only be understood little by little. We must recognize his courage and be grateful for many excellent suggestions which excuse such mistakes as the dating of the bronze vessel, fig. 252-254, and a thousand other things, small and great. The conclusion is formed by sections on Asia Minor carpets of Turkish times, oriental carpets copied in Spain and other countries in Europe, and an interesting section on the influence from Asia Minor on the textile art of Sweden, which tries to solve in a reasonable way a much discussed problem of northern art history.

More than any of his predecessors, Martin shows what enormous experience and erudition are necessary in order to speak on the subject of oriental carpets and similar art questions. No one to-day ought to deceive himself into thinking that either he or the present generation will solve difficult problems of this kind. All the necessary premises are still lacking. The oriental carpet is particularly suited to give an idea of this. It does not only require a very exact knowledge of Islamic art: even one who, besides this department, knows the antique and the other art circles of the Nile and the Two Rivers will in the end be

⁴ 'Konstantin Porphyrogenetes, Basiliken, 53, German by (Unger-)Richter, Quellen der byzantinischen Kunstgeschichte' ii, p. 359. Cf. Theophanes cont. v, 76 (ed. Bonn, p. 319).

⁵ 'Jahrbuch der preuss. Kunstsammlungen,' 1903.

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unable to get at the conclusion of the matter. In the oriental carpet are hidden traditions which, in my opinion, are older than all the above-mentioned cultures. It has, indeed, passed through their forcing-houses, but its original forms go back to that Asiatic primeval time with which Semper's theory of the creation of style from material and technique is most in accord—that wide folk-art which is older than the antique, and which existed side by side with it in Eurasia, until, with the ancient Germans and Islam, it again powerfully influenced the dying life of the 'antique.' To-day no one as yet can do comprehensive justice to these things.

Martin's work is written, above all, for the collector. Science may accept his statements only

with the very greatest caution—that is, merely as suggestions. Let the reader notice what a mass of works Martin promises from page to page. We see how with him everything is in a state of development, how he himself is but groping his way step by step in a fog of possibilities. If he is to perform all that he promises, he will have to attain the age of Methuselah and always go on working with the same untiring ardour. I take the will for the deed, and recommend all other friends of art to let the standard work which we owe to him incite them to more intense work on the countless and valuable problems the presence of which is revealed by every attempt to penetrate the history of oriental carpets.

NOTES ON ORIENTAL CARPET PATTERNS

BY CHRISTIANA J. HERRINGHAM



ANY of us live in familiar company with Eastern rugs. We have an instinctive sense of their quality and rightness as they lie on our floors month after month and year after year, but we pay little attention to them as fragments from that life which sought to find and express beauty and distinction, and still less as being linked by their design into the universal world development of pattern which we are finding more and more to have an unbroken organic continuity. When we begin to think about them the patterns seem at first mere colour-bearing devices, only existent to flash the curiously satisfying blues, reds, yellows and greens in adequate and kaleidoscopic mingling over the surface, but longer acquaintance compels our interest a stage further, and we begin to want to know whether these almost geometrical figures have any representative derivation, and whether any of the forms, these or the more naturalistic, have any special significance.

A possessor of rugs also wants to know in what categories they are to be classed, and in what districts they were made. A specially high price paid is often the starting point for these inquiries. It will very quickly be found that carpet classification is at present very much like Linnæan botany, having extremely arbitrary genera and species, with the difficulty added that, few good kinds being made now, we cannot go and find the specimens growing. They are not dug up and located like bronzes and pottery, so they have to be judged on their intrinsic and individual quality and appearance.

There are, it is true, a few broad territorial groups which are easily recognized, and of course

well known to the trade, though even here there is overlapping sometimes, and undefined borderland. Old Indian and Persian can be mistaken, and it is certain that Caucasian, Armenian, and Anatolian are not easy to place in defined groups. No one seems at all clear about camel hair runners, whether they come from Kurdistan, or the district lying east of Persia. Some tribes have strict tribal patterns, as those of the Khiva region, others are ready to borrow and patch together patterns which they pick up in their wanderings. Yarkhand rugs are distinguishable by their Chinese patterns, but that South Chinese influence spreads abroad till probably it meets the same influence which has lived in the west from days of yore. The American writer Mumford has published valuable information on yarns, wools, knotting and dyes which is available to assist in localizing production.

But apart from the actual birthplace of the rug, there is the question of the genesis of the design motives. Quite modern rugs are of little value in this research. There is little but confusion now instead of continuity, and copying done for the market is quite a different thing from the instinctive copying of tradition. It is here that the rug-connoisseur has to trust both to intuition and acquired knowledge. He must identify his possessions by 'flair' and feeling before he can study them as historical documents.

To find important specimens of the great Persian carpet industry we must go back a good many years. For it was State supported, and decayed with the decay of monarchies and empires; but there are thousands of rugs for one great carpet, and hundreds of rug owners for one princely millionaire who can own the throne and banqueting carpets that were lordly presents from one ruler to another, and were brought by ambassadors to Europe. But it is possible to find

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rugs of perfectly pure descent only twenty or thirty years old, and it is probable that in some parts they are made still. Few rugs can be called ancient. We judiciously use the word antique, with the polite significance that usually accompanies a French term. A few years ago connoisseurs talked glibly about thirteenth-century Kulahs, but we have been taught to be more cautious, and though it is quite possible that here and there truly ancient rugs may still remain among mosque or palace treasures, it is not easy to see how we could be certain of their antiquity. The design is the truly ancient thing about a rug.

A valuable contribution by Dr. W. Bode and Dr. F. R. Martin to the dating of carpet designs as having actually been in use at a given period, is based on the recent recognition and identification of such designs in ancient Eastern miniatures, on representations of carpets in palace scenes, Italian and Flemish, and also in pictures of the fifteenth and sixteenth centuries. In Venice especially, glossy goat hair rugs were much prized for table coverings. Similar designs appear in rugs of quite recent date, and the conclusion is that they go back to a remote age; how far it is impossible to say. It is curious that in a former article in one of the early numbers of *THE BURLINGTON MAGAZINE*, in a discussion on the Swastika symbols in connexion with carpets, the writer omitted to notice that, with a sort of small planet attached to the extremity of each arm, this symbol forms the diaper design on the carpet covering the table, in association with astronomical instruments, in Holbein's picture of the *Two Ambassadors*, so it is pretty clear what the symbol meant to Holbein.

The drawings in the miniatures are barely more than skeletons, but they are enough to show what classes of rugs are depicted, and that rugs rather than great state carpets were in ordinary use even in palaces.

The genealogy and the wandering of pattern motives, or more properly symbolic patterns, are not at all fully traced, and their study seems at first little short of bewildering, partly because patterns made by the tufts of wool are sometimes decidedly lacking in definition. We have to make up our minds what the pattern is, before we can trace its descent.

A rough notion of the carpet localities is essential as a foundation. Carpet production belongs properly to one region of Asia and to that only. The heart of this region, the centre of diffusion, seems to have been the southern part of Persia. At least this is the drift of the combined evidence of classic and Arabian authors, though pattern evidence points somewhat to the higher antiquity of more northern districts as textile producers.

A very large proportion of this carpet producing region was included within the confines of the

Sassanian kingdom which in historic times stood for the ancient civilizations of Chaldæa, Babylonia, Assyria and Ancient Persia. Within its extreme limits to the north would be the region of the Caucasian nomads, of Daghestan, Kubistan, Shirvan carpets, where it seems to me we can trace the remains and further development of Babylonian (or Chaldæan?) design and colour feeling more definitely than anywhere else. At any rate, the point is worth consideration.

The development of the Persian carpet industry of our era resembled the Renaissance development of art in Italy. New and sophisticated styles arose out of the simpler old ones, originated, developed and passed into various stages of disintegration. Dr. Martin is the best exponent there has yet been of this complicated subject.

On the eastern and southern fringes of this region, as in the north-western (Caucasian), we find various groups which preserve a marked individuality almost certainly traditional, showing affinities with such art as we know belonged to the last stage of the great prehistoric empire, the descendant of the classical Persias—*i.e.*, the Sassanian kingdom (third to seventh centuries, A.D.). These go by the names of Kurdistan, Mosul, Kazak, Hammadan and a good many more. We find, I think, in these rugs a strong reminiscence of the sun worship which permeated the early Mahomedanism of these regions and went with it to India; or it may be of lotus symbolism, with which early Buddhism was saturated. Bokhara, Khiva and Afghanistan rugs show sun symbolism but not lotus worship. Further west, in Asia Minor outside Sassanian boundaries, we find among prayer carpets of the Ghiordes type patterns which seem to be descendants of the design of the period (late Roman and early Christian) of which we should know practically nothing but for the dry storage of Egyptian tombs. Others, especially Ladik prayer rugs, show relationship to fragments of Sassanian (? Byzantine) silk-weaving. It is from Asia Minor—perhaps Anatolia—that the carpets shown in pictures were principally imported.

The rugs of Western Syria and Asia Minor remind us in their patterns that the Hittites, the Phœnicians, and the folk of the Mycenaean period as well as the later Greeks and Romans, all had their say, and perhaps the Sassanians before the Saracens came on the scene.

We find a kind of parallel in the sampler tradition of this country, which has features not unlike the carpet tradition of the East. Both are home arts largely in the hands of women, who are very conservative in their arts. By means of samplers the old Norman tradition lived actually into our own century, and in the East there has been among the nomad tribes and in the smaller out-of-the-way towns an unbroken carpet lore

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from a still more remote past to the present time. But in this latter case symbols and patterns are a language and a fetish worship which they have long ceased to be here. Only in Heraldry do we find anything comparable.

A word about Eastern colouring as exemplified in carpets. This varies greatly. It is never displeasing, and often very subtle, even where the climax of rainbow colouring, characteristic of Chaldæan influence I believe, is not attained. Chaldæa, with its seven-stage temple of the sun like a mighty seven-stepped pyramid, each stage bearing in applied metal or marble or encaustic the colour of a planet, was the land of colour worship if ever there was one—and only in certain carpets and in the finest stained glass period do we find the abstract colour melody at its finest. In the East a treatment of colour dashed across form and to some extent regardless of it, in a scheme of its own, like the instrumentation of an orchestra dashed across the notation, seems to me a notion of which they have almost a monopoly.

In what we call the classic world there does not seem to have been a strong colour feeling according to our conceptions. I have always been much struck with Pliny's deprecation of the departure in painting from the use of the four simple colours: black, red, yellow and white—the colours of the vases in fact—and of the barbarous invasion of Syrian purple and of other bright colours, though I always think he was copying some old authority and that the simple old man delighted in the beauty of the colours, the green of the young corn and the pomp of the crimson dyes which he writes about.

The reappearance on rugs of patterns found on the fragments of garments taken from late Roman or early Christian tombs in Egypt (at Panapolis) is most interesting.

I propose to give later some illustrated notes on the palmette, lotus, tree and animal patterns, as found on Ghiordes, Kulah and Ladik rugs, with others on scroll borders, Kufic letters and on sun symbols.

(To be continued.)

AN ENAMEL BY MONVAERNI?

BY J. J. MARQUET DE VASSELOT¹



THE collection of Mr. Kann, of New York, contains a very beautiful plaque in painted enamel, which must be counted amongst the important works of Limousine art of the second half of the fifteenth century. It represents *Christ before Pilate*. The scene takes place in a small arched hall, rather richly decorated, open towards the spectator, and arranged somewhat in the manner of a stage scene. In the foreground two small pillars support the spandrels of a triple arch decorated with gables, pinnacles, small niches, and with a crocketed parapet, which crowns the whole.

On the right of the spectator, with his back to the wall, sits Pilate. He is dressed in a long robe, with an ermine collar, and wears a hat round which is knotted a sort of narrow scarf; in his right hand he holds a sceptre; with the left hand he appears to be making a gesture of denial. On the right of the procurator a standing servant holds a ewer and a basin; on his head is a kind of turban, the two ends of which fall rather low. On the left of Pilate, in the foreground, are two more personages also standing: a beardless man dressed in a long robe trimmed with ermine, with a high cap on his head, and an old woman who seems to be giving an explanation; the latter might be the servant whom the wife of Pilate, warned in a dream,

¹ Translated by L. I. Armstrong.

sent to her husband to tell him not to condemn an innocent man. The Mysteries of the fifteenth century (from which the painters often borrowed) do not fail to represent her. These four persons are looking at Jesus, who stands opposite them. The Saviour, barefooted, bareheaded, haloed and clothed in a long robe, is held by two executioners with bestial faces, each armed with a club. The one in the foreground has a cap on his head, and wears a doublet and soft leather boots. Behind the seven figures the background is formed by a rich hanging, decorated with a conventional floral pattern and bordered at the top by an orfrey. The floor is covered with an ornamental tile pavement.

One cannot hesitate long about the attribution of a work of this kind. It is connected with a group of works, as yet hardly studied but very similar, classified under the name of the mysterious enameller known as Monvaerni.

Mr. Kann's plaque presents, indeed, all the distinctive characteristics of this series. As regards the drawing, we may notice the often heavy and thick-set figures, the faces of a savageness which sometimes amounts to brutality, and certain costumes of a strange cut. As regards the colour, we recognize at once the particular scale of these enamels, with an extremely vivid yellow and green, and a rather greyish white, which dominate the other colours and give to the whole a tonality powerful indeed, but not without hardness.

To these essential characteristics, which lend a



CHRIST BEFORE PILATE. ENAMEL BY
MONVAERNI ? : KANN COLLECTION, NEW YORK

An Enamel by Monvaerni?

marked unity to all the works attributed to Monvaerni, are joined others which, though not at first so striking, are none the less interesting. We will here mention only one: the use of decorative inscriptions and pseudo-inscriptions. Rarely has the author of this group of enamels employed so many. On the sleeve of the executioner in the foreground we read: A R I B . . . ; on the end of his turban: *non*; on the sleeve of the woman before Pilate: MERA, and at the edge of her cloak: AR/ VB . . . / S/ R/ SABR/ TO. As for the pavement, it is covered with groups of letters which sometimes offer a meaning, like XPS, but which generally appear to have none: RI—GV (?)—MV (repeated four times)—AMV—BS (?)—NPI (?)—VV. One would say that an illiterate man, attracted by the variety of the elements of an alphabet, had grouped letters at a venture, treating them as decorative motives.

We find this scheme also, though in a less degree, on other enamels attributed to Monvaerni. In most of them can be distinguished, generally on the borders of the garments and especially of the sleeves, either letters devoid of meaning, or words which are perfectly comprehensible, but often without relation to the person who bears them or to the scene represented.

The style of the drawing, the colouring, and certain characteristic details agree therefore in permitting us to attribute the plaque in the Kann collection to the enameller designated by the name of Monvaerni. Without undertaking here the task of determining the exact position due to this plaque in the whole group—a rather complicated work, of which, however, we hope soon to point out what analogies connect it with one of the best-known works of Monvaerni, the plaque of the Dutuit collection, at the Petit Palais of the city of Paris.

This plaque represents *The Flagellation*.² Christ is standing, nude and bound to a pillar; two men are flagellating him. There are striking resemblances between the two works, both in the characteristic ugliness of the people and in the scale of colours, even in the arrangement of the subjects; each of the two scenes, in fact, takes place in a small vaulted hall, open towards the front and decorated by a hanging with floral designs, bordered by an orfrey. Were it not for a slight difference in the shape, we might suppose that these two plaques originally belonged to one series, representing the Passion.³

² La Collection Dutuit. Texte by MM. Fröhner, E. Molinier, J. J. Marquet de Vasselot, E. Michel, H. Bouchot. Paris, s.d. (1908) fol. Pl. xxxv.

³ M. de Laborde had already thought that this *Flagellation* had formed part of a series of twelve subjects from the Passion, of which he believed he had found five other parts. (Notice des émaux . . . du Musée du Louvre; Paris, 1853, octavo, p. 150.) We have not yet been able to verify completely his assertion.

At any rate, both belong to the group usually ascribed to Monvaerni. Therefore it might not prove useless to examine with care what may be the foundation of this attribution.

While the names of the most famous Limousine enamellers of the sixteenth century had never been completely forgotten, that of Monvaerni is not found in the most ancient works devoted to that art. Thus we should look for it in vain in the 'Essai sur l'histoire de la peinture sur émail' (Paris, 1839, octavo) and in the 'Recherches sur l'histoire de la peinture sur émail' (Paris, 1841, 12mo) by L. Dussieux. It appears for the first time in 1843, in two pamphlets by a Lyons amateur, M. Didier Petit, who, finding himself obliged to disperse the very fine collection he had formed, wished to perpetuate its memory by the publication of a catalogue, to which he added as appendix a pamphlet on enamels.⁴ He possessed a beautiful enamel triptych, representing in the middle *Calvary*, and on the wings *St. James* and *St. Catherine* (No. 123 in the catalogue). This fine piece, which was later to belong to M. Odier and to M. Cottreau (it is now in America), attracted the attention of M. Didier Petit by its inscriptions. On the sword of *St. Catherine* is: AVE MARI, and below: MONVAERNI. M. Didier Petit thought that this second word was a signature, and inscribed the name of Monvaerni in his 'Liste des signatures et monogrammes des émailleurs de Limoges,' attributing it (by an error very excusable at that time) to the fourteenth century.

Thus affirmed, the existence of Monvaerni was admitted a few years later by Labarte, in his 'Description des objets d'art qui composent la collection Debruge-Dumesnil.' (Paris, 1847, octavo, pp. 177 and 584.) But it was denied by Léon de Laborde, who declared in his 'Notice des émaux du Louvre' (edit. 1852, octavo, p. 127) that one could not be too cautious in the interpretation of inscriptions traced on costumes or accessories in the painted enamels of the fifteenth century.

This reserve, however, did not stop A. Darcel, who had the opportunity of pointing out the same name on a plaque from the Tondu collection representing *Pity*, and on a triptych from the Germeau collection signed MONVAE. In 1865 he affirmed the existence of that enameller, and Jules Labarte did the same in his large 'Histoire des Arts Industriels' (vol. iv, 1866, p. 59–61). M. Darcel continued his arguments in the 'Notice des émaux du Louvre,' which he published in 1867, and in his articles on the Universal Exhibition of Paris in 1878, on that of 1889, and on the Odier collection (1889), which appeared in the 'Gazette des Beaux-Arts'; so that the existence of Monvaerni seemed to

⁴ Didier Petit: 'Catalogue de la collection d'objets d'art formée à Lyons par M. Didier Petit': Paris, 1843, octavo; and 'Notices sur le crucifix et sur les émaux et émailleurs de Limoges': Paris, 1843, octavo.

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be definitively admitted. In fact M. Bourdery mentioned Monvaerni amongst the Limousine artists in his work on 'L'Exposition rétrospective de Limoges en 1886, Les Emaux peints' (Limoges, 1888, octavo, p. 16-18).

At the same time, however, M. Émile Molinier did not venture to be so affirmative. 'Up to a certain point we may doubt the existence of this artist,' he wrote in 1885 in his little 'Dictionnaire des émailleurs' (p. 60); and in his book on 'L'Émaillerie' (Paris, 1891, 12mo, p. 249-250) he was more precise. He declared that, though the works attributed to Monvaerni assuredly witness to a marked personality, one must make some reservations as regards the name of their author: . . . 'the signature *Monvaer* (Dzialynska collection) or *Monvaerni*, traced on a triptych which formed part of the Ernest Odiot collection, cannot be considered correct. This name is either incorrectly abbreviated or else wrongly spelt.'

It is certainly somewhat disconcerting to have to state that this name of Monvaerni is not transmitted to us in any document. While the researches of Limousine scholars such as M. Ardant, Abbot Texier and M. Bourdery have brought to our knowledge the names of many enamellers, no text mentions that of Monvaerni.

On the other hand it will be noticed that in none of the rare inscriptions where this name appears is it followed by a letter or a word indicating that it is the name of an artist, and it will be remarked that these inscriptions give the name in varying forms.

We believe, therefore, that, following the example of the Marquis de Laborde and of M. Émile Molinier, we must not accept without reserve a name the form of which is both unusual and variable. The foremost of our learned predecessors showed a rare intuition when he declared, in 1852, that he was rather sceptical on the subject of the inscriptions painted on certain enamels of the fifteenth century: 'they mean nothing, or rather they mean too much, if they are to give us artists' names that everyone can read as he chooses.'

Whilst waiting for some lucky archival discovery to solve this little problem, we may doubtless continue to group under the name of Monvaerni enamels which are analogous to that in the Kann collection—an important specimen of an interesting series. But we must retain this designation only for the sake of convenience, and admit that it bears, in our opinion, a provisional character.

❧ NOTES ON VARIOUS WORKS OF ART ❧

PLATE FORMERLY BELONGING TO THE ENGLISH CHURCH IN DELFT

THE silver Communion vessels formerly belonging to the English Church in Delft, which was suppressed in 1724, consist of two plain silver beakers, having engraved on them the arms of Gordon.

These beakers, which are shown in the accompanying illustration, were presented by the Rev. Alexander Petrie, of the Church in Delft, of which he was minister, in memory of his brother-in-law, Sir John Gordon, of Smidars, who died at Danzig in the year 1648. Upon each cup is engraven the name and arms of this worthy Scottish knight, and above the arms is the following inscription: 'In Memoriam Nobiliss Dni John Gordonii Equit Aur Dni de Smidars &c. Ecclesia (sic) Anglo-Delphensi donavit alex Petreius Ejusdem Ecclesiæ pastor.' ('The History of the Scottish Church in Rotterdam,' 1832, p. 295).

I am indebted to Mr. J. M. Bulloch for the following further information. He says that Colonel John Gordon immortalized himself as one of the assassins of Wallenstein, in the town of Eger, in 1634; that Gordon was the son of John Gordon Milton of Noth, Aberdeenshire, who was killed in the 'battle of Flanders'; and who was the son of James Gordon, of Cairnbannoch; who in turn was the son of Sir William Gordon I of

Gight, killed at Flodden. The last Laird of Gight was Katherine Gordon, who was the mother of Lord Byron. For assassinating Wallenstein, Gordon received many honours from the Emperor, but 'Sir,' as 'dominus' has been translated on one of the beakers, was not one of them. He died at Danzig on December 10-17, 1648, and was buried in the Nieuwe Kerk in Delft. The donor of the beakers, the Rev. Alexander Petrie (son of the Rev. Alexander Petrie, of Rotterdam, who died in 1662), had married his half sister, Anna Weache, or Witz, and died in 1683. Mr. Bulloch further informs me that he has given long accounts of Gordon in 'The House of Gordon' (I, pp. 177-182) and in 'The Gay Gordons' (pp. 32-42).

When the English Church in Delft ceased to exist, all its registers, papers and plate were directed to be provisionally given up by the consistory to the Regents of the Gasthuis or Infirmary, in whose Chapel the English residents in Delft had always met for Divine Service. The beakers were eventually purchased by the authorities of the Walloon Church in that town for a sum equivalent to about £10, and are kept by them as objects of interest in connexion with the history of Delft. This fact is recorded in French on each beaker.

In consequence of the information in Steven's 'History of the Scottish Church in Rotterdam,' I



SILVER BEAKERS FORMERLY BELONGING
TO THE ENGLISH CHURCH AT DELFT

Notes on Various Works of Art

instituted a search, while at the British Legation in The Hague, and eventually succeeded with some difficulty in tracing these beakers to the Walloon Church.

ARTHUR F. G. LEVESON-GOWER.

SOME REMBRANDT DRAWINGS

THERE are three pairs of drawings attributed to Rembrandt the relation of which to one another has not, I believe, been pointed out. I give in each case the number in Hofstede de Groot's valuable catalogue. They all depict the same nude model.

- 1,463 (Albertina). Youth standing, l. arm resting on a cushion. This study was used by Rembrandt in the etching (B. 194) of about 1646.
- 933 (British Museum). The same pose, but viewed from a point two or three yards to the right of the position from which the previous drawing was made. It has been suggested that this drawing was by a pupil, corrected with a few strokes by Rembrandt himself.
- 1,389 (Budapest). The same model standing on a cushion.
- 1,028 (Heseltine Coll.). The same pose, but viewed from the position further to the right, as in the case of 933.
- 1,464 (Albertina). The same model seated on a cushion.
- 1,027 (Heseltine Coll.). The same pose, but viewed from the same position further to the right as in the case of 933 and 1,028.

Thus, if we imagine the model posed in Rembrandt's studio and two seats placed in suitable positions for drawing from him, one being two or three yards to the right of the other, 1,463, 1,389 and 1,464 were drawn from the left seat, 933, 1,028 and 1,027 were drawn from the right seat. Now, there is no doubt whatever that the first three drawings were made by Rembrandt himself; internal evidence proves it, and there is the etching (B. 194) done after one of them in support. It seems clear to me that the second set of three drawings was not done by Rembrandt, but drawn by another artist whilst Rembrandt was drawing his studies. This other artist was a skilful draughtsman too, and no mere young pupil. I think he may have been G. van den Eeckhout. In the Albertina there is a drawing by him, dated 1651 (Meder's publication, No. 636), which shows a very similar touch and is certainly by Eeckhout. He was not, I believe, Rembrandt's pupil after 1640, but he remained his master's friend and kept up intimate relations with him. Nude models, in those days, seem not to have been common. What more likely than that, when Rembrandt had arranged for a model to sit to him, he should have sent over to one of his protégés—Van den Eeckhout or another—and given him the chance of making

studies in Rembrandt's studio at the same time as the master? These three pairs of drawings are the surviving result. That Rembrandt made some other studies of the same model and perhaps at the same sitting is proved by the second figure in the etching B. 194, as well as by the etchings B. 193 and B. 196, which latter are dated 1646, and thus fix the year, at any rate, of the whole series. The drawings H. de G. 2, 650, 931 and 932 may belong to the same series; the last (in the British Museum) almost certainly was drawn on this occasion.

MARTIN CONWAY.

A PORTRAIT BY HANS HOLBEIN THE ELDER

IN the collection of Sir Frederick Cook at Richmond is an excellent portrait of a woman, aged thirty-three, attributed to Hans Holbein the younger. It is painted on panel, 13 $\frac{3}{4}$ by 10 $\frac{1}{2}$ inches, and is still in its original frame, at the foot of which appears the inscription ALSO. WAS. ICH. VIR. WAR. IN. DEM. 34. IAR. (So was I in truth—'vir war=für wahr—in my thirty-fourth year). The sitter wears a white cap with embroidered margin of fleur-de-lis pattern. Her yellow bodice, trimmed at the edges with a broad band of black velvet, opens in front to show a white undergarment patterned in black and gold. The girdle is studded with gold ornaments. The background is blue. On the back of the panel is painted M^oRA (Maria), presumably the sitter's name abbreviated.

Most students of the younger Holbein's work have found a difficulty in recognizing his hand in the picture, and for that reason it was admitted to the exhibition of Early German Art at the Burlington Fine Arts Club in 1906, from which Holbein was purposely excluded. It was there described (No. 50) as 'South German School,' and a note recorded that the names of Schaffner and Ambrosius Holbein had been tentatively suggested. In the illustrated edition the attribution to Holbein was restored, with a note of interrogation, in deference to Dr. Friedländer's opinion¹ that Holbein, though banished from the club, had crept in under a disguise, the picture being, after all, a work of the younger Holbein in his early Basel period. Professor Ganz, who saw the picture with me a year later at Richmond, still refused to let it pass as a Holbein, though he, too, was of the opinion that it was painted at Basel.

That the portrait could be by the elder Hans Holbein had never, so far as I am aware, been suggested until Dr. Carl Giehlow, visiting the gallery at Richmond with me on 25th July of the present year, remarked that the direct study for the picture was among the drawings by the elder

¹ *Repertorium für Kunstwissenschaft*, 1906, xxix, 583.

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Holbein in the Print Room of the British Museum, which he had seen, as it happened, on that very day. The observation, once made, is so obvious that it is extraordinary that no one ever made it before. I begged Dr. Giehlow to publish his discovery, but he preferred to depute the task to me. I undertake it, therefore, expressly disclaiming any originality for these remarks, and avowing, on the contrary, that in spite of long acquaintance with both picture and drawing, I had remained blind to the relationship between them.

The London silverpoint drawing, not mentioned by Glaser,² is published here, I believe for the first time. It is a delicate piece of work, in perfect preservation, and so fresh and spontaneous that it must be regarded as a study from life, preparatory to the picture, and not as a copy from the latter. It is significant that only the main outlines of the costume are noted, and that ornamental details, which it would have taken a long time to draw, are reserved for the final execution of the portrait in oils; nothing of the kind is even suggested except the fleur-de-lis pattern on the cap. All the essential outlines of the figure itself, on the other hand, are drawn with a careful and expressive line, which notes the folds of the flesh beneath the chin more accurately than the creases of the sleeve at the elbow. The drawing, of course, like the picture, is neither signed nor dated, and a mere reference to it will not suffice to silence critics who may still wish to sustain the attribution of the picture to the younger Holbein. May not the drawing, they will say, be also the work of the son?

At this point another drawing, at Berlin,³ though inferior to ours in London as a work of art, renders useful service as a piece of evidence. The second silverpoint drawing is somewhat re-touched with the pen; the high lights are put on with white, and the eyes have been re-touched with black. It represents the same woman, apparently some years older—Dr. Glaser calls her 'eine ältere Frau'—and certainly not improved in looks. She must have been a thrifty housewife and no slave to fashion, for she is still wearing exactly the same costume—drawn, this time, in more detail. Her pose is slightly altered: the head is more erect, and the arms are held closer to the side of the body; but the hands are still thrust into the sleeves as if it were cold and a muff would have been acceptable, if such an article of luxury had been invented. This was evidently a characteristic attitude of the sitter. For when all

allowance is made for re-touching in the case of the Berlin drawing, it is difficult to believe that it is merely a repetition of the other, and not a fresh portrait from life made after a considerable interval. If that be admitted, the logical conclusion is that the first drawing, and the picture so intimately connected with it, must be dated so far back that the younger Holbein, whose earliest picture is dated 1514, when he was only seventeen years old, cannot possibly be regarded as the artist. The drawing at Berlin forms part of a lengthy series of portrait sketches derived apparently from a sketch-book, in which all the sitters, as far as they can be identified, are Augsburg people, many of them being monks of the monastery of SS. Ulrich and Afra. On the back of this very drawing is a tantalizing inscription in ink, in two lines, of which so much has perished, through the decay of the prepared surface of the paper, that nothing remains legible except the words 'von augspurg.' These words alone, however, seem to dispose of the idea that the costume is specially characteristic of Basel.⁴ The elder Holbein did not follow his sons to that city, but remained at Augsburg till he removed in 1517 to Isenheim. Dr. Glaser assigns the whole series of portrait drawings to the years following 1508. The younger-looking portrait of the woman whom we must call 'Maria ———, of Augsburg,' belongs, presumably, to the beginning of this period.

The conclusion seems inevitable that the picture, as well as the drawing, is by Hans Holbein the father. This is especially interesting because it conflicts with the statement of Dr. Glaser that Holbein, reared in the old tradition of the subservience of art to the requirements of the Church, never painted an independent portrait for its own sake. He has forgotten, however, the portrait of a man aged fifty (or fifty-two?), dated 1513, in the collection of Count Lanckoronski at Vienna. This, it is true, is said to be one half of a diptych, the other half (at Ragatz in Switzerland, unknown to me) representing the Virgin and Child, a similar arrangement to Fouquet's portrait of Etienne Chevalier, which was combined as a diptych with the Madonna now at Antwerp. But whereas Chevalier is depicted under the protection of his patron saint, the picture in the Lanckoronski collection is purely and simply a portrait; one would have no suspicion, seeing it by itself, that any religious subject could be needed to complete it. Nor, I think, can its

² 'Hans Holbein der Aeltere.' Hiersemann, Leipzig, 1908.

³ No. 2558. Woltmann, No. 158; Glaser, p. 206, No. 216. The drawing was reproduced as plate xxix in Soldan's publication of the Holbein drawings at Berlin, Nuremberg, 1877. In the text, Woltmann identified the woman (wrongly) with the Zunftmeisterin Schwarzensteiner, of whom there are three genuine portraits among the Berlin drawings. Dr. Glaser has already observed that this is a different woman.

⁴ Without making any special search for analogous costumes I have noticed several points of resemblance in a Nuremberg portrait of 1501 (Munich, National Museum, No. 378), and a portrait of a woman, also attributed to the Nuremberg school, in the Lanckoronski collection. In the 'Epitaph' of Ulrich Schwartz by the elder Holbein himself (1508) may be seen among the descendants of the Bürgermeister a young woman in a 'Haube' of precisely similar form, but without the embroidery, and striped.



PORTRAIT OF A WOMAN. BY HANS HOLBEIN THE ELDER
IN THE COLLECTION OF SIR FREDERICK COOK, BART.



SILVERPOINT DRAWING BY
HANS HOLBEIN THE ELDER
IN THE BERLIN MUSEUM



SILVERPOINT DRAWING BY HANS HOLBEIN
THE ELDER. IN THE BRITISH MUSEUM

Notes on Various Works of Art

attribution to the elder Holbein be called in question; no one else could have painted in 1513 the thoroughly Holbeinesque Renaissance architecture which forms a background to the portrait.

I leave it to more competent critics to discuss the relation of the Richmond picture to recognized paintings of the elder Holbein from the technical side, merely remarking that he was fond, like his son, of painting his figures against a dark blue background. I base the new attribution solely on the evidence supplied by the drawings in London and Berlin, which seems to me, at any rate, strong if not conclusive.

CAMPBELL DODGSON.

PAINTINGS BY EARLY MASTERS MENTIONED IN AN INVENTORY OF THE SIXTEENTH CENTURY

IN my volume on Hubert and John van Eyck I reproduced three portraits of Michael of France, Isabella of Portugal, first and third wives of Philip III, Duke of Burgundy, and Jacqueline of Bavaria, from copies made by Anthony de Succa in 1601, of originals, probably by the van Eycks, then in the possession of Denis de Villers, chancellor of the cathedral of Our Lady at Tournay, and one of the founders of the Library of that city. On making inquiries as to what had become of his collections, I ascertained that a large number of documents relating to the chancellor were in a chest in the archives of that city, but that they had never been examined or calendered. Through the kindness of Baron Maurice Houtart I recently obtained communication of two of the documents found therein. The first of these bears the title 'Livret concernant tous les meubles du révérend et illustre homme Denis de Villers, chanoine, prothonotaire apostolique et chancelier de l'église cathédrale de Notre Dame en Tournay, 1608.' This inventory of furniture contains no mention of drawings, manuscripts or books, but includes a large number of paintings, the most interesting of which are: 'L'effigie d'Erasmus peinte.' 'Le pourtraict de Monsieur l'archidiacre Grand, estant jeune, peint del Titiano à Venise. . . Le pourtraict de Loys de Male, comte de Flandre, sur toile.'

The other document is a catalogue of the collections formed by Jerome van Winghe, cousin of Jodoc van Winghe, who was a painter of repute, as was also his son Jeremiah. Jerome van Winghe became a canon of the cathedral of Tournay on 19th April, 1591, and official of the diocese in 1593. His collection contained Egyptian, Greek and Roman antiquities, mediæval and contemporary works of art of every description, coins, manuscripts, books, etc. The entire catalogue ought to, and I hope, will be published. The following are the entries relating to painters of the fifteenth and sixteenth centuries, some of which, if they have escaped destruction, may easily be identified.

One of the most interesting entries is that of a portrait of a burgomaster of Coeln stated to be either an original by van Eyck or a copy by Quentin Metsys. A portrait in oil on paper, of an old man laughing, by the latter, is described as extremely well painted. Of three works by Roger De la Pasture, a portrait in oil on panel, of himself in a parti-coloured robe, red and violet or faded, is noteworthy, as are also the small portraits by Dirk Bouts of himself and his two wives, and of the first husband of the second. Another portrait is mentioned as ascribed to him by Gregory Franck. The portrait by Dürer is probably one of those painted by him in the Netherlands, but not known to exist now. The mention of a portrait of a Beguine or nun by Albert Bouts and of a curious triptych by Jerome Bosch is also interesting. Can the portrait of a bishop by Gossart be that of Saint Donatian now in the Tournay museum?

The following are the extracts I have made:

Images en huyle ou eau, sur bois, toile ou cuyvre.

Saint Hierome en ung paysage, enchassée, en huyle, sur boys, par *Joachim Pattiinier*, xx florins.

Une teste d'un viellard par *Morre*, en huyle, sur bois, estimée sans l'enchasseure que j'ay fait faire, à iij florins.

Un évesque, en huyle sur bois; je crois que c'est Saint Donas; c'est de *Mabeuge*, iiii florins.

Un visage à longs cheveux affublé d'un bonnet. Après Gooris Vranx par *Dierick Bouts*, v patars. Je l'ay fait enchasser, 5½ patars.

Tableau de Notre Dame à 2 huys, sur l'un desquels Saint Joseph feudant du bois; sur l'autre, une cuisine où les anges cuisinent; de *Hierome Bos*; en huyle sur bois, xxx florins.

Pourtraits de *Dierick Bouts* et sa femme; petits.

Item, de mesme format, sa 2^e femme et son 1^{er} mari. Je les ay fait enchasser, 13 patars.

Notre Dame, au crayon, de maître *Rogier* enchassé.

Un visage d'un homme chevelu et barbu d'*Albert Duerer*.

Un beau paysage en huile, qui semble de *Patiinier*; enchassé.

Pourtraits de quelques femmes au crayon, de maître *Roger*; enchassé.

Item, un visage d'un viellard riant, en huile sur papier, attaché sur aisselle; extrêmement bien fait par maître *Quentin*, à moy donné par mon cousin et cousines van Sestich pour une mémoire de feu leur frère Jan, en Aoust 1616. A quoy ay fait faire en Anvers un chassis en ébène qui me couste 3½ florins.

Item, un tableau enchassé, sur aisselle, en huyle, le pourtrait d'un bourguemestre de Cologne, fait par *van Eyck*, ou contrefait sur la peinture de *van Eyck* par *Quentin*. A moy donné par mes susdits cousins pour mémoire de feu leur mère, ma tante, en Aoust 1616.

Notes on Various Works of Art

Item, le pourtrait d'une femme avecq un couvrechef de toille blanche en guise d'une Béguine ou nonnain, en huyle sur carton, fait par *Albrecht Bouts*. Je l'ay fait enchasser, 6½ patars.

Item, le pourtrait de maître *Rogier*, peintre, vestu d'une robe my partie de rouge et violet ou fanné, en huyle sur bois. Je l'ay fait enchasser, 6½ patars.

Item, Saint Jérôme, en habit de cardinal, avecq ses livres, fait par le peintre *Marinus* sur bois.

W. H. JAMES WEALE.

THE drawing in three chalks by Watteau, on page 347 of THE BURLINGTON MAGAZINE for September, 1908, was reproduced from a photograph by M. Giraudon, of Paris.

❧ LETTER TO THE EDITOR ❧

THE CRACKS IN THE SISTINE CEILING

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—I was greatly astonished, when I saw in the last number of THE BURLINGTON MAGAZINE (August, 1908, p. 288), that you still discuss in England, where you had Michelangelo students like Dupper, Wilson, Harford, Symonds, the strange supposition that Michelangelo himself painted the cracks on the vault of the Sistine Chapel.

As I passed, myself, weeks and months on the scaffolding, and belonged to the Commission which had the superintendence of the restoration of the ceiling, I wish to state that not a single crack on the ceiling is artificial. I touched the walls with my own fingers; I had electric light at my disposal; and I was able to see that the cracks of the ceiling were simply filled out with a dark mixture of gum and wax. This mixture, with which all larger cracks are filled, must have deceived those who pretend that the cracks are painted.

It appears that we owe to the Abbot Filippo Titi the false opinion which was taken for truth for such a long time. In his book 'Ammaestramento utile e curioso di pittura, scoltura et architettura nelle chiese di Roma' (a. 1686, printed in Rome, p. 410) he tells us, indeed, that the whole ceiling was filled with painted cracks when first uncovered, and that everybody feared the pictures would tumble down. But already in

1750 appeared in Rome the *opera posthuma* of the famous Sienese writer, Agostino Taja, wherein he treats—proving himself a most serious author—of the Vatican palace and its treasures of art. Here he writes: 'Finalmente prima di levar la penna e l'occhio da questa volta procuriamo di toglier via un'invecchiata e grossa impostura, per la quale si dice dal volgo ostinatamente, che quelle crepature, che vi si scorgono in mezzo fino al di d'oggi vi sieno da principio state dipinte dal Buonarroti. *Le squarciature son vere, verissime; ristuccate bensì neglimentemente di stucco nero. Io dal palco erettovi per pulirela dal fumo e dalla polvere le ho toccate con le proprie mani.*'

This testimony is confirmed by my late friend, Comm. Seitz, who was entrusted with the direction of the last restoration of the ceiling. When I had read the article of Mr. A. H. Maude, I wrote to Prof. Seitz at once, and he answered me a few days before his death rather indignantly, asking how it was possible to believe a master like Michelangelo capable of such a trick. He professed himself willing to procure a permission for anybody who would not believe us, to erect a new scaffolding in the Sistine Chapel, and give him the opportunity of putting, like an incredulous Thomas, his fingers into the real cracks of the ceiling.

PROF. ERNST STEINMANN.

Schwern,
13th September, 1908.

❧ ART BOOKS OF THE MONTH ❧

ART IN GERMANY

OEFFENTLICHE KUNSTSAMMLUNG IN BASEL. LX. Jahres-Bericht. Neue Folge, iv. (1907). E. Birkhäuser, Basel, 1908.

THE year 1907 was one of much activity in the Basle collection. The picture gallery was to a great extent rearranged, and the Holbeins profited above all by their new and tasteful hanging. Professor Ganz produced an admirable illustrated catalogue of the pictures and exhibited drawings, and his assistants made progress with the general catalogue of drawings and prints to which special importance is attached, in view of the projected

removal of the whole art collections to a new museum on a different site. Among the acquisitions of the year are one of the few known oil paintings by Amman, a self-portrait and 242 drawings by J. R. Huber, and a number of drawings by Swiss masters; several pictures were transferred from the historical museum, including one by Urs Graf and two by Hans Bock.

The special feature of interest in this report is the historical account, compiled by Dr. E. Major, of the Fäsch Museum, the second, after the Amerbach Cabinet, of the two old Basle private collections from which most of the treasures of the existing museum are derived. The Amerbach

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inventories appeared last year; the Fäsch inventories, now published, contain a multitude of interesting details. Remigius Fäsch (1595-1667), the founder of the collection, left his museum as an heirloom on condition that a member of his family, qualified by the possession of the degree of doctor of law and in all other respects, should be its custodian and inhabit the mansion in which he had arranged it; failing such a guardian, the museum was to pass to the University, and the house alone to remain family property. This did not happen until 1823, when the eighth Dr. Fäsch after the founder expired and left no successor qualified under the terms of the will. Only two of the curators, the numismatist Sebastian, nephew of the founder, and the last of all, Johann Rudolf, a Dürer collector, added largely to the original stock, but all the family fulfilled their trust with intelligence and zeal. The founder, Remigius, unluckily for Basle, came too late into the world to preserve for that city what had been the greatest treasure in possession of his family, the Madonna with the Meyer family now at Darmstadt. An earlier Remigius Fäsch, his grandfather, married the granddaughter of the Bürgermeister Jacob Meyer zum Hasen. This lady inherited that magnificent picture, along with the separate portraits of Meyer and his wife Dorothea, and Holbein's original drawings for them. Remigius the elder sold the chief of these treasures in 1606, and only the four smaller Holbeins were handed down in the Fäsch family. The portrait of the founder of the collection, by Sarburgh, is reproduced as an appropriate frontispiece to Dr. Major's monograph.

C. D.

KATALOG DER GEMÄLDE DES BAYERISCHEN NATIONALMUSEUMS. München. 1908.

THE National museum at Munich is not a picture gallery, but it contains 1,070 pictures, exclusive of wall-paintings and miniatures. These are dispersed throughout the vast building, and serve, along with sculpture, furniture, and every possible variety of applied art, to illustrate the history and culture of successive periods down to the nineteenth century. Except in the rooms devoted to late Gothic and Renaissance art, the paintings occupy no very prominent position, and a catalogue was sorely needed which should direct the visitor's attention specially to them. This want has now been supplied by the industry of Dr. Karl Voll and two collaborators, Dr. Buchheit and Dr. Braune, who have produced in a few months an extremely conscientious and well-arranged catalogue. It falls into two main divisions: those pictures, 591 in number, which are accounted of artistic or 'art-historical' importance, and the remainder (portraits, landscapes, allegories, etc.), which are classified only by subject. The vast

majority of the former class of pictures are, naturally, German, and these are divided into local schools, Bavarian, Austrian, Suabian, Franconian, Middle and Low German. The collection thus opened up to students forms a valuable supplement to the Alte Pinakothek and the Schleissheim gallery, and it is especially rich in works of the old Bavarian school which, after long neglect, is now engaging the attention of many critics. The best-known work in the museum has hitherto been Wolf Traut's masterpiece, the Artelshofen altar. The catalogue will bring into prominence a new painter, Jan Pollack (worked at Munich from 1484, died 1519), discovered by Dr. Buchheit; the reproductions of his Franciscan altar and the St. Peter altar, credibly attributed to the same hand, prove him an artist of great originality, but somewhat coarse and violent. The notes on the pictures are full of practical information; there are five indexes for various purposes, and seventy-five plates of reproductions, including numerous portraits, add greatly to the value of the book. There has probably never been a catalogue which in its first edition approached perfection so nearly. In dealing with large numbers of anonymous pictures of uncertain provenance the authors had a task of exceptional difficulty, and they do not claim finality for all their attributions.

C. D.

FÜHRER DURCH DIE ALTE PINAKOTHEK. By Karl Voll. Süddeutsche Monatshefte G.M.N.H. München. 1908.

VISITORS to Munich will welcome this interesting little guide to the famous collection of paintings in the Alte Pinakothek. The guide is avowedly constructed for the use of the art student, the *Kunstforscher* rather than for the ordinary sight-seer, but all who care to make a real study of the pictures there will find something to help and interest them. As a German student, Prof. Voll has naturally something interesting to say about Dürer and Holbein. As one of the staff of the picture gallery, he has enjoyed opportunities of examining the pictures such as the ordinary student can hardly hope to share. This makes his comments on the pictures of special value, and those on Rubens and Van Dyck, on Titian and Rogier Van der Weyden and Dirk Bouts, as well as on Adriaen Brouwer, are worth noting. The guide is of a useful size, well printed, not too long, and has some very suitable illustrations.

L. C.

ROTHENBURG ON THE TAUBER. By Hermann Uhde-Bernays. Illustrated by M. Ressel. Leipzig: Klinkhardt and Biermann. London: Grevel. 4s. net.

'GERMAN sentimentality was at its height,' the author tells us, when Rothenburg was 'discovered' forty or fifty years ago, but a perusal of his pages

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suggests the reflection that it is still far from subsiding. The 'melody and dreamy cadence' of Rothenburg; music 'caused by an invisible hand which gently touches our heart-strings, and makes them vibrate'; 'well may we reverently bend our heads as around us hover ghosts of a time rich in myth and legend'—such phrases are characteristic of the ornate style in which much of the book is written. But there is a deal of historical and topographical information, as well as fine writing, in it, and Anglo-Saxon travellers too simple to be vexed by the translator's lapses from syntax and orthography, may find the book useful when visiting a town which, however tourist-ridden, remains an incomparable relic of a bygone age. The illustrations by Maria Ressel are reproduced from careful pen-drawings which are faithful to the character of the architecture and give a clearer impression of Rothenburg than many pages of description.

C. D.

DIE MODE. Menschen und Moden im 19 Jahrhundert nach Bildern und Kupfern der Zeit. Selected by Dr. O. Fischel; text by Max von Boehn. 1790-1817. Munich: F. Bruckmann, A.-G. Paper, 5.50 marks; bound, 6.70 marks.

AN elegant octavo with 175 illustrations and thirty-seven coloured plates, the first volume of which was reviewed in *THE BURLINGTON MAGAZINE* for December, 1907. A distinct revolution in art, literature, science, commerce and customs began in 1790. Society chose 'the antique' as its ideal, and endeavoured to adapt all its outward manifestations to that ideal. It is the object of the present volume to explain and describe this development of 'Die Mode.' The text is well written and interesting, and the illustrations, which include reproductions from Gérard, Goya, Romney, Raeburn and other artists, as well as those from various contemporary fashion papers, are both attractive and amusing. A third volume is promised.

GIFT BOOKS

A CHILD'S GARDEN OF VERSES. By R. L. Stevenson. Illustrated by Charles Robinson. New Edition. London: John Lane. 2s. 6d. net.

A CHILD'S GARDEN OF VERSES. By R. L. Stevenson. Illustrated by Millicent Sowerby. London: Chatto & Windus. 5s. net.

STEVENSON'S well-known verses not only breathe the very spirit of childhood, but do it with so much taste and fancy as to rank with the best things of their kind in the English language. The dainty little re-issue of Mr. Robinson's series of decorations, coinciding with the appearance of another set of designs by a clever woman artist, serves at least to show how essentially and variously picturesque these little poems are. Mr. Robinson seizes everywhere on the fanciful side

of Stevenson's genius, and elaborates upon it till the whole book becomes a series of dream-pictures in which the child protagonist becomes but an incident or an accident, a one-year-old cherub toddling in a labyrinthine fairyland. Miss Sowerby's talent has not this imaginative exuberance. She keeps close to her text, but does so with a pleasant fancy and an intimate sympathy which, in a book itself so fanciful and intimate, are no mean substitutes for loftier aims. She introduces, it is true, girl figures in her pictures where strict conformity with print hardly warrants them, but whether girls or boys, her children look like the children of Stevenson's book. The spirit in which they are treated is so thoroughly in keeping with the author's that mature lovers of 'A Child's Garden of Verses' will be sure to like Miss Sowerby's dainty headpieces, while the full-page plates in colour will as certainly delight younger folk. Several of these plates (such as those facing pp. 6 and 52) are perfect embodiments of the delightful poems they illustrate, and only one (that facing p. 14) is really inadequate.

LEGENDARY BALLADS: FROM PERCY'S RELIQUES.

Edited by Frank Sidgwick. With illustrations in colour after Byam Shaw, R.I. London: Chatto. 6s. net.

A FEW months ago we noticed Mr. Byam Shaw's illustrations to a selection of 'Ballads and Lyrics of Love,' to which the present volume of 'Legendary Ballads' is evidently a companion. As before, the illustrator's style suits the three-colour process exceedingly well. Curiously enough, the artist in several cases has selected his subjects from the less interesting or the more hackneyed ballads. In one instance—the design of Luther, the Pope, the Cardinal and the Husbandman—he gets thereby a striking effect, but where there was such a wealth of illustrative material the rather commonplace subjects from 'The Heir of Linne,' 'The Babes in the Wood,' and above all 'St. George and the Dragon,' cause regret, since in other cases, such as that of the excellent picture to the 'Boy and the Mantle,' Mr. Shaw's originality finds ample scope. We need hardly add that the book contains plenty of good reading in addition to good illustrations.

THE PATH TO PARIS: A Rambling Record of a Riverside Promenade. By Frank Rutter. With sixty-eight illustrations by Hanslip Fletcher. Lane. 10s. 6d. net.

THERE is much to be deprecated in this volume. It is surely a pity that Mr. Rutter should challenge by his title one of the most amusing and wisest books of our era—Mr. Beilloc's 'Path to Rome.' It is a pity that Mr. Rutter should have read the proofs of his French so carelessly; a pity that he should have expressed his opinions on Racine

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and Corneille; a pity that so enthusiastic a student of French painting should have said so little about the subject on which he is best qualified to speak. In spite of these drawbacks, however, his book is a pleasant and spirited account of a journey along the banks of the Seine from Havre to Paris. Mr. Hanslip Fletcher's illustrations in black-and-white have to challenge comparison with the drawings and sketches of the scores of other touring artists who bring back memorials of these places for the autumn exhibitions—not to mention those of one or two great men who have followed some of the same route. And, pretty as they are, they belong to the former class, rather than to the latter.

FROM THE NORTH FORELAND TO PENZANCE. Described by Clive Holland. Illustrated by Maurice Randall. Chatto and Windus. 12s. 6d. net.

THIS very pleasant book is written from the yachtsman's point of view, and takes in little more than the coast, towns and villages which the yachtsman is likely to visit. The history is none the worse for being pretty obviously 'crammed,' though the history of every town on the south coast follows so similar a course that the reader will welcome the good stories with which the tale is often diversified. The *lacunae*, in literary allusion especially, are not a few, but probably yachting men and women will not be troubled by them; and the few passages of 'word painting' are admirably brief and restrained. Mr. Maurice Randall is hardly so successful with his drawings. Once west of Lyme Regis one is in a country of rich and heavy colour, of which we find nothing in these illustrations. And, while it is natural to look for new points of view in much-photographed spots, the artist is sometimes so anxious for novelty as to miss the character of the place he purports to be delineating. Still, he draws water well, and often composes prettily.

THE TEMPEST. Illustrations in colour by Paul Woodroffe and Songs by Joseph Moorat. London: Chapman and Hall. 10s. 6d. net.

'THE TEMPEST' is among the most generally delightful of all Shakespeare's plays, and it is only natural that each age should try to give it an appropriate dress. Paul Woodroffe has a dainty fancy not unbefitting the great task he has set himself, and in some of his designs, notably in that of the 'Strange shapes bringing in a banquet,' he comes near to success. Whether colour at all, especially colour as reproduced by the modern three-colour process, quite fits ambitious designs of this kind is more doubtful. A great colourist, of course, can make amends by his talent for the defects of his medium, but Mr. Paul Woodroffe cannot quite claim that distinction, and we feel that in most, if not all cases, his pictures would have looked better in black-and-white like the minor

decorations. The end-papers, for instance, have a fairy-like quality which the colour plates miss through excess of realization. The book is well printed and handsomely produced.

IN THE ABRUZZI. By Anne Macdonell. With twelve illustrations after water-colour drawings by Amy Atkinson. Chatto and Windus. 6s. net.

IT would be unfair to judge this book by its illustrations. The character of the earthquake-shattered district of the Abruzzi can only be realized in paint by one possessing a sympathetic enthusiasm for rocks and mountains. Miss Atkinson's pretty drawings lack this essential quality, and therefore brighten rather than illustrate the letterpress. The book itself, though somewhat gossiping and desultory, as books of travel are apt to be, is above the average of its class. Not only has the author a genuine interest in the wild country she describes, but a fund of varied information. We note, however, that, in her study of the literary and artistic associations of this country of brigand legends, she has unaccountably overlooked Salvator Rosa, who was the first to express the character of the Abruzzi in paint. Nor was it quite just to speak as if the most famous of living Abruzzesi, Gabriele d'Annunzio, had altogether forgotten his native country in his art. Surely the final scene of 'The Virgins of the Rocks' must have escaped Miss Macdonell's notice? The insertion of a sketch-map as an end-paper is a commendable feature.

THE OPEN AIR. By Richard Jefferies. Illustrations by Ruth Dollman. London: Chatto and Windus. 5s. net.

IN more than one of his essays Richard Jefferies has pointed out what he would have painted had painting been his business. Whether he would in practice have carried out his theory of minute, patient representation of hedgerow and pond-side greenery is doubtful. Probably the camera would have better satisfied his roving bent. Miss Dollman's water colours, at any rate, follow the general spirit of his essays, rather than the definite suggestions as to painting which he occasionally makes. She has a pleasant feeling for tone and colour, and so gets pretty results from certain types of country which are not very tractable in paint, preserving at the same time (as the title demands) a refreshing sense of the open air.

AU JAPON. Promenade aux Sanctuaires de l'Art. Par Gaston Migeon. Hachette, Paris.

NO country has been more written about than Japan, and yet about no country, as M. Migeon reminds us, has Europe been so contented with a superficial knowledge. Lafcadio Hearn, by sheer gift of sympathy, succeeded better than any other writer in penetrating to the soul of the

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Japanese people; but Hearn was a poor judge of art, and seems to have shared the ordinary ignorance and prejudice about the real art of Japan. M. Migeon's little book, charmingly written, has the great distinction of being written by one who appreciates the serious value of the painting and sculpture of the Far East. Much of the prevailing ignorance about the nobler art of Japan is due to the fact that those who have written about the country have usually lacked the gift or the training indispensable to a true understanding of any art, much more to the understanding of an art inspired by unfamiliar ideas, and using a different set of conventions from our own. But much is also due to the comparative inaccessibility of some of the greatest and oldest treasures of the Japanese. M. Migeon, as the accredited representative of the Louvre, had doubtless access to collections to which the ordinary traveller could never penetrate; though we believe that to serious and sympathetic students such as M. Migeon is, whether official representatives of Europe or not, Japanese collectors are always ready to accord a welcome and facilities for study. Mere curiosity of the unsympathetic they do rightly to discourage. In his travels, then, to the famous shrines of art at Kioto, Nara, Nikko, M. Migeon's chief interest has been in their revelation of the grandeur of the older creations of the Japanese masters. He writes attractively of his impressions of the scenery and the people; but his thoughts are dominated by the serenity and majesty of the seventh and eighth-century sculpture, by the solemn gorgeousness of the Buddhist paintings of Cho Densu and his predecessors, by the power and swiftness of the Rembrandt-like sketches of Sesshiu, by the decorative magnificence of the scenes of Yeitoku, Sotatsu and Korin. All this greater side of Japanese art has been neglected by the vast majority of Europeans; they have only been too ready to accept an unfortunate epigram, to which Mr. Chamberlain's 'Things Japanese' has given currency ('The Japanese are great in small things, and small in great things') as a ready-made substitute for further thought. Our only quarrel with M. Migeon is that he does not give us more; and we hope that his studies in Japan will form later on the basis of a comprehensive and fully illustrated work! In the present volume the glimpses are all too tantalizing. M. Migeon is chiefly concerned with the art of the great periods, but he does not neglect those lighter aspects of Japanese life which make the popular attraction of the country—the dances of the geishas, the cherry-blossom festivals, etc. The chapters on the tea-ceremony, the 'No' dances—so curiously recalling primitive Greek drama,—on the protracted melodramas of the popular theatre, and on the wrestling-matches, are among the most interesting of the book.

L. B.

PRINTS

- LADY MILDMAY AND DAUGHTER. Mezzotint by H. Scott Bridgwater, after John Hoppner. P. and D. Colnaghi. £12 12s.
ÆNEAS, EVANDER AND PALLAS. 'The Three Wise Men.' After Giorgione (Medici Society). Chatto and Windus. 30s.
THE MADONNA OF THE CHERRIES. After Titian (Medici Society). Chatto and Windus. 17s. 6d. net.
FRUITFULNESS. After Rubens (Medici Society). Chatto and Windus. 12s. 6d. net.

The prints which have reached us in anticipation of the autumn season are unusually good. The Hoppner portrait is thoroughly characteristic of the artist both in his strength and weakness, the fresh beauty of the little girl's face being as typical of Hoppner as is the faulty articulation of her neck and right foot. Mr. Scott Bridgwater's plate reproduces excellently the general breadth of lighting, as well as the refined charm of the sitters' heads, so that the plate lacks neither dignity nor attractiveness.

The three coloured facsimiles forwarded by the Medici Society are interesting in a different way, and we note from the prospectus accompanying them that the Society's energies are to be very shortly employed upon the new picture by Hals in the National Gallery, and will thereby submit their remarkable process to a new ordeal.

Of the three proofs now before us, those after two famous works in the Imperial Gallery at Vienna are the most notable, both from their subject and their scale. The critical study of Giorgione is still so far from complete that the issue of a large facsimile in colour of one of his capital works will have unusual interest. The print before us is, we understand, still unfinished, but if the Society can secure a little more warmth in one or two parts of the sky and distance, it will once more deserve unreserved congratulation. To the finished proof of the Titian which accompanies it this congratulation can already be given. That Venetian secret for which generation after generation of painters searched seems here to be discovered through the prosy medium of colour-photography. The words suggest cold precision, but there is nothing of coldness in this glowing print, while its precision is the most delicate and enchanting preciseness. It seems incredible that those minute gradations and variations of tone and substance on which Titian's consummate science depends should be rendered by any process mechanical or human; but the thing is done in this particular print, and done so well that one cannot imagine it bettered. The Rubens at Munich does not achieve quite the same success: possibly because the reduction in scale had to be much greater; possibly, too, the fact that Snyders

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worked on this canvas in collaboration with Rubens may also have something to do with its comparative smoothness of effect. Yet there is an attractiveness in this group of smiling children which will doubtless ensure its popularity, even if the artist does not find in it either the richness of tone or perfection of detail which he will find in the Titian and the Giorgione.

CATALOGUES, ETC.

ONLY one important catalogue has reached us before going to press, but that is of some interest. The collection of Hermann Emden of Hamburg is to be sold at Mr. Lepke's Berlin auction rooms from November 3rd to November 7th. The catalogue contains more than ninety large plates illus-

trating some five or six hundred of the most important objects, which include splendid Italian and Spanish Majolica, Delft ware, Palissy ware, and a very fine series of Dresden pieces. Chelsea, Bow and Sèvres are also represented. There are some elaborate specimens of glass and rock crystal, and a few Limoges plaques.

The monthly Bulletins of the New York and Boston Museums are, as usual, interesting and well illustrated. The Report on the National Competition for 1908, and that of the Liverpool Libraries, Museums and Art Gallery have also reached us, the latter indicating (if we may judge by the reproductions of pictures purchased for the gallery last year) that local taste is no better than it used to be.

RECENT ART PUBLICATIONS *

TOPOGRAPHICAL ANTIQUITIES

MORIN-JEAN. Essais de synthèse archéologique. Archéologie de la Gaule et des pays circonvoisins depuis les origines jusqu'à Charlemagne. (9×6) Paris (Alcan), 6 frs. Illustrated.

REINACH (S.). Guide illustré du Musée de Saint-Germain. (7×5) Paris (Librairies-Imprimeries réunies), 1 fr. 50. Illustrated.

BULLE (H.). Orchomenos. I. Die älteren Ansiedlungsschichten. (12×9) Munich (G. Franz), 30 plates, some in colour.

HUELSEN (C.). La Roma antica di Ciriaco d'Ancona. Disegni inediti del secolo XV. (12×9) Rome (Loescher). Illustrated.

LEFÈVRE (L. E.). Étampes et ses monuments aux XI^e et XII^e siècles. (10×7). Paris (Picard), 7 fr. 7 phototypes.

UHDE-BERNAIS (H.). Rothenburg on the Tauber. (8×6) London (Grevel), 4s. net. Illustrated.

SALADIN (H.). Tunis et Kairouan. (11×8) Paris (Laurens), 4 fr. 'Villes d'Art célèbres' series. Illustrated.

MIGEON (G.). Au Japon, promenades aux sanctuaires de l'art. (8×5) Paris (Hachette), 4 fr. 68 illustrations.

BIOGRAPHICAL WORKS AND MONOGRAPHS

BERNARD (C.). Pierre Breughel l'ancien. (9×6) Brussels (van Oest), 3 fr. 50. Illustrated.

MOREAU-NÉLATON (E.). Les Clouet, peintres officiels des rois de France; à propos d'une peinture signée de F. Clouet. (12×8) Paris (Lévy), 15 fr. 84 pp. 12 phototypes, and text illustrations.

MOREAU-NÉLATON (E.). Les frères Du Monstier, peintres de la reine Catherine de Médicis; à propos d'une lettre inédite d'Etienne Du Monstier. (12×9) Paris (Lévy), 10 fr. 15 pp. 11 phototypes.

LAZZARONI (M.), and MUÑOZ (A.). Filarete, scultore e architetto del secolo xv. (14×10) Rome (Modes). Phototypes and process illustrations.

SIRÉN (O.). Giotto und seine Stellung in der gleichzeitigen Florentinischen Malerei. (10×7) Leipzig (Klinkhardt and Biermann), 9 m. 35 illustrations.

VITRY (P.). Jean Goujon, biographie critique. (9×6) Paris (Laurens), 2 fr. 50. Illustrated.

HALM (P. M.). Stephan Rottaler, ein Bildhauer der Frührenaissance in Altbayern. (12×9) Munich (Calway), 8 m. 63 illustrations.

VANZYPE (G.). Vermeer de Delft. (8×6) Brussels (van Oest), 3 fr. 50. Illustrated.

ARCHITECTURE

GARNER (T.) and STRATTON (A.). The domestic architecture of England during the Tudor period. (19×14) London (Batsford), 6 guineas. Phototype plates, etc.

CARPEAUX (C.). Les ruines d'Angkor, de Duong-Duong et de My-Son (Cambodge et Annam). (10×7) Paris (Challamel), 10 fr. Illustrated.

SMITS (C. F. X.). De kathedraal van 's Hertogenbosch. (9×7) Brussels (Vromant), 10 fr. 22 plates, etc.

* Sizes (height × width) in inches.

PUBLICATIONS *

ARU (C.). Chiese pisane in Corsica. (10×7) Rome (Loescher) l. 6. 10 plates.

LEGRIS (Abbé A.). L'Eglise d'Eu, notice historique et descriptive. (8×5) Eu (à la Sacristie de l'Eglise), 2 fr. 1 photogravure and process illustrations.

EBHARDT (B.). Die Hohkönigsburg im Elsass. (15×11) Berlin (Wasmuth), 12 m. 50. Supplementary to the author's 'Deutsche Burgen.' Illustrated.

WOLFF (F.). Elsassisches Burgen-Lexikon. Verzeichnis der Burgen und Schlösser im Elsass. (10×6) Strasburg (Beust), 12 m. 54 plans.

LESSING (O.). Schloss Ansbach. Barok- und Rokoko-Dekorationen aus dem XVIII Jahrhundert. Zweite Auflage. (19×14) Leipzig (Baumgärtner), 60 m. 104 phototypes.

LEZIUS (H.). Das Recht der Denkmalpflege in Preussen. (9×6) Berlin (Cotta), 4 m.

PAINTING

MEIER-GRAEFE (J.) and KLOSSOWSKY (E.). La collection Cheramy. Catalogue raisonné précédé d'études sur les maîtres principaux de la collection. (12×9) Munich (Piper), 100 fr.

LESSING (T.). Madonna Sixtina: aesthetische und religiöse Studien. (10×7) Leipzig (Seemann), 3 m. 18 illustrations, 6 in colour.

JACOBSEN (E.). Das Quattrocento in Siena. Studien in der Gemäldegalerie der Akademie. (12×8) Strasburg (Heitz) 20 m. 120 reproductions in phototype.

SWARZENSKI (G.). Die Salzburger Malerei von den ersten Anfängen bis zur Blütezeit des romanischen Stils. Tafelband. (14×10) Leipzig (Hiersemann), 96 m. 457 reproductions.

FRIEDLÄNDER (M. J.). Grünewalds Isenheimer Altar. (29×23) Munich (Bruckmann), 120 m. 7 plates, including 6 in colour; text of 10 pp.

VOLL (K.). Führer durch die Alte Pinakothek. (8×5) Munich (Süddeutsche Monatshefte), 3 m. 50. 16 plates.

STOKES (H.). The art treasures of London: Painting. (8×5) London (Fairbairns) 3s. 6d. net. Process illustrations.

CAFFIN (C. H.). The story of American painting. The evolution of painting in America from colonial times to the present. (9×6) London (Hodder and Stoughton), 10s. 6d. net. Illustrated.

PRINTS AND DRAWINGS

LEHR'S (M.). Geschichte und Kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im XV Jahrhundert. Vol. I. (12×9) Vienna (Gesellschaft für vervielfältigende Kunst). With 43 phototype plates. (16×12).

DELTEIL (L.). Le peintre-graveur illustré, III. Ingres et Delacroix. (13×10) Paris (the Author, 2 rue des Beaux-Arts), 22 fr.

Handzeichnungen alter Meister im Städelschen Kunstinstitut. Lieferung 1. (21×15) Frankfurt-a.-M. (Städelsches Kunstinstitut), 16 m. 10 phototype plates, mounted.

Recent Art Publications

CERAMICS AND GLASS

- FAIRBANKS (A.). Athenian lekythoi with outline drawing in glaze varnish on a white ground. (11×7) New York (Macmillan Co.), \$4. In the series 'University of Michigan Studies.' Illustrated.
- NICOLE (G.). Meidias et le style fleuri dans la céramique attique. (13×9) Geneva (Kundig), 20 fr. 15 plates.
- BARBER (E. A.). Lead glazed pottery. Part 1. Plain glazed sgraffito and slip decorated wares. (9×6) Philadelphia (Pennsylvania Museum), 4s. net. Illustrated.
- BREMMER (H. P.). Delftsch Aardewerk in het Rijksmuseum te Amsterdam. (13×9) Amsterdam (Versluys), 15 florins. 97 phototypes mounted, with descriptions.
- KISA (A.). Das Glas im Altertume. Unter Mitwirkung von E. Bassermann-Jordan. Mit einem Beitrag über Funde antiker Gläser in Skandinavien. 3 vols. (9×6) Leipzig (Hirseman), 45 m. Over 400 illustrations, some in colour.
- WARTMANN (W.). Les vitraux suisses au Musée du Louvre; catalogue critique et raisonné précédé d'une introduction historique. (11×9) Paris (Eggimann), 25 fr. 30 phototypes.

MISCELLANEOUS

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- Memorial Rings: Charles the Second to William the Fourth. In the possession of F. A. Crisp. (13×10) London (privately printed, 'Grove Park Press'), 42s.
- HUART (C.). Les calligraphes et les miniaturistes de l'Orient musulman. (10×6) Paris (Leroux), 15 fr. 10 phototypes.
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- CHRISTIAN (A.). Etudes sur le Paris d'autrefois: écrivains et miniaturistes, les primitifs de la peinture, les origines de l'imprimerie, la décoration du livre. (8×5) Paris (Roustan), 4 fr.
- JOHNS (C. H. W.). Ur-Engur, a bronze of the fourth millenium in the library of J. Pierpont Morgan. A brief treatise on canephorous statues. (8×5) New York (Sherman). 38 pp. Illustrated.
- BAILLET (J.). Les tapisseries d'Antinoé au musée d'Orleans. (10×6) Orleans (Pigelet), 7 fr. Reprinted from the Memoirs of the Orléanais Archæological Society. 27 plates.
- POLLEN (Mrs. J. H.). Seven centuries of lace. With a preface by A. Cole. (13×10) London (Heinemann); N. York (Macmillan Co.), 30s. net.
- GIRARDIN (Comte de). Iconographie de Jean-Jacques Rousseau, portraits, scènes, habitations, souvenirs. (10×6) Paris (Eggimann), 25 fr. 16 phototypes.
- BESNIER (M.). La Vénus de Milo et Dumont d'Urville. (10×6) Paris (Fontemoing). Reprint from the 'Revue des Études anciennes.' 48 pp.
- VERNIER (E.). Catalogue général des Antiquités égyptiennes du Musée du Caire. Bijoux et orfèvreries. Pt. I. (14×10) London (Quaritch), 24 fr.
- CZIHAK (E. von). Die Edelschmiedekunst früherer Zeit in Preussen. II. Westpreussen. (12×9) Leipzig (Hirseman), 36 m. 25 phototypes, facsimiles of marks, etc.
- Catalogue of Manuscripts and Early Printed Books from the libraries of William Morris, R. Bennett, Bertram, fourth Earl of Ashburnham, and other sources, now forming portion of the library of J. Pierpont Morgan: Early Printed Books. 3 vols. (15×11) London (privately printed). Illustrated.

ART IN FRANCE

NEW TREASURES FROM SUSA IN THE LOUVRE

It will be remembered how great an impression was created by the exhibition held at the Louvre in the autumn of 1905 of the collections brought from Susa by M. Jacques de Morgan as the result of excavations extending over four years. M. de Morgan continued the work begun by M. and Mme. Dieulafoy, who brought to light the city of Darius and Xerxes. M. de Morgan has excavated below the ruins of this city those of the Elamite Susa dating from 2300 to 750 B.C., and finally of the primitive city, which dates from the earliest times of the Chaldean empire. He has now returned to France after three more years' work and has brought with him a harvest as plentiful and as remarkable as that of the first four years. The newly-arrived collections are now in the basement of the Louvre; a part will shortly be exhibited in the Assyrian Galleries, and the rest will ultimately be placed in another gallery of the Louvre.

It would be difficult to exaggerate the interest and importance of M. de Morgan's discoveries. The statues and other pieces of sculpture, some of which date from 4,000 years before the Christian era, are in many cases of great artistic value and will be valuable material for the study of Chaldean art. The sculptures of about the twentieth century B.C. have a remarkable resemblance to early Greek art. There is a large quantity of painted vases, bronze and alabaster weapons, etc. Among the most pathetic objects are the toys found in

children's tombs, miniature chariots, etc., which are at least 7,000 years old.

A NATIONAL PORTRAIT GALLERY

THERE has been some discussion in the press in regard to the use that should be made of the château of Maisons-Laffitte, which now belongs to the State, and of Bagatelle, Sir Richard Wallace's residence in the Bois de Boulogne, which is the property of the town of Paris. Most people are agreed that the best use that can be made of Bagatelle is to use it, as at present, for temporary exhibitions such as the retrospective exhibition of the Société Nationale des Beaux-Arts. The middle of the Bois de Boulogne is not a suitable or convenient situation for a permanent museum; but Bagatelle is a charming place for a small summer exhibition. The beautiful gardens, which are the chief attraction of the place, are always open to the public.

The château of Maisons-Laffitte is in a different case. On the one hand it is worth a visit for its own sake, and, even if it is never turned to practical use, it is a valuable national possession. It is most satisfactory that so many of the finest ancient châteaux in France are now national property; one of the latest to be acquired was Azay-le-Rideau in Touraine, one of the most perfect specimens of François I architecture; there is already at Azay-le-Rideau the nucleus of a small museum of a heterogeneous character, but it is the château itself that one goes to see. The château of Maisons-Laffitte is, however, quite suitable to be

made the home of a great national collection ; not only is there ample accommodation, but the place itself is only ten miles from Paris and is easily accessible by train. Several proposals have been made in regard to it. The most practicable is that it should be used for a museum of portraits. Strange to say, with all her museums, France has no museum of portraits. There is in the Louvre a large number of portraits, many of which are more interesting from the historical than from the artistic point of view, and the transference of such portraits to a special museum would liberate a good deal of wall space of which good use could be made.

There is, of course, a great deal to be said for placing such a gallery in Paris itself, and there would probably be a good deal of opposition to the choice of Maisons-Laffitte. Another suitable place for a National Portrait Gallery which will occur to every one is that part of the Palace of the Louvre now occupied by Government offices. For some years past the Government has promised that these offices, the proximity of which endangers the national collections, should be removed elsewhere. Perhaps it might be well to combine the movement for the founding of a National Portrait Gallery with a request to the Government to fulfil that promise.

M. CHARLES DROUET

THE death of M. Charles Drouet has removed from the ranks of Paris collectors an original and somewhat eccentric figure. In his rather squalid *hôtel* on the left bank of the Seine, he had gathered together a heterogeneous—perhaps too heterogeneous—collection where the eighteenth century rubbed shoulders with Whistler and Fantin-Latour, and Japanese prints consorted with objects of the Italian renaissance. The hopeless confusion in which the varied objects were piled gave the house the appearance of an antiquaire's shop on the quai Voltaire.

On one never-to-be-forgotten occasion, M. Drouet gave a splendid entertainment to which the whole of artistic and literary Paris was invited. It was his first and last effort of the kind. In personal appearance he has been described by M. Arsène Alexandre as 'le véritable spécimen du bon petit bourgeois retiré des affaires qui desire-rait être pris pour un officier en retraite.' But he was not a retired man of business ; he began life as a sculptor, but, finding after some little time that his creative gifts were not of the first order, and being possessed of a certain fortune, he wisely transferred his activity to the collection of the works of others.

M. Drouet has bequeathed a large part of his collection to the nation. The Louvre inherits the *Prisonnier* of Murillo, together with five pictures by Constable and six by Turner, to be chosen by the

authorities of the museum from his paintings by those masters. A Venetian picture by Bonington is also left to the Louvre, which is further to have the pick of the Japanese kakemonos and prints in the collection. M. Gaston Migeon, who is to make the selection in accordance with the terms of the will, may choose sixty kakemonos and up to 200 prints.

To the Luxembourg, M. Drouet leaves a painting by Whistler and the portrait of Antoine Jecker by Carolus-Duran ; to the Department of Prints in the Bibliothèque Nationale, his portrait in dry point by Whistler ; to the Ecole Nationale des Beaux-Arts, his collection of drawings by old Masters ; to the Musée des Arts Décoratifs, a bronze medallion of Jaluka Capri (1867). Finally, M. Drouet has bequeathed to the Musée de l'Armée one of his own works, a statue of Jeanne d'Arc.

ROBBERIES FROM CHURCHES

THE robberies from churches increase in number and importance, and, unless some action is speedily taken, there will soon be little left to steal. A robbery which equals in importance that of the *châsse* of Ambazac took place during the night of 4th August at Saint-Viance, near Brive. The thieves carried off the *châsse*, one of the most superb and celebrated examples of Limoges enamel-work of the twelfth and thirteenth centuries. The *châsse* is about 2 ft. 9 in. long, 10 in. wide and 13 in. high, and weighs about 66 lbs. It is valued at £12,000. It was covered with sheets of copper (formerly gilt) and decorated with enamel plaques and figures in relief. In the middle of September the body of the *châsse*, stripped of its enamels, was discovered in a field near Saint-Viance.

There have since been several more burglaries. Several ancient stuffs of great value have been stolen from the church of Bredons, near Murat, together with a very valuable ciborium, and other ornaments. At Flassans (Var), burglars have stripped a statue of the Virgin of the valuable jewels which adorned it, and have broken the legs and the arms of the statue in the operation.

The 'Chronique des Arts' states that in the first seven months of this year there were forty-six burglaries from churches, and as will be seen, this number has since been considerably increased. It is certainly time that the Government decided to take some steps in the matter.

About a fortnight before the burglary at Saint-Viance some thieves broke into the churches of Aubazine and Bord, both also in Corrèze. From Bord they carried off four chalices, a monstrance, and other ornaments of no special artistic value. The losses at Aubazine are much more serious ; they include a silver-gilt reliquary of the twelfth century in the form of a double cross ; the fragments of a cross in cut crystal, also of the twelfth century ; a small *châsse* of the thirteenth century

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in gilded brass, with enamels and figures in relief ; and the foot of a cross of the thirteenth century in gilt and enamelled brass. In addition to these objects, which are all scheduled by the Ministry of Fine Arts, some modern ornaments were stolen. Two days later two ciboriums and a reliquary were stolen from the basilica of St. Sermin at Toulouse.

THE MUSEUMS

M. DE NOLHAC has acquired in Austria the original drawing of Louis XIV at the age of sixty-eight, from which Antoine Benoist made the wax portrait in profile which is already at Versailles. A very fine card-table in ebony and ivory, which belonged to Louis XIV, has also been placed in the palace. In response to the representations of the Société des Amis de Versailles, the Government has made a special grant of 110,000 frs. for the repair of the hedges and trellises in the park, and has increased the number of the park-keepers. The society itself has provided the necessary sum for erasing names, etc., that have been written on the statues and vases in the park, and has appealed to the Government to prosecute future offenders in this way.

Julien Cruau, one of the three men whose arrest for the theft of some statuettes from the Louvre was announced here two months ago, has succeeded in committing suicide in prison. His brother, Emile Cruau, has been acquitted, and the third of the accused, Leon Vavasseur, has been convicted and sentenced to four years' imprisonment. No information has yet been obtained as to the whereabouts of the stolen statuettes.

The Musée de Cluny has received two important bequests, a series of Italian faïences of the fourteenth century, bequeathed by M. Balet, and a small collection of small ivory figures of the Virgin and bronze objects of the thirteenth century, bequeathed by M. de Forey. M. Harancourt has also recently acquired for the museum a dead Christ, an example of the Toulouse sculpture of the fifteenth century ; a fine carved door panel of the sixteenth century ; a portable bronze spinning-wheel of the eighteenth century ; and a Louis XIII collar in Flemish lace.

A small picture by Raffet, representing one of the principal scenes in *Notre-Dame de Paris*, has been stolen from the Musée Victor Hugo, in the Place des Vosges. M. Kock has acquired for the museum a bust of Mme. Hugo at the age of thirty, by Victor Vilain, who was a pupil of Pradier.

The collection of ancient Chinese and Japanese porcelain and pottery, bequeathed to the Louvre by the late Albert Tissandier, has now been placed in the Galerie Grandidier. The collection is regarded as one of the finest in existence. Its late owner himself acquired many of the pieces in the East.

A man named Cotcho, who stole from the

Musée de St. Germain last year the sixteenth-century MS. 'Le Livre des Statuts de l'ordre royal de St. Michel,' was recently arrested at Lourdes and has been sentenced to four years' imprisonment. The MS. was recovered and has been restored to the museum.

The official report on the national museums shows that gifts and bequests, which have been steadily increasing for some years, last year surpassed all previous records. The bare list of them occupies two columns of the 'Journal Officiel.' The amount placed by the Government at the disposal of the officials for purchases was only 519,352 frs., less than £21,000. The other expenses amounted to 564,633 frs.

GENERAL NOTES

IT is with much regret that I have to record the death, at the early age of forty-five, of M. Philippe Auquier, who has been director of the Musée des Beaux-Arts at Marseilles since 1896. M. Auquier, who was a man of considerable knowledge and talent, was the author of two works on Pierre Puget, whose most important work is mainly to be found in the Marseilles Museum, where M. Auquier had recently arranged it in a gallery by itself. M. Auquier was a contributor to the 'Gazette des Beaux-Arts' and to THE BURLINGTON MAGAZINE. He had prepared before he died a complete catalogue of the Marseilles Museum, which is now in the press. The oldest French painter, M. Jacques-Eugène Feyen, has just died at the age of ninety-three. He was born at Bey-sur-Seille (Meurthe) in the year of Waterloo, and was a pupil of Paul Delaroche.

The Theatrical Exhibition now being held at the Musée des Arts Décoratifs will be closed on 15th October, and will be followed by an exhibition of snuff boxes and other artistic boxes of the eighteenth and nineteenth centuries. The Baroness Edmond de Rothschild has presented to the museum a collection of 147 ancient ribbons of great value.

By the will of a Madame Lachaume, Malmaison has inherited a huge statue of Neptune by Puget, which will be placed on the small cascade near the château. The statue is believed to have come from Marly.

It has been decided that the annual exhibition at the Musée Galliera shall be devoted next year to modern French work in glass and crystal. There will also be a retrospective section confined to the nineteenth century. The exhibition of modern French jewellery and ornaments now being held at the museum is of considerable interest.

Two American artists have been nominated officers of the Legion of Honour—namely, Mr. Walter MacEwen, the well-known painter, and Mr. P. W. Bartlett, the sculptor, to whom Paris

owes the statue of La Fayette in the gardens of the Louvre.

In connexion with the remarks included in these notes last month as to the necessity of measures for the protection of the beauty of Paris, I am glad to state that the Commission du Vieux Paris is considering the question of founding a 'Société des Amis de Paris,' on the lines of the society recently formed for the protection of Versailles. A 'Société des Amis du Mont St. Michel' has just been formed locally.

The excavations in the church of the Trinity at Vendôme have had interesting results. Not only

has the existence of a Roman basilica, which the present gothic church replaced, been clearly demonstrated, but more recently the excavators have discovered the wall of a cloister of the eleventh century which formerly connected the tower with the church itself. It thus appears that the present isolated position of the tower, which is quite separate from the church, is purely accidental. A life-size marble bust of a Roman emperor (probably Nero), in perfect condition, save for stains caused by its long burial, has been discovered in the course of the excavations in the Roman theatre at Vienne (Isère).

❧ ART IN GERMANY, AUSTRIA AND SWITZERLAND ❧

*THE new museum buildings at Berlin will be begun shortly on the so-called 'museum island.' Preparatory thereto, the Pergamon Museum is being demolished. This structure was erected only seven years ago at a cost of £40,000, and the taxpayers are naturally worried to see so expensive an establishment pulled down after having so short a time of service.

Among new acquisitions at Berlin, there are especially worthy of note: in the Aquarium, a small bronze statuette of *Ulysses*, dating, probably, from the fourth century B.C., and displaying the influence of Skopas; at the Kaiser Friedrich Museum, a small Paulus Potter (whose work is seldom seen upon the market) of a *Bull, with two Cows* near a tree to the left; a romantic *Landscape* with two figures, by Salvator Rosa; a *Boy Fishing*, by Pieter van Slingeland, who was hitherto unrepresented in this gallery; and a terra-cotta statue of a *Madonna and Child*, hailing from Dromersheim-on-the-Rhine, and dating from the first half of the fifteenth century.

At Aix-la-Chapelle, in the Suermondt Museum, a polychrome carved *Altar with Wings*, displaying the statue of the Madonna as a centre-piece, surrounded by saints and scenes from the life of the Virgin. The altar is late fifteenth-century work, and was formerly in the Church of Almens (Ctn. Grisons).

At Barmen, in the Municipal Museum, the paintings *Melody*, by O. Zwintscher; *Peacocks in Snow*, by R. Schramm-Zittan; and a *Fruit-piece*, by Ch. Schuch.

At Cassel, in the Landes Museum, a *Landscape* by Constable, a *Sunset at the Seaside* by Daubigny, paintings by Millet and Troyon, a landscape with soldiers by J. Wouverman, and a picture of *Dutch Downs* by J. Ruysdael.

At Lübeck, in the museum, a painting by W. Firlé, called *The Golden Wedding*; and at Wiesbaden an *Interior of the Cathedral at Toledo*, by H. Hermanns.

At Vienna in the Imperial Museum, a *Dirk Hals Cavaliers and Ladies in a Park, a Concert* by

A. Palamedesz. An anonymous portrait of Eleanor of Portugal, Frederick the Third's spouse, and an *Interior* by the rare master, Jacob Vrel, dated 1654. This is one of the masters to whom Hofstede de Groot ascribes a set of paintings out of the large number that were formerly indiscriminately labelled Pieter de Hooch. On the other hand, Vienna has lost an important painting, inasmuch as the *Portrait of a Boy* ascribed to Van Dyck, in the Harrach gallery, was recently stolen.

A small *Madonna* ascribed to Raffaello Santi will be put up for sale at an auction to be held at Berlin in the middle of November. It was once in the collection of Cardinal Fesch, the uncle of Napoleon I, and had disappeared in a private collection ever since the dispersion of the cardinal's gallery. It is claimed that the sketch of a Madonna in the Louvre is a study for this picture.

Professor Ganz has issued a new illustrated catalogue of the museum at Basle, and Professor Haendcke one of the museum at Königsberg. This museum has recently been rearranged upon a novel plan. In order to better display the paintings, only a part of the collection is hung at a time, and the exhibits are to be changed at regular intervals.

Professor Voll has recently published an eloquent appeal for the appointment of a director-in-chief over all the Munich fine art museums, and for the improvement of their management and their staff. In museum service only the principal of each department is allowed a public voice, and when anything is in need of reform it is generally the act or measure that this very principal himself has ordained, and which he, naturally, will not submit to discussion. The men who have to carry out the measure, and who alone can practically criticize it, are not at liberty to do so unless they happen to be in a position similar to Voll, who, after spending many years in museum service, and gaining an intimate knowledge of museum requirements, is now free to publish his opinions since he has been called away to the staff of the Polytechnic College at Munich.

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He inveighs against the irresponsible committee system, as compared with the responsible single-director system—a question which has been discussed several times in the columns of *THE BURLINGTON MAGAZINE* from the same point of view as his. In addition to the single director for each single establishment, he calls for a single director-in-chief over all the museums, as such a one alone can be the fair mediator between the directors and the Government. Again, he has the courage to call for a change in the conditions of the entire museum staff. He says that, whereas all museum assistants should naturally be looked upon as the servants of the visiting public, it is in the interest of the State and this same visiting public to have efficient and well-informed servants. It is a shortsighted policy to exhaust their capacities by long office hours and an abnormal strain of catalogue drudgery. They must be allowed time for private studies by which they can enlarge their stock of knowledge, and which enable them to be of infinitely more use to the establishment they serve, in sudden time of need, than if they were bound down to mere office drudgery six or seven hours a day. It is against such regulations that Voll wisely battles, and—coming down more narrowly to Munich requirements—he demands the establishment of an extensive professional library and photograph collection for the use of the collected museum staff, a matter on which there cannot be two opinions. Voll also takes occasion to make a stand against the influence recently existed by Berlin over Munich in art affairs. No man can serve two masters, and anyone in service in Berlin, be he ever so well informed and well disposed, can never supply Munich with anything but second-rate work. Every first-rate piece he is in duty bound to keep for Berlin. It is delusive to maintain that anybody can nowadays lay hands upon more really first-rate works of art than he can place in his own museum,—especially if that museum be Berlin. Munich has, however, a claim to first-rate work, and its officials should be in an independent position. The filling up of the museum posts threatens to become a calamity, as the only thing to the advantage of the public—a really open competition—seems altogether out of the question nowadays. National and patriotic considerations outweigh all others, and even England and America, which for so long a time were glad to take the most suitable man and the one best fitted for the place, are veering round. Eight or ten years ago a member of the Saxon Diet took the Government to task in one of the sessions, because it had appointed a foreigner to a minor position in one of the Dresden museums. That 'foreigner' was a native of—Hamburg! But more unaccountable things are happening. Quite recently an important museum in the west of

Germany appointed a director, as I have been informed, without really comparing his claims with those of his competitors at all, but merely because he was the only staunch Roman Catholic among all the candidates!

The recent acquisition of the 'Neumünster' cloisters in Würzburg by the new Germanic Museum at Berlin throws a strong sidelight upon Voll's argument. Here there was a signal opportunity for Berlin to relinquish a claim in favour of the Bavarian Government, which should have placed this precious relic in one of its museums at Würzburg, Munich or Nuremberg. These cloisters date from the twelfth century, and were discovered in the eighties of last century in the course of excavations for a modern warehouse. According to an unfounded tradition, the famous poet, Walther von der Vogelweide, was buried in these cloisters, but no vestige of a tombstone or grave has been discovered. A section of about eighteen yards in length has been sold to Berlin for £3,750.

Owing to lack of space, the account of one German exhibition had to be held over until this month.

The 'Ausstellung München 1908,' which received its two-millionth visitor the other day, concerns us here only to a limited degree. The municipal authorities at Munich, have established a large and beautiful public park, and erected therein a number of exhibition buildings. Munich is one of the few continental cities which can boast of a distinct architectural style, suited to the needs of the architects who had to design the many various structures of this exhibition. The two principal ones are the Künstler Theater, built by Prof. Max Litzmann (the architect of the new theatre at Weimar) and the Main Restaurant, by Prof. Emanuel von Seidel. This latter consists of a central building with two pavilions connected with the central building by semi-circular arcades. All of these are ornamented by mural paintings. Those in the central building are by L. Herterich, and might appear to better advantage if their architectural setting (in the ceiling of the great hall) were better. Becker-Gundahl and Julius Diez painted the pictures in the one pavilion and the arcades, but do not attain the high degree of excellence which Fritz Erler has reached in the north pavilion. His refined, truly personal coloration is equalled only by the high quality of his powers as a designer and draughtsman.

For the rest, art—with which we alone have to deal—plays only a very minor part. There is a hall of paintings, a small collection of Munich work, averaging fairly high, but in no wise truly representative of recent Munich art. Next to it we have a hall of black-and-white. Of the work exhibited only about one-twentieth is actually of Munich make; there are even a lot of French, English, etc., prints. An attempt has been made to hang these



FAMILY GROUP BY CORNELIS DE VOS. IN THE PERRY-BELMONT COLLECTION, NEW YORK



LAUGHING BOYS, BY FRANS HALS. IN THE POSSESSION OF MR. GEORGE GOULD



PORTRAIT OF A MAN. BY FRANS HALS
IN THE POSSESSION OF MR. P. A. B. WIDENER

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prints and drawings better than is the custom at the big exhibitions. But it is not successful. The walls are panelled off into squares about two or three feet square. These are managed as frames, so to speak, with glass and a grey mount. Each frame contains only one print, whether it be large or small. The same grey mount serves for every work, whether it be a delicate, pale dry-point, or a large aquatint, or a coarse woodcut in colours, or a broadly handled chromo-lithograph, etc. The whole arrangement has the methodical rigidity of a collection of mineralogical specimens.

Then follows an exhibition of old applied art, furnished by Munich dealers in antiquities. The character of the display is quite like that of the shops. All of the specimens have only a decorative value.

Modern applied art is in evidence in numerous displays of completely furnished rooms, from the designs of Pankok, Riemerschmied, Bruno Paul, etc. Much of this has already been on view before now at Dresden, Berlin and Munich (upon former occasions).

Among the 'side-shows,' as one would call them

in America, there is a so-called Humorous Art Exhibition. The caricatures upon the styles of old and modern famous painters are occasionally clever, more generally not. But there is one departure connected with this show which might have been of supreme importance—if it had been carried through with better judgment. Two rooms here, a bedroom and a drawing-room parlour, are furnished in accordance with the accepted taste of the average philistine. Here we see a collection of all those atrocities with which the retired butcher or baker attempts to 'beautify' his home: the artificially 'draped' curtains, the sham stained-glass window, the bedaubed little plaster statuettes of animals or national heroes, the awful pictures and worse picture frames, the gimcrack, frail, contorted furniture—in short, all the false, imitation trumpery which passes for art among the populace.

It is heaped here instead of being placed in accordance with truth. But what a beneficial effect might a room of this kind have in juxtaposition with a room designed by an artist instead of a furnishing upholsterer! H. W. S.

ART IN AMERICA

NOTES ON SOME PICTURES IN AMERICAN PRIVATE COLLECTIONS¹

DURING the last years a new era in historical art research has been inaugurated, in so far as a beginning has been made in America in the classification and publication of the countless art treasures which have emigrated to that country in the last fifty years.

It is, indeed, only a beginning, and this beginning concerns chiefly the paintings of the European schools which are now found in public or private collections on the other side of the ocean. Not only are the catalogues of the public American picture collections gradually becoming better and more scientifically edited, but in private collections, too, scientific art criticism is beginning to put things in order, to weed out the good from the less good and the bad, and to alter false attributions—due to ambition or love of gain—to the true names.

In this respect a real pioneer's task is being carried out by the magnificent work of Messrs. John La Farge and August Jaccaci, 'Noteworthy Paintings in American Private Collections.'² The first volume of this book appeared recently, and the amount of important historical art material it contains gives us Europeans a good idea and perception of the great value such works will doubtless have, especially if they are carried on systematically and

continuously, and if they enjoy the co-operation of the picture owners.

The publication and discussion of some pictures in American private collections, not contained in the above-mentioned book, is the aim of these notes, which may perhaps be welcome to students of Frans Hals and connoisseurs of the Flemish school of the seventeenth century.

The first of the three splendid pictures to which I wish to draw the attention of readers of THE BURLINGTON MAGAZINE belongs to the Flemish school of the seventeenth century. It represents a family: a father and a mother, both in the prime of life, amongst their children. As we see so often in family groups of that time, the boys are put with the father, the girl and the youngest child with the mother. All the persons represented—except the little boy on the right in front of the father—look at us with marked frankness, and in this way the painter attains a verisimilitude which draws us to the picture and easily makes us forget the somewhat imperfect composition of the group, in which the connexion between the two halves is especially faulty.

In the youngest child and in the formation of the hands there is a strikingly 'archaic' trait in the drawing and painting, which at once puts us on the right track in giving an attribution to the picture. Every one who knows the lovely, but artistically less fluently treated, double portrait of *The Daughters of the Painter Cornelis de Vos* in the Berlin Museum will at once be reminded of it by the delicate, loving treatment of the child types in this family group. And then, on making closer

¹ Translated by L. I. Armstrong.

² Reviewed in THE BURLINGTON MAGAZINE, Vol. xii, p. 326 (February, 1908).

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critical comparisons between the technique of the two pictures, and comparing this family group also with other undoubted paintings of the Antwerp painter, Cornelis de Vos, there remains no doubt that this picture bears all the characteristics of an original by that artist, who lived in the town on the Schelde from 1585 till 1651.

If a non-technical proof is desired, it may be found in the chairs on which the parents are sitting. The way in which the lions' heads on the chair backs are carved in wood corresponds exactly with the lion's head on the back of the settle in the *Portrait of the Artist and his Family*, by de Vos, in the Royal Belgian Museum. Even the arrangement of the nails on the chair back is the same.

The provenance of the picture is unknown, and for the present it is impossible to decide what family it represents. It is now in the Perry Belmont collection at New York.

The picture measures 57 by 80 inches. The general impression is of a dark sober tone in which the faces come out with much relief and pleasing colour. The costume of the boy to the left is of a warm, dull, rather dark greenish stuff, and is balanced on the other side by the girl, whose dress is somewhat of the same tone of green, but more positively green, with red and gold embroidery. The man and woman are in black; the woman has a chain and buttons of gold. The baby's dress is bottle green with madder red slashings in the sleeves. The little boy upon whom his father's hand rests is also dressed in green, much the same as that of the other boy, but more subdued. The background is a dark brownish monochrome, against which the black hair of the father and mother comes out strongly. The impression of the *ensemble* is very quiet and *étouffé*, and with a subdued richness. Hence the picture can doubtless be reckoned among the most remarkable creations of this painter, who was so particularly attractive in his child portraits.

Not less striking are the two Dutch pictures, which I should like also to describe. Both are by Frans Hals, and one of them, *Two Laughing Boys*, was in comparatively quite recent times still in a private collection in Holland. To this picture of the two laughing boys, which is now in the collection of Mr. George Gould at New York, I should like to give the title *The Tip*. A boy has been given, or found, or perhaps even stolen from someone's pocket, a piece of money. Anyhow, he is vastly pleased about it; he considers it a fortune; he feels richer than the Prince of Orange, and shows us the money with a roguish smile. His little brother laughs joyfully with him, and rejoices already over what it will buy: *wafelen* or some other kind of cake.

The smile of these boys is infectious, not only because the boy is laughing straight at the spectator but altogether because of the magnificent

realism of the representation. His whole body laughs too, and the subtle distinction between the way the two children are laughing testifies to grand gifts of observation and imitation. The older lad's direct laugh, the indirect laughter of the little one, who laughs because the other laughs, are excellently rendered. And then the manner of painting is as simple as possible: very thin, with a minimum of colour, and with a lightness known in those times only to Velazquez and Rubens. The tone of the whole, which measures 25½ by 20 inches, and is painted on linen, is in general a sort of dull brown monotone, of great transparency.

The picture belongs to those works which the artist painted, not on commission, but of his own free will, according to his mood. Like the *Laughing Boys* in Schwerin, the *Boy on the Sea-shore* at Antwerp, *La Bohémienne* in the Louvre, it is a study in physiognomy directly drawn from the life of the people, which, however, unlike the Schwerin boys and several pictures of that kind, has not reached us in the form of a sketch, but as a finished picture of deliberate composition.

To judge from the way it is painted, the picture would seem to belong to the thirties of the seventeenth century.

I wish to draw the reader's attention to a second picture by Frans Hals in an American private collection—namely, to the portrait of a man in the Widener collection at Philadelphia. This picture, which is painted on linen, and measures 25 by 21 inches, contrasts with the other picture by its much quieter expression. It is a typical commissioned portrait, such as Hals often painted, in the forties especially. It is treated with splendid dash and fluency, without a single *repentir*; every stroke was absolutely right, and nowhere is there any alteration of the original composition.

On the left, under the arm, it is signed with the monogram F H. In order to fix the time of its production it is enough merely to compare it with the dated pictures of Frans Hals, of the years 1640 to 1645. I may mention as examples of these, dated 1643, 1644, and 1645, the single portraits lately in the late Rudolf Kann collection in Paris and the portrait group, painted in 1641, of the *Directors of the St. Elizabeth Hospital* in the Haarlem Museum. The technique of the Widener collection portrait corresponds exactly with that of these pictures. The colours are all black and grey, but for the dark brown hair and the little bit of yellow of the glove. The colour of the face is white and rose, very attractive. This portrait is yet another of the many examples of the great technical virtuosity which Hals possessed as a painter. It is rightly the pride of its owner, whose collection—as we hope the next volume of 'Noteworthy Pictures' will show—is one of the richest in the United States.

W. MARTIN.

CURRENT NOTES

THE HOENTSCHEL COLLECTION.—The arrangement of the mediaeval section of the Hoentschel Collection with the monumental sculpture from the Chateau de Biron—a piece of old France bodily transported to Central Park—is a model of a well-ordered and effective installation. The average quality of the examples is very high; the dominance of a French type of art gives unity to the group; the disposition of the objects is lucid and harmonious, and the resulting effect entirely delightful. Mr. Morgan's loan will be especially useful to students because the picture of an epoch is presented. Gothic art cannot be thought of as an isolated stylization; it always is part of a whole, so that the *ensemble* is needed to reinforce the unit motives. The *ensemble* of architecture, sculpture, furniture and superb tapestries give in colour and in a manner of plastic atmosphere the feeling that the museum walls are a part of the group and that we are in a Gothic interior.

Of the single monuments in the Hoentschel Collection proper, by far the most important is the Romanesque *Virgin and Child*. This noble image sums up its period in a consummate illustration. To describe it and estimate its representative place among the excessively rare independent works of the second half of the twelfth century would be in itself a liberal education, for the art of this time was, no doubt, the greatest Europe had known since the Hellenic era. With the full Gothic comes a less profoundly elemental and significant conception. It is impossible to define or formulate beauty of the pure sort (one may quote Professor Lethaby's penetrating characterization of the period as 'refined, clear, energetic,') but we grapple here with the very essence of things artistic. Our Lady and the Holy Infant are portraits—yet they are also types: a glorious woman, and French. You may find this in the later work, but not such a compelling ideal of womanhood with her soul in her deep-set eyes. The homely child is still divine. The group suggests at once the austere dignity of Egyptian figures at their best—but with a human feeling so universal that it might be of any age or clime. The forms are at once decorative and concrete. Designed for an architectural setting, simple, primitively severe, it is without the naturalistic emphasis of details of later work, and unaccented in modelling. The presence is extraordinarily real, and the plastic idiom lucid and forceful in its definite yet subtle planes. The lines are functional, expressive, charmingly sensitive, as beautiful as those of early Greek work. The colour retains traces of an oriental magnificence. We should image this group is an undevastated St. Denis full of the glorious glass of the time.

At the end of the Gothic epoch and over three

centuries later the Biron monuments¹ express the same calm gravity, humanity, and naturalistic inspiration as the Romanesque *Madonna*, with some added science and ease, yet without its traditional feeling, its reticence, its concentration, or as sheer a formal beauty. The effect of the *Deposition* is startlingly realistic, especially when the afternoon sun streams into its deep niche, and we are aware that the glyptic tableau is intended for a dramatic presentation. Yet the group is conceived with high dignity, the single figures are serene and beautiful, the hovering angels participate in the action. Even more impressive is the *Pietà* in its more primitive and ingenuous composition, its bolder, rougher execution, its frank and sympathetic portraiture. The realism of these monuments is not literal, much less histrionic; it is a frank, sincere naturalism ennobled by great breadth of vision and of style.

It is a seeming paradox of art that its material body in the imaginative crucible tends ever to become volatile, as in the poetry of Coleridge the image 'breaks through language and escapes.' Our sculptor in the *Pietà* seems to mould and press his heavy forms almost into pictorial effects. The figures are roughly modelled to an ideal presentation of their surroundings. Not the actual articulations but the sense of an ambient atmosphere, a plastic tone, is the secret of this composition, which in its suggestive and incomplete handling is in stone what the late paintings of Puvis de Chavannes are in their reserved intimations of structure and substance. The execution of much of the sculpture of this period has, in a word, visual detachment. It is not entirely monumental but free and picturesque in its glyptic rhythm. The *St. George* and the *St. Martin* illustrate further the art of Michel Colombe, the Tourangeau. They are excellent examples of the rich persuasive suavity of a technique to which the comparatively soft nature of the material lends itself readily. In spite of its ease and flow, the important *Madonna* of the atelier of Sluter belongs to a stricter, formal tradition. It is a compactly composed and richly expressive group, retaining traces of its original colour and gold—the colour indeed of many of these monuments is more or less in evidence and adds greatly to the beauty and value of the collection. This piece has a distinct reminiscence of the earlier and purer Gothic style, and will lead the student back to the more consistently rhythmic types of fourteenth-century art well represented in several statues, as the *St. John the Baptist* and two genial and humorous *Madonnas* which seem like emancipated thirteenth-century virgins descended from their pedestals to a freer life in

¹ These sculptures have been described by M. Paul Vitry in 'Les Arts,' March, 1904.

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the open. The art of the thirteenth century is practically unrepresented, but there is a fine early fifteenth-century relief of *The Apostles*; and the collection is rich in single figures and groups of the various later and looser phases of Gothic. Here, besides many examples of French origin, there are a few representative Flemish works, several German specimens and several Dutch groups and figures in wood revealing a sturdy, homely plastic art which Holland had never entirely lost, in spite of her predilection for painting. In the often highly forceful or original, and ever refined and dainty images of this period, high born and well-dressed personages figure in religious guise, like the Flemish *Magdalen* unabashed in her fetching and aristocratic mien; several buxom, courtly *Madonnas*, some prosperous-looking saints and companionable groups. The collection, which it is impossible to describe in detail within the limits of a brief article, interprets not only beauty but the social life and character of a gilded age. Minor pieces are singularly representative: a cleverly characterized Burgundian *Ecclesiastic*; a provocative little *Magdalen*, half smothered in her draperies, attributed to the school of Souvigny, a large and very domestic *Education of the Virgin* in its moss-grown patina, the delightful and intimately descriptive *Nativity* of the School of Northern France, with eager shepherds and angels and the St. Joseph warming the birth-clothes at a fire. The experts will welcome opportunities of distinguishing the different stylistic tendencies and regions indicated in Dr. Valentiner's illuminating notes.² The architectural details and the furniture are no less noteworthy.

The Burgundian tapestries, *The Seven Sacraments*, presented to the museum by Mr. Morgan have already been described here.³ Another superb Burgundian tapestry illustrates the story of Esther, and there are rare and fine Flemish examples. I have perhaps said enough to justify the acclaim with which Mr. Morgan's magnificent loan to the museum has been received.

In almost every department of art, we may report progress in the museum acquisitions. The question is now: Have we the students to profit by these examples? To bring the museums and private collections of America home to a special audience — to college undergraduates — was attempted in an exhibition at Bryn Mawr College last spring of photographs from paintings down to the end of the seventeenth century owned in the United States. The chronological arrangement in schools of over five hundred reproductions, supplemented by private catalogues and albums, gave an opportunity for confrontation and comparison and for a rough estimate of the character and quality of many private galleries. No exhaustive representations were attempted within the field, nor would

it be possible at present. The exhibition was rather an *aperçu*, selective in the main and with many important galleries and small collections lacking. Its chief value perhaps was to demonstrate the presence of an unsuspected body of entirely authentic examples of classic art in America, and to suggest the employment of this material for academic purposes. As a matter of record we may note the following collectors as lending either photographs or private catalogues: Messrs. W. L. Elkins, Frick, J. G. Johnson, Holden, Holzer, Huntington, Knoedler, Prof. C. E. Norton, D. F. Platt, Dr. George Renling, Stillwell, C. B. Walker, P. A. B. Widener, Mrs. Gardner and Mrs. Hay. Many of our public museums were also represented.

The Holden collection at Cleveland may be singled out for a word of comment owing to the fact that it supplements the Jarves collection at Yale University (with a few other pictures still belonging to the Jarves executors and now in the Boston Museum) and was once part of it. The significant character of some of the Holden pictures, a brief account of which has been given by Mary Logan in an article in the 'Rassegna d'Arte,'⁴ helps us to appreciate even more vividly the pioneer service of Jarves to American collecting. I may be allowed to speak here of the cassone piece belonging to this collection—a *Horse Race* seemingly in the Piazza Signoria at Florence—and, to judge by the photograph, a very important example of early fifteenth-century Florentine art, quite of Uccello's class—perhaps by him? The *Nativity* attributed by Mary Logan to Botticelli—which to me looks more like a Sellaio—is also a beautiful example, exhibiting the influence of Leonardo's early landscapes in a most interesting way.

The collection of Mr. John G. Johnson grows apace. As a foretaste of the treasures to be revealed in due time may be mentioned the acquisition of a pair of two small panels, *St. Peter* and *St. John the Baptist*, by Cosimo Tura. Very perfect specimens of an art which reflects in its dignity, severity and refinement an aristocratic and intellectual yet very human society, these panels are especially welcome in their general historical connexion with other masterworks of the Ferrarese, Paduan and early Venetian North Italian Schools, in which Mr. Johnson's collection is now so rich. The Squarcione, another recent purchase, has also the highest documentary and aesthetic interest. Works of this quality and historical importance will compel art pilgrims from Europe.

WILLIAM RANKIN.

² 'Bulletin of the Metropolitan Museum of Art,' New York, 1908, July and August numbers.

³ 'THE BURLINGTON MAGAZINE,' Vol. xii, page 185 (December, 1907).

⁴ 'Rassegna d'Arte,' January, 1907.



PANATHENAIC AMPHORA (INSCRIBED) FROM THE
HIERON OF ATHENA CHALKIOIKOS, SPARTA.

EDITORIAL ARTICLES

❧ S. W. BUSHELL, C.M.G., M.D. ❧

BY the death of Dr. Bushell England loses her most learned authority on the applied arts of China, and THE BURLINGTON MAGAZINE a valued contributor and friend. During a residence at Peking of more than thirty years, as physician to the British Legation, he was able to bring to the study of Chinese art, and especially to Chinese ceramics, a sound judgment, a scientific training, a wide range of archaeological and literary interests, as well as the enthusiasm of a collector. Our pages have so frequently testified to his learning and experience that we need insist on these no further. We should, however,

be worse than ungrateful if we did not record the unfailing generosity, modesty and courtesy with which Dr. Bushell placed his scholarship at our disposal: a kindness the more conspicuous in that it was based on no long or intimate acquaintance. By a sad coincidence a second student of oriental art died in London almost at the same time as Dr. Bushell. Mr. E. F. Fenollosa's daring innovations in the criticism and chronology of Japanese colour printing have not met with universal acceptance, but their stimulating force was undeniable, and his death at a comparatively early age is a loss to America hardly less severe than that of Dr. Bushell to Europe.

❧ THE COMMISSION ON ANCIENT MONUMENTS ❧

THOUGH the exact terms of reference of the newly appointed Royal Commission have not reached us at the time of writing, its constitution leaves little to be desired. The general statement that its purpose is the making of an inventory of ancient historical monuments would be still more satisfactory if the date had been extended by a century. To stop at 1700 is to omit

many of the most interesting and beautiful examples of domestic architecture in the country. As we have indicated in a previous article,¹ such a register is what the nation most imperatively needs. A permanent official bureau for the protection of ancient monuments, which has been advocated in some quarters, becomes an unnecessary expense when we have such a record at hand to appeal to the moment a crisis arises.

¹ See THE BURLINGTON MAGAZINE, Vol. xiii, p. 251, Aug., 1908.

❧ THE PROFESSION OF ARCHITECTURE ❧

IN his presidential address to the annual meeting of the Architectural Association at Westminster Mr. Walter Cave referred to the damage done to his profession by rate-aided schools. The facilities these schools afforded induced parents to make their boys architects if they showed the smallest liking for drawing, with the

result that perhaps eighty per cent. of them, on reaching manhood, found themselves only draughtsmen with intermittent employment, when, had they learned some trade, they might have been earning a regular living. Mr. Cave's complaint is the more serious in that the profession of architecture is one which supplies a primary need. The individual and the community must have buildings of some

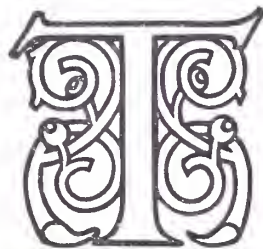
The Profession of Architecture

sort to house them, but they can exist without pictures. How much more serious, then, must be the position of the artist, whose craft is supported by no such imperative universal necessity? When we consider the innumerable institutions which exist for the teaching of drawing and painting, and the intelligence with which that teaching is now conducted, we may well ask ourselves whether the archi-

tectural profession is the only one upon which private energy and public money are being lavishly wasted. Every one will agree that an elementary knowledge of drawing should form a part of a sound education. Yet it seems clear that facilities for specializing in the higher branches of design have unexpected and undesirable results, and should be granted far less recklessly than at present.

THE ART OF SPARTA¹

BY GUY DICKINS



HE myth of Lycurgus so soon overshadowed and obscured the early history of his country, that even to a Spartan of the classical period pre-Lycurgan annals were little more than a tradition and a dream. Greek chronology placed him early in the ninth century, a bare 200 years later than the coming of the Dorians, and the Greeks knew that he originated the military constitution of Sparta which necessitated her repudiation of commerce, of literature, and of art. Modern historical science, however, has long suspected that the early growth of Sparta was parallel with that of the majority of the other Greek mainland communities, and it was not until the seventh or sixth century B.C. that the iron routine which won the praise of Plato destroyed the promise of a normal Hellenic development.

The existence of a flourishing school of music and literature in early Sparta is amply attested by literary evidence. Terpander of Lesbos, and Timotheos of Miletos visited Sparta; Alcman made his home there; and the Dorian mode was preferred by many later Greek musicians. Kinaethon added a Spartan name to the roll of epic poets. In Tyrtaeos, claimed by Athenian jealousy, we should undoubtedly recognize a native minstrel. Theodoros of Samos, architect and sculptor, built a great hall in Sparta, and of the five native Spartan sculptors known to us, one at least, Gitiadas, enjoyed a more than local celebrity.

The excavations conducted at Sparta for the last three years by the British School at Athens have amply confirmed the opinions of historians.² From the eighth to the sixth centuries Sparta pos-

sessed a lively growing art, at first largely dependent on foreign sources and foreign examples, but soon waking to life a vigorous native school. The sixth century was a time of great expansion for the Dorians of Laconia. The long Messenian wars had been successfully terminated. Argos, who had humbled them under the strong rule of Pheidon, succumbed in her turn about the middle of the sixth century, and lost all her possessions in the S.E. Peloponnese. Tegea, who blocked the march of the Spartan armies northwards, also fell a victim, and Sparta reigned supreme at the head of the Peloponnesian states.

To about this period belong both the temples whose remains have been investigated, and their erection may most plausibly be attributed to the military and political successes of the age.

The worship of Athena Poliuchos, 'Guardian of the City,' later entitled Chalkioikos, 'of the Brazen House,' seems to have been the most important cult in earliest Sparta. The sixth-century sanctuary is built above a stratum of geometric pottery which can be dated early in the ninth century B.C. Unfortunately its position on the summit of a round hill rendered it particularly accessible to all agents of destruction, human or natural. The geometric stratum is preserved to some extent, but only scanty remains have survived of the votive offerings belonging to the second foundation.

Fortunately, the history of the sanctuary of Artemis Orthia has been different. The ruins of the original temple go back to the ninth century, but in the sixth it was decided to rebuild it and at the same time to raise the level by a thick layer of sand and gravel, doubtless in order to avoid the floods to which its position low down on the banks of the Eurotas rendered it susceptible. The layer of sand has preserved for us a vast quantity of the votive offerings of this earlier period.

The temple was rebuilt in the Hellenistic age, but unfortunately without a saving layer of sand.

¹ We are indebted to the British School at Athens for leave to reproduce the works of art illustrating this article, and, in many cases, for the loan of blocks. To the Hellenic Society we are also indebted for the loan of a block on Plate I.—ED.

² Cf. 'Annual of the British School at Athens' (London; Macmillan and Co.), Nos. xii and xiii.

The Art of Sparta

The result has been the destruction of the surface, and the consequent loss of many votives of the classical period of Greek art. Finally, in the third century A.D. there was a Roman reconstruction of the whole site in consequence of an archaic revival, and a thick layer of concrete was laid down to support the erection of a small theatre. Mediaeval and modern masons have left little of the theatre, but have never ventured to tackle the concrete foundation which has so long guarded the treasures below. These were doubtless thought of little worth at the time, for it is naturally only the smaller objects that are thrown out of doors and buried in the ruins of temples, but now they are of incalculable value for the estimation not only of Spartan art, but of the whole history of early Greek art and civilization.

It is from this mass of objects, together with the few remains from the shrine of Athena and the various monuments of Spartan art already existing, that the ensuing conclusions are drawn.

We cannot, however, study Spartan art for the whole of this period, since our data cease about the middle of the fifth century. Up to the building of the second temple and a little later there is ample material at the Orthia site, but the following centuries are marked by nothing of artistic interest. In part this may be accounted for by the Hellenistic reconstruction of the temple, as we do not know what may or may not have been destroyed in the process, but it is more completely explained by the cessation of the artistic impulse in Sparta. On the Athena site we find evidence of an active cult in the early years of the second temple culminating in the magnificent *Trumpeter* statuette (Plate III, fig. 2).

Subsequently the offerings are few and insignificant. It is impossible to determine how much has been lost owing to erosion and spoliation, but by the beginning of the fifth century we know from history that the Spartan institutions had already become fixed and rigid, and there was no room for artistic production in a state where money was of purely local value, where intercourse with foreigners was restricted, and commerce confined to a subject class.

Spartan art came to an end just as it was approaching its full bloom. The fleets of Sparta that had once contemplated intervention in Lydia, that had invaded Samos, and established for a time a 'thalassocracy' of the Aegean, no longer left the shores of Laconia. In 479 B.C., before the battle of Mykale, Samos seemed as far off as the pillars of Hercules themselves.

The history of Spartan art then, so far as we have sufficient material for its study, extends from the ninth to the fifth century B.C., and may be divided chronologically into four periods. The ordinary archaeological division based on the pottery would be:—

1. Geometric ... Ninth and early eighth century.
2. Transitional ... Circa 750—650 B.C.
3. 'Orientalizing' ... „ 650—the last quarter of the sixth century.
4. Early Classical ... Late sixth and early fifth centuries.

But this does not adequately represent the artistic qualities of the period. They might be better classified as—1. Geometric. 2. Ionian. 3. Early Dorian. 4. Spartan.

The Geometric age is the age of the native Dorian civilization brought from central Europe, *via* the Balkan Peninsula, into Laconia. In the second period we find a foreign art in full bloom that shows the influence of eastern trade and connexions with Egypt and Ionia. This period is quite unrepresented at the Chalkioikos site. By the middle of the eighth century the worship of Athena must have almost sunk into abeyance before the rising fame of the shrine of Artemis. The third period too is marked only by some native pottery and lead figurines. For both these periods the Orthia deposits form our material. In the third period we find a renaissance of native art influenced by and influencing the imported style. In this respect Sparta is no exception to the general current of art-history in Greece. To take the best-known instance, we may consider the case of early Athenian art, as exemplified by the immense wealth of artistic objects from the Acropolis prior to the Persian wars—preserved in much the same way as the treasures of Artemis Orthia. Here we see very clearly the blending of a native and a foreign style in sculpture during the sixth and fifth centuries, resulting in the wonderful fusion of techniques, ideals and proportions that marks the sculptures of the Parthenon.

There is one significant difference, however, between Attic and Laconian art. In Attic we see a continuous development from rude beginnings, and a style already to some extent matured before the sixth century invasion of Ionian ideas under Peisistratos. In Sparta the early art of the Dorian conquerors seems to disappear under the pressure of a much earlier eighth and seventh century oriental invasion, only to reappear by a slow and toilsome process. There is no doubt that art never found so congenial a home in Laconia as in Attica, but it is clear that early Sparta was not the enemy of art that later Hellenic and earlier modern historians imagined her to be.

The fourth and last period is represented by the most meagre remains, only sufficient in fact to demonstrate the existence of a healthy Spartan art nipped by the frost of utility just as it was ready to burst into flower.

Strict chronological exactitude is not claimed for any of the periods. Thus, geometric pottery goes down as far as the seventh, ivories as far as the

The Art of Sparta

late sixth century, while the earliest examples of the revived native art doubtless go back well into the Ionian period. The division is stylistic, and the tendencies of the respective periods develop in the order given.

On the earliest period of Spartan art as it is represented in the lowest strata of the two sanctuaries there is no need to dwell at length. The general character of the age called 'geometric' is well known from discoveries all over Greece; the 'Dipylon' vases of Athens and the early bronzes from Olympia are very much finer examples of work in pottery and metal than any found in Sparta. The interest of the Laconian finds consists mainly in the fact that we can trace some development in the style of decoration from vigorous spiral patterns on slipless pottery through a period of purely conventional line decoration to a later 'sub-geometric' epoch of pottery with a white slip and bold patterns in which human and animal figures occur in a gradually improving technique. The pottery seems to be clearly of native manufacture, and is distinguished from other fabrics by the peculiar metallic sheen of the black paint and by certain recurrent schemes of design.

The earliest bronze animals do not call for any special distinction from similar specimens found all over Greece, but those most typical objects of geometric deposits—fibulae or brooches—give rise to some interesting considerations.

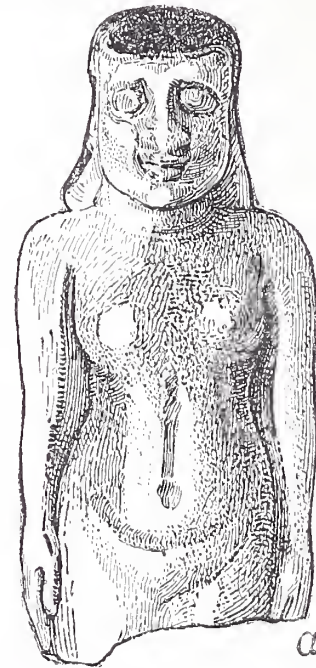
The typical fibula of the Orthia sanctuary is the 'spectacle' type, consisting of two spirals of bronze with a safety-pin fastening behind. The number of spirals may be two, four, or six, and there seems to be no special predominance of one form over the others. It is this type of fibula which is found in the excavations at Hallstatt and elsewhere in central Europe, and it has always been one of the arguments for the northern origin of the geometric civilization in Greece.³

The plate fibula, so common in Greek geometric deposits, is very rare at Sparta, but in another type, of which there are abundant examples, we have an additional piece of evidence for connexion with the north. This is the bow-type of fibula with beads of amber and bone strung on the bow, similar to those found at Villanova and Corneto. The lower geometric stratum at the sanctuary of Orthia contains a large quantity of pieces of amber which must have followed an over-

³ I am informed that the museum at Zara contains fibulae and other objects closely parallel to those found at Sparta. This would be good evidence for those who connect the origin of the Dorians with Illyria.

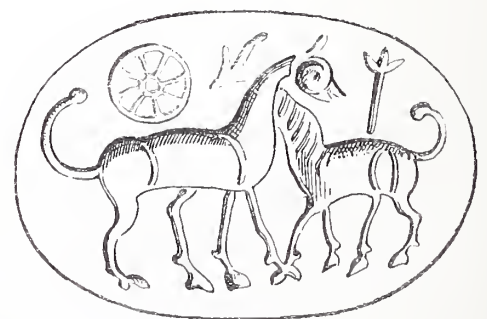
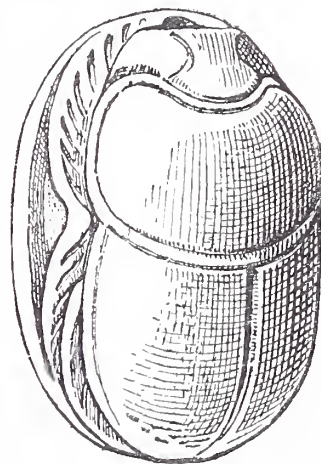
land trade route from the Baltic. This amber is used for beads, both in necklaces and strung on fibulae, or for small discs inlaid in bone or ivory objects. The latest example of their use is probably in the decoration of the warship plaque, fig. 18, where the small encircling holes seem obviously intended for inlaid discs.

This amber period shows the Dorians of Sparta in their earliest state of trade-connexions, still carrying on intercourse in the direction of their native north, but soon a nearer and wider field of



1. PASTE FIGURE (EGYPTIANIZING) FROM THE SANCTUARY OF ARTEMIS ORTHIA

commerce lies before them with the opening of the gates of the east. The earliest appearance of ivory is in the eighth century, and soon afterwards



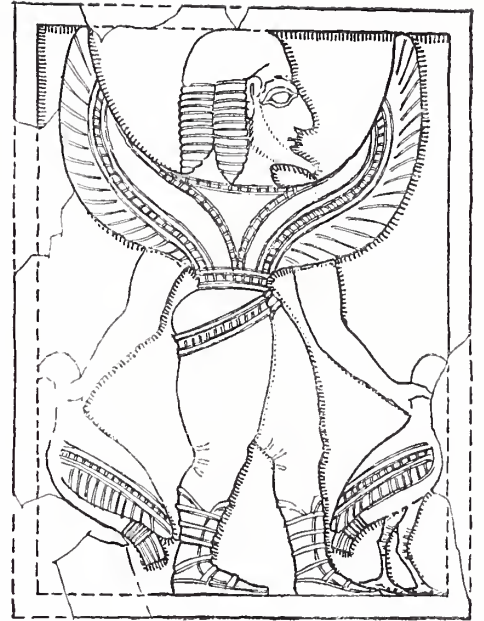
2. PASTE SCARAB FROM THE SANCTUARY OF ARTEMIS ORTHIA



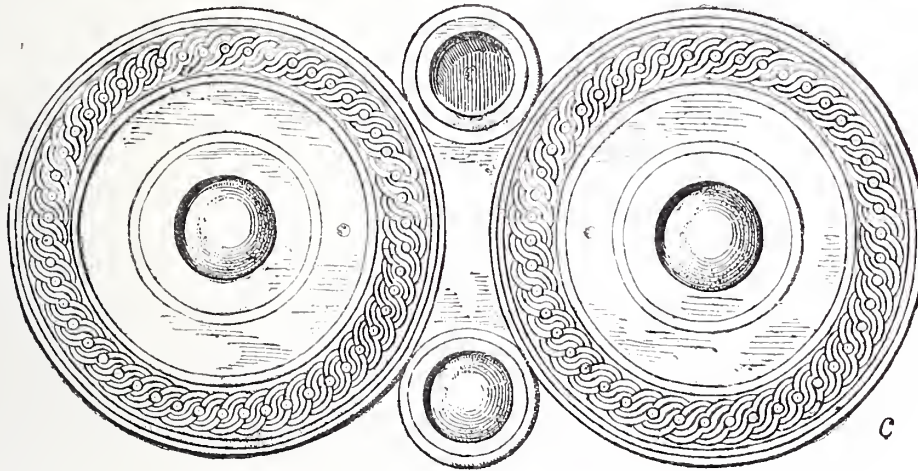
3. IVORY PLAQUE



4. IVORY PLAQUE. EARLIER TYPE



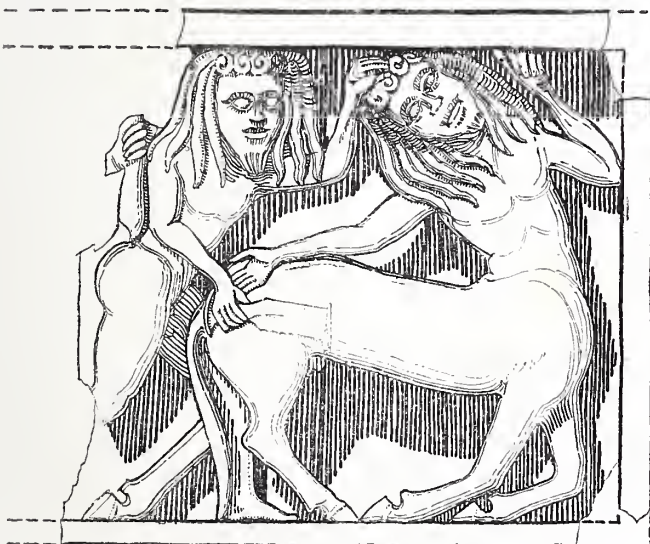
5. IVORY PLAQUE



9. 'SPECTACLE' FIBULA IN BRONZE, FROM THE SANCTUARY OF ARTEMIS ORTHIA



6. IVORY PLAQUE. EARLIER TYPE



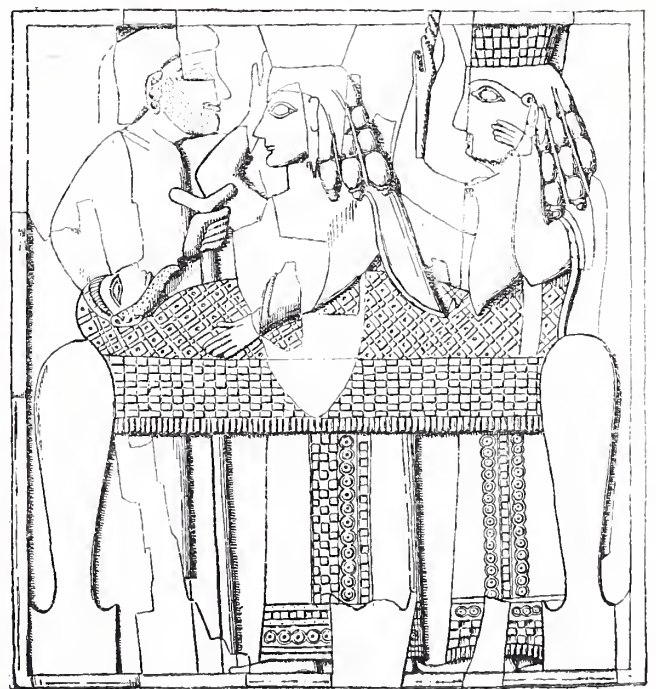
BOTTOM.

SIDE

TOP.



7. IVORY PLAQUE, LATER TYPE



8. IVORY PLAQUE. EARLIER TYPE

The Art of Sparta

amber ceases to be commonly found. The northern trade route was doubtless too long and difficult. Sparta sets her face towards the east in common with all continental Greece.

A prominent feature of the eighth century deposits is the presence of Egyptian and Egyptianizing objects of paste and porcelain (figs. 1 and 2). Figures of a woman and a monkey in the latter, and a number of scarabs in the former are accompanied by scarabaeoids and a few other miscellaneous objects. The ivory animals, which we shall have occasion to mention later, seem also to be Egyptian in type, but the mass of the ivory plaques present all the characteristics of Ionian art.

It may be questioned how these various Egyptian objects reached Sparta at a time long before the opening of Egypt to Greek traders. In the first place, it is clear that the traditional date of the foundation of Naucratis in the reign of Amasis represents only the regulation of Greek commerce, not its commencement in Egypt. Secondly, such objects may well have been brought by the Phoenician seamen who came to the Laconian Gulf for the murex fishing. The Phoenician station on Cythera must also have contributed to an early association between the Laconians of the Eurotas vale and the busy merchants who then controlled the Aegean trade. This view is practically confirmed by the discovery of several imitation Egyptian objects of a type made for export in Phoenicia. Probably too it was the merchantmen of Sidon that first brought ivory to Laconia over the last sea-stage of its long route from India, *via* Persia and Mesopotamia, over the Taurus, and down the valleys of the Maeander and the Cayster to Sardis, Miletos and Ephesos. Later, no doubt, Spartan fleets crossed the Aegean themselves to fetch the treasures of Ionia, and Ionian sailors thronged the busy quays of Gytheion; but the beginning of the intercourse between Sparta and Ionia, which plays a not inconsiderable part in early Greek history, must have been due to Phoenician enterprise.

With the ivories we enter on the main period of foreign art-influence at Sparta, roughly the century between 750 and 650 B.C.

Fortunately there is little doubt as to the nature of the foreign influence concerned. The excavations of the last two years at Sparta have fully confirmed the close connexion with Ephesos, which was foreshadowed by our earliest finds. Among Mr. Hogarth's discoveries at the Ephesian, and ours at the Spartan Artemision there are many cases of identical patterns and objects, especially among the small ivories. There can be no doubt whatever that the foreign influence at Sparta is Ionian. The alternative, that both Ephesos and Sparta are affected by a common external influence, *e.g.*, Lydia, or the remains of a South Aegean civilization, such as is illustrated in the Enkomi

finds, will not really hold. Lydian art is practically a matter of conjecture, and the parallels between Sparta and Ephesos are much too close to be separately derived from the very different Enkomi style. Besides, judging from our earliest strata, we have every reason to suppose that the South Aegean civilization which preceded the Dorians in the Eurotas valley came to a close upon their arrival. We cannot point to Mycenaean survivals in Sparta.⁴

It is possible then to accept with confidence an Ionian origin for the foreign elements that appear in the Spartan ivories. Where the Ionians learned the craft of ivory-carving is a question with which we need not deal here. Do the lines of Homer contain the clue?

ἽΩς δ' ὅτε τίς τ' ἐλέφαντα γυνὴ φοινίκι μύθη
Μηρονὶς ἦε Κάειρα, παρήϊον ἔμμεναι ἴππων.

—IL. iv, 141.

These ivories fall into a rough classification as follows:—

1. Fibula-plaques.
2. Fibulae of other types.
3. Recumbent animals.
4. Seals.
5. Combs.
6. Statuettes.
7. Miscellaneous plaques and small objects.

These are accompanied by 'geometric,' 'proto-Corinthian,' and 'orientalizing' pottery, forming the transitional ceramic period between the geometric and orientalizing epochs.

1. Fibula-plaques. The greater number of the rectangular ivory plaques, some of which are illustrated in figs. 3-8, were found near the temple of Artemis. These were fastened to the front of bronze fibulae of the safety-pin type. The relief is very shallow, the result being practically a drawing with a sunk background. There is little modelling, incision serving for all details.

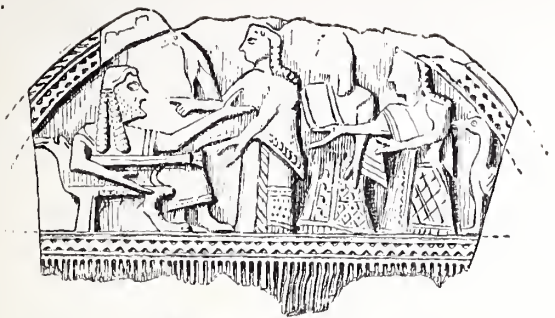
It is possible to trace a considerable development in these plaques in three directions.

(1) Size.—The later plaques gradually increase in size.

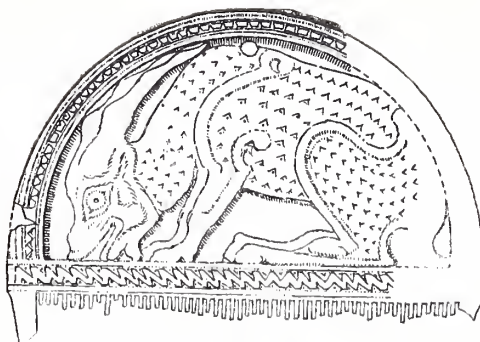
(2) Design.—The earlier plaques, like early gems and early pottery, show designs which utilize all the space possible and touch the border at every available point, even at the risk of some contortion and abbreviation. The later plaques use the field more freely.

(3) Technique.—A very clear distinction can be drawn between such subjects as figs. 4, 6 and 8, which are among the earliest of the plaques, and fig. 7 which is among the latest. The traditional heraldic animal is purely conventional and oriental in type; the winged goddess with the birds has no shape or design either in form or feature. Figs. 4 and 6, however, have a special

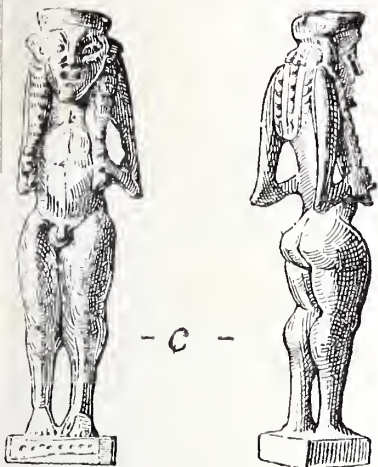
⁴ One gem was found, clearly an heirloom, on which no theory can be based.



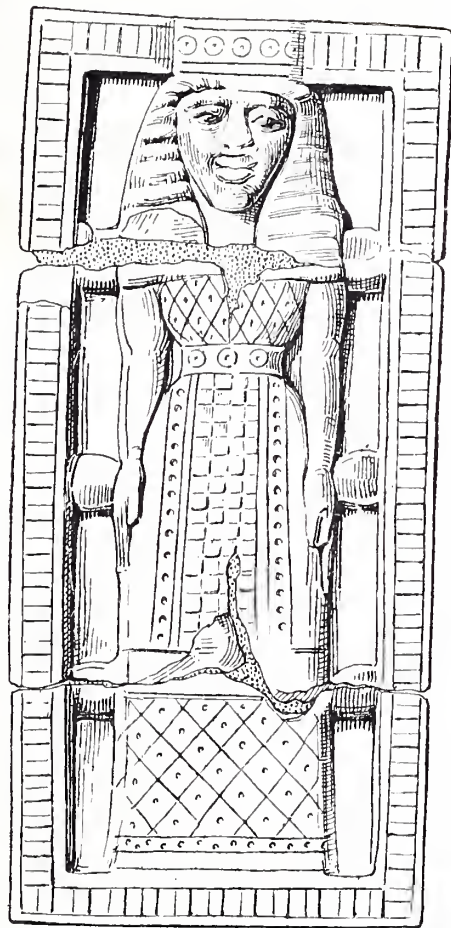
13. IVORY COMB



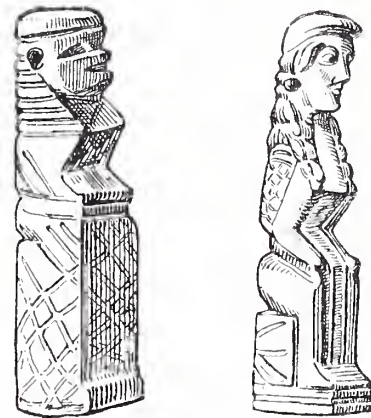
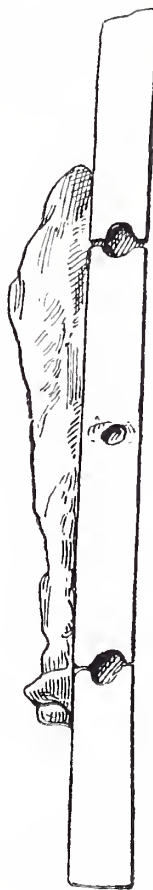
14. IVORY COMB



15. IVORY STATUETTE



19. IVORY PLAQUE REPRESENTING THE XOANON OF ORTHIA



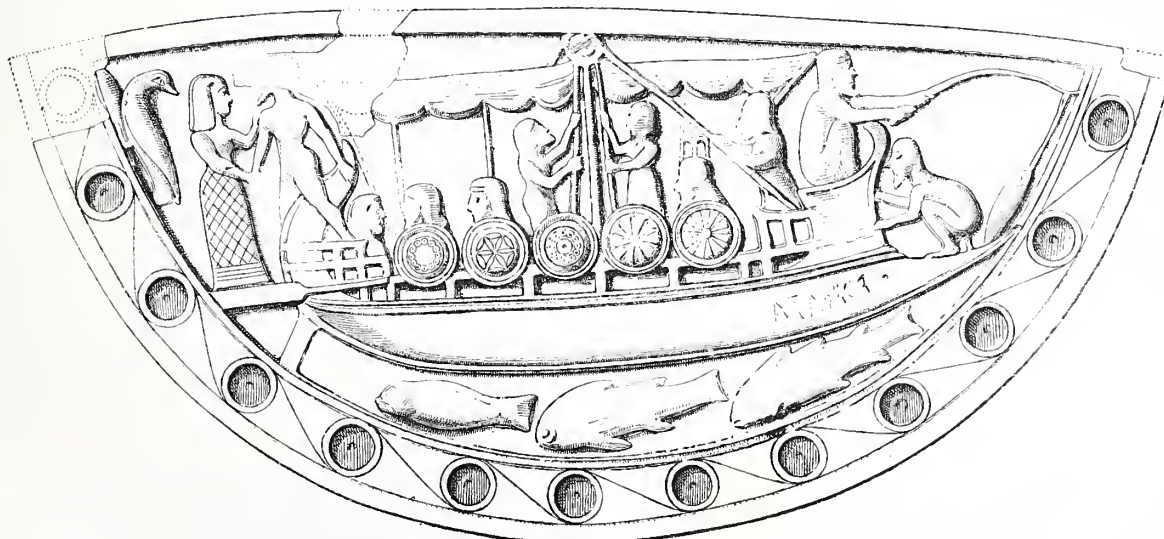
16. IVORY STATUETTES



11. FLAT SEAL. IVORY. FROM THE SANCTUARY OF ORTHIA



12. FLAT SEAL. IVORY. FROM THE SANCTUARY OF ORTHIA



18. DEPARTURE OF A WAR SHIP. IVORY RELIEF, FROM THE SANCTUARY OF ARTEMIS ORTHIA, EARLY SIXTH CENTURY

The Art of Sparta

interest from their decided resemblance to ivories from Ephesos. The debt of Sparta to Ephesos and Ionia will need careful consideration, and it will be best to examine several examples before stating any general conclusion. Contrast with these feeble beginnings the splendid force and delicacy of the centaur scene in fig. 7. The nearly identical bird scene of fig. 5 shows a great improvement in treatment over fig. 4, and no one can deny a fine swing and balance to the rider-plaque, fig. 3, though it is not among the latest examples.

Perhaps the two most attractive of these subjects are the centaur and Lapith of fig. 7 and the bier of fig. 8. It would be hard among all the examples of early Greek art to surpass the design and execution of the former scene, with the Lapith grasping the centaur by the hair and thrusting his sword deep into his side. How feeble the figures of the Assos frieze in comparison with this ivory, which resembles so closely the design for a temple-metope!

The rush of the Lapith, the dying agony of the centaur, the stern strength of the one and the relaxed lines of the other are shown in wonderful contrast, and withal the composition is so admirably balanced and the field so cleverly filled that the decorative effect is superb. The curiously mannerized way in which the Lapith inserts his blade is a very typical piece of Ionian delicacy; but for the rest the force and genius underlying the design is superior to any purely Ionian relief, and reminds one rather of Selinos than Ephesos. The well-known metopes of temple C are an instructive parallel. Compare the Heracles and Perseus with the Lapith. Note their long legs and short bodies, their stern faces and heavy features. But note also the Ionian differences in the ivory, the heavy hair, the delicate poise and attitude, the greater skill in grouping.

The mourning-scene of fig. 8 is quite different. In the first place the oriental setting of the piece is obvious: the Egyptian mummy, the eastern type of the mourners with the oval eyes and curious head-dresses, the beard allowed to grow in sign of grief, which a Greek would have shaved. The mummy rests on a couch of which we ought to see the two ends from the side, but apparently they are shown, by a well-known convention, in full view. The mourners, a man and two women in a dress which does not seem to be Hellenic, raise their hands in an attitude of grief well known in Egyptian paintings. One of them may even be tearing her face with her nails. The form of

the body is in all cases completely obscured; the arms are shapeless; there is neither expression nor movement. The whole scene is cold and conventional, meticulous in details, finely finished, but utterly un-Greek. It should be remarked that this is one of the earliest of the ivory plaques.

Here then are two good examples of the ivory plaque designs, one fully oriental, the other Hellenic in all essentials, but permeated by an Ionic grace and delicacy of finish.

We shall have to recur to these plaques in discussing the originality of Spartan art.

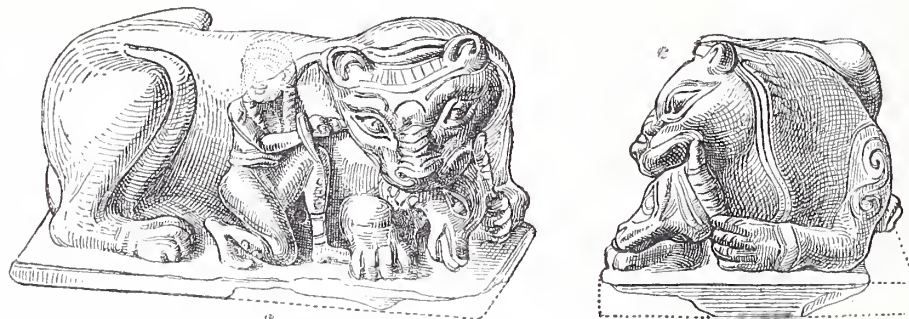
2. Ivory fibulae.

One of the most remarkable pieces of evidence for the connexion between Ephesos and Sparta is the presence at both places of ivory fibulae which are clearly derived from the 'spectacle' bronze fibulae mentioned on p. 68. One of these is shown in fig. 9.⁵ The fibulae consist of a slab of ivory cut to represent two discs joined by a central band, itself terminating in small discs. The centres of the circles are frequently decorated with amber studs.

Similar fibulae were found also at the Heraion of Argos, and are known in Bosnia. It may plausibly be argued that since the bronze prototype is Greek and mainland, the ivory replicas also probably originated on the mainland, and were imported into Ephesos; but it is at least possible that the Ionians imitated the bronze type in a material which was in commoner use among them, and that the Greeks imported the idea with the material from Ionia.

Another type of fibula consists of a bird with one or two heads which takes the place of the plaque. Examples of this type were also found at Ephesos, where they seem to have developed later into small hawk-brooches.

3. Recumbent Animals.



10. LIONESSE DEVOURING A CALF. IVORY.
FROM THE SANCTUARY OF ORTHIA

The finest example of this type of offering found at Sparta is shown in fig. 10. It represents a lioness of very conventional appearance devouring

⁵ Fig. 20, on p. 84 of Vol. xiii of the 'Annual of the British School at Athens' shows the original bronze type, the ivory imitation, and, curiously enough, a bronze imitation of the ivory type



1. TERRA-COTTA MASK FROM THE SANCTUARY OF ARTEMIS ORTHIA



2. LEAD FIGURINES FROM THE SANCTUARY OF ARTEMIS ORTHIA



3. DHIMITZANA BONE-PLAQUE



4. LIMESTONE RELIEF



5. LIMESTONE RELIEF



'KYRENAIC' VASE FROM THE SANCTUARY
OF ARTEMIS ORTHIA. SIDE VIEW



'KYRENAIC' VASE FROM THE SANCTUARY
OF ARTEMIS ORTHIA. INTERIOR OF CYLIX

a calf. The owner has come to the rescue, and drives his sword into the neck of the robber. The execution is very vigorous and fresh. The lolling tongue of the calf and creased face of the lioness are full of expression, though the position of the man, with head turned as it were to the audience, suggests Ionian love of effect rather than good realism. The body of the calf has been entirely omitted, doubtless to avoid the difficult task of fitting it in—another Ionian trait. The curious pattern on the beast's shoulders suggests the reminiscence of a wing, such as occurs on another of the ivory animals. This points to development from an earlier heraldic group.

Greek love of naturalism has introduced the owner of the calf and modified the design, but the pedigree of the group can be clearly traced to the earlier type of simple recumbent animals, of which we found many examples. They represent bears, lionesses, bulls, but most frequently sheep. In all cases they rest on a flat slab, the under surface of which usually has a scratched design, and are bored through horizontally from front to back. A consideration of similar objects found at Ephesos and at the Argive Heraion shows that they represent the development of a seal-type originating in Egypt. Stone scarabaeoids of a similar shape have been found with undoubtedly Egyptian designs. It must, however, be admitted that the Egyptian seals are much older, belonging to the twelfth dynasty.

It need not be concluded, however, that the ivory beasts of Sparta have any direct connexion with Egypt. The origin of the type is probably an Ionian or Phoenician imitation of the Egyptian seal imported into Sparta and there subjected to a process of development parallel to that of the fibula-plaques. It is noteworthy that these beasts also form one of the closest links between the finds of Sparta and Ephesos.

4. Seals.

The seals found at Sparta are of two kinds: four-sided seals and circular flat seals, occasionally with a raised relief on the upper surface, like figs. 11 and 12.

Some of the four-sided seals are of ivory, some of bone. In the former case the centre of the seal is left solid. In the latter the natural hollow in the bone is carefully plugged at both ends.

The circular seals may have intaglio designs on both sides. In a few instances there is a rebate in the rim which probably fitted into some form of setting.

The fine head on the seal in fig. 11 is worthy of notice, but the intaglio designs are all traditional in character, and may be paralleled at the Argive Heraion, at Ephesos, and at many Hellenic sites.

5. Combs.

Figs. 13 and 14 show two examples of ivory combs. Some of these have purely geometrical

designs, but others, like those here figured, have more elaborate scenes.

Fig. 14 shows a conventional beast of purely Ionic type fitted into the semi-circular frame. The nature of the beast is in itself probably Asiatic or insular, since it appears to be of ibex type. So far as it goes, it is an excellent instance of Ionian workmanship—well designed, carefully executed, and decorative in effect, but there is no living force of art behind it.

The other comb, fig. 15, clumsy and badly drawn as it is, shows all the elements of Hellenic work, vigour, expression and dramatic definition. To Father Zeus in an uncomfortably low chair advance three goddesses, of whom we can recognise Hera with an eagle (?) in front, and Artemis (?) with a water-bird behind. The middle figure is perhaps Athena, though no attribute is preserved. The dresses of the goddesses are very clumsy, but are clearly Doric, not Ionic, and can be compared with that of the female figure on one of the bone-reliefs in Dhimitziana, to which we shall have to recur later.

6. Statuettes.

Sparta has not as yet produced any ivory statuettes to bear comparison with the beautiful discoveries of Mr. Hogarth at Ephesos, but the three small figures given in figs. 15 and 16 are interesting in relation to the Ephesos finds, rather, however, from the point of view of contrast than of resemblance. Fig. 15 belongs to a later period than the other ivories, of which fig. 16 gives two good examples. The latter show a careless and conventional rendering of the human form that soon came to degenerate into a mere geometrical ornament, while fig. 15 is a really careful presentation of the body, falling into line with the well-known early Apollo statues, whose distribution is nearly universal over Greece.

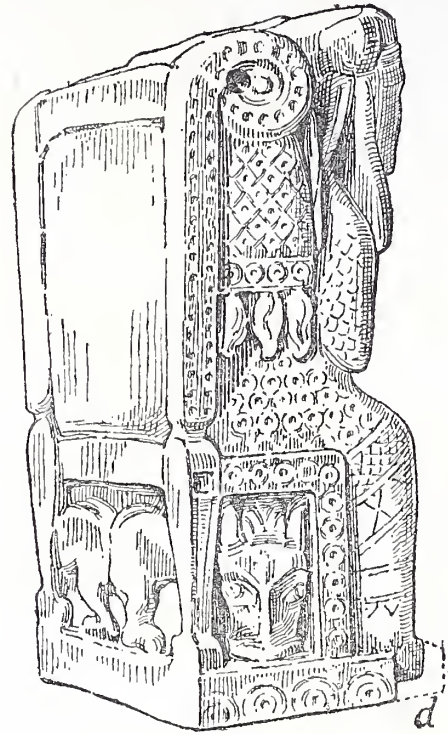
Perhaps the most interesting of the statuettes is shown in fig. 17, a very Ionian presentment of two seated men, whose faces have unfortunately suffered considerably from exposure. Under their throne are two curious animals, resembling hippopotami, and clearly belonging to the zoology of heraldry. The details of throne and costume are carved with great care, but the effect of the whole is wooden and lifeless, like that of the Branchidai figures in the British Museum. The little group is Ionian to the core, both in its elaborate detail and its heavy effect.

Finally there are a few miscellaneous ivory plaques and objects which call for more than passing mention. The most remarkable of these is the large relief of a warship shown in fig. 18. This is the largest, one of the latest, and in some ways the most instructive of all the ivories. The scene gives the departure of a warship. To the left the captain bids farewell to his wife in an attitude similar to the group on a marble base in

The Art of Sparta

the Spartan museum. A large bird fills up the corner. The steersman is in his place, and three of the warrior-sailors are seated on a kind of raised deck, while the shields of five are in position on

be dated in the early sixth century, and the characteristics are distinctly Dorian as opposed to Ionian. The limbs are firm and correct, and the action is always to the point.



17. SEATED FIGURES. IVORY. FROM
THE SANCTUARY OF ARTEMIS ORTHIA

the gunwale. Two are hauling on the halyards, while another fastens the forestay of the mast. The sail is still furled, and brailing ropes connect the yard with the deck. Forward on the right are found two men in the stage before departure. One crouches on the ram, the other is just landing a fish from the raised forecastle. Beneath the ship the sea is indicated by three fishes, and on the prow is engraved the legend *FOPΘAIA* (*i.e.*, 'Ορθία) in retrograde archaic lettering. The raised edge shows a design of sunk circles, which were perhaps once filled with amber studs.

The design shares in the usual faults of early Greek art. The fishes and the bird are too large, and the boat over-small for the men. The lady appears to be standing on the steering-paddle, and the details of the rigging are not quite understood. No oars are visible, though they are an integral part of the ship's gear. Still, the impression is of a real scene, the actions are intelligible, and the details of the two groups on the right and left of the picture are clear and good. Further, the picture shows the balance and symmetry typical of Greek art, and the finish and execution, though somewhat obscured by the condition of the ivory, are thoroughly good. The plaque may

A good contrast is to be found in the plaque shown in fig. 19, which in all probability represents the goddess herself. It was found in the temple, and shows an upright columnar figure with rigid limbs, crowned with a *polos*-diadem and set in a decorated border. The dress is Ionian, girded at the waist. The bodice, the skirt-border, and an apron hanging in front are all heavily embroidered. The effect must, in fact, have been that of a gala Greek peasant costume of the present day. The long hair falls in Egyptian fashion over the shoulders, and the pointed face is somewhat Egyptian in type. The plaque was formerly set in the top of a box, the three lumps on each side of the goddess serving to allow the passage of rivets fastening it to the lid.

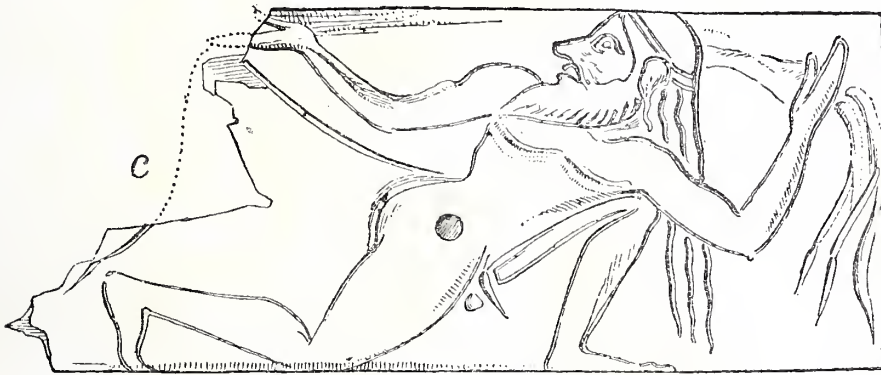
The probability that Artemis herself is here represented is increased by the practical identity with the ivory of a terra-cotta statuette. The primitive wooden '*xoanon*' that had its legendary origin in the bush of *agnus castus* must have looked very like this ivory, and, in so far as we can trust the resemblance, we can recognize in this plaque one of the earliest pieces of native Spartan art.

We have examined now some of the more

important ivories of the transitional or 'Ionic' period from figs. 4 and 6, early in the eighth century, to figs. 7 and 18, at the end of the seventh or beginning of the sixth—*i.e.*, from the first to the third of our periods, the 'geometric' to the 'early Dorian' age.

The system of comparisons between earlier and later examples of the same kind of object has enabled us in practically every case to establish a contrast between an early, purely Ionian and oriental art, and a later art which is predominantly Dorian and Hellenic. The conclusion, then, is that the carved ivories were at first imported in a finished state from Ionia, but finally produced in Sparta. There was, perhaps, an intermediate period when Ionian craftsmen worked in Laconia—we know that Bathycles of Magnesia made the throne for Apollo of Amyclai—but finally Spartan workmen carved their own ivories. Two further proofs of this fact can be urged:—

(1) The presence of several incomplete ivories, on which the design has been scratched but never worked out, *cf.* fig. 20. An interesting technical



20. UNFINISHED IVORY PLAQUE.
FROM THE SANCTUARY OF ORTHIA

detail is provided by one of these, a late and very large fibula-plaque. The side-rims which run parallel to the grain of the ivory have been finished, but the end-rims across the grain are left broad until the scene is carved, to avoid any danger of splitting where their strength is least.

(2) Carvings on bone of indubitably Peloponnesian origin, which belong to the third and fourth periods, and take the place of the fine imported ivories. These are reminiscent of the ivories, and clearly derived from them, but the Ionian influence is still farther removed. The finest of these are the bone plaques in Dhimitzana, of which one is shown in Plate I, fig. 3. These plaques will be discussed in a later connexion.

The characteristics of Ionian art are too well known to need recapitulation, but now that we have arrived at the more or less matured Spartan art in the late sixth century, we must retrace our

steps a little, and consider the origin of the technical skill of Spartan artists, which was of course a *sine qua non* for an adequate development of their Ionian models. This development marks the third period of our classification.

The rudest objects of native Laconian art consist of hero-reliefs on square plaques of terra-cotta. These have been found in some quantity at a heroon on the banks of the Eurotas a little above the Orthia sanctuary, and also at Angelona in Southern Laconia. The type of design is parallel to the known type of marble hero-reliefs, a frequent scheme showing the hero seated and holding a cantharus towards an approaching worshipper. The work is of primitive crudeness, and interesting only as showing the lowest stage of craftsmanship. From these objects, the date of which is not precisely known, we pass to a series of votives, all found in connexion with the orientalizing pottery that marks our third period.

First we must consider the masks of terra-cotta, which are mostly too small to wear, but were probably offered in place of masks in a more perishable material that were actually worn. Plate I, fig. 1, gives a typical example of these curiously barbaric objects. It seems probable that masks were worn in some form of ritual dance in honour of Artemis Orthia. Such dances partook of a rustic and orgiastic nature, and the masks were undoubtedly of a 'bogey' type. The terra-cotta masks in the *débris* of the temple cannot in most cases have been actually worn, as the eyes, nostrils, and mouth are not always pierced, and many of them are too small. A series of holes along the upper edge suggests that they may have been hung up as votive substitutes for the wooden or leather originals.

The series of masks presents us with a kind of art that has greatly advanced, in technique at any rate, on the terra-cotta hero-reliefs.⁶ It is true that the only aim is at the grotesque, not the beautiful, and that they find their nearest parallels in mediaeval gargoyles or Chinese toys, but they are worthy of notice partly for their vividness and strength, and also in many cases for their fine naturalism and careful modelling. One mask, which unfortunately cannot be reproduced here, exhibits many of the qualities of good Roman portraiture.

⁶ While the origin of the masks is clearly in the third period, the series extends well into the fourth, and the latest and most developed masks belong to the early years of the fifth century.

The Art of Sparta

Another large series of votive offerings, which we shall have no difficulty in attributing to purely native workmanship, consists of primitive reliefs and statuettes in soft limestone. Two of these, a horse and a pair of lions, are shown in Plate I, figs. 4 and 5. These reliefs, belonging as they do to the third (early Dorian) period, are considerably later than most of the fine ivories. It is interesting, therefore, to see in the technique of the reliefs some resemblance to that of the ivories. The process is simply to draw the object on the stone, and then to cut out the background to a certain depth. Details are added by incision and very slight moulding of the edges.

We possess a large number of reliefs in the earlier stages of sketching, and thus the process is clear. That shown in Plate I, fig. 5, was found in the layer of sand put down for the second temple—*i.e.*, it is as late as the middle of the sixth century. It is interesting, therefore, to find a distinct Ionian influence in it as compared with the primitive simplicity of Plate I, fig. 4. The heraldic grouping of the animals, common in Phrygian and other Asiatic art, is very noticeable, and in character they seem more conventional and less naturalistic than purely native work. Thus we find traces of an Ionian influence on the native art, just as we saw the Dorian influence on the imported Ionian art. A fine Sphinx of Ionian type is an even clearer instance.

The interaction of the two spheres of influence is very evident in one of the latest series of the early votives—the lead figurines, of which examples are given in Plate I, fig. 2. These figurines were found in enormous quantities, and were clearly the cheapest and most ordinary offerings at the shrine. They are cast from moulds on one side only, and are turned out very roughly finished. Among the many types presented we can distinguish native grotesque creatures, purely Ionic heraldic animals, and lions, centaurs, gorgons, warriors, etc., that are a common property of early Greek art. Athena with her aegis, or the winged Artemis, alternate with flute players, archers, buffoons and wreath-bearing ladies. The series will undoubtedly prove of great value in fixing the stock types of artistic representation in the sixth century.

Before we leave the third period, in which the traces of fusion between Ionic and Peloponnesian art are so manifest, it is essential to glance at the pottery, which forms an important clue in all chronological considerations.

We have seen that the pottery of the first period is marked by clearly local characteristics. This pottery continues to be found as late as 650 B.C.—*i.e.*, it overlaps the transitional or second period—but, as might be expected, the age of foreign importations in ivory is distinguished also by a fine imported pottery of the type known as 'proto-

Corinthian.' The birthplace of proto-Corinthian pottery is still a matter of dispute. As far as we are immediately concerned, it suffices that it is a ware foreign to Laconia.

We see the origin of the 'orientalizing' pottery, which gives its name to the third period of Spartan art, at about 700 B.C., thus at first overlapping the gradually vanishing geometric and proto-Corinthian. It is a period marked in many parts of the Aegean by Corinthian ware, in others by Rhodian. The Spartan type stands quite apart from these, and in its final form belongs to the class of 'Kyrenaic' pottery. One of the finest and completest specimens of this ware is given in Plate II. The interior of the cylix shows four winged 'demons' in a running or flying attitude, with a palm-tree and a sitting monkey to localise the scene in Africa. It was these African attributes, and others, like the lotus-pattern that decorates the middle exterior band of our cylix, or the scene in which King Arkesilas is weighing out silphium on a well-known vase, that gave rise to the theory that this ware originated in Kyrene. Several archaeologists at one time suggested a Spartan origin for the fabric, since a Laconian sigma was noticed on the Arkesilas vase, and Kyrene was closely connected in its foundation with Sparta. Of late years, however, the Kyrenaic origin has been much preferred. The great quantity of the fragments found at the shrine of Artemis will probably make it necessary to revise this opinion, and accept Sparta as the place of manufacture. The pottery then becomes not the least interesting example of a distinctly un-Hellenic imported art localized, and developed, in Laconia.

Here again a local fabric is found side by side with the orientalizing pottery in the form of small votive vases of simple manufacture, which have been found in immense numbers at a small shrine a little to the north of Sparta. They have also appeared at other sites in Laconia and at Tegea, but seem to be confined to the neighbourhood of the S.E. Peloponnese.

In the first period of Spartan art we saw the native geometric civilization that the Dorians brought with them from the north; in the second we saw the full bloom of oriental importation. The third period has shown us a revived native art interacting with the foreign, and ready to blossom forth in a 'classical' Laconian art. That art, which should form our fourth period, hardly saw the light before the military reform of the Spartan institutions turned the thoughts of her citizens in quite a different direction. Its great promise is shown only by a few precious examples. The centaur plaque, the ivory statuette shown in fig. 15, and the warship stand on the border-line of this matured art, which is perhaps first adequately shown in the Dhimitzana bone reliefs of which one is shown in Plate I, fig. 3. The heavy proportions



MOULDED PITHOS OF THE EARLY CLASSICAL PERIOD, LATE SIXTH AND EARLY FIFTH CENTURIES



THE TRUMPETER. BRONZE STATUETTE, CLASSICAL PERIOD, MIDDLE FIFTH CENTURY

and squat form, the emphasis on the muscles, the round eye and deep head are all typical Peloponnesian traits that have no real connexion with Ionia.

Three other objects we might single out as the earliest representatives of our fourth period: a fine bronze statuette in Athens found in E. Laconia, which bears a remarkable resemblance to the Dhimitzana figures; the famous grave-stele from Chrysapha in the Berlin museum, which is the culmination of the art of relief, whose beginnings are shown in the limestone carvings on Plate I, figs. 4 and 5; and the superb moulded jar or *pitthos* shown in Plate III, fig. 1.

Several fragments of the *pitthos*, which is unfortunately very incomplete, were found in the same heroon as the the small hero-reliefs referred to above. Another fragment was bought by Le Bas in the early part of last century, and is now in Paris. We have evidence from other remains that several such *pitthoi* were in existence. The relief slip is cast from a semi-circular mould, and then applied to the soft clay of the jar before firing.

The scene on the neck of the jar represents a conflict about a fallen warrior. The details of the armour are worked with the closest care, and the human figure is very correctly and vigorously treated. There is no reason to doubt that it is native work, especially when we consider the similarity of equipment in the Dhimitzana bone-reliefs and the bronze statuette in Athens.

Notice the careful, if somewhat formal, rendering of the knee. We have here a group of a much more complicated type than the centaur ivory treated with conspicuous spirit and skill. The style resembles the finest black-figured Attic vases, and bears comparison with the Knidian frieze at Delphi. The belly of the vase had a frieze of chariots rendered with equal mastery. The dog is a fine example of naturalistic skill.

This vase shows very clearly the loss to art that Laconian militarism entailed. That loss is brought still more poignantly before us when we look at the finest survival of the fourth period, the classical period of Spartan art, that has come down to us.

The beautiful bronze statuette of the trumpeter shown in Plate III, fig. 2, was found in the sanctuary of Athena Chalkioikos, and must be placed in the middle of the fifth century B.C. The figure is nude, and once held a trumpet to the lips in the right hand, and perhaps a short sword in the left. In it we see summed up the tendencies of early Spartan art, as illustrated in the earlier examples. First, a direct observation of nature. This was a point marked in the later ivories, and it also appears in many of the masks. There are no scholastic conventions of pose or measurement about the statuette. Secondly, the keen appreciation of the human figure which is so clear in the later ivories, in the moulded *pitthos*, and in the

Dhimitzana reliefs. This is a characteristic of all Peloponnesian art as opposed to Ionian or early Attic sculpture. Thirdly, grace and symmetry of pose—a characteristic distinctly not universal in early Peloponnesian work, which is directly due to the association with Ionia. It is the union of grace with truth and athletic beauty that makes this statuette, slightly damaged as the surface is, one of the most remarkable and attractive of early Greek bronzes.

Characteristic of the earlier native efforts and in contrast with Ionian art are the round eyes, the straight, unsmiling mouths, and short, broad heads, which mark the bone reliefs, the Lapith on the ivory, and the moulded *pitthos*. They are features also of the Selinuntine metopes, whose art is certainly derived from the Peloponnesians. Softened and naturalized, they appear very clearly in the *Trumpeter* statuette. But observe how the exaggerated limbs of the ivory and the metopes have been reduced to complete fidelity and harmony with nature.

One may suppose that in this final stage of Spartan art, it was not uninfluenced by the flourishing school of Argos. The statue by Polymedes of Argos, found at Delphi, shows some interesting parallels with the trumpeter. The face and head are similar, though the Ionian long hair is still copied by the Argive artist; the proportion of shoulders to waist and the pose of the left arm are a further point of resemblance, and in a less degree the position of the feet. It is a nolder and stiffer statue, but suggests a similarity of type. The Spartan statuette may also be compared with the Olympian pediment in its elements of naturalism and restrained strength, but in anatomical detail and technical skill it is superior to them.

We are thus compelled to bid farewell to Spartan art on the threshold of its greatness, for among all the later finds of the excavations there are few objects that call for artistic appreciation except the wonderful black-figured amphora illustrated in the frontispiece, which is an Athenian importation as a victor's prize in the Panathenaic games. It deserves mention, however, even in a discussion on Spartan art, since it is undoubtedly one of the finest vases of its type ever discovered. The figure of Athena on the one side is of course fixed by hieratic convention, but the scene on the reverse panel is unrivalled in the swing and energy of its splendid horses. A curious point is the introduction of a seventeenth foot, doubtless for a purely decorative purpose.

This completes the review of some of the main discoveries of the excavations in Sparta up to the present date. The results can confidently be said to justify the continued claims of the British School on the generosity of the public.

They have served to show that Laconian art has a history of its own parallel to that of the

The Art of Sparta

other Greek states. The Spartan character was not hostile to art: on the contrary, material considerations alone prevented the growth of a very noteworthy and flourishing school. Perhaps, too, it is not the least remarkable feature of that spirit of self-denial in Spartan institutions, which has won the praise of all posterity, that they gave up utterly for political reasons that worship of beauty which was the dearest inheritance of the Hellenic nation.⁷

⁷ Since the above was written, an article has appeared by Mr. D. G. Hogarth in the 'Fortnightly Review' for October

which touches on the origins of Spartan art. Mr. Hogarth's view is that the genesis of Spartan art is due rather to a survival of the Aegean civilization in Laconia than to impulse from Ionia or the east. He considers the resemblance with Ephesian work more remarkable in the later than the earlier ivories, and suggests a common origin rather than mutual intercourse as an explanation of the resemblance. This is no place for archaeological controversy, but the article cannot be passed over without a strong protest against any such view. The later Spartan ivories have very few traces of Ionian influence. So far as our examination of the material has proceeded, it is the earlier plaques—e.g., figs. 6 and 8—which show clearly Ionian or oriental characteristics. Further, there is no evidence whatever for Aegean survivals in Laconia, and the whole period of geometric pottery forms an absolute break between the Mycenaean age and the eighth century at Sparta.

THE ALCHEMIST. BY ADRIAEN VAN OSTADE



AMONG the excellent Dutch pictures in the National Gallery, the chief example of Adriaen Van Ostade ranks high. It is signed, and dated 1661, when the painter was at the zenith of his career, and represents an alchemist at work in his study. By an interesting coincidence a second picture of the same subject of about the same date is now in London, and by the courtesy of the owners we are permitted to reproduce it here.¹

As the engraving will indicate, the picture is signed on the steps in the foreground, but not dated. The perfection of the workmanship points to the culminating period of the artist's career, and the enamel-like quality of the pigment seems to mark a certain advance upon the thinner technique of the National Gallery work. We shall not therefore be far wrong in assuming that the picture was painted about the year 1663.

¹ No particulars as to its history appear to be known, except that it came from the collections of M. Meyers, of Strasburg, and Dr. McIntosh, 1857. It is painted on panel, and measures 16 in. by 13¼ in.

Some of the same studio properties appear in both pictures, notably the big book propped up in the foreground, and the large earthen vessel bearing a glass retort, which stands just behind it. Possibly the figures on the cupboard to the right, which read apparently II. VI. XII, with a C underneath, have some cryptic reference to the exact date. As in the National Gallery picture, the moral of time and money wasted in the search for gold is conveyed by inscriptions. A paper on the ground reads: 'Quidlibet ex quolibet,' another on the table, 'Auri Sacra Fames.' These, however, are but trifling considerations compared with the colour of the panel, which entitles it to rank among the painter's cleverest works; the cool grey of the alchemist's cloak striking somewhat unexpectedly into a scheme where warm reds concentrating in a few vivid touches on the table play with delightful effect. Those who take any pleasure in the actual craft of painting cannot fail to be charmed with the dainty mosaic of firm translucent pigment of which the panel is composed, while rarely has the passion for microscopic detail been carried so far. Ostade's vision may seem hard and precise beside the larger synthetic insight of a Rembrandt, but it is has an attraction of its own.

NOTES ON ORIENTAL CARPET PATTERNS—II

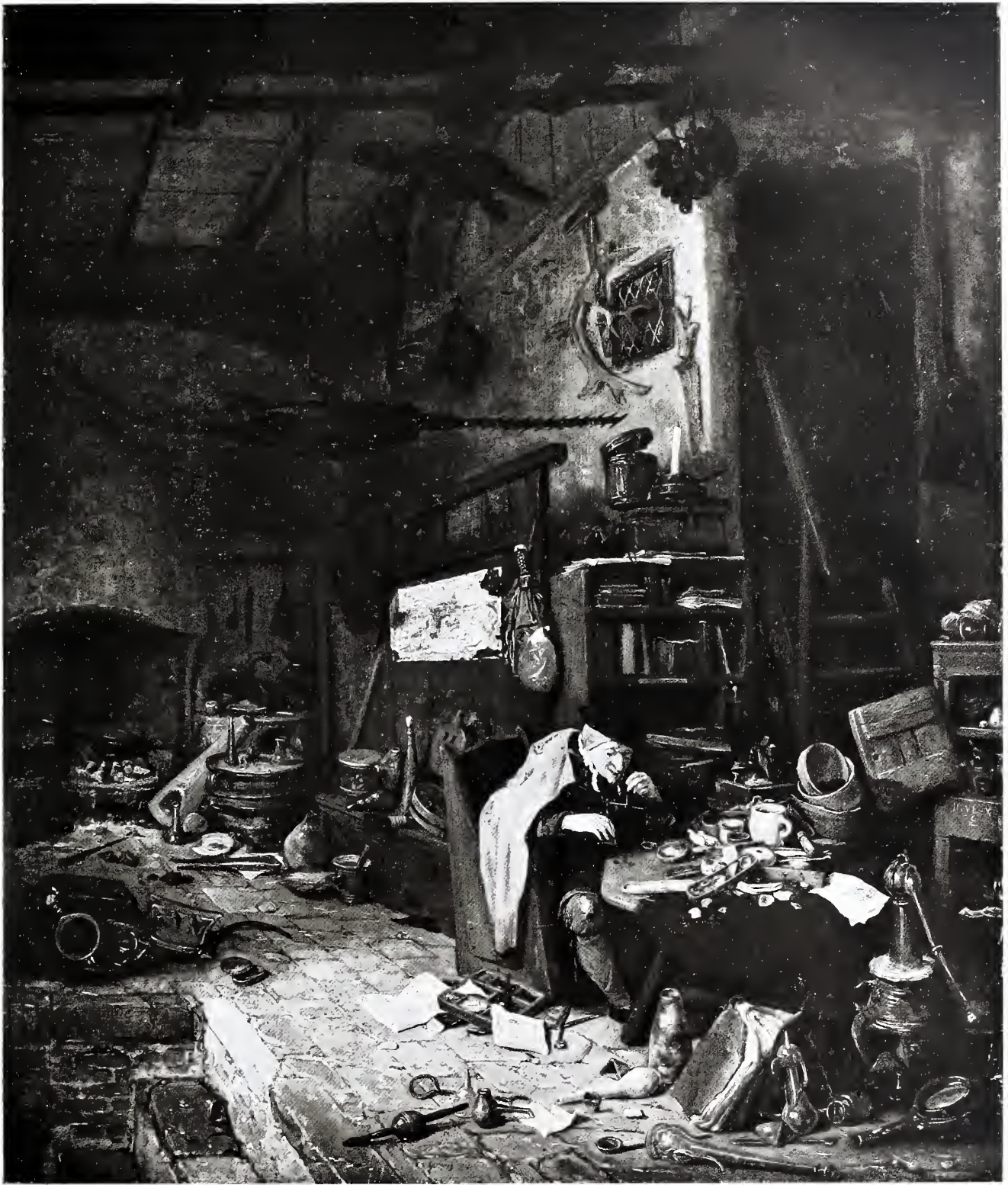
BY CHRISTIANA J. HERRINGHAM



MUCH has been written recently about Eastern carpets, and it is stated in authoritative quarters that much more will shortly appear in book form. It is to be hoped that this will contain what it is in very few people's power to give—namely, some contribution, even if fragmentary, to our knowledge of actual oriental lore and tradition on the subject before it is all forgotten and no longer to be had. I do not lay any claim to this kind of knowledge. I only intend to attempt to place a few carpet

designs in their appropriate niche in the general grouping and classifying of symbolic and historic ornament. The following notes are entirely tentative in character, but I put them forward in the hope that they will stimulate collectors to examine the patterns on the carpets and rugs which they possess more closely and systematically than is generally done.

England and America at the present time are draining the East of its hoarded treasures, and, except the very best and most expensive carpets (not always excepting even these), we are consuming these callously, as more durable than European manufactures (not by any means



THE ALCHEMIST. BY ADRIAEN VAN OSTADE
IN THE POSSESSION OF MESSRS. DOWDESWELL

Notes on Oriental Carpet Patterns

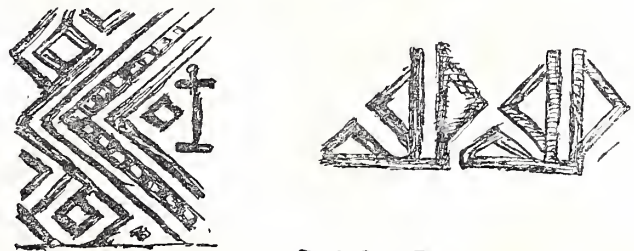
everlasting), as if they were nothing more than so much power loom stuff at a competitive price per square yard. Until not so very long ago most rugs were made 'for love' for home use, or for the critical home purchaser, to be almost the only bit of colour and richness and luxury of the tent or nearly equally bare and simple *Diwán* room, or else the portable temple of the nomad Arab or Mongol. Actually identical carpets are almost unknown, except the pairs of runners, as they are called, which lead to the main banqueting carpet, and even those, of course, show the inequalities of hand-weaving, and of a pattern that is only stored in the memory and not drawn out on a cartoon.

These runners include an interesting class of rugs, which have as yet been hardly illustrated at all, but which might form the basis of an extremely attractive volume—I mean the rugs which are usually called *Mosul* and *Hamadan*. *Mosul*, lying almost due north of *Baghdad*, is the ancient *Nineveh*, and the centre of the *Kurdistan* district, the *Kurds* no doubt being descendants of the ancient *Chaldees* and *Assyrians*. *Hamadan* lies a good way eastwards, in *Persia*, and is somewhat north of the district which was most celebrated for carpets and other rich weaving in the *Caliphate* times. *Dr. Martin* is of the opinion, apparently, that *Kurds* were the artificers of the sumptuous state carpets of the fifteenth and sixteenth centuries. These rugs are largely made of camel hair and goat hair. The pile is very thick and long. The patterns are infinitely varied: white is very admirably used in many of them, and is very harmonious with the natural camel hair colour. To my mind they are rather especially *Saracenic* in character, and free both from *Chinese* modifications and from geometrical stiffness.

What we precisely mean by *Saracenic* is not easy to say; but it means here a picturesque, lively, easy treatment, combining somewhat naturalistic leaves and flowers with fanciful arrangements of medallions and panels, founded on octagon and hexagon motives, such as we find in their woodwork, and, to repeat the word, fanciful rather than fantastic or bizarre. These rugs have not the extreme accomplishment in the colour scheme, and in the adroit co-ordination of tufts (or stitches) with colours, which we find in some *Shirvan* rugs, in the best *Ladik* rugs, and among *Persian* rugs in the *Mir-Saraband* varieties and others; they may be called sketchy and opportunist in treatment. We often feel the painter's hand rather than that of the mosaicist. This adroitness and skill in tufting is most in evidence where the tufting is not very dense, nor the pile very long, as it is in the class we are discussing. In the most splendid *Persian* rugs we also sometimes lose sight of this particular quality, where the knots are several hundred to the square

inch, like crowded blades of grass in spring, while a well-clipped and well-made coarse carpet may sometimes exhibit it in a manner which is intellectually extremely pleasing. The art of design in carpets certainly permits of various methods of expression, and though the technically subtle and perfect will always command a higher value than the picturesque, this latter may nevertheless have an interest of its own.

In the important *Persian* carpets the filling of a great space with decorative motives, perfectly balanced in colour and form, without (as a rule) the assistance of actual naturalism or any story-telling or any dramatic incident, was carried to a point which never has been and probably never will be surpassed. But there is in these just a touch of something like our modern self-consciousness, in the elaborately thought-out designs; and in the incorporation of motive brought from other art developments. The great charm of these carpets, made by the tribes according to individual fancy and local tradition, is their spontaneity and variety, and among them we frequently find survivals of old designs and motives which have become sophisticated and difficult to recognize in the productions of great centres such as *Herat*, *Tabriz* or



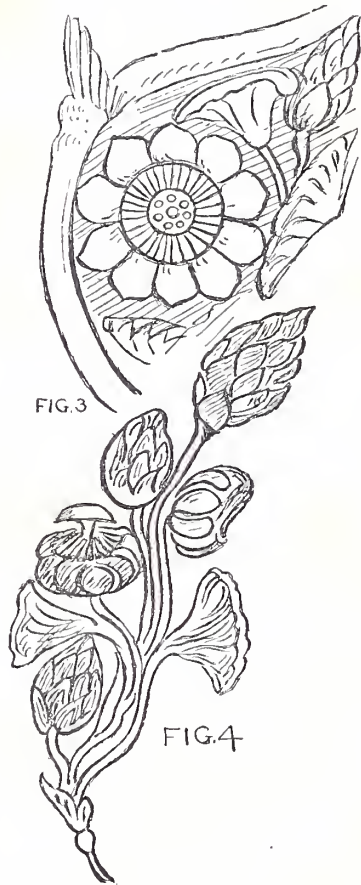
Kirman. One such carpet that I have been acquainted with for nearly thirty years is illustrated here (Plate 1, 1).

It is made of thick natural brown wool of a very pleasant cool fawn shade. As its filling pattern is derived from *Kufic* letters it should not, according to *Dr. Martin*, have been made east of *Baghdad*,

Notes on Oriental Carpet Patterns

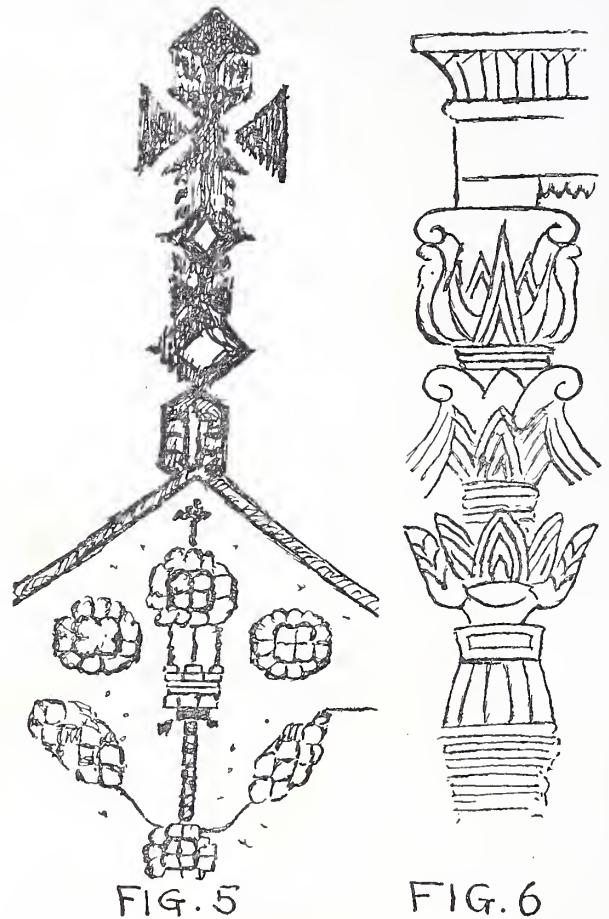
that is if he means what he says to apply to all ornament made from Arabic letters and not only to borders. Inscriptions in Arabic are, I believe, found on Persian carpets. Such writing as fig. 1, from a fragment of an early Koran in the British Museum, seems to have been copied here, and the edgings of red, which of course do not show in the photograph, suggest that the rug pattern was copied from book writing, and not from stone-carving, for Kufic writing often has red dots for the vowel-marks. In R. Forrer's notes on the grave finds at Panopolis in Egypt he gives the above Kufic letter designs, red-weaving or embroidery on linen of the fifth or seventh century (fig. 2).

The whole rug includes three panels or medallions, white with blue flowers, and in this case derivation from lotus flowers seems probable, since the small cone-like objects, of which four are grouped round the centre of the panels, are not cones but lotus seeds. Professor Goodyear, in



the 'Grammar of the Lotus,' has already pointed out the use of the lotus seed in decoration. This rug shows the sketchy carelessness of which I have spoken, for the petals of the flowers vary in number. In most carpet designs a geometric feeling or geometric symbolism forbids such vagaries. But there seems to be a kind of

general aim at twelve petals, and the usual number of lotus flowers or rosettes in carpet patterns is eight. Large Indian lotus flowers often have twelve petals. I give here two drawings (figs. 3, 4) from the casts of the naturalistic lotus or water-lily carving on the Sanchi tope of the first century A.D.



The casts are on the staircase at the India Museum, South Kensington. I am not aware that anything is known of the transition from the Egyptian lotus, as copied, for instance, on the Assyrian pavement (British Museum) thought to represent a carpet, to the very different early Indian rendering to which this rug seems more akin.

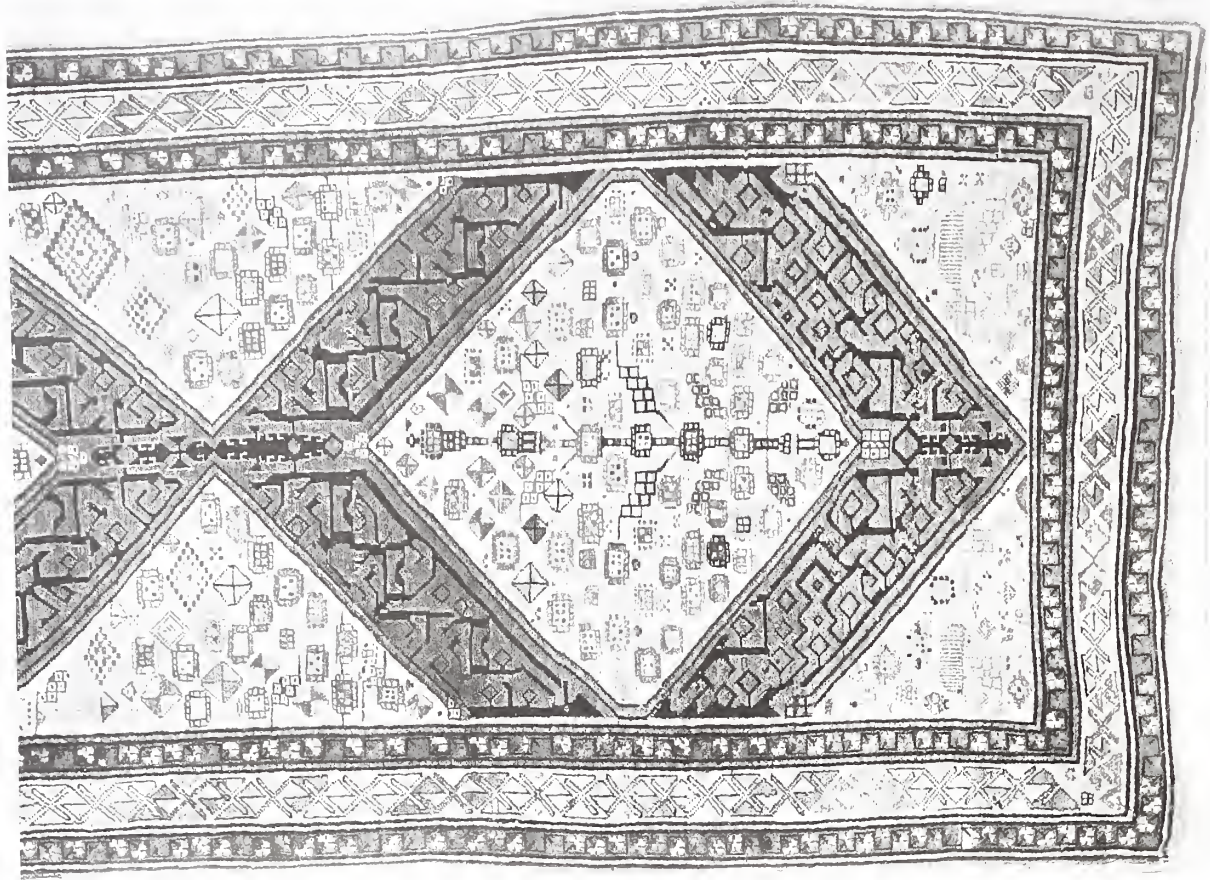
The long, formal pattern running through the centre of the rug may also have something in common with Buddhism, though it may refer to the earlier Babylonian civilization or to the Persian sun worshippers. It reminds me of the ingenious axis-of-the-world theory enunciated in a book, 'The Night of the Gods,' which contains a very great deal of interesting old-world lore and some very fantastic conjecture. The writer connects pillar worship with this axis theory. But some kind of lotus-sun-symbol on a pillar certainly seems implied here (see fig. 5), being a bit of this central pillar or axis. The curious shape of our



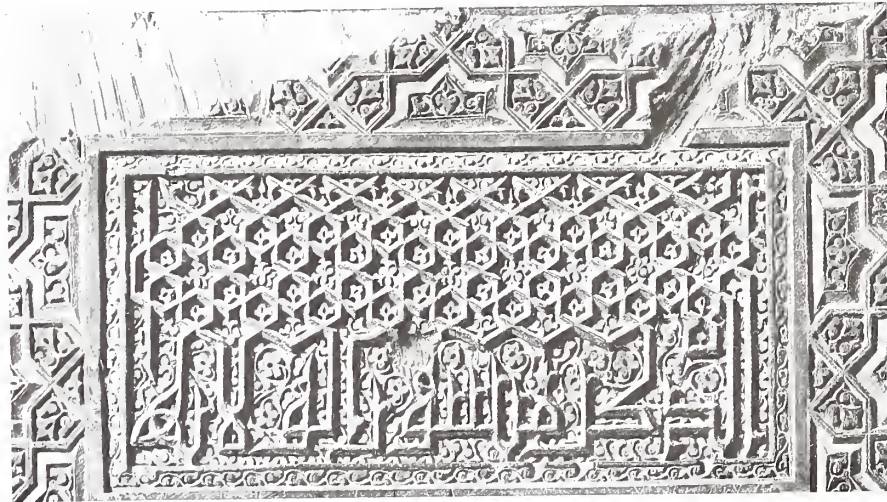
KURDISTAN RUG WITH LOTUS PILLAR AND KUFIC LETTERING PATTERNS. NOW ON VIEW AT THE WHITECHAPEL EXHIBITION



CENTRE PORTION OF KURDISTAN 'KILIM' PRAYER RUG, SHOWING SO-CALLED 'TREE PATTERN'



KURDISTAN RUG SHOWING TWO TYPES OF ARABIC LETTERING



PART OF PANEL OF CARVED WOOD. CENTRAL ASIAN (BOKHARA)
XIV OR XV CENTURY IN THE VICTORIA AND ALBERT MUSEUM

Notes on Oriental Carpet Patterns

axis suggests the elaborately built-up lotus pillars of the Egyptian tomb-paintings (see figs. 6-8).

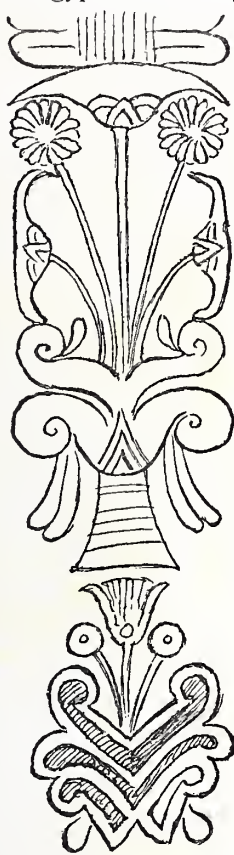


FIG. 7



FIG. 8

There may very well have been similar pillars, painted at Persepolis, where most things may be



FIG. 13



FIG. 9

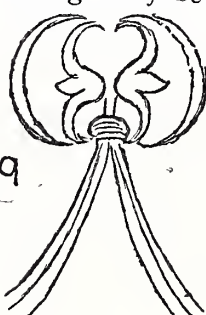
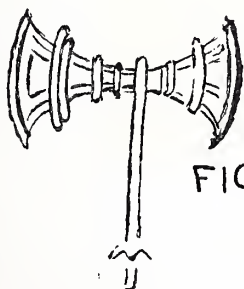


FIG. 10



connected with the lotus. One bit on our rug-pillar, taken in conjunction with fig. 9, patterns of the Fourth and Eighteenth Dynasties, even suggests Dr. Arthur Evans's double axe, which the double lotus seems to recall (see fig. 10).

Fig. 11 is also from a cast in the India Museum. It is one side of an octagonal pillar. Its connexion with the central pillar and lotus seed pattern in our rug pattern hardly needs comment. Fig. 12

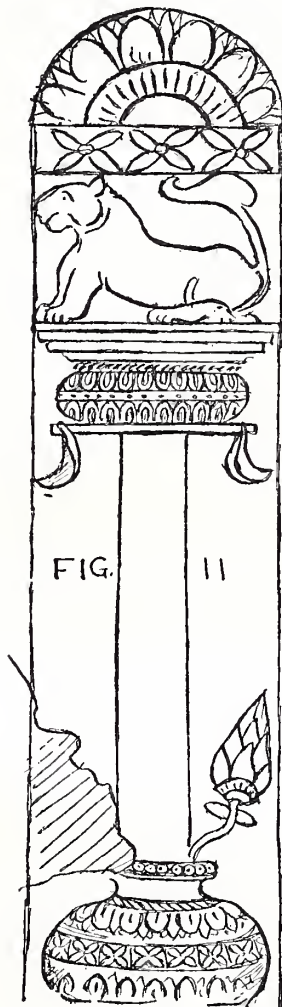


FIG. 11



FIG. 12



FIG. 15

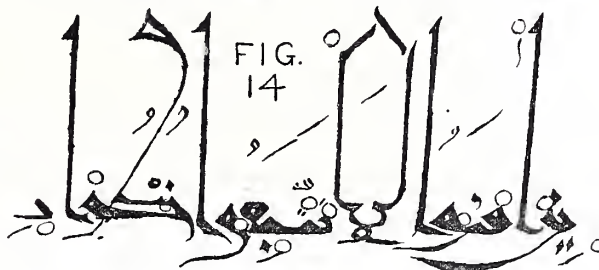
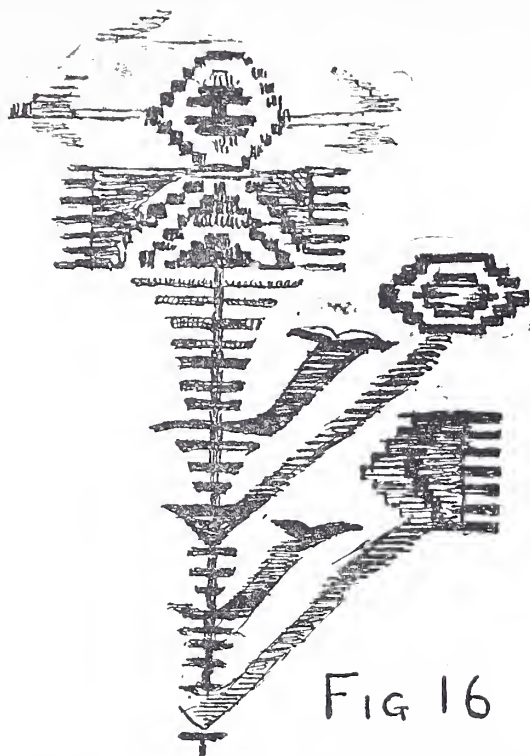


FIG. 14

is the sun symbol or wheel or disk on a pedestal for worship. Fig. 13 is from a bit of Egypto-Roman weaving in the Victoria and Albert Museum. Compared with fig. 8 it shows how



an intelligible nature motive pattern may break down and become almost unintelligible. This

period of Egypto-Roman decoration has many lotus motives, and the type of lotus design used in the early Buddhist buildings in India came to Italy. A very beautiful example may be found on the outside of the apse of a church at Verona.

Another similar rug—similar in design but thin and fine in texture—was recently at Messrs. Liberty's. The Arabic lettering shows two types: one is like fig. 1; the other is more reminiscent of a Kufic MS. in the British Museum with Persian commentary (fig. 14). The outline circles are solid red in the MS. (Plate III).

In Plate I is also shown the middle of a Kilim (pileless) prayer rug, old enough to have needed careful re-working or darning over the most part of the ground. It is what is usually called a tree pattern. In one of the column capitals at Tak-i-Bostan, given by Flandin and Coste in their 'Voyage en Perse' (Sassanian period, about 226-651 A.D.), I found this motive (fig. 15). I do not think there can be any doubt that the central stem and the alternately open and profile flowers have the same parentage (fig. 16). Once more we may note a very similar panel at Verona on the entrance porch of the Duomo.

The *primum mobile* was probably the sacred tree of Assyria, with acanthus modifications introduced by Graeco-Roman influence.

NOTES ON THE PINAKOTHEK AT MUNICH

BY ROGER E. FRY¹

PROF. KARL VOLL has given up his position in the museum at Munich in order to devote himself more to teaching and research, but his connexion with the old Pinakothek is likely to be long kept in memory by this admirable guide-book, in which he has embodied much of his personal admiration for the masterpieces the gallery contains. In his preface he tells of the aims which he has kept in view; he has sought to bring the different pictures together in an historical perspective, but not so much for the accumulation of varied and curious information as for the education of the true critical faculty. 'One must not turn to this book to acquire learning, but for the opportunity to exercise the power of judgment.' There is no need to inform those who know Dr. Voll's writings that if varied and profound learning is not put straight into the reader's hands, it is not because it is not there to give, but because Dr. Voll is so anxious not to obscure the real issues by its obtrusion. At times the conciseness with which results

of startling novelty are given, without any of the elaborate processes of reasoning and deduction which have led up to them, gives to the book a false air of dogmatic assertiveness.

That this is a false impression merely due to the necessities of the particular work—its abbreviation and its educative purpose—is, however, evident from the impersonal and philosophic tone of Dr. Voll's inquiries. He has a genuine desire to arrive at truth, and not merely scientific truth, but that much more elusive and important thing—at least in such studies as these—aesthetic truth. But with this end in view he wisely endeavours rather to get the intelligent reader to establish his own aesthetic truths than to impose them ready-made upon his obedience, and for this reason the art-historical method is the one employed. This has, however, one serious defect, which even Dr. Voll's care has not enabled him altogether to avoid. In presenting works of art in their chronological sequence, and noting what each creative mind has added to the total tradition, it cannot help appearing as though we were dealing with an evolutionary process; and our incurable optimism leads us to assume that that process is one of progress from a less to a more perfect. Thus, when

¹ 'Führer durch die alte Pinakothek, München.' By Karl Voll. Munich: Süddeutsche Monatshefte. M. 3.50 and 4.50.

Dr. Voll points to the absence of atmospheric perspective in Rogier van der Weyden's landscape, it sounds as though he were pointing to a defect which Gerard David, Patinir, and the Master of the *Death of the Virgin* would set right later on. Or, again, when he shows how Rubens treated the garden bower in the marvellous portrait of himself and his first wife, without any of that understanding of the means of representing actual effects of dappled sunlight and shade which a Monet might have used; or, again, that his reflected lights in the *Silenus* are not true in value, and more or less schematic—we think inevitably that the exact representation of all these things implies a higher power than Rubens possessed. But in art perfection is possible from the very outset, and for every addition to the means of representation there is almost always some corresponding loss in the power of expression. David's landscapes may be more enveloped with atmosphere than Rogier van der Weyden's; they have not, for all that, the power to move us as the earlier artist's, simply because David, being a lesser artist, had not such important things to say. Monet might give us sunlight filtering through the leafage of a garden bower upon two lovers, but we know surely enough that his method in its scientific precision would leave out the great lyric beauty of Rubens's set scheme of decorative symbolism. Even in pure representation there is nearly always loss as well as gain in each change; and Monet, who gives the sunlight, must lose the patterned silhouette of the leaves.

It is, of course, quite evident that Dr. Voll himself is not misled by any idea of progress in art, that he estimates the earliest works at their full height; but the very nature of his method might well lead in the minds of the public to the kind of error I have pointed out.

The problems of representation in art interest Dr. Voll keenly. He discusses the growth of a clearly imaged three-dimensional space in such works as Michael Pacher's, compares it with Mantegna's solution of the same problem, and comes to the somewhat surprising conclusion that in Pacher's case it was an independent growth of South German art. Although it would be difficult to prove direct influence from Italy in this case, the Italian feeling, affecting as it does the actual types and poses quite as much as the perspective construction, appears to me too pervasive to be altogether explained away.

In treating of Altdorfer, whom he praises with delicate and sincere sympathy, Dr. Voll appears to me to go too far in his assertion that Altdorfer was the first to depict atmosphere: 'war der erste, der Luft in die Landschaft brachte.' If by this Dr. Voll means a scientific study of the changes in local tone and colour brought about by the atmosphere, such as quite modern art has concerned

itself with, it is surely an exaggeration to claim such for Altdorfer; if, on the other hand, he means a poetical interpretation of the feeling of luminous atmosphere enveloping a scene, Altdorfer surely has predecessors in Bellini, Piero della Francesca, and even Fra Angelico.

As might be expected, it is in his treatment of the early art of the Netherlands and Germany that Dr. Voll's guide is most fruitful in suggestions and new ideas. His treatment of Dirk Bouts is full and admirable, and he brings out the artist's great qualities. His intimacy with Bouts's work has led him to relegate to an unknown follower what has before been considered one of his masterpieces, the so-called Pearl of Brabant—a theory which will doubtless give rise to much discussion, but which seems to me based upon a sound discrimination. Another picture usually given to Bouts is the *Kiss of Judas* in Room II; this likewise Dr. Voll abstracts, and surely rightly, from the master, and gives it to a provisional Meister des Judaskusses, whom he, tentatively, identifies with Albert Ouwater. Another interesting suggestion with regard to Bouts, whom Dr. Voll rates, if anything, too highly, is that Memling's art is essentially derived from his.

Students of Flemish art will naturally turn with interest to Dr. Voll's remarks on the celebrated Herri met de Bles of the Munich Museum, since it is the point of departure for the reconstruction of one of the most delightful of decadent artists. The picture is signed Henricus Blesius. This signature has been much disputed. Dr. Voll declares it genuine. From a close observation of it, I should be inclined to agree with this, in the sense that the signature is a very old one; but whether it was written by the hand that painted the picture or was put on fifty years later is another question, and one almost impossible to decide dogmatically. There are, of course, grave difficulties in the first of these two hypotheses. But Dr. Voll has not, it is evident, communicated all his speculations on this difficult and fascinating problem.

Of all Dr. Voll's views few have aroused more dispute than the view that the celebrated *Pietà* of Quentin Matsys is really by Willem Key, on the basis of its relation to the similar picture at Amsterdam. Admirers of the picture might, indeed, be willing to hand over the figures to any classicizing academic of the day, but the landscape appears to me to be the work of a great painter.

Of early German art Dr. Voll speaks with almost unrivalled knowledge and understanding, and actually manages to make the developments and inter-relations of the various schools intelligible if not interesting. The puzzle over Dürer's self-portrait dated 1500 is discussed at some length. Dr. Voll comes in the end to precisely the same conclusion as that given independently by Sir Martin Conway in his article in THE BURLINGTON

Notes on the Pinakothek

MAGAZINE for July, 1908. Of all the German schools the Suabian had the German characteristics of over-emphatic and disproportionate statement least strongly marked, and in Hans Holbein for once a German learned to speak with classic ease. Already his father, the elder Hans, had shown a quite singular sense of rhythmic beauty, but before the Sebastian altar at Munich it is hard to resist Dr. Voll's theory that only Hans the younger could have conceived the exquisite and gracious figures of the two standing saints in the side wings.

Coming to later art, we find a study of Rubens marked by a sincere and intelligent enthusiasm. Even more admirable, however, is the contrast between Rubens and Vandyck as portrait painters, made with a discrimination so just and suggestive that I am tempted to quote it here.

'In Vandyck the Heroic has ceased; already there is found a soft tenderness in the handling of the subject matter which turns in many pictures, as in the *Martyrdom of S. Sebastian*, to coquetterie, in others to sentimentality. It is by these two characteristics that the portraits of Vandyck often make their great impression. The restful tranquillity of Rubens's figures is absent: the sitters turn with lively gestures towards the spectator. They desire either to impose on him or to attract him with flattering tenderness. This aim of making the sitters interesting at all costs makes Vandyck's portraits appear to have more individuality than Rubens's. But in fact the individual character is not so well marked as we suppose whilst we are under the influence of the effective pose; for Vandyck considered much more than Rubens the fitness of his presentment for the salon. We must judge his pictures from this standpoint. He aimed much less at setting forth the personal peculiarities of men and women as they sat before him than at expressing in imposing terms their social significance. This aim he realized so well that he still after centuries, even up to the present day one may say, is the leader of a school.' That is surely

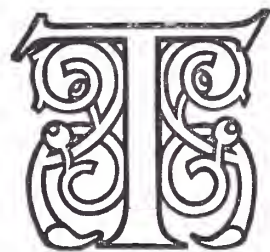
the distinguishing characteristic of almost all successful modern portraiture, and it is a just criticism to find in Vandyck its first exponent.

Coming to the Italians, Dr. Voll passes over some important works with little or no criticism. Chief among these would come the two marvellous panels, attributed fairly justly to Cimabue's school, panels in which all the searching intensity of dramatic feeling which distinguishes Giotto is already present. No allusion is made to the important *Madonna* ascribed by Berenson to Masolino, nor to the early work attributed, rightly I think, to Basaiti. He has no theory to explain the puzzling and unsatisfactory Bindo Altoviti, nor the equally puzzling portrait ascribed to the school of Ferrara-Bologna, which comes so uncomfortably near to Raphael's Doni portraits that one can scarcely refrain from supposing he may have begun it. Among the Venetians, Dr. Voll claims to have discovered a new Titian, a fragment of a *Jupiter and Antiope*, which goes under the name of Paolo Veronese. The composition of the whole picture is seen in a bad copy in the Vienna Museum, but even the Munich fragment seems to leave room for the discovery of some original revealing more decisively Titian's own handling.

Space compels me to forego many interesting discussions to which the wide range of subject in this little guide-book might well give rise. What strikes me most in a general view of a remarkable performance is the wide range of the author's sympathies, and the sincere effort he has made, not only to arrive at true conclusions with regard to authorship, but also to discuss the pictures from the standpoint of their real aesthetic value. Whether the book will be as popular as its author desires we doubt. The public that can thoroughly appreciate the many subtle discriminations and suggestive valuations which the book contains is one that has already passed beyond a merely elementary understanding of the difficult language of painting.

LANCELOT BLONDEEL—I

BY W. H. JAMES WEALE



THE Hotel of the Liberty of Bruges, or 'Landhuus van der Vryen,' commenced in 1520 and completed in 1535, was until 1720 one of the finest civil buildings of Bruges. A small portion only has escaped destruction. The river front of this, one of the last works of the celebrated master mason, John Van den Poele,¹ though mutilated and shorn of much of its

¹ He designed and built the Hotel of the Hansatic League at Bruges, 1470-1481, and the ambulatory and apsidal chapels of Saint Saviour's church 1482-1524.

original splendour, is even now by its quaint picturesqueness one of the most characteristic and best-known monuments of the old capital of Flanders.

The fine chimney-piece, here reproduced, stands on the west side of the council-chamber, which is lighted from the south and south-east. Its designer was Lancelot Blondeel, whose plan was, after long deliberation, selected from a number of others by the magistrates on the 10th of November, 1528. The unsuccessful competitors were Master Peter Des Maretz,² who submitted a clay model and

² He was admitted as free master into the gild of Saint Luke at Antwerp in 1528, and is entered in the register as a sculptor-



CHIMNEY-PIECE IN THE COUNCIL CHAMBER OF THE HOTEL OF
THE LIBERTY OF BRUGES. DESIGNED BY LANCELOT BLONDEEL

LANCELOT BLONDEEL

received 48 *l. p.* as compensation ; James Dodekin³ and William Aerts,⁴ sculptors, who presented two models in limestone and received 30 *l. p.* ; and Francis Van Kicxhen, sculptor, who for a small model in white stone was awarded 9 *l. 12 s. p.* Lancelot Blondeel, for the successful design, a large scale drawing on paper, received 100 *l. p.* ; John Roelandts, sculptor, who at Blondeel's request had executed from his sketches a model in white stone, was paid 15 *l. p.*

Blondeel, by order of the magistrates, visited Ghent, Brussels and Mechlin, taking with him his designs and model, and consulted the chief sculptors in those towns, and also John Gossart of Maubeuge,⁵ both as to his design and the particular descriptions of stone most suitable for the execution of the work. A gratuity of 3 *l.* was given in January to the sculptors consulted at Ghent and a similar sum to those at Brussels, while to Gossart 20 *l.* were presented. To Blondeel 12 *l. p.* were paid for the expenses of his journey. In 1529 he was again sent to Brussels to consult the herald Toison d'or as to the armorial bearings, rough sketches of which were made by two painters of Brussels under that herald's directions. The magistrates presented Toison d'or with a silver-gilt cup that cost 105 *l. 17 s. p.*, in a leather case for which 1 *l. 12 s. p.* was paid. Blondeel for this journey and his stay of seventeen days in Brussels received 32 *l. p.* For working drawings of the background and coving he was paid 24 *l.*, for separate drawings of the five statues and fifty armorial escucheons 42 *l.*, and for superintending the execution of the woodwork 24 *l.*

The lower portion or chimney-piece properly so called, in black Dinant marble, was carved by Guy Beaugrant,⁶ who was paid 1,200 *l.* ; he also executed the alabaster frieze representing in low relief four episodes in the history of the chaste Susannah ; for these, which he himself designed, he was paid 812 *l.* He also carved the

four winged boys at the angles, the alabaster molding beneath them, and the five oak statues, for which and for extra work on the chimney jambs over and above the terms of his contract he received 474 *l.* The carvers of the woodwork were Roger De Smet, who was paid 16 *s.* a day ; Herman Glosencamp⁷ and James Crepeu, 14 to 16 *s.* ; Adrian Rasch, 12 to 14 *s.* ; twelve others were paid 10 to 12 *s.* ; these were Roger Van der Vere, Alexander Eedewale, Giles Dierman, John Reynoudt, Nicolas van Gansebrouc, Cornelius Haseman, Henry Jacobs, George Haseman, John Inghelrave, John Heyndricx, Peter De Meyere and Cornelius Lootens. The corbels of the massive oak beams are adorned with escucheons bearing the arms of the Liberty of Bruges, ensigned with three thistles and supported alternately by two gryphons or a couple of woodhouses. The ten round floriated pendants in the middle of the square compartments of the coving were carved by William van Damast for 10 *l.* ; the three copper hand-rings, designed for persons to hold on by whilst warming their feet, were supplied by James De Keyser for 10 *l. 16 s.*, and gilt by Peter Dominicle for 78 *l.* The wrought-iron fire-dogs, executed by Christopher De Vloghe, cost 144 *l.* The work was completed in 1532.

The upper portion of the chimney-piece—the woodwork, in short—was planned to commemorate the victory of Pavia, 24th February, 1525, and the treaty of Madrid, 16th January, 1526, confirmed by that of Cambray—the ladies' peace—9th August, 1529, by one of the articles of which the independence of Flanders was recognized, and its entire freedom from subjection to France secured.

The design of the woodwork was modified and approved 2nd October, 1530. It is divided into three principal portions, the central one of which projects into the room above the fireplace. In the middle is a statue of the emperor Charles V, represented as count of Flanders, wearing the insignia of the Order of the Golden Fleece, and having the arms of the county on his breast. In his right hand he holds an uplifted sword, and in his left the orb surmounted by the cross. Immediately behind him is the imperial throne, on the fore part of which are two medallion bust portraits of his parents, Philip the handsome and Joan of Castile. On the back of the throne are two simpler medallions—that on the right containing the portrait of Charles de Lannoy, the conqueror of Pavia, to whom Francis I gave up his sword ; the other, that of the emperor's aunt, the archduchess Margaret of Austria, governess of the Low Countries, who negotiated the treaty of Cambray. The spandrils are occupied by two winged figures holding laurel wreaths ; above the

⁷ This sculptor came to Bruges in 1507, and bought the right of citizenship.

beeldesnydere. He is probably the author of a triptych, now in the Munich Gallery, painted for the Benedictine monastery at Coeln, signed DES MARES PIERE, 1517.

³ James Dodekin, *alias* Dhoo, sculptor, *winder* of the Corporation of Masons and Sculptors in 1519, 1524, 1526, 1528, 1537 and 1540, died 20th March, 1547.

⁴ William Aerts designed the portico and staircase of the chapel of the Holy Blood at Bruges in 1528, and the stone portion of the parclose of the chapel of the Holy Cross at S. Walburga's, Furnes ; also a number of other works which have been destroyed.

⁵ It is almost certain that Gossart is the person mentioned in the accounts as 'Meester Jean l'artiste.' The only other master John to whom it can possibly refer is John Vermayen, who was not taken into Margaret of Austria's service until 11th May, 1529.

⁶ Guy Beaugrant, born in the lordship of Vlamertinghe and Elverdinghe, bordering on the territory of Ypres, was working at Mechlin from 1525 to 1531. He carved the altar tomb with recumbent effigy of the archduke Francis, d. 1481, in the church of S. James, on the Coudenberg at Brussels, which disappeared when that church was rebuilt in 1773. Beaugrant settled in Bilbao in 1533, and carved the elaborate reredos of the high altar in the church of S. James. He died there in 1551.

Lancelot Blondeel

pediment is an escucheon with the imperial arms, a double-headed eagle displayed, ensigned with a helmet with the imperial crown and mantling, and having for a crest the single-headed eagle; around it is the collar of the Golden Fleece. This armorial sculpture advances gracefully into the cove of the ceiling. On each side of the throne are the pillars of Hercules, and five escucheons held by three boys. In a horizontal hollow above the emperor's head is a row of six escucheons, and in a vertical hollow on each side of the central portion are five more. At the angles are groups of boys, supporting medallions with profile bust portraits of Francis I and Leonora, whose marriage in 1529 cemented the treaty. At each side of the emperor a watchful lion is couched on the foot-pace of the throne.

The dexter lateral portion is occupied by full-length figures of Charles's paternal grandparents—Maximilian, king of the Romans, and Mary of Burgundy; the king in a full suit of armour, crowned, and holding the sceptre and orb; the duchess having on her left hand a goshawk, emblem of her favourite diversion. Above a pillar between these statues is a tablet supported by two winged boys, and bearing Maximilian's motto, HALT MAS. Above the head, and at the side of each, are armorial escucheons. In the recess between this and the central compartment is the badge of Burgundy, a saltire cross raguly with the fusil.

The emperor's maternal grandparents, Ferdinand and Isabella of Castile, are represented in the corresponding portion on the left. Their badges, a yoke with loose ropes and a bundle of arrows, adorn the recess on this side. The tablet, above the pillar, bears no inscription. Armorial escucheons are placed around as in the dexter portion.

All the escucheons are ensigned with crowns, above which are entwined scrolls; as they have never been identified, I append here a correct description.

In the central portion, above the emperor: 1. Austria modern. An eagle displayed, on its breast an escucheon charged with a fesse. 2. Austria. Quarterly, 1 and 4, five eaglets displayed in saltire, Austria ancient; 2 and 3, a fesse, Austria modern. 3. Hungary ancient. Barry of eight. 4. Castile. A triple-towered castle. 5. Leon. A lion rampant. 6. Sicily *trans Pharium*, the island. Quarterly, 1 and 4, four pales; 2 and 3, four pales in saltire flanked by eagles displayed. On the dexter side: 7. Hungary ancient, as on 3. 8. Dalmatia. Three lions' heads affronty. 9. Croatia. Checky. 10. Styria. A gryphon rampant, crowned, vomiting flames, forked tail. 11. Suabia. Three lions passant in pale. On the sinister side: 12. Sicily *trans Pharium*. As on 6. 13. Jerusalem. A cross potent between four

crosslets. 14. Sicily, *cis Pharium*, Naples. Quarterly, 1 and 4, four pales; 2 and 3, a cross potent between four crosslets impaling barry of eight. 15. Valencia ancient. A walled city. 16. Sardinia. A cross between four Moors' heads. Between the pillars of Hercules, on the dexter side: 17. Dalmatia. As on 8. 18. Sicily *trans Pharium*. As on 6. 19. Valencia ancient. As on 15. 20. Croatia. As on 9. 21. Toledo. An imperial crown. Between the pillars on the sinister side: 22. Aragon. Four pales. 23. Sicily *trans Pharium*. As on 6. 24. Navarre. Chains in cross, saltire and orle. 25. Granada. A pomegranate slipped. 26. Galicia. Crusilly a covered chalice.

In the dexter portion, above Maximilian's head: 27. Burgundy ancient. Bendy of six, a bordure. At his left: 28. Hapsburg, a lion rampant, crowned. 29. Bohemia. A lion rampant, crowned, tail forked. On the pillar beyond: 30. Austria modern impaling Suabia. 31. Tyrol. An eagle displayed.

Above the head of the duchess is 32, the great escucheon of Burgundy. Quarterly, 1 and 4, semy of fleurs de lys, a bordure gobony, Burgundy modern; 2, bendy of six, Burgundy ancient impaling a lion rampant, Brabant; 3, Burgundy ancient impaling a lion rampant, tail forked, Limburg; over all an escucheon of Flanders, a lion rampant. At her right: 33, Brabant, a lion rampant, and 34, Luxemburg, Barry, a lion rampant, tail forked. On the pillar beyond: 35, Flanders, and 36, Artois, semy of fleurs de lys, a label of three points charged with three castles.

Above king Ferdinand's head: 37, Leon and Castile. At his right: 38, Barcelona, a cross quartering four pales, and 39, Toledo, an imperial crown. On the pillar beyond: 40, Majorca, four pales, over all a bend, and 41, Granada, a pomegranate slipped.

Above the queen's head: 42, Leon, a lion rampant. At her left: 43, Seville, a king enthroned, and 44, Navarre. On the pillar: 45, Castile and Leon quartering Galicia; and 46, Galicia.

Lancelot Blondeel, the designer of this monumental chimney-piece, was born at Poperinghe, a small town in West Flanders, in 1496. Nothing has been discovered as to his early years, but his epitaph, composed by Edward De Dene, a contemporary Bruges poet, informs us that in his youth he worked as a mason; it was doubtless in remembrance of this that he added a trowel to his initials as his cipher.

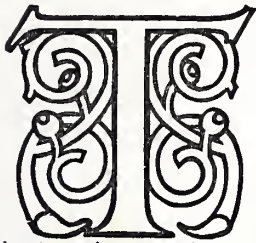
On the 25th of July, 1519, he was admitted as master painter to the freedom of the gild of Saint Luke at Bruges, a position seldom attained by painters before reaching the age of thirty, the exceptions, so far as can be gathered from documentary evidence, being confined to the sons of master painters or of members of some art craft

who were able to acquire a knowledge of drawing at home before commencing their apprenticeship. It appears probable that Lancelot's father was a master mason, but of this there is no proof. The entry in the gild register informs us that he had no children at the date of his admission. In 1521 he was dwelling in the parish of Saint Giles as tenant of a house named Rome, in the 's Heer Ian Mirael street, the yearly rent of which was 19*l.* 4*s.* In July, 1534, he purchased a plot of ground on which stood two houses, the larger one facing the gildhall of the cross-bowmen of Saint George; the other, at the back, facing the 's Heer

Ian Mirael street. In 1530 Blondeel was chosen a member of the gild council, and again in 1537 and 1556. His wife, Katherine Sriers, bore him two daughters: Mary, who, in or before 1542, married Andrew Hanssins, a tapestry weaver; and Anne, who became the wife of Peter Pourbus, the painter. On the 2nd of January, 1560, Lancelot and his wife created an annual charge of 3*l.* on the property purchased in 1534, in favour of the Corporation of Painters and Saddlers. He died on the 4th of March, 1561, and his wife in the following January. Both were buried in the churchyard of Saint Giles.

THE MANCHESTER WHITWORTH INSTITUTE

BY A. G. TEMPLE, F.S.A.



THE latest step of importance taken by the Governing Council of the Manchester Whitworth Institute, in their career of most excellent and useful work during the last twenty years, is the inclusion in their varied selection of instructive works, of an almost complete series of the chromo-lithographs published by the Arundel Society (199 in number) from notable examples of great paintings by the Early Masters, together with a most serviceable handbook by Mr. W. Noel Johnson.

The main object of this article is to speak of this handbook, but, before doing so, a word in regard to the Institute itself will not be unacceptable to readers, many of whom, perhaps, are not aware of the manner of the origination of this important art centre, and the wide field of usefulness over which it exerts its beneficent rule.

It was in 1887 that the legatees, under the will of the late Sir Joseph Whitworth, delegated to a committee or council the responsible task of organizing a comprehensive institution in Manchester as a permanent memorial of a great benefactor of the city, particular regard being paid to the provision of facilities for the study of the fine arts, and for instruction in the varied branches of the arts by means of exhibitions and lectures. Two years later the present Institute was incorporated by royal charter, its declared object being the promotion of art and industry.

Sir Joseph Whitworth, Bart., born in 1803, was a mechanical engineer who, by his great abilities and extraordinary inventive powers, rose from comparative obscurity to be one of the most eminent engineers of the day, the great firm which he was instrumental in establishing being united in 1897 with the famous Armstrong firm at Elswick. On his death in 1887 he left a vast fortune, bequeathing his residuary estate to his wife and his

two friends, Mr. R. C. Christie and Mr. R. D. Darbishire, in equal shares, for their own use, they being each of them aware of the general nature of the objects for which he himself would have applied such property. While large sums have since been distributed to other institutions, the Manchester Whitworth Institute, down to the year 1900, had had £198,648 applied to it for the purposes for which it was founded. Mr. R. D. Darbishire, above referred to, has held from the commencement, and still holds, his membership of the Council and the position of Honorary Secretary to the Whitworth Institute.

At the outset twenty acres of land were placed by the legatees at the disposal of the Council, together with considerable funds for the erection of suitable buildings, and for endowment purposes, and these funds were almost immediately supplemented by a sum of £45,000 from the Guarantors of the Manchester Jubilee Exhibition of 1887, out of the surplus which was left in their hands at the conclusion of that great and successful enterprise, and £20,000 of this sum was to be applied to the purchase of works of Art.

The controlling Council, when the preparatory operations were completed, proceeded as speedily as possible to the formation of a collection of works of art for the fundamental purposes of teaching, embracing oil paintings, water-colour drawings by deceased artists, and casts from the great exemplary works of classic sculpture and architecture. These efforts were promptly aided by private munificence, and among many generous donations were 154 drawings illustrative of the development of water-colour drawing in England, and 127 drawings by that careful draughtsman, William Mulready, R.A. These were given by the late Mr. John Edward Taylor, the proprietor of the 'Manchester Guardian.' Then Mr. G. F. Watts, R.A., presented his painting of *Love and Death*, regarded as the most impressive exploit of this great and gifted man, and Sir William Agnew, now the President

The Manchester Whitworth Institute

of the Governing Council, the late Mr. Charles E. Lees of Oldham, and many others augmented by their public spirit and generosity the rapidly growing collection.

The water-colour drawings were of a character which justified the first step towards one of the objects the Council had had in view from the first, of affording the public, through the medium of literature, a deeper insight into the examples the Institute was putting forward for permanent study than the mere contemplation of the works themselves would afford, and a descriptive and biographical catalogue of the water-colour drawings was resolved upon. For the preparation of this catalogue, the services of the well-known art critic, the late Mr. Cosmo Monkhouse, were enlisted, and in due time the catalogue was published in two editions—one small and cheap, the other large and copiously illustrated. This was in 1894. Since that date the advance in the Institute's usefulness has been continuous. Its possessions have accumulated, and the question of their proper display has occupied the Governing Council closely from time to time, and now, in the autumn of 1908, the desired extended accommodation has been made available and has been formally inaugurated for the reception and suitable exhibition of the whole of the Institute's possessions, which include representative pictures in oil by British painters, an almost unrivalled collection of water-colour drawings, depicting the career of that art in England from its commencement, a careful selection of engravings, casts of Greek or Roman origin, embroideries, and English and foreign textiles. A further notable addition to the Institute's sphere of service to art students will be the contemplated library of art books.

The collection of the Arundel Society's chromolithographs from important early paintings by the great masters is a distinct acquisition to the

Institute, and the resolve of the Council to provide the Manchester public with a catalogue or handbook to these reproductions, by Mr. W. Noel Johnson, will prove a great aid to their study.

The collection is a comprehensive one, and if certain great examples of world-wide fame have been omitted by the Arundel Society, sufficient are included to express adequately the particular school dealt with. Perhaps the course thus taken in the selection is not altogether without advantage, as it brings prominently forward certain works of supreme artistic merit which by some means or other have not gained that degree of notoriety to which others have attained—having been attractive more to the connoisseur and student than to the general public. The degree of instruction in this collection is, therefore, widened considerably, by familiarizing the student with fine and truly exceptional work, to which perhaps his attention has not been, and would not otherwise be drawn.

The reproductions are, of course, and most properly, arranged in their different schools, and as such they are dealt with in Mr. Johnson's catalogue. He moreover prefaces each group or school with a concise *résumé* of the origin and career of that school, and we find also a brief notice of the life of the particular painter whose work is reproduced, together with as much information concerning the work itself as he has been able to command. Every picture in the collection is dealt with in it, at length or briefly, as the case may be, and thirty-eight are reproduced by bromide prints. In the appendix is found a discursive chapter on the painting of landscape by the early masters, also from the pen of Mr. Johnson, together with notes by him on Beauty in relation to the Human Figure, and on the Decadence in the Fine Arts; also an interesting discourse on Mediaeval Art by the Rev. Edgar J. Fripp, B.A., Lecturer to the Victoria University Extension.

❧ NOTES ON VARIOUS WORKS OF ART ❧

TWO PIECES OF OLD GOLD PLATE IN THE POSSESSION OF THE EARL OF ROSEBERY

LORD ROSEBERY has kindly permitted me to see his collection of old plate, which includes a piece of old English and old Scotch gold plate of which I was not aware at the time of the compilation of my recently published monograph on that subject. It is not proposed to write an article on the collection in general, which contains several specimens, both English and foreign, of great rarity and interest; more than one number of this magazine would be necessary for that purpose. The two pieces of gold plate are a cup and teapot.

The cup is vase-shaped with a domed cover and

two scrolled and foliated handles. The cover, which is surmounted by a flower knob with three acanthus leaves, is worked in imitation of sea waves, the border being gadrooned. The upper half of the body is plain and the lower half decorated with scrolled and spiral fluting. It is supported by a mermaid blowing a conch shell, on a circular, domed foot with a gadrooned border (fig. 1). The cup is inscribed on one side: 'The Gift of the City of Bristol to Captⁿ. Lockhart of y^e Tartar 1758'; and below this inscription is the achievement of the Society of Merchant Adventurers of Bristol: Barry wavy of eight pieces [wrongly engraved of six] argent and azure a bend or, and thereon a dragon passant vert, a chief gules with a leopard of England therein between



GOLD TEAPOT. EDINBURGH, 1737-38. IN THE COLLECTION OF THE EARL OF ROSEBERY



GOLD CUP. LONDON, 1757-58. IN THE COLLECTION OF THE EARL OF ROSEBERY

TWO PIECES OF GOLD PLATE IN THE POSSESSION OF THE EARL OF ROSEBERY



A DELL IN HELMINGHAM PARK. BY JOHN CONSTABLE, R.A.
IN THE COLLECTION OF MR. T. WALTER BACON



THE TAVERN CONCERT. ATTRIBUTED TO ISACK VAN
OSTADE. IN THE COLLECTION OF MR. W. A. COATS

Notes on Various Works of Art

two bezants. Crest—Out of a crown or, a main-mast or, with rigging sable, from which flies the banner of St. George, in the top a man in armour holding a truncheon and a shield, and from the edge of the top issue six pike staves. Supporters—A mermaid holding an anchor, and a winged satyr standing on a mount and holding a scythe. Motto—INDOCILIS · PAUPERIEM · PATI · Trophies of arms are engraved with the achievement. On the other side are the arms of Lockhart of Lce with the difference of a martlet : Argent a heart gules within a fetterlock sable and a chief azure with three boars' heads razed argent therein. Total height, $8\frac{1}{4}$ in. ; diameter of the mouth, 4 in. : diameter of the foot, $3\frac{1}{4}$ in. London date-letter for 1757-58. Maker's mark, $R\frac{T}{G}$ with a pellet between, in a quatrefoil—for Richard Gurney and Co.

The City records of Bristol contain no reference to this cup. There is, however, a reference to the ship *Tartar* in Latimer's 'Annals of Bristol' to the following effect : 'Early in April, 1758, a clever feat was reported of the *Phoenix* of 16 guns and 90 men, which carried into Dartmouth the French privateer *Bellona* of 20 heavier guns and 120 men. The *Phoenix* had come within hail of the Frenchman about midnight, and so terrified him by assuming the name of the King's ship *Tartar* (the terror of French privateers) that he immediately surrendered.' This extract explains the history of the cup.

The teapot is of globular form, with a plain, straight spout and a plain, moulded foot. It is slightly repoussé around the lip and cover and on the top of the globose knob with panels of foliated scrolls and flowers. In front are engraved the royal arms in use from 1714 to 1801, with the Scotch royal crest, and the ancient motto of the kings of Scotland, IN DEFENCE (fig. 2). Four marks are stamped on the teapot : (i) mark of Edinburgh, (ii) Edinburgh date-letter for 1737-38, (iii) AU, for Archibald Ure, assay-master, (iv) IK, in a shaped shield, for the maker, James Ker. These marks, as Lord Rosebery has pointed out to me, definitely settle three points—namely, (1) that the similar gold teapot¹ in Mr. Leopold de Rothschild's collection, stamped with IK only, was also made by James Ker of Edinburgh, (2) that both teapots were 'King's Plate' at Edinburgh Races, and (3) that Mr. Rothschild's teapot, which is engraved with the name of the winner, Legacy, and the date 1736, was not the 'King's Plate' for Newmarket as stated in my monograph² and catalogue,³ though it was won by the same mare in the same year.

E. ALFRED JONES.

¹ 'Old Silver Work.' Edited by J. Starkie Gardner, p. 177, plate cxv. 1903.

² 'Old English Gold Plate,' By E. Alfred Jones, p. 20, plate xxii. 1907.

³ 'Illustrated Catalogue of Leopold de Rothschild's Plate,' p. 8, plate viii. 1907.

A DELL IN HELMINGHAM PARK. BY JOHN CONSTABLE

THE picture of *A Dell in Helmingham Park*, by John Constable, which was exhibited in London in the spring, and has since passed into the collection of Mr. T. Walter Bacon, possesses a certain interest in that it differs considerably from both the well-known versions of the subject—the large picture in the possession of Mrs. Keiller and the little mezzotint by David Lucas, made apparently from a small sketch. The famous *Waterloo Bridge* was the result of some sixteen years' effort on Constable's part. The *Dell in Helmingham Park* was even longer in gestation, for no less than thirty years separate Constable's early work in the park from the exhibition of the finished picture at the Royal Academy in 1830. I have seen a version of the subject which must have been painted before the year 1810, where the composition is practically the same as that ultimately adopted. Judging from the style, Mr. Bacon's picture dates from a considerably later period, 1820-1825, and indicates that for the moment Constable was trying to improve on his first impression. Moreover, we may guess at the exact date of the experiment. Since he mentions 'toning' a large sketch of the subject in the year 1823, we may assume with some approach to certainty that the picture reproduced is that to which he refers. C. J. H.

THE DUBLIN GALLERY OF MODERN ART

By the munificence of Lord Iveagh, Dublin has recently come into possession of examples of Watts, James Holland and Millais. James Holland was a clever artist rather than a great one, but the view of the Colleoni statue presented to Dublin ranks among his most brilliant works. *Pretty Lucy Bond* will supplement the other works by Watts which the gallery already possesses, but the Millais is a late picture, and where the general standard is so high as at Dublin it might have been wise to choose a much earlier example. Mr. Bernard Shaw, too, has generously added his own bust in marble to the collection of Rodin's work, which hitherto has consisted of five bronzes.

THE TAVERN CONCERT. ATTRIBUTED TO ISACK VAN OSTADE

THE reputation of the short-lived Isack van Ostade has been somewhat overshadowed by that of his more famous brother, so that there is a constant tendency for such works from his hand as do appear from time to time to do so under the name of Adriaen. The panel which has recently passed into the well-known collection of Mr. W. A. Coats has indeed much in common with Adriaen's earlier style. That style in its turn was based upon

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the work of Brouwer, Adriaen's fellow pupil under Frans Hals, though, as Dr. Martin notes, van Ostade's manner is colder than that of his model. This coolness of tone, together with a strong influence of Brouwer, is admirably seen in Mr. Coats's picture, while the softness of the forms, and passages such as the modelling of the woodwork to the right, produced apparently by scraping into the wet paint with the brush handle, recall irresistibly the method of work which Isack van Ostade was afterwards to develop with so much ingenuity in a warmer key, and in those outdoor subjects with which we generally connect his name.

ART IN RUSSIA

THE first exhibition of pictures from private collections ever held in Russia will be opened about the 20th of November in the Hall of the Imperial Society for the Encouragement of Art, 38 Morskaja, St. Petersburg. The exhibition is being organized by the Committee of the Russian art magazine, 'Starye Gody,' and is due to the initiative of M. de Weiner, the proprietor and editor of the magazine. The exhibition cannot fail to be of special interest to students of art, since nearly all the owners of palaces and private collections in St. Petersburg have consented to lend. There will be pictures of all schools, from

the primitives up to about 1820, and to a rather later date for the Russian School.

Among the Italian masters who will be represented are Titian, Filippo Lippi, Andrea del Sarto, Antonello da Messina, Perugino, Carpaccio, Simone Martini, Tiepolo, Guardi and Canaletto. The Spanish school will be represented by Greco, Murillo, Coello, Valdes Leal, etc. There will be a few examples of Rembrandt, and works by Albert Cuyp, Hobbema, Ruisdaël, Van Goyen, Teniers, Rubens, Jordaens and other Dutch masters, besides Cranach and various Flemish and German primitives. In the French school there will be three pictures by Watteau and examples of Fragonard, Boucher, Pater, Lancret, Greuze, Vigée-Lebrun, Rigaud, Largillière, etc. A few pictures of the English school will include works by Gainsborough and Romney. One of the most interesting parts of the exhibition will be the pictures by great Russian artists such as Levitzky, Borowikovsky, Kiprensky and others whose work is scarcely ever seen outside Russia, and who are almost unknown to the majority of amateurs. There will be some forty drawings, including six unknown portraits by Clouet.

Although the exhibition is one of pictures, some fine Gobelin tapestries, old furniture and bronzes will be used as decoration. The exhibition will remain open until 12th January. R. E. D.

ART BOOKS OF THE MONTH

BIOGRAPHY

SIR CHRISTOPHER WREN. By Lena Milman. London: Duckworth. 7s. 6d. net.

WREN was probably the greatest architect this country has produced, and takes his acknowledged rank among the few great architects of the world. Yet he received no special training. He made his early reputation as a scholar and man of science, and it was not till he was almost thirty that he began the practice of architecture. The extraordinary success with which this transference was accomplished has remained a standing wonder to serious students of art and has not yet received adequate study, nor is there any explanation of it in this otherwise excellent book. That Wren was a man of extraordinary genius, alert and receptive in the highest degree, goes without saying, but that alone does not explain the facts. The explanation is to be sought elsewhere; and it is here that one has a serious difference with Miss Milman. Her book is based on a misconception of the historical development of architecture; and in saying this I am not referring to a mysterious note on the later Renaissance, opening, as it does, with a quotation from a writer who has shown a complete misunderstanding of the meaning and aim of Neo-Classical

Architecture, but to the point of view from which Miss Milman approaches the study of Wren. With her admiration for that great artist I have the profoundest sympathy, but brave men lived before Agamemnon, and it was their labours that laid the foundations of the final masterpiece. The condition that enabled Wren to put on his armour almost at once was the tradition established by the efforts of his predecessors for the last hundred years or more, and most of all by the personality and ability of by far the greatest among them, Inigo Jones. Miss Milman allows herself to say, 'Inigo Jones never succeeded in acclimatizing classical architecture.' I commend to her study Coleshill, or the double cube room at Wilton, or the work that his pupil, John Webb, carried out in those sad days of the Commonwealth, which Miss Milman considers an absolute blank—work, for example, such as Thorpe Hall, near Peterborough, or the masterly staircase at Ashburnham House, which was certainly designed by Inigo Jones, whoever carried it out. The fact is that when Charles II returned there was a well-assured tradition, not only of classical design but of building capacity, ready to hand; and Wren's earlier work, such as the Sheldonian (if the existing building was designed

by him, which is doubtful) was not above, but a good deal below, the standard of contemporary design, as shown in the work of John Webb or Captain Wynne. Abingdon Town Hall, even in its restored and mutilated state, is a far finer piece of architecture than the Sheldonian Theatre. Probably for the first few years of his practice, and before he got into his stride, Wren was saved from any gross failure of design by the splendid tradition, not only of design but of building craftsmanship, left him by Inigo Jones. The magnificent use that he made of that tradition is a matter of history. Such buildings as S. Paul's, or Hampton Court, or Greenwich, are finer than anything in France; and on a less ambitious level he laid the foundation of a school of domestic architecture which remains unrivalled in the world.

Miss Milman's book gives a careful and well-illustrated account of Wren's work, though it is impossible in some cases for an architect to agree with, or indeed to follow, her technical criticisms. It is difficult to see how, by any possible contortion of the point of view, the dome of the model design could be 'externally of ogee outline.' Miss Milman lays too much stress on Serlio's influence on Wren. To begin with, the illustrations in Serlio's books are not of a character that would greatly stimulate any architect, and, in the second place, it is perfectly clear from Wren's buildings that the two factors which went to form his style were: the tradition left him by Inigo Jones, and what he picked up himself during his brief stay in France. It is his masterly absorption of these two streams of thought that gives to his work its perennial hold on the admiration of artists. With all the grace and dexterity of French architecture it is not French. There is latent in his manner, under all its dignity, something of that fancy and caprice that gives a charm of its own to such debased Neo-Classic as existed in England and Holland fifty years before. And it was precisely because Wren did not conform to Italian sixteenth-century standards of Neo-Classic that he was attacked by the pedants of Lord Burlington's clique. François Mansard, by the way, did not invent 'attic windows, so conspicuous in the steep roofs characteristic of French domestic architecture,' but a well-known and very convenient form of roof.

REGINALD BLOMFIELD.

GIOTTO. Af Osvald Sirén. Ljus, Stockholm. 20 kronor, 330 exemplar.

DR. SIRÉN'S investigations have been watched with interest for some time past by scholars authoritative in questions of Italian art. It is a pity that his conclusions, by being published in Swedish alone, should be rather closely sealed to foreign students. A bare analytical notice therefore seems more serviceable than criticism. His aim has been to combine scientific inquiry with an introduction to

'the beginnings of Italian painting' for his countrymen. They are happy in their guide, for his descriptions form with few words vivid and consistent impressions of the qualities of Giotto which appeal most to untrained eyes; particularly, his dramatic force in such scenes as the *Resurrection of Lazarus*, and the precocious naturalism conspicuous in the *Ass-driver's Thirst*. These are but samples of Dr. Sirén's power to attract general readers; his scientific interest is for scholars of all nationalities. He shows, by frequent notes of approval or dissent, a wide knowledge of his predecessors' writings, earlier and contemporary. But he has made for himself careful comparative studies of the intention, the tone, the *chiaroscuro* the architecture, the proportions and plastic treatment of the figures, the harmony of composition—all the Roman and the Gothic elements superseding the Byzantine—in the mass of paintings gathered by tradition and criticism about Giotto's name. He has thus formed an independent estimate of his genius, his method of expression, and those characteristics which raise him above his contemporaries or serve to distinguish them from each other.

It is only possible here to indicate Dr. Sirén's position on points of controversy, by arranging the list of his ascriptions to Giotto in the chronological order, which he assigns to them in tracing the course of his development. Allowance must be made in many paintings for the collaboration of pupils, carefully defined by Dr. Sirén, but often presupposed here. His decisions are also liable to corrections inseparable from subjects which defy exact definition. For the essence of the frescoes, once plain to the eye, can hardly be isolated now from the accidents of decay and over-paint, by any test but the trained imagination. A ray of light, during a visit at an unwonted time, especially to Assisi, may reveal Giotto himself, or some pupil or even re-painter, unsuspected during many previous visits.

With such reservations, Dr. Sirén ascribes to Giotto (1) scenes 2 to 19 of the *Franciscan Legend* in the Upper Church, Assisi; (2) the original *Navicella* mosaic and *Boniface VIII* fresco, now disfigured; (3) practically all the frescoes of the nave of the Arena, allowing for the work of pupils on the closing scenes of the *Life of Christ*; (4) the *Stigmatisation*, the *Franciscans' Martyrdoms* and the eight *Separate Saints*, now nearly disappeared from the walls of the Sala del Capitolo of Sant Antonio's, Padua; (5) the '*Stefaneschi*' Panels; (6) in the Lower Church, superintendence over the four *Allegories*, and the execution of two or three scenes of the *Patronal Series of the Magdalen Chapel*; (7) in Sta. Croce, the seven *Franciscan Scenes* with four *Separate Saints*, of the Capella Bardi, and latest of the frescoes, the two *Johannine Series* with four *Separate Saints* of the Capella

Peruzzi. Among the remaining panels, he admits as Giotto's the *Madonnas* of the Accademia, and of the Museo dell' Opera in Sta. Croce. The *Madonna* of the Pinacoteca, Bologna, and the Baroncelli *Coronation* he considers works done under Giotto's immediate guidance. He admits two crucifixes only, that of the Arena as undoubtedly the earlier, and that of San Felice's.

Dr. Sirén devotes an important chapter to the artists, whether actual pupils of Giotto or not, who may be reckoned among the satellites of his sphere, particularly Taddeo Gaddi, the Master of the Uffizi *S. Cecilia*, Puccio Capanna, and Stefano Fiorentino. The most important of many new ascriptions to Taddeo is the *Legend of Job*, in the Campo Santo, Pisa, since it raises that painter to a higher plane than before. He bases his ascriptions to the Master of the *S. Cecilia* (the first and three last scenes of the *Franciscan Legend* in the Upper Church, and the panels, the *Patronal Legends of San Miniato al Monte* and of *S. Margherita a Montici*) mainly on the tendency to extend *all* the vertical lines, and, as to the figures, on the smallness of their extremities, especially their heads. He ascribes to Puccio with more hesitation the scenes from the *Life of the Virgin and Christ*, in the Lower Church, as painted on the suggestions of Giotto; with other important works at Pistoja, one at Berlin and one at Strassburg. His ascriptions to Stefano are made with strong personal conviction, though they are difficult to prove positively. The chief are the whole *Legend of S. Nicholas of Bari*, *Christ with SS. Nicholas and Francis*, and the *Madonna with Saints*, of the Chapel of the Sacrament in the Lower Church.

Though Dr. Sirén bases his conclusions mainly on intrinsic evidence, he gives full weight to documents. He copies an entry in Grimaldi's inventory, indicated, as he states, by Dr. Giovanni de Nicola, which seems to have been overlooked hitherto by writers, who quote from the *Martyrologium*. Grimaldi thus describes a panel picture among the archives in 1603:

'Tabula ex nuce indicâ in utrâque fascie manu Jotti . . . circa A.D. 1320 depicta. Habet in unâ imagines Salvatoris in throno sedentis et Jacobi Stephanesci Cardinalis Sci Georgii suo communi habitu violaceo induti genuflexi, hinc inde martyrium . . . Petri et Pauli. In alterâ fumo luminum denigratâ imagines aliquorum Apostolorum ac S. Petri in throno sedentis et ipsius Cardinalis diaconali habitu ornati eandem tabulam offerentis cum imaginibus aliorum Sanctorum . . . Iconem hanc . . . Jacobus . . . altari Apostolorum d.d.¹

¹A panel of walnut wood painted on both sides by the hand of Giotto . . . about the year 1320. It has on the front, figures of the Saviour enthroned, and of Giacomo Stefanesci, Cardinal [-Deacon] of San Giorgio, kneeling, clad in his everyday purple; on either hand, the martyrdom of . . . Peter and of Paul. On the back, blackened by the smoke of tapers, are figures of other Apostles, and of S. Peter enthroned, and of the said Cardinal

Dr. Sirén justly claims this entry as very strong evidence that the panels now hanging in the Sagrestia dei Canonici, which answer the description minutely, even to the blackening by smoke, are parts of this icon or altarpiece painted by Giotto himself, and not of a ciborium, nor works much later in date, as has often been maintained.

The production of the book does credit to Swedish publishing. It contains over fifty useful illustrations, with accurate topographical and iconographical lists of the painters discussed.

W. M.

VERMEER DE DELFT. Par Gustave Vanzype. Bruxelles: Van Oest. Frs. 3.50.

M. VANZYPE in his preface disclaims all pretension to learning and research, expressly stating that his little study of Vermeer is based upon facts and theories published by others. We can only say that this modest beginning is unjust to an essay in which the available materials are handled with so much thoroughness and intelligence. We do not, by the way, agree with M. Vanzype in preferring Bramer to Fabritius as the dominant influence on Vermeer's youth: the connexion established with the latter by the *Christ in the House of Martha and Mary* (which, from the inexperience of the drawing, must be earlier than the *Courtesan* and the *Diana*) seems to us incontestable. This excellent study is completed by a catalogue of Vermeer's works, a good bibliography and thirty-one illustrations (two are missing in our copy), one of which represents a supposed preliminary study for the famous *View of Delft*, apparently discovered by M. Vanzype in a Belgian private collection. His modesty prevents him from expressing his opinion; the size of the engraving compels equal caution on our part; but the thing looks decidedly interesting, though it lacks apparently the precision of the Hague picture.

ADRIAEN BROUWER ET SON EVOLUTION ARTISTIQUE. Par F. Schmidt Degener. Bruxelles: Van Oest. Frs. 3.50.

A BROAD general sketch of Brouwer's development from his first style, reminiscent of the elder Brueghel, to that last manner, in which his excellence is most consistently seen, illustrated with a number of reproductions from little-known works in two French collections. The author blames England, quite justly, for neglecting Brouwer; to claim, however, that he deserves a place among the very great artists is to go too far in the opposite direction. Brouwer's achievements as a landscape painter recall Gainsborough's sketches; and the attribution to him, in collaboration with Teniers, of the large sunset lent by the

habited in his diaconal vestments, offering the panel itself; with figures of other saints. This icon . . . Stefanesci . . . presented to the altar of the Apostles.

Duke of Westminster to Burlington House a few years ago would solve a difficult problem, could it only be established. The author is so lavish of his praise that he might well have spoken more warmly of the admirable picture at Haarlem, which, even if it does contain some touches by another hand, is among the most superb examples of design and colour which Brouwer has left us.

PIERRE BRUEGEL L'ANCIEN. Par Charles Bernard. Bruxelles : Van Oest. Frs. 3.50.

THE labours of Professor Hulin and M. René van Bastelaer have done much to clear up the obscurity surrounding the eldest member of the Bruegel family, and M. Bernard's little book will serve as introduction to their more extended and minute study. As was appropriate in the case of a master whose work is apt to be misunderstood, M. Bernard devotes considerable space to the relation between Bruegel's art and the circumstances of his time, pointing out that, like Rabelais, he concealed under an appearance of homely coarseness a very effective political satire. The illustrations, though small, are numerous, and clear enough to give the reader an excellent idea of Bruegel's remarkable powers. M. Bernard lays some stress on the spelling of the painter's name as Bruegel, yet on the cover of the book it is twice printed in the form which the author rejects.

COROT AND HIS FRIENDS. By Everard Meynell. Methuen and Co. 10s. 6d. net.

THAT Corot was a simple solitary worker in the fields has become the tradition of common criticism. That from youth to old age he was surrounded by a host of interesting and intelligent friends is known only to those who have taken the trouble to follow his career with some care ; and thus there is more excuse for Mr. Everard Meynell's volume than for many modern biographies. It should be especially interesting in England, where the knowledge of the important art of France in the nineteenth century is restricted to a few familiar names, since from it the reader can obtain some idea of the *milieu* in which the great men moved, and the men once thought great with whom they foregathered. Covering as he does the whole course of Corot's long life, Mr. Meynell naturally brings us into contact with a very great number of personages, important and obscure, so that, although possessed of considerable literary skill, he does not quite succeed in combining the details into a book which can be comfortably read at a sitting. Rather it is a gossiping record into which to dip from time to time, but, since the gossip is largely taken from contemporary sources, it is lively as well as pleasantly varied. We may add that the illustrations include several interesting works by

Corot which have not been hackneyed by reproduction.

PETER PAUL RUBENS. By R. A. M. Stevenson. London : Seeley. 2s. net.

THE popularity of Stevenson's 'Velasquez' has overshadowed his other writings. The study of Rubens which Messrs. Seeley have just included in their 'Miniature Portfolio Monographs' is none the less well worth reading, and the little illustrations are excellently chosen.

GEORGE CRUIKSHANK. By W. H. Chesson. London : Duckworth. 2s. net.

THE mass and variety of George Cruikshank's work seem to have precluded Mr. Chesson from following the general plan on which most of the other volumes of this series are composed. They are in the nature of critical essays rather than complete biographies, and their system has much to commend it. This little study of Cruikshank appears in comparison somewhat burdened with details, though the author does his best to make amends by a lively style. The mass of names and dates and titles, and the persistent ingenuity of the writing, make the volume a thing to be taken in small doses ; but Mr. Chesson's estimate of Cruikshank is just and sympathetic—and that is the main thing in a popular book.

HISTORY

DIE KIRCHLICHE KUNST IM ITALIENISCHEN MITTELALTER, IHRE BEZIEHUNG ZU KULTUR UND GLAUBENSLEHRE. By H. von der Gabelentz. Strassburg : Heitz und Mündel. 1907. M. 14.

THE author, already favourably known for his monograph on mediaeval sculpture in Venice, has produced a work which is likely to be of great use for purposes of reference. As the title implies, his purpose is primarily iconographical : he takes in succession the principal subjects represented, and discusses their origin, affinities and symbolical meaning, with abundant references to patristic and later literature. The extensive material at his disposal gives free scope to a wide erudition, which investigates many dark places, and displays before us in a long sequence almost all the subjects to which the artists of the Middle Ages cared to give visible form. We pass from the typology of the Old Testament to the iconography of Our Lord and the Virgin, of the Saints, of man under various aspects ; the Apocalypse is treated in its relation to art ; there is a section upon the signs of the Zodiac, and the months and seasons ; the beast-symbolism of mediaeval art is discussed in the concluding chapter.

It will be seen that the scope of the book is comprehensive, and that within its prescribed

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limits it omits little which is likely to be of interest or importance. Perhaps its weakest point lies in the use of evidence derived from Byzantine sources, for though the author makes good use of the older books, it would hardly be gathered that he is familiar with the researches of Strzygowski, Wulff, and others. Certain sections, notably those dealing with representations of Our Lord and the Virgin, are thus less complete than they might have been. But, taken as a whole, Dr. von der Gabelentz's book will be welcomed by all who have frequent occasion to verify points of iconographical detail. Though the student who knows his mediaeval Italy well may be able to detect omissions, or suggest points which might be added with advantage, those whose experience is less wide, or whose memory is less infallible, will have only grateful feelings towards the writer of a very serviceable work. Not the least useful part of the volume is furnished by the tables at the end. The first gives the Concordance of the Old and New Testaments; the second, the places in Italy where New Testament subjects are to be found. The latter should prove especially acceptable to those who wish to recall at short notice the principal cities and monuments in or upon which a given scene is represented. Under the heading 'Massacre of the Innocents,' one is referred to frescoes and mosaics of Romanesque and later date at Ferentillo, Assisi, Padua, Florence and Pomposa; to sculpture at Pisa, Benevento, Alatri, Spoleto, Altamura, Gaëta, Verona, etc.; while special columns are given to Byzantine or Byzantinizing work, and to examples of Early Christian date. The whole appendix is, as it were, an itinerary with which beginners, at any rate, will not care to dispense. O. M. D.

A SHORT HISTORY OF ENGRAVING AND ETCHING.
By A. M. Hind. With 111 illustrations.
London: Constable. 18s. net.

In spite of the comparatively recent issue of an English edition of Lippmann's 'Kupferstich,' there was a real need for a handbook to etching and engraving of somewhat wider scope, and Mr. Hind may fairly be said to have now supplied it. Modern research, while adding immensely to our knowledge of the history of engraving on metal (to which this handbook is restricted), has also thereby surrounded the subject with an array of traps and pitfalls for those who place much reliance on older authorities. Really sound work is thus possible only for those who are in constant touch with criticism as well as with prints themselves. In this respect Mr. Hind starts under favourable auspices, and the acknowledgments which he makes in his preface to his colleagues in the Print Room of the British Museum, and to well-known continental experts, are almost as

good a guarantee of his competence as the excellent bibliography and the classified list of engravers with which the volume concludes. The companionship, if not the actual collaboration, of so distinguished a body of scholars has naturally left its traces upon the work, and wherever we have tested it we have found it adequate. Certain personal preferences we may note. A French author would inevitably have devoted more space to the engravers of his native country, and rather less either to the masters of Germany and the Low Countries or to the etchers of whom Mr. Hind writes with particular sympathy, carrying his study of this art up to the present time. The etchings by Constable, bad as some of them are, and the experimental plates of Gainsborough, which have more serious claims to interest, might, we think, have entitled those great artists to a place in Mr. Hind's index, since it includes countless names that have far less title to remembrance. Naturally, too, there are points on which opinions will differ as to his conclusions, as when he gives Altdorfer *almost* the highest place as an artist among the little masters, or when he dismisses Wilkie and Geddes without seeming to recognize the extraordinary importance of their etching in the historical development of the art. His knowledge of technical processes is considerable; indeed, from a less cautious writer we should be inclined to question such a note as that upon the method of Grateloup, which is commonly regarded as an unique development of aquatint. We have failed to notice any reference to the use of the diamond in modern dry point, but otherwise we miss nothing that could fairly be included under this head. The arrangement of the book is unconventional, and may at first sight seem rather confusing to those who are accustomed to classify engravers by nationalities rather than by periods. Yet this unconventionality, being supplemented by a very good index, proves in practice no inconvenience; indeed, it is rather instructive and stimulating, for the cosmopolitan setting shows many familiar figures in a new light. The author throughout proves himself uniformly fair, discriminating and conservative. Conservatism in a book of this kind is a desirable quality. A thoroughly complete and trustworthy handbook has no business to indulge in sweeping judgments. Its function is to provide the student with a summary of contemporary knowledge and criticism, and that Mr. Hind has succeeded in doing so well that his book must inevitably be the standard introduction to the subject for the English-speaking world. Nor, considering the extreme difficulty of the task, is it likely to be superseded for many years to come. Only those who have some little acquaintance with the vast literature of the subject can realize how much labour and judgment must often have gone to the

making of a single paragraph in this scholarly compendium.

MISCELLANEEN AUS DREI JAHRHUNDERTEN
SPANISCHEN KUNSTLEBENS. I Band. Von
Carl Justi. Berlin : G. Grote. 10m.

STUDENTS will be glad to possess the collected essays of the Professor of Art History at the University of Bonn. The volume consists of eleven articles, etc., by Herr Justi that have appeared at various times since the eighties in the 'Jahrbuch der Kgl. preussischen Kunstsammlungen,' the 'Zeitschrift für bildende Kunst,' and the 'Zeitschrift für christliche Kunst.' They are in the fullest sense of the word finished contributions to a branch of the subject that Herr Justi professes, a branch he has made peculiarly his own. They interest a wider circle than is concerned with the arts purely Spanish, because they deal mainly with classical instances of the introduction into Spain of foreign stylistic elements that produced works of great importance from the national standpoint, but also of considerable significance in the general story of art during the Renaissance. To this epoch belong the chapters upon the dissemination of what was in Spain called 'obra del romano,' the plastic and architectural art of the Italian Renaissance, upon Cardinal Pedro de Mendoza and his foundations at Valladolid and Toledo ; upon Bartolomé Ordoñez, sculptor of the monuments of Cardinal Ximenes at Alcalá, of Philip and Johanna at Granada ; upon Pace Gaggini and Antonio d'Aprile, authors of the tombs of Pedro Enriquez and Catalina de Ribera, now in the University Church at Seville ; upon Torrigiano, the authority for whose Spanish journey is still Vasari (Herr Justi's monograph is, of course, upon the artist's general career) ; upon the introduction of the Renaissance at Granada—the cathedral, Machuca's greatly mis-prized palace and the castle, La Calahorra ; and upon the Titianesque bronze relief of Lorenzo de Figueroa at Badajoz.

Mediaeval art is represented by the essay upon the Arphe family, whose finest works mark the term of Gothic in Spain—a Gothic that, in their case, came probably from the Mecklin or Antwerp region. The lecture upon the Cologne masters at the cathedral of Burgos, delivered originally to the Rhenish Archaeological Society, is less known to British students, perhaps, than the foregoing. A fine example of French mid-thirteenth century pointed, Burgos owes its last touches of exoticism to the open-work spires reminiscent of Freiburg and Basel erected upon its western towers during the episcopate of Alonso de Cartagena (1435-56). The southern spire was commenced in 1442, two years after the bishop's return from the Council of Basel. Piecing together data from various sources, Herr Justi is able to present a fairly detailed outline of the activity of the master builders 'de

Colonia' ; Juan is mentioned in 1446, and again, in 1454, as 'maestro de las obras.' The northern spire was completed in 1458, the year in which Juan de Colonia drew up plans for the church of the neighbouring Miraflores. The original lantern at the intersection of nave and transepts Herr Justi holds to have been designed and carried well towards completion by the same Juan ; it is the third tower, mentioned by the Bohemian, Leo von Rosmital, as in course of erection at the period of his visit to Burgos, 1466. It crumbled in 1539. Juan de Colonia, dead in 1481, was succeeded by his eldest son, Simon, who completed the chapel of the Constable Velasco, Count of Haro, designed by his father. Simon was followed in 1511 by Franciscode Colonia—builder of the north-east transeptal door, an ornate work, its design reminiscent of an Italian Renaissance altar—who died in 1542.

The volume contains, also, shorter contributions upon portraits of Saint Ferdinand III, King of Castile, and upon the Bibarrambla Gate, at Granada, wantonly destroyed in 1884. Of these, as of the foregoing items of Herr Justi's work, it is impossible to mention anything but the titles here. The volume is judiciously but not always sufficiently illustrated. It lacks an index—that would have been far more useful in its place at the end of each than at the end of the last volume ; there, we presume, it will at length be found.

A. V. D. P.

The last fifty pages are occupied by papers on Netherlandish art. The first of these relates to the panel removed in 1836 to Madrid from the sacristy of the Hieronymite convent of Parral, where it had been securely fixed at the end of the first half of the fifteenth century. The original, of which this is a copy, adorned the chapel of Saint Jerome in the cathedral of Palencia, where it was still in 1783. As has long been known, the ambassadors sent by Philip of Burgundy to the court of Portugal, to whose suite John van Eyck was attached, visited John II of Castile in the spring of 1429. Herr Justi concludes that the king received them at the Alcazar of Segovia (p. 293), and that he then gave John the commission to paint the Palencian altar-piece, also that its scheme was drawn up by a Spanish theologian. There is no evidence to support these conclusions, nor anything particularly Spanish in the theme of the picture, the proper title of which is indicated by the text on the angel's scroll : 'The fountain of gardens, the well of living waters.' That given in the document of c. 1454, 'The Story of the Dedication of the Church,' which Herr Justi thinks strange, has, of course, no reference to any building but to the rejection of the Synagogue and the dedication of the Catholic Church figured in very many earlier works by two female figures: the one crowned advancing with upheld chalice to the

foot of the cross; the other, blindfolded, departing with her back to the Redeemer. The design of the composition is undoubtedly Eyckian. The original, probably painted prior to John's visit, may very likely have been executed for the Bishop of Palencia or the founder of the chapel of Saint Jerome. All that we know for certain is that the copy was painted for King John, probably by a Castilian master.

The painting by Dalmau at Barcelona, the subject of the second paper, is an imitation of Eyckian work so far as the design is concerned, but the technique is Spanish and shows that Dalmau was quite unacquainted with the Eyckian process. The painting acquired by the Louvre at the Bourgeois sale is a Castilian work unlike anything by Dalmau.

The third paper relates to the collection of paintings, 460 in number, belonging to Queen Isabella; among them were works by two Flemish masters attached to her court, Michael of Sithiu (Saint-Omer) and John of Flanders, both of whom remained in her service until her death in 1504; Michael, who had painted her portrait in 1481, then passed into that of the Archduchess Margaret, Governess of the Low Countries. John of Flanders painted for Isabella a series of forty-six panels commencing with the Annunciation and ending with the Last Judgment; fifteen of these, the history of which during four centuries was first published by Herr Justi, were lent to the Columbian Exhibition of 1892. Shortly after his return from Madrid the present writer was asked by the Duchess of Wellington to look at two paintings at Apsley House; these he at once recognized to be two of the series that had belonged to the Archduchess Margaret; her Grace afterwards told him that they had been found by the great duke in the baggage of Marshal Junot. A third, the risen Saviour, followed by the patriarchs set free from Limbo, appearing to His Mother, which the writer had seen some years previously at Barnes, in the possession of Mr. Henry Attwell, is now in the National Gallery (1280). Two others are in the collection of the Prince of Fondi at Naples. Other notices relate to a large altar-piece at Valladolid, dated 1504, by Quentin Matsys, and to another of our Lady of Compassion with representations of her seven dolours by John of Holland (? Mostaert), painted for Bishop John Fonseca at Brussels in 1505. Herr Justi gives no authority for these attributions, which after reading the article on the panels attributed to the so-called 'Master of Flémalle' do not inspire full confidence. W. H. JAMES WEALE.

A CHART OF THE ARTS IN ENGLAND FROM 1660 TO 1800. Lenygon and Co., 31 Old Burlington Street, W. 2s. 6d. net.

A SHORT time ago we noticed the admirable

Winchester charts which exhibited the development of Italian painting in tabular form. The publication before us makes no attempt at tracing developments; it merely prints in parallel columns the historical events of each decade, its painters and sculptors, both in England and on the Continent, its engravers, its achievements in the arts and crafts, its important publications on architecture, decoration and on art in general. The idea is an excellent one, for no difficulties are more troublesome and exasperating than those which arise in connexion with the eighteenth century. A clear tabular statement, such as that which this chart provides, ought to be of much practical service to all who have to do with eighteenth-century painting and furniture, and if the publishers in some future edition, could contrive to leave a rather larger space for the addition of MS. notes, it would be possible for each owner to annotate for himself the sections which interested him most.

THEORY

THE MISTRESS ART. By Reginald Blomfield, A.R.A., M.A., F.S.A. London: Arnold. 5s. net.

A SHORT time ago Professor Clausen's sincere and sympathetic lectures on painting did much to revive the credit of Royal Academy teaching. Professor Blomfield's eight lectures on architecture have at least an equal claim upon the attention of intelligent readers. We regret sincerely that the slender limits of our space prevent us from doing full justice to their courageous scholarship and their lofty common sense. The author begins by insisting that architecture can only be learned from intimate acquaintance with good buildings. Next he insists that design must be personal, and that the architect's personality must be that of one with a passion for his art, not that of 'the professional gladiator whose whole soul is occupied with success.' Then the limitations of the craftsman are defined with justice and with some daring too; but the most able lecture in the book is the fourth. Here a clear distinction is drawn between the provinces of the various arts, and the little historical analysis of the errors which have prevented that distinction from being generally recognized is in its way a masterpiece. From this point the work becomes rather more technical, the buildings of Egypt, Greece, Pergamos, Rome and France being studied in succession as exemplifying the majestic aims which it is the function of architecture to realize. The style, as we might expect from its author, is admirably clear, but we owe the exceptional pleasure with which we have read it to no such outward ornament, but to the frankness, scholarship and sanity with which it handles matters that are almost universally misunderstood.

THE AIMS OF INDIAN ART. By Ananda K. Coomaraswamy, D.Sc. Essex House Press, Campden. 2s. 6d. net.

WE are slowly beginning to recognize that we may learn much from Eastern art: that its principles, as they are opposed to our own rather narrow materialism, may also be its correctives. It is, however, to Japan or to China that we are wont to turn for this new illumination. India is almost universally overlooked, and not without some show of justice. As the author of this suggestive essay indicates, the ideal of Indian art is not one of varied individual beauty but of a beauty formalized and rhythmic. 'Proportions that differ from those given in the Shastras cannot delight the cultured'; and such strict adherence is inculcated by religious imprecations. To this rigid, immobile restriction to a single canon of form Indian art owes its monotony—its insipidity we might also say, when we think of the havoc a similar principle has wrought in our European art academies. This and other less questionable precepts of art cannot be discussed adequately in a short review: we must refer those interested in the subject to Dr. Coomaraswamy's well-printed summary, with the assurance that their half-crowns will not be mis-spent.

ESSAI SUR LA DIALECTIQUE DU DESSIN. Par Jean de Bosschere. Bruxelles: G. Van Oest and Cie. Frs. 3.

THE physiological and psychological processes underlying the art of drawing are not so generally understood as to render a small book on the subject superfluous. M. de Bosschere concerns himself chiefly with the transposition which the artist's brain has to make when recording graphically the impression which the eye conveys to it. His attitude is thoroughly sound and artistic, but he would have often made his meaning more clear if his text were not interspersed with illustrations which, excellent in themselves, have only an indirect or accidental bearing upon the points at issue. The subject is difficult, and the pictures, as a whole, do not make it easier, though the book would be less outwardly attractive were they omitted.

GIFT BOOKS

ANGLING AND ART IN SCOTLAND. By Ernest E. Briggs, R.I. With thirty-two coloured plates. London: Longmans, Green & Co. 12s. 6d. net.

A SLIGHTLY misleading title, an ugly binding and a commonplace frontispiece make an unfortunate introduction to a book which is otherwise much above the average. Hardly a reference to art will be found except in the preface; the text is a gossiping but thoroughly pleasant record of fishing

experiences in Galloway and the Highlands. The author appears to have enjoyed unusual good luck with his angling, and when for his art we turn to his sketches we find many of them admirable, both in design and colour, and all of them very well reproduced. They might in one respect even be termed remarkable, for never have we seen water drawn with more intimate feeling for its character, pace and volume. Any practised draughtsman can get its surface colour and general look, but to draw it as Mr. Briggs habitually does needs more than skill with the brush. Only a fisherman—and a good fisherman—knows water thus. To criticize the letterpress lies outside our province: otherwise we might be tempted to ask questions about the 72 lb. pike mentioned on page 65.

THE LITTLE FLOWERS OF ST. FRANCIS OF ASSISI. Translated from the Italian by T. W. Arnold, M.A. With a note by Dr. Guido Biagi. Chatto and Windus. 15s. net.

THIS is one of the most beautiful books yet produced by Messrs. Chatto and Windus. The white binding (parchment in our copy, though vellum can be had for an extra 5s. and polished morocco for another 15s.) is decorated with a replica of that by Aldus Manutius embodying the arms of the saint; the title-page comes from a sixteenth-century manuscript in the British Museum; paper, print, spacing and end-papers are all excellent, and the illustrations number a coloured colotype frontispiece, twelve coloured plates and twenty-four illustrations in half-tone. The subjects chosen are all early representations of the saint, his companions and the incidents in his life—Giotto, Sassetta, Filippino Lippi, Benozzo Gozzoli, and Donatello being among the artists selected. Manuscripts have also been laid under contribution, and among the most interesting illustrations are the seven taken from the fourteenth-century manuscript (Codice Laurenziano Gaddiano CXII) in the Laurentian Library, which are here reproduced for the first time. Good results are obtained by the use of the four-colour process, which is certainly to be preferred to the three-colour. Dr. Biagi's introduction does not go deeply into the origins of the *Fioretti*, but is content to point out, wisely, that here, rather than in the disputes of scholars or the labours of biographers, must we look for the real St. Francis.

OF THE IMITATION OF CHRIST. By Thomas à Kempis. Translated by Richard Whytford. Edited by Wilfrid Raynal, O.S.B. Chatto and Windus. 7s. 6d. net.

WE are glad to see Whytford's translation—which has not yet been surpassed—reprinted in so handsome a form. The value of the late

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Father Raynal's work upon it is well known to students of the 'Imitation,' and here we have his introduction and text, with the 'Spiritual Glass' and Pico della Mirandola's 'Rules of a Christian Life,' translated by Sir Thomas More, as appendices. The cover-design is fifteenth-century German; and the book is pleasingly illustrated in colour and decorated by Mr. W. Russell Flint.

CATALOGUES, ETC.

KATALOG DER BIBLIOTHEK DES STÄDTISCHEN KUNSTGEWERBE-MUSEUMS ZU LEIPZIG. Im Auftrage der Direktion bearbeitet von Otto Pelka. Leipzig. 8vo. 1908.

THIS institution is one of the most active of its kind in Germany, and is thoroughly up to date in all its appointments. The catalogue of its library is a welcome aid to the student, as all such help-meets are. The present small volume of 309 pp. consists of a list of catch-words and authors' names in one continuous alphabet; a second volume arranged in the form of a subject catalogue is to appear as a supplement towards the end of this year. The entries are bibliographically exact and are accompanied by the press marks. It seems, however, that the old system of cutting up the collection into a number of sections, lettering each section, and allotting a running number to each book still obtains here. H. W. S.

MESSRS. RUDOLF LEPKE, of Berlin, send a large illustrated catalogue of the collection of the late Sir Charles Turner, which should be interesting to the many friends of that genial connoisseur, although we miss one or two of his most notable possessions. The sale will take place on the 17th of November.

ON 10th November Messrs. Muller, of Amsterdam, are selling modern pictures, including examples of W. Maris, Jacque and Bosboom, from various private collections. Their catalogue, as usual, is well illustrated.

WE received, too late for notice last month, from Messrs. Bruckmann, of Munich, a prospectus with two specimen plates of their reproduction of Matthias Grünewald's altarpiece at Isenheim, edited by Dr. Friedländer. The plates, in coloured collotype, seem admirable facsimiles both in colour and in detail, and the complete work is to contain six of them, together with one other reproduction. The price is 120 marks. Messrs. Vicars Brothers send an artist's proof of a mezzotint by Leopold Goetze after Gainsborough's child portrait, *Miss Haverfield*, at Hertford House. It is a delicate and graceful plate, in which Gainsborough's charm of handling is retained with uncommon skill.

WE have also received the following catalogues, papers and reports, to which want of space prevents us giving detailed notice:—

Inhalt und Besprechungen von Heft 1-100 der Studien zur deutschen Kunstgeschichte. (Heitz & Mundel, Strassburg.)
Leonardo da Vinci e il Conte Di Ligny. Gerolamo Calvi. (Milan.)
Sopra un tipo di Hermes del IV secolo A. C. Lucio Mariani. (Rome.)
Amtliche Berichte aus den königlichen Kunstsammlungen. October, 1908. (Berlin.)
L'Arte alla Corte di Alessandro VII. Leandro Ozzola. (Rome.)
Catalogue of Prints. The 'Liber Studiorum' of J. M. W. Turner, R.A., in the Victoria and Albert Museum.

RECENT ART PUBLICATIONS *

ART HISTORY

ADDISON (J. de W.). Arts and crafts in the middle ages. (8 × 5) London (Bell), 7s. 6d. net. Illustrated.
RÖSSLER (C.). L'Art celtique avant et après Coloman. (11 × 9) Paris (Fouillard), 20 fr. 110 pp., illustrated.
HILDEBRAND (H. H.). Kyrgliga konsten under Sveriges medeltid. 2nd edition. (10 × 7) Stockholm (Norstedt), 8 kr. 50 öre. 300 cuts.
MEIER-GRAEFE (J.). Modern art. Being a contribution to a new system of aesthetics. From the German by F. Simmonds and G. W. Chrystal. 2 vols. (12 × 8) London (Heinemann), 42s. net.
COOMARASWAMY (A. K.). The aims of Indian art. (10 × 7) London (Essex House Press), 2s. 6d. 23 pp.
ASHBEE (C. R.). Craftsmanship in competitive industry; being a record of the workshops of the Guild of Handicraft, and some deductions from their twenty-one years' experience. (10 × 6) London (Essex House Press), 5s. net.

TOPOGRAPHICAL ANTIQUITIES

CARTAILHAC (E.) and BREUIL (H.). La caverne d'Altamira à Santillane (Espagne); peintures et gravures murales des

cavernes paléolithiques. (14 × 11) London (Williams & Norgate), 45 fr. 38 plates, some chromo.
WALDSTEIN (C.) and SHOOBRIDGE (L.). Herculaneum, past, present and future. (11 × 7) London (Macmillan), 21s. net. Illustrated.
BARKER (E. R.). Buried Herculaneum. (8 × 5) London (Black), 7s. 6d. net. Illustrated.
ANGELI (D.). Roma, II. Da Costantino al Rinascimento. (11 × 8) Bergamo (Istituto d'Arti Grafiche), l. 5. 160 illustrations.
AGOSTINONI (E.). Il Fucino. (10 × 7) Bergamo (Istituto d'Arti Grafiche), l. 4. 155 illustrations.
DALMAN (G.). Petra und seine Felsheiligtümer. (11 × 8) Leipzig (Hinrich), 28 m. Illustrated.
BESANT (Sir W.). Early London, prehistoric, Roman, Saxon and Norman. (11 × 9) London (Black), 30s. net. Illustrated.
STOW (John). A survey of London, Reprinted from the text of 1603, with introduction and notes by C. Lethbridge Kingsford. 2 vols. (9 × 6) Oxford (Clarendon Press), 30s. net.

* Sizes (height × width) in inches.

- CHANCELLOR (E. B.). Wanderings in Piccadilly, Mayfair and Pall Mall. (7×5) London (Alston Rivers), 2s. 6d. net. Plates.
- DIMIER (L.). Fontainebleau. (11×7) Paris (Laurens), 5 fr. Illustrated.
- BOURNON (F.). Blois, Chambord et les châteaux du Blésois. (11×7) Paris (Laurens). 101 illustrations.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- SUPINO (I. B.). I ricordi di Alessandro Allori. (10×7) Florence (Alfani & Venturi).
- DONOP (L. von). Der Landschaftsmaler Carl Blechen. (10×6) Berlin (Fischer & Franke), 5 m. 16 plates.
- S. M. El Rei D. Carlos I e a sua obra artistica e scientifica. (12×8) Lisbon (Palhares). Illustrated.
- MEYNEL (E.). Corot and his friends. (9×5) London (Methuen), 10s. 6d. net. 29 plates.
- Illustrated memoir of Charles Wellington Furse, A.R.A., with critical papers and fragments, a catalogue of the pictures exhibited in 1906, and a chronological list of works. (16×12) London (Burlington Fine Arts Club). 35 plates.
- HESS (W.). Johann Georg Nesstfell. Ein Beitrag zur Geschichte des Kunsthandwerkes in den ehemaligen Hochstiftern, Würzburg und Bamberg. (10×7) Strasburg (Heitz), 8 m. Illustrated.
- HAHR (A.). Die Architektenfamilie Pahr. (10×7) Strasburg (Heitz), 7 m. Illustrated.
- CIADEL (J.). Auguste Rodin, l'œuvre l'homme. Préface par C. Lemoine. Brussels (v. Oest), 100 fr. Photogravures.
- OZZOLA (L.). Vita e opere di Salvator Rosa, pittore, poeta, incisore; con poesie e documenti inediti. (12×8) Strasburg (Heitz), 20 m. 21 phototype plates.
- HAMMER (H.). Josef Schöpf. Mit allgemeinen Studien über den Stilwandel der Fresko- und Tafelmalerei Tirols im 18 Jahrh. (10×6) Innsbruck (Wagner), 3 m. 22 plates.
- LANDSBERGER (F.). Wilhelm Tischbein. Ein Künstlerleben des 18 Jahrhunderts. (8×6) Leipzig (Klinkhardt and Biermann), 5 m. 18 plates.
- MILMAN (L.). Sir Christopher Wren. (8×5) London (Duckworth), 7s. 6d. net. 64 plates.

TOPOGRAPHICAL ANTIQUITIES

- BREASTED (J. H.). The monuments of Sudanese Nubia. Report of the work of the Egyptian expedition season of 1906-07. Chicago (University Press).
- GARDTHAUSEN (V.). Der Altar des Kaiserfriedens, Ara Pacis Augustae. (10×6) Leipzig (Veit), 3 m. 56 pp., 3 illustrations.
- HEISENBERG (A.). Grabeskirche und Apostelkirche. Zwei Basiliken Konstantins. I. Die Grabeskirche in Jerusalem. II. Die Apostelkirche in Konstantinopel. 2 vols. (11×8) Leipzig (Hinrich), 40 m. 24 plates, plans, etc.
- RIVOIRA (G. T.). Le origini della architettura lombarda. Seconda edizione, corretta ed ampliata. (11×8) Milan (Hoepli), 20 l. Illustrated.
- PASTÈ (R.) and ARBORIO MELLA (F.). L'abbazia di S. Andrea di Vercelli. (13×9) Vercelli (Gallardi & Ugo). Illustrated.
- BUMPUS (T. F.). The cathedrals and churches of Norway, Sweden and Denmark. (9×7) London (Werner Laurie), 16s. net. Illustrations.
- THEIL (W.). Die Erhaltung der Ottheinrichsbau-Fassade. (9×6) Heidelberg (Winter). 2 plates.
- HILDEBRANDT (H.). Die Architektur bei Albrecht Altdorfer. (10×7) Strasburg (Heitz). 17 phototypes.
- COX (Rev. J. C.). The cathedral church and see of Essex. (7×5) London (Bemrose), 2s. net. 13 plates, plans, etc.
- OSTENDORF (F.). Die Geschichte des Dachwerks erläutert an einer grossen Anzahl mustergültiger alter Konstruktionen. (16×11) Leipzig (Teubner), 28 m. Illustrated.

- TRAVERS (W. J.). Architectural education. (9×6) London (Harrison, Jehring, Emerald Street), 4s. net.

PAINTING

- SPIELMANN (M. H.). The British School of Painting, Fine Art Palace, Franco-British Exhibition, 1908. London ('Times' Book Club), 2s. 6d. English edition of the 'Figaro Illustré.'
- COHN (W.). Stilanalysen als Einführung in die Japanische Malerei. (10×8) Berlin (Osterheld), 6 m. 18 phototypes.
- ALLEN (Grant). Evolution in Italian art. (9×6) London (Grant Richards), 10s. 6d. net. Revised reprint of papers contributed to the 'Pall Mall' and 'English Illustrated' magazines. Illustrated.
- ROTHS (W.). Anfänge und Entwicklungsgänge des alt-umbrischen Malerschulen, insbesondere ihre Beziehungen zur fruhsieneischen Malerei. (12×8) Strasburg (Heitz), 10 m. 25 phototype plates.
- Katalog der Gemälde des Bayerischen National Museum. Verfasst von K. Voll, H. Braune und H. Buchheit. (8×5) Munich (Bayer, National Museum). 75 plates.

SCULPTURE

- BILLERBECK (A.) and DELITZSCH (F.). Die Palasttore Salmnassars II von Balawat. (10×7) Leipzig (Hinrich); Baltimore (J. Hopkins Press), 15 m. 4 phototypes.
- FILIPPINI (L.). La scultura nel trecento in Roma. (9×6) Turin (Soc. Tipografico-Editrice Nazionale). 44 illustrations.
- BODE (W.). Florentine sculptors of the Renaissance. (10×7) London (Methuen), 12s. 6d. net. Illustrated.
- GOTTSCHIEWSKI (A.). Ueber die Porträts der Caterina Sforza und über den Bildhauer Vincenzo Onofri. (11×8) Strasburg (Heitz), 8 m. 18 plates.

ENGRAVING

- HIND (A. M.). A short history of engraving and etching for the use of collectors and students. (9×6) London (Constable), 18s. net. Illustrated.
- STAUFFER (D. McN.). American engravers upon copper and steel. 2 vols. (9×6) New York (Grosier Club); 350 copies only. 43 plates.
- LEIDINGER (G.). Die Teigdrucke des fünfzehnten Jahrhunderts in der K. Hoff- und Staatsbibliothek, München. (11×8) Munich (Callwey). 25 photogravures.

MISCELLANEOUS

- LIKHATCHEFF (N. P.). Matériaux pour l'histoire de l'ikonographie russe. Paris (Picard), 850 fr. 2 portfolios of 419 plates.
- CHASE (G. H.). The Loeb collection of Arretine pottery, catalogued with introduction and descriptive notes. (12×8) New York (privately printed), 45s. 28 photogravure plates.
- BLACKER (J. F.). Chats on oriental china. (8×5) London (Unwin), 5s. net. Illustrated.
- PERDRIZET (P.). Etude sur le Speculum Humanae Salvationis. (10×6) Paris (Fontemoing), 5 fr.
- PERDRIZET (P.). La Vierge de Miséricorde: étude d'un thème iconographique. (10×6) Paris (Fontemoing), 18 fr. Fasc. 101 of the 'Bibliothèque de l'Ecole française d'Athènes.' 31 plates.
- POSSELT (F.). Der Silberschatz der Kirchen, Gilden und Zunfte in der Stadt Schleswig. (9×6) Schleswig (Bergas), 1 m. 50. 9 plates.
- HILTON PRICE (F. C.). Old base metal spoons. With illustrations and marks. (10×6) London (Balsford), 10s. net.
- LOWES (Mrs.). Chats on old lace and needlework. (8×5) London (Unwin), 5s. net. Illustrated.
- SARGEANT (B. E.). Weapons: a brief discourse on hand-weapons other than firearms. (10×7) London (Rees, 119 Pall Mall), 2s. 6d. net. 54 pp., illustrated.

ART IN FRANCE

IT is almost too late to write about the Autumn Salon, since it will close its doors on the 8th of November; but, though it was impossible to speak of it in the October number, it must not be left

entirely without notice. As in previous years the exhibition contains a large—far too large—proportion of works which have nothing to recommend them but effrontery. If it is amazing

Art in France

that any one should have sent for exhibition pictures such as some of those which hang on the walls of the Grand Palais, it is still more amazing that any hanging committee should have accepted them. The productions of ladies and gentlemen who can neither draw nor paint are no more commendable because they are imitations of M. Henri Matisse, and represent violet persons sitting under pink trees, than if they were imitations of the most academic of academicians. M. Matisse is, alas! responsible for much. A painter of his undoubted talent ought to be ashamed to exhibit such a picture as that which occupies a prominent place in Salle XIV. M. Rodin's responsibilities are also evident in the statues with one foot or half an arm, which resemble the work of M. Rodin in no other respect but in these peculiarities. A well-known foreign critic, with whom I made the tour of the Salon on the day of the Vernissage, was moved by a peculiarly grotesque example of this species of tatory to suggest that it would be a good idea to have casts made of some of the gingerbread figures which are sold at Belgian fairs and send them up to the Salon d'Automne, where they would undoubtedly be accepted.

But these outrages and eccentricities must not blind one to the good work which the Salon contains. There are, for instance, the decorative panels of M. Maurice Denis, *l'Histoire de Psyché*, not perhaps so successful as *l'Eternel Printemps*, which he exhibited in the spring, but still the work of a man who is head and shoulders above most of his contemporaries. M. Denis is becoming more and more classical, and his five panels seem curiously out of place in their surroundings. Their fault is that they are too pink; it would be annoying, one would imagine, to live with this decoration, in which the human form is invariably depicted as of a deep rose-colour. But what marvellous imagination, what mastery of technique both in drawing and painting they show!

Next to the panels of M. Denis, the frescoes of M. René Piot are among the most interesting of the exhibits. They are real frescoes and form a mortuary chamber with its urn for the ashes. M. Piot is obviously a follower of Gustave Moreau, but he has a marked personality of his own. Unfortunately his colour is violent and sometimes intolerable; the background of one of the frescoes is of the exact tint of Reckitt's Blue. And his symbolism, like most modern symbolism, is obscure. On one wall are the seven deadly sins; on the two others are pictures presumably meant to represent some sort of paradise, since they bear the legend *Requiescat in Pace*. But they are more like a bacchic orgy than the usual conceptions of rest and peace.

There are interesting pictures by many of the artists always to be found at the Autumn Salon,

such as M. Lebasque; but there is no very striking work by a new-comer, except perhaps the portrait of a woman by a Mr. Kelly, presumably an American, since his work shows marked French influence. The sculptures of a Czech artist, M. Kafka, are of very high quality. A large section of the exhibition is devoted to works by Finnish artists, which have little or no characteristic of their own. But for the scenery and the types of the models, they might all be French pictures.

The retrospective section of the exhibition is devoted to three artists: Greco, Monticelli, and Rodolphe Bresdin. Bresdin has been severely treated by many critics; but there is much that is interesting in this collection of his prints, and it is impossible to deny his talent. As for the Greco exhibition, it is an outrage on the memory of the master. Although there are very few pictures, the majority are dubious, or worse than dubious, and there is not a single fine example. If the jury of the Autumn Salon could not do better than this, they would have been wiser to let Greco alone. While the exhibition of Greco is small, that of Monticelli's work is, on the other hand, much too large; it would seem that the jury has accepted any picture by or attributed to Monticelli which has been offered to them. Yet in this mass of canvases there is scarcely a single example of Monticelli's best work, such as is to be found in certain Scottish collections; and the only good collection of Monticelli in France is not represented. Many of the pictures are certainly not by Monticelli, and many more, even if they are by him, are atrociously bad. Altogether the retrospective exhibition is a lamentable exposure of the taste and judgment of the jury of the Autumn Salon.

The Louvre has just received another important legacy. M. Charles Séguin, the well-known collector, who recently died, has given the authorities of the Louvre the right to choose any pictures or other works of art in his collection that they please. This is, perhaps, the most sensible form of bequest that can be made to a museum.

Three or four hundred examples of pottery which are among the discoveries of M. de Morgan at Susa, mentioned in *THE BURLINGTON MAGAZINE* last month, have been placed in a room in the Pavillon La Trémoille at the Louvre, which will shortly be opened to the public. A large number of the vases and other pieces are intact; it has been possible to reconstruct many others of which all the pieces were found.

The Commission du Vieux Paris is taking energetic steps to save several buildings which are threatened with destruction. Among these is the famous Hôtel de Sens, one of the very few gothic houses left in Paris, which was formerly the Parisian palace of the bishops of Sens. The Secretary of the Commission has appealed to the

Government to buy it and so save it from destruction. The passion for the demolition of ancient buildings has spread to Rouen, where several monuments are in danger. Fortunately the Conseil d'Arrondissement has taken up the matter, and it is probable that a stop will be put to these acts of vandalism.

An interesting discovery has just been made in a lumber room at Versailles. Louis XVI ordered

for the decoration of the great *salle à manger* in the palace a series of panels in soft paste Sèvres, which were decorated with the *Chasses de Louis XV* after the cartoons made by Oudry for tapestries. The face of Louis XVI himself was in the Sèvres panels substituted for that of Louis XV. These panels disappeared at the Revolution, and have been completely lost until they were found the other day. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND



SMALL but interesting collection of paintings and prints has recently been unearthed in the castle of Gaussig, belonging to a Saxon nobleman, Count Schall-Riaucour. The seat of this family is situated near Bautzen, and scarcely an hour's ride from Dresden; yet the existence of the collection seems to have been quite forgotten for years, and even now very little has been discovered as to its history. As far as has been ascertained, little or nothing was added to the collection after the year 1700, and it was possibly formed by John Adam Schall von Bell, who went, later in life, as a Jesuit missionary to China, where he died with the rank of a Grand Mandarin thrust upon him. This was probably in consequence of his astronomical services to the Chinese empire. He established the calendar, which is throughout China in use to this day, and presided over the manufacture of that magnificent astronomical apparatus, some of which was brought back to Potsdam, subsequent to the 'Boxer' insurrections a few years ago.

The little gallery, which has now again attracted the notice of students, does not contain any work of extraordinary importance, but it has brought to light much better pictures than discoveries of this kind usually do. A gallery formed as early as the seventeenth century naturally would command a good deal of interest. This one contains principally Dutch pictures of the seventeenth century, one early Flemish painting, and a few sixteenth-century German ones. Among the names represented I note C. Bega, S. de Braij, J. Brueghel the elder, A. Cuyp, J. Duck, J. Gossaert, A. de Hondt, C. Molenaer, A. v. d. Neer, I. van Ostade, P. Roos, S. Ruisdael, Rembrandt van Rijn, C. Saffleven, B. Spranger, J. Steen, J. Verspronck and Ph. Wouwerman.

Some of these attributions need revision, no doubt; two of the best-founded are the *Ecce Homo*, by Gossaert, and the *Drinking Scene*, by I. van Ostade. The former small picture shows Christ sitting naked at the foot of a pillar, with the heads of three men in the middle distance, in an archi-

tectural setting, and is signed and dated (1527); the latter discovers four peasants and a woman in a tavern. The lighting is quite Rembrandtian, with a flood of luminous colour in the centre of the picture. The two Rembrandts of the collection are small female portraits. The one of a young girl is rather too insipid to be ranked higher than a school picture. The other, very likely a portrait of his mother, is a very interesting painting, and belongs to that early class of Rembrandt's portraits of which several have from time to time been ascribed to Dou. The picture of a cavalier with his horse browsing and two dogs is not a really first-rate Albert Cuyp, if, indeed, the ascription to this master, so rare in Germany, is to be accepted at all. The Bartel Spranger, a scene of *Satyrs*, has been identified with the help of the Jan Muller engraving, Leblanc 51. It is to be remarked, however, that the picture is not reversed from the engraving, and that it possibly is a painted copy of the engraving, such as were common enough at that time. The modelling of the nude, especially of the female satyr standing, is much superior in the engraving to that of the Gaussig painting. The Jan Brueghel, sen., is an *Adoration of the Magi*, depicted as a busy winter scene in crisp, crystalline technique. Among the few early German paintings the *Portrait of a Young Man*, probably by a Suabian artist, and another portrait, *Half-length of a Lady*, by some master of the Cologne school, are especially attractive.

All in all, the collection embraces about fifty paintings, including those of later German schools, besides a fairly important lot of fine prints. Consequently it must be ranked among the more considerable private collections of Saxony, which is, unfortunately, almost barren of private galleries over a century old.

The Imperial Government has recently opened a competition for designs for the new twenty-five pfennig coin, which is to be issued shortly. It may have been incited thereto by the success which a similar competition opened by the Dürer League (Dürerbund) has had. In this case designs for any or all the fourteen coins which Germany issues were invited. The jury consisted of officials of the Dürer League, of artists and of directors of

Art in Germany

museums in equal numbers ; thus a sound verdict was guaranteed. The first prize was awarded to Maximilian Dasio, of Munich, and the other prizes to O. Aurich, F. Hörnlein, F. Lommel, F. Pfeifer and H. Reisner. The result of the competition was really very encouraging, and the truly excellent work of Dasio especially gratifying. He displays uncommon originality and an effective German spirit in his designs, which eschew the accepted heraldic conventionalities and likewise submit to none of the old rules as regards the lettering on the coins. Felix Pfeifer is distinctly reminiscent of Pisanello's style, but scarcely any the worse for that. Friedrich Lommel's design of a nude man gleaning ears of corn, and with the lettering '*Industria et Parsimonia*' below, is an admirable example of composition and modelling.

The Kaiser Friedrich Museum at Berlin has recently acquired two predella paintings by Andrea di Giusto, with scenes from the lives of SS. Julian and Nicholas.¹ Further, the acquisitions of early German statuary have been rather numerous. There are a terra-cotta *Madonna and Child*, end of fifteenth-century school of the Lower Rhine, showing short, stunted proportions ; and another of about the same date, but discovering the elongated proportions of the Suabian school. A stone-carved *Madonna*, Bavarian work of the early part of the fifteenth century, is notable for its freshness and lively naturalism ; an *Angel with a Bauderole* hails from the same locality, as do likewise two wood-carved reliefs of SS. *Dorothea and Agnes*, dating from the year 1515. A very interesting *Pietà* of the beginning of the sixteenth century displays in the general lines of composition some resemblance to Michelangelo Buonarrotti's famous

¹ They belong to the predella of a Masaccio altarpiece, two parts of which, by Masaccio himself, were bought for Berlin as long ago as the year 1880 from the Marchese Capponi collection in Florence.

San Pietro group. The gothic monstrosity by the master E S, mentioned on p. 115 of our May issue, has passed into the possession of the Berlin Print Room.

The museum at Budapest has bought an early Velazquez, formerly in the Sanderson (Edinburgh) and Langton Douglas collections. It represents a group of three, an old man, a young one and a girl—the latter pouring wine—seated at a table upon which there are bread, a salt-cellar, a radish, an orange and other comestibles.

At Lemberg a Sobieski museum has been opened in the so-called Sobieski House on the market-place. It is essentially a historical museum, depending to a great extent upon works of art—especially portraits and fine prints—as objects for display.

The great church at Emden is famous for the fine funereal monument of the Dukes of East Frisia, which Countess Anne, the relict of Enno II, had erected in the course of her thirty years' regency. This splendid piece of sculpture is unfortunately doomed to destruction. The principal parts are carved in sandstone, which, under the influence of sea-water (the church is frequently flooded) and sea-air, is slowly crumbling. All efforts to preserve it by means of various coatings of unacetic oils have proved useless. The authorities are now trying to raise means with which to pay for a cast of the whole monument, so that memory of it may at least be preserved in this way.

At Frankfort-on-the-Main the excavations of C. M. Kaufman, which he undertook at the expense of this community during the years 1906-7, have recently been exhibited. Near Karm-abu-Mina a sort of 'Lourdes' of early Christianity seems to have been unearthed. Besides many architectural fragments, a quantity of earthenware has been brought to Frankfort. H. W. S.

ART IN AMERICA

POTTERY OF THE HITHER ORIENT IN THE METROPOLITAN MUSEUM—I

AMONG the many countries embraced under the above heading, Persia would naturally come first, since her productions, in almost every branch of decorative art, have ever been superior to those of the countries that surrounded her. With the single exception of the Greek, no race of ancient times has so vividly stamped the individuality of its taste upon more recent epochs than has the Persian. A genius for decorative art and a gift of colour, seemingly inherent in the race, have been fostered by a continuous national existence, for the Persian, like the Egyptian, has ever succeeded in absorbing the various hordes of foreigners that from time to time have overrun his borders.

The characteristic style in the arts of this ancient

people would seem to have been early influenced by that of Egypt ; especially is this true in the fields of architecture and ceramics. In the latter branch, with which this article more especially deals, the Egyptians had been efficient from the very dawn of history. The use of glazed tiles for mural decoration was practised in the land of the Pharaohs from the earliest days of the Old Kingdom. The walls of one of the chambers in the famous Step Pyramid at Sakkarah are faced with such tiles, many of which are ornamented with hieroglyphics which represent the Horus name and titulary of Zoser, the first king of the Third Dynasty, calculated to have reigned, at latest, 3000 B.C.

By the Eighteenth Dynasty, not alone mural tiles were manufactured, but frailer and more delicate



RAKKA BOWL. NINTH CENTURY. IN
THE COLLECTION OF MR. G. C. PIER



FRAGMENT OF RAKKA BOWL. IN THE
METROPOLITAN MUSEUM, NEW YORK



THE MADONNA AND CHILD BETWEEN FOUR SAINTS. ATTRIBUTED TO CIMABUE. IN THE JARVES COLLECTION, YALE UNIVERSITY, NEW HAVEN



THE NATIVITY. BY TADDEO GADDI. IN THE JARVES COLLECTION, YALE UNIVERSITY



THE ENTOMBMENT. ATTRIBUTED TO GIOTTO IN THE JARVES COLLECTION, YALE UNIVERSITY

objects, such as small statues, ushabti figures, funerary tablets, plaques, pectoral ornaments and funerary finger-rings, glazed or inlaid with as many as ten different colours or shades of colour. At this early date the Egyptian potter, by means of metallic oxides, could colour his various objects in pale rose, turquoise or cobalt blue, yellow or orange, light or dark green, black or grey, white and a rich ochreous red, very similar to the Armenian *bole* of to-day. Ramses III, a Pharaoh of the Twentieth Dynasty, in raising a magnificent temple at the modern Tel el-Yahudiyeh, decorated both walls and columns with softly coloured faience lotus flowers, *rekhyt* birds and rosettes, together with polychrome figures of Asiatic, Lybian and negro captives, and most realistic figures of fierce desert lions. It is not at all improbable that a sight of this, or of some edifice similarly decorated, may have inspired both the artists of Babylonia and Persia with new ideas for the decoration of their colossal ziggurats and palaces.

At an earlier date than this both Babylonia and Syria were in touch with merchants along the Nile Valley. Commerce with Egypt had been established by the kings of Babylon as early as the Twelfth Dynasty, possibly earlier. Thutmose IV, of the Eighteenth Dynasty, became an ally of the Babylonian king of his day, and later another king of Babylon, in corresponding with the Egyptian monarch, Akhtenaton, complained that the caravan route between their far-removed countries had been rendered unsafe through Akhtenaton's indifference or lassitude.

From Egypt may have come the inspiration that made possible such a world-wonder as the seven enamelled walls of Ecbatana, mentioned by the oft-maligned Herodotus as having been raised by Deioces some 700 B.C. These were battlemented walls, rich with colours that typified by their several hues the majesty and power of the firmament. Thus the outer walls were in turn white, black, scarlet, blue, orange, silvered and gilt.

In Persia, after the conquest of Egypt by Cambyses, his immediate successors raised many a vast palace showing marked Egyptian influence, not merely in architectural detail but in the general scheme of ornamentation. The lions of the palace of Ramses may well have made possible the remarkable series of polychrome reliefs which ornamented the walls of the palace of Darius at Susa, a building raised by that monarch about the year 514 B.C. Even mural tiles decorated with cuneiform inscriptions have been discovered, inscriptions in white against a blue ground, resembling in general style and technique a large Egyptian wall tile from the palace of Amenhotep III at Thebes, and now in the author's possession. In fact, would space permit, much more could be cited to show the close connexion between the two countries made possible by early commercial

intercourse and by the later conquests under Cambyses and Ochus.

From the period following the conquest of Persia, Syria, etc., by Alexander to the days of the Mohammedan conquest, but little is known of the oriental potter's art. Excavation, especially throughout the domain of the Shah, is made exceedingly difficult on account of the hatred of the people and the greed of the mollahs. Still, we know that as early as the ninth century of our era a certain type of coarse pottery was made along the Syrian border, examples of which have survived to us in the form of bowls composed of a sandy, argillaceous frit decorated with floral designs, floriated spirals, kufic inscriptions (rarely) in purplish black over an under-glaze blue, and covered with a thin, siliceous glaze. The provenance of the very few of these bowls that have come down to us (figs. 1-2) is Rakka (Rekkha), a small town situated on the banks of the Euphrates, not far from Aleppo.

GARRETT CHATFIELD PIER.

TRECENTO PICTURES IN AMERICAN COLLECTIONS—I¹

THE fact may not be too well known that among the Italian art treasures now in American collections, trecento pictures occupy an important place. We have seen several interesting examples of them in public as well as in private collections in New York, Boston and Philadelphia; but the largest collection of trecento pictures in America is certainly the so-called Jarves collection, exhibited since 1867 in the galleries of the art school of Yale University at New Haven.

Of course the pictures in American, as in European, collections bear for the most part somewhat arbitrary names, which are founded on more or less ancient traditions rather than on scientific study; in fact it is only within the last few years that trecento painting has become the object of critical attributions. International art criticism will have gradually to collect and classify the empirical material in this branch in order to widen its circle of research.

On account of the narrow limits of our space the critical remarks connected with the published reproductions must be made as brief as possible. We therefore limit ourselves to a short explanation of the suggested attributions, and must leave to the reader the closer comparison of the pictures in question with the materials which have served as a foundation for the attributions.

Among earlier trecento paintings in American collections the most important is probably Giotto's little work in Mrs. Gardner's beautiful Italian house in Boston. The composition is known to students through many reproductions, but it must be

¹ Translated by L. I. Armstrong.

borne in mind that the artistic quality of the picture cannot be fully realized by means of any reproduction. The plastic modelling of the four figures is still very powerful, in spite of all the restorations which the picture has had to suffer: and it is carried out with that feeling for bodily compactness which only the master himself possessed. Particularly beautiful in this respect is the powerful, well proportioned boy who struggles, quite frightened, in Simeon's arms. The colour scheme of the picture is relatively light: Mary's blue mantle and Joseph's orange-yellow one form a tuneful harmony which is balanced on the other side of the white-draped altar by the amethyst-red and light green tones in the mantles of the high priest and the prophetess. If one wished to fix a period for the picture, one would probably be inclined to consider it in relation to its connexion in point of composition with the Paduan frescoes; but it seems to us more likely of later date: the figures are somewhat less heavy than those at Padua and have more of the stateliness which distinguishes Giotto's later people. The size of the picture is 45 by 44cms.; it is thus considerably larger than the little pictures which in many collections (*e.g.* at Munich) are wrongly attributed to Giotto.

If, however, we wish to begin with the earliest works, we must betake ourselves first of all to the University Galleries at New Haven. Several little Byzantine-like pictures here represent the ducento, but as most of them are of small artistic value and also in a bad state of preservation, they need not detain us. The world-famous name of Cimabue, however, on a rather large picture representing the *Madonna between Four Saints* (all three-quarter lengths) gives us pause. The picture may originally have been much larger, probably with full-length figures: a big square with a three-cornered gable over the Madonna. Unfortunately it hangs very high, so that a thorough examination was not possible to me, but that it has not escaped later retouching seems indubitable; the tapestry behind the Madonna especially has thus lost its original pattern.

It has very little to do with the Cimabue whom we know from his pictures at Florence. It approaches much rather the works of the so-called 'Cecilia-Master,' particularly his large *Madonna* in Santa Margherita a Montici (near Florence). A general typological resemblance is evident in these two pictures, but the Montici Madonna is more powerful and in every respect finer. Thus the picture in the Jarves collection can only be attributed to a weaker master of the same school—*viz.*, a Florentine of the end of the ducento.

Under Giotto's name there hangs in the same collection a large *Entombment*, the style of which, though of none too fine a stamp, yet reveals the

hand of the most productive pupil of Giotto—Taddeo Gaddi. Generally in a good state of preservation (only the Mary has probably suffered), it gives us an example of Taddeo's later academic style. The very tall, wooden figures are near relatives of the apostles in Taddeo's fresco of the *Last Supper* in the former refectory of Santa Croce, which certainly dates from the master's late period. Their types, with low forehead and straight nose, as also the perceptible lack of expression in view of the pathetic scene represented, point to a relatively late period of Taddeo's activity. For most of his earlier works contain a more inward feeling, which sometimes spreads an air of poetry over his idyllic scenes.

In the Boston Museum there is a good example of the best kind of work which was carried out in Taddeo's bottega under his supervision. It is a little predella piece representing the birth of Christ. Although rather thickly covered with dirt and dust, and probably not painted by Taddeo himself, it gives us a particularly favourable impression of the general style and aims of domestic art at Florence about the middle of the trecento.

The composition does not quite resemble any of Taddeo's Nativity compositions, but approaches most nearly the fresco painting with the same motive in the Cappella Baroncelli at Santa Croce (painted soon after 1335). But the master of this little picture does not depict the Child clinging to the Mother's breast; he employs the motive first introduced by Giovanni Pisano—the Mother cautiously lifting the bed-cover off the Child. In this, too, we may see a hint of the early date of the picture. The two little maidens—Salome and her companion—who stand on the extreme right of the picture, are two very gracious and lovable figures, probably inspired by some of Giotto's compositions. If any of the names which were familiar in Taddeo's workshop should be mentioned for this picture, the closest at hand would be Jacopo da Casentino. Comparing his signed little triptych, in the possession of Nobile Guido Cagnola at Milan, with this *Nativity*, it is easy to observe stylistic resemblances which may account for an attribution to the same master.

We may mention further a little *Madonna encircled by Ten Saints*, by Taddeo Gaddi. It belongs to the Historical Society of New York, and is exhibited, with several other interesting Italian pictures, in a half dark room: unfortunately no photograph of it was obtainable. In any case the picture is a charming, well-preserved little work from Taddeo's early period, when painting was still to him a labour of love—in other words, it may be assigned to the same group as the little triptychs in Berlin, Strassburg, and in the house of Marchese Bartolini-Salimbeni-Vivai, at Florence.

OSVALD SIRÉN.



Ernst-Wilhelm S. 81

*Three Girls' Heads
By Lucas Cranach
In the Truro Museum*

EDITORIAL ARTICLES

THE COMMISSION ON ANCIENT MONUMENTS

LAST month we noticed with approval the Government's action in appointing a Commission on Ancient Monuments. At the time of writing, however, we were not aware that the Society of Antiquaries had been officially ignored in the

matter, while far less important bodies were formally represented. It is to the Society of Antiquaries that the scheme owes its inception, and this oversight must inevitably damage the Commission in the public eye. The Commission, for its own sake, ought to try and better the situation.

THE NEW TRUSTEE OF THE NATIONAL GALLERY

THE appointment of Lord Redesdale to the vacant Trusteeship was announced only at the moment we were going to press.

We must therefore withhold all comment upon the Prime Minister's decision until January.

REORGANIZATION AT SOUTH KENSINGTON—I

THE retirement of Dr. Arthur Evans from the keepership of the Ashmolean Museum at Oxford calls attention to one of the most remarkable administrative achievements of modern times. The Ashmolean Museum some twenty-five years ago was hardly more than a collection of miscellaneous curiosities—Queen Elizabeth's gloves, Bradshaw's hat, Guy Fawkes's lantern and the like—a mere accretion upon its original nucleus, the 'ark' of John Tradescant. Now it stands alone in Northern Europe, so far as the early civilization of Egypt and Crete is concerned: the bequest of Mr. Drury Fortnum has placed its Greek and Renaissance collections among the most notable of their kind; while still more recently its scope has been immensely enlarged by practical amalgamation with the treasures of the University Galleries. Dr. Evans can thus retire with an easy conscience to collate the results of his epoch-making discoveries at Knossos.

Meanwhile an even greater opportunity has fallen to the lot of another distinguished

archaeologist. Mr. Cecil Smith, it is true, has not to make a museum; he has only to arrange a collection already existing. Yet his task is none the less onerous, as the Report recently presented to the Board of Education by the Committee of Re-arrangement proves.

Scandals in connexion with the Victoria and Albert Museum have been too numerous, and, through no fault on the part of its recent Directors, its treasures are in a state of considerable confusion. The tawdry building in which they have recently been housed at vast expense to the nation will soon, we hope, be the last souvenir of a vanished epoch of jobbery and blunders. It is clear that, under the auspices of Sir Robert Morant, a determined effort is being made to start afresh, and to sweep away, once for all, the administrative system which has made the Science and Art Department a byword, and the Board of Education ridiculous.

As to the futility of the old *régime* we have already spoken enough.¹ What has the new *régime* to propose? The Terms of Reference leave no doubt on this point.

¹ See THE BURLINGTON MAGAZINE, Vol. v, pp. 513-515.

Reorganization at South Kensington

The aims of the Museum in future are to be :—

1. To stimulate the craftsman and manufacturer, and to inspire the designer and the student engaged in modern manufacture.

2. The spread of a knowledge and appreciation of art 'in its widest and deepest sense.'

Whether the Board of Education has done rightly in returning to the original purpose with which the Museum was founded, when its collections have grown out of all relation to the ideas of its founders, and have become of world-wide importance from a quite different point of view, it is no longer apposite to discuss. The matter has been finally settled, and the rearrangement is already in progress upon the lines which the Board has laid down. All that a critic of this new order of things can do is to plead for generosity, lest educational enthusiasm lead to pedantic hair-splitting, or rigid adherence to some utilitarian principle limit the natural, healthy activities of the Museum and its staff.

As we have said, the task of Mr. Cecil Smith and his assistants is no light one—and not the least of their difficulties is occasioned by the defects of the building which they have to utilize. When the design of this edifice was originally chosen, its obvious outward inferiority was excused on the ground of the perfection of its internal arrangements; and the public accepted the excuse in generous silence.

When we turn to the Committee's Report, we are amazed to discover that this alleged internal perfection is an entire fallacy. Though a somewhat cryptic footnote states 'that the responsibility of the Architect and of the Office of Works appeared to be covered by the evidence of Major-General Sir John Donnelly' before

the Select Committee in 1897, a few of the defects encountered by the Committee of Rearrangement are so grave as to call for some adequate explanation.²

1. No provision whatever had been made for Keepers' offices in the new building. This was reported by the Committee to the Board, and by the Board to the First Commissioner of Works, who has succeeded in remedying this defect; but judging from the plans, only odd corners were, by this time, available for departmental offices.

2. Galleries rather than courts are suitable for exhibiting works of art, and the court accommodation in the old building was much too large. In the new building it has been increased to an enormous extent.

3. There is no direct communication between the eastern and western galleries on the first floor of the south front; while, inside, access between the eastern and western portions of the museum is blocked by the library. The efforts of the Committee to remedy these structural oversights seem to have been unavailing.

4. A general order has been given for cases of a uniform type for all the galleries, without any regard for individual requirements. These cases are all mounted on marble plinths which make it impossible to fit the bases with the drawers or cupboards indispensable for museum purposes. These marble plinths have already been fitted in some galleries (such as one allotted to carpets) where no wall cases are likely to be required.

² It seems rather unjust to lay these failings to the charge of Sir Aston Webb, as if he had somehow forced his design upon the nation. On the contrary, unsuitable as it has now proved, his plan was surely awarded the first place in a public competition? In the matter of the details he doubtless acted with the Office of Works; so the officials who passed them must share the blame with the judges or assessors by whom the competition was decided. These, indeed, would appear to be the actual culprits; the architect is merely the victim of their disastrous preference. At the time the competing designs were exhibited, the award caused surprise; the Committee's Report renders it incomprehensible.

Reorganization at South Kensington

5. 'The same absence,' continues the Report, 'of any thought-out scheme adapted to modern ideas is unfortunately to be noted in the provision for lighting. Here again it would seem unnecessary to state certain recognized principles, had not these been entirely overlooked in the wiring, which has already been carried out.'

We need quote no more to prove it was high time that new men took the place in hand.

The mass of details included in the Committee's Report is so considerable, that we must reserve discussion of them for a future article, and, for the moment, confine ourselves to the general principle underlying the scheme of rearrangement.

We have insisted so frequently in these columns³ on the possibility of making our museums of far more practical use than they are at present, that we should be inconsistent if we did not regard the present aims of the Board of Education with the fullest sympathy, and unjust if we did not recognize at once that the Committee of Rearrangement had approached its task with singular intelligence, common sense and courage.

At the outset the Committee has distinguished rightly between the commercial and the artistic services which the Museum may render to the manufacturer, a distinction which the Terms of Reference did not touch. It recognizes that the Museum can only stimulate the artistic side of manufacture, and must therefore leave to other institutions the display of purely commercial 'art' products, however important the trade in them may be.

To illustrate in the clearest manner possible the development of design and workmanship in each of the several

branches of art, the principle of classification by material has been adopted. The collections in future will thus be divided among eight departments: (1) Architecture and Sculpture; (2) Metalwork; (3) Woodwork, Furniture and Leather; (4) Textiles; (5) Ceramics, Enamels and Glass; (6) Paintings; (7) The Library; (8) Engraving, Illustration and Design. As a subsidiary principle to this classification by material, a geographical arrangement is to be employed, and the mention in one passage of chronological order suggests that this, too, is to be observed so far as possible. The intelligent employment of labels and plans, cheap catalogues and guide books is also advocated. The present little specimen rooms are to remain *in situ*, but no addition to them seems to be contemplated.

The Committee has thus entirely thrown over the system of arrangement by which the art objects of each period are presented in their contemporary setting—the system of which Hertford House in London and the Kaiser Friedrich Museum in Berlin are conspicuous examples. This system, in that it presents the arts in their true character, in relation to the life of the age which produced them has, from the point of view of the general public, a very definite educational advantage over any such scheme as classification by materials. Even the craftsman will view his special art more justly if he sees it in relation to its fellow industries, and not as an isolated technical activity.

Yet Mr. Cecil Smith and his colleagues have, we think, had no option in the circumstances but to reject this excellent principle. The Terms of Reference left them but little choice. It was their business, primarily, to make plans for an industrial and educational museum, and there can be no doubt that the technical student will learn the practical part of his

³ See THE BURLINGTON MAGAZINE, Vol. v, p. 429; Vol. vi, pp. 92 and 174; Vol. ix, p. 3; Vol. x, pp. 3, 71, 141; and Vol. xiii, p. 319.

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business best if he can study its development in comparative isolation. By this isolation, his survey of art in general may be narrowed, but the study of the particular craft with which he is concerned will be immensely simplified.

Moreover, it is doubtful whether, in practice, such collections as those at South Kensington could ever be arranged like those at Hertford House. They are at once too large and too full of precious things for which no accurate setting could be reconstructed. Even if the building had been specially designed for this purpose (which it is not), the result could never have been satisfactory.

Yet in throwing over the principle entirely the Committee has gone too far, and we hope it is not too late for Sir Robert Morant and the new Director to supplement the existing specimen rooms, and the Jones collection, by further specimen sections, illustrating at least the arts of Persia and India, of China and Japan, and of Northern and Southern Europe during the Renaissance. These specimen groups need not be on a large scale, or contain objects of exceptional intrinsic value. Their arrangement would neither make any great demand upon the Museum space, nor deprive the classified collections of any essential features. They would, however, do much to interest and educate the general public; the craftsman, as we have indicated, would derive from them a broader view of his art; and their introduction would prove that those responsible for the new museum had done their best to obviate the one grave fault which can be found with a classification by materials, namely that, though it may be lucid and scientific, it may also be unattractive.

It may be dangerous, too. As we have previously pointed out,⁴ things good and

⁴ See THE BURLINGTON MAGAZINE, Vol. x, p. 141; vol. xiii, p. 319.

bad in design may be displayed side by side without any warning of the difference between them being given, so that the inquiring student or designer may be hopelessly misled by the very institution which is supposed to be his guide and guardian. Geographical arrangement alone is no safeguard against this peril. It must be accompanied by arrangement in strict chronological sequence; and, if we are really consulting the interests of the designer, that sequence will either regard decadent and effete examples as altogether unfit for public exhibition (as on the Boston system), or will, by labels and the like, distinguish them sharply from the products of healthier periods.

To reduce the South Kensington collections on the Boston plan would involve a more drastic purge than the boldest of Directors could administer. To append an aesthetic criticism to the description on each label would be equally difficult and in practice absurd. Yet, if the chronological arrangement be strictly followed, it might be possible to mark cases with some such general descriptions as 'Early Period,' 'Finest Period,' 'Period of Decline,' and in every guide-book and handbook to emphasize these all-important distinctions. Our designers, for the most part, fail far less from want of models, than from choosing bad models; and if the Victoria and Albert Museum is to achieve its object it must make this mistake impossible, even at the risk of seeming grandmotherly.

Neither the knowledge required for arrangement in chronological sequence, nor a just appreciation of aesthetic value in so many different fields, is a quality which many men possess, and the purpose of the Board of Education to replace the temporary committee by a permanent council is eminently wise. The wide range of subjects covered by the Museum

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cannot be completely mastered by any single man, however gifted; and the Director's hands would be immensely strengthened if he could rely upon the advice of fellow experts in dealing with the myriad details of his eight departments.

If in forming this permanent council the Board makes the mistake of appointing men for political, social or departmental reasons, the good work now started must be hampered and ruined, as are so many other British institutions under the control of amateur committees. The council should be first and foremost a professional council of the ablest specialists whom the country possesses, whether they be already officials of other museums or not. Their business would be to advise the director on specific points; but he would be independent of them, and responsible only to the Board of Education. The evils of the old system,

under which the unfortunate Director was no director at all, were so notorious that the Board will be generally congratulated if it can now free itself finally from the men and the methods of the past, and inaugurate an administration under which those who know are no longer in the hands of those who do not.

We should be ungrateful if we did not record, however inadequately, our recognition of the unfailing courtesy with which the retiring Director placed his long experience at our disposal, and our countless obligations to other members of the Museum staff. They have now the opportunity of continuing their work under happier auspices, for it is only in certain details that the Committee's Report seems likely to affect the Museum prejudicially. Those details we may reserve for future discussion.

A PICTURE BY CRANACH AT TRURO

BY CAMPBELL DODGSON



AM indebted to Mr. George Penrose, curator of the Truro Museum, for bringing to my notice a beautiful little picture by Cranach in that rather remote collection, which contains, I believe, little else of interest by any old master. The museum is chiefly known for its richness in mineralogical specimens, a distinction appropriate to its position in the leading mining county of England. Mr. Penrose, accordingly, has rendered a real service to students by bringing up the dainty and charming Cranach, as he recently did, to London, and so facilitating its publication.

The oak panel, measuring 5 by 10½ in. (12.5 by 26.8 cm.), was presented between 1818 and 1821 by Dr. L. H. Potts, one of the first two secretaries of the Royal Institution of Cornwall. It contains three heads of young girls painted side by side against a black background. Through this black the light, yellowish brown of the underpainting appears here and there in specks. The same brown tone covers all the lower portion of the panel, where the work remains quite unfinished—the painting of the busts, below the

neckbands worn by two of the sitters, having never been carried out. These neckbands are reddish in colour, but unfinished; it can be seen that the first was to have been developed into a twisted chain. The pendent pearls have received little more attention. The heads themselves, on the contrary, are highly finished. The eldest girl, on the left, wears a coif embroidered with seed pearls from which an irregular piece has been chipped off. A less important injury has occurred at the top between the first and second heads. With these exceptions the surface is in good condition and absolutely free from repainting. The flesh colour is a rather bright pink, as is usual with Cranach, with delicate grey shadows. The hair of all three heads is a golden auburn, on which the high lights are painted in pale creamy yellow.

The little picture is of special interest to students of Cranach's work on account of its perfect genuineness and its unfinished condition, which affords a glimpse into his method of painting. It is interesting, moreover, on account of its unusual subject. In the Vienna gallery is an undated oblong picture by Cranach (No. 1460) containing the portraits of three young ladies, some years older than these girls and fashionably

A Picture by Cranach at Truro

dressed, standing side by side, half length. The painting at Truro may be a simpler, less pretentious portrait of three young sisters, similarly arranged, but extending only to the head and shoulders. The girl on the left looks distinctly older than the others, and has her hair put up. The other two are very nearly of an age and so much alike that one hesitates whether to call them two persons, or two different studies of the same head, variously posed. Perhaps they

are twins. All three, on the other hand, are such characteristic Cranach types that one seems to have met their naïve faces over and over again in his pictures, and a suspicion arises that they are only studies painted for his own use from a favourite model or models. The date is certainly not very early, probably between 1520 and 1530. A pearl-embroidered coif just like that worn by the elder girl may be seen on the *St. Helen* in the Liechtenstein gallery, dated 1525.

A SUGGESTED ORIGIN FOR PERSIAN FAIENCE

BY E. AGNES R. HAIGH



AN exhibition of the mediaeval faience of Persia and the nearer East, which was held in the gallery of the Burlington Fine Arts Club in the summer of last year, served to renew, but did not succeed in solving the problems which have so far been inextricably bound up with the subject. These problems—due to the curious scarcity of contemporary records—are, briefly, as follows:—

Why did this art arise apparently full-grown, with no definite pedigree or antecedents, in three separate localities—namely, Persia, Damascus and Rhodes?

How is it possible to account for the extraordinary resemblance between the specimens of this ware produced in Damascus and Rhodes to one another and to those originating in the various centres of its manufacture in Persia, most of which are of a somewhat earlier date?

The actual site of the manufacture of Rhodian ware is now no longer a matter for dispute. Dr. A. J. Butler in his article on the subject which appeared in the July number of *THE BURLINGTON MAGAZINE* last year,¹ states that kilns certainly existed at Lindus in Rhodes, and himself confirms the account of Prof. Middleton, who had visited the spot, and related that he had seen fragments and wasters, proving that the ware originated in the island itself and was not merely an importation into it.

The date of production of the famous Persian faience is usually supposed to extend from the beginning of the thirteenth to the end of the sixteenth centuries. Mr. C. H. Read, in his introduction to the catalogue of the exhibition, states quite definitely that it 'begins with the early thirteenth century.' Some of the wall tiles, though not the vases, may belong to an even earlier date. The ware of Damascus and Rhodes is considerably later. It appears to belong almost entirely to the sixteenth century.

Now, as to the problems. It is quite certain

¹ Vol. xi, p. 221 (July, 1907).

that this unique and highly developed art cannot have arisen in full maturity without any antecedents. It is equally certain that the very close likeness existing between the products of the ceramic art of Persia, Damascus and Rhodes cannot be due to mere coincidence. It remains, therefore, to search for a parent for the faience of mediaeval Persia, and to look for the channel through which the knowledge of it can have passed at a later period into Syria and Asia Minor.

The theory which has gained most common acceptance is that the technique and inspiration were introduced into Persia, Syria and Asia Minor by the conquering Moslem races. This explanation, it is supposed, covers both problems, and accounts, moreover, for a certain resemblance which the faience of Persia and the nearer East bears to the so-called 'Hispano-Mauresque' ware.

On the other hand, however, there is no evidence to indicate, much less to prove, that the Arabs practised or were capable of practising any such art. Artistically the Arabs were not a creative people. It is true that they were in great measure responsible for the revival of learning in Western Europe; also that many famous Arab rulers have been distinguished patrons of the arts, in the same way that they acted as guardians and exponents of science and literature. But their whole talent lay in the direction of assimilating and interpreting, not of creating. The part they played in the history of civilization is not unlike that of the ancient Phoenicians, who diffused the culture that they had learnt in other countries, far and wide, without ever evolving one of their own. Again, if the ceramic art of Persia, which began to flourish in the thirteenth century, was due to the influence of Moslem races, how is it possible to account for the long delay which preceded its practice in Rhodes and Damascus?

Now, the people of Persia, in contrast to their Arab conquerors, have always shown themselves possessed of great artistic taste and skill, and have, as a rule, worked out their own national ideas. Foreign influence has, of course, played its part,

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but has been in each instance subordinated to their own general scheme and intention. Freeman, in his 'History and Conquests of the Saracens,' points out that the Persian spirit was vigorous and stubborn, and that it recovered from Macedonian, Parthian and Arabian conquest to a fresh outburst of *national* vigour on each occasion. Following upon the Arab conquest, the dynasties of the Samanians and the Dailamis, which arose in the tenth century of the present era, and the el-Ghaznah dynasty, whose power lasted on into the latter part of the twelfth century, deliberately identified themselves with the ancient glories of Persia; boasted of genealogies connecting them with the national sovereigns of former times, and cultivated a national un-Arab literature.² Was it, then, due entirely to accident that the display of activity and zeal in this new ceramic art followed upon two centuries of vigorous national anti-Mohammedan reaction? Was it due to accident that, to quote the words of Major Murdoch Smith ('Persian Art'), 'works of art are almost exclusively confined to the parts of the country inhabited by the old Aryan stock—*i.e.*, the centre, south and east'? Profoundly as Chinese porcelain influenced later (*i.e.* sixteenth-century) ceramics in technique and design, no trace of such influence can be detected in the faience of the thirteenth century. We are forced to the conclusion that the ceramic art productions of mediaeval Persia were a revival or development of an art which, whatever may have been its ultimate extraction, had been already known and practised in some form, and that the incentive to its renewal was supplied by changed conditions or some new influence. Dr. A. J. Butler, in the article above referred to, puts forward an original and interesting theory which attributes the whole of the ceramic art of the nearer East to an Egyptian source. The art of decorating faience with beautiful glazes and enamels was, as he points out, known in ancient Egypt, and continued to be practised down to the middle ages. It may very well be that Egyptian lustre-technique may have exerted some influence, perhaps direct, upon the lustre ware of mediaeval Persia. None the less it cannot be conceded either that the knowledge of the process was, as he claims, confined to Egypt in ancient times, or that the ceramic arts attained an excellence in ancient Egypt unrivalled elsewhere.

We find in Europe, in the island of Crete, a flourishing and most remarkable art covering the greater part of the period 3000-1300 B.C. The discovery and development of this art was practically confined to Crete, though it subsequently

²It was Mahmud of Ghaznah, for example, who employed the great Firdausi to write the national history of Persia. Firdausi employed for his purpose the old Pehlvi language, carefully excluded all Arabic words and idioms, and devoted his main attention to describing the ancient glories of Persia and the power of the old Zoroastrian religion.

descended into the art of the so-called 'Mycenaean' period, which embraced the greater portion of the S.E. Mediterranean basin. This local Cretan ware is roughly divided into four periods—early Minoan, middle Minoan, late Minoan, and early Mycenaean. In the middle Minoan period the manufacture of highly-finished wares was known and practised, and faience belonging to this period has been found as good as any that was produced in ancient Egypt. By 2500 B.C. this art had reached high perfection of technique and artistic inspiration. The finest Minoan ware, including a very fine variety called Kamares from the site of its discovery, was an elaborate polychrome, decorated with black varnish on a buff clay slip, or with brilliant designs in yellow, orange, red or crimson on a black varnish ground. Dr. Evans,³ describing a particular cup with a water-lily design, states that it 'is one of the finest products of the Minoan, or any other age.' As to the actual process Dr. D. Mackenzie⁴ states that 'we shall have to go back at least to the close of the fourth millennium B.C. for the beginnings of the use of glaze and other paints in the pottery of Crete'; and again, 'Crete possesses a glaze technique going back to the earliest use of paint in pottery.' The teaching and methods of these Cretan potters descended into 'Mycenaean' and through 'Mycenaean' into classical art. 'The one great heritage that the Greek world received from Crete was *lustrous glaze medium* and traditions of style and technique in survival or revival connected with its use.'⁵ The art of decorating in fine glaze and lustre, which was undoubtedly indigenous in Crete, was probably quite as old as, and in no way inferior to, the similar art practised in Egypt. With the subject of technique, however, I do not propose to deal in detail.

The motive and design of the early mediaeval faience of Persia is distinguished by a particular trait—namely, that it is strikingly un-oriental in character. In no other form of oriental art do we find employed as customary devices:— 1. Vegetable motives treated in their natural, not conventionalized, form. 2. Curvilinear and rectilinear ornamentation—*e.g.*, undulating scrolls, curves, etc. 3. Real living nature accurately reproduced, and especially such animals as the hound, stag, lion, bull, water-fowl, etc.

These forms of decoration were all first adopted or created by the *European* artists who worked in the lands of 'Mycenaean' civilization in pre-Greek times.

Now, Crete was certainly the earliest home of the ceramic art in Europe, although the typical Cretan ware—that called 'Minoan' and 'Kamares'

³'Annual of the British School at Athens,' 1901-2: Report of Dr. A. J. Evans.

⁴Article entitled 'The Pottery of Knossos' by Duncan Mackenzie, in the 'Journal of Hellenic Studies,' Vol. xxiii, Part I.

⁵'Journal of Hellenic Studies,' *ibid.*

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—is a purely local art. In dealing with 'Mycenaean' ceramics, however, the direct successor and derivative of this art, we are dealing with the products of a very widespread civilization. The different periods and kinds of 'Mycenaean' pottery (the production of which extends, roughly speaking, from the beginning of the sixteenth to the end of the eleventh century B.C.), are far too numerous to be described in this paper. That of the best period is made of a very fine clay with highly polished surface, decorated with designs in black, red or yellow, and is generally characterized by the use of vegetable or marine subjects, although its scope in general is remarkably wide. 'Mycenaean' pottery has been found scattered all over the Mediterranean area, chiefly on the mainland of Greece; in Crete, Cyprus and Sicily; in the Aegean islands, and occasionally in Asia Minor. Fig. 1,⁶ which represents fragments of pottery of of the early 'Mycenaean' period found in Crete, gives a good idea of the characteristic floral and vegetable motives, treated in the customary life-

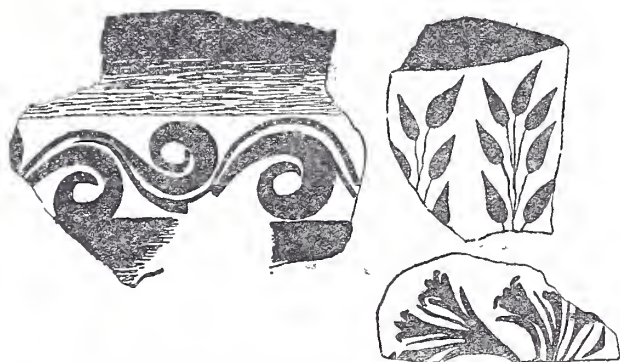


FIG. 1. FRAGMENTS OF EARLY MYCENAEAN POTTERY FROM CRETE.

like and naturalistic manner. That this very remarkable art of 'Mycenaean' pottery is of native growth and not a foreign importation hardly any one would attempt to deny. To quote one of the most careful writers⁷ on classical and pre-classical pottery: 'One point seems to be abundantly clear—*viz.*, that Mycenaean decoration owes nothing to oriental influences. That there was a close relation with the East has already been indicated, and is much more apparent in other forms of Mycenaean art, but no student of of this [ceramic] art in general can doubt that it is, as has been pointed out, purely spontaneous and unique—the art of a people of genuine artistic genius. Among the arts of ancient races it stands alone in this respect, *that of Egypt and Assyria, its only prominent rivals, being essentially conventional.*'

With the Dorian invasion of Greece the

⁶ Reproduced from illustrations of 'The Pottery of Knossos' in the 'Journal of Hellenic Studies,' *ibid.*

⁷ H. B. Walters, 'Ancient Pottery.'

curvilinear and naturalistic designs of the 'Mycenaean' period gave place to a rectilinear and geometric decoration. There was a marked decline in the portrayal of living nature, and more attention was paid to conventional designs and decorative schemes. The meander and check-board patterns were introduced; chevrons, hatched lines, squares, diagonals; motives of dots, triangles and lozenges, and a conventionalized form of the 'Mycenaean' spiral.

A more intimate connexion with the East in the seventh century B.C. produced its effect upon the ceramic arts through the medium of Persian woven tapestries, metal-work, etc. Continuous friezes of animals appear; also fantastic monsters; and the whole system of ornamentation is marked by what is termed *horror vacui*, a dislike of leaving a vacant space, which led the artist to cover the whole available field with profuse ornamentation.

The rise of a genuine Hellenic art of vase-painting in classical times displaced the last remnants of this art, which was driven to seek a home elsewhere, and continued to flourish in the islands and cities of Ionia.

It was mentioned above that the three great homes of ceramic art-production in ancient times were Egypt, Assyria, and among the people of 'Mycenaean' culture, of which the 'Mycenaean' variety was distinguished from the other two by its naturalistic representation of animal and vegetable motives. When, therefore, we see an art of pottery arise apparently full-grown in mediaeval Persia in the thirteenth century, without any known previous history or recognized antecedents, of which, moreover, exactly this same naturalistic treatment of animal and floral designs is the special distinguishing feature, one question immediately suggests itself: May not traditions of 'Mycenaean' art have descended into the latter, supplying at once its chief motive and a short cut to perfection of style? To answer this we must examine the historic connexion between the two peoples, and see if it was sufficient to provide a channel through which the arts of 'Mycenaean' peoples might have found their way into Persia.

We left 'Mycenaean' art in its final home in Ionia, to which it had been driven by the Dorian invasion of Greece. One of its latest known manifestations was the flourishing ceramic art of Rhodes in the seventh and sixth centuries B.C. Beyond that date it has not been definitely traced, but it is certain that it must have left a very definite impress upon the art of succeeding generations.

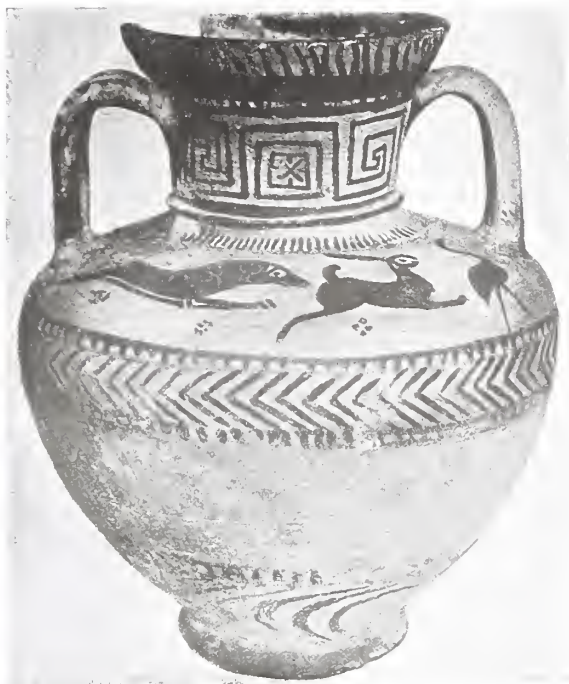
Now in the sixth century B.C. Cyrus, King of Persia, attacked Croesus, King of Lydia, and subdued the Greek cities of Asia Minor. In the fifth century B.C. Darius first, and afterwards Xerxes, carried war into Greek territories, and, though



MEDIAEVAL RHODIAN VASE IN THE BRITISH MUSEUM



MEDIAEVAL RHODIAN VASE IN THE BRITISH MUSEUM



1. ANCIENT RHODIAN VASE. IN THE FITZWILLIAM MUSEUM, CAMBRIDGE



2. ANCIENT RHODIAN PINAX FROM CAMEIROS. IN THE LOUVRE



3. ANCIENT RHODIAN WARE FROM CAMEIROS. IN THE BRITISH MUSEUM



4. ANCIENT RHODIAN WARE FROM CAMEIROS. IN THE LOUVRE

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they obtained no permanent foothold in Greece itself, renewed and confirmed their authority in Asia Minor. In 401 B.C. Persia employed Greek mercenaries under Cyrus in the battle of Cunaxa. In 333 B.C. Persia was conquered by Alexander of Macedon, and thus brought directly under the influence of Greece. In short, from the beginning of the seventh century B.C. until the foundation of a Parthian empire about the middle of the third century B.C., communication between Greek lands, especially those of Asia Minor and the islands, which we know to have been the latest home of 'Mycenaean' art, and Persia, was practically uninterrupted. During this period a free interchange of ideas must have taken place between the two countries. We have seen that contact with Persia and the East in general introduced new elements into 'Mycenaean' art in its later history, as instanced by a new variety of pottery which arose at that period—the so-called 'Corinthian' and Rhodian wares. One can hardly doubt that late 'Mycenaean' or 'Aegean' decorative motives had at least as much influence on Persian artists as Persian methods and motives exercised in Greece, and were, no doubt, freely used under a dynasty of rulers who were enthusiastic patrons of the arts.⁸

The rule of the semi-barbarous Parthian monarchs was definitely antagonistic to art, and we hear little of its development under the warlike Sassanid dynasty. During this period of Persian independence the arts undoubtedly suffered an eclipse, and it was not until Persia passed under Arab sway that they began to reassert themselves. Certainly the Arab conquest provided a stimulus to mental and artistic activity, and the Persian dynasties which arose in the tenth, eleventh and twelfth centuries, as described above, turned it into a national movement. When, therefore, this new incentive was given to art production, we may safely assume that Persian artists worked not only upon the inherited knowledge and skill which had been evolved in the time of their own artistic pre-eminence, but also upon the motives and methods which they must have learnt from the still superior art with which they had been brought into contact at that period.

On historic grounds, then, it seems not only possible but very probable that the artistic decorative motives of 'Mycenaean' civilization found their way into the faience of mediaeval Persia. It would thus appear that the germs of this flourishing ceramic art which grew up in Persia in the early thirteenth century were implanted there in prehistoric times, before even the rise of the Achaemenian dynasty.

Probably the art never quite died, although we

⁸ The ruins of Persepolis are sufficient to show that, under Achaemenian rule, Persia had attained a high degree of artistic excellence.

are unable to trace its course. As Persian history was continuous, notwithstanding successive invasions, there was no reason why any of the old motives should be forgotten completely. Certainly art and literature suffered from long neglect; but, if the art of pottery fell into disuse, the craft, at least, must have continued for practical needs, and even the workshop of a common local potter is enough to preserve a tradition.

So far we have dealt with Persian ceramic art alone, and the argument has been directed to pointing out, in the first place, that this art was not an importation into Persia by its Saracen conquerors, or any other people, but of native growth; secondly, that some of its methods and motives were probably inherited from the traditions of 'Mycenaean' art. It still remains to deal with the arts of Rhodes and Damascus; to offer some explanation for their extraordinary resemblance to one another and to the ceramic art of Persia; and to see if this can reasonably be reconciled with the theory of a native origin for Persian ceramics.

Now, while this ceramic art made its first appearance in Persia in the thirteenth century, the faience of Damascus and Rhodes seems to belong entirely to the sixteenth and early seventeenth centuries. Some pieces of Rhodian pottery may have been produced at an even earlier date, but there is no evidence to prove, or even indicate, that any single example of Damascus or Rhodian ware was made before the sixteenth century. One of the finest pieces of Damascus faience—the lamp from the mosque of Omar, dated 955 (*i.e.*, 1549 in our reckoning)—was certainly produced when the art was at its zenith. Similarly, in the case of Rhodes, three silver mounts, one of Dutch and two of English workmanship, date the jugs to which they belong as being of the second half of the sixteenth century. The fact that this art appeared simultaneously in Damascus and Rhodes cannot be the result of coincidence. It must be capable of explanation by some historic event, which influenced both places in the same manner. Now at the beginning of the sixteenth century we find an historic occurrence of supreme importance which brings the history of Rhodes and Damascus into line. In 1517 Damascus was conquered by the Ottoman Turks under Selim I, and in 1522 Rhodes was conquered by the Ottoman Turks under Suleyman I, son of Selim I. It cannot reasonably be doubted that this Turkish conquest of Damascus and Rhodes was in some fashion responsible for the sudden display of an entirely new art which immediately succeeded it. Was, then, this ceramic art of Turkish extraction, and, if so, why does it bear so close a resemblance to that which had been practised for three centuries in Persia?

To answer this question we must examine

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the history of the Ottoman empire. The Ottoman Turks were not an artistic people; they were even less creative than the Arabs. But, to quote the words of an authority,⁹ 'The Ottomans have always shown themselves possessed of receptive and assimilative powers to a remarkable degree.' It remains to inquire whose was the culture and civilization which they assimilated.

Two centuries before the Ottoman conquest of Asia Minor the Seljuks, a barbarous tribe from Central Asia, settled in Persia, and adopted wholesale the civilization which they found, even to the extent of using Persian as the language of their court and government. Afterwards, when they pushed their conquests further, and founded the Seljuk Empire of Rûm in Asia Minor, they not only clung to the Persian culture which they had thoroughly assimilated but diffused it also among their subjects. The Ottomans, an equally barbarous race, on their arrival in Asia Minor, found the descendants of these Persianized Seljuks in possession, and the commingling of these two peoples serves as another illustration of the universal rule that the higher civilization prevails over the lower. The Ottomans subdued the Seljuks, but adopted their form of civilization. To show that the process was thorough and complete, we need only turn to the history of Ottoman literature from the foundation of their empire to the end of the so-called 'Classical' period in 1681. It was written entirely in the Persian language, and in Persian metre. Its subjects were taken from Persian history and myth, and its sentiment is entirely and typically Persian. The conclusion is irresistible. If the Ottoman Turks introduced any art into the countries which they conquered, the knowledge of that art must have been derived ultimately from Persia.

If, then, we admit this hypothesis as being the most satisfactory on grounds of internal probability, and historically not unreasonable—for, unless further evidence can be produced, we can hope for nothing approaching certainty—we see in the faience of Rhodes and Damascus sister arts sprung from the same parent. The case of Rhodes, however, presents a still further problem which may well be discussed separately. Why should an island as small and politically unimportant as Rhodes suddenly develop an art of surprising excellence, one which was fitted to take its place side by side with that of a country so fertile in art production as Persia, and of a political centre with so long and important an antecedent history as Damascus?

A glance at the ancient history of Rhodes is enough to suggest a very tempting, almost convincing, solution; one which, strangely enough, has never, to the best of my knowledge, been even proposed. In pre-classical times Rhodes was one

⁹ E. J. W. Gibb, author of 'Ottoman Poetry,'

of the chief centres of 'Mycenaean' culture; but while all classes of finds have been well represented there, relics of the ceramic art have been considerably the most numerous. We find in Pottier ('Vases Antiques du Louvre') statements to the effect that as Rhodes is the natural intermediary between Greece and the East, so its ceramic products in ancient times exemplify the most successful combination of Asiatic and Greek decorative art; also that all other discoveries in the islands are far exceeded in extent and importance by those of Rhodes. Seven different kinds of pottery can be distinguished among the finds at Rhodes, of which that called the 'true Rhodian' and 'Fikellura' ware are of native manufacture, and distinct from the rest. Moreover, not only was Rhodes a famous seat of 'Mycenaean' culture, but it acted as a harbour of refuge to the art of the 'Mycenaean' period when it was driven out of Greece by the Dorian invasion, and continued to develop and modify the lessons of this art for long—we do not know how long—after it had apparently perished elsewhere. The seventh century B.C. (three centuries after the death of 'Mycenaean' civilization) was the flourishing period of the famous true Rhodian and Fikellura ware, a mingling of 'Mycenaean' traditions and oriental motives. These Rhodian vases, far from being a mere aftermath of a dead civilization, are a distinct class in themselves, and form a definite link in the chain of artistic evolution. As Walters states in the work above quoted, 'Rhodian vases' (*i.e.*, those of the seventh century B.C.) 'are the first in which spiral bands were freely used for calyx ornaments, as, generally speaking, they were the first in post-Mycenaean times to raise floral motives from mere ground-ornaments to independent decoration.' Now, while the faience of mediaeval Rhodes closely resembles that of Persia and Damascus in its main essentials, certain motives appear which are peculiar to that of Rhodes. Such are, to quote the most conspicuous: wild animal motives, especially hounds, hares, deer, water-fowl and large felines; ships and marine designs; grotesque monsters, sphinxes, and the Greek harpy or human-headed bird. Can it be a mere coincidence that each one of these motives, which specially characterise mediaeval Rhodian faience, was prominent in the ware of ancient Rhodes? Plate II, fig. 1,¹⁰ a typical specimen of ancient Rhodian pottery, now in the Fitzwilliam Museum, Cambridge, depicts the hound, hare, and long-legged water-fowl, creatures of frequent occurrence on this ware. Plate I, figs. 1 and 2,¹¹ mediaeval ware, contain representations of the same animals, which, moreover, appear on no less than three of

¹⁰ Photographed from a plate in the illustrated catalogue of the Fitzwilliam Museum.

¹¹ Photographed, by kind permission of Mr. C. H. Read, from two vases in the British Museum.

A Suggested Origin for Persian Faience

the vases (two dishes and one bottle) lent by Mr. Godman to the exhibition at the Burlington Fine Arts Club; also on several of the vases at the South Kensington Museum, and elsewhere. Plate II, fig. 2,¹² a pinax from Cameiros, now in the Louvre), and fig. 3¹³ (also from Cameiros now in the British Museum), typical examples of ancient Rhodian style, contain a remarkably close likeness, both in general conception and design, to a dish of mediaeval Rhodian in the possession of Mr. Casella, which represents a panther attacking an antelope, and has a border of spirals alternating with scrolls. This dish, which I am unfortunately not able to reproduce, was lent to the exhibition, where it appeared as No. 10 in Case T. Again, Plate II, fig. 4¹⁴, a fine specimen of ancient Rhodian ware from Cameiros (now in the Louvre), well repays a comparison with Plate I, figs. 1 and 2. On first inspection the resemblance is not so striking. The ancient design is more orderly and follows the method—not 'Mycenaean' in itself, but learnt from the geometric artists of the post-Mycenaean period—of grouping the figures and ornaments into friezes and panels. On looking into it, however, we find that the animals are almost identical. The lotus theme is prominent, and the detached ornaments in the field closely resemble one another—dots grouped round circles, single floral designs, scrolls, swastikas.

The whole question of the resemblance between the products of ancient and mediaeval ceramic art in Rhodes is one which would probably repay systematic research. It is not possible to suggest

¹² Photographed from illustration in 'Histoire de la Céramique Grecque' by Rayet et Collignon.

¹³ Photographed from an illustration in the 'Guide to Department of Greek and Roman Antiquities in the British Museum.'

¹⁴ Photographed from an illustration in 'Histoire de la Céramique Grecque' by Rayet et Collignon.

off-hand how the one could have directly influenced the other. But it must be remembered that tradition dies hard, and that an art once brought to perfection is not readily forgotten entirely. Its character, meaning and purpose may change, but certain elements are sure to persist and recur.

In brief, then, my contention is the following:—

The ceramic art of mediaeval Persia was a native, not imported, growth, and was developed from traditions of an art which, before the time of the Achaemenian dynasty, had assimilated many of the elements of the 'Mycenaean' art which lingered on in a modified form in the islands and coast-land of Asia Minor.

The knowledge of this art was introduced into Damascus and Rhodes at the beginning of the sixteenth century, at the time of their conquest by the Ottoman Turks, whose only culture was that which they had learnt from the Persianized Seljuks.

In Rhodes this ceramic art shows special features which contain many points of resemblance to the ancient Rhodian art of the seventh century, B.C. (a modified form of 'Mycenaean' art); a fact which suggests that the tradition of the ancient art was not wholly dead at the time when the new art was imported.

I have purposely approached the whole problem from a historical rather than an artistic or purely technical standpoint. It would be necessary to combine the three methods for an exhaustive treatment of the subject; but the purpose of this article, necessarily limited in extent, is to suggest rather than to establish, and to put forward what seem to be certain neglected aspects of the case, with a view to giving this much-disputed art a place in the chain of historic sequence.

THE HITTITE MONUMENT OF IVRIZ AND A CARPET DESIGN OF ASIA MINOR

BY DR. FRIEDRICH SARRE¹

IN 'Notes on Oriental Carpet Patterns' (see THE BURLINGTON MAGAZINE, October, 1908, pp. 28 seq.) the author of the article, Christiana J. Herringham, mentions the hook cross (svastika) as a decorative *motif*; a symbol which has already been spoken of in this magazine, in connexion with carpets (see THE BURLINGTON MAGAZINE, Vol. ii, 1903, p. 43, 'On Oriental Carpets, The Svastika'). In the first-named article it is rightly pointed out that the hook cross is often found represented on carpets, for instance on the carpet 'covering the table in

¹ Translated by L. I. Armstrong, L.L.A

Holbein's picture of the *Two Ambassadors*; but I cannot agree with the opinion that the form of svastika which appears here ('with a sort of small planet attached to the extremity of each arm') was intended by Holbein to stand in any sort of relation to the astronomical instruments which are piled up on the table covered by the carpet. The svastika shows here, rather, a form by no means remarkable and one of frequent appearance, and plays but a subordinate part in the pattern of the carpet—a typical Asia Minor carpet of the time, with geometrical design.

It is otherwise in the case of an Asia Minor carpet lately acquired by the Kaiser Friedrich Museum in Berlin, in which the hook cross has

The Hittite Monument of Ivriz

been employed as an independent decorative motif.

The carpet in question is 2 metres long and 1.17 metres wide; its pattern, somewhat like a chess-board, consists of sixty-six squares with the same form of the hook cross for the design inside of each square. The colours are red, violet, blue, white and yellow, which have been used in the most varied combinations.

The knotting and the colour scheme indicate an Asia Minor origin, which is borne out by the fact that the carpet was lately found at Konia by Dr. Loytved, the German consul of that place. The pattern, too, in its severely geometrical form, is typical of Asia Minor. As I explained on the occasion of the publication of the oldest carpets of this kind that I know, which are in the Mosque Alaeddin at Konia, 'the pattern is connected with the geometrical designs of the mosaic floors of antiquity, and perhaps also of the woven carpets which preceded the knotted carpet, and of the later antique and Byzantine tissues.'²

In our carpet the unusual form of the hook cross is very striking. The arms do not start from one centre, and a horizontal bar constitutes the connexion between each pair of them. This rare form of the hook cross, otherwise unknown to me, is seen in the pattern of a robe in the stone relief of Ivriz. This Hittite monument is found not far from the town of Ereğli upon a perpendicular rock-face at the north foot of the Taurus, the mountain range which bounds the south of the Lycaonian plain, the capital of which is Konia. The monument in itself need not be discussed. We will only point out that it represents a god, with grapes and wheat in his hands, and before him a smaller figure, either the ruler of the province or a priest, who raises his hands in thanksgiving for the god's gift of fruitfulness to the country. As is known, the Hittite hieroglyphics have not yet been deciphered, and therefore we can come to no conclusion, by means of the accompanying inscriptions, as to the period of the monument's origin; we can only say that the strongly noticeable Assyrian influence points to about the time of King Esarhaddon (681-668 B.C.).³

The smaller figure is clad in a short-sleeved garment falling to the feet, held by a square-patterned girdle, and outlined at the edge by a broad border composed of large squares with hook crosses within them. Two rows of fringe, something like longish dice, finish off the lower part of the garment. The long, sack-like upper

garment, ornamented with three rows of geometrically designed borders and with fringes, is fastened on the left shoulder with a fibula.

The lower garment of the figure is specially interesting for our purpose. Its square pattern is known to us through old oriental dress fabrics, but not so the hook cross motif, which, as far as I am aware, is quite unknown, at any rate in Babylonian and Assyrian art. This is not the place to go into details as to this symbol as such, and as to its origin, which is, perhaps, to be found in Eastern Asia; nor need we consider the question as to what sort of fabric the relief is intended to depict; the only facts that interest us at present are that the hook crosses in the border correspond exactly with the hook crosses in the carpet, that these hook crosses are, in each case, placed in a square, and finally that the dice-like pattern of the border of the carpet shows the greatest resemblance to the two rows of fringe in the pattern of the garment in the relief; indeed, the proportion of the large hook cross squares to the border squares is in both cases about the same—*i.e.*, 9 : 1.

This striking correspondence between the pattern of the garment in the relief and the pattern of the carpet can hardly be due to chance. It becomes explicable if we recall the fact that the carpet was discovered not far from the rock sculpture at Konia, and probably originated there—*i.e.*, in the Lycaonian plain surrounding the town; the population of which plain has produced knotted carpets for a considerable period.⁴

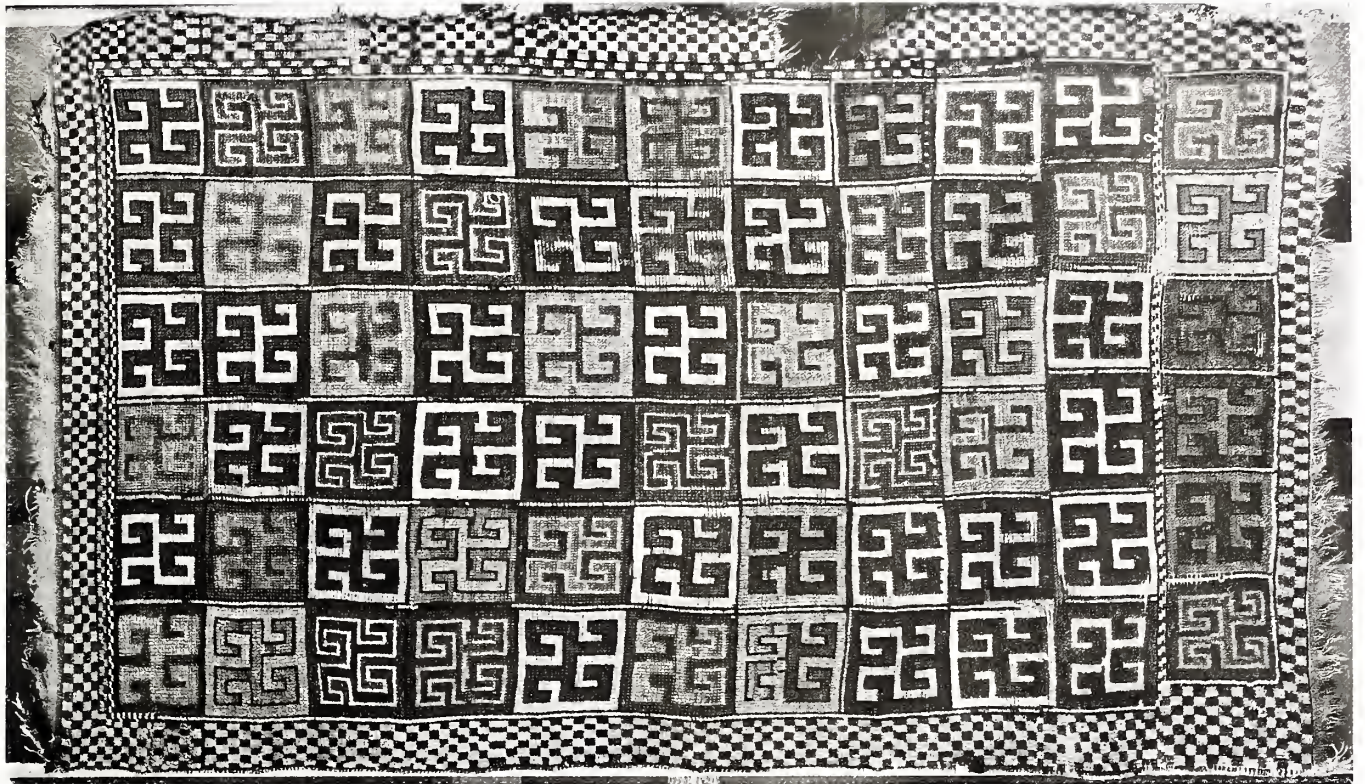
I am far from supposing that the maker of this carpet, which is at most 200 years old, consciously wished to represent the pattern of the Ivriz relief. I believe rather that the pattern has been in use for an indefinite period in the carpet knotting industry of the neighbourhood, and that it goes back in the last resort to the peculiar pattern of the robe in the Ivriz monument. In the same way the pattern which represents a Persian garden with its straight canals and flower-beds has survived from Sassanian times—when a carpet of this design, the so-called Spring of Chosroo, fell into the hands of the Arabs at the conquest of Ctesiphon—right up to the eighteenth century. That is to say that one pattern of a special sort of Persian carpet has been preserved for more than a thousand years.

The history of the oriental carpet is still in its infancy. It is common knowledge that no one has done so much as Wilhelm Bode to guide and encourage it in the right path by calling attention to the occurrence of carpets in contemporary

² 'Mittelalterliche Knüpftteppiche kleinasiatischer und spanischer Herkunft.' 'Kunst und Kunsthandwerk.' X Jahrg. 1907. Heft 10.

³ L. Messerschmidt in his notice of a plaster cast of the monument, which has lately been presented by Mr. James Simon to the Department of Hither Asia in the Berlin Museum 'Amtliche Berichte' vom Oktober, 1907).

⁴ When Marco Polo, at the end of the thirteenth century visited Asia Minor and the Seljuk kingdom of Konia, he mentions that the most beautiful and delicate carpets were made here by the Greek and Armenian population settled there. 'L'altre genti sono Armeni e Greci que stanno nelle città e castelli e vivono di mercantie e arti, e quivi si lavorano tapedi ottimi e li più belli del mondo.' Ramusio: 'Delle navigationi e viaggi,' II, Venetia, 1559, p. 4.



ASIA MINOR CARPET WITH UNUSUAL FORM OF THE SVASTIKA RECENTLY ACQUIRED BY THE KAISER-FRIEDRICH MUSEUM, BERLIN



THE HITTITE MONUMENT OF IVRIZ, NEAR EREGLI



DETAIL OF THE MONUMENT, SHOWING UNUSUAL FORM OF SVASTIKA

The Hittite Monument of Ivriz

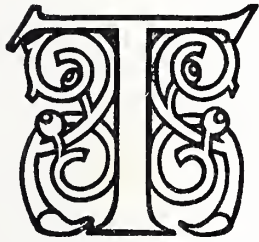
European paintings; F. R. Martin, too, in his recently published book, has successfully made use of oriental miniature paintings.

This dependence of a carpet pattern on an ancient oriental rock relief found in the same neighbourhood shows that, in the history of development of the oriental carpet and its range of forms, chance influences, bound up with the

place of origin, could prescribe the course. In conclusion, we would insist, in order to avoid misunderstanding, that the idea of using the robe in the Ivriz monument as a carpet pattern could only arise in a place where the employment of strictly geometrical patterns, such as we know from the mediaeval Asia Minor carpets, was customary.

NOTES ON ORIENTAL CARPET PATTERNS—III.¹ GHIORDES RUGS, ROSE AND POMEGRANATE PATTERNS

BY CHRISTIANA J. HERRINGHAM



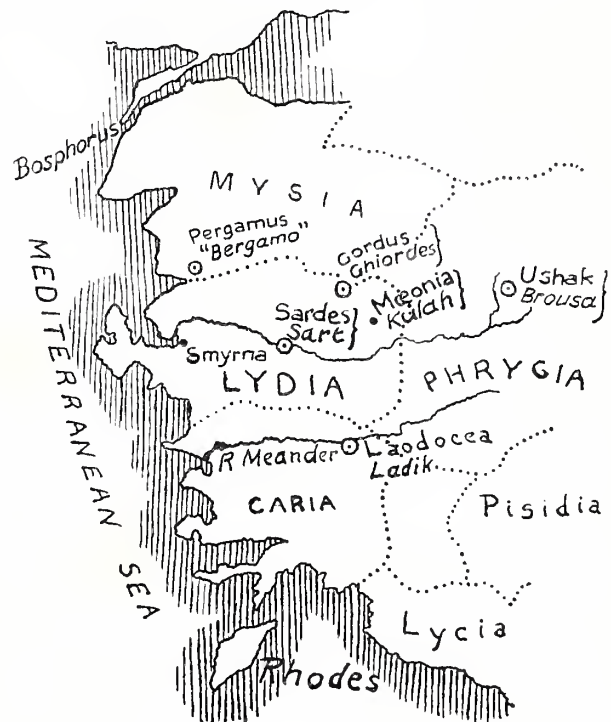
HERE are among Oriental carpets two classes which are especially floral, rather than geometrical in design; that is, where the flower motives are more or less naturalistic and are not formalized into mere pattern. Persia has produced perhaps two types, and Western Anatolia another quite distinct group. One Persian type, probably from the Gilan and Ispahan districts, has the florescence of trees, and seems linked with Assyrian art, or with the Chinese rendering of the blossom of plums and other trees—or with both; and the other type, probably from Kirwan and the surrounding districts and from Shiraz, is adorned with various renderings of the many garden favourites that delighted the flower-loving Persian. In Hither Asia Minor very charming rugs, of which the coloured plate represents one type, resembling the embroidery we call Turkish, were produced till, perhaps, 100 or 150 years ago. Their design seems to have descended from antiquity by a somewhat different line of inheritance; or perhaps they have preserved in greater purity the art of one definite period. These rugs are highly prized by collectors, who instinctively feel their beauty, for *flair* constantly precedes and guides the formal or technical recognition of the 'expert critic;' but they have been treated rather slightly by carpet historians on the ground that their design is Europeanized, not bearing the true Oriental *cachet*. They are known as Ghiordes and Kulah, Ladik and Bergamo prayer-rugs, and are distinctly divisible into four groups, having affinities with each other.

I am going to take the Ghiordes group in this article. It seems to me that distinct resemblances can be found between the motives of the design in one or two specimens of these rugs that I have been able to examine carefully, and the coloured weavings that have been found in tombs in Egypt

dating from the late Roman or early Christian times.

We should be almost without information about decorative colour and pattern in textiles at that period, or indeed at any period prior to the ninth century of our era, were it not for these recent discoveries of grave clothes, chiefly at Sakharah and Akhmim, which closely resemble the few bits of ancient Byzantine silk weaving preserved in public museums. They are all we possess to help us to reconstruct the sumptuous weavings and embroideries of the ancient world, described in the writings of the Hebrews and of the Greeks and Romans.

A correspondence between the art of middle Egypt and Western Anatolia might mean trade between the two places—or it might indicate a wide diffusion and mingling of art throughout the Roman and Sassanian empires.



¹ For the previous articles see Vol. xiv, pp. 28 and 84 (October and November, 1908).

Oriental Carpets: Ghiordes Rugs

Akhmim, Chenim, Panopolis, whichever it is to be called, was a centre for linen weaving and embroidery: Laodicea in the Ghiordes district was famous for its fine wool and is now Ladik. It happens that there are more definite notices to be found in late classic authors of carpet and woven fabrics from this region than from any other, except, perhaps, from the not distant Tyre and Sidon. The modern carpet district lies where formerly Phrygia, Caria and Lydia met. It is pertinent therefore to the question that Plautus twice mentions a Phrygio or embroidery, Virgil a Phrygian chlamys which Andromache brings forth for Ascanius, and Pliny speaks of Phrygian togas. This from Sir G. Birdwood. The same writer further quotes from Athenæus, *circa* A.D. 230—'who' he says, 'treats the subject systematically like Pliny.' After mentioning carpets of sea-purple, also embroidered and Persian, and an entertainment of Antiochus Epiphanes, where rugs covered all the space the guest walked on, Athenæus goes on to speak (Book VI, c. 67) of a young Paphian who spread his couch with a Sardian carpet—*Σαρδιάνη ψιλοτάπιδι*, and again, in Book XII, c. 8, mentions *ψιλοταπίδων Σαρδιάνων*.

Sir George Birdwood translates these words 'Sardian piled carpet.' I find that the usual meaning of *ψιλός* is 'bare,' or 'stripped'; 'shorn' is also given. I thought pile-less carpet seemed a more likely translation, but Liddell and Scott's lexicon says that the word was used of dogs with a short smooth coat of hair, and almost immediately after, they say 'so also *ψιλαὶ περσικαί* Persian carpets' (Callix.), or *ψιλή* alone (LXX.).

May we conclude that it meant shaven or closely clipped carpets, for just exactly which admirable quality of difficult attainment antique Ghiordes carpets are to be specially commended? The surface has to the touch as well as to the eye a most beautiful smoothness.

So there was a celebrated ancient manufacture of carpet and embroidery till the third century A.D. in the same district where it comes again in evidence about 1,300 years afterwards, as we shall see below.

At the present moment at the Whitechapel Loan Exhibition there is a collection of Ghiordes prayer-rugs such as are not often seen in company with one another. They have in common the characteristic of a field of one single colour unrelieved except by one small floral sprig towards the pointed Kiblah end, said to represent the Tree of Life, or by long slender columns supporting an arch of Saracenic shape, between which there is sometimes a hanging lamp. The borders are rich, with many members, which is esteemed a great beauty in the East.

It happens that this collection contains in the fields the four colours which indicate the four orders of Dervishes—for whom Sir George Bird-

wood says rugs were made in Syria and Kurdistan in appropriate colours. I know of no other class of rug, however, besides those of this district where the colouring corresponds so faithfully to this requirement.

Deep blue indicates the Rifaiyah Dervishes; red: the Ahmadiyah; green: the Bahramiyah; white: the Kadiriyah. Exhibited together, the effect is like gems or coloured glass. A plain field is rare in other carpets, and generally means so many square yards of a pleasing velvety surface; but in these the admirable proportioning of field and borders results in a glowing intensification of the colour. The rich fretted or lace-like borders deserve the most detailed study. In no other class of rug is the delicate outlining—or drawing, if we may say so—so crisp and lively, and so spontaneous and free from laboriousness. The sparkle given by the clever use on the part of the workman of his stitches down to white dots of single tufts in the close-shorn velvety surface, seems to me of the same nature as the sharp cutting and dark drill points in a Byzantine foliage capital. Adding to the gaiety of the details of the design, another feature in the designs of these rugs is the extraordinary dignity, importance, and largeness somehow conferred on the few square feet of space of which they consist. There are many prayer rugs with a pointed end to be placed towards Mecca in praying, but there are few outside this class except some Shiraz antiques which represent the Mihrab or niche, indicating in mosques the Kiblah or sacred point of Mecca.

Looking at them as we should look at a decorated recess or a beautiful doorway, we derive much the same pleasure as we should from the proportioning of height to width, from the contrast of plain mouldings with decorated members, from the skilful attention to play of light and shade, from crisp cutting and delicate and intricate tracery.

It is so difficult to get any exact information about any sort of Asiatic carpets, that I quote a short extract from Mumford's book, published in 1900. "Some years ago a Smyrna dealer, observing that the old Ghiordes pieces were becoming scarce, bought every specimen obtainable. Some of them were far gone with age, but he set expert weavers at work repairing them, weaving patches in the ragged places, and re-finishing the battered sides and ends. The work occupied over two years, as he had collected, all told, more than 150 pieces. When at last he offered them for sale, fabulous prices were obtained." He says these rugs are being imitated at Tabriz and elsewhere, so collectors must be careful. It seems regrettable that in America the centres should have been cut out of some specimens, so that the borders might be used to frame pictures.

The Ghiordes rug which I possess is frail with



GHIORDES CARPET. IN THE POSSESSION OF MESSRS. HINDLEY AND WILKINSON

Oriental Carpets: Ghiordes Rugs

age, and has been elaborately mended with cleverly inserted bits, carefully matched. The beauty of the old part does not seem spoiled by these bits, which are easily detected, although they match well.

Now comes the question of the antiquity of these particular rugs, of the antiquity of the rug-making industry in the district, and of the antiquity and origin of the patterns.

Actual age is a matter not easy to be sure of. We are not now allowed to think carpets so old as was permitted a few years ago. Mumford suggests that some existing specimens from this district show textile evidence of having been copied exactly from older examples, by which he probably means that the pattern was begun at the top, or finish, instead of the bottom or point of development. Dr. Martin figures one in his work (fig. 337), a pilaster pattern from the Mosque Shaykh Sadr-ed-din in Konia, which he dates about 1550, and assigns the same date to another representing a two-storeyed arcade, or possibly two or six praying places (fig. 336), which is in the National Museum of Munich; and H. Saladin figured one in Vol. ii of 'Art Musulman' (fig. 374), which he refers to the seventeenth century. Collectors will probably agree that the oldest are the best.

Ghiordes rugs are not all alike, as has been said before. The floral motives of the class of Plate I, fig. 1, and the coloured plate appear the older. The borders of the carpets in Plate II², containing trailing patterns of bluebells, are perhaps in relationship to the period and style of the best Persian tiles. It is, however, in the borders of these that we find, as I have said below, a close correspondence with the beginnings in 'Koptic' work of a certain kind of medallion. In the borders of the carpets in Plate I we find good examples of the use of repeated tree or sprig pattern to form the substitute of a continuous pattern, and it was here that I first, as I thought, detected a relationship with the tree sprigs of Akhmim. The rose and the pomegranate now take the place of the lotus.

It may not be without significance that the rug-making of the Ghiordes district is—contrary to the usual custom—in the hands of Christians, and is done by men and not by women.

No one would question the parallelism of 'Koptic' with Rhodian and Sicilian monochrome embroidery. This is a further development of the same derivative art. Are the Akhmim weavings echoes of a richer East, or did the Saracens in their desire for all-over patterns and gorgeousness merely multiply the simpler and more detached patterns which they had inherited?

² For the photographs of the rugs, Plate I, fig. 2, and Plate II, figs. 1 and 2, I am indebted to Messrs. Liberty & Co., in whose possession the rugs then were, and who very kindly had the photographs taken for me.

The drawings illustrating this article are as follows:—

ROSE PATTERNS

- No. 1 is a sprig from the carpet of the coloured reproduction, an extremely beautiful example of a beautiful type, the weaving close and thin, satisfying to the most sensitive eye and touch, the edges overcast with fine needlework of green silk. The flowers have lost the petal shape—an event not uncommon in Syrian embroidery of the heavy type—but the general tree shape is retained, which we find in
- No. 2.—An old bit of Turkish embroidery, green stem, pink flowers. Note the pair of large flowers opposed on each side, and the centre and two lower side sprigs, and compare with
- No. 3.—Egyptian tomb woven panel of pink roses, green leaves and stem, one petal standing for a rose, except on the right-hand side, where there is another little petal on each side of the main one. The colours of the silks are lovely.—Egyptian tomb, Victoria and Albert Museum, 2,156 (1900), fourth or fifth century A.D.
- No. 4.—Another tomb panel. Frame purple brown with white scrolls; tree or vine red, the darks a strong green; red dots in the nicks of the frame. This tree bears a distinct likeness to much Rhodian embroidery of the heavy type.—Akhmim, about sixth century A.D., Victoria and Albert Museum, 758 (1886).
- No. 4A.—A monochrome weaving in the Egyptian room, British Museum, Akhmim table exhibit, showing the ring border—a very common one. Comp. fig. 1.
- No. 5 is a section of the outer border of Plate I, fig. 1; apparently a very old carpet. Each section is again quite separate, and the effect of a running border is only given by reversing the sprigs. Note sepal forms. The shape of the leaf is a common 'koptic' form.
- No. 6 is a bit of the lower panel of the same carpet. Compare border with No. 4, and compare leaves and sepals as repeated in outline in 6a with No. 3. The roses are red with green leaves, and although the pattern is formal, the leaves are naturalistic in shape.
- No. 6a.—See above, No. 6.
- No. 7 is one of the large pink roses in a wall case, Victoria and Albert Museum. In weaving roses cannot have five petals; but in Turkish needlework they often have.
- Nos. 8 and 9.—Embroidery floor case, Victoria and Albert Museum.
- No. 10.—British Museum table case. 9 and 10 suggest to me that the sprigs on the ribbon borders of Plate I, fig. 1 (see No. 11) are derivative from their class, and that they probably represent in textiles the flower chains used to the present day so widely in the East. In India the most choice of these, used to decorate the spectators and the performers at the best nautch dancing, are made of pink rose petals, strung with white jasmine flowers. I cannot trace this border decoration further. It resembles the patterns of some silks used for Persian coats.
- No. 11.—Ribbon stripe of carpet, Plate I, fig. 1.

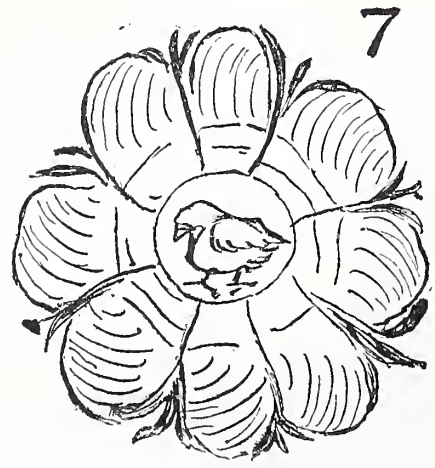
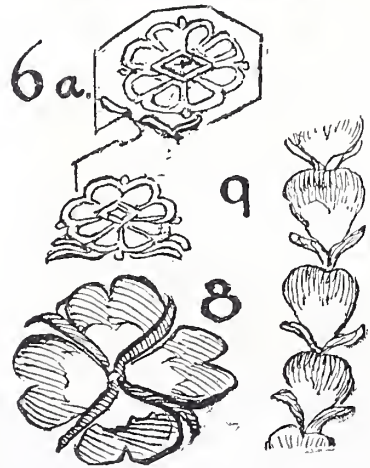
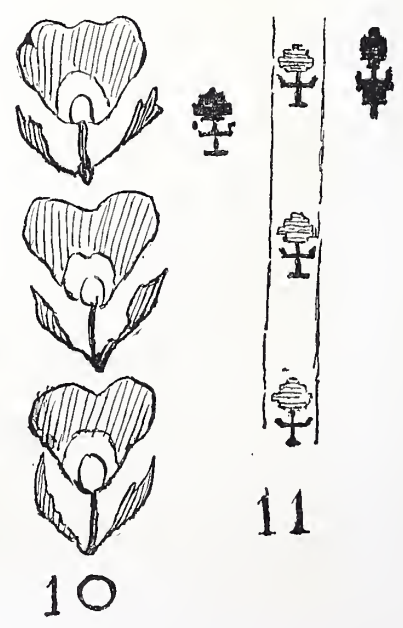
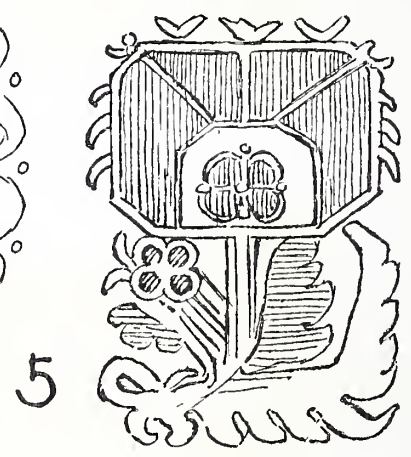
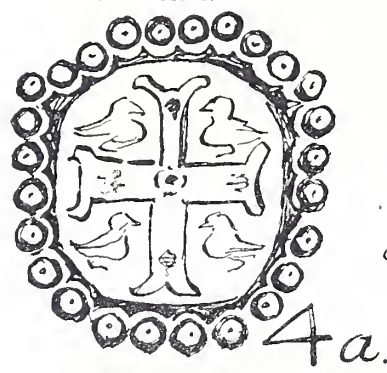
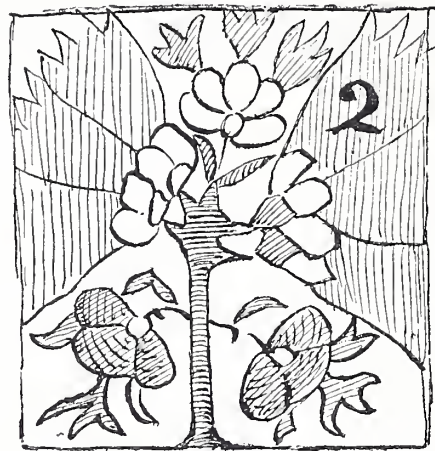
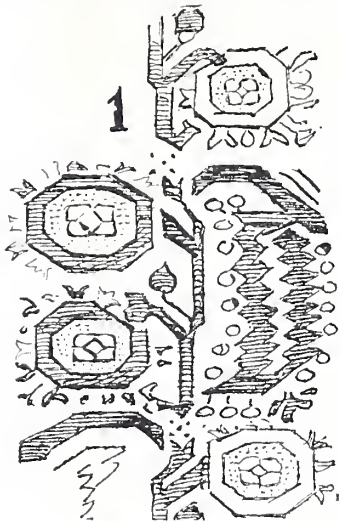
POMEGRANATE PATTERNS

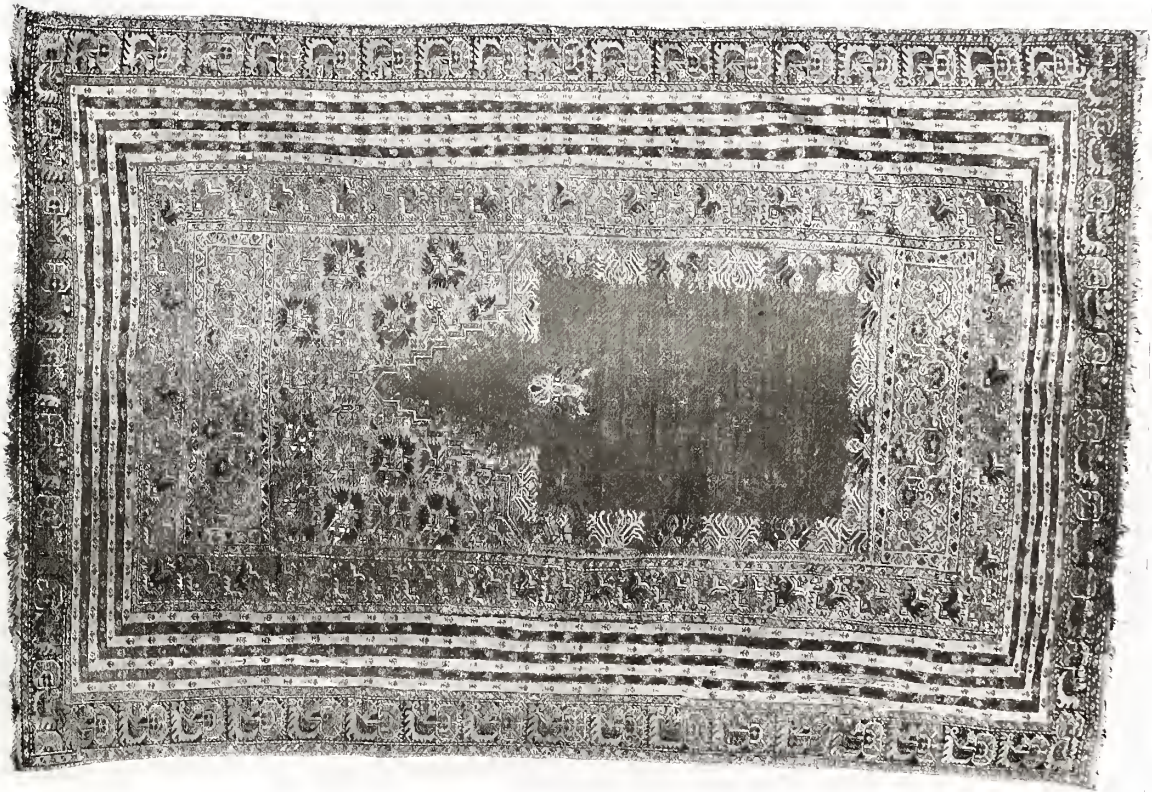
- No. 12.—Breast panel, Akhmim. Victoria and Albert Museum, labelled 1st century, A.D. (?). In pretty green and pink colours, with purplish brown framing.
- No. 13.—Section of a pomegranate border of a Ghiordes carpet; sprigs alternately blue and red.
- No. 14.—Sprig of fairly old Turkish embroidery.
- No. 15.—Sketch from a rug exhibited at Whitechapel.
- No. 16.—Sprig from Plate I, fig. 1.
- No. 17.—From a rug, Plate II, fig. 2.

ARCHITECTURAL

- No. 18.—The pilaster of carpet, Plate I, fig. 2.
- No. 19 and 20.—Sketched from Cattaneo's 'Architecture in Italy from the Sixth to the Eleventh Century,' (English Edition, p. 93). Details of a porch at Cimitile, near Nola, which this author considers to have been built by Oriental workmen, and he refers to parallel porches in a sixth century church at Romeika, in Syria. I have not been able to find any drawings or photographs of this church.
- No. 21 is one of the pilasters on a Ghiordes carpet. Plate 57, old Vienna Carpet Book.

Oriental Carpets: Ghiordes Rugs

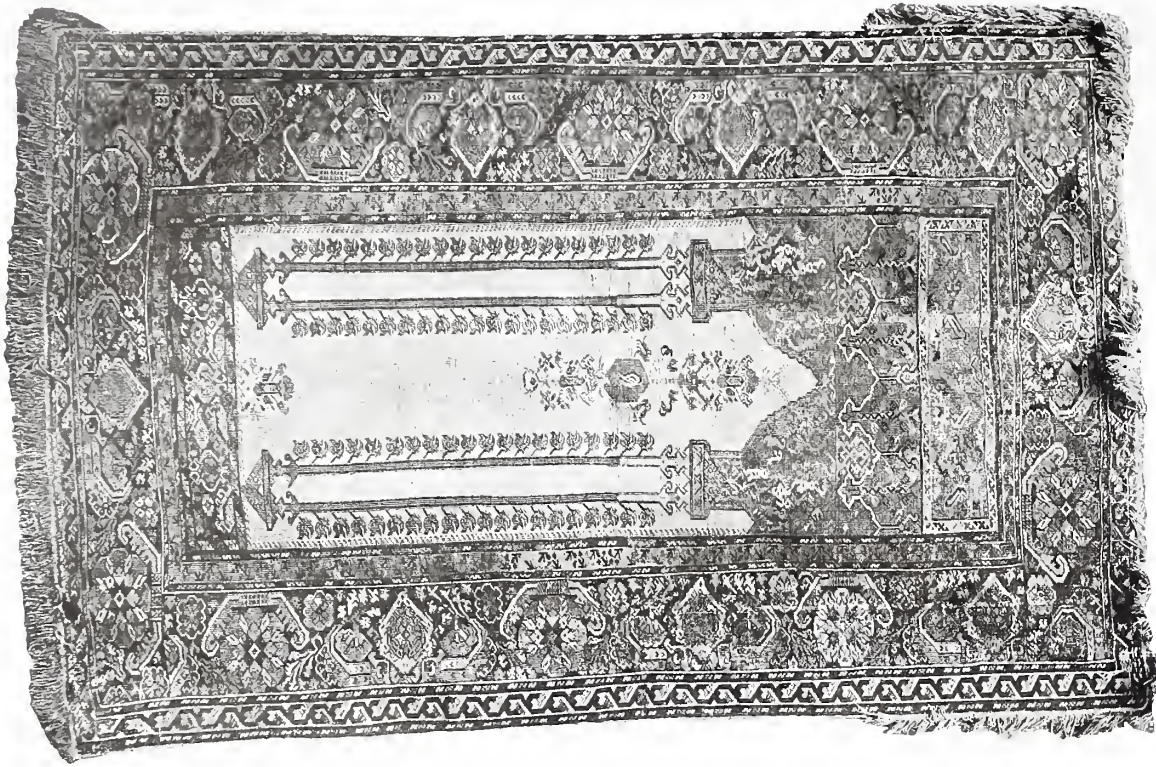




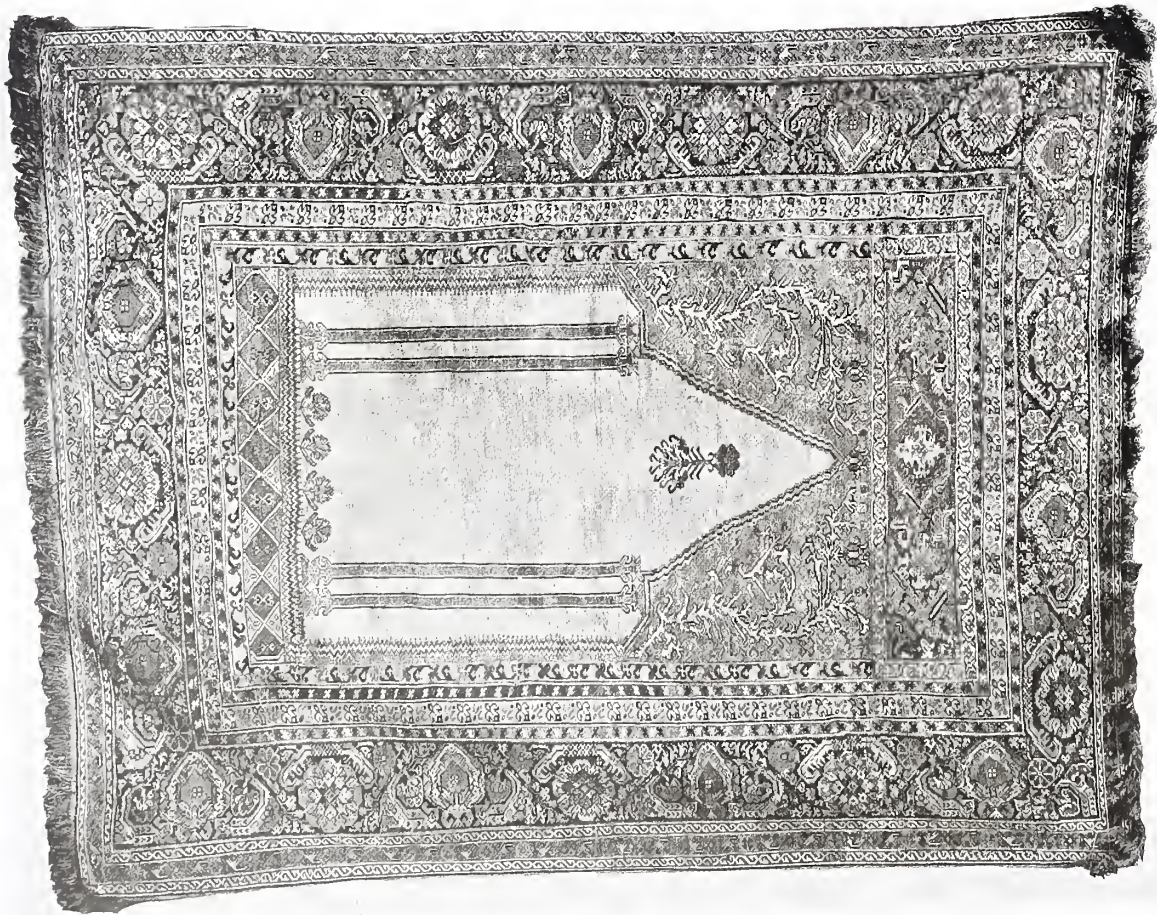
GHIORDES RUG



GHIORDES RUG IN THE POSSESSION OF M. GEORGES BESNARD



GHIORDES RUG, BY PERMIS-
SION OF MESSRS. LIBERTY



GHIORDES RUG, BY PERMIS-
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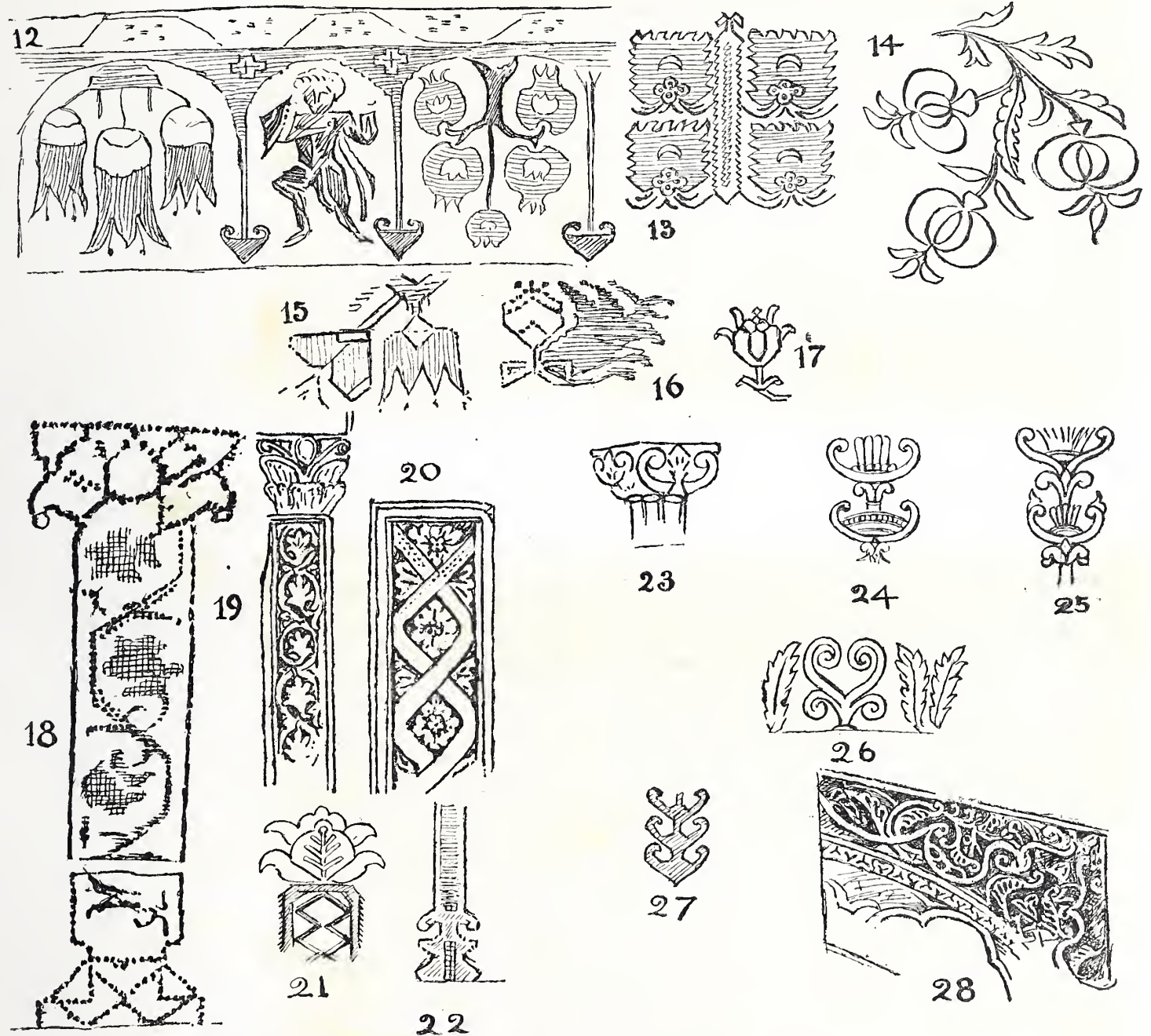
Oriental Carpets: Ghiordes Rugs

No. 22 is detail from carpet, Plate II, fig. 2. Compare arcade divisions in fig. 12, pomegranate series. It is noticeable in the pilaster carpets that the pilasters are often as if hanging and not resting on a base line.

No. 23.—Sketched from a capital of the Alhambra figured by H. Saladin, 'Art Musulman,' Vol. 1, p. 251. Tonic volutes turn the contrary way.

and, changed into straight lines and diagonals, also a frequent border in carpets coming from districts verging on the Caucasus and Caspian, where classic art probably lingered late.

No. 28.—Tomb of the Sultana Shadjarat ed-Dorr, Cairo, 1250, A.D. This is given as an example of the Saracenic spandril filling, which may have been taken as a model in some



No. 24.—From a Phœnician bowl, ornament between two animal supporters—'Migration of Symbols,' Count Goblet d'Alviella.

No. 25.—Another from the above work.

No. 26.—From the decoration of the apse arch of the Cathedral of Bosra in Harouan (De Vogtié).

No. 27.—A very frequent border pattern on Romano-Egyptian linen weaving. Also a border of late Roman pavement,

Ghiordes carpets. This is probably lotus, possibly acanthus. In carpets the pattern is often pomegranate, and closely related to Ushak patterns as in carpet, Plate II, fig. 2. The curvilinear pattern traversing the floral may have the same origin as the repeated scallops above the ruche in carpet, Plate II, fig. 1. I am not sure, but, in any case, they show the same kind of feeling.

In carpets, Plate I, fig. 2, and Plate II, figs. 1 and 2, the large

Oriental Carpets : Ghiordes Rugs

flowers in the border with two supporting leaves are very closely connected with certain medallion treatments in the Romano-Egyptian weavings; but the discussion of this point would come better in another article. This pattern motive is still more important in some Bergamo carpets.

[Besides the Ghiordes carpets belonging principally to Mrs. Dillwyn Parish and the Oriental Carpet Manufacturing Company mentioned above, there are exhibited at White-chapel some other Asia Minor carpets worthy of note. One very fine example, belonging to Mr. Preece, of a prevailing flame-red colour, seems, from its colour and the square or parallelogram shape of its stars or medallions, to belong to this class, while the stray figures on the edges of the field and the deep blue of some of the medallions hint at East Armenian or Caucasian influence. There are, however, resemblances with fig. 318 in Dr. Martin's book, representing a carpet from Ushak, dated 1550, belonging to Dr. Bode, and some to Plate I, a carpet from Western Persia of about 1580. Mr. Preece's carpet, from the quality of the red dye, must itself be of considerable age, and its design points to an even earlier date than we have indicated.

The very fine antique Anatolian carpet lent by Messrs.

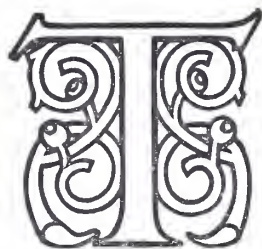
Vincent Robinson has almost identically the same border as an extremely fine carpet exhibited in the India Museum called 'dragons and mythical animals; date before 1500; probably made in Persia.' See also Martin, fig. 295, an Armenian carpet of about 1400, and Plate XXVIII, a carpet from Asia Minor of about 1250. A fine seventeenth-century Persian carpet belonging to Mrs. Dillwyn Parish (who has sent the best Ghiordes rugs), having a border of interlacing scrolls and medallions, is, except in colour, like a carpet on Plate XX of the old Vienna Carpet Book, formerly part of the Imperial palace furniture. The acanthus or foliage wreathing round the centre medallion must be one of the rare bits of European copying.

A fine old Feraghan prayer carpet, lent by Mr. George Lloyd, is a singularly beautiful example of admirably complete and graceful floral design on a small scale, somewhere between Sehna and Shiraz in style. There is also a fragment of one of the magnificent carpets of grandiose composite floral design, exhibited by the Oriental Carpet Manufacturing Company, referred by them to Ispahan. There are two or three of the same class in the India Museum called various 'Indian' and 'Persian.'

There are some fine and unusual Ushak antiques exhibited by the same company.—C. J. HERRINGHAM.]

CHINESE AND JAPANESE PAINTING

BY ARTHUR MORRISON



THE student of Chinese and Japanese pictorial art has the opportunity, not only of receiving an astonishing revelation of the minds of the painters of those countries, but, incidentally and indirectly, of studying the European mind from a new point of view. In the first place it is quite clear that the pure sense of art is rarer among us than otherwise might be supposed. Familiarity with the historical facts, accepted criticism, and other unessentials of European art enables many to deceive even themselves, who fail utterly before a strange technic of which the physical accidents are unfamiliar. For centuries we have had our learned Sinologists, our resident merchants, our travellers of all sorts in China, but not one of them has ever led us to suspect the existence of the great pictorial art of the middle kingdom; any reference—rare and scanty enough even then—has been of the nature of a sneer; and indeed the specimens selected and brought to Europe by those to whom we have looked for information have well enough justified the slight. Thus it has remained for the Japanese to reveal to us some glimpse of the wealth that has lain so long unnoticed in China. As to Japan we have been more fortunate; but notwithstanding that we have had forty years of opportunity, the European mind would seem to apprehend Japanese art, when it does so at all, in a singularly piecemeal fashion. It has been the unfathomable habit of the Western, once he had seen some piece of Japanese art, high or low, good or bad, to assume that he had seen all, and to dogmatize in boundless

generalities thereupon. Even men of much critical ability still speak of Japanese pictorial art with reference only to the colour prints of the last two centuries; and I have in mind a painter of very high accomplishment who recently in a lecture to students spoke comprehensively and dogmatically of the 'art of Japan' in terms which made it plain that he had seen nothing of it beyond the colour prints, and not a great many of them. One still remembers the surprising pronouncement that 'Japanese art is not merely the incomparable achievement of certain harmonies in colour; it is the negation, the immolation, the annihilation of everything else.' That was made twenty years ago, but even now there are few in this country who know that a half of the important works of Japanese painters have no positive colour at all, being executed wholly in ink. Of an ignorance comprehensive enough to include such misconceptions as this, any number of minor errors may be expected; and we get them.

There can be no doubt that much of the misapprehension springs from a certain Caucasian arrogance of view, which has received its correction politically in very recent years. Early in February of 1904, many estimable persons unfolded their maps, and, comparing the magnitude of the Russian Empire (as it appeared on Mercator's Projection), with the superficial insignificance of Japan, predicted the extinction of the latter country in three months. By parity of unreasoning, many find it difficult to conceive that this one small country beyond the extreme of Asia could have produced within the last thousand or twelve hundred years more painters of high rank than the whole of the countries of Europe in the same time—painters, moreover, working in widely

Chinese and Japanese Painting

diverse manners, each manner differing from the rest almost as much as any one of them from the manner of Europe. So that when these critics have seen some of the eighteenth-century Japanese colour prints and admitted their beautiful qualities, they assume to have conceded all possible recognition to Japanese pictorial art, and to know all that is to be learnt. They are apt, indeed, to go further, and to blame the Japanese for failing to esteem their prints at their proper value; which is as though an Asiatic should condemn us for failing to place the work of Boucher, Lancret and Lavreince above that of Titian and Michael Angelo.

But beyond and behind the delightful colour-prints of Harunobu, Hokusai, Utamaro, Kiyonaga, Shunsho and the rest, lies a whole body of art of the highest and most wonderful sort, and beyond and behind this, still another body from which it derived birth—the art of China. As to the great pictorial art of Japan, the West has already been told, in the writings of Captain Brinkley and others, how it comes about that a European may be near its products for years and never suspect its existence. 'Japanese pictures,' says Captain Brinkley, 'are hidden away among the heirlooms of temples or in the store-houses of noblemen and wealthy merchants. They are practically inaccessible. A not uninterested or unintelligent observer may have lived for years in Japan before the trivial estimate he has formed of Sesshiu, of Shiubun, of Motonobu, of Cho Densu, of Tanyu, or of the other masters, is rudely disturbed some morning by a revelation that startles him into a new belief. He may never have that revelation at all. The chances are a thousand to one that it never comes to a resident of a foreign settlement.' But of late years the secrets of these great collections have to a large extent been opened by those splendid Japanese art publications, the *Kokka* and *Shimbi Taikan*, and it is now possible for the European student, even if he have not access to the few private collections in his own continent, to breathe the 'pure serene' of a new kingdom in art by the aid of the closest possible translations. He should approach the study, of course, with an open and unprejudiced mind; he must put aside all the prepossessions induced by his lifetime of familiarity with European conventions; he must learn to judge the conclusions of the Chinese and Japanese painters not by somebody else's premises but by their own. He must put himself in tune with a new mode of thought, and be prepared to accept a less gross and material view of art than that which is in the European habit; and here, to set him in the right path at the outset, comes Mr. Binyon's admirable work,¹ by aid of which he may readily apprehend what to earlier students

has been a matter of long thought and cultivation of mind and eye.

The book does not purport to be a complete history of the art—no more, in fact, than an introduction to its study; but in its own scope the work is singularly complete and notably illuminating. Henceforth it is to this book that the scholar must have first recourse before entangling himself in the complicated histories of the schools, and, indeed, even before addressing himself to the examination of the essential thing, the work of the Eastern painters itself. Admirably written, clear and felicitous in expression, it presents a true exposition of the spirit and meaning of the greatest of all the arts of China and Japan, placing its philosophy by the side of that of our own art—so far as our own has a stated philosophy—and making clear its origins, its aims and its beauties. 'In this theory,' says Mr. Binyon, speaking of the theory of painting as held by Chinese critics, 'every work of art is thought of as an incarnation of the genius of rhythm, manifesting the living spirit of things with a clearer beauty and intenser power than the gross impediments of complex matter allow to be transmitted to our senses in the visible world around us. A picture is conceived as a sort of apparition from a more real world of essential life.' This is excellently said, and the view is amplified and made complete and plain in other pages.

I have said that Mr. Binyon does not profess to offer any complete history of the art, and it will be understood that such an achievement would not only be in some way foreign to the purpose of his book but impossible within its limits. Dr. Anderson catalogues the names of not far short of nine hundred important Japanese painters, and as he wholly overlooks artists of such capital importance as Watanabe Shiko, Tanaka Totsugen, Reizei Tameyasu, Ukita Ikkei, Soga Shohaku, and all of the Kaigetsudo group, it will be seen that his list is far from completeness; and a concise biographical dictionary of Chinese painters of note, published eight years ago in Japan, contains nearly 2,700 names, dating from the earliest ages to recent times. These figures give some idea, at least, of the magnitude of the world open for the exploration of the student; yet Mr. Binyon, though mentioning the names of less than 200 artists of both countries from among the host, contrives to present an extremely clear, coherent, and, as a summary, full outline of the history of his subject.

It is scarcely needful to examine details in so admirable a performance, but a random reference here and there may be pardoned. The dates of the birth and death of Kosé no Kanaoka have not come down to us, though Mr. Binyon quite correctly says that he lived from 850 to 890 A.D. But lest this statement should lead to the belief

¹ 'Painting in the Far East: an Introduction to the History of Pictorial Art in Asia, especially China and Japan.' By Laurence Binyon. London: Arnold. 21s. net.

Chinese and Japanese Painting

that the patriarch of Japanese painting died young at about the latter date, it may be as well to mention that it is on record that he was working as late as 928, twenty-five years after the death of his friend Sugawara no Michizané; for it was at this date that Kanaoka executed his famous commission to paint the walls of the Imperial Palace with the portraits of the sages—those portraits which were replaced after their destruction in the seventeenth century by the corresponding works from the hand of Tanyu.

There may be some difference of opinion as to the merits of the *bunjin-gwa*—the literary style of painting—and it certainly is the last of the Chinese styles to be apprehended by the European; but one would hesitate to say that the painters in this style depreciated strength of technique; rather they concealed it. It was another manifestation of that curious restraint, that pride in shielding high accomplishment from the recognition of any but the eye judged worthy, that is exemplified in the work of Sotatsu and Korin, who disguised (or nearly) their astonishing mastery of form under an appearance of childlike simplicity. In a similar way, by an apparent sacrifice of force of brush, the painter of *bunjin-gwa* often attained a curious, seemingly uncalculated grace and sweetness, a spiritual elegance, not immediately apparent to the unaccustomed eye, but none the less present.

Mr. Binyon does well to look forward to a fuller clearing of the history of the Chinese painting of the present dynasty. It has been too much the fashion to proclaim that art stopped short in the more or less cultivated court of Wan Lieh, but in truth the eighteenth century and the late seventeenth produced painters worthy to take rank with all but the best of Ming. Professor Hirth has catalogued many such painters in his

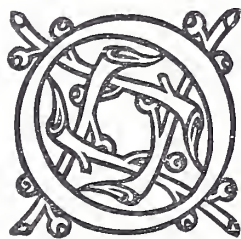
book, which professes only to deal with those whose work he knows, and many of the first importance, much esteemed in Japan, are not included in his list. Such is Wang Lu Kung—who, in fact, began to paint under the Ming dynasty—a truly great figure painter. Such also are Feng Sun-i and the famous Chen Nan-Ping, painters of birds and flowers—the latter worthy, at his best, to rank with Lu Chi of Ming, though it is probable that his fame has suffered from the innumerable Japanese forgeries of his work.

Here, with much else of the sort, the reader may learn the true secret of the lower position as a painter given Hokusai by his countrymen than that into which ignorance of the early schools has led some of his European admirers to thrust him. In short, it is to Mr. Binyon that the student of the future must come to learn all that must be understood before the Eastern half of the world's pictorial art can yield him the elevated delights which it so abundantly exhales; and not the student of Eastern art merely, but any reader of intellectual interests will be captivated by this charming and thoughtful exposition of a strange and delightful system of painted poetry.

The illustration of such a book as this is always a formidable difficulty. Here the pictures, admirably chosen from the British Museum collection, from private treasure-houses, and from Japanese publications, are reproduced in very excellent collotype. There is no hopeless attempt to imitate the inimitable colour of some of the originals, and in the cases of those painted in ink alone little is sacrificed beyond the inevitable loss by reduction of scale. There can be little doubt, by the way, that No. 18 is *not* by Lin Liang. In print, paper and binding the volume is worthy the dignity and charm of its subject.

LANCELOT BLONDEEL—II¹

BY W. H. JAMES WEALE

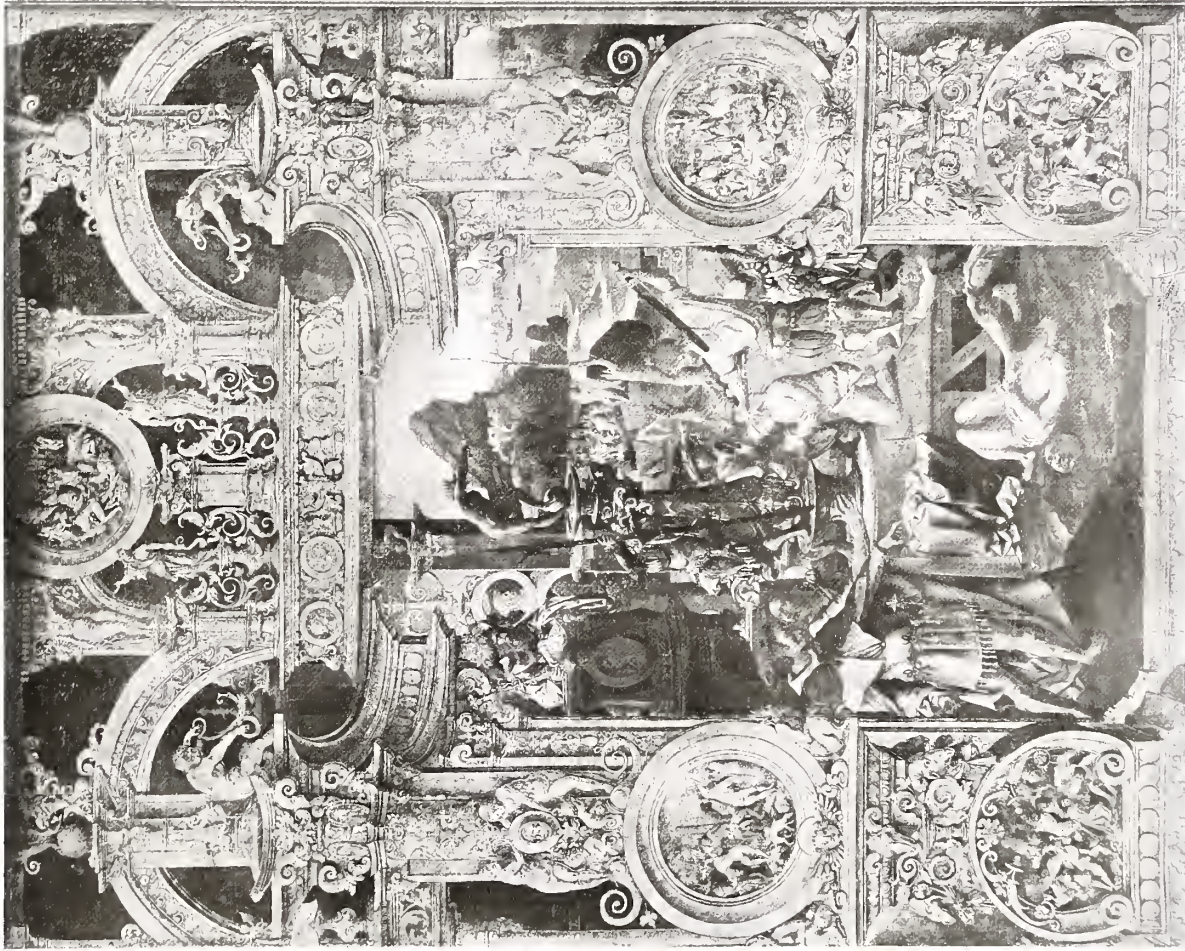
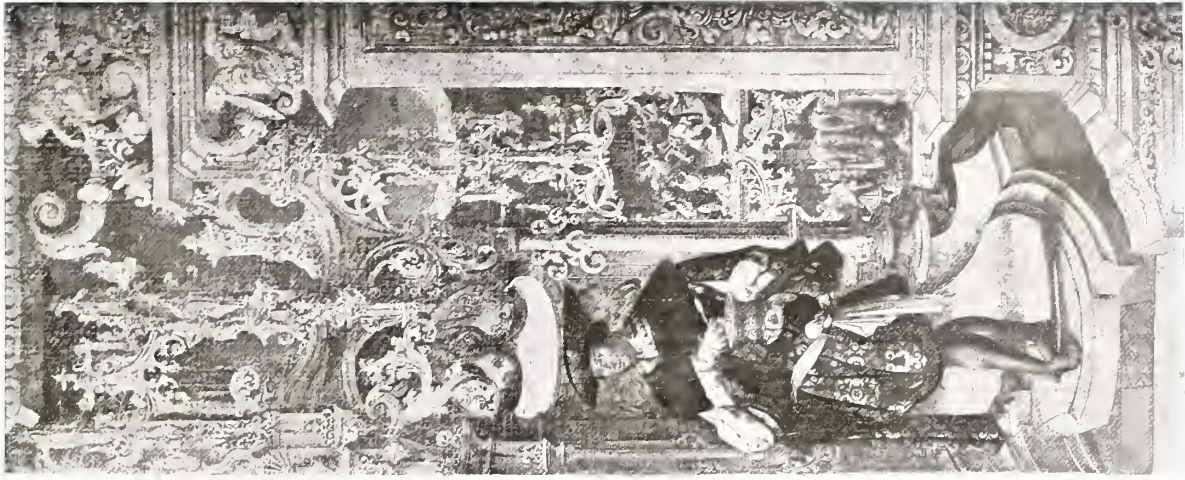


IN the 24th of July, 1520, Charles V made his joyous entry into Bruges as king of the Romans. The streets through which the procession passed were decorated with armorial escucheons and with twelve large scenes; these were designed by Blondeel, who executed the first of the series, placed before the Saint Cross gate; it was an allegorical subject, called in the town accounts *The Cloud*, but no details of the composition are given.

In 1523 Blondeel painted a banner for the Barber-Surgeons. In 1540 the magistrates of Blankenberghe gave him a commission for a

¹ For the previous article see Vol. xiv, p. 96 (November, 1908).

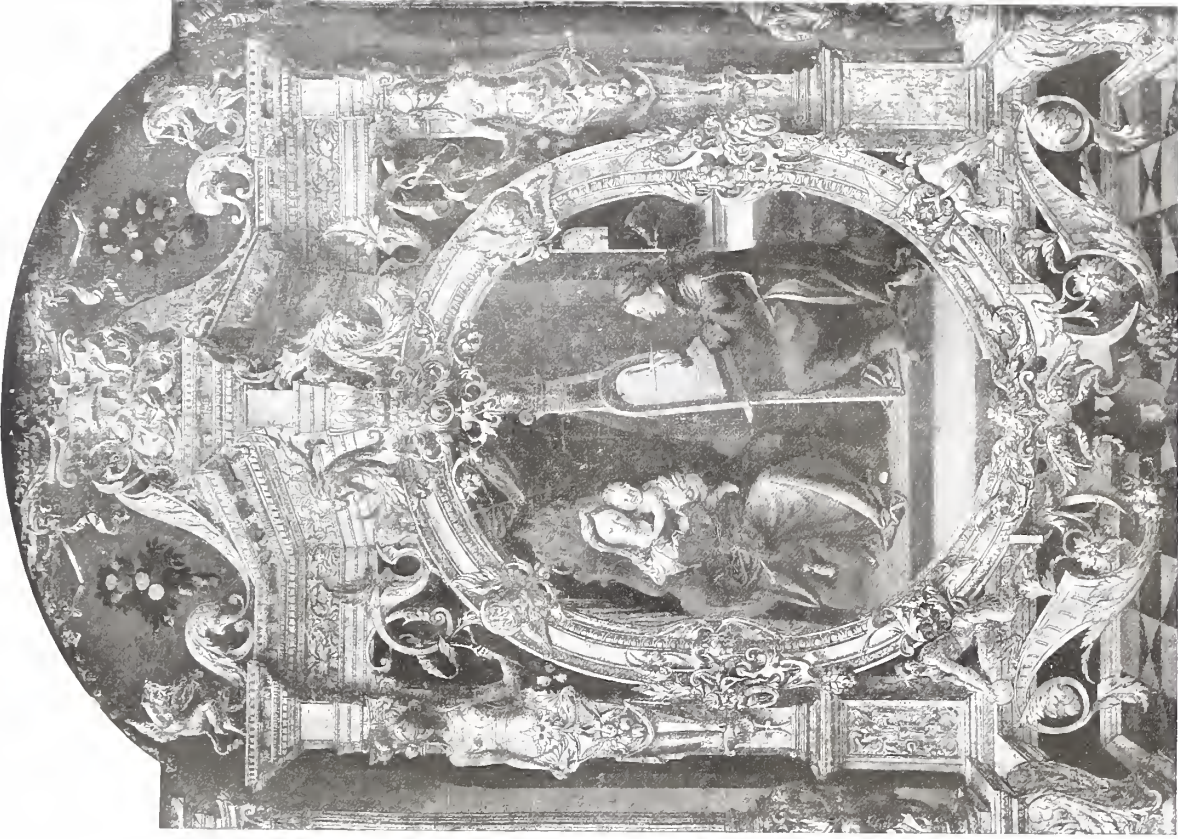
large picture of the *Last Judgment*; for this, delivered in 1547, he was paid 151 l. 4 s. In 1544 he contracted to paint a banner for the Corporation of Painters and Saddlers of Bruges, but failed to get it completed by the fixed date, and on the 2nd of June, 1545, obtained a prolongation of the term until the 1st of the following September. In the same year he painted another banner for the Painters' Guild. The magistrates both of the Town and of the Liberty of Bruges, and Philip of Cleves, lord of Ravestein, employed Blondeel to clean and restore early paintings. He must have gained a reputation for skilfulness and care, for in 1550 the restoration of the polyptych of the *Adoration of the Lamb*, the masterpiece of the van Eycks, was entrusted to him in conjunction with John Scorel, of Utrecht. In 1526 the magistrates of



BANNER OF THE BARBER SURGEONS OF BRUGES. BY LANCELOT BLONDEEL
IN THE CHURCH OF ST. JAMES, BRUGES. MAX JACOFS, PHOTO



BANNER OF THE CORPORATION OF PAINTERS AND SADDLERS OF BRUGES, BY LANCELOT BLONDEEL, IN THE CATHEDRAL OF S. SAVIOUR, BRUGES. MAX JACOBS, PHOTO



BANNER OF THE PAINTERS' GILD OF BRUGES BY LANCELOT BLONDEEL. A. DALED, PHOTO

the town gave him a commission to paint the walls of their council chamber, but after he had engaged assistants and made preparations, including the erection of scaffolding, he was, to his great disappointment, ordered to stop the work. This projected mural decoration had probably been intended to commemorate the victory of Pavia and treaty of Madrid, and its abandonment was doubtless due to the resumption of hostilities. Unfortunately the register of the council's resolutions at this period is wanting, and when the treaty was confirmed by the peace of Cambray, the finances of the town necessitated great economy.

In 1550 the testamentary executors of the Archduchess Margaret of Austria entrusted Blondeel with the direction of the works which remained to be carried out in the convent church of the Red Sisters of the Annunciation, founded by her outside Bruges. These included a pair of shutters for the altarpiece, a tomb with a recumbent effigy of the archduchess, and a stained glass window above it. He made sketches for the tomb and the window, engaged a sculptor and a glass painter to execute the work, and commissioned his son-in-law, Peter Pourbus, to paint the shutters of the altarpiece. For his sketches and superintendence of the work he received on the 18th of October, 1561, the sum of 12*l.*

Blondeel was frequently called upon to design statues; thus in 1526 he made sketches for a figure of Our Lady and Child, and for a tabernacle and bracket placed over the main entrance to the Halles; in 1528, for statuettes in the council chamber of the Town House; in 1529, for the altar-eredos of the Lawyers' Guild in the church of Saint Basil; in 1529, for seven statues placed in the gallery in front of the Landhuus; and in 1542, for statuettes for the portico of the Holy Blood chapel. Of all these the bracket, which is adorned with arabesques and rams' heads, has alone escaped destruction. He was also employed in 1529 to design three pairs of candlesticks for the Confraternity of the Holy Blood, and a metal beam for lights (*trabes, recze*) for the church of St. Giles. In 1523 he designed tapestry for the council chamber of the Town House, and, in 1528, for that of the Landhuus, and in 1534, for a piece to hang before the chimney-piece in the latter; but the most important work of this class of which we have a record were the cartoons of five pieces of tapestry for the commandery of Flanders of the Order of St. John of Jerusalem at Slype; these occupied 75 square metres. Two represented the Death and Assumption of Our Lady; the other three, all the incidents in the life of Saint Paul from his assistance at the stoning of Saint Stephen to his crucifixion at Rome. Blondeel also designed house fronts, and various carved doors and monumental brasses and incised slabs, and is said to have proposed in 1546 the abandon-

ment of the Zwin and the substitution for it of a new harbour at Heyst, a work quite recently carried out, which, had it been adopted at the time, might very probably have enabled Bruges to maintain her commercial prosperity. The documents, however, that have come down to us hardly justify the ascription of the project to our painter. All we know for certain is that, in 1546, he visited the Zuut Leye with the deputies of the town council and a certain master Nicholas of Brussels; they examined the currents, and Blondeel drew two plans, one of which bears the inscription: 'Concept ende Ordonnantie van Landsloot Blondeel de schildere a^o 1546.' This does not appear to me to prove Blondeel to have been the author of the project, which was probably merely drawn by him under the direction of master Nicholas.

Blondeel's paintings offer a striking contrast to those of contemporary artists, such as Gerard David, Cornelis and Isenbrant. Traces of Florentine influence are apparent in some works painted at Bruges in the last twenty years of the fifteenth and the first twenty of the sixteenth century; these, however, are confined to accessories, such as the glass in the diptych painted by Memlinc for Martin van Nieuwenhove in 1487 and the garlands in later works by his imitators, doubtless suggested by sketches made in Italy, or copied from works of art thence imported. A few of these still remain—for instance, the terra-cotta medallions in the courtyard of Thomas Portinari's house, the Della Robbia Virgin and Child in St. James's church, etc. Blondeel was, however, the first artist at Bruges to become so enamoured of the Florentine Renaissance as to abandon the traditions of the early Netherlandish school, and endeavour to strike out a new line, and he had but few imitators. His figures are Italianized and mannered, but well posed and carefully finished; the colour of his paintings is transparent and limpid, but lacking brilliance; the flesh tones are generally cold. Four of the five authentic works that have come down to us are banners; these have in common one very characteristic feature, the subjects being enclosed within a framework of exuberant Renaissance architecture executed in brown varnish on a gold ground. The earliest of these banners, dated 1523, painted for the Barber-Surgeons of Bruges, represents the patrons of their gild, Saints Cosmas and Damian, and the chief episodes in the history of their passion. It is now in the church of Saint James. Two other banners are dated 1545. One of these, executed for the Corporation of Painters and Saddlers of Bruges, had been ordered in 1544, when Blondeel had submitted a sketch and undertaken to deliver the banner by a fixed date, doubtless in time for the annual procession of the Holy Blood in May. The sum of fifty florins was paid

Lancelot Blondeel

him in advance; he, however, failed to keep his engagement, and the council of the corporation threatened to bring an action against him. Wiser counsels prevailed, and on 2nd June a fresh contract was made, and Blondeel was bound to deliver the banner completed before the following 1st of September. The sketch for this banner is now in the collection of Mr. Fairfax Murray; the banner, subsequently framed, in the cathedral of Saint Saviour. In the centre Our Lady with her Child is seated on a gold throne above an arch from which two garlands of flowers and fruit and an escutcheon charged with the arms of the painters are suspended. At the foot on either side are the patrons of the corporation, Saints Luke and Eligius. Through the arch is seen a mountainous landscape. The architectural decorative work is entirely of Renaissance character; the capitals of the pillars, adorned with winged horses, are copied exactly from those in the basilica of Nerva—*de foro transitorio*—and must have been copied from Sebastian Serlio's treatise on Architecture, probably from the Flemish edition by Peter Coecke published in 1539.

Another banner executed for the Painters' Guild represents Saint Luke painting Our Lady and Child—Saint Luke in this and the preceding picture is traditionally said to be an auto-portrait of the painter, which is very probable, being in accordance with the prevailing custom at that time. A panel in the National Museum at Amsterdam dated 1558, represents the passion of a saint (?). The scene is laid in the foreground of a landscape, at the foot of lofty ruins. Here, in the midst of a score of onlookers, an executioner is about to pour molten lead into the mouth of the victim, who is bound with cords and fastened in a semi-recumbent position to a post at his head. On the extreme left a man on horseback is galloping towards the centre waving his outstretched arm as if desirous of staying the execution. The composition is full of action; there are altogether thirty-seven figures and three horses painted with talent. A banner in the Brussels Gallery painted for the Coffermakers' Guild in 1550 represents Saint Peter in cope and tiara seated on a golden throne in the middle of a very florid architectural composition in the upper part of which are two medallions representing the imprisonment and martyrdom of the apostle. This painting, which in 1856 served as a shutter in a loft over the sacristy of the church of Our Lady on the Sablon at Brussels, has had a strip of twelve centimeters cut off all round.

Two other paintings may still be in existence. One of these, reputed to be his masterpiece,

represented the Adoration of the Holy Name of Jesus, and was painted for the altar of the Genoese merchants in the church of the Friars Minor at Bruges;² the other a signed work representing Aeneas bringing his aged father, Anchises, away from the burning city of Troy, was in the latter half of the eighteenth century in the possession of John van der Linden van Slingeland.³

Two banners painted for the Rhetoricians of Bruges were destroyed by fire in 1755. A number of other works are attributed to Blondeel, one of these, painted for the Guild of Crossbowmen of Saint George, is divided into five compartments by pilasters adorned with rams' heads, monsters, etc., on gold: in the centre the saint on horseback is triumphing over the dragon; in the landscape background he is seen returning to the town, accompanied by the princess leading the vanquished monster. The other compartments are occupied by four episodes of the saint's passion. This painting strikes one as inferior to those above described, but this may be due to restoration. Another painting, in the cathedral of Tournay, represents Our Lady and Child seated in the balcony of a triumphal arch, with the Annunciation and Visitation at the foot; the Nativity and Assumption in an Italian landscape seen through the arch, and the visit of the risen Saviour to His Mother and the Descent of the Holy Ghost at Pentecost, through openings in the upper portion. The entire absence of gold ornamentation would, if this was painted by Blondeel, lead to its being a late work, certainly later than 1550; but the general arrangement and the execution of the details, based on a careful study of Florentine work, convince us that it cannot have been painted later than 1530. Of other paintings at Antwerp, Berlin, Bruges, Douay, Ghent, Hoboken, Lierre, Nieuport, Stansted, and Vienna, not a single one presents any feature warranting its ascription to our painter.

Van Mander assures us that Blondeel executed a number of woodcuts with large-sized figures, eight of these compositions representing village dances are said by him to be well drawn. None of these have been identified.

² Mentioned by Sanderus, 'Flandria illustrata,' I, 210 and II, 169. 'Lancelotus, socer Petri Poerbusch, cuius eximia quædam tabula visitur in æde Franciscanorum Brugensium, in sacello Genuensium, in qua Nomen IESV adoratur.'

³ At the sale of his collection at Dordrecht, 22nd August, 1785, it was sold, No. 652, for 5 florins 5 st. This is probably the picture to which Guicciardini alludes in the following passage of his 'Description de toutes les Pais Bas' (Anvers, 1582, p. 151): 'Lancelot, merueilleux à représenter par la peinture vn feu au vif et naturel, tel que fut le saccagement et embrasement de Troye.'

TURNER'S *LANDSCAPE, WITH CATTLE IN WATER*

BY A. J. FINBERG



HERE are, I think we may say, at least two Turners; the one—the familiar magician of the popular imagination—a deep-dyed Romantic, a master of thrills, shocks, surprises and desperate exaggeration, the other a belated Classic, a model of reserve and under-statement, a true child of the seventeenth century in his calm confidence in human reason and man's exalted destiny. The one Turner has given us the *Bay of Baia*, *The Ulysses*, and the *Fighting Téméraire*, the other the *Abingdon*, *Windsor*, *Greenwich*, and *Frosty Morning*. It is all very well for the popular imagination, with its inordinate love of emphasis, crude colour and one-sided development, to treat the reticence and modesty of Turner's early work as a negligible quantity, and for the historical critic to protest that the younger man is merely the chrysalis stage in the evolution of their full-grown marvel; but the fact remains that the works produced in these two phases of Turner's career are the result of sharply opposed conceptions of the aim of art, and they appeal to two antagonistic modes of sensation, thought and feeling. If the historical study of art is to induce us to slur over such important matters of fact, it is more likely to mislead than help us.

The besetting sin of the full-blown Turner-esque Muse is the vein of insincerity that runs through nearly all its productions. The artist seems always to be thinking more of his own 'gifted talents'—as he calls them in his will—than of his more immediate subject-matter. In the works produced between about 1805 and 1815 there is generally little or nothing of this morbid egoism. The work of art itself is supreme. In a picture like the *Landscape, with Cattle in Water* (No. 462, N.G.), which Sir Charles Holroyd has been happily inspired to replace in the Turner Gallery after an absence of a quarter of a century, there is no trace of artistic megalomania or even of effort. The subject seems to have been chosen simply because the artist liked it, not to astonish or flout the public, and the treatment has been entirely dictated by the subject. There is here no clashing of motives, no intrusive thoughts of professional eminence or personal distinction. We are alone with the exalted emotions of this simple and beautiful scene.

This magnificent and wholly faultless picture has passed unnoticed by Turner's numerous biographers and critics. It was evidently painted somewhere between the National Gallery *Sun rising through Vapour*,¹ which was exhibited in

1807, and Lord Leconfield's *Dewy Morning—Petworth*, exhibited in 1810. It was certainly not exhibited either at the Royal Academy or British Institution during Turner's lifetime, but between 1805 and 1810 Turner held several exhibitions of drawings and paintings in his studio at Queen Ann Street West, as it was then called, and I think it probable that we may identify this picture with one of the canvases exhibited there. In an article written while one of these one-man shows was being held there is a short description of a painting entitled *The Union of the Thames and Isis*, which agrees in every detail with the National Gallery picture. *The Union of the Thames and Isis* is described as 'a scene of Claude-like serenity;' and, having praised the colouring of the picturesque groups of cattle and 'the delicate management of the air tint which intervenes between the several distances,' the writer proceeds: 'The negative grey by means of which this beautiful sweetness of gradation is accomplished, is with great art insensibly blended with, and in parts contrasted to, the positive and even rich colouring of the cows, and with which the painter has touched the plumage of the ducks and other objects on the foreground; where grow some well-painted dock-leaves, and where also some old fishing baskets, lying in the water, are introduced with that peculiar charm which can only proceed from fine feeling in the artist.' There is also an allusion to the wooden bridge which forms an important element in the composition. The article to which I refer was published in 'The Review of Publications of Art,'² in the second number, dated 1st June, 1808. If this evidence seems as convincing to others as I confess it does to me, it might be possible to restore Turner's own title to the picture.

Among the other pictures exhibited in Turner's studio at the same time were Mr. Morrison's *Pope's Villa at Twickenham*, the *Richmond Hill and Bridge* (in the national collection, but at present on loan to the Dublin National Gallery), *Lady Wantage's Sheerness as seen from the Nore*, Lord Leconfield's *Eton College* and *View in the Forest of Bere*, the *Garden of the Hesperides*, and a *View of Margate*—which may or may not be the well-

MAGAZINE), it may be of interest to point out that Turner's own description of the picture is as follows: 'Dutch Boats and Fish Market—Sun rising thro' Vapour.' This information is contained in a letter to Sir John Leicester, dated 16th December, 1818, acknowledging receipt of £100 in part payment of the 350 guineas agreed upon for the work. But Turner was not very warmly attached to his own title, for he goes on to say: 'But if you think "Dispelling the Morning Haze," or "Mist" better, pray so name it.' The letter is now in the possession of the Lady Leighton Warren, who has kindly placed this information at my disposal.

²One of the founders of this short-lived publication was John Landseer, the father of the well-known animal painter. Whether the article referred to is from his pen we do not know, but it may have been.

¹ With reference to Mr. William White's assumption that this picture is intended to represent a scene on the Hastings beach (see letter in the June number of *THE BURLINGTON*

Turner's Landscape with Cattle

known Farnley *Pilot Hailing a Smack*, which excited so much admiration at Burlington House in the winter of 1906. Our unknown critic's remarks upon these fine things are full of good sense and intelligent appreciation. In view of the later developments of Turner's style, it is interesting to find his critic singling out for special praise his steady reliance on the more intellectual factors of art, and his rejection of 'those dazzling and extrinsic qualities which address themselves to the external sense.' Indeed, the introductory passages of this article seem to me so full of interest from more than one point of view that I will venture to transcribe them:—

'In the exhibition which Mr. Turner thus liberally throws open to the eye of the public, the genuine lover of art and the faithful observer of Nature in her broader purposes will find himself very highly gratified. The show of landscape is rich and various, and appears to flow from a mind clear and copious as that noble river on whose banks the artist resides, and whose various beauties he has so frequently been delighted to display.

'To exalt Mr. Turner it is not at all necessary to depreciate others; such an idea must be ever remote from impartial reviewers of art, and Turner is a diamond that needs no foil. Yet the good and evil of fine art are comparative terms, and we need not fear nor forbear to remark how much less Mr. Turner appears to depend than most other exhibitors on those dazzling and extrinsic qualities which address themselves to the external sense, and how much more on the manifestation of mind.

'His effects are always well studied and in most instances striking. Where they are otherwise, they are still well studied; and he who thinks most, and who knows and feels most of art, will be best satisfied that they are what, in those cases and under those circumstances which the painter has prescribed to himself, they ought to be. Where other artists have thought it necessary to exaggerate in order to obtain credit for superior truth, Turner begets a temperance, and steadily relies on the taste and knowledge of his observers to credit the veracity of his pencil.

'The brightness of his lights is less effected by the contrast of darkness than that of any other painter whatever, and even in his darkest and broadest breadths of shade, there is—either produced by some few darker touches, or by some occult magic of his peculiar art—a sufficiency of natural clearness. Like those few musicians of transcendent skill, who, while they expose much less than others, the extremes of the compass of their instruments, produce superior melody.

'His colouring is chaste and unobtrusive, yet always sufficiently brilliant; and in the pictures of the present season he has been peculiarly success-

ful in seeming to mingle light itself with his colours. Perhaps no landscape-painter has ever before so successfully caught the living lustre of Nature herself, under all her varying aspects and phenomena, of seasons, storms, calms, etc. Yet colouring, however brilliant, and chiaroscuro, however forceful, appear to him to disclaim all other than intellectual value, and always to be subservient to some grand presiding mental purpose.'

I may add that the *Union of the Thames and Isis* appeared again in the exhibition held in Turner's studio in the following year, 1809.

The three water colours which have been temporarily placed on screens in the Turner Gallery have not before been exhibited since they came into the possession of the nation. One of them—the *Caernarvon Castle*—seems to have been exhibited at some earlier time, as the blues are slightly faded. This is in all probability the drawing exhibited at the Royal Academy in 1800. I do not think the *Study for a Picture of Norham Castle* is a study for the drawing exhibited in 1798, but for one of the replicas or later versions which Turner produced as a consequence of this picture's immediate success. A large part of the effectiveness of Turner's water colours depends upon the skill with which the lights are 'left' or taken out; in this 'study' it is curious to see the artist experimenting with a kind of 'stopping-out' medium. Strictly speaking, perhaps, this work is not a study, but a drawing advanced to a certain point and then abandoned, the artist preferring to make a fresh start instead of working over a groundwork with which for some reason his exacting eye had become dissatisfied. The third subject, *Scene in the Great St. Bernard Pass*, is a reminiscence of Turner's first Swiss sketching tour, made in 1802. The temporary title given to this drawing may not be correct; the distant snow-capped mountains may possibly be the Jungfrau seen from the Lauterbrunnen road, or it may belong to the St. Gothard range. Perhaps some Alpine enthusiast will clear up the point for us.

It is a matter for hearty satisfaction that curtains have been placed to protect these three drawings from the light when they are not under immediate examination by visitors to the gallery. The presence of fugitive colours, like Prussian blue and indigo, in Turner's early drawings has rendered this precaution necessary. Now that most of the drawings of this class are absolutely ruined, it is to be hoped that the directors of other public galleries will follow Sir Charles Holroyd's wise example. The ruin of all but two of the thirteen beautiful Sussex drawings sold at Christie's on the 4th April last, and the foxed appearance of nearly all the early English water colours exhibited at the Victoria and Albert Museum, are warnings that should not be neglected.



1. SILVER-GILT MACE OF THE BOROUGH OF STRATFORD-ON-AVON. IN THE POSSESSION OF THE TRUSTEES AND GUARDIANS OF SHAKESPEARE'S BIRTHPLACE



2. SILVER-GILT MACE OF THE BOROUGH OF STRATFORD-ON-AVON. IN THE POSSESSION OF THE TRUSTEES AND GUARDIANS OF SHAKESPEARE'S BIRTHPLACE



1A. HEAD OF FIG. 1



2A. HEAD OF FIG. 2



3. SILVER MACE, WITH CRYSTAL BALL, OF THE LORD HIGH TREASURER OF SCOTLAND. AMONG THE SCOTTISH REGALIA IN HOLYROOD PALACE



4. SILVER-GILT MACE OF THE OLD IRISH HOUSE OF COMMONS IN THE COLLECTION OF VISCOUNT MASSERÈNE AND FERRARD

❧ NOTES ON VARIOUS WORKS OF ART ❧

SOME HISTORICAL SILVER MACES

THE most ancient of these maces are the two of the borough of Stratford-on-Avon, now in the possession of the trustees and guardians of Shakespeare's birthplace, by whose special permission they are illustrated

The earliest, of silver-gilt, 16½ in. long, dates from the third quarter of the fifteenth century. It is formed of a thin shaft, separated into three unequal sections by rings. At the end are six ornamented flanges. The head has a cresting of strawberry leaves, now much broken, and on the top are the royal arms, France modern and England quarterly, crowned, and with an ostrich feather on either side. The flanges on the shaft appear to have been added or engraved at a later date with cupids and arabesque foliage, perhaps at the time when the second mace was made (fig. 1).

The second mace is of silver-gilt, and 13¾ in. long (fig. 2). It has a plain shaft, divided in the middle by a plain moulding. The head is encircled by a narrow step moulding, with a cresting of crosses-patées, now all broken except two. Inserted at the top of the head, within a moulding of conventional ovolo work, are the royal arms, France modern and England quarterly, enamelled on a field of green enamel. At the bottom of the shaft are three scrolled brackets (there were originally four), and a flat plate engraved with the borough arms within a laurel wreath. The ovolo moulding on the top, the step moulding on the head, and the engraved laurel wreath on the bottom, seem to indicate that the mace dates from the first charter of incorporation, 28th June, 1553.¹

Their historical interest lies in the fact that they were borne before the poet's father, John Shakespeare, who was high bailiff of Stratford-on-Avon in 1568, and chief alderman in 1571. In all probability the poet as a boy had often seen these maces, and perhaps had them in his mind when he wrote 'With these borne before us, in steed of maces, will we ride through the streets.'—2 'Hen. VI,' iv, vii, 144.

The writer is now, he believes, able to fix the date of the silver mace with crystal ball of the Lord High Treasurer of Scotland, which is kept with the Scottish Regalia in Holyrood Palace. Its date had been given as earlier than 1525,² but a comparison with the maker's mark³ stamped on it, F. G., with that on four of the maces of the serjeants-at-arms in the Tower of London, clearly proves that it was made about 1690 by Francis

¹ Jewitt and Hope, 'Corporation Plate, etc.,' 1895, Vol. ii, pp. 396-397.

² A. J. S. Brook, 'Proceedings of the Society of Antiquaries of Scotland,' Vol. xxiv, 1889-90, p. 100.

E. Alfred Jones, 'The Old Royal Plate in the Tower of London,' 1908.

Garthorne. Moreover, the workmanship indicates the latter date (fig. 3⁴).

The silver mace of the old Irish House of Commons now belongs to Viscount Massereene and Ferrard, to whom the writer is indebted for this photograph (fig 4). It is of silver-gilt and of the common type prevailing in England in the eighteenth century, a copy, with some modifications in the decoration on the stem, of the maces of Charles II. It has the symbols of the three kingdoms with the cypher and crown of George III on the head, separated by caryatides, all in relief. On the top of the head are the royal arms with the cypher of George III in relief. Total length 58 in. Marks, London date-letter for 1765-66, and JS, for the maker, John Swift. Why a mace for the parliament in Dublin should not have been made by the capable silversmiths in the Irish capital is not explainable. Though its date coincides with the appointment of Francis, first Marquess of Hertford, as Lord-Lieutenant of Ireland, the absence of an inscription on the mace suggests that it was not given by him but was made to the order of Parliament.

This historical mace was retained by the last Speaker of the Irish House of Commons, the Right Hon. John Foster, when the Parliament of Ireland was united to that of Great Britain in 1801. His wife had been created Viscountess Ferrard in the peerage of Ireland before the Union, and he himself was raised with the title of Lord Oriel to the peerage of the United Kingdom in 1821. Their only son married in 1810 Harriet, Viscountess Massereene in her own right. These two viscountcies were inherited by the grandfather of the present owner of the mace.⁵

The fine silver mace of the Cork Guilds, wrought by Robert Goble, of Cork, in 1696, is in the Victoria and Albert Museum.⁶

E. ALFRED JONES.

LONDON EXHIBITIONS OF THE PAST MONTH

THE exhibitions recently opened in London have been of notable quality. Messrs. Agnew's Winter Exhibition has long been an established feature of the season, and this year's show was no exception. A lively and airy full-length portrait by Gainsborough was the most notable picture in a collection which included several important examples of Reynolds and Raeburn, works by Crome and Constable, and an interesting early English portrait of uncertain authorship. Of the many names proposed, those of J. R. Smith and Henry Morland were, it seemed, the most probable. Messrs.

⁴ I am indebted for this sketch to Mr. William Brook.

⁵ J. R. Garstin, 'Maces, Swords, etc., of Irish Corporations, etc.,' p. 54.

⁶ Fully described and illustrated by Robert Day and G. M. Atkinson in 'Journal of the Royal Society of Antiquaries of Ireland,' 1886, p. 334, and 1890, p. 300.

Notes on Various Works of Art

Knoedler's collection was more surprising still. Two works by Velazquez—both, we understand, accepted by Señor de Beruete—Turner's superb *Mortlake*, with picked specimens of Van Goyen, Gainsborough, Nattier and Hogarth, and a Venetian portrait, given to Titian, and exhibiting in its lower portion what seem unmistakable traces of his hand, were other features of a wonderful assemblage of fine things. Messrs. Obach's collection of drawings by Old Masters was no less wonderful in its way, and won universal appreciation; while Mr. Richard Gutekunst's smaller show of prints by Dürer, Rembrandt and Meryon reached the same exacting standard. Messrs. Shepherd's Winter Exhibition, too, was, as usual, full of interest. Altogether, we do not recall a season in which so high an average of work has

been shown, while the collections of modern drawings at the Carfax, Rowley, Baillie and Leicester Galleries also merited a notice which only lack of space prevents us from giving.

PICTURES AT STANSTED

IN the collection of Mr. W. Fuller Maitland, of Stansted Park, Essex, there is a portrait of Messire Louis de Rodouan, seigneur de Berleghem, Doncourt, etc., at the age of seventy-one, dated 1578, and signed 'Ad. Blackwood Scotus.' Is anything known of this painter? The same collection contains a small picture of *Our Lady and Child*, with two female saints, signed 'Marchus Kofferman fecit,' apparently copied from an earlier picture.

W. H. J. W.

ART BOOKS OF THE MONTH

PAINTING AND ENGRAVING

THE LIFE OF JAMES MACNEILL WHISTLER. By E. R. and J. Pennell. In two volumes. Illustrated. London: Heinemann. 36s. net.

THE atmosphere of discord that surrounded Whistler during his lifetime has not been wholly dispelled by his death. Mr. and Mrs. Pennell have done their best to make their very serious biographical effort complete and authoritative, and it is not their fault, apparently, if it falls short of their ideal. The refusal of Miss Birnie Philip to sanction the publication of Whistler's letters has deprived his biographers of just the material that was required to endow their undertaking with life. The letters and papers already in print are for the most part controversial or (if the word may be used at all in connexion with one who would have cordially detested it) didactic in character. In them Whistler speaks from the head, not from the heart. Only from his private utterances can we get an idea of the real man, and the absence in a large measure of such utterances from the present work is one of the few defects which can fairly be urged against it.

The authors have done their best to remedy the deficiency by calling upon all who were ever connected with Whistler to record their experiences. Hence their book, though it does not tell us what Whistler thought himself, at least tells us what others thought of Whistler. Sometimes the narrators are dull and prolix; often the stories they tell are hardly worth telling; often the experiences they remember are unmemorable. The tendency to descend to a small-beer chronicle is most notable in the latter part of the second volume. Yet each contribution, however slight, goes to swell the mass of facts which these faithful friends have accumulated, and the total result is a document of

very considerable permanent value, in which we have noticed only a few unimportant slips.

If the protagonist never lifts his mask, except perhaps on one famous occasion, the tragic comedy in which he played is clearly if somewhat laboriously presented. We see a man of science in an age of sentimentality; a courageous, uncompromising talent in an age of cowardly, petty concession; an irrepressible wit in a society which left wit to its inferiors. Yet there is another side to the picture, and that is the Bohemian—vain, irritable, unreasonable, and irresponsible in business matters, plunged into a world whose whole fabric rests upon the careful handling of money and of men. Whistler's virtues thus brought him into unending opposition to the society of his time: his defects aggravated his rebuffs and disturbed his triumphs.

Mr. Pennell's praises of his technical powers naturally do not err on the side of coldness. Yet if Time abates his friendly extravagance in this respect, it will certainly recognize that he has done no more than justice to Whistler's science. No painter has ever approached his craft with more scrupulous logic. No one has so surely tracked the science of design, of colour, of the right use of materials to their elemental principles; certainly no one has ever applied principles more ruthlessly in criticizing his own achievement. His words and his precepts are perhaps the most important contributions to European art knowledge that any one man has made since the time of Reynolds. Yet their too rigorous application to Whistler's pictures has left the world poorer by the effacing of perhaps nine-tenths of his work.

Of the vulgarity and ignorance by which he was surrounded our authors generally speak with moderation and justice. Only one serious lapse from taste can really be laid to their charge, and

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that is in their illustration of the Leyland affair. That the defects in Whistler's character were developed and intensified by this intolerable environment is only too true, and the eloquent peroration to his speech at the Criterion dinner in 1889 not only acknowledges this frankly, but in its double revelation of Whistler the enemy and Whistler the friend is, perhaps, the most significant thing in the whole book. Indeed, the authors err, if at all, in being too reticent, and the image they present us would have been more lifelike if stories like that of the 'd—d teetotal staircase' had not been so carefully overlooked.

We have preferred to speak of the general character of the book rather than of details, yet the details are often of considerable interest. The critical student, for example, will notice that Whistler considered the Kingston Lacy version of *Las Meniñas* to be unquestionably the work of Velazquez; a wider public will enjoy the story of his amazing adventures with Ernest in Alsace. The admirable series of illustrations again deserve a special word of praise. With but few exceptions, Whistler's painting has never been better rendered in black-and-white—nay, in some few cases the rather monotonous surface of the photogravure plate seems to have been treated by the printer with a skill which Whistler himself would have enjoyed. As many of the original pictures have been but little seen in the past, and hardly any can be seen in the future except by visitors to America, the reproductions have a double value, and we trust the publisher, in dealing with them so generously, will not only have paid one more tribute to an unswerving personal friendship, but will also in the end reap the reward he deserves.

HANS HOLBEIN DER AELTERE. By Curt Glaser. Leipzig: Hiersemann. Mk. 20.

THE fame of the elder Holbein has been eclipsed by that of his more celebrated son, who moved with the times, and won for himself a more brilliant position in the world, while the great and fully deserved reputation of his pictures, drawings and woodcuts has remained undiminished in the course of centuries. The father left Augsburg only to die in obscurity at Isenheim, after outliving such prosperity as he ever enjoyed; his career was over, and the history of his last five years is a blank.

He has left, for all that, a more considerable quantity of work than any other Augsburg painter of the end of the fifteenth century, and if it cannot be denied that he long remained old-fashioned and fettered by gothic traditions, we must yet give him credit for adapting himself eventually to the new movement. His masterpiece, the St. Sebastian altarpiece (1515), and the *Fountain of Life* (1519) at Lisbon are the crown of his achievement, and the logical outcome of a development, slow at first

but quickened about 1512 by a keener interest in the new ideas of ornament and composition derived from Italy. He was certainly not a pioneer of the German Renaissance, but he produced, in the Munich altarpiece one of its most beautiful pictures. Though he rarely ventured on portrait painting for its own sake—two exceptions have recently been the subject of comment in this magazine¹—the portrait heads introduced in the background of his religious pictures show that he really had a great talent in this direction, while his portrait drawings in silverpoint include many masterpieces in little.

The work of such a painter and draughtsman well deserves the honour it has at last received of description in a separate monograph, instead of being somewhat hastily discussed in the early chapters of some biography of his son by an author impatient to arrive at his real subject and get over the preliminaries. Dr. Glaser's book gives a sound, careful and judicious account of almost all that is known of the elder Holbein. After recapitulating the very small amount of documentary evidence for the artist's biography, he describes the extant pictures in detail, from the Weingarten altar of 1493 onwards, and then summarizes the information that can be gained from the pictures themselves on Holbein's training and development. The vexed questions of Holbein criticism are mainly two: Did Holbein the younger take any part in the execution of the St. Sebastian altar? and what, if any, is the share of Sigmund (brother of the elder Holbein) in the extant works of the family? Dr. Glaser separates the father's work absolutely from the son's, and he admits no evidence for attributing to Sigmund even the Nuremberg *Madonna*, which, on account of the signature 'S. Holbein,' has been attributed to him by several critics. He takes the signature to be '(Han)s,' the first three letters being hidden by the book from which a strip of paper partly protrudes, and reduces Sigmund to the rank of a mere assistant in his brother's studio, by whom no independent work is known. The Lisbon *Fountain of Life* is attributed on convincing grounds to the elder Holbein. It is interesting to learn that this picture was in 1628 in the possession of the Elector Maximilian I of Bavaria. No one has explained how it left Maximilian's collection, most of which remains at Munich. It is said by tradition to have been in England some few decades later, and to have been taken to Portugal by Catherine of Braganza.

The last section of the book is a useful and critical catalogue of the drawings. This, however, is not exhaustive, for it does not include all the British Museum drawings, nor any of the very fine silverpoints in the collection of M. Léon Bonnat, one of which is of special interest as a

¹ Vol. xiv, p. 37 (October, 1908).

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dated portrait of an Augsburg goldsmith (IÖRIG SELD,² GOLDSCHMID, 1497, 43. IAR ALT), while three other small, nameless heads are of the very finest quality and free from retouching.

The illustrations, in collotype, are numerous and good, but are printed on a needlessly thick paper, which adds much to the weight of the book. The reproduction of the painted window at Eichstätt may be mentioned as especially valuable, owing to the comparative inaccessibility of the original and the difficulty of reproducing such a work in a satisfactory way. C. D.

THE ARUNDEL CLUB, 1908. Hon. Sec., R. Ross, care of Sidney Colvin, Esq., British Museum. THE fifth year's publication of the Arundel Club, though giving its subscribers a no less ample return than before for their guinea subscription, affords less scope for criticism than some of its predecessors. The copy of a *Madonna* by Stephen Lochner looks hardly worth including; the portrait group by Hogarth is a poor picture (though its kinship to the work of Mercier makes it a useful document), and the *Madonna and Child* of the Florentine School, in spite of Mr. Fry's learned note, is only an attractive shop-piece. The other seventeen photogravures have a far higher average. The series opens with a singularly charming portrait by Opie. The curious *Magdalen* given to Piero di Cosimo, in Christ Church Library, is well shown, while an important altarpiece by Granacci comes later with two examples of Pesellino, one of them a fragment of the great altarpiece by that master, of which the central portion is in the National Gallery and a wing at Buckingham Palace. The admirable portrait of *A Man with a Hawk*, from Windsor, attributed to Solario, Savoldo, Lotto or Alvise Vivarini, is another important contribution. Fine examples of Nicolas Elias Pickenoy, Sustermans, Rubens and De Koninck represent the Netherlands; the landscape by De Koninck resembling somewhat the large picture in the Wantage Collection, though it is neither so forcible in design nor so freely handled. We cannot agree with the writer of the note on Colonel Holford's Holbeinesque portrait attributed to Guillim Stretes. The drawing of the eyes and the treatment of the detail of the embroidery are sufficient to disprove an attribution to Holbein, powerful though the picture is. Mr. Arthur Samuel's fine Cotman¹ has already been discussed and illustrated in these pages. The excellent early work by Velazquez, secured at Christie's last summer by Mr. Langton Douglas, will also be familiar, but Mr. Adolf Hirsch's *Peasant Concert*, by Lenain, raises an interesting question. How are we to account for the marked Dutch influence

²See Röttinger, 'Hans Weiditz,' p. 84, No. 38, for the account of a view of Augsburg by Seld, published in 1521.

¹Vol. iv, p. 73 (January, 1904).

seen in this and one or two other pictures, such as that shown at Burlington House last winter (No. 51)? There the resemblance was unmistakably to Duyster, here Hals was no less evidently in the painter's mind. So little is known about this family of excellent artists that the question is excusable.

LES ESTAMPES DE PETER BRUEGEL L'ANCIEN.
By René van Bastelaer. Brussels: Van Oest.
1908. 20 francs.

THE keeper of prints at the royal library of Belgium has supplemented his recent work on the paintings and drawings of Brueghel by compiling a catalogue of the engravings, chiefly contemporary, by which his allegories, landscapes and amusing scenes of everyday life were popularized and circulated. The need for such a critical study may be exemplified by comparing it with such a recent production as the article on Brueghel by Wurzbach. The latter gives six original etchings to Brueghel himself, all of which M. van Bastelaer can prove to be by different hands, while he omits the single etching, *La Chasse aux Lapins* (1566), which bears every mark of authenticity. We have subjected the new catalogue to the severe test of comparing it minutely with a large collection of the prints that it describes, and have little fault to find. Errors in transcribing the inscriptions on the prints begin with No. 1, and occur somewhat frequently. The description of states is not exhaustive. Of No. 106 the illustration in the book itself proves that there is a second state, not mentioned in the text, in which the white *cartouche* is worked over. No. 108, with 'H. Cock' intact, exists in the British Museum. The same collection contains the following undescribed states: No. 198, with 'AL-GEMIST' in the right upper corner; No. 207, with title at the top, LA GRANDE FESTE DE NOSTRE VILLAGE, three other French inscriptions, and address, 'P. BERTRAND ex.'; No. 226, with 'A6' in the margin on the right. Besides No. 229, there is an earlier etching of the *Culs-de-ſatte*, or *Gueux*, by Hillemacher (1871). The original drawing for No. 7 has just been exhibited by Messrs. Obach. Only one woodcut designed by Brueghel, *Valentine and Orson*, was hitherto known. M. van Bastelaer has reproduced (No. 217) another of the greatest interest. In the Figdor collection at Vienna is a wood-block on which Brueghel's original pen-drawing of the composition *The Marriage of Mopsus and Nisa* is preserved almost intact, only a small portion of the block having been cut; the design remained, accordingly, unpublished until after Brueghel's death, when it was engraved on copper by P. van der Heyden (No. 216). The only other wood-blocks by old masters known to have remained in this condition are some of the

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Terence illustrations of the end of the fifteenth century at Basel, and an unfinished block by Altdorfer at Munich. In his introduction M. van Bastelaer has successfully purged the work of Brueghel by excluding certain contemporary prints much in his manner, but really designed by Peter Balten or Peter van der Borcht. The less critical reader will probably take most pleasure in the abundant illustrations, which occupy more than two-thirds of the volume. Every engraving described in the catalogue, apart from unimportant repetitions, is reproduced on a large scale, and the result is practically a *corpus* of Brueghel's engraved work. The beautiful series of ships engraved by Huys and two charming sets of small landscapes add much to the attractiveness of the book.

C. D.

ÉMILE CLAUDON. Par Camille Lemonnier. Bruxelles. Van Oest. 10frs. 50.

HENRI EVENEPOEL. Par Paul Lambotte. Bruxelles. Van Oest. 10frs. 50.

EUGÈNE LAERMANS. Par Gustave Vanzype. Bruxelles. Van Oest. 7frs. 50.

QUATRE ARTISTES LIÉGOIS. Par Maurice des Ombiaux. Bruxelles. Van Oest. 7frs. 50.

THE series of monographs on modern Belgian painters published by Messrs. Van Oest indicates to how high a level of accomplishment and activity the arts in the Netherlands have recently attained. It is difficult to separate from the artists with whom we are immediately concerned any figure which stands apart from the rest in entire isolation: each of them if not connected with his immediate fellows owed much to the influence of some earlier figure. Laermans, for example, perhaps the most earnest of the group, will at one moment seem almost an heir of the elder Brueghel: at another Meunier will seem to inspire him. More rarely he will recall Rops. His biography has fallen into the sympathetic hands of M. Vanzype, whose admirable style suits these serious paintings well.

Not the least interesting feature of M. Lambotte's study of Evenepoel is the notes of advice given to the painter in youth by Gustave Moreau. To have been practically the pupil of so rare an artist for, apparently, more than two years was indeed good fortune, and its effects are seen in the traces of tenderness and delicacy, which not infrequently soften the living, spontaneous work of this too short-lived artist. His vision was not that of his master, and he ranks definitely with the moderns among whom he is included here, but through his connexion with Moreau his art possesses a certain distinction which we miss even in the work of greater men like Émile Claus. M. Camille Lemonnier's vivid biography of Claus, should be one of the most popular volumes of the series. His art is so various, embracing as it does every

field that is open to the modern realist, and at the same time so alive to the picturesque in man and nature, so well balanced in its means of expression that it is always certain of finding admirers, whereas in the four artists from Liège discussed by M. des Ombiaux we find a character, a preoccupation with a single aspect of things, which is unlikely to evoke the same general sympathy, although the few who can appreciate it will appreciate it highly. It is somewhat disconcerting to find artists so far separated as are Meunier and Rops, acting as rival influences upon the art of Bassenfosse: the able etchings of Maréchal, and the poetic work of Donnay appear to strike a more genuine note. We may add that all the volumes are well illustrated, and those interested in recent Belgian art cannot do better than turn to them.

STORIES OF THE FLEMISH AND DUTCH ARTISTS FROM THE TIME OF THE VAN EYCKS TO THE END OF THE SEVENTEENTH CENTURY. Collected and arranged by Victor Reynolds. London: Chatto & Windus. Buckram, 7s. 6d.; vellum, 15s. net.

BEFORE considering the letterpress of Mr. Reynolds's book, a word of special praise must be given to the illustrations. The half-tone engravings are not, indeed, exceptional, being printed in rather a pale tint of brown, but the three-colour plates are, as a group, the most successful things of the kind we have seen. Not only do they give a good general impression of the colouring of masters as diverse in style as Van Eyck, Rembrandt, Van Dyck and Vermeer of Delft, but even in precision of detail they leave little to be desired. Nor is the letterpress uninteresting. Mr. Reynolds has used Van Mander and his other authorities with some skill, and shows, in addition, an interest in the craft of painting which is more rare than the faculty of compilation. One difficulty he has not been able to avoid. Reliance upon early writers involves the inclusion of stories which modern criticism has proved to be apocryphal. The legend of Van Dyck's picture at Saventhem might be quoted as an example. Nor was it wise to retain Van der Weyden's name in connexion with the National Gallery *Entombment*; it is now universally given to Bouts. The inclusion of Goltzius and Spranger (whose picture in the cellar of the National Gallery is perhaps the most horrible thing at Trafalgar Square) among more famous names, is justified by the interest of their respective careers, which present an admirable picture of the state of art in Northern Europe when Italian influences had gained a firm hold. Although the volume, from its very nature, can make no pretence whatever to critical precision, it undoubtedly makes a lively and most attractive

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introduction to the subject, the printing and binding being as good as the pictures.

STORIES OF THE ENGLISH ARTISTS FROM VAN DYCK TO TURNER. Collected and arranged by Randall Davies and Cecil Hunt. London: Chatto. 7s. 6d. net and 15s. net.

IN reviewing another volume of this series above we spoke of the difficulty of combining accuracy of fact with reliance upon the lively narratives of contemporary biographers. In the case of the English artists the authors have solved the knotty question by using their authorities more freely than the editors of some other volumes. The antique flavour is thus less pronounced, but its loss is accompanied by a gain in historical precision. With one exception, the list of artists chosen seems just what it ought to be—but that exception is an important one. The life of William Blake offers so many opportunities to the biographer, and his art, in its more perfect manifestations, occupies so much more considerable a place in the British School than that of two or three of the painters at the end of the eighteenth century who are included in the book, that his omission is not easily explained. Some authorities might think that Cotman also deserved a place. As a series, the colour plates are good, but not so exceedingly good as those in the companion volume on Flemish artists. The reproductions of Mr. Gurney's golden *View of Norwich* by Crome, of Richard Wilson's *View on the Wye*, of Reynolds's *Holy Family*, in the National Gallery, and of Lawrence's *William Wilberforce* are perhaps the four most completely successful plates, but there is evidently something in the loose handling of the British School which tries colour processes more severely than the brilliant definition of the Flemings. Yet the book as a whole is handsome, well printed and well bound, in addition to being eminently readable, and is not without evidence here and there of more intimate knowledge than is commonly seen in popular works on the fine arts.

LA FLEUR DE LA SCIENCE DE POURTRAICTURE, PATRONS DE BRODERIE, FAÇON ARABICQUE ET ITALIQUE. Par Francisque Pellegrin, 1530. Réimpression en fac-simile avec introduction par Gaston Migeon. Paris: Jean Schemit. 1908.

IN the interesting and learned introduction which M. Migeon has written for this admirable reproduction the title is explained thus: 'Pourtraicture' in the sixteenth century was not confined, as now, to the rendering of the human face, but answered more or less to the word 'design' or 'composition.' 'Patrons de broderie' did not mean patterns for embroidery, but for any kind of ornamental work, for the title is used in contemporary books for all

kinds of decorative work, lace, needlework, inlaid metal and woodwork, bookbinding, etc. In the present work sixty pages of such designs are given, and in none is there any indication of their applicability to a particular use. They form rather a collection of black-and-white designs, boldly executed in wood engraving, from which designers of all kinds could draw inspiration. What gives them particular interest is the fact that, with a single exception, these designs are all based on Mahomedan art. Francisque Pellegrin was one of the first of the Italian artists attracted to the court of Francis I, and worked at Fontainebleau with his fellow-townsmen, Rosso Fiorentino. The description of his designs, 'façon arabicque et ytalique,' is correct in that the fashion of using oriental designs had, no doubt, its origin in Italy when already at the end of the fifteenth century Venetian decorative artists and even painters like Cima had adopted oriental patterns. Moreover, the manner in which the elements of Moslem design are handled is decidedly Italian. Oriental decoration had already degenerated into a facile and ingeniously mechanical method of covering spaces with great richness of effect and absence of thought, before the Italians took it up; and, though they used it with something of their inherent sense of proportion and refinement, it can hardly be denied that its introduction corresponds with a general decline in good taste and good sense in decorative design; nor did the French, when they in turn received the new ideas from Italy, do anything to give them fresh vitality or purpose.

But, if the art of design was already in its decadence at this period, the art of wood-cutting and the feeling for free draughtsmanship were still maintained at a high level, and of this the excellent facsimile reproductions of the present book give ample proof. As a sign of the times, moreover, this book has great interest for the student of art history; for this is, in fact, one of the first of such collections of patterns for the designer that were published, and its influence upon French art of the century may well have been considerable. R. E. F.

HANDZEICHNUNGEN ALTER MEISTER IM STÄDEL'SCHEN KUNSTINSTITUT. Herausgegeben von der Direktion. Erste Lieferung. Mk. 16.

THE Städel Institut at Frankfurt possesses a rich store of drawings, of which comparatively few have yet been published, with the exception of the Dürers. Ten parts are promised of the publication successfully inaugurated by this first number, which contains ten drawings. The collotypes by Frisch are satisfactory, except in the case of the Campagnola, which seems wanting in sharpness and force. We have never seen a better reproduction of a silverpoint drawing than this of the splendid group of four heads by the elder Holbein:

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but the result is achieved at the risk of subsequent deterioration by the use of paper with a highly artificial surface. The Dürer costume study (women of Nuremberg and Venice) and the capital pair of Rabbis by Brueghel are excellently reproduced. So is the design of St. George for a painted window, in colours, from the Mitchell collection, which it seems rash to attribute without question to Dürer. The proportions of the horse alone justify a doubt. So does the dull and evenly mediocre execution of the tracery, which Dürer would either have drawn with loving care or sketched in a more spirited manner if he did not attach importance to its finish. It is true that the whole framework for the picture might have been first prepared by another hand, perhaps that of an architect's assistant, so that the painter would have nothing to do but draw his design in the space shown as reserved for glass. The other drawings in the first part are by Bonsignori, Van Dyck, Goltzius, Rembrandt and Fragonard. The text is limited to the briefest notes on the technique and provenance of each drawing. C. D.

FRAGMENT AUS DER ÄLTESTEN DEUTSCHEN ARMENBIBEL-HANDSCHRIFT. By J. Kurzwelly. (Sonderabdruck aus der Zeitschrift für bildende Kunst.) Leipzig: Seemann.

A RECENTLY discovered leaf from a *Biblia Pauperum* on vellum is proved to be a fragment of a MS. older than any yet known with German text, and also of considerable artistic importance. Its relationship to analogous MSS. at Weimar and Munich is minutely discussed by Herr Kurzwelly, whose essay is a valuable addition to the scientific literature on the *Biblia Pauperum*. C. D.

GIFT BOOKS

THE ROMAUNT OF THE ROSE. Rendered out of the French into English by Geoffrey Chaucer. Illustrated by Keith Henderson and Norman Wilkinson. London: Chatto and Windus. £2 12s. 6d. net.

THIS remarkable book raises three distinct questions. First, there is the question of the excellence and practical usefulness of the new fount of type in which it is printed. Next comes the merit of the extremely delicate coloured illustrations. Lastly, have type and illustrations been combined into a coherent harmony? The book aims at beauty—has beauty been completely attained?

As to the type, we think there can be no hesitation. Mr. Herbert Horne's work as a type-designer has already given him a place beside William Morris and Mr. Charles Ricketts. A comparison between his new fount and that which he designed for the Merrymount Press a few years ago, indicates that he has progressed from an abstract traditional ideal towards an ideal founded upon the views of the practical printer. His earlier

fount was cut finer, and approached more nearly to the manuscript character of some Quattrocento types. In the Florence Press fount, used for the first time in this 'Romaunt of the Rose,' we notice an advance to a more true sense of typography—a recognition of the fact that type is not formalized handwriting, but lettering carried out in cut metal. Mr. Horne's older letters were individually beautiful; in his new fount their beauty is collective, as that of fine type should be. It has the further good fortune of being admirably printed on hand-made paper, so that, in the matter of typography, the initial product of the Florence Press could not well be better.

The illustrations, too, are remarkable. Had the publishers chosen to illustrate 'The Romaunt of the Rose' with woodcuts in the Venetian manner—like those, for instance, in the Vale Press, 'Daphnis and Chloe'—we could have understood the preference for a medium of which the abstract symbolism would have been no unfit accompaniment for this new *Hypnerotomachia*. But to illustrate it with facsimiles of water-colour drawings, executed in the most precise Neo-Preraphaelite style, was a daring experiment. Had either the drawings, or the reproductions of them, been poor, the result would have been disaster. But the drawings, as those who saw them when recently exhibited in London will remember, were of exceptional skill and fancy; while the use of primitive convention provided the necessary link with the epoch which produced the 'Romaunt.' Of the two designers Mr. Keith Henderson appears to us to hold a slight advantage, the 'Anglo-Saxon attitudes' of his colleague sometimes verging upon the ridiculous with no gain to the design. It is somewhat unlucky that the reproductions in coloured collotype, delicate as they are, are made on a reduced scale, since thereby some of the detail of the originals are lost. But the rich and brilliant colouring is, on the whole, admirably preserved, although in two of the designs (and two of the very best) by Mr. Henderson (pp. 2 and 104) the intensity of the original work is reduced. Yet, when all deductions are made, the pictures remain the most remarkable series of modern coloured illustrations which has come under our notice, and should constitute an unrivalled attraction for the buyers of fine books, especially since the edition is limited.

Whether illustrations and type combine harmoniously is more disputable. Being purists in such matters, we cannot help feeling that the pictures are inserted things, not an integral part of the book. Had the typography been less exquisitely harmonious, the inclusion of colour plates would not have mattered. As it is, the name of Grainger rises in the mind, and we imagine what the attitude of the Kelmscott or Vale Printers would have been towards such an

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audacity. We may be pedantic, for it is only by innovation that the arts progress, but must still plead *corruptio optimi pessima* in a case where type and pictures alike reach the highest standard of their respective classes.

NEW ZEALAND. Painted by F. and W. Wright. Described by the Hon. William Pember Reeves. London: Black. 20s. net.

AN admirable sketch of a wonderful country by an enthusiast and an expert, which is a far more interesting piece of literature than the letterpress usually contained in the modern coloured picture book. Of the two artists concerned, Mr. F. Wright has borne by far the heavier share. His landscapes are always well drawn and sometimes are successful in colour, notably in the plate of *Lake Taupo* facing p. 130. His schemes, however, are apt to rely too much upon the conventional hot browns and dull greens of English water-colour of the last century, and their conventionality is not always concealed by the printer. Indeed when we compare the view *At the Head of Lake Te-anau* as it appears on the case of the book with the plate facing p. 186, it is clear that Mr. Wright cannot be held altogether responsible for occasional failures in colour. Where all else is so good, a determined realism would have been more appropriate and instructive.

THE FLOWERS AND GARDENS OF JAPAN. Painted by Ella Du Cane. Described by Florence Du Cane. London: Black. 20s. net.

WERE Japan always the sunny country which Miss Du Cane depicts, few would be content with Europe. If we examine her pretty drawings closely we may see that they are not very strong; but every other quality which drawings of this kind can possess they possess in no small measure. They are at once delicate and lively, fresh and accurate, and make a most attractive show. Such a sketch as, for example, that of the azaleas in flower by the pond at Nagaoka, where the bright red blossoms flash out against the shimmering mist, is an epitome of the most popular features of Japanese landscape. Both letterpress and illustrations display a very pleasant sympathy with the subject of the book, and with the curious science of gardening as practised in Japan, which enhances their modest merits. Greater artists have given us more forcible impressions of Japanese life and colour; more learned authors have described them in print; yet we do not remember any instance in which author and artist have come together with a more attractive result.

HAUNTS OF ANCIENT PEACE. By Alfred Austin. Black. 7s. 6d. net.

THE Poet-Laureate is at his best when he writes of the country and of gardens, and the book

before us is one that lends itself to charming illustration. The water-colour drawings by Agnes Locke (twenty in all) are very pretty indeed; and though the process of reproduction employed shows its usual faults in such plates as *A Church Tower*, it has served the artist fairly well in most instances. Text and drawings combine to make a delightful gift-book.

KASHMIR, THE LAND OF STREAMS AND SOLITUDES, By P. Pirie. With twenty-five plates in colour, and upwards of 100 black-and-white illustrations by H. R. Pirie. London: John Lane. 21s. net.

THE illustrations of this book present a remarkable contrast. The smaller ones are either pen sketches in black-and-white of no exceptional power, or are executed on ruled grey paper from which the high lights are obtained by scraping. This process is often singularly felicitous in its expression of light and atmosphere, while once or twice, as in the small illustration on p. 59, the sharpness and clearness of rocks and snowfields is well suggested. The loftiest peaks, however, need more precise drawing—Nanga Parbat for instance, on p. 75, comes out huge and glittering, but without shape or structure. The colour plates, on the other hand, almost uniformly succeed with these intensely difficult mountain subjects, so that the book will convey many pleasant memories of the Hills to those who have lived under them. The accompanying text, though slight, is pleasantly written.

EDINBURGH: PICTURESQUE NOTES. By Robert Louis Stevenson. With illustrations by T. Hamilton Crawford. New Edition. Seeley. 6s.

THIS volume belongs to the series which includes also Mr. Andrew Lang's 'Oxford,' Mr. Sidney Lee's 'Stratford-upon-Avon' and Mr. J. W. Clark's 'Cambridge,' none of which—not even the first-mentioned—can be quite happy in such company. Mr. Crawford's illustrations are similarly handicapped. He, like the authors of the other books in the series, states facts, and states them very well; but most of his work, especially his line-drawings, is content to state facts without giving the atmosphere or spirit of the city. There are, however, some charming things, like the little drawing on p. 172; and his architecture tells its own story clearly and cleanly. Some of the reproductions of water-colours, too, speak of a pleasant quality in the originals.

THE JUNGLE BOOK. By Rudyard Kipling. With illustrations in colour by Maurice and Edward Detmold. London: Macmillan. 5s. net.

THE beast-lore which makes the 'Jungle Book' a

perpetual favourite can be interpreted by no common illustrator, and even the gifted artists who collaborated in the making of the illustrations before us have not always succeeded. That their animals are carefully observed goes without saying, if there be sometimes a hint of caricature in the way they are seen. The landscape setting is less surely visualized, the human figure less surely still; indeed, *The Village Club*, facing p. 184, is distinctly a failure. *Kaa the Python*, on the other hand, and the two impressive pictures of *The Elephant Dance*, are in their way perfect. *Rikki-tikki-tavi*, too, is delightfully rendered.

THE STORY OF H.M.S. PINAFORE. Told by Sir W. S. Gilbert and illustrated by Alice B. Woodward. London: G. Bell. 5s. net.

IT is not for us to decide whether one of the most delightful of comic operas will succeed as a children's book, even when the transformation is effected by so gifted a pen as that of Sir W. S. Gilbert. The publishers, at least, have done their part well. The illustrations, both in colour and black-and-white, interpret admirably the satiric extravagance of the libretto; the Sir Joseph in particular is a good likeness, and a vivid reminder of the circumstances under which the original work was written. The book, indeed, is more than a children's book: it is an attractive souvenir of an age of naval administration recent in point of years but already ancient history.

THE NUN ENSIGN. Translated from the Spanish by James Fitzmaurice-Kelly. Also *La Monja Alferez*. Illustrated by Daniel Vierge. London: Fisher Unwin. 7s. 6d. net.

WITH the adventures of the escaped nun, Catalina de Erauso, in South America, we cannot deal in this place; there is undoubtedly historical foundation for her existence, though not for all the adventures she relates. The illustrations by Vierge, which have already been published in the French translation by De Herédia, consist of twenty-seven little woodcuts, each mounted separately as a full-paged plate. They are clever in their way, but when a scene at Naples is represented as taking place near the end of the Piazzetta at Venice, we cannot help feeling that the famous illustrator might have read his text more carefully.

SMALL BOOKS

EIGHTEENPENCE seems to be a popular price, if we may judge from the number of excellent little books which can now be had for that sum. Of those now before us five volumes of 'The King's Classics' (Chatto and Windus) seem to deserve the first place. Not even an admirable little edition of the 'Vita Nuova' with the Italian text and Rossetti's translation on opposite pages, appears to us more desirable than that sequence

of princely sonnets, Daniel's 'Delia,' which is here bound up with Michael Drayton's 'Idea.' Daniel, little known though he be, deserves a place with the greatest. Another little volume of 'Translations from the Icelandic,' from the Eddas, from Egil's Saga, from the Njal Saga and other representative sources, is also well worth reading, while the little edition of Pettie's 'Petite Pallace' in two volumes should be welcome to many lovers of English prose.

Messrs. Seeley send three charming little volumes of selections, from Ruskin, Dickens and Dr. Johnson. Of the three Dr. Johnson undoubtedly shows to the most conspicuous advantage, and we can strongly recommend the tiny book devoted to him. Lovers of London, too, will be pleased with the anthology of Dickens's insight into London life: Ruskin, on the other hand, seems more pompous and wordy than in his stately folios.

Two volumes of selections from the ever popular stories of Hans Andersen and Grimm (Siegle, Hill and Co.), told in graceful French, and prettily decorated in colour by Gilbert James are attractive in another way. Messrs Jack have issued six more volumes of their 'Masterpieces in Colour': Gainsborough, by Max Rothschild; Millais, by A. Lys Baldry; Franz Hals, by Edgumbe Staley; Carlo Dolci, by George Hay; Luini, by James Mason; and Tintoretto, by S. L. Bensusan. Several of the illustrations in the volumes on Tintoretto, Franz Hals and Gainsborough are excellent, considering the cheapness of the books; those in the volume on Millais, though restricted with one exception to familiar examples in the Tate Gallery, are better than any which the series has hitherto included.

The first part of a more elaborate publication, 'The National Gallery' edited by P. G. Konody, Maurice W. Brockwell, and F. W. Lippmann, which is to contain, when completed, 100 plates in colour, makes a good shilling's worth. It contains six reproductions in colour after early Italian masters, and a text which is far more scholarly than is usual with cheap popular works. Even we ourselves hesitated before such a phrase as 'interrupted in its course by the century of Giottesque epigones.'

PRINTS

MR. EDMUND NEW, of 17 Worcester Place, Oxford, has just published in facsimile, at the price of half a guinea, a most admirable drawing of 'The Towers of Oxford' as seen from Magdalen. Breadth of effect is skilfully preserved in the midst of a wealth of precise detail, and Mr. New has adroitly escaped the unpleasing suburban surroundings of the city, so that the eye wanders directly from its 'dreaming spires' to the flats of Eynsham and the firs on Cumnor Hurst. The printing by Mr. Way must also be commended.

RECENT ART PUBLICATIONS *

TOPOGRAPHICAL ANTIQUITIES

- Tell el-mutesellim. Bericht über die 1903 bis 1905 vom Deutschen Verein zur Erforschung Palästinas veranstalteten Ausgrabungen. I Band. Fundbericht erstattet von G. Schumacher. (13×10) Leipzig (Haupt), 40 m. 40 plates.
- MERRILL (S.). Ancient Jerusalem. (10×7) London, New York (Fleming H. Revell Co.), 21s. net. Illustrated.
- DITCHFIELD (Rev. P. H., Editor). Memorials of Old London. 2 vols. (9×6) London (Bemrose), 25s. net. Illustrated.
- KELWAY (A. Clifton). Memorials of Old Essex. (9×6) London (Bemrose), 15s. net. Illustrated.
- WARNER (S. A.). Lincoln College, Oxford. (10×7) London (Fairbairns), 6s. net. Illustrated.
- CRESSWELL (B. F.). Exeter churches: notes on the history, fabrics and features of interest in the churches of the Deanery of Christianity, Devon. (9×6) Exeter (Commin), 7s. 6d. net. Illustrated.
- HOLMES (T. S.). Wells and Glastonbury, a historical and topographical account. Illustrated by E. H. New. (8×5) London (Methuen), 4s. 6d. net.
- ASTLEY (Rev. H. J. D.). A short historical guide to the ancient village of Castleacre, in the county of Norfolk. (9×5) Swaffham (Gould), 6d. Illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- KLUMPKE (A.). Rosa Bonheur, sa vie, son œuvre. (13×9) Paris (Flammarion), 35 fr. Illustrated.
- HEYCK (L.). Lukas Cranach. (10×7) Leipzig (Vellhagen & Klasing), 4 m. 100 illustrations.
- DAVIES (G. S.). Ghirlandaio. (10×7) London (Methuen), 10s. 6d. net. Illustrated.
- BOEHN (M. von). Giorgione und Palma Vecchio. (10×7) Leipzig (Vellhagen & Klasing), 4 m. 110 illustrations.
- ROOSES (M.). Jacob Jordaens, his life and work. (13×10) London (Dent), 42s. net. Illustrated.
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- PENNELL (E. R. and J.). The life of James McNeill Whistler. 2 vols. (10×7) London (Heinemann), 36s. net. Illustrated.

ARCHITECTURE

- NOACK (F.). Ovalhaus und Palast in Kreta. Ein Beitrag zur Frühgeschichte des Hauses. (10×7) Leipzig (Teubner), 2 m. Plans.
- GIANI (E.). L'antico teatro di Verona: note storico-archeologiche. (11×6) Verona (Baroni), 19 plates.
- KOBKE (P.). De danske Kirkebygninger. (8×5) Copenhagen (Gad). Illustrated.
- HOPE (W. H. St. J.) and BILSON (J.). Architectural description of Kirkstall Abbey. (9×6) Leeds (Denison, 12 Monk-bridge Road, Far Headingley), 14s. Publication of the Thoresby Society. Illustrated.
- SCHMIDT (E. O.). Die St. Annenkirche zu Annaberg: ein Führer durch ihre Geschichte und ihre Kunstdenkmäler. (12×9) Leipzig (Teubner), 15 fr. Illustrated.
- BRAUN (J., S. J.). Die Kirchenbauten der deutschen Jesuiten. I Teil: die Kirchen der ungeteilten rheinischen und der niederrheinischen Ordensprovinz. (10×6) Freiburg i. B. (Herder). Illustrated.
- SCHUBERT (O.). Geschichte des Barock in Spanien. (11×7) Esslingen a. N. (Neff), 25 m. Illustrations and plans.
- PLANAT (P.). Le style Louis XVI. Recueil de motifs choisis d'architecture au XVIIIe siècle. (18×13) Paris (Librairie de la Construction Moderne), 110 fr. 135 plates.

PAINTING

- BINYON (L.). Painting in the Far East: an introduction to the history of pictorial art in Asia, especially China and Japan. (10×8) London (Arnold), 21s. net. 31 plates.
- PIERENS-GEVAERT (H.). La peinture en Belgique. Les primitifs flamands. Vol. I. (13×10) Brussels (Van Oest), 12 fr. Plates.
- CROWE and CAVALCASELLE. A new history of painting in Italy. From second to sixteenth century. Edited by E. Hutton. Vol. I. Early Christian art: Giotto and his followers.

- (9×6) London (Dent), New York (Dutton), 20s. net. In 3 vols. Illustrated.
- Les peintures murales catalanes. Fascicle I: Pedret. (15×11) Barcelona (Institut d'estudis catalans), 10 pesetas. Text of 8 pp., with four three-colour plates and other illustrations.
- BROWN (G. Baldwin). The Glasgow school of painters. (15×11) Glasgow (McLehose), 105s. net. 54 photogravures.
- PATON (J.). The fine art collection of Glasgow. (11×8) Glasgow (Maclehose), 42s. net. 45 photogravures.
- The National Gallery. One hundred plates in colour. Joint editors: P. G. Konody, M. W. Brockwell and F. W. Lippmann. Part I. (11×8) London (Jack), 1s. net. In 17 parts.
- Un traité de peinture du moyen-âge: l'Anonymus Bernensis. Publié d'après les MS. de la bibliothèque de Berne, avec une introduction et des notes par G. Loumyer. (9×6) Berne (Grunau).
- FOSTER (J. J.). Chats on old miniatures. (8×6) London (Unwin), 5s. net. Illustrated.

ILLUMINATED MSS.

- Bibliothèque Nationale. Évangiles avec peintures byzantines du XIe siècle. Reproduction des miniatures du manuscrit grec 74. 2 vols. (8×6) Paris (Berthaud), 25 fr. 187 plates.
- JACOBI (F.). Studien zur Geschichte der bayerischen Miniatur des XIV Jahrhunderts. (10×7) Strasburg (Heitz), 4 m. 7 plates.
- Bibliothèque Nationale. Heures dites de Henri IV. Reproduction des 60 peintures du manuscrit latin 1171. (8×6) Paris (Berthaud), 8 fr. 60 plates.

ENGRAVING

- SCHREIBER (W. L.) and HEITZ (P.). Die deutschen 'Accipies' und Magister cum Discipulis-Holzschnitte als Hilfsmittel zur Inkunabel-Bestimmung. (10×7) Strasburg (Heitz), 10 m. 76 plates.
- RAWLINSON (W. G.). The engraved work of J. M. W. Turner, R.A. Vol. I: Line engraving on copper, 1794-1839. (9×6) London (Macmillan), 20s. net.
- STRANGE (E. F.). The etched and engraved work of Frank Short, A.R.A., R.E. (9×6) London (Allen), 21s.

CERAMICS

- HSIANG YUAN-PIEN. Chinese porcelain. Sixteenth-century coloured illustrations with Chinese MS. text. Translated and annotated by S. W. Bushell. (13×9) Oxford (Univ. Press), 105s. (\$34). 83 colour plates.
- BOURGEOIS (É.). Le biscuit de Sèvres au XVIIIe siècle. 2 vols. (6 parts). (13×10) Paris (Goupil), 600 fr. Photogravures, some in colour.
- ZIMMERMANN (E.). Die Erfindung und Frühzeit des Meissner Porzellans. (11×8) Berlin (Reimer), 20 m. 112 illustrations.

MISCELLANEOUS

- ABRAHAMS (E. B.). Greek dress: a study of the costumes worn in ancient Greece from pre-Hellenic times to the Hellenistic age. (9×6) London (Murray), 9s. net. Illustrated.
- PAYNE-GALLWEY (Sir R., Bart.). A history of the George worn on the scaffold by Charles I. (9×6) London (Arnold), 7s. 6d. net.
- KUNZ (G. F.) and STEVENSON (C. H.). The book of the pearl: the history, art, science and industry of the queen of gems. (11×8) London (Macmillan), 42s. net.
- PRICE (F. G. H.). A catalogue of the Egyptian antiquities in the possession of F. G. Hilton Price. Vol. II. (12×9) London (Quaritch). 37 plates. Vol. I appeared in 1897.
- OVERLOOP (E. van). Matériaux pour servir à l'histoire de la dentelle en Belgique. (13×10) Brussels (Lamertin), 30 fr. Series I, comprising five studies upon different examples of Brussels lace. With 20 photogravure and phototype plates (18×14).

* Sizes (height × width) in inches.

- La Fleur de la Science de Pourtraicture. Patrons de broderie facon arabicque et ytalique par Francisque Pellegrin, 1530. Réimpression en fac-simile, avec introduction par G. Migeon. (13×9) Paris (Schemit), 62 facsimiles.
- STANNUS (H.). The drawings of Alfred Stevens. (12×8) London (Newnes), 7s. 6d. net. 48 plates.
- VEVER (H.). La bijouterie française au XIXe siècle. Tome II : le second empire ; III, la troisième république. (11×8) Paris (Floury), 80 fr. ; or for the complete work, 120 fr. Illustrated.
- DUTHIE (A. L.). Decorative glass processes. (8×5) London (Constable), 6s. net. Illustrated.
- RAIBLE (F.). Der Tabernakel einst und jetzt. Eine historische und liturgische, Darstellung der Andacht zur aufbewahrten Eucharistie. (10×6) Freiburg i.B. (Herder), 6 m. 60. Illustrated.
- HEYNE (M.). Das altdeutsche handwerk. (9×6) Strasburg (Trübner), 6 m. Illustrated.
- JUNGNITZ (J.). Die Breslauer Domkirche, ihre Geschichte und Beschreibung. (7×4) Breslau (Aderholz), 1 m. 3 plates.
- SITTE (A.). Kunsthistorische Regesten aus den Haushaltungsbüchern der Gütergemeinschaft der Geizkofler und des Reichspfeningmeisters Z. Geizkofler, 1576-1610. (10×7) Strasburg (Heitz), 3 m.

ART IN FRANCE

THE MUSEUMS

THE Louvre has acquired a full-length portrait of a soldier in uniform by Raeburn, which was formerly in the collection of Mr. Sanderson, and was sold at Christie's a few months ago.

In accordance with the will of the late M. Charles Séguin, mentioned in THE BURLINGTON MAGAZINE last month, the authorities of the Louvre have selected from that gentleman's collection a fine tapestry and carpet, several pieces of furniture and various other *objets d'art*. M. Séguin directed that, if the objects selected were of a total value of less than a million francs, the balance of that sum was to be paid to the Louvre in cash by his executors. The total value is, in fact, between four and five hundred thousand francs, so that the Louvre will receive a substantial sum of money. The objects chosen from the Séguin collection are already in the museum.

The famous bureau of Colbert, which has been in the private room of the Minister of Marine since the days of that statesman and is regarded as the finest work of Boulle in existence, has now been placed in the Louvre in accordance with the arrangement made by M. Clemenceau for transferring works of art from the Ministries to the museums. The Société des Amis du Louvre has presented to the Ministry of Marine an exact copy of the bureau.

M. Bourgeois, Inspector of Fine Arts for the town of Paris, proposes to create yet another museum, to be called 'Paris Monumental.' It will consist of all the original designs made by architects, painters or sculptors for public buildings and churches, or for their decoration, during the last hundred years. Future designs of the same kind will, of course, be added to the museum.

The number of museums in Paris is also to be increased by the Institut de France, which has no place in its own buildings for the collections and library bequeathed to it by the late Vicomte Spoelberch de Lovenjoul. It has, therefore, been decided to house them in the Convent of the Nuns of St. Joseph de Cluny, which has been granted by the State to the Institut for that purpose.

Two collectors recently deceased, M. Jules Mathias and M. Arthur Merice, have left the whole of their collections to the town of Paris, to be placed in such museums as may be considered most suitable for the various objects respectively. The collection of M. Merice includes ancient and modern pictures and various other objects. That of M. Mathias includes his own portrait known as *The Gentleman Rider*, by John Lewis Brown.

I am requested to state, for the information of English visitors to France, that the Musée Condé at the Château of Chantilly will be closed to the public until the spring.

A Belgian collector, M. Henri Duval, has bequeathed to the Musée Carnavalet the original model of Girardon for his equestrian statue of Louis XIV, which was erected in the Place Vendôme at the beginning of the eighteenth century and was destroyed in 1793. M. Duval has also left to the department of prints in the Bibliothèque Nationale a fine print by J. Callot, *Saint François d'Assise à la croix de Lorraine*, which was formerly in the Quentin de Lorangère collection and is believed to be a unique impression.

Collectors of porcelain will be interested in a piece which has just been acquired by the Museum of Saint-Omer. It is a soup tureen in the form of a cabbage from the factory of Lévêque du Hautpont at Saint-Omer, and is signed and dated 1759 ; no other piece from the factory bearing that date is known. It comes from the collection of the Monnecove family at the Château Radinghem.

The authorities of the Musée Galliera have decided to postpone until 1910 the exhibition of glass which, as announced in these pages, they had decided to hold next spring. The exhibition next spring will consist of printed wall papers and other materials.

Many changes are taking place in the provincial museums. The Museum of Antiquities at Rouen, which is at present inadequately housed, is to be transferred to the archi-episcopal palace, which has become the property of the Department. At Blois it has been decided to transfer the museum from the

Art in France

château to the episcopal palace, and the episcopal palace at Chartres is also to become a museum. The Museum of Antiquities at Reims is to be moved from its present building to the Abbey of St. Denis. At Dreux it has been decided to convert into a museum the chapel of the hospital, which has been disused for two years. Mantes has become possessed of a museum by the generosity of M. and Mme. Duhamel, who have presented to the town the Louis XVI building overlooking the public gardens, with the collections that it contains, consisting of pictures, bronzes, metalwork, jewellery, coins and medals. The museum is already opened to the public. Epernay has also received a valuable gift by the will of the late M. Raoul Chandon, who has bequeathed to the town library his collection of books and manuscripts relating to the history of the province of Champagne and the town of Epernay. The little town of Martigues (Bouches-du-Rhône), where M. Ziem has for a long time past spent a great part of every year, has just installed a 'Musée Ziem' in its town hall. It consists of several pictures by Ziem (including a portrait of Ricard), presented by the artist, and works by Montenard, Dauphin and other Provençal painters.

GENERAL NOTES

THE huge glass buildings, known as the Serres de la Ville, in the Cours la Reine—a remnant of the last Paris Exhibition—are to be demolished immediately and their site converted into a public garden. The Société des Artistes Indépendants is, therefore, obliged to seek another home for its annual exhibition. It is reported that it applied for the use of the Grand Palais, which the Minister of Fine Arts refused. In any case, it is not going to the Grand Palais, and has no hope of finding a building large enough for an exhibition of the formidable dimensions to which we have been accustomed. The committee of the society has therefore decided that at the exhibition of next year the exhibitors will have the right to show only one picture each instead of six. One receives the decision with relief rather than regret. Will the Indépendants be ultimately compelled to fall back on selection by a jury?

The workmen who are engaged in demolishing part of the Hôtel Dieu have turned up the head of a man in polychrome stone of the end of the fifteenth century, which is believed to be a fragment of an *Entombment*. A terra-cotta statue of the Virgin, which was also turned up, was unfortunately broken by a pickaxe. On the site of the Maison-Dorée, where a post office is being erected, the workmen have come across a bronze group of a girl with a goat, signed by G. J. Garraud, a sculptor who is now forgotten, but who had a certain celebrity in the forties and fifties of the last century.

The burglaries in churches have unfortunately not ceased. The latest has occurred at Saint-Vaury, Creuse, where the *châsse* of St. Valéric, a fine work of the thirteenth century scheduled by the Ministry of Fine Arts, has been stripped of the silver gilt plaques with figures in relief which covered it. The burglars were unable to remove the *châsse* itself, which is fixed in the wall between six and seven feet from the ground and protected by an iron grille, which they succeeded in forcing.

A shocking act of vandalism has been committed at Saint-Thégonnec (Finistère). Twice within the last few weeks the famous *Calvary* of the seventeenth century, which is one of the sights of Brittany, has been terribly mutilated. A considerable number of the statues have been broken or over-turned or carried away. The fact that the perpetrators of the outrage have taken some of the statues would seem to suggest that their motive was robbery, although that hypothesis does not account for all the facts. No trace of them has yet been found.

Great pleasure has been given here by the announcement that the King has, on the recommendation of the Royal Institute of British Architects, conferred the Victorian gold medal on the well-known architect, M. Daumet, who restored the châteaux of Chantilly and St. Germain.

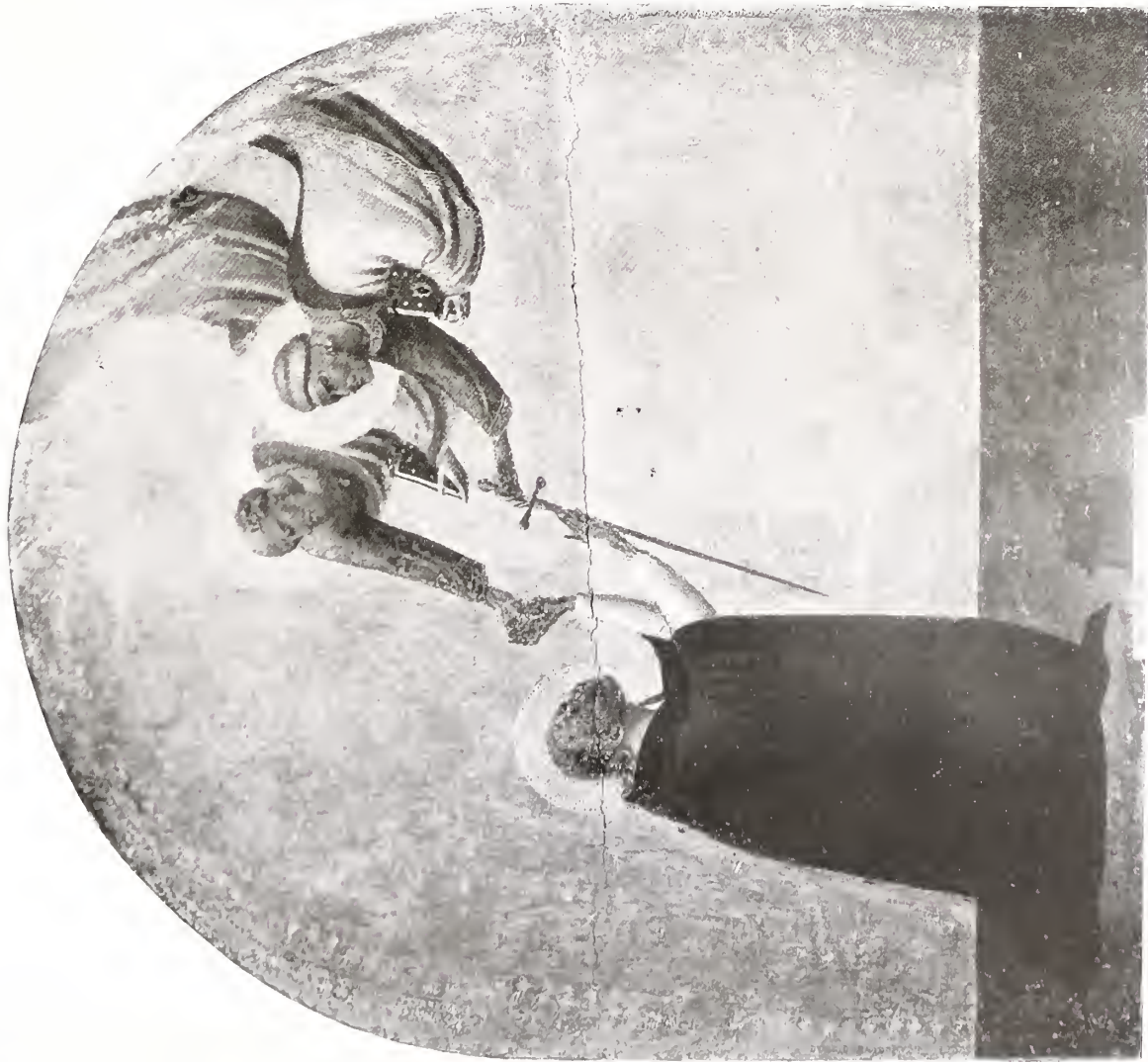
The auction season has begun again, but there have as yet been no sales of any importance. The sale on 11th November of the Gambetta 'relics' belonging to the late M. Arthur Ranc, had a sentimental interest and attracted to the Hôtel Drouot a large gathering of prominent politicians, including the Prime Minister. M. Lair-Dubreuil will begin on 23rd November, just as we go to press, a sale which will last four days, and which will, it is said, include some important modern pictures. But the first really big sale of the season, will be that of the collection of the late M. Henry Say, at the Galeries Georges Petit on November 30th. The collection contains twenty-two pictures, but the great attraction of the sale will be the superb tapestries for which M. Say's *hôtel* in the Avenue Malakoff was celebrated. A fine illustrated catalogue has been published.

OBITUARY

THE once well-known painter, Ernest Hébert, died on 5th November, two days after the completion of his ninety-first year. Hébert was a pupil first of David d'Angers and afterwards of Paul Delaroche. He was twice director of the French Academy at Rome, first from 1867 to 1873, and again from 1885 to 1891. He was the oldest member of the Académie des Beaux-Arts, to which he was elected in 1874, and was a professor at the École des Beaux-Arts until his death. He had the Grand Cross of the Legion of Honour. His portraits and subject pictures were at one



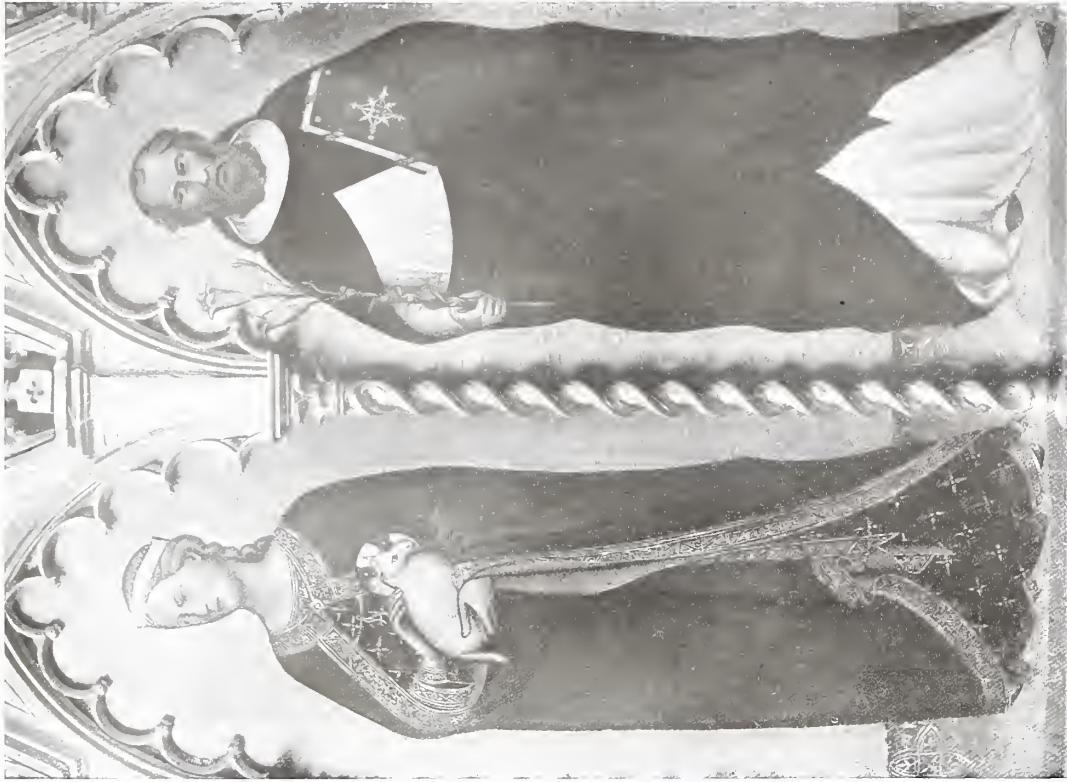
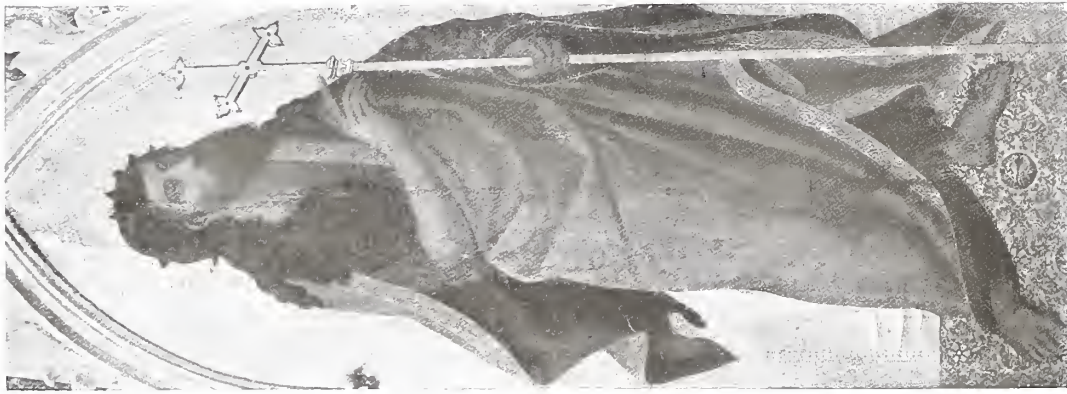
ST. PETER MARTYR PREACHING TO THE PEOPLE ON THE PIAZZA
BY BERNARDO DADDI. IN THE MUSÉE DES ARTS DÉCORATIFS, PARIS



A VISION OF ST. DOMINIC. BY BERNARDO DADDI
IN THE JARVES COLLECTION, YALE UNIVERSITY



ST. PETER AND ST. JOHN THE BAPTIST. BY ANDREA
ORCAGNA. IN THE JARVES COLLECTION, YALE UNIVERSITY



ST. AGNES AND ST. DOMINIC. BY LORENZO DI NICCOLÒ
IN THE JARVES COLLECTION. YALE UNIVERSITY

time very popular, but he had survived his reputation.

Another pupil of Paul Delaroche, and also of Ary Scheffer, has died at the age of eighty-seven—Charles Landelle. He began by painting religious subjects in an academic style, and decorated several Paris churches, including the Chapel of St. Joseph in St. Sulpice. After a long stay in the East he took to painting Oriental *genre* pictures. He also outlived his reputation, which was once very great.

Among other deaths to be recorded are those of the following: Jules Dauban, late keeper of the museum and director of the École des Beaux-Arts at Angers, aged eighty-seven; Albert-Pierre-René Maignan, the well-known painter, who is re-

presented in the Luxembourg and several provincial museums and has decorated many public buildings, including the *foyer* of the Opéra Comique, aged sixty-one; Marcel Jambon, the well-known designer and painter of theatrical scenery for the Opéra, the Opéra Comique, the Comédie Française, etc., aged sixty; Frédéric Houbron, secretary of the Société Nationale des Beaux-Arts, whose views of modern Paris in water colour and gouache showed originality and talent; Edmond Lebel, honorary *conservateur* of the Museum of Painting at Rouen, and formerly director of the École des Beaux-Arts in that town, aged seventy-four; Philippe Jolyet, keeper of the Musée Bonnat at Bayonne, aged seventy-five; Achille Jaquet, the well-known engraver, aged sixty-two. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND



A historical exhibition of dolls held lately at Tietz's 'Waarenhaus,' in Berlin, attracted considerable attention. The Germanic Museum had contributed a number of early specimens, some of them dating from the fourteenth century. Among the most charming specimens Nymphenburg eighteenth century and other early nineteenth century porcelain dolls were noticeable. The gradual development of the simple rag doll to the Parisian miniature facsimile of a modern society belle, such as France presented to the little daughter of the Czar, costing perhaps £100 each, was fairly well illustrated. Further, many of the numerous attempts of our modern artists to 'make something of the doll' were also shown. Among the names represented these figure: Fritz and Erich Kleinhempel, Joseph Wackerle, Clara Siewert, Helene Stern, the Dresdner Werkstätten artists, etc. Very little of their work, however, seems able to please children. The modern 'departure' in dolls tends either to a sort of historical costume illustration, which introduces a foreign element into the child's toy, or to a kind of self-satisfying humour which is altogether uncongenial to children. The dolls appear funny to grown-ups and only hideous—to children. All these artists are too clever and too self-conscious. They want to 'educate' instead of desiring to please. Some grown-ups will stand that, but children will not, as a rule.

The Raphael Santi *Madonna*, sold at auction in Berlin by the Gesellschaft für Kunst und Literatur last month, fetched 13,000 guineas; the Rembrandt, *Baptism of the Eunuch*, sold at the same place a few days later, fetched 10,000 guineas.

The Print Room at Berlin has come into possession of an interesting drawing by Jacob Cornelisz van Oostanen, representing the Holy

Communion, and Christ in the Wine-press. Pen drawings by this master seem to be very scarce. The Berlin National Galerie has acquired Otto Stichling's marble statue of a young woman.

Several newspapers have reported it as quite settled that the battle-painter and former President of the Berlin Academy, Anton von Werner, is going to succeed Tschudi as director of this gallery; the appointment has, however, not yet been officially published. Meanwhile a second report mentions Justi, at present secretary of the Berlin Academy, and for a short time director of the Frankfort Gallery, L., in this connexion. The Kaiser Friedrich Museum has bought the Romanesque doorway of the St. Catherine's Chapel in the former Franconian Monastery at Langheim.

At Berne a popular vote has decreed, by a two-thirds majority, that the historical museum of the town is to be pulled down. It is an old and interesting structure, the preservation of which would have been of value to students of architecture; for these reasons many architects and professors of the history of art have tried to direct popular opinion in favour of preserving the building.

The museum at Aix-la-Chapelle has acquired an altar from Nandeln, in Lichtenstein, dating from the first half of the seventeenth century. The central portion, representing the Coronation of the Virgin, is in indifferent condition, but the group of the Trinity above, and the Saints Martin and Pirmin, Stephen and James the greater, on the wings are excellent.

At Cassel the new building of the Academy of Fine Arts was inaugurated on the 20th of last month. The edifice is situated among charming surroundings in the Carlsau, and consists of seven separate structures, a central wing with the offices and main hall for all kinds of official celebrations, and six studio-pavilions. The architectural style is that of the early eighteenth century;

the designers were Bohnstedt and Vogel. The façade displays a remarkable tympanum frieze by Bernewitz, with *Nature* and *Art* in the midst of two groups of students about to admire and imitate them.

The Museum of Fine Arts at Budapest has acquired seventeen Old Masters from the gallery of the late Gustav Ritter von Hoschek von Mühlheim at Prague, a catalogue of which, written by Dr. W. Martin, was published about a year ago. The Hoschek collection was a modern one, but among these of no inconsiderable importance, and the catalogue illustrates a good number of paintings that would form desirable accessions for any except the very foremost galleries. The selection for the Budapest Museum was made by its director, Dr. G. von Térey in company with J. C. Beer. Among the most notable items there figure a *Conflagration at Night*, by Jan van Goyen, formerly in the Schubart collection; the *Head of an Old Bearded Man*, by P. P. Rubens, accepted and catalogued as a

genuine original by Rooses; and *The Forest Brook* by Jacob van Ruisdael, once part of the A. H. van Burgh collection in The Hague. Dutch seventeenth-century pictures make up the body of the purchase, and I note, besides those already mentioned, *Tavern Scene*, signed B. G. Cuypp; *Still Life*, signed I. van Duijnen; *Presentation in the Temple*, by Eeckhout (1671 and signed); *Manoah's Offering*, by G. Flinck; *Gay Company*, by D. Hals; *Landscape*, by Solomon Ruisdael (1668, signed); and a portrait by J. C. Verspronck, also signed and dated 1641. One Spanish picture, the *Portrait of a Boy*, by J. Carreño; a French one, *Portrait of a Lady*, ascribed to Corneille de Lyon (1540); an Italian one, Annibale Carracci's *Christ and the Woman of Samaria*, formerly in the Orléans and then in the Hibbert collections (described by Th. von Frimmel in his private magazine, the 'Blätter für Gemäldekunde,' on page 7 of the first number, in 1907); and a German *Mater Dolorosa* standing, possibly a fragment, ascribed by Térey to Baldung, complete the list.

H. W. S.

ART IN AMERICA

TRECENTO PICTURES IN AMERICAN COLLECTIONS—II¹

BERNARDO DADDI, the rival and co-worker of Taddeo Gaddi, is represented by two remarkably fine works in American collections.

The earlier is a little diptych, belonging to the Historical Society in New York, which shows on its two rectangular wings the *Madonna surrounded by Angels* and the *Last Judgment*, the latter being a rather unusual subject in a picture of so small dimensions. The composition is arranged according to mediaeval tradition, with Christ sitting in a large *mandorla* of cherubs, and on both sides kneeling saints, conducted by Mary and St. John the Baptist. Below these figures we see the dead rising from their graves, the blessed in beautiful garments, the damned quite nude, and two angels dividing them into 'sheep' and 'goats.' The Madonna on the other wing is a very much larger figure, given with an exquisite feeling for softly rounded form. She is slightly turned to the right, and the Child, who is standing on her knees, turns towards a little bird, which is shown Him by an angel. Other angels are holding a rich carpet behind the Madonna.

This almost miniature-like diptych stands, both in size and style, in the closest connexion with two small pictures by Bernardo Daddi in the Museo Cristiano of the Vatican, which probably once formed a quadriptych, with the Madonna on one panel and two saints on each of the three other panels, although it since has been cut and framed

¹ Translated by L. I. Armstrong, L.L.A. For previous article see p. 125 (November, 1903).

in a quite arbitrary way.² Among others of Bernardo's small altarpieces, which we can count already up to three or four dozen, the Madonnas in the collections of Mr. Herbert P. Horne in Florence and M. Sulzbach in Paris show the closest affinities with this picture. They can all be dated at the end of the twenties or the beginning of the thirties, the time when Bernardo still worked principally on a small scale.

The other Bernardo Daddi in America is among the treasures of the Jarves collection at New Haven. It is ascribed to Taddeo Gaddi and represents *A Vision of St. Dominic* (Plate I, 1); the two chief apostles, Peter and Paul, come floating down to the kneeling monk and hand him sword and book. The unusual composition of this little circular-headed panel gives a most distinctly decorative impression, chiefly by means of the wide golden space left empty. It shows an understanding of decorative space effect that we are used to expect only from purely Siennese artists, such as Ambrogio Lorenzetti or even Sassetta. But a comparison with Bernardo Daddi's small panels with scenes from the *Legend of S. Stephen* in the Vatican Museo Cristiano, the predella with the *Legend of the Virgin's Girdle* in the gallery at Prato, or the Madonna-triptych at Altenburg, must convince every student that the picture in the Jarves collection is a genuine work by the Florentine Bernardo, who, however, at a certain period was strongly influenced by Ambrogio Lorenzetti.

A direct counterpart of this exquisite little

² The pictures, which I have already mentioned in 'L'Arte,' 1906, Fasc. v, page 322, are enclosed in one of the bookcases without glass doors, and are thus not visible to the general visitor.



MADONNA WITH SAINTS. BY (?) LORENZO DI NICCOLÒ
IN THE JARVES COLLECTION, YALE UNIVERSITY



MADONNA AND CHILD. BY (?) NICCOLÒ
DI PIETRO GERINI. IN THE JARVES
COLLECTION, YALE UNIVERSITY



MADONNA AND CHILD WITH DONORS. BY GIOVANNI DA MILANO. IN THE METROPOLITAN MUSEUM, NEW YORK



THE MARRIAGE OF ST. CATHERINE. BY AGNOLO GADDI IN THE COLLECTION OF MR. JOHN G. JOHNSON

picture hangs in the Musée des Arts Decoratifs in Paris among the Italian paintings bequeathed by M. Emile Peyre. It shows a scene from the legend of the other principal Dominican saint: *St. Peter Martyr Preaching to the People on the Piazza* (Plate I, 2). The size and the shape of the panel are the same as in the picture at New Haven; there can be no doubt that both originally belonged to the same altarpiece. Judging from their size, one would be more inclined to think that they formed part of a predella under a picture with the two above-mentioned Dominican saints (St. Dominic and St. Peter Martyr) probably together with one or more other saints. Although we cannot yet know how the whole picture was composed (because the principal parts are lacking), it does not seem too daring to make the supposition that it was identical with a picture which, according to a notice in the 'Sepoluario del Rosselli,' Vol. ii, p. 739, once hung in Sta. Maria Novella in Florence, and bore the following inscription: 'Pro animabus parentum patris Guidonis Salvi et pro anima domine Diane de Casinis Anno MCCCXXXVIII. Bernardus me pinxit.'³

The date (1338) is exactly the one we should propose for the Jarves picture from a general knowledge of Bernardo Daddi's artistic evolution; that is the time when he painted his very much ruined frescoes in Sta. Croce, and when he came under a very strong Sienese influence.

Two other early trecento pictures of the first rank in the Jarves collection are the two saints—*St. Peter* and *St. John the Baptist*—(Plate II, 1) which, with perfect right, bear the name of Andrea Orcagna. As is well known, it is a very rare occurrence to meet with authentic works of this monumental master: so that every contribution to his somewhat limited *œuvre* is particularly valuable. What places the attribution to Andrea Orcagna beyond all doubt is the strong, powerful modelling of the thick-set figures, and the plastic rendering of the drapery. Altogether, there is no Florentine painter after Giotto who can convince us to the same degree as Orcagna of the bodily reality of his people. Nor has any other trecento painter attempted such a penetrating and organic analysis of mantle-folds. Even Giotto, despite his keen observation of nature and his feeling for plastic form, contents himself with mere hints as regards mantle drapery, and the later trecento painters lay more stress as a rule on the flowing line, the harmonious rhythm of the folds, than on the sharply distinguished details of the form of a mantle.

It was probably in no small measure Andrea's pre-occupation with sculptural tasks which sharpened his perception of the plastic qualities of drapery. The best examples of his high capability as painter-sculptor are afforded by the large altar-triptych in the Strozzi Chapel at Santa Maria Novella, the

standing *St. Peter* in Sto. Stefano a Ponte Vecchio, and the beautifully coloured picture with three figures in the National Gallery, wrongly hung under the name of Spinello Aretino (No. 581). Although the two saints in the Jarves collection cannot be placed in quite the same rank as the above-mentioned altarpieces, they are yet distinguished by glowing colour and plastic qualities similar to those found in Orcagna's other works.⁴

In the same collection as these two saints there are two other altar wings, each with two saints: *St. Agnes and St. Dominic* (Plate II, 2); and *St. Augustine and St. Lucia*, baptized with Orcagna's name—unfortunately, however, without any justification. Even a comparison of the accompanying reproduction ought to show that these four saints are by a later master than Orcagna. They have the somewhat elongated, lanky stature which is common in Florentine art in the time of Lorenzo Monaco. We shall probably not be far wrong if we suggest as the master of these wings the little-known but quite talented painter Lorenzo di Niccolò. His chief work is the large *Coronation* in S. Domenico at Cortona, which was commissioned in 1401 for San Marco in Florence; we may also mention the large Ancona with the *Madonna and ten Saints* in the sacristy of Santa Croce.⁵ In these large altarpieces the figures, like those of the wing pictures in question, are rather stiff, but very carefully modelled, almost as if they had been turned with a lathe. Their types show a certain variety, and the attitudes are distinguished by greater assurance than is usual with the people of the late trecento painters. Lorenzo di Niccolò is doubtless the most independent and most conscientious of the numerous painters who crowded round Lorenzo Monaco at the beginning of the fifteenth century. As regards their colour scheme also, these well-preserved wing pictures belong to his most successful works.

To a rather earlier period of his activity belongs probably a little *Madonna* in the same collection, attributed to Giottino (Plate III, 1). The Madonna sits on a throne, which is placed somewhat far back into the picture; she is surrounded by four thin, stiff saints, arranged in pairs. Above her, in the lunette, we see Christ on the cross and the weeping Mary and John seated on the ground: a composition which often recurs in more beautiful form in Lorenzo Monaco's *œuvre*. The types of the saints exhibit a striking relationship to the faces of the larger figures just described; the turned forms point in the same direction; but the picture is rather more old-fashioned and finer in its whole conception than the large wings. We will, therefore, write it down conjecturally only as

⁴ In Mrs. Gardner's collection in Boston there is a large representation of St. Antony in Trono by Andrea Orcagna's younger brother Jacopo di Cione.

⁵ *Cfr.* 'L'Arte,' 1908, fasc. iii, p. 191.

³ *Cfr.* Vasari edit. Sansoni I, p. 673.

an early work of Lorenzo di Niccolò. It has no connexion with the art of Giotto.

Probably by Lorenzo di Niccolò's father, Niccolò di Pietro Gerini, or in any case from his studio, is a large *Madonna* seated on a cushion (Plate III, 2). She is coarse and clumsy in every respect, clearly proving that the art of painting in Gerini's studio did not rise much above the level of a trade. We have already noted the nearest relatives of this *Madonna* in connexion with a *Madonna* picture in Brunswick (see 'Rassegna d'Arte,' 1906, fasc. 6); we mention merely as material for comparison the large *Madonna* on the high altar in Santa Croce, the two triptychs, Nos. 7 and 11, in the Florentine Academy (one of them dated 1404), and a *Madonna* in the Louvre. It is hard to decide whether Gerini himself painted all these pictures, for few painters so widely employed apprentices and assistants. He seems to have been more of a business manufacturer than of an artist. The picture in the Jarves collection belongs, however, to the best work produced in his studio.

In connexion with these works by the members of the Gerini family we are reminded of the large *Madonna* by Spinello Aretino in the Fogg Museum in Cambridge, Mass., U.S.A. It is the central part of the once much celebrated altarpiece which was painted for Monte Oliveto Maggiore, and, according to Vasari, signed with the following words: 'Simone Cini fiorentino fece l'intaglio, Gabriello Saracini la messe d'oro e Spinello di Luca d'Arezzo la dipinse l'anno 1385.' Other parts of this large altarpiece are now to be found in the museums of Siena and Budapest.

Niccolò di Pietro Gerini is the last and most stereotyped member of the generation of Florentine painters whose central figure was Agnolo Gaddi. At the side of Agnolo there were, it is true, talented painters like, for instance, Andrea Buonaiuti and Giovanni da Milano, but none of them exercised the same influence as Agnolo on the development of Florentine trecento painting. Whether this influence was of the best kind need not be discussed.

Both Giovanni da Milano and Agnolo Gaddi are represented in American collections by excellent works. By the former is the large and beautiful lunette picture showing the *Madonna*, half length, and two kneeling donors, which was lately hung in the Metropolitan Museum in New York (Plate IV, 1). In this picture, which is closely related to his famous beautifully coloured saints in the Uffizi, Giovanni shows us what a characteristic offshoot of his native Lombardy he was, both in his artistic capacity and in his intellectual limitations. It is principally composed in the same way as Borgognone's or Boltraffio's pictures of the *Madonna* with donors; the profile portraits so popular in Lombard painting are

employed here with excellent effect. The solemn, symmetrical style of composition is very impressive—the two kneeling donors stand out in decorative silhouette from the gold background; the well-developed Child is especially finely modelled; the colour scheme is rich and satisfying. We have before us one of the most successful of Giovanni's works; but all these merits do not avail to prevent the impression of inward lifelessness and indifference.

Mr. John G. Johnson, of Philadelphia, possesses the most beautiful panel painting by Agnolo Gaddi which is known (Plate IV, 2). It is a fairly large work, and represents the *Marriage of St. Catherine* with her heavenly bridegroom, who appears here not as a boy but as a man. Mary is also present, as intermediary, uniting their hands; beside Christ stands a smaller figure of St. Louis, and beside St. Catherine kneels a nun as donor. They are slender, tall figures, which, in spite of the very simple grouping, form altogether a beautiful decorative unity. Agnolo is always the most attractive in his compositions with few figures in quiet attitudes; he treats them ornamentally, without special regard to their objective reality. He gives them a mild, gentle expression; their movement is soft, sometimes undecided, as if they were covered with a veil of dreams. But, unfortunately, the earlier panel paintings, in which he shows to the best advantage, have up till now been almost entirely unknown. There are beautiful examples of them in the National Gallery (No. 568, *Coronation of the Virgin*); in the Louvre (No. 1302, *Predella with Crucifixion* and other scenes from the life of Christ), and in many other collections. This group of brightly-toned paintings with gently rounded, often rather limp figures is supplemented by Mr. Johnson's picture.

A little *Annunciation* in the same collection approaches Agnolo's work, but, unfortunately, it is not well enough preserved to allow of a definite attribution.

OSVALD SIRÉN.

[We much regret that in the inscriptions under the plates illustrating the first article in this series, in the November number (p. 124), the older attributions should have been given in place of those preferred by Dr. Sirén. The inscriptions should read as follows: Fig. 1. The *Madonna* and Child Between Four Saints. School of the Cecilia Master. In the Jarves Collection, Yale University. Fig. 2. The *Nativity*. By Jacopo da Casentino. In the Boston Museum. Fig. 3. The *Entombment*. By Taddeo Gaddi. In the Jarves Collection, Yale University.—ED.]

WE have received a communication from Dr. Friedrich Sarre, of Berlin, in which he points out that the *Rakka* bowls described by Mr. Garrett Chatfield Pier in the November number of THE BURLINGTON MAGAZINE must be ascribed to the eleventh or twelfth century: not to the ninth. Dr. Sarre is preparing an article upon the subject which we hope to publish in February.—ED.





THE COAST OF BRITTANY. BY J. M. WHISTLER. IN THE POSSESSION OF MESSRS. OBACH.

EDITORIAL ARTICLES

❧ A RETROSPECT ❧

IT is now just five years since THE BURLINGTON MAGAZINE was transferred to its present owners, and we can look back with some interest upon the changes which have occurred since it embarked upon its new career. That career, it is only right to say, would not have been possible at all, had not English art patrons, American art patrons and the greatest of German authorities combined to support the enterprise; and our efforts to make the magazine a nucleus of scholarship and common-sense have been constantly stimulated by the memory of the deep obligations thus incurred. We remember, too, that five years ago we approached with some hesitation the question of publishing works of art in the possession of dealers. That question has long ago solved itself. Not only have we received from dealers much valuable information, friendly criticism and help, but the reservation, on our part, of absolute freedom of opinion, as regards the authenticity or otherwise of works of art, has on only one occasion led even to a moment's unpleasantness. Indeed, adverse judgments have been generally received with good-humoured acquiescence, which has immensely simplified our labours, and has often made us wish that we could view with similar confidence the public administration of the arts in England.

We have been reproached with the failure of our efforts to secure redress even for the more obvious anomalies in the management of the National Gallery, of the Chantrey Bequest, and of most provincial galleries. We have, however, from the first, desired to avoid the agitation, the raising of a popular clamour, by which alone officials and politicians in England

can, it would seem, be inspired with the idea of recognizing scholarship.

And we believe that time will justify us. We have consistently appealed to common-sense rather than to passion; and, if the deep-seated public distrust of both political parties be any criterion, the day will surely come when the nation will call for an account from those who serve it with plausible talk instead of honest administration.¹

So far as the arts are concerned, England has no particular cause to be grateful either to the Prime Minister or to the Leader of the Opposition. Both have consistently preferred party or personal ties to the rights of competent scholarship, and the appointments made by Sir Henry Campbell-Bannerman, on the principle of 'first we appoint a Low Church Bishop, and then we appoint a High Church Bishop,' have proved far more appropriate than those of either his predecessor or his successor.² The one notable feat achieved in the period was the purchase of the Rokeby Velazquez by the National Art Collections Fund, and the effort was so considerable that it would appear to have exhausted, for the moment, the public spirit of which the Fund is the recognized channel.

¹ The recent action taken by the German nation in the case of Dr. von Tschudi indicates that, beyond a certain point, more powerful rulers than ours cannot afford to disdain scholarship.


² No one acquainted with the works which started with that delightful volume, 'Tales of Old Japan,' would grudge to their distinguished and venerable author any graceful compliment which his party leader might bestow. But the Trusteeship of the National Gallery can no longer be regarded as an honourable sinecure, available as a reward for any form of political or diplomatic service. Responsibility for the National Gallery has been shifted from the Director to the Trustees, and the Trustees in consequence perform the functions of a committee of specialists. Lord Redesdale therefore can be no successor to Sir T. D. Gibson-Carmichael.

That the National Gallery has failed to hold its own in the face of outside competition is a matter of common knowledge. It was, therefore, imperative that the specialist efficiency of the Trustees should be recruited and strengthened at the first opportunity. Highly placed scholars of proved energy and public spirit were not wanting; their claims have long been under Mr Asquith's eye. That he should have passed them all over argues a disquieting indifference, both to scholarship, and to the nation's urgent artistic needs.

One other feature of our original programme must be mentioned, namely, modern art, with which from time to time we have attempted to deal. That these efforts have been occasional was due, not to lack of interest, but to lack of knowledge. The art movements of our time have pursued many tortuous and contrary courses. With all the good will in the world, it was impossible to be quite sure, except in isolated instances, that the most careful criticism might not mislead our readers, and so do a double injustice, both to those patrons of the arts who might in any way be influenced by our opinions, and to the painters whom we erroneously mentioned or erroneously omitted. We have thus said very little about modern painting. We felt that it demanded more searching enquiry, more dispassionate study than it has hitherto received, before any definite results worthy of the reputation of *THE BURLINGTON MAGAZINE* could be put forward.

Moreover, the subject is one which has so direct a bearing upon the fortunes of living men, that to handle it carelessly would be little short of a crime. Yet, slowly, certain broad lines, certain general principles, have become apparent, upon which the merits of certain phases, at least, of modern art can be studied with some approach to finality; and we do not despair, in time, of making *THE BURLINGTON MAGAZINE* as serviceable an organ for the appraisalment of living men, as we hope it has become in the case of the great dead. And living artists need and deserve more serious attention than they get from current patronage. Indeed, a day may come when our own age will be convicted of the same stupidity as that which we now ridicule in the contemporaries of 'the men of 1830,' of the Pre-raphaelites, of Whistler and of Puvis de Chavannes. Our forefathers, it is true, attacked living art: we are merely indifferent to it.

REORGANIZATION AT SOUTH KENSINGTON—II

LAST month we discussed certain broad aspects of the rearrangement of the Victoria and Albert Museum, which seemed immediately suggested by a first reading of the Report. Since then we have had the opportunity of examining the whole matter in more detail, and have been able to obtain a considerable amount of additional information. It now seems clear that the Report should not be taken as a complete and final indication of the policy which the new Director must pursue, but merely as a statement of the general lines on which his work will go forward, subject to such modifications of detail as time will show to be advisable.

One point, at least, the Report made perfectly plain—namely, that the future purpose of the Museum, and the broad system of classification to be adopted, are settled inexorably. The purpose of the Museum in future is, first and foremost, to be an educational purpose, and classification by material is the logical outcome. As we have previously indicated, this classification would defeat its own ends, were it carried out in too rigorous or pedantic a spirit; so, in details, we must confide in the new Director's well-deserved reputation for taste and good sense.

This granted, a second reading of the Report removes certain fears which a hasty interpretation of its wording might inspire. Much, for example, is said about duplica-

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tion: so much, indeed, that those who have a genuine interest in the Museum, might well be frightened into believing that it was seriously proposed to remove from it a considerable proportion of its most esteemed treasures, simply because collections of the same sort were being formed in other London museums. We now notice that the Report, while insisting quite rightly on the need of co-operation between museums to prevent needless overlapping, appears everywhere to leave freedom of choice to the new Director, both as to parting with objects already under his charge, and as to the making of further additions to them.

Only in one place does this limit of prudence seem to have been overstepped, and that is in the case of the paragraph referring to medals and plaquettes. That paragraph clearly states that it is not desirable that a collection of medals and plaquettes should be formed at the Victoria and Albert Museum. But a most interesting collection already exists there, and the medals are so closely connected with the examples of Renaissance sculpture in other materials, that to remove them to the British Museum would seriously impair the representation of one form of art in which the Victoria and Albert Museum is pre-eminent. Moreover, of all forms of sculpture, not one possesses a more distinct and definite educational value than the medal; for in the best medals we have the quintessence of sculpture on a small scale.

We should be unjust if we did not recognize how beneficent on the whole are many of the alterations proposed. It is refreshing to see that the preposterous arrangements hitherto in force as regards the Circulation Department are to be entirely reconsidered, and there are certain indications that the Oriental collec-

tions will also be drastically overhauled. These in their aggregate importance are not inferior even to the Renaissance collections, and it is evident that they cannot be treated entirely from the industrial and educational point of view. We do not envy the new Director the task of sifting the wheat from the chaff in the case of the Indian art objects. These collections include a very large proportion of things which can in no possible sense have any educational value whatever—which, indeed, would be a snare and a delusion to any craftsman who was unfortunate enough to be influenced by them. To reduce by, perhaps, one-half, or even more, a collection which has so many personal and political associations will require uncommon courage. Yet some such sweeping reduction will have to be made, if the avowed purpose of the new Museum is to be satisfactorily fulfilled.

In connexion with this educational purpose we must refer once more to the formation of sections illustrating the various crafts of each country in combination. These little sections, illustrating, for example, the arts of Persia and India, of China and Japan, might serve a double purpose. Not only would they be both an attraction to the general public, and a lesson to the craftsman, but they would also be invaluable for purposes of reference. Suppose, for instance, a Chinese section were formed. The specimen group of porcelain would bear a label referring the visitor to the more complete representation of Chinese porcelain in the gallery of Oriental ceramics. Labels on the bronzes would refer him in the same way to the galleries devoted to metal work. The carpets would refer him to the textile section; the screens and the lacquer to (presumably) the section of woodwork. Some index of this kind, indeed, is an

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almost indispensable adjunct to a system of classification by material, on a scale so vast as that which the new Museum will need.

The arts of the Renaissance in northern and southern Europe are so strongly represented, and divided on the whole so naturally by the geographical barrier of the Alps, that the arrangement of two specimen sections should prove even less difficult than might be the case with Oriental works of art. These sections ought to be on a much more imposing scale, so that they may be worthy representations of the period for which the Museum has long been chiefly famous.

One other point calls for notice, namely, the preparation of guides and catalogues for the public use. Hitherto the publications of the Victoria and Albert Museum have, as a whole, been deplorable. Several of them, indeed, have been written by specialists, but nearly all are produced in a manner which would be a standing disgrace to any institution whatever. For the most part, too, they fall between two stools, missing alike the simplicity needed in a popular work, and the completeness essential for serious students. We are glad to find that there is apparently some prospect of a radical change in this respect; indeed, without some such change, the most perfect system of classification would lose more than half its value. Nor do we think that such a change need be a very expensive matter. For the moment, at least, it would be sufficient to provide the public

and the craftsman with cheap popular guides to the various sections of the Museum—guides written, above all, with the view of explaining the aesthetic value and importance of the objects dealt with, and disregarding *minutiae* of history or manufacture.

The practice and the history of the various branches of the arts are the subject of so many, not inaccessible, monographs of one kind or another that, for the moment, we believe the Victoria and Albert Museum might well dispense with elaborate official publications and catalogues, of the kind which the British Museum from time to time compiles and issues. A carefully selected bibliography, attached to the popular guide to each section, would really fulfil all practical wants.

Of all the opportunities which the new Director has before him, none is of such immense and far-reaching importance as that of being the first man to establish, as a principle of museum management, the idea of some definite standard of aesthetic excellence, so that neither the public nor the craftsman may be any longer deluded into regarding bad art with tolerance. If Mr. Cecil Smith has the courage to draw this distinction firmly, the showcases of his museum may be to some extent depleted and his storerooms correspondingly filled, but he will do a signal and permanent service both to art education in England and to the great industries dependent upon it.

AN AMERICAN ART-SCHOLAR : CHARLES ELIOT NORTON

BY HENRY JAMES

NGLADLY embrace the occasion to devote a few words to the honoured memory of my distinguished friend the late Charles Eliot Norton, who, dying at Cambridge, Massachusetts, on the 21st of October last, after having reached his eightieth year, had long occupied—and with an originality of spirit and a beneficence of effect all his own—the chair of the History of the Fine Arts at Harvard University, as well as, in the view of the American world surrounding that seat of influence, the position of one of the most accomplished of scholars and most efficient of citizens. This commemorative page may not disclaim the personal tone, for I can speak of Charles Norton but in the light of an affection which began long years ago, even though my part in our relation had to be, for some time, markedly that of a junior; of which tie I was to remain ever after, despite long stretches of material separation, a conscious and grateful beneficiary. I can speak of him therefore as I happened myself to see and know him—with interest and sympathy acting, for considerable periods together, across distances and superficial differences, yet with the sense of his extremely individual character and career suffering no abatement, and indeed with my impression of the fine consistency and exemplary value of these things clear as never before.

I find this impression go back for its origin very far—to one autumn day when, an extremely immature aspirant to the rare laurel of the critic, I went out from Boston to Cambridge to offer him a contribution to the old, if I should not rather say the then middle-aged, 'North American Review,' of which he had recently undertaken the editorship. I already knew him a little, enough to have met casual kindness at his hands; but my vision of his active presence and function, in the community that had happily produced and that was long to enjoy him, found itself, I think, completely constituted at that hour, with scarce an essential touch to be afterwards added. He largely developed and expanded as time went on; certain more or less local reserves and conservatisms fell away from him; but his temper and attitude, all his own from the first, were to give a singular unity to his life. This intensity of perception on his young visitor's part may perhaps have sprung a little from the fact that he accepted on the spot, as the visitor still romantically remembers, a certain very first awkward essay in criticism, and was to publish it in his forthcoming number; but I little doubt whether, even had he refused it, the grace of the whole occasion would have lost anything to my excited view, and feel sure that the interest in particular would have gained had he charmingly put before me (as he would have been

sure to do) the ground of his discrimination. For his eminent character as a "representative of culture" announced itself exactly in proportion as one's general sense of the medium in which it was to be exerted was strong; and I seem verily to recall that even in the comparative tenderness of that season I had grasped the idea of the precious, the quite far-reaching part such an exemplar might play. Charles Norton's distinction and value—this was still some years before his professorate had taken form—showed early and above all the note and the advantage that they were to be virtues of American application, and were to draw their life from the signal American opportunity; to that degree that the detailed record of his influence would be really one of the most interesting of American social documents, and that his good work is best lighted by a due acquaintance with the conditions of the life about him, indispensable for a founded recognition of it. It is not too much to say that the representative of culture—always in the high and special sense in which he practised that faith—had before him in the United States of those days a great and arduous mission, requiring plentiful courage as well as plentiful knowledge, endless good humour as well as assured taste.

What comes back to me then from the early day I have glanced at is exactly that prompt sense of the clustered evidence of my friend's perfect adaptation to the civilizing mission, and not least to the needfully dauntless and unperturbed side of it. His so pleasant old hereditary home, with its ample acres and numerous spoils—at a time when acres merely marginal and, so to speak, atmospheric, as well as spoils at all felicitously gathered, were rare in the United States—seemed to minister to the general assurance, constituting as they did such a picture of life as one vaguely supposed recognizable, right and left, in an old society, or, otherwise expressed, in that 'Europe' which was always, roundabout one, the fond alternative of the cultivated imagination, but of which the possible American copy ever seemed far to seek. To put it in a nutshell, the pilgrimage to the Shady Hill of those years had, among the 'spoils,' among pictures and books, drawings and medals, memories and relics and anecdotes, things of a remote but charming reference, very much the effect of a sudden rise into a finer and clearer air and of a stop-gap against one's own coveted renewal of the more direct experience. If I allude to a particular, to a personal yearning appreciation of those matters, it is with the justified conviction—this justification having been, all along, abundantly perceptible—that appreciation of the general sort only waited to be called for, though to be called for with due authority. It was the sign of our host, on the

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attaching spot, and almost the principal one, that he spoke, all round and with the highest emphasis, as under the warrant of authority, and that at a time when, as to the main matter of his claim and his discourse, scarce anyone pretended to it, he carried himself valiantly under that banner. The main matter of his discourse offered itself just simply as the matter of *civilization*—the particular civilization that a young roaring and money-getting democracy, inevitably but almost exclusively occupied with 'business success,' most needed to have brought home to it. The New England air in especial was no natural conductor of any appeal to an aesthetic aim, but the interest of Professor Norton's general work, to say nothing of the interest of his character for a closer view, is exactly that the whole fruitful enterprise was to prove, intimately, a New England adventure; illustrating thus at the same time and once more the innate capacity of New England for leavening the great American mass on the finer issues.

To have grown up as the accomplished man at large was in itself at that time to have felt, and even in some degree to have suffered, this hand of differentiation; the only accomplished men of the exhibited New England Society had been the ministers, the heads of the congregations—whom, however, one docks of little of their credit in saying that their accomplishments and their earnestness had been almost wholly in the moral order. The advantage of that connexion was indeed what Norton was fundamentally to have enjoyed in his descent, both on his father's and his mother's side (pre-eminently on the latter, the historic stock of the Eliots) from a long line of those stalwart pastoral worthies who had notably formed the aristocracy of Massachusetts. It was largely, no doubt, to this heritage of character and conscience that he owed the strong and special strain of confidence with which he addressed himself to the business of perfect candour toward his fellow-citizens—his pupils in particular; they, to whom this candour was to become in the long run the rarest and raciest and most endearing of 'treats,' being but his fellow-citizens in the making. This view of an urgent duty would have been a comparatively slight thing, moreover, without the special preoccupations, without the love of the high humanities and curiosities and urbanities in themselves, without the conception of science and the ingrained studious cast of mind, which had been also an affair of heredity with him and had opened his eyes betimes to educative values and standards other than most of those he saw flourish near at hand. He would defer to dilettantism as little as to vulgarity, and if he ultimately embraced the fine ideal of taking up the work that lay close to him at home, and of irrigating the immediate arid tracts and desert spaces it was not from ignorance of the

temptation to wander and linger where the streams already flowed and the soil had already borne an abiding fruit.

He had come to Italy and to England early in life; he had repeated his visits to these countries with infinite relish and as often as possible—though never, as a good New Englander, without certain firm and, where they had to be, invidious discriminations; he was attached to them by a hundred intellectual and social ties; but he had been from the first incapable of doubting that the best activity and the liveliest interest lay where it always, given certain conditions, lies in America—in a measure of response to intellectual and aesthetic "missionary" labour more traceable and appreciable, more distinguishably attested and registered, more directly and artlessly grateful, in a word, than in the thicker elemental mixture of Europe. On the whole side of taste and association his choice was thus betimes for conscious exile and for a considerably, though doubtless not altogether irremediably, deprived state; but it was at the same time for a freedom of exhortation and a play of ironic comment less restricted, after all, in the clear American air, than on ground more pretentiously enclosed—less restricted, that is, from the moment personal conviction might be absolute and indifference to every form of provincial bewilderment equally patient and complete. The incontestable *crânerie* of his attitude—a thing that one felt to be a high form of sincerity—always at last won success; the respect and affection that more and more surrounded him and that finally made his situation sole of its kind and pre-eminently happy, attest together the interesting truth that unqualified confidence in one's errand, the serenest acceptance of a responsibility and the exercise of a critical authority never too apt to return critically upon itself, only require for beneficent action that they be attended at once with a fund of illustration and a fund of good humour.

Professor Norton's pre-eminent work in the interpretation of Dante—by which I mean his translation, text and notes, of the 'Divine Comedy' and the 'New Life,' an achievement of infinite piety, patience and resource; his admirable volume on Church-Building in the Middle Ages (to say nothing of his charming earlier one, 'Study and Travel in Italy,' largely devoted to the cathedral of Orvieto); his long and intimate friendship with Ruskin, commemorated by his publication, as joint-executor to Ruskin's will, of the best fruits of the latter's sustained correspondence with him; his numerous English friendships, in especial—to say nothing of his native—all with persons of a highly representative character: these things give in part the measure of his finest curiosities and of his appetite, in all directions, for the best sources and examples and the best company. But it is probable that if his Harvard lectures are in form

for publication, and if his general correspondence, and above all his own easily handsomest show in it, comes to be published, as most emphatically it should be, they will testify not in the least to any unredeemed contraction of life, but to the largest and happiest and most rewarded energy. An exhilarated invocation of close responsibility, an absolute ease of mind about one's point of view, a thorough and never-failing intellectual wholeness, are so far from weakening the appeal to young allegiances that, once they succeed at all, they succeed the better for going all their length. So it was that, with admirable urbanity of form and uncompromising straightness of attack, the Professor of the History of the Fine Arts at Harvard for a quarter of a century let himself go; thinking no trouble wasted and no flutter and no scandal other than auspicious if only he might, to the receptive and aspiring undergraduate mind, brand the ugly and the vulgar and the inferior wherever he found them, tracking them through plausible disguises and into trumpery strongholds; if only he might convert young products of the unmitigated American order into material for men of the world in the finer sense of that term; if only, in short, he might render more supple their view, liable to obfuscation from sights and sounds about them, of the true meaning of a liberal education and of the civilized character and spirit in the civilized State.

What it came to thus was that he availed himself to the utmost of his free hand for sowing and planting ideals—ideals that, though they might after all be vague and general things, lacking sometimes a little the clearer connexions with practice, were yet a new and inspiring note to most of his hearers, who could be trusted, just so far as they were intelligent and loyal, not to be heavily embarrassed by them, not to want for fields of application. It was given him, quite unprecedentedly, to be popular, to be altogether loved and cherished, even while 'rubbing it into' whomever it might concern that such unfortunates were mainly given over to mediocrity and vulgarity, and that half the crude and ugly objects and aspects, half the low standards and loose ends surrounding them and which they might take for granted with a facility and a complacency alike deplorable, represented a platitude of imagination that dishonoured the citizen on whom a University worthy of the name should have left its stamp. Happy, it would thus in fact seem, beyond any other occasion for educative influence, the immense and delightful opportunity he enjoyed, the clear field and long reach attached to preaching an aesthetic crusade, to pleading for the higher amenities in general, in a new and superficially tutored, yet also but superficially prejudiced, country, where a consequently felt and noted rise of the tide of manners may be held to have come home to him,

or certainly to have visited his dreams. His effect on the community at large, with allowances of time, was ever indubitable—even though such workers have everywhere to take much on trust and to remember that bushels of doctrine, and even tons of example, make at the most ounces and grains of responsive life. It can only be the very general and hopeful view that sustains and rewards—with here and there, at wide intervals, the prized individual instance of the sown seed actively emerging and flowering.

If not all ingenious disciples could give independent proof, however, all could rally and feel the spirit; all could crowd to a course of instruction which, largely elective and optional, yet united more listeners than many others put together, and in which the subject itself, the illustration of European artistic endeavour at large, or, in other words, the record of man's most comprehensive sacrifice to organised beauty, tended so to take up, on familiar ground, the question of manners, character, conscience, tone, to bristle with questions addressed to the actual and possible American scene. That, I hasten to add, was of course but one side of the matter; there were wells of special science for those who chose to draw from them, and an inner circle of pupils whose whole fruitful relation to their philosopher and friend—the happy and easy privilege of Shady Hill in general, where other charming personal influences helped, not counting as least in this—can scarce have failed to prepare much practical evidence for observation still to come. The ivory tower of study would ever, by his natural bent, I think, have most solicited Charles Norton; but he liked, as I say, he accepted without a reserve, the function of presiding over young destinies; he believed in the personal and the social communication of light, and had a gift for the generous and personal relation that perhaps found its best issue, as I have already hinted, in his admirable letters. These were not of this hustled and hustling age, but of a cooler and steadier sphere and rhythm, and of a charming mannerly, substantial type to which he will have been, I think, among correspondents truly animated by the social spirit and a due cosmopolite ideal, one of the last systematically to sacrifice. With the lapse of years I ceased to be, I admit, a near spectator of his situation; but my sense of his activity—with more intimate renewals, besides, occasionally taking place—was to be, all along, so constantly fed by echo and anecdote and all manner of indirect glimpses, that I find myself speak quite with the confidence, and with all the attachment, of a continuous 'assistant.'

With which, if I reflect on this, I see how interesting a *case*, above all, my distinguished friend was ever to remain to me—a case, I mean, of such a mixture of the elements as would have

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seemed in advance, critically speaking, quite anomalous, or at least highly incalculable. His interest was predominantly in Art, as the most beneficial of human products; his ostensible plea was for the aesthetic law, under the wide wing of which we really move, it may seem to many of us, in an air of strange and treacherous appearances, of much bewilderment and not a little mystification; of terribly fine and complicated issues in short, such as call for the highest interpretative wisdom. But if nothing was of a more delightful example than Professor Norton's large and nourished serenity in all these connexions, a serenity seasoned and tempered, as it were, by infinite interest in his 'subject,' by a steady faith in exact and extensive knowledge, so to a fond and incorrigible student of character the case, as I have called it, and the long and genial career, may seem to shine in the light of quite other importances, quite other references, than the presumed and the nominal. Nothing in fact *can* be more interesting to a haunter of other

intellectual climes and a worshipper at the aesthetic shrine *quand même* than to note once more how race and implanted quality and association always in the end come by their own; how, for example, a son of the Puritans the most intellectually transmuted, the most liberally emancipated and initiated possible, could still plead most for substance when proposing to plead for style, could still try to lose himself in the labyrinth of delight while keeping tight hold of the clue of duty, tangled even a little in his feet; could still address himself all consistently to the moral conscience while speaking as by his office for our imagination and our free curiosity. All of which vision of him, however, is far from pointing to a wasted effort. The great thing, whatever turn we take, is to find before us perspectives and to have a weight to throw; in accordance with which wisdom the world he lived in received for long no firmer nor more gallant and generous impress than that of Charles Eliot Norton.

WHISTLER AND MODERN PAINTING

BY C. J. HOLMES



ART criticism, as a whole, has proved a futile business. During the century in which it has grown to its present gigantic bulk, the taste of art patrons has been as bad as, if not worse than, it was in the days when the great Dutch masters were allowed to die in poverty and oblivion. All the talk there has been about the arts has not, apparently, taught collectors to appreciate great painting until the painters are decrepit or dead, and we have really not advanced one step beyond the condition of affairs which Berlioz summed up in his well-known epigram: 'Le génie, c'est le talent des hommes morts.'

Each generation in turn during the nineteenth century has patronized the bad masters and despised the good; and the result is reflected in the extraordinary condition of the art market today. The neglected masters, Constable, the Pre-Raphaelites, Whistler (not to mention French painters), are the object of universal praise and eager competition: the popular favourites of the century are, almost without exception, worthless.

If this reversal of judgment were limited to the painters immediately concerned, it would call for no particular comment. Justice would have rewarded the true artist and condemned the man who "played down to" the public: that is all. But the effects of this Nemesis are not so confined. Not only does it influence the reputation of the dead, but it prejudices the chances of the living. So notorious has the sale-room collapse of Academy

reputations become, that modern paintings are rarely bought, save by men of exceptional judgment, taste and courage.

This is clearly an unsatisfactory state of affairs; nay, considering the extent to which the ranks of professional artists have been swelled during the last thirty years, it may more rightly be called disastrous. Nor is it possible to suggest any immediate remedy, for that would involve an educating of the public mind which, even were the teacher equipped with the eloquence of a Ruskin, would not be complete for two generations.

Yet, in considering these constant mistakes on the part of the public, there seem to be certain conditions attendant upon each of them which, though they may not give us a definite touchstone for contemporary and future painting, may at least give us an indication of the nature of the eternal difference between art that is good and art that is bad. What then have Constable, the Pre-Raphaelites and Whistler in common which separated and still separates them from their successful, forgotten contemporaries?

First, we must recognize that they were innovators—that there was an essential difference between their work and that which was being done around them. Constable painted landscapes in natural greens and blues, when his fellow Academicians were painting them in brown; Holman Hunt and Millais painted detail, natural colour and individual models, when their contemporaries painted empty generalizations. Rossetti and Whistler, in their several ways, were equally different from the painters around them.

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Yet the reader may ask: if Constable and the Pre-Raphaelites were correct in starting a movement which was, before all things, realistic, how could Rossetti and Whistler also be correct in starting movements which were the reverse of realistic? That Constable, Hunt, Millais, Rossetti and Whistler were different from their contemporaries is clear enough, but how will you reconcile their marked differences from one another?

The reconciliation can best be described by saying that each brought a new element of vitality, and a new technical method corresponding with it, into the art of their time, at some point where vitality was lacking. So Constable introduced sunshine and movement and fresh colour into pastoral landscape; so Hunt and Millais brought a similar freshness and colour and a more incisive particularization and definition; so Rossetti brought a new rhythm and a new decorative sense into figure painting. Each of these novelties was attacked as ugliness and affectation; each is now accepted as beauty.

There would seem to be a psychological, nay, a philosophical foundation for these reactions. As Mr. Felix Clay has very sensibly pointed out in his recently published work, "The Origin of the Sense of Beauty," art seems to begin with the enjoyment of rhythm for its own sake. Then, as mastery of material progresses, intellectual factors begin to play a larger part, until at last we reach the complicated compound of feeling and intellect which is found in supreme works of art. If we carry the process a stage further to the period of decline, we find the original rhythmic impulse weakening, until at last it becomes practically non-existent.

The effort of rebellious genius in all ages of decline has been to recapture this lost, primæval rhythmic force: to regain the lively, fresh impressions of an earlier age. Hence we find that all remarkable art movements have seemed over-emphatic, mannered, ugly, until their secret has been slowly discovered, and the new qualities which they introduce have been recognised as part of the world's inheritance of beauty. It must be noticed, too, that these new revelations of beauty are far more useful to their inventors than to any one else. Only those who thus go back in person to the fountain-head of artistic power produce the masterpieces which stand the test of time. Their immediate pupils and followers, who find the discovery ready made and avail themselves of it, have never quite the same force as their fore-runners. No follower of Constable, of the early Pre-Raphaelites, of Rossetti or of Whistler has come near to equalling his model, except in the somewhat rare instances of quite successful imitation.

This long prelude may serve to explain a side of Whistler's aims in the painting of such works as *The Coast of Brittany*, *The Blue Wave*, and *At the*

Piano, which has not hitherto received much attention. *At the Piano* is one of those enchanting works in which success is so completely achieved all round that it is difficult to isolate individual beauties without seeming to do injustice to the rest. The exquisite and forcible rhythm of the design is, however, so evident that (even if it stood alone and was not to be succeeded by such other supreme examples of pattern as the *Mother*), the pattern would be enough to distinguish Whistler sharply from his able contemporaries in France, and still more from the fashionable painters in England.

At the Piano was a subject which imperatively called for quiet tones. The two sea-pieces, painted under the influence of Courbet, as imperatively called for strong colour—so we get strong colour. *The Blue Wave* speaks for itself. Think of it in comparison with the sea-pieces of Hook, so admirably studied and so vigorously executed; and the difference between genius and ability shows itself at once. The rhythm of Whistler's design is more powerful and more abrupt than Hook would ever have dared to leave unprettified. His colour, in the same way, would make all the Englishman's clever harmonies look sophisticated and thin. A similar force and abruptness, a similar disdain of compromise, a similar simplicity of rhythmic expression is to be seen in *The Coast of Brittany*, which Messrs. Obach have permitted me to reproduce. Time and snapshot photography have made this particular type of composition more or less a thing of use and wont. But we have only to imagine this canvas among the landscapes of 1861, to see what a forcible and daring thing it must have appeared to Mid-Victorian eyes. The recumbent figure in the foreground is the one possible concession to contemporary sentiment. Mr. Pennell, I notice, calls it 'an arrangement in brown under a cloudy sky,' a description which hardly conveys a sense of the contrasts of gold and russet and blue from which it derives its vigour. Among all Whistler's paintings it is perhaps the one in which his study of nature seems to have been most continuous and most literal,—in which the synthetic attitude is most nearly balanced by analysis of detail.

This is not the place for any minute criticism of Whistler's work as a whole. It has already justified itself (in some cases, perhaps, to excess) in the eyes of the world. My purpose is rather to see whether from the consideration of Whistler's difference from his contemporaries we cannot deduce some sort of a rough working principle for discovering among our own contemporaries the Whistlers of the future.

That they will not be found among the ordinary fashionable painters seems clear from the record of the past. That they will not be found among the pupils or imitators of any great deceased master, or of such a prominent living master as

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Mr. Sargent, seems equally certain. A large proportion of the work in our current exhibitions will thus at once be excluded from our survey, and we are driven to seek the men of the future elsewhere—among the artists who are essentially different in some striking respect from all their predecessors.

Yet mere rebellion may be incompetent or empty. If we are to separate the great rebel from the sham, we must look for the man who brings some new message of vitality, who states it forcibly, and who states it rhythmically. Now force and rhythm are comparatively easy to detect; but the new message? That is a more troublesome question.

It is quite clear that, in the matter of imitating nature, art practically reached its limits with the Pre-Raphaelites in the matter of detail, and with Claude Monet in the matter of illumination. It is difficult to conceive all-round imitation advancing a step further. Future vitality must come from the emphatic statement of particular qualities of nature, rather than from any form of general statement, however forcible. A new Constable or a new Sargent would inevitably be painters of the second rank. The connoisseur will thus have to turn his eye from even the most enticing *trompe-l'oeil*, and consider the pictures and prints in which rhythm and force and life are emphasized in a novel manner, *without* any effort at imitating a complete natural aspect.

There would thus seem to be ample historical and logical reason for the preference which collectors extend to things like the etchings of Mr. Strang, Mr. Brangwyn, Mr. Cameron, or Mr. Muirhead Bone; the lithographs of Mr. Charles Shannon; the woodcuts of Mr. Ricketts, Mr. Nicholson, Mr. Pissarro, or Mr. Moore; the drawings of Mr. Steer or Mr. John—to mention only the first few names which come to the mind. All these have, in their various degrees, novelty, vitality, and a strongly developed rhythmic sense; all select and accentuate certain parts of nature, instead of trying to give a general impression of

nature as a whole. The etchers, it will be noticed, come far nearer to suggesting such a general impression of nature than do the woodcutters. Indeed, the tradition of wood engraving is perhaps more liberal than that of etching, and if emphatic abstraction is to characterise the art of the future, as I have ventured to suggest, wood engraving may possibly play a part larger even than it has done in the past four centuries.

If we attempt, on similar lines, to make a forecast of the future of painting, the available evidence goes to show that the collector would be wise to back capable rebellion in preference to capable orthodoxy. Moreover, now that realism, for the time at least, is exhausted, abstraction, of some sort has become a necessity. Abstraction implies omission, and, if it is to be novel, the omission of something which has never been omitted before. Such art will therefore at first seem incomplete to the public eye, and, if it be vigorous too, its vigour will appear odd, awkward, or even ugly. This is not so preposterous as it sounds. Oddity, incompleteness, ugliness, and even stronger terms, have been freely used by contemporary critics about every art movement in the nineteenth century which has achieved permanent success, while the credit and the reward have been reaped with no less consistency by the collectors who had the pluck to turn their backs on fashion and buy what the crowd abused. What has happened so uniformly in the past will probably happen with equal uniformity in the future, and in no case has the reversal of opinion been more striking and complete than in the case of Whistler. In thinking of his posthumous triumph, we are apt to overlook the public contempt which embittered his life. The harm done then cannot now be remedied by critical applause or commercial booming, but I think his true successors (and they must not be identified with his imitators) might be saved from similar suffering, if we considered a little more carefully the nature and the importance of the artistic rebel.

NOTES ON PICTURES IN THE ROYAL COLLECTIONS XII—A PORTRAIT OF MARTIN LUTHER AS ‘JUNKER JÖRG,’ BY LUCAS CRANACH

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

IN a former number of this Magazine¹ some notice was given of the interesting paintings by Lucas Cranach and his school at Wittenberg, the majority of which had been acquired by H.R.H. Prince Albert, who, as a Saxon prince, showed a here-

ditary interest in the works of the great Saxon painter. Among the paintings there enumerated was a portrait of Martin Luther, in his soldier's garb as ‘Junker Jörg’ during his enforced captivity in the Wartburg. This portrait, which is painted on panel and measures 20½ by 14 inches, was then covered with much opaque varnish and repainted, and has since undergone restoration with a fairly satisfactory result. Among other disclosures has

¹ Vol. vi, p. 357 (February, 1905).



MARTIN LUTHER AS 'JUNKER JÖRG,' BY LUCAS CRANACH. IN
THE COLLECTION OF H.M. THE KING AT WINDSOR CASTLE

Notes on Pictures in the Royal Collections

been the original background of dull greenish grey, though it is possible that the original tint tended towards the green rather than to the grey, which at present predominates. On this background there appeared for the first time the well-known winged serpent with a ring in its mouth, the mark used by Lucas Cranach, and adopted with variations by the Cranach workshop in Wittenberg. In this instance the snake has bat's wings, as used by the elder Cranach, but the wings are more depressed rather than erect as in the elder Cranach's earlier signatures.

The episode of Martin Luther as 'Junker Jörg' is a landmark in history. Visitors to the famous castle of the Wartburg are still shown the rooms in which he lived, and in which he employed his enforced leisure in translating the Holy Scriptures into the language of his people. It was in the spring of 1521 that Luther, in order to save him from his enemies, was captured by his friends and secluded in the Wartburg under the assumed name of 'Junker Jörg.' Meanwhile the fire of reformation, which he had lighted, continued to spread, and in no town with greater freedom than in the University town of Wittenberg. Among those who accepted the Lutheran doctrines with enthusiasm was the painter and engraver, Lucas Cranach, a highly respected town councillor and leading citizen, who had a printing press and publishing house, as well as a wine-shop near the market-place. In spite of the patronage bestowed upon him by the greatest prelate of the neighbourhood, Albrecht, Cardinal-Archbishop of Brandenburg, Lucas Cranach became an unswerving disciple of Luther, and by his pencil and imagination contributed no small share to the propagation of the reformed religion among his fellow citizens.

In the early days of December, 1521, Luther, clad in his soldier's dress with beard and flowing moustache, appeared suddenly at Wittenberg in order to defend in person his doctrines against the great Cardinal himself. Disheartened by the situation, he returned speedily to his retreat, until March 1st, 1522, when he could endure the restraint no longer, and, leaving the Wartburg for good, appeared again in Wittenberg as the leading champion of the reformed religion. On this journey Luther stopped at Jena, where a young Swiss student, also on his way to Wittenberg, met him, "a solitary horse-soldier, sitting at a table, with a red cap on his head in the fashion of the century, in his vest and hose, having doffed his surcoat, a sword by his side, his right hand on the hilt, and his left grasping the scabbard."

In the town library at Leipzig there is preserved a small portrait of Luther as 'Junker Jörg,' which, according to Dr. Flechsig, was painted during his fleeting visit to Wittenberg in December, 1521. He is represented with full beard and moustache, in simple close-fitting dress, with his

right hand clasping the hilt of a sword. The picture is not signed, but is surely by the elder Cranach, although the reproduction lately issued by the Berlin Photographic Company only ascribes the painting to an unknown master.

In March, 1522, after Luther's arrival at Wittenberg, a woodcut was published, which is clearly the work either of Lucas Cranach himself or of some wood-engraver working from an original drawing by Cranach. The portrait is a bust only, in the reverse direction to the painting, and showing less of the body, though with indications of the same costume, and not including the hands. Two editions of this woodcut are known, one inscribed: 'Imago Martini Lutheri eo habitu expressa quo reversus est ex Pathmo Witembergam Anno Domini 1522.' This was probably a broadside issued to celebrate Luther's arrival in a form suited to the popular demand.

The portrait at Windsor Castle shows a great deal more of the figure, the body extending to below the waist, clad in a dark cloth close-fitting vesture, the hands both shown one above the other in a rather awkward attitude, but suggesting the action of the hands with the sword, as described by Kessler at Jena. The head and hands are less strongly painted than in the portrait at Leipzig, but they have both suffered so much by injury and repaints, that it is difficult to judge of the merits of the portrait in its original condition. Comparison with the Leipzig portrait and the Cranach woodcut leads to the impression that the two latter were done immediately from the same drawing, which had been taken from life by Lucas Cranach, and that the Windsor portrait was a later issue from the Cranach workshop, probably not executed by the elder Cranach himself. Two other portraits of Luther as 'Junker Jörg' are described by Schuchardt in his life of Cranach:

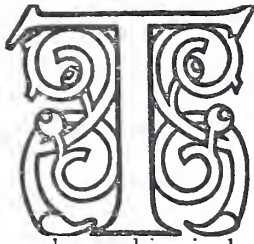
(1) A bust portrait, measuring 2 ft. 7 in. by 2 ft. 1 in., then belonging to Herr von Schreibenhofen, at Dresden. This portrait is dated 1532, and has the Cranach mark, as used in the workshop by the younger Cranach. In this portrait Luther holds the hilt of his sword in both hands.

(2) A half-figure on a smaller scale, 1 ft. 8 in. by 1 ft. 2 in., in the Grandducal Library at Weimar. The body is turned to the right, in black clothes, grasping a dagger with the left hand, and pressing it to the breast with the left elbow.

It will be seen that the four oil-paintings mentioned are in no case copies of each other, although they probably all derive from the same original by Lucas Cranach at Wittenberg. Possibly others exist elsewhere. It may be assumed that Luther divested himself of the name and habiliments of 'Junker Jörg' as speedily as he could after his arrival at Wittenberg in March, 1522, so that no likeness of him in this garb could have been taken from life at a later date.

EIGHT ITALIAN MEDALS

BY G. F. HILL



THE notes which follow are the result of recent gleanings among the trays of the British Museum collection of Italian medals. The first two pieces have a very good claim to recognition on artistic grounds; the others, although their workmanship is by no means contemptible, are perhaps interesting for less essential reasons. All but two (Nos. 3 and 6) are, I believe, now published for the first time. As usual, I have to express my thanks to Mr. Max Rosenheim for many valuable criticisms.

I. LORENZO ZANE.

Obv. Bust of Lorenzo Zane 1., clean-shaven, in cap; around: ·LAV·ZANNVS·VENE[T]VS·P·T·A[NT]IOCHE

Rev. Winged female figure (Astrology) standing r., holding in r. a wand lowered; before her, globe, with rays (incised); around: ASTRA·NOTA·[R]ATIO·FERT·SVPER·ASTRA·VIROS

Lead. 48 mm. Pl. I, 1.

Lorenzo Zane, a member of the well-known Venetian family, became titular patriarch of Antioch, as he is described on this medal, in 1473 (28th April).¹ He held the title until his death at Rome on 15th October, 1485. In 1474 he became bishop of Treviso, and in 1478 was translated to Brescia. This see he occupied until 1481. Under Sixtus IV he was governor of Romagna, the Patrimony of St. Peter, and Perugia. He played a considerable part in politics, being a not over-scrupulous supporter of the Pope. It is interesting, in connexion with the reverse-type of his medal, to learn that he was an enthusiastic devotee of astrology.

The medal has unfortunately suffered greatly, and the letters of the inscriptions are partly broken away. But the portrait is most expressive and finely modelled. It is the work of some unknown North Italian medallist. Something in the pose of the head suggests Sperandio, but the features are rendered with a delicacy and sympathy which the great Mantuan seldom shows; nor does the reverse bear any resemblance to his work. The figure of Astrology, as we have seen, alludes to Zane's astrological studies, the inscription bidding us mark the courses of the stars, since reason exalts men above them—a sentiment akin to the motto of Alfonso of Aragon, 'vir sapiens dominabitur astris.' A similar figure occurs on a medal of Isabella d'Este, Marchioness of Mantua, made by Giancristoforo Romano in 1498.² There she is accompanied by a serpent. Armand, who describes her as threatening the serpent with the wand which she holds in her hand, and von Fabriczy, who calls her a goddess of Victory,

¹ Eubel, 'Hierarchia Cathol.' Agostini, 'Scritt. Vinizian.' I, pp. 177-204, gives a long biography.

² Fabriczy (Eng. trans.), p. 52 ff, Pl. XII, 6.

seem to have mistaken the type. Above her head is the sign of Sagittarius. Isabella, too, was a firm believer in astrology, and had had her horoscope cast in 1494.³

2. I. L. ARNUTIUS.

Obv. Bust to right, wearing berretto and gown. Inscription: ·I·L·ARNVTIVS·

Rev. A nude male figure with long hair, standing to front on a garment (which lies on the ground); he spreads out his hands, and looks upwards to a cloud, from which descend flakes of fire; above the cloud an object resembling a mass of flame; two flames of fire on either side of this.

Bronze. 57 mm. Triangular stops. Pl. II, 1.

This curious and puzzling medal must, by its style, be dated about 1500 A.D. I have been unable to identify the person, and the name is not a common one. There were, however, at least two families of a similar name in N. Italy, the Arnucchi at Pavia, and the Arnuzzi de' Medici at Alessandria. To the Alessandrian family belonged the county of Corterano, and we find it stated that a member of the house was made a cardinal by Celestine V. Of this last statement⁴ I have been unable to find any confirmation.

The reverse design calls to mind the curious design on the medal of Elisabetta Gonzaga, which Cornelius von Fabriczy has attributed to the artist Adriano Fiorentino.⁵ With regard to this reverse, it is true, he is careful to point out that it seems to refer to the change in her fortunes after the events of 1502, just as the reverse of the medal of Emilia Pio, Elisabetta's sister-in-law, undoubtedly refers to the death of her husband in 1500. Since Adriano Fiorentino died in 1499, these reverses cannot be from his hand. Von Fabriczy suggests that Adriano made the two obverses in 1495 at Urbino, and that the reverses were afterwards designed by someone else and attached to their respective obverses. This is certainly a very probable solution of the difficulty. It is not impossible that the portraits of Elisabetta and Emilia were intended to be attached to each other. The career of Adriano Fiorentino as a medallist presents a number of difficult problems, to some of which I hope to return in a subsequent article.

However this may be, we may, I think, assume that of the artists who made the reverses of Elisabetta's and Arnutius's medals, one was acquainted with the other's design. On the whole, the medal of Arnutius looks somewhat the earlier of the two. The design of the Elisabetta reverse (Pl. II, 2) has usually been misdescribed. It represents a female figure, naked to the waist, lying on the ground, with her head against a gate or fence; in her hands she holds a bridle. She looks up towards

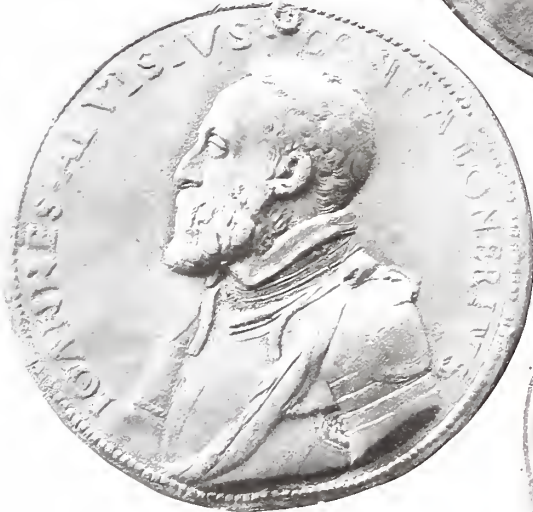
³ See the interesting passage in Mrs. Ady's 'Isabella d'Este,' II, p. 33.

⁴ Due to Crollanza, 'Dizionario Storico Blasonico,' p. 62.

⁵ 'Jahrb d. k. preuss. Kunstsammlungen,' Vol. xxiv.



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PLATE I



EIGHT ITALIAN MEDALS
PLATE II

Eight Italian Medals

a mass of flame, similar to that which is seen on the Arnutius medal, but that its streamers point towards her; the mass is either projecting flakes of fire towards her, or leaving them behind in its course, according as we suppose it to be approaching or leaving her. The inscription is HOC FVGIENTI FORTVNAE DICATIS, and the object in the air has consequently been explained as in some way symbolizing Fortune. Those who have attempted to identify it in any way have described it as a mass of flax or hair, or even a wig! There can, I think, be no possible doubt that it represents fire. Fire in this form is an emblem of the human mind or soul; thus a mass of flame rising upwards, exactly as on the Arnutius medal, is used with this significance in the *imprese* of Antonio Crotta⁶ and Andrea Bolani,⁷ and doubtless of many others. The bridle is the emblem either of chastity, temperance, or of Nemesis. The closed gate may also represent temperance. I can only suggest that Elisabetta is to be thought of as defying Fortune, which has deprived her of her worldly blessings, because she is able to retain her moral and spiritual endowments intact. In the same way Arnutius appears to condemn and trample on his worldly possessions (in the shape of a garment), and to welcome those which are of heaven (symbolized by the flame above the clouds).⁸ The explanation of the type of Elisabetta's medal as Danae and the golden rain, which occurs to most who see the design for the first time, will not bear examination.

3. DOM BALTASAR, ABBOT OF VALLOMBROSA.

I venture, with full appreciation of the uncertainty which attends the identification of portraits, to regard as a likeness of this person the head on a medal of which two or three specimens are known.⁹

Obv. Bust of a monk to left; inscription: IN QVIETV·EST·COR·MEVM·D·ONEC·REQVIESCAT·IN·TE

Rev. Bust of Christ to left, nimbed; inscription: IESVS CHRISTVS SALVATOR MVNDI.

Bronze. 45 mm., Pl. I, 3.

The head of Christ is of the early type, which appears for the first time on medals towards the end of the fifteenth century, being derived from some painting of the early Flemish school.¹⁰ At a comparatively early period in the sixteenth century this type was superseded in popularity by another, in which we can trace the influence,

⁶ Camillo Camilli, 'Imprese illustri,' Ven., 1586, Part I, p. 16.

⁷ Lod. Dolce, 'Imprese nobili,' Ven., 1578.

⁸ It may be objected, on the ground of the position of the streamers of the mass of flame on the two medals, that if the flame is coming down to Arnutius, then it must be going away from Elisabetta. But I doubt whether the artist cared for such subtleties.

⁹ Supino, p. 191, No. 609; cf. Armand III, p. 149b. The specimen here published was formerly in the Rome collection (Sotheby's catalogue, 1904, No. 309).

¹⁰ I have discussed this question at length in the 'Reliquary' for 1904, p. 173ff; 1905, p. 238ff.

more or less, but chiefly less, direct, of Leonardo. The great majority of the medals with this early type of the head of Christ may, in fact, be dated between about 1492 and 1520. Judging purely from the style of the portrait head, the medal of our monk is nearer the former than the latter date, and may be assigned to about the year 1500. It is not a first-rate piece of work, but shows considerable vigour of characterization; in its treatment it is distinctly Florentine. What is more, it is, as Mr. Rosenheim points out to me, almost certainly from the same hand as the medal of Alberto Belli¹¹ usually ascribed to Niccolò Fiorentino. The medal of Belli, again, comes very close to the medals of Savonarola of the so-called della Robbia class.¹² Our medal therefore falls into a definite place in the Florentine series.

Now in the Academy at Florence, under the name of Perugino, is a pair of portraits of Dom Biagio, General of the Order of Vallombrosa, and Dom Baltasar, Abbot of that Convent.¹³ The one which concerns us and is reproduced in Plate I, 2, is inscribed D·BALTASAR MONACO S[ervo] TVO SVCCVRRE. The portraits are traditionally ascribed to Perugino, although a few critics, the most recent being F. A. Gruyer, wish to see in them the hand of Raphael. If Perugino actually painted his *Assumption* at Vallombrosa, he may have done the two portraits at the same time, and then they would date from 1500, the year to which, on grounds of style alone, the medal should be approximately assigned. However this may be, the resemblance in features between the painted and the medallic portraits seems to me sufficiently near to give considerable support to the conjecture that the medal was made for Dom Baltasar. Apart from the resemblance in features, which is, it must be admitted, often a precarious foundation for argument, we have a most satisfactory coincidence in date and in locality. Of the two portraits, the medal seems to me to show more individuality than the painting, in which certain asperities have been toned down. That is exactly what one would expect in a portrait by Perugino, as compared with the work of a Florentine medallist of this period.

4. NARCISSUS VERTUNNUS.

Obv. Bust to left, bearded, in robe trimmed with fur over doublet; around, NARCISSVS VERTVNNVS.

Rev. Centaur sagittarius, trampling on a serpent; around, CAROLI V CAES ARCHIYAT

Bronze. 35 mm. Triangular stops at beginning and end of inscription on both sides; compass-rules for the inscriptions. Pl. II, 3.

Although he describes himself as a chief physician of the Emperor Charles V, nothing appears to be known of the medical attainments

¹¹ Heiss, 'Florence' I, Pl. V, 1.

¹² Armand I 105; II 46, 18 etc.

¹³ Accademia, No. 241-242; F. A. Gruyer, 'Raphael, Peintre de Portraits,' t. I, p. 129; Reinach, 'Répert.' II, p. 207.

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of this man. He appears in two lists of the members of the household of the Emperor: in a list of persons to whom arrears of salary were due during the period 1520 to 1531, we find 'Maistre Narcisin Vertunes'; and in a list giving the salaries per diem of the household in 1532 he appears more correctly as 'Maistre Narcisus Vertunes'.¹⁴ In both cases his department is the 'fourrière' (harbingers); his daily salary was a fairly high one, to wit xxxs. It may be presumed that at that time he was not yet 'archiatrus.' The medal however, can hardly be as early as 1532, but is rather of the middle of the century. The symbol of the centaur is appropriate to the profession of Vertunnus: *φαιμί διδασκαλίαν Χείρωνος οἴσειν*; but the significance of the serpent, which, placed as it is, can hardly be the attribute of Aesculapius, is not so clear. It is perhaps most natural to suppose that it symbolizes disease.

5. VETTOR GRIMANI.

Obv. Bust of Grimani I., bearded, wearing antique cloak fastened on l. shoulder; around: VICTOR GRIMAN · D · MAR · PROC.

Rev. None.

Lead. 63 mm. Compass-rules for lettering. Pl. II, 5.

This is a good original cast in lead which has been pierced to the right of the letter D in the inscription. It is a fair specimen of the kind of medallic work from wax models, of which Leone Leoni and Pastorino were the great masters.

The date of the medal, judging purely from its style, would seem to be about 1550-1560. Vettore died in 1558. He was a person of considerable distinction; the son of Girolamo and grandson of the doge Antonio Grimani, he must have been born about 1496, since he was twenty years old when he qualified for admission to the Maggior Consiglio on 1st December, 1517. In 1523 he was elected Procurator di sopra; served as ambassador to Charles V in 1543 and to France in 1547; and filled many important charges from 1543 to the date of his death, 24th August, 1558. He married (in 1521) Elisabetta Giustinian; and his portrait was to be seen in the Hall of the Maggior Consiglio.¹⁵

6. GIOVANNI ALVISE GONFALONIERI.

Obv. Bust to left of Gonfalonieri, bearded, wearing cuirass and scarf; around: IOANNES · ALVISIVS · CONFALONERIVS. On the truncation of the arm, traces of a signature.

Rev. None.

Lead. 68.5 mm. Pl. II, 4.

A similar specimen with a reverse design illus-

¹⁴ Gachard et Piot, 'Collection des Voyages des Souverains des Pays-Bas,' iii, pp. 312, 394 (documents in the Royal Archives at Brussels).

¹⁵ I owe all these details to the kindness of Cav. Giomo, who made the necessary researches in the Venetian archives. See also Cicogna, 'Inscr. Ven.,' v, p. 542 and vi, p. 743.

trated in Pl. II, No. 4 (DOCE ME DOMINE: a ship on a stormy sea), is described by Armand¹⁶ who does not attempt to attribute it to any artist. There can, however, be little doubt that both obverse and reverse are the work of Pietro Paolo Galeotti, (P. P. Romano). The signature on the truncation of the arm, though not clear, appears to be PPR; and this reading, if not confirmed, is not negated by the traces on the specimen described by Armand, of which a cast is before me, due to the kindness of M. H. de la Tour. A portrait on a smaller scale of Gonfalonieri, joined to one of his wife Elisabetta Scotti, and signed on the obverse PPR, exists in the Bibliothèque Nationale.¹⁷ The style of our medal is entirely in keeping with the work of Galeotti.

This however is not the only interesting feature of the medal. On the British Museum specimen, which is an original lead casting, it will be noticed that the letters of the inscription are partially duplicated by an accident which in the case of a struck piece we call double-striking, and with which every student of coins is familiar. It is clear that that part of the model on which the letters stood has slipped slightly in making the mould; but it is equally clear that the bust itself has not slipped. From this it follows that the inscription was modelled (perhaps rather constructed with separate letters or type) on a ring separate from the field which it enclosed. This method was employed even in the fifteenth century, as will be clear to anyone who examines various specimens of the medal of Borso d'Este by Amadeo da Milano.¹⁸ The inscriptions on obverse and reverse of various specimens of this medal are from the same model. But if, for instance, we compare the British Museum specimen¹⁹ with Heiss's illustration of M. Dreyfus's specimen, we find that on the obverse of the latter the inscription DOMINVS, etc., begins almost under the front point of the truncation of the bust, while on the former it begins about a centimetre further to the left. A similar dislocation may be observed in the reverse inscriptions. It is obvious that the inscription ring was detachable, and was placed differently in making the moulds for the two specimens of the medal.

7. FRANCESCO DA RAGOGNA.

Obv. ✕ FRANCISCVS · RAGONENSIS · CANONICVS · SANCTIMARCI. Bust (to below chest) to right of Francesco da Ragogna, with short beard, wearing gown over undergarment with pleated sleeves.

Rev. None.

Bronze. 69.5 mm. Triangular stops. Pl. II, 7.

This medal has, in spite of the dryness of its

¹⁶ II. 229. 22.

¹⁷ Armand, I 229. 8.

¹⁸ Heiss, 'Niccolò, Amad. da Mil.' etc., Pl. I, 4.

¹⁹ BURLINGTON MAGAZINE, December, 1907, p. 147, Pl. III, 6.

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treatment, a certain attractiveness. Its date can be fixed by a comparison (suggested to me by Mr. Rosenheim) with the medals of Alvise Diedo and the Doge Girolamo Priuli, dated 1566,²⁰ which it strongly resembles in style. Of Francesco, beyond what the medal tells us, I have been able to discover nothing in any published sources of information.

8. BALDASSARE BALDI.

Bust of Baldassare Baldi to right, with short hair, beard and moustache, wearing doublet, cloak and ruff; around: BALTASAR BALDI · 1583 · ; tendril ornament above head; deep moulded border.

Rev. None.

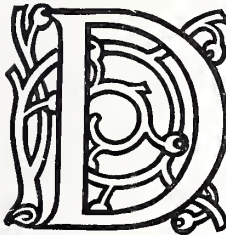
Lead. 68.5 mm. Pl. II, 6. In the original the moulded border is partly broken away; this is restored in the cast from which the illustration is made.

²⁰ Heiss, 'Venise et les Vénitiens,' Pl. xi, 5 and xv, 2.

I have been able to discover nothing as to the identity of this person. The medal is cast hollow, all the details being clear on the back, as if the piece were *repoussé*. This is often the case with cast medals of the sixteenth century. We can only conjecture the nature of the process employed; it may be suggested that it was something of the following kind: A wax model was first made. From this were prepared first a mould giving the type and inscription in intaglio; secondly a reproduction of the model in relief. The mould and the reproduction are then placed together, the latter fitting into the former not closely but so as to leave a space, into which molten metal is then run. The thinner the interval between the mould and the reproduction, the thinner was the resulting cast.

SOME EARLY FÜRSTENBERG FIGURES OF ITALIAN COMEDIANS

BY DR. EDMUND WILHELM BRAUN

URING the course of the last few years the investigations of art history have turned more closely to the study of eighteenth century German porcelain. The more the artistic and intellectual value of these 'porcelain dolls,' formerly collected only by amateurs, was recognised, the more urgently the necessity for scientific investigation of the development of this beautiful art was revealed. Though something has been achieved by studies in the archives of the porcelain manufactories, in special exhibitions and in other places, there still exists a great number of porcelain figures, bearing no mark at all, or some mark till now unexplainable, which challenge the student to lift the veil of their anonymity, and are of sufficient technical value to make the labour worth while.

Now there are a number of figures, forming a group, which long since aroused the keen interest of collectors and connoisseurs; figures representing types of the Italian comedy, the modelling of which shows great naturalness and movement. Their origin was unknown, and the scratched-in signatures could not be brought into line with those of the known manufactories. Only when for the first time a large number of these pieces were seen together in one place—on the occasion of the exhibition of European porcelain at the Kaiser Franz Josef Museum at Troppau in the year 1906—was I enabled, through comparison of the diverse indications, to identify them. From Stegmann's book on Fürstenberg, we know that the first considerable sculptor of this manufactory, Feilner, about the year 1755, modelled 'a band of fifteen figures out of the Italian comedy;' namely, as he states that they were called, Arlecchino, Dottore, Capitano, Scara-

muccio, Pantalone, Colombina, Isabella, etc. We know to-day that the invention of the subjects of all porcelain statuary in the eighteenth century was not for the most part the sculptors' original creation, but that they found their patterns chiefly in prints after great paintings and statues. The patterns for the charming Italian comedians of the Meissen Manufactory (some reproduced in Berling's book on Meissen porcelain, Plate XII) I found among the prints in Riccoboni's great book on the Italian theatre, which appeared in 1730 at Paris, and was very popular in the eighteenth century. I could point out further that numerous figures and groups in Oriental costumes made by divers German manufactories were copies after French prints. Dr. Chr. Scherer has minutely pointed out that at Fürstenberg the artists liked to copy all sorts of paintings, sculpture and engravings; and I am sure, for this reason, that systematic search will doubtless lead us to the discovery of the prints after which Feilner modelled. He was moreover very skilful in transferring the two dimensions of the print into the round of the plastic art. His figures of women especially have a great if somewhat stiff grace. The colouring is throughout good and careful.

The series of the ladies of this band of comedians is opened by a figure, whose right hand is lying on her breast, while the left holds out the mask; an Italian kerchief covers the hair (fig. 1). On the foot of this figure is scratched: Be. The figure stands in the castle of Wilhelmsthal near Kassel, which belongs to the German Emperor, and is very rich in Chinese, Meissen and Fulda porcelain. The same figure was in the collection of Mr. Massey-Mainwaring in London, and probably came with the whole collection into the possession of Mr. King. In the same collection is to be

Fürstenberg Figures of Italian Comedians

found the second lady, who is looking graciously to the right and elegantly holding up her skirts with both hands. The third one (fig. 2) is in the Museum of Fine Arts at Boston and has the signature 2 carelessly scratched in. Her arms are akimbo, and her head, covered with a cap and half mask, is boldly turned to the right; in attitude and modelling she is a near relative of the one at Wilhelmsthal. A fourth figure (fig. 3) I found in the collection of Mr. Gottfried Eissler in Vienna. It is without any colouring, and signed W^z. A stiff, many-folded ruff round her throat and two fierce plumes in her hair give to the figure a somewhat proud air. The left hand lies on her bosom hidden in the folds of a long mantle. The fifth figure again (fig. 4), of which I know several diverse examples, has the left hand laid on the hip and holds up her skirt with the right. She is looking to the right. The one here reproduced is the example out of the great collection of Dr. Darmstädter, of Berlin; another at the Dresdner Kunstgewerbe museum is signed A third in my possession has the blue mark F (but over the glaze). Common to all these five figures is a simple, flat, round base, ornamented with modelled flowers, and the manner of modelling is alike in all.

The male members of this Italian group happily are also to be found in great number. The Razullo of the comedy is of slender form, and plays his lute in accompaniment to his love songs (fig. 5). One example is in Dr. Heymann's collection, Vienna, another in that of Dr. List, Magdeburg.

In Dr. Heymann's collection we find also the Mezzetino (fig. 6) clad in his green and white striped dress, mark E^Z and the well-known Pantalone (fig. 7), with his long cloak.

Two further types (figs. 8 and 9) are in possession of Dr. Darmstädter, Berlin—the Scaramuccio with

his large slouch hat in his hand, mark E^Z and the Scapin with his long sword. The Arlecchino, a little Germanized, showing a strong resemblance to the German Hanswurst, we find again with Dr. List, mark W³.

who also possesses a figure of the type of the Razullo (fig. 10), mark

The base is identical with those of the female figures. The deep brown and black tints of the clothes are the characteristic colouring of the male figures. The origin of the figure last reproduced is not absolutely beyond question, but the others were all certainly made in Fürstenberg. In the first place, one of these pieces bears the mark F of the manufactory of Fürstenberg; secondly, we find in the records of the manufactory many references to these models of Feilner; and, last, there are in existence new casts after these old models.

Further, other undoubted Fürstenberg pieces bear the same scratched-in marks, which are nothing else but the signatures of the modellers; thus, for instance, the seated figure of a Roman warrior in the Bethnal Green Museum, which Franks (Catalogue of the Franks Collection of Continental Porcelain, f. No. 456, mark E^Z) erroneously ascribes to an Italian (? Venetian) manufactory.

The letters W and C B are identical with the initials of the modellers Wegener and Carl Becher; the others could certainly be identified also by a study of the records of the manufactory of Fürstenberg. I have reason to believe that Dr. Chr. Scherer, of the Museum of Braunschweig, intends to publish a book on the porcelain statuary of Fürstenberg, which will undoubtedly furnish us with many new details on the subject.

NOTES ON ORIENTAL CARPET PATTERNS—IV¹ THE ORIGIN OF SOME GEOMETRICAL PATTERNS

BY CHRISTIANA J. HERRINGHAM



GEOMETRICAL patterns on rugs have at first sight a strong family resemblance; and, when they predominate, are not to most people particularly attractive, though fine colour is often a redeeming feature. The family resemblance is not a little misleading—as apparently similar or identical shapes may have been derived from quite different

originals, and even from cultures widely separated by time and distance. The designs of rugs do not emerge from such a hotch-potch, such a confusion, as the modern trade promoters are likely to bring about in the near future.

This question of geometrical patterns will perhaps gain some elucidation by our taking the plates one by one. The first (Plate I, fig. 1) is reproduced from a rug which I have owned for about thirty years, but it is probably considerably older than that. It is glossy goat hair, of even, good texture and knotting, having, as all old rugs have, a right relation between number of knots

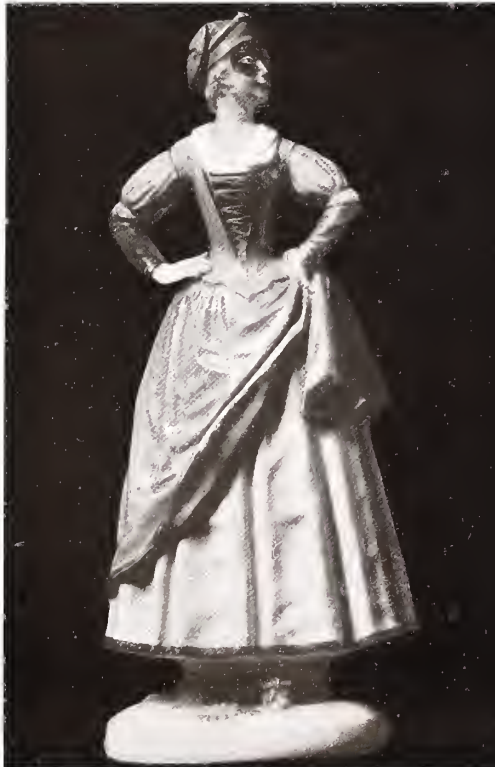
¹ For the previous articles see Vol. xiv, pp. 28, 84, 147 October, November, December, 1908).



1. FEMALE FIGURE. IN THE GERMAN EMPEROR'S COLLECTION AT WILHELMSTHAL



3. FEMALE FIGURE. IN THE COLLECTION OF M. GOTTFRIEDEISSLER, VIENNA



2. FEMALE FIGURE. IN THE MUSEUM OF FINE ARTS, BOSTON



4. FEMALE FIGURE. IN THE COLLECTION OF DR. DARMSTÄDTER, BERLIN



6. MEZZETINO. IN THE COLLECTION OF DR. HEYMANN



10. RAZULLO. IN THE COLLECTION OF DR. LIST



5. RAZULLO. IN THE COLLECTIONS OF DR. HEYMANN AND DR. LIST

7. PANTALONE. IN THE COLLECTION OF DR. HEYMANN



9. SCAPIN. IN THE COLLECTION OF DR. DARMSTÄDTER

8. SCARAMUCCIO. IN THE COLLECTION OF DR. DARMSTÄDTER

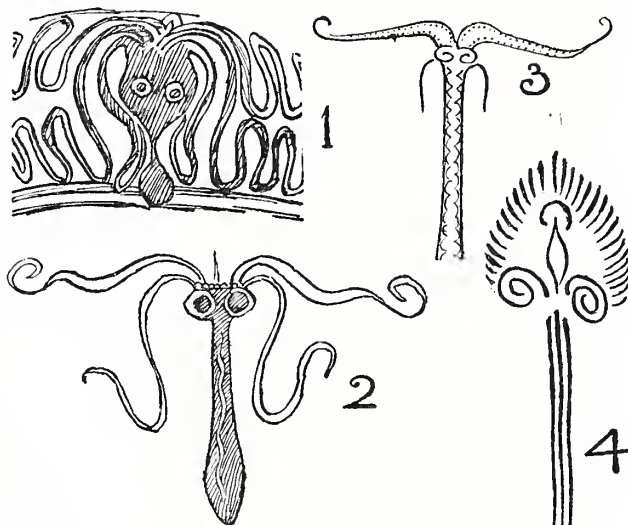
Oriental Carpets : Geometrical Patterns

and pattern. The dyes are excellent and the colouring well-balanced. I have considered it to be from the central part of Asia Minor, but there is a relation with the patterns of modern rugs which are called Kazak²—and Kazak is in the Caucasus—there are affinities also with Daghestan rugs. The treatment of the pattern certainly seems to resemble the style of the small carpet described and figured by Dr. Friedrich Sarre in the December BURLINGTON,³ which, he says, was lately found at Konia, and the pattern of which he identifies with the extant Hittite sculptures not far from that place. My rug has puzzled me very much. I had not arrived at a Hittite solution, but at some conjectures which are not dissimilar, as it is now admitted that the Hittite and Cypriote scripts are related, and that the ancient civilization of the Eastern Mediterranean embraced Asia Minor. It is a sort of maxim of mine, when in doubt, and especially in the matter of early patterns, to go and look at Greek vases—the First Room of Vases at the British Museum—where a good many riddles find at least a partial answer.

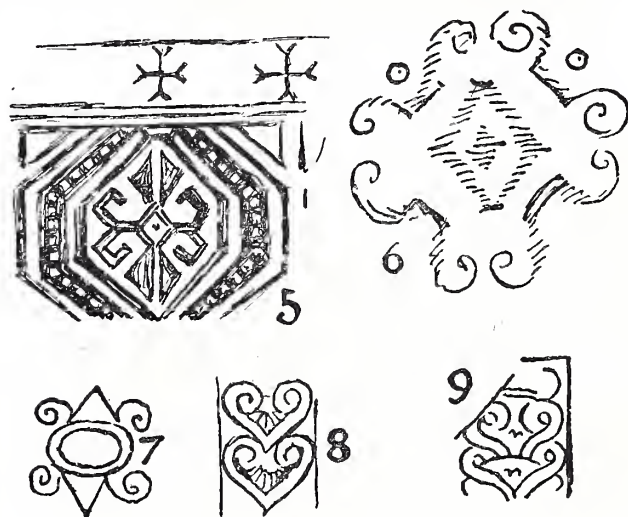
Personally, I hold the opinion that most, though not all, geometrical design is due to the tendency to regularize and simplify life forms. The necessities of the warp and the weft of weaving make this especially necessary in the art we are studying. I am not going to assert for a moment that the following bit of guess-work really explains the central medallion of this carpet, but it is undoubtedly the way in which telling geometrical patterns are initially suggested, in the same way as some complicated South Sea Island diaper work on oars and other objects can be worked out as representing rows of human figures. Our central panel includes a curious assemblage of shapes, and at first suggests the usual Allah il Allah in Kufic; but, before jumping to this easy conclusion, it is as well to bear in mind that there may be other possibilities and of a more ancient origin than the comparative modernity of the middle ages. At any rate, the octopus figures (Nos. 1, 2, 3) show what can happen in the declension of a motive from realism towards abstract line. We must allow for the doubling of the pattern, which is common in carpet designs.

The octopus is not a land animal,⁴ neither is the scarab an indigenous Asiatic type—though used in carpet design, notably in Kuba carpets; at least, I know of one splendid old piece, where it forms a series of lozenges covering the field.

In this medallion the spirals may have a lotus descent (see fig. 4). There are other spiral forms in the field of the carpet for which we may find parallels on archaic Greek vases, and elsewhere (see figs. 5, 6, 7, 8). The four corner panels are of the nature of examples given in the December



article, but additional instances are here given from Goodyear's 'Grammar of the Lotus' (fig. 9). The border of the rug recalls the emphatic dark and light of many meanders or key patterns on early Greek, more especially Athenian pottery; by which I mean the heavily-drawn forms and the



even balance—intentionally, no doubt, perplexing to the eye—between the positive and negative part of the pattern; dominant and recessive as we might say in modern scientific language. This is a usual and clever effect in Hither Asia pattern-making. Fig. 10 is a suggestive Greek meander.

Composing a border in sections is not, it must be admitted, a particularly Greek method, and,

² Kazak rugs are said to be approximating now to Armenian types.

³ Vol. xiv, p. 145.

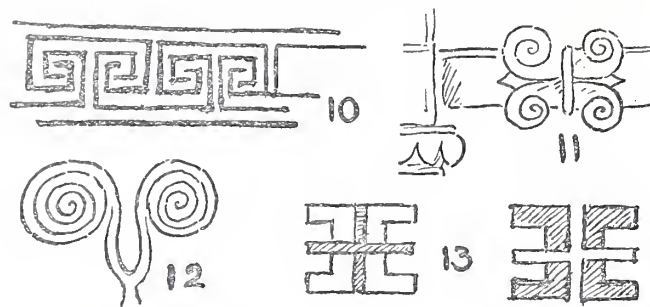
⁴ Sir George Birdwood quotes Euripides in the tragedy of 'Ion' as referring to a weaving with a gorgon in the centre fringed with serpents, like the aegis of Pallas Athene; which, when shown to Creusa, she salutes with the exclamation. 'O ancient Virgin, labour of my loom.' 'Journal of the Royal Society of Arts,' November 6, 1908.

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although we have dragged in the octopus and lotus and meander, the whole design may also contain Chaldean or Assyrian elements. Figs. 11 and 12 are Assyrian spirals.

The nearest motive I have found to the border is fig. 13, from East or Chinese Turkestan, third century A.D., in the Asiatic Saloon, British Museum—woven in blue and red on linen. Dr. Von Lecoq at a recent lecture to the Royal Asiatic Society, described the remains of the architecture, which he lately discovered in this region, as definitely Sassanian, and the pattern on this bit of linen shows, in its colour changes, one hallmark of the family of design to which the most part of Hither Asia belongs.

I should mention that there are those who say that two scrolls, as in fig. 12, represent the wonderful eyes of the Deity, and others who say that two back-to-back half-circles (which might



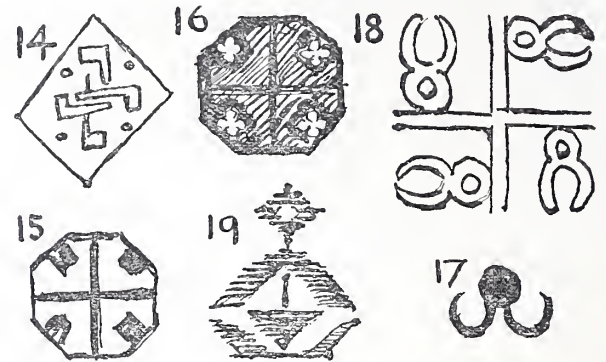
become half-squares) can mean the sign Pisces, which is associated with good fortune. The world's greatest reformers and prophets are said to have been born in this sign of the zodiac.

A rug like this seems to have accepted for itself or for its owner the magical protection of charms, to quote M. Maspero ('Egyptian Archaeology,' p. 97): 'The object of decoration was not merely to delight the eye. Applied to a piece of furniture, a coffin, a house, a temple, decoration possessed a certain magical property, of which the power or nature was determined by each being or action represented, and by each word inscribed or spoken, at the moment of consecration. Every object was therefore an amulet as well as an ornament.'

The double prayer end to this rug suggests Central Asia Minor as its place of origin. The pattern of the band marking out the Kiblah is a chequer work similar to the border surrounding Dr. Sarre's Konia carpet.

We now come to the second reproduction (Plate I, fig. 2). This is also a perfectly genuine and fairly old rug of the type usually called Shirvan in the trade, which, it seems to me, means broadly the districts south of the Caucasus bordering on the Caspian. I give it chiefly to show by its difference the distinctiveness of the first rug described. The four-square panels are unusual. They are swastika-like, but may possibly rather

indicate the four quarters of the earth than those of the heavens. Compare, however, the little Japanese 'family badge' (fig. 14).



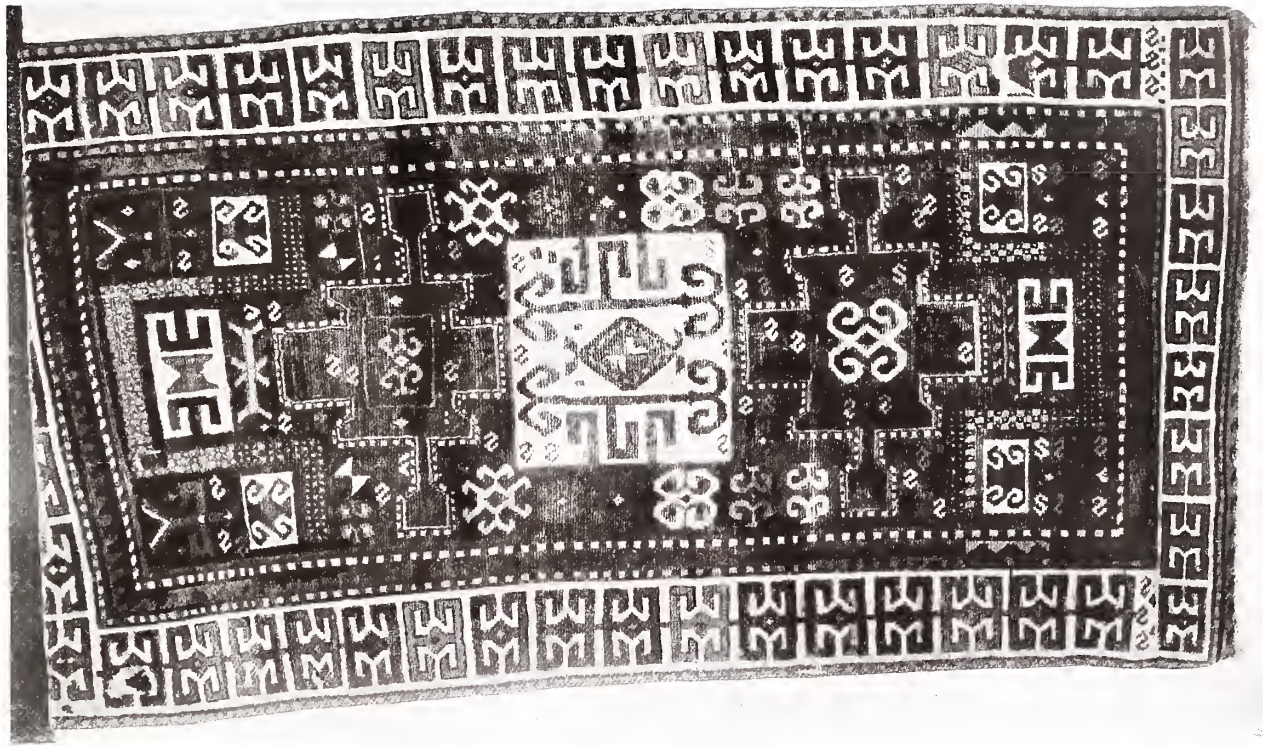
Figures 15 and 16 represent a symbol thickly scattered over the field, which is in almost world-wide use: the simplest sun-diagram there is, representing either the four diurnal or annual stages of the sun's revolution in the heavens. The groups of five discs having two appendages each are probably a similar solar symbol (fig. 17). It may be a summary way of expressing a winged disc, which is both Egyptian and Assyrian. Fig. 18 is an Indian swastika form, taken from the 'Migration of Symbols,' Plate II. Sometimes the cross is omitted, and there is a central disc instead, as in the rug.

The chequered square placed diagonally I cannot certainly explain. In the 'Night of the Gods' (J. O'Neill) we find that the divination 'templum' of the Umbrian augurs was placed with its corners to the cardinal points, and was then sub-divided into sections.

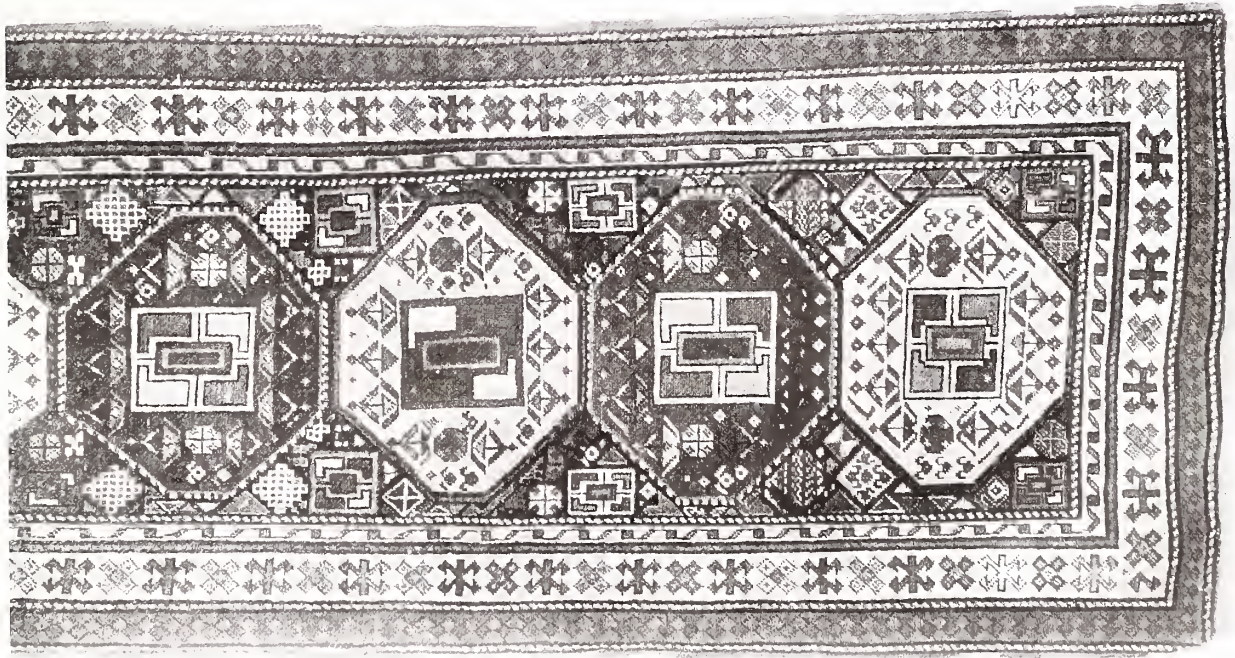
Some Indian temples, too, are planned in this way. The outside would be exactly like this figure, and the columns would be placed where the lines intersect, with the result, which can be easily seen, of making the main outline diagonal to the lines of columns. Columns would be omitted under the central dome.

Fig. 19, which is repeated many times, may be the last shrunk expression of a solar disc on a pillar or a tree between supporters.

The small rug shown in Plate II, fig. 1, is curiously Chinese or Tartar in appearance. The ground varies between pink and red, the medallion is black, the border black and white. The shape of the big medallion is to be found twice over in a sort of outline in the first rug described, and has, to my mind, distinct Asia Minor affinities. The star-shaped figures (see fig. 20) which cover the ground are very similar to fig. 21, which 'alternates with the radiated disc on ancient Indian coins' ('Migration of Symbols,' p. 14). Fig. 22 is the ideograph of Anu, the Assyrian god of the sky, and our star



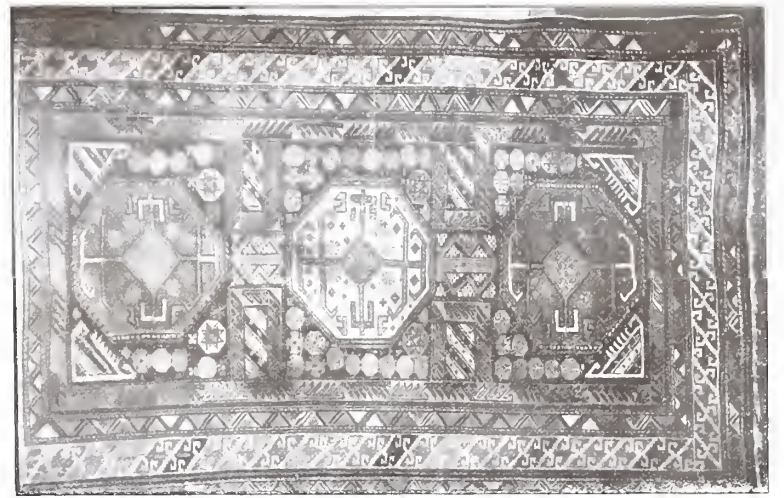
1. RUG FROM CENTRAL ASIA MINOR?



2. SHIRVAN RUG



1. RUG FROM CASPIAN DISTRICT; PERHAPS YONUD



2. RUG : CAUCASIAN, PROBABLY DAGHESTAN



3. DETAIL OF CORNER OF RUG NO. 2



4. CORNER OF DAGHESTAN RUG

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may quite conceivably be an earth square with a sun-cross, one laid over the other. In China the equilateral cross inscribed in a square represents the earth, for the Chinese are said to believe that God laid the earth out square. The object resembling a gong stand may be the ultimate expression of a shrine (fig. 23) with the object of worship, such as a sacred stone or sun-disc, or of a golden gate of the sun.

The four tree or flower sprigs may be a final attenuation of tree worship. Compare the sprig,

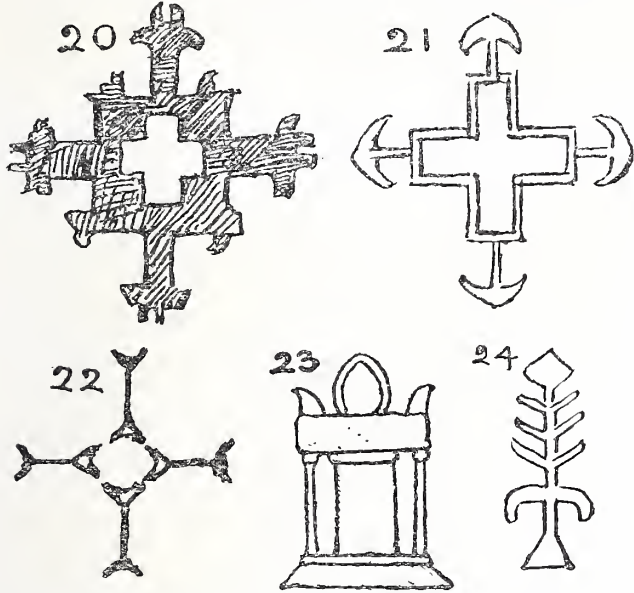
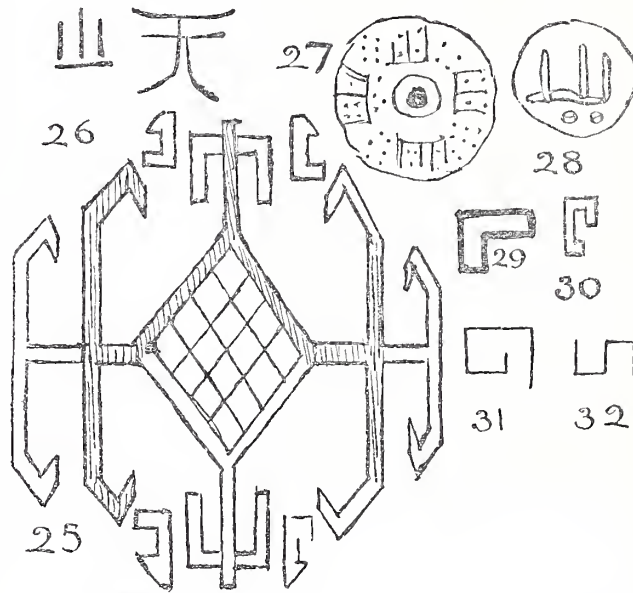


fig. 24, from a very small-scale weaving (undescribed) in a table case of Romano-Egyptian exhibits (? Sakkarah) in the Third Egyptian Room, British Museum.

The rug figured in Plate II, fig. 2, is probably Shirvan, but is a more modern weaving than the others. It is fine in quality, however, and may be a copy of an older rug—Mr. Wergman owns a much better and much older rug of nearly the same design which, had time allowed, I should have reproduced here, as he had kindly given me permission. It seems possible that we have here further varieties of a universe symbolism—if we could only read aright what is written. I will suggest one or two possible explanations in the hope that other people, with the help of other rugs, may be able to improve upon them. The enlarged corners (Plate II., fig. 3 and fig. 25), show the details of the medallion filling more clearly than the small photograph of the whole rug. It seems not improbable that the medallion represents space generally: the lozenge or square in the middle, the earth; and the "branches" projecting from it, either mountains and rivers, or land and sky. The Chinese characters for mountains and heavens are, respectively, as in fig. 26.

Again the lozenge with its four-fold sides and four-fold centres might be the earth, the two separated half-squares might be the upper and underworld, and the four-branched stem might be the great firmament-supporting tree, and not the tiers of the heavens on which the Chinese characters seem founded.

Chaldean inscriptions describe such a tree as growing at the centre of the world. Its branches of crystal formed the sky and drooped into the sea. The mountain symbolism of the short arms would mean that there is a link with the Chinese ideogram for mountain or ocean islands. It is suggested in the 'Night of the Gods' (p. 1021) that a figure on some of the Trojan whorls may bear this meaning (figs. 27 and 28).



If the central lozenge is taken to represent the earth, the following offers a sort of explanation: 'Just as the Roman plotting out and mensuration of land was taken from their augural delimitation of the holy templum, so the Chinese carried their sacred cosmic division into their land-acts.'⁵ Each tzing of 136 acres was divided into nine parts, the centre one being Shang Ti's 'God's acre,' and the other eight were cultivated by the holders.

In the Japanese world-plan we find the eight-sided fence associated with eight-fold heavens' clouds—the fence being the firmament—founded no doubt on the eight main points of the compass.⁶

The four curious corner-like shapes in the medallion may mean the supports of the firmament. The Egyptian farthest limits, according to Brugsch, were the four props (*Stützen*) of the heavens. On the Denderah celestial chart four

⁵ 'Night of the Gods,' p. 171.

⁶ 'Night of the Gods,' pp. 168, 169.

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erect female figures, the goddesses of the N.S.E. and W., hold up the heavens, assisted by eight hawk-headed figures.

Mr. O'Neill gives one origin to the four living creatures of Daniel and Ezekiel, of the Chinese astrology and of Byzantine hagiography on the one side, and to the four guardians of the cinerary urns in Egyptian tombs, and the Lord of the Kebs or angles of heaven, who in their hieroglyphs have a sign resembling that shown in fig. 29.

The border is especially interesting. It is not an ordinary key or meander pattern; each hook has the distinct form (shown in fig. 30) attached to a sort of stepped diagonal. On a Tekke rug belonging to Mr. Wergman this shape is used by itself in clear white at intervals on the red carpet.

This appears to be a rather important Egyptian hieroglyph derived from another, signifying hall of columns (fig. 31), and there are a good many S shapes (rectangular) scattered on the rug, which are identical with another hieroglyph having apparently the original meaning of heaven's palace (fig. 32).

In Chaldaea this supernal heavenly abode was symbolized by the great seven-staged temple, the summit of which was reached by a path encircling all the stages. The Cretan labyrinth was the com-

plement of this, representing the seven circles of the under-world. Egyptian hieroglyphs and Chinese ideograms may or may not be more than illustrative.

It seems possible that the four corner patterns of this rug are derived from birds—peacocks perhaps. Mr. Lethaby says in 'Architecture, Mysticism and Myth': 'Of this four-sided world each quarter had a 'regent,' apparently in their origin the winds. These four guardians of the regions play a part in many systems, and generally under the symbols of amorphous persons or beasts.' He recalls the four creatures of Ezekiel's vision full of eyes. Perhaps the eyes of the peacock's tail satisfied rug makers. That seems to be the bird intended on another rug (Daghestan).

Two similar borders are to be found in Julius Lessing's 'Oriental Carpet Patterns' from pictures of the fifteenth and sixteenth centuries, one in a picture by Memling, *The Betrothal of St. Catherine*, in St. John's Hospital, Bruges, and in another by Girolamo dai Libri of a *Madonna* in S. Giorgio in Braida, Verona, date about 1500. Another explanation may be that the border represents curling waves or clouds, and that panels filled with diagonals, usually called 'barber-pole' stripes, meant originally the ploughed earth. This will be referred to in connexion with the garden carpet designs.

❧ NOTES ON VARIOUS WORKS OF ART ❧

THE CARDINAL DE CHATILLON (?), BY CORNEILLE DE LYON

THIS excellent little portrait, which, by the courtesy of the owners, we reproduce here, seems to be the earliest of at least three versions of the subject. 'One of them,' writes M. Georges Hulin, 'a very fine specimen, belongs to M. Hutteau at Paris, and was exhibited in 1904 at the Primitifs François (No. 191), under the erroneous attribution François Clouet, and was photographed by Giraudon, with that name attached. I do not remember at the moment where the third example is, and could not find it without a lengthy search in my note-books. Probably M. Dimier has a note of it.

'The idea that these portraits *may* be early representations of the Cardinal de Chatillon is a *mere conjecture* of mine, based on the resemblance (especially of the mouth and nose) with the known portraits of the cardinal in the L. Goldschmidt collection, and in the Musée Calvet at Avignon, etc., combined with the fact that the head dress is ecclesiastical in shape. Of course, in this picture Odet de Coligny de Chatillon would be younger, and not yet a cardinal.'

A BYZANTINE PANEL IN THE BRITISH MUSEUM

THE small panel represented in the accompanying

illustration¹ has suffered so much from ill-usage, and its subjects have been so obscured by a coat of bad varnish that much of the detail is necessarily lost.² Nevertheless, it seemed to deserve reproduction as one of the rare surviving paintings of the Comnenian period which represent whole compositions rather than single iconic figures. It was the art of this period which exercised so strong an influence upon that of the early Tuscan painters, and the scattered remains of the work which it produced cannot fail to possess an interest for students of the thirteenth and fourteenth centuries in Italy.

It would be superfluous to insist upon the analogies between the four scenes upon this panel and the same subjects in early Sieneese and Florentine pictures. They are essentially the Byzantine types of their time, as may be readily seen from a comparison with contemporary manuscripts. One need not go further than illuminated books which are easily accessible either in original or in reproduction to discover the true relationships of this work. Miniatures which stand very close

¹ The panel, now in two halves, is 1 ft. 3 in. in height. It was acquired by the British Museum in 1852, and was brought with some Syriac MSS. from the Monastery of the Virgin, near the Natron Lakes, between Lower Egypt and Libya. It is at present exhibited in the Christian Room.

² The scenes are painted in tempera upon a thin layer of gesso applied to the wood.



THE CARDINAL DE CHATILLON (?). BY CORNELLE DE LYON, IN THE POSSESSION OF MESSRS. DOWDESWELL

THE CARDINAL DE CHATILLON (?)
BY CORNELLE DE LYON



BYZANTINE PAINTED PANEL OF THE COM-
NENIAN PERIOD, IN THE BRITISH MUSEUM

Notes on Various Works of Art

to the Annunciation, Nativity, Baptism, and Transfiguration, as here depicted, will be found, for example, in the Menologium of Basil II, in the Vatican Library, in the psalter of A.D. 1066 in the British Museum, and in a twelfth century gospel in the same collection (Harley, 1810). The iconography is in all essential points that already established under the Basilian dynasty in the ninth century, incorporating in fixed types elements originating at an earlier period. The Annunciation takes place out of doors, the Virgin holding the spindle with purple wool for the veil of the temple, the angel unmoved to adoration, and almost official in his quality of celestial messenger. The Nativity is combined with the Annunciation to the Shepherds, and with the washing of the Infant by the nurses Salome and Mea, a feature derived, like so many other homely episodes in the earlier Christian art, from the popular apocryphal gospels. The Baptism preserves the old personification of Jordan, and has the usual angels upon the bank prepared to dry and clothe Our Lord when he issues from the stream. In the Transfiguration, Christ, Moses and Elias stand upon the three peaks of the mountain, while in the foreground Peter, James and John express their wonder at the vision.

We may pass over various points in which the Eastern rendering of these subjects found an echo in Western art: but attention may be drawn to a single feature, the treatment of the landscape. In depicting certain sacred scenes which took place in the open air, the Byzantine artist was apt to conceive nature under her severest aspect. His background is forbidding rock where even a goat would find no nourishment; bleak ledges and precipitous descents appear on every side, until the eye wearies of a country almost as barren as the Makran, or some imaginary region in the moon. It may be that these uninviting backgrounds originated in a real attempt to render the rocky scenery of the Holy Land. But by the tenth century they had passed into a convention with which the study of nature had nothing to do, like the mushroom-topped trees, which down to Gothic times were copied over and over again by Western illuminators living within easy reach of natural oaks and elms. In the East they survived the fall of Constantinople: in the West, their spirit may still be recognized in the work of Tuscan painters: for instance in the abrupt ravines of the Flight into Egypt on the *Maestà* of Duccio at Siena.

The colouring of the panel was once warm and brilliant, and is still rich in its effect. The ground is gold; the garments are in various shades of blue, bluish-green, purple, red and brown; the high lights on the draperies are white, except in one or two cases where the folds are indicated by gold lines which strongly recall the cloisons of enamel. The mattress upon which the Virgin lies is crimson, but

the ground is mostly of a sad grey or brown except in the case of the Annunciation, where the angel advances over a green sward: the flesh-tints have throughout become rather dark. The positions and attitudes of the figures conform to iconographical rule, and a sense of prescription somewhat detracts from our appreciation of their merit, even where, as in the Annunciation, the composition is marked by a certain high dignity and restraint possessing its own peculiar charm. The nude figure of Christ is feeble and ill-articulated; but the artist has been more successful with some of the faces, and that of Joseph in the Nativity well conveys the pensive mood which the Byzantine scheme required. In a word, the panel shares the merits and defects of the more familiar miniatures, and was painted at a time when Byzantine art was still a living force. It may be as late as the thirteenth century, but is more likely to have been produced in the twelfth.

The oldest Christian paintings on panel appear to have been executed by the encaustic process, and to stand in the direct line of descent from the Egyptian funerary portraits of the Fayûm. The proof of this lies in certain examples in the remarkable collection brought to Russia from Sinai by Bishop Porphyrius Uspensky, and now preserved in the Ecclesiastical Academy at Kieff.³ One of these, a half-length figure of the Virgin⁴ with the Child, is so like a Fayûm portrait that, were it not for the Child and the nimbus, it might almost take its place unnoticed in any series of these interesting works of art. The others represent various saints, and in these the progress of mere conventionalism is readily marked; some are assigned to the seventh century, one even to the tenth. Encaustic painting was used for portraits of the imperial family carried in procession at Constantinople upon high occasions, and the process seems to have lingered on to a comparatively late period. But the painting of portable pictures in tempera must have co-existed with painting in wax, for it was employed so early for mural decoration that it can hardly have been neglected upon the smaller scale. The *xylolatry* of which the iconoclasts accused their opponents in the eighth century almost certainly refers to ikons on panel, not to figures in the round, sculpture having practically ceased to exist at this time.

The antiquity of surviving panels dating from the middle and later Byzantine periods is often very difficult to decide, because those with the highest claims are often preserved in churches where they are inaccessible to careful study, hung in a bad light and darkened by the smoke of candles.

³ These encaustic pictures have been discussed by the Russian savants Kondakoff and Ainaloif, by Professor Strzygowski ('Orient oder Rom') and by Signor Muñoz. ('L'art byzantin à l'Exposition de Grottaferrata,' Rome, 1906.)

⁴ Reproduced by Kondakoff, 'Monuments of Christian Art in Athos,' pl. xlvi, and Muñoz, as above, fig. 5.

Notes on Various Works of Art

Some, again, have been so altered by repainting that their original character is entirely lost. Most of the oldest, those which may date from before the sack of Constantinople in A.D. 1204, are preserved in Italy and Russia: as far as present experience goes, Mount Athos is disappointing in this respect, and has apparently few important secrets to reveal. It is true that many pictures in the monasteries of the Holy Mountain cannot be properly examined, but it was the opinion of Kondakoff, after the most careful inspection which it was possible for him to make, that very few indeed could claim as early a date as the fourteenth century, and that the existence of anything older than this was problematical. The great majority proved to be lifeless productions of the period between the sixteenth and eighteenth centuries, *œuvres de piété* rather than works of art, and quite half of them appear to have been by ikon-painters from Macedonia, Servia, Bulgaria, Moldavia, or Russia. As in the case of mural mosaics and paintings, Mount Athos has enjoyed too fabulous a reputation as a treasure house of Byzantine art: the real merit of these monasteries is to have preserved traditions and survivals; in their wonderful interiors we find everywhere the shadow rather than the substance.

There are literary references to ikons painted on wood as early as the eleventh century. From these we know that such pictures were chiefly placed upon altars, and fixed upon walls and columns, or upon the ikonostasis. The last was the place usually chosen for pictures illustrating the events of the 'Twelve Feasts' of the Church. It is possible that the present panel once occupied such a position.

O. M. DALTON.

A PICTURE BY HANS JORDAENS IN THE NATIONAL GALLERY

SINCE the curious *Interior of van der Geest's Picture Gallery*, painted by Willem Verhaecht, and exhibited by its owner, Lord Huntingfield, at Burlington House in 1907, attracted the attention of all connoisseurs of painted picture-galleries of the seventeenth century, there may have been many who went to the National Gallery to inspect and study again the curious and finely painted *Interior of an Art Gallery* (No. 140 of the catalogue of 1898) among the art treasures of that splendid institution. I did so, but I could not find that that picture was painted by the same artist as Lord Huntingfield's picture.

Since then, I have shown in an article in the 'Bulletin, uitgegeven door den Nederlandschen Oudheidkundigen Bond,' May, 1908, that the *Interior of a Picture Gallery* belonging to the Mauritshuis at The Hague is also a work by the same Verhaecht, so that we now know two

pictures by this master. Now the National Gallery picture has some curious technical resemblances with the Verhaecht of the Mauritshuis, while it has no technical resemblance with Lord Huntingfield's Verhaecht. Still, the difference in painting between the National Gallery picture and that in The Hague was too great for me to dare to say that the two pictures could be by the same master. So the puzzle remained, until my attention fell upon an *Interior of a Picture Gallery* in the Hofmuseum at Vienna (Catalogue No. 964).

This picture is signed on the back with the name of Hans Jordaens, and is without any doubt the work of Hans Jordaens the younger, who was born about 1595 at Antwerp, where he became a member of the painters' guild in 1620, and died between 14th July, 1643, and 21st March, 1644. So early as 1659 the picture was in the collection of the Archduke Leopold Wilhelm, and was already attributed to this master in the list of the Archduke's pictures compiled in that year.¹

One glance at the reproductions of the Vienna picture and of the National Gallery picture (illustrating this article) will convince the reader of the very curious conformity of the composition of both the pictures. Both show the same construction of the room, with exactly the same distribution of cupboards and tables, and even the same distribution of the visitors to the two galleries: two groups, one round the table to the left in the foreground, the other looking at a picture to the right. The manner of exhibition of the pictures in the foreground is nearly the same, while the *schema* of hanging of the pictures on the cupboard to the left is exactly the same in both pictures; the frames round them are the same in shape and size; the shape of the two cupboards is different only in the details of ornament; and it seems to me a very curious fact that the windows and the shutters in each picture are opened or shut at the same places and in exactly the same way.

Attentive comparison will show clearly that there are still more points of conformity. For instance, the chairs are the same. So there is no doubt that the one picture must be taken from the other, and that the composition of the one must have been used by the painter of the other.

Now, we know that this Jordaens often made replicas after his own pictures, e.g., the scene of *Pharaoh in the Red Sea*, of which composition the galleries at Vienna, The Hague, Petersburg and Hampton Court all have replicas of different qualities. The difference in quality of the *Interiors* at Vienna and in London is evident in the reproductions given here. The National Gallery picture is finer, and has been painted more carefully. However, it has so many technical resemblances

¹See the catalogue of the Hofmuseum at Vienna, *Beschreibendes Verzeichniss*, II Band, page 217, 1884.



INTERIOR OF AN ART GALLERY. BY HANS JORDAENS THE YOUNGER. IN THE NATIONAL GALLERY



INTERIOR OF A PICTURE GALLERY. BY HANS JORDAENS THE YOUNGER. IN THE HOFMUSEUM, VIENNA

Notes on Various Works of Art

to other works of Hans Jordaens that it seems to me not impossible that it was painted by him, if we take into consideration also the great resemblance in composition to which I have drawn attention above.

The study of the Flemish masters of that time is rendered more difficult by the fact, that like Rubens, they nearly all had their pupils at work, and sold their work under their own name, as we know for certain from the contracts, etc., found in the Antwerp archives. In the same way it might be possible that the Vienna and the London pictures were painted by two different painters; but that they were both painted in Hans Jordaens the younger's studio at Antwerp seems to me beyond doubt. I should, therefore, propose that the attribution in the catalogue of the National Gallery should be changed from 'Dutch school seventeenth century' into 'Hans Jordaens the younger.' A curious thing is that the pictures and *objets d'art* represented in both pictures are so different. We find, it is true, in both a ship on the sea, a Judith with the head of Holofernes, some round panels with landscapes, etc. But exactly the same pictures do not occur in the two paintings (except the small round landscape with a burning castle in the background towards the middle).

It seems difficult, therefore, to see in these two pictures the interior of any picture gallery existing at that time. It is a new proof that many of these galleries were painted only to show a collection of finely painted little copies after well-known pictures, and that *Interiors* of this kind were bought by the public only for that reason, and *not* because they represented any special interior.¹ W. MARTIN.

SIR ANTHONY VAN DYCK'S VISIT TO SICILY ABOUT 1624

WRITING about the Cattaneo Van Dyck paintings—the subject of a recent lawsuit at Genoa in which the State failed in its action against the family for selling the pictures—Mr. C. J. Holmes, at page 310 of THE BURLINGTON MAGAZINE for August, stated that the artist 'travelled to Rome in 1621 by way of Genoa. From Rome he proceeded to Florence, Bologna, Venice, Mantua, and to Rome he returned in 1623 before settling at Genoa. . . .'

G. P. Bellori in his 'Vite de' pittori scultori, ed architetti moderni' (2nd edition, Rome, Success, Mascardi, 1728, 4^o), at page 153, states that from Rome Van Dyck went to Palermo, where Prince Filiberto of Savoy was Viceroy, and painted that Prince's portrait. At the time (1624) plague broke out in the city, and the Viceroy was carried off by the disease. Van Dyck fled from Palermo, carrying

¹ For details on painted picture galleries see Dr. Th. von Frimmel's 'Gemalte Galerien,' published in 'Kleine Galeriestudien.'

with him to Genoa the commission for an altarpiece for the Oratory of the Company of the Holy Rosary in San Domenico, in which painting Santa Rosalia and the other Palermitan Virgins are depicted. The work was carried from Genoa to Palermo, where it exists in the place for which it was destined.

The first person to discover documentary confirmation of Bellori's record regarding the altarpiece in the chapel of the Madonna del Ssmo. Rosario was Giuseppe Meli, who published it in the 'Archivio Storico Siciliano,' new series, vol. iii, Palermo, 1878, p. 210. In 1899 Professor A. Salinas, the well-known and learned Director of the Palermo Museum, published in 'L'Arte' (Rome, vol. ii, p. 499) a new reading of the account referring to this work, a copy of which is appended herewith. It is obvious that *Retto* in the fourth item is a clerical error for *pittore*. *Giugali* are the precious objects, textile or otherwise, kept in the treasury of a church. In this same chapel there is a painting representing Christ on the Cross, the original of which was said to have been painted by Van Dyck.

Dr. Salinas noted that he had gone through the index to the records of the notary Cesare La Motta, who is stated in the account to have drawn up the contract for the picture, without finding any trace of a record. From this I imagine that Dr. Salinas must mean that he has had the minutes of the notary before him, as I have recently been through the register books of the acts and deeds of this notary for the years 1620 to the end of 1628 with equal failure to find any trace of a contract. Many other records are noted of contracts and deeds regarding the confraternity in question, but none regarding its relation with Van Dyck.

Dr. Cesare Matranga, also of the museum at Palermo, published some notes on paintings of Van Dyck and his school in the museum at Palermo ('Bollettino d'Arte'; Rome, vol. ii, No. 1: January, 1908). In his first note Matranga mentions a sketch by Van Dyck of the woman-painter Sofonisba, with the note that it was done at Palermo on 12th July, 1624. This sketch, which was the property of Mr. Herbert Cook,¹ was reproduced by Giov. Morelli in his work, 'Della Pittura Italiana' (Milan, Treves, 1897).

In further confirmation of Bellori, Matranga quotes an extract from an MS. in the Municipal Library of Palermo entitled: 'Vita Ser'mi principis filiberti a sabaudo. Authore Ioanne Francisco Fiochetto Protomedico Ser'mi Sabaudiae Ducis . . . anno Sal. M.D.C.XXVIII,' in the margin of which he found a note recording the painting of a portrait of the Viceroy. Prince Filiberto was horrified to find the painting on the floor with its

¹ Mr. Herbert Cook now informs me that he no longer possesses the sketch book. Sofonisba was buried at Palermo.

Notes on Various Works of Art

face downwards, and took it as an omen of his approaching death, which shortly occurred.

Matranga omits to mention the inventory of the property of Domenico Segnio, a wealthy Genoese adventurer who farmed the Salaparuta feudal estate. This document, dated 24th December, 1630, was published by Vinc. Di Giovanni in the 'Archivio Storico Siciliano,' N.S., vol. xiv (Palermo, 1889), page 285. The inventory is very interesting. Amongst much property it contains a record of several Van Dyck paintings as follows: '... Un ritratto del quondam sig. Desiderio (Segnio) di mano di Antonio Vandich con guarnazione (frame) negra. Un quatro di nostra Signora in tavola con guarnazione di noce. Un quatro di nostro Jesu morto con guarnazione dorato. Un quattretto in pietra con guarnazione di ebano. Un quatro di Santa Rosalia in gloria, di mano di Antonio Vandich con guarnazione negra. Un quatro di esposizione in crose di mano dello stesso con guarnazione negra. Un quatro con testa che badiglia (yawns) di mano dello stesso Vandich, con guarnazione nigra e dorato. Un quatro della disputa di Cristo con guarnazione negra. Un quatro di Sant' Antonio con guarnazione negra. Un quatro di un bagno di Ninfe sopra pietra di mano del Cambiaso, con guarnazione negra. Un quatro del ritratto di Amilcare Anguisciola di mano della Signora Domina Sofonisba sua figlia. . . .'

This inventory was copied from a notarial record in Salaparuta. An examination of the record might cast fresh light on the subject. As a rule the dimensions of the pictures are given, but these are wanting from the copy published by Monsignor di Giovanni. In this inventory it will be noted that there is an *Esposizione in Croce* by Van Dyck. A picture of the same subject from the brush of Van Dyck is treasured amongst the heirlooms of the Alliata family in the palace of the Principe d'Uria, Duca di Salaparuta. This and other paintings are ascribed by tradition to Van Dyck. As the prince is out of town just now, it has been impossible to inquire as to what documentary proof there is of the attribution. Nor has it been possible to search the family records in order to see if there is any trace of payments for the pictures.

During the sixteenth and seventeenth centuries the Genoese merchants had nearly all the commerce and trade of Sicily in their hands. In the records which I have hitherto examined the names of the Doria, Cattaneo, Cibo, Pallavicino and others frequently occur.

SIDNEY J. A. CHURCHILL.

Palermo.

PALERMO

ARCHIVIO DELLA COMPAGNIA DEL ROSARIO DI S. DOMENICO SUB VOCABULO 'DE' SACCHI'

Giornale dello libro maestro N. primo.

Pag. 250 (In testa alla pagina)

GESU MARIA '1628' XIa Ind.

A Di 8 d'Aprile

195. Giugali della nostra Campagna.

194. Ad Antonio della torre onze 119, 19 e grano 10 è sono per tanti spesi e pagati per servizio di detta compagnia per il quadro di Nostra Signora del SSmo Rosario novamente fatto nella città di Genova di Antonio Vandich fiamengo Pittore valent' homo ad istanza d'essa Compagnia per ordine di detto Antonio della Torre per

Pag. 260 (in testa alla pagina)

GESU MARIA '1628' XIa Ind.

A di 8 d'Aprile

le cause infrascritte cioè.

Onze 3 per prezzo di palmi 15 di tovaglia di fiandra larga palmi 10½ sopra la quale si fece seu si dipinse detto quatr

Onze 3.

Onza I pagata a Gio Antonio vertuno per l'imprimatura di tre mano fatto a detto quatro.

Tari 24 pagati a Ger. fiamengo per prezzo di un quatro che il sopradetto pittore mandò a dimandare di Genova. —24—

Onze 4.15 per prezzo di mezza botte di vino di carini che si mando per regalo a detto Rettore in Genova havendola prima richiesto

4-15

Onze 164 pagati a detto pittore per maniffatura tantum conforme al contratto si fece in l'atti di Notaro Cesare la motta infra

140—

Tari 15 pagati per nolo di detto quatro di Genova qui in Palermo

—15—

Onza 1.10.10 per spese fatte qui in Palermo per il telaro di detto quatro cioè tari 23 per tante tavole venetiane grandi tari 8.10 per tanti tacci cordella e maniffatura di maestro d'assa per detto filaro la prima volta e tari 9 per prezzo di tanti tavoli cordella e taccie che mancaro ultimamente

1—10—10

Onze 4 pagati per sicortà di detto quatro di Genova qui in Palermo a tutto Risico

4— —

Tari 15 per una cassa chiodi ed altre spese minute fatte in Genova

15—

Onze 119, 19, 0

AN EXHIBITION OF ENGLISH PICTURES IN FRANCE

It is proposed to hold an exhibition of unusual interest in Paris in the early summer of 1909. The exhibition will consist of eighteenth century portraits of women, and will be limited to one hundred pictures, of which fifty will be English and fifty French. The proceeds of the exhibition will be devoted entirely to 'Société de secours aux familles de Marins naufragés français,' and the French Government has shown its active interest in the scheme by granting the Salle de Jeu de Paume in the Tuileries. Strong committees of well-known art critics and authorities have already been formed in France and in England to secure the adequate representation of their respective schools, and the collection should possess unusual value from the fact that the secondary masters will be represented by picked examples side by side with the greater men. The exhibition is to open at the beginning of May, and to close at the end of June.

❧ LETTER TO THE EDITOR ❧

THE SUPPOSED PORTRAIT OF MALIBRAN IN THE NATIONAL GALLERY.

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,—Referring to the article, 'The French School in the National Gallery,' in the September number, and especially to the Malibran portrait, I beg to call your attention to the book of the Vicomte Henri Delaborde, 'Lettres et Pensées d'Hippolyte Flandrin' (Paris, 1865). In this book, written shortly after the death of the artist, a list of the portraits painted by him is given, but there

is no mention of a portrait of Malibran. Also in the letters written by Flandrin from the Villa Medicis during 1833 and 1834 to his parents and friends, there is no trace of such a portrait, although he often speaks about his paintings. I mean that, in consequence, the canvas cannot be attributed to Flandrin.

I remain, dear Sir,

Yours very respectfully,

Moscow,

13th November.

PAWEL ETTINGER.

❧ ART BOOKS OF THE MONTH ❧

SCULPTURE

FLORENTINE SCULPTORS OF THE RENAISSANCE.

By Wilhelm Bode. With 94 plates. Methuen. 12s. 6d. net.

IF translation is an ungrateful task, the criticism of a translation is too often more ungrateful still. In the English editions of German books on art it is unreasonable to demand graces of style, which for that matter but seldom exist in the original. But a more or less intelligent use of the dictionary, aided by a conviction that the author means to write sense, is surely the first requisite for a translation of a work of the importance of Dr. Bode's 'Florentiner Bildhauer der Renaissance.' This elementary fact has escaped the translator's notice. It is not merely that simple technical words are hopelessly mis-rendered: that where, for instance, the German requires 'gable' and 'cornice,' we have 'architrave' and 'pediment' respectively. It is not that 'monumental' lettering is rendered 'massive'; that Ghiberti's 'pathetic but superficial tendency' is described as 'somewhat sentimental and flaccid.' Innumerable passages are rendered in such a fashion as to make sheer nonsense. Dr. Bode remarks: 'In architectural endowment, Donatello shows himself far superior to Michelozzo, as well in his sense of space as in the invention of ornament and the style in which it is applied. In finish of detail also he sometimes develops a fancy and a charm such as we find in no architect of his time.' Our translator gives us: 'Michelozzo will better bear comparison with Donatello in his feeling for space and skilful use of decoration, while in finish and detail he often exhibits a delicate fancy and charm far beyond any other architect of his time.' Surely here, if anywhere, not merely Dr. Bode, but the shade of Donatello, may exclaim 'traduttore traditore!' The result of blunders such as these, which swarm especially in the early part of the volume, is that every single statement requires verification by the original. This is indeed depressing; for the curiously dazzling print of the German edition made at least one student look forward to a translation which he could consult without ruining his eyesight. We offer our sincere condolences to Dr.

Bode for the misfortune which has befallen him, and suggest that if any other work of his appears in English he should insist on a statement as to the degree to which he holds himself responsible. This volume contains no preface; we are indeed told that it is a translation, but not that the original was published six years ago. Investigation shows that two new chapters have been added, and that two or three footnotes and certain passages in the text of the chapter on Bertoldo are also new. There are also some omissions of words, phrases, and paragraphs—as of a fine passage on Michelangelo (pp. 15, 16 of the original)—but how far authorised, how far due to the translator, it is usually impossible to guess. The German preface here omitted accounted for much that some readers will find puzzling. Why, for instance, this hammering of the wretched M. Marcel Reymond at this time of day, when every serious student of Italian art has learned how to use his book? Why is there no more than a casual reference to certain important sculptors? Because the book is not a history of Florentine sculpture, but a collection of stray articles, some of them of a quite occasional character, if that may be said of anything written by Dr. Bode.

But in spite of the accidents which have happened to the book on its way to this country, it may be of service to indicate briefly the nature of its contents, and make a few remarks in passing. To criticize it adequately would require another Dr. Bode. After a short general introduction comes an important chapter on Donatello as architect and decorator, discussing among other things his relationship with Michelozzo and Quercia. The argument that Donatello's *Salome* owes nothing to Quercia, because the Florentine is so much in advance of the Siense in his treatment of the architectural background, does not perhaps do justice to the possibility that Quercia's influence may appear in the treatment of the figures and heads. The second chapter, on the Madonna in Florentine sculpture, is slight. The third, on Donatello's Madonnas, raises many important questions. The author makes great play with the formerly despised copies, in stucco or other base material, of works by Donatello or

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his pupils. These copies are to the historian of Italian sculpture much what the works of Roman sculptors are to the historian of Greek ; but they have this advantage, that (when genuine) they are more or less contemporary copies, and were made in the same artistic atmosphere as the originals. Nevertheless, it is surely not unwise to sound a note of warning when definite deductions are drawn as to a presupposed original from two or three ill-preserved, roughly executed plaster copies which do not agree among themselves. The danger of such deductions may be gauged by the necessity which Dr. Bode has been under of correcting one of them himself (p. 67). The fourth chapter, on Luca della Robbia, would have been admirable reading and much more instructive if the references to M. Reymond's views, which it was originally written to expose, had now been excised. The chapter on the portrait busts by Laurana and Desiderio is also hardly effective as it stands. The discovery, when the original article was on the point of being published, that the true bust of Marietta Strozzi had all along been in the Berlin Museum, provided an admirable *coup de théâtre* at the time ; but now that its zest has evaporated, and the lettering of the plate betrays the secret to all who did not know it before, a straightforward presentation of the matter would surely have been more to the point. This chapter contains the brilliant demonstration of Laurana's authorship of the busts of the Beatrice of Aragon type. In a footnote we are told that the recent researches of Rolfs and Burger confirm the author's essential views. They do ; but there would have been no harm in noting three small points. Rolfs with some reason stoutly denies to Laurana the profile portraits of a middle-aged couple in the Palermo Museum ; corrects in one small but characteristic detail Dr. Bode's description of a Lauranesque male head in the same museum as having half-closed eyes, whereas they are wide open ; and condemns as a forgery the bust in the possession of Baron Schickler. In the interesting chapter on the portraits of the sons of noble Florentines as Christ and St. John, Dr. Bode maintains that in the Quattrocento the portrait of a child, as such, would have seemed unduly pretentious, and was therefore disguised as a Boy Christ or a Giovannino—much in the same way, we suppose, as when portraiture first came in on Greek coins kings disguised themselves, somewhat transparently, as divinities. But as regards the busts of children not differentiated by attributes of some kind, Dr. Bode's dictum seems to us to be hardly borne out by the individualistic spirit of the age. Where the forms are more typical, we may recognize the Christ rather than the portrait ; but it is difficult to see anything but a portrait in Herr Benda's bust of a cheerful, grinning youngster.

Akin to the subject of this chapter is the develop-

ment of the putto treated of in Chapter VIII. The rôle that he plays is admirably described. The fact that the Renaissance owes him to the study of the antique, and not to mediæval art, is duly recognized ; but to say that to the antique model the Renaissance added the figure of the Christian angel in the form handed down from the Middle Ages, and so account for his being provided with wings, is to ignore the wings which are the regular attribute of the amoretti of Graeco-Roman art. The fact is that the artists of the Renaissance did not add anything in taking over this pagan motive, either in form or in spiritual significance, so that their putti are no more Christian than the cupids of Pompeian paintings, or Mr. Pierpont Morgan's bronze Eros. The putti placed by Quercia on the tomb of Ilaria del Carretto at Lucca might have been mentioned as of more importance in the early history of the Tuscan putto than the productions of Donatello's predecessors in Florence.

Bertoldo's bronze statuettes and his medals are the subject of Chapter IX. The attribution proposed for the medals is, with one exception, quite convincing. Bertoldo was a poor medallist, but he had a definite, if rather arid, style of his own. It is impossible to deny that Dr. Bode is right in giving him the medals of the Pazzi Conspiracy, of Filippo de' Medici, and of Antonio Gratiadei. But it is a different matter when we come to the medal of Alfonso of Calabria, which Dr. Bode and Dr. von Fabriczy independently assign to him. The portrait has a softness and delicacy of treatment which is in complete contrast with the hardness of Bertoldo's style. The reverse shows a superficial resemblance to Bertoldo's reverses, and it is this, doubtless, that has prompted the attribution. The lettering, however, should settle the question. Bertoldo uses the splayed **M**, and a semi-gothic h and b (Mahommed's name on Bertoldo's medal, by the way, is Maumhet, not Mahumbet, as Dr. Bode supposes). The medal of Alfonso has an ordinary M H and B, and indeed, in its lettering, differs wholly from the others.

Chapter X, on some early works by Michelangelo (including the curious Liphart relief of Apollo and Marsyas, and the Berlin Giovannino and Apollo with the violin), and Chapter XI, a brief note on some Pietà groups by Giov. della Robbia and the influence of Savonarola on Florentine art, bring us to the two important chapters which are not represented in the original book but appeared, after its publication, in the Prussian 'Jahrbuch.' The first is an essay to prove that Leonardo da Vinci is responsible for three remarkable reliefs : the bronze pax with the Pietà at the foot of the cross in Sa. Maria in Carmine at Venice, the bronze Flagellation at Perugia, and the lost original of the stucco Discordia reliefs at South Kensington and in the Palazzo Saracini at

Siena. In spite of certain Leonardesque figures in the last relief, the attribution has hardly met with general approval. Last year, in his work on Sieneſe ſculpture, Schubring made out a fairly ſtrong caſe for the Sieneſe origin of theſe works, though whether his attribution of them to Francesco di Giorgio will ſtand is doubtful. His arguments reſt more on externalities than on eſſentials of ſtyle; but it would have been intereſting to know Dr. Bode's views on this lateſt ſuggeſtion.

The laſt chapter, on the medallist Niccolò di Forzore Spinelli, attributes to him, one may almoſt ſay wholeſale, the medals of Florentine ſtyle produced during the half-century of his activity. Five medals are certainly his, for they are ſigned; to theſe many may be added on grounds of ſtyle; but when it is propoſed to bring his *œuvre* up to a total of 130 medals we are tempted to exclaim: 'das iſt aber zu bunt!' The people who invented terms like 'Maître de l'Espérance' may have been wrong; and Milaneſi is doubtleſs reſponsible for many ridiculous attributions. But was his ſuggeſtion that the letters L.C.M. on a medal repreſenting Lorenzo Ciglia Mocchi indicate that perſon as the artiſt ſo very abſurd? Until the whole of the numismatic material has been preſented once more, with the aſſiſtance of ſome more evidence from the archives, many will prefer to regard the majority of theſe medals as the work of Niccolò's pupils. Dr. Bode ſays that the relationship of teacher and pupil occurs but ſeldom in the medallic art; but the ſtatement ſeems to us, in view of our lack of documentary evidence, a little venturesome.

A word of praiſe is due to the quality of the illuſtrations. Where we are given ſo much, it ſeems ungracious to aſk for more, but we miſs a certain number of leſſer-known works, of which illuſtrations appear in the original, and which are ſometimes eſſential to the author's argument. The length of this notice, though not its tediousneſs, may perhaps be excuſed by the variety and importance of the material, and the attraction and ſuggeſtiveness of the theories, preſented in the book.

AUGUSTUS SAINT-GAUDENS. By C. Lewis Hind. Lane. 12s. 6d. net.

THIS volume will hardly ſtand comparison in point of get-up with the more ſumptuous (and more expensive) publication by Mr. Royal Cortissoz—with its exquisite binding and its twenty-four photogravures—which we reviewed ſome eighteen months ago. It is, nevertheless, a handſome book, and a ſerviceable memorial of the American ſculptor. It reproduces in half-tone, on a large ſcale, though not always from the beſt point of view, forty-four of Saint-Gaudens's works (omitting, however, one or two of his

fineſt achievements, like the Columbian Exhibition Medal, and the caryatid on the houſe of Cornelius Vanderbilt), and provides a very uſeful chronological catalogue of his *œuvre*. Mr. Lewis Hind's 'appreciation' notes juſtly the ſalient points in the ſculptor's art, and divides his work into three periods.

BOOKS FOR COLLECTORS

SHEFFIELD PLATE. By H. N. Veitch. 1908. London: George Bell and Sons. 25s. net.

THE great demand for old Sheffield plate nowadays is due to three cauſes: (1) becauſe it is included with other branches of the minor crafts in England under that baneful word "antiques"; (2) becauſe the prices aſked for it are not beyond the reach of people of moderate means; and (3) becauſe the excellence of the deſigns of many of the earlier ſpecimens, produced between 1770 and 1790, appeals to the artiſtic ſenſe. The demand for it in America, though by no means ſmall, is a good deal exaggerated.

The volume under notice is the firſt ſerious attempt at a comprehensive hiſtory of this eſſentially Engliſh branch of metal work—a craft which enjoyed but a ſhort life, laſting barely a century from the date when it had become a firmly eſtablished ſucceſs until the diſcovery of electro-plating. As all collectors know, its inventor was one Thomas Bolſover, of Sheffield, and the date 1742. For ſome few years after, only ſmall things, ſuch as buckles, buttons, and ſnuff boxes were made. The proceſs was, in fact, in danger of being loſt, its preſervation being apparently due to the enterpriſing apprentice of the inventor, Joſeph Hancock, who forthwith proceeded to make experiments in making larger things for domeſtic uſe. His experiments were ſucceſſful, and from this time onward the craft flouriſhed in Sheffield.

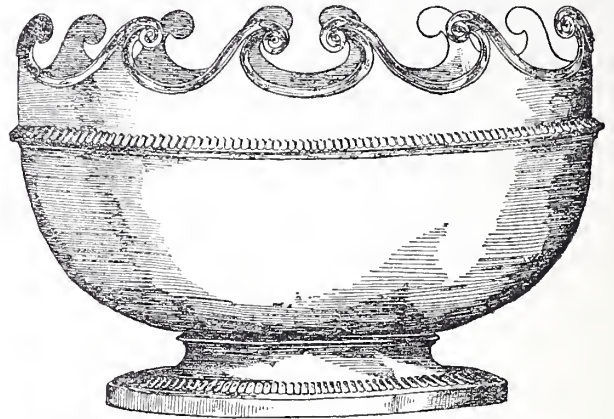
After ſome introductory remarks, Mr. Veitch begins with a chapter on the proceſs of manufacture, explaining in detail how the ſheets of ſilver were applied to the copper foundation, with many other valuable details and illuſtrations of tools. Hancock appears to have abandoned the manufacture of the articles throughout and confined his energies to the preparation of the rolled metal, ready for the makers of the utenſils. The firm of Tudor, Leader and Sherburn followed him in 1762 as makers of domeſtic veſſels. The mark uſed by them has not, unfortunately, been brought to light by the author. One of the moſt inſtructive features in the volume is the technical account of the manufacture of each example of old Sheffield plate illuſtrated. A charming hot-water jug of about 1760 in Mr. Dighton's collection is deſcribed as plated on one ſide only; the earlier makers had not diſcovered the ſecret of plating on both ſides.

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This is succeeded by two tall candlesticks of the same date, with interesting notes on their construction. Several specimens 'from the collection of Viscountess Wolseley' are illustrated in this volume. These had previously been included in an article on this collection in the BURLINGTON MAGAZINE.¹ It has, however, passed since that date from Lady Wolseley's possession to that of a well-known firm of silversmiths in New York—a point perhaps worth recording, should a second edition be needed. An uncommon piece is a stoneware mug, probably of Fulham ware, with a Sheffield plate mount. We do not remember seeing such an instance before, though not uncommon with silver mounts. The designs of Adam were employed in Sheffield plate as well as silver, and one of the best known pieces in this style is a hot-water jug of about 1775, in Mr. Dighton's collection. It exhibits this plate at its best; it is highly finished throughout; the die work is a great advance upon that previously executed. Two oval punch bowls with scalloped rims in the possession of Mr. A. J. Bethell are pieces of great rarity. The rims have no doubt been copied from pieces of French silver plate. An excellent example of a piece of Sheffield plate constructed almost entirely of wirework, rendered possible by the patent of George Whateley of Birmingham, 1768, is provided in an epergne with several baskets, made about 1790, which is the property of Mr. G. A. Bishop.

Mr. Veitch has included a large number of illustrations from an original maker's priced and illustrated catalogue, probably that of Nathaniel Smith and Company of Sheffield, published between 1785 and 1800. It contains many interesting examples, including a pair of square table candlesticks with decorative details in the style of Adam, the price of these being 48s., and 42s. extra for a branch. We venture to think that the author has erred in dating these as early as 1770. The catalogue was hardly issued at that date. The Adam designs on plate survived in Sheffield somewhat longer than in London, and it will perhaps be found that the date of these candlesticks should be 1785 to 1790. Another valuable illustrated catalogue of Old Sheffield plate wares has escaped Mr. Veitch's attention. It is fully priced, and marked with the initials T. L. and Co., which, no doubt, refer to Thomas Law and Company of Sheffield. The date, according to Mr. Veitch's valuable list of makers at the end of his volume, would be between 1805 and 1811. The illustration of a monteith punch bowl, priced at 140s., is taken from this catalogue. It is doubtful whether such a bowl in old Sheffield plate exists at present. The scrolled and scalloped rim has been copied from some such piece of English silver plate as the fine salver of 1727-28 in Mr.

Pierpont Morgan's collection, or, as is more probable, from the rims of pieces of French plate, such as the bowl of 1778-79, by Robert Joseph Auguste of Paris, in the Winter Palace at St. Petersburg. In chapter xviii the author com-



mences an interesting historical account of the change from the earlier and simpler plate through to that made under the influence of Flaxman, and lastly to the more florid work which prevailed in the final stages of the manufacture of old Sheffield plate.

In including an illustration of a number of Irish potato-rings belonging to Colonel Claude Cane, it is to be regretted that they were not described as silver, either in the text, or preferably on the block, the natural inference being that they are old Sheffield plate. This ware was made in Dublin at an early date, and an illustration of three potato-rings of different designs is included. The hints upon the "faked" pieces, offered for sale in large numbers, will be most useful to the collector. But the production of these is not confined to this country; it is carried on successfully in New York State. And here it may be noted that Mr. Veitch has omitted to mention under his notice of foreign "Sheffield plate" the charming old Sheffield plate, wrought in America, which may be seen in the older towns of Massachusetts. This and other omissions will no doubt be remembered when the time comes for a second edition of this interesting and valuable volume, and we hope that the already long and important list of makers' names in Sheffield, London, Birmingham and Nottingham in England, Edinburgh and Glasgow in Scotland, and Dublin in Ireland, will be considerably extended by Mr. Veitch's researches.

E. ALFRED JONES.

MEMORIAL RINGS, CHARLES II TO WILLIAM IV,
IN THE POSSESSION OF FREDERICK ARTHUR
CRISP. Privately printed. 1908.

LIKE the other volumes from Mr. Crisp's private press, this finely-produced catalogue of memorial rings owes its existence mainly to the author's

¹ Vol. vii, pp. 111, 223 (November and December, 1904).

interest in genealogical matters. Though the use of memorial rings dates back to the middle ages, not until the seventeenth century did it become customary to inscribe them with the date of the deceased's death in addition to the name. Their distribution to relatives and friends, a practice almost exclusively English, seems to have had its origin, as Mr. Bower Marsh suggests in his introduction, to the inscribed mementoes of Charles I worn by royalists. Mr. Crisp has not been lucky enough to add an inscribed ring of the royal martyr to his collection, yet he possesses a dated memorial ring as old as the year 1653. His collection, from which the 'Memento Mori' rings of earlier times, being undated, are excluded, is fully described in the present work. It contains examples of all the varieties of English mourning rings in use for upwards of 200 years, to the number of 1,025, all dated, the latest 1835, and includes those of several personages of note. These rings were usually distributed in accordance with instructions given in the deceased's will, and were handed out with gloves and scarves at the funeral. Hence they were formerly known as 'funeral rings'—a term not alluded to here, though in common use, as, for instance, in the ledgers of the year 1663 belonging to Messrs. Child and Co., the old firm of goldsmith-bankers of Fleet Street, who originally supplied them. The presence of the full name of the deceased on almost every ring has enabled the author to utilize to the full his very extensive genealogical knowledge, the description of the majority of the rings being accompanied by abstracts from wills (including every reference to the bequest of mourning rings), by notices from registers of burial, and further, often, by full transcriptions of the inflated epitaphs on tombstones and monumental tablets. The amount of labour involved in such a work as this must have been immense—quite out of proportion, it seems, in a volume that purports to be a catalogue of finger-rings. The few illustrations that appear in the text are mostly limited to copies of the ring inscriptions, the shapes and quaint decoration of the rings themselves being practically ignored. One cannot help regretting that some illustrative plates were not inserted, or that simple outline drawings of at least the more elaborate and interesting have not been printed upon the very ample margins which are a feature in the production of the work. H. C. S.

OLD LACE. A handbook for collectors. An account of the different styles of lace: their history, characteristics and manufacture. By M. Jourdain. 95 plates. London: B. T. Batsford. 10s. 6d. net.

NO excuse can be justifiable for the style of production of 'Old Lace'; the ugly cover, heavy glazed paper and thin, pale type are singularly

unsuited to clothe the chronicle of a delicate art. But when appearances are overcome, and a plunge made into the letterpress, it is quickly realized that this is a scholarly work which will become indispensable to all lovers of lace. It is not intended to supersede the classic—Mrs. Palliser's 'History of Lace'—but to gather up the historical facts that have come to light since that work was last published, and to help the collector practically, as far as may be, to name and date his lace, and distinguish between the real work and machine-made. Finally, to the connoisseur the book will largely appeal by reason of the author tracing, where possible, 'the influence of contemporary art and design upon the development of lace, which is, naturally, largely subject to the influences of and fashions in textiles'; and for 'another very interesting subject which has not hitherto been fully treated: the influence of lace of one country upon the lace of another—*i.e.*, that of Italian lace upon Points de France, of French design upon Mechlin of the Louis XV period,' etc. The author is a specialist on the subject, and the book bears evidence of wide research which will make it the last word on old lace for some long time to come. The illustrations are a noteworthy feature, both in number and in their admirable selection. There are a few well-known examples from museums, where they more adequately illustrate the types desired, but as a rule the specimens chosen are from private collections, and hitherto unpublished: some dated pieces are of great interest. The laces of North and Mid-Europe and Spain are not treated, being 'work of no high artistic quality or importance.' The question of Spanish lace is lightly touched on; though without doubt the nuns worked some rose-points in the convents, yet the terms 'Point d'Espagne' and 'Flat Spanish' are said to relate to the country that consumed them rather than that which produced them. But what were mostly known as 'Points d'Espagne' were the gold and silver laces undoubtedly produced there, of which no mention is made, though they were handsome fabrics and indispensable for the trimmings of court clothes during a long period. The difficulty of accepting nomenclature as pointing to the place of origin is not limited to Spanish laces; Point de France, d'Alençon or 'de vélin' were equally interchangeable; and, again, Point d'Angleterre was not only applied to the Flemish manufacture smuggled into this country, but it is stated that the term is used for Brussels lace in France. Some magnificent pieces of Brussels are illustrated, which show the characteristic representation of objects naturalistically treated, and how the French styles of design influenced the Belgian workers when their laces became fashionable at the French court. Of English work there are some interesting plates, but neither in design nor execution was our

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country able to compete in lace with either of the three great artistic centres of France, Flanders or North Italy. A. D.

THE LOEB COLLECTION OF ARRETINE POTTERY. Catalogue with introduction and descriptive notes by George H. Chase. Pp. 167. 23 plates. New York. 1908.

THE revived study of Roman art in recent years is helping to call more attention to the minor products, which are often in their way as interesting as the greater efforts of the sculptor or the architect. As a consequence of the tendency, manifested over and over again in Roman art, to imitate in one material the decoration originally thought appropriate to another, even pottery sometimes reflects the spirit of decorative art of a higher class, such as marble reliefs or chased metal-work. We may therefore learn much from the vases made at Arretium in the Augustan period, which are inspired partly by Hellenistic, partly by contemporary art.

Mr. Chase's volume is not only beautifully got up and well illustrated, but is a really valuable contribution to the literature of the subject. The material at his disposal is unfortunately not very large, as though the collection contains nearly 600 items they are mostly very fragmentary. It includes nine complete moulds from which the vases themselves were cast, the rest being fragments of similar moulds or of actual vases. The subject of one very fine mould is the birth of Bacchus, and others represent banqueting scenes, or dancing girls, or again combinations of masks, festoons, and other purely decorative motives. The introduction, though largely a compilation from other writers, should prove very useful to English readers, as an up-to-date summary of our knowledge of the subject. Altogether the volume is a credit to American taste and scholarship.

H. B. W.

CHATS ON OLD LACE AND NEEDLEWORK. By Mrs. Lowes. London : Fisher Unwin. 5s. net.

THE student of the delightful arts here treated of finds in the Victoria and Albert Museum the most beautiful and indeed monumental examples of laces and embroideries which the world can show. And the collections are specially enhanced by the masterpieces of pre-Reformation stitch-work, famous throughout Europe as 'Opus Anglicanum.' With all of these Mrs. Lowes is thoroughly conversant. Many large books on lace, etc., have been written. We are glad that a concise handbook of the subject, written in a most engaging manner, has now been provided.

We naturally have a series of chapters on old

lace, prefaced by a brief history, and followed by discourses on lace of different countries, all sufficiently illustrated, and ending with a chapter on the identification of lace, and something about its value at sales.

It is the section on needlework, rather than that on lace, which attracts us in the present volume. The subject has been less touched upon. Here, again, we find a series of chapters, beginning with the remarkable relics from the grave of St. Cuthbert, and the embroidered record known as the Bayeux Tapestry, the most important of authorities for the history, the armour, and the costume of the middle of the eleventh century. Then follows a chapter, fitly entitled 'The Great Period,' and illustrated by the famous Syon Cope—'Opus Anglicanum' *par excellence*. The general disappearance of rich embroidery of the Tudor period is sufficiently explained by the quantity of 'couched' or laid gold and silver threads composing them, not to mention the jewelled and bullion-paned coats of Henry VIII's time.

Of pearl-sewn gloves, and tiny pocket books in petit-point work, Mrs. Lowes has something to say, as well as of Stuart caskets and mirrors. We are not so sure as our author is that bevelled edge glasses in Stuart times are 'of course wrong.' Among Stuart needlework pictures the laborious and painstaking presentments in stump work are discussed and illustrated.

The chapter on Samplers will appeal to many collectors. The earliest example known is dated 1643. Mrs. Lowes says that life is too short to imitate old samplers. This is true, but there is an easier process of enhancing their value by drawing out some of the old faded threads and with them fabricating a good date.

'William and Mary Embroideries,' 'Pictorial Needlework,' and 'Needlework Pictures' form chapters of delightful reading. Mrs. Lowes is rightly severe upon the Berlin wool pictures of which Miss Linwood, who died in 1845, was not the inventor. We find that 'those awful canvases' had their origin at least a century earlier, from a letter to an ancestor dated 11th January, 1755. By this it appears that Miss Grey astonished 'the world of painters' by her copies of Rubens in worsted work, and that the Princess of Wales presented her with 100 guineas on seeing a picture that it was thought would sell for 600 guineas. So prices for such dismal productions ruled high when art was at its lowest ebb! A. H.

CHATS ON OLD MINIATURES. By J. J. Foster, F.S.A. London : T. Fisher Unwin. 5s. net.

MR. FOSTER has written much on miniatures, and a popular work on the subject from his pen will no doubt be useful to many who cannot afford his more expensive volumes. Yet it may be

doubted whether the art of the miniaturist is one adapted to popular treatment, since ordinary photographic engraving is quite inadequate for reproducing works which depend upon perfection of detail. Even the incomparable Samuel Cooper, when working on his largest scale, as in the portrait of Monk reproduced on page 133, loses all his character in the process of translation, and the still more minute execution of Hilliard naturally fares still worse.

CHATS ON ORIENTAL CHINA. By J. F. Blacker. T. Fisher Unwin. 5s.

THIS little book is tastefully got up; it is well printed, and the illustrations are of considerable merit. After saying so much, to mention that the letterpress is inaccurate and contradictory is perhaps of secondary importance. There are, however, some statements that may perhaps deserve notice as curiosities. On page 47 we are told that the red from copper on Chinese porcelain is of the same date as that derived from iron and gold—further, that at a later date manganese was introduced and a yellow from cadmium and iron. But perhaps the most surprising feature in this little book is the bibliography. The works of the late Dr. Bushell are not mentioned; indeed, only three books are there entered. Among these we find a 'Catalogue of Original [*sic*] Pottery and Porcelain,' by Sir A. W. Franks. The author does not seem to be aware that the oriental porcelain collection by that distinguished antiquary is no longer at Bethnal Green, but many years ago since found a place in the British Museum.

DRAWING AND ENGRAVING

AUBREY BEARDSLEY. By Robert Ross, with sixteen illustrations and a revised Iconography by Aymer Vallance. London: John Lane, 3s. 6d. net.

THE surprising talent of Aubrey Beardsley could not have fallen into better hands than those of Mr. Ross, whose sympathetic eloquence should do much to diminish the mass of popular errors which have gathered round the subject of his little memoir. We have always felt that even in the epoch-making illustrations to 'Salomé,' Beardsley had not yet found himself, and that his extraordinary powers were not seen in perfection till he discovered the eighteenth century and illustrated 'The Rape of the Lock.' All his work is masterly, all of it is interesting, but it is only in the last period of his life that it seems to pass quite beyond the reach of criticism. The spelling of 'Bonnington' and the apparent omission of any mention of Conder's oil portrait (still mislaid, we believe, in a Pimlico warehouse) are the only flaws we can detect in this excellent little monograph.

HANDZEICHNUNGEN SCHWEIZERISCHER MEISTER DES XV-XVIII JAHRHUNDERTS. Herausgegeben von Dr. Paul Ganz. Basel: Helbing and Lichtenhahn. 1904-1908.

THIS admirable selection of Swiss drawings, of which the earlier parts were noticed in these columns at the time of their publication, ends with the conclusion of the third series. It contains in all 180 plates, representing eighty-one different masters. The selection, containing hardly anything dull or second-rate, only whets our appetite for more, but all that we are promised is a handbook with a history of the Swiss painters and draughtsmen and a statistical account of their works. It may confidently be expected that this will prove of the highest interest. Meanwhile the series of reproductions just concluded is a delightful possession, and is distinguished from the majority of publications of its class by its internal unity as representing the continuous development of a strongly marked national style. C. D.

AFBEELDINGEN NAAR PRENTEN EN TEEKENINGEN IN HET RIJKSPRENTENKABINET AMSTERDAM. By J. Ph. Van der Kellen. Afleveringen 2-12. Amsterdam: W. Versluys. 1908.

THIS publication continues on the lines of its first number, offering in every part a selection of fine or rare prints, those of the Dutch school preponderating, and one sheet of drawings. The quality of the collotypes is rather poor; of the three etchings by Hercules Seghers, for example, not much more than the composition can really be seen. It was hardly advisable to include in such a selection so familiar an engraving as Dürer's *St. Eustace*, but many plates are more acceptable to the student, notably the good reproduction of one of the rare 'Sorgeloos' woodcuts of Cornelis Anthonisz. An architectural study by Saenredam is the most interesting of the drawings. C. D.

DRAWINGS OF WATTEAU. Introduction by Octave Uzanne. London: Newnes. 7s. 6d. net.

DRAWINGS OF REMBRANDT. Introduction by Malcolm Bell. London: Newnes. 7s. 6d. net.

DRAWINGS OF ALFRED STEVENS. Introduction by Hugh Stannus. London: Newnes. 7s. 6d. net.

MR. UZANNE's graceful note touches lightly on Watteau's life and work, but hardly does justice to the incisiveness and power of the master's drawings. The reproductions from the fine collection of the Louvre and the British Museum are printed throughout in red, a practice which, while appropriate to drawings in sanguine, conveys an incorrect idea of those done in black chalk. The book is so cheap and the collection so desirable, that this fault may be condoned. Mr. Malcolm Bell's introduction to the Rembrandt volume is more

Art Books : Drawing and Engraving

detailed. He does not state the *provenance* of his illustrations (most of them come from the British Museum), so we cannot tell from what source he obtained the childish and incompetent landscape illustrated in Pl. XLI, which has nothing whatever to do with Rembrandt and is a distinct blot upon an otherwise careful piece of work. Of the three volumes before us, that upon Alfred Stevens is unquestionably the best. Although the introduction makes no pretence to literary style, its severely practical character is appropriate to a worker like Stevens. The specimens chosen for reproduction are admirable, and the book altogether can be unreservedly recommended to students, both for its subject and for the treatment accorded to it by Mr. Stannus.

THE ETCHED AND ENGRAVED WORK OF FRANK SHORT, A.R.A., R.E. By Edward F. Strange. G. Allen and Sons. 21s. net.

MR. SHORT is remarkable among our etchers of the present day for his thorough acquaintance with every variety of technique, line engraving excepted, by which prints can be produced from copper. In etching and mezzotint he is a master of his craft; in dry-point he has produced less, but in aquatint he is foremost among English artists of his generation. Those whose privilege it has been to hear him lecture on this process will have realized how profoundly he has studied all its possible varieties. Mr. Strange rightly emphasizes the importance of one of the uses to which Mr. Short has put his knowledge—in training a large number of pupils in a sound technical tradition. It is much to have acquired such skill by patient, conscientious labour, and to have the gift of imparting it to others. The higher gift of genius, that makes an etcher of the first rank, can hardly be claimed for Mr. Short, but the quality and amount of his achievement, both in original and reproductive work, well deserve such a record as Mr. Strange's catalogue provides.

It has been prepared under the supervision of the artist, and aims, apparently, at completeness. Tested by the records of Mr. Short's exhibited work in the catalogues of the Painter-Etchers, it appears, when every allowance is made for subsequent changes of title, to omit the following subjects: *Left Behind* (1885, No. 313), *Gosport* (1887, No. 29), *A Whitby Mule* (1887, No. 104). *A Dutch Tramway* (1895, No. 21) may be identified by a plausible conjecture with *Twenty Minutes Late!!* (No. 178). Of Nos. 76 and 77 earlier states (trial proofs) are mentioned; why are they not described? Two out of three lithographs by Mr. Short in the British Museum fail to correspond with the description in the catalogue. No. 5A, with the title as given, is signed, and the direction is reversed. No. 7A, apparently the second state, is signed, but has no title, and the

dimensions are inaccurately quoted. In the account of No. 202, one of the plates connected with the 'Liber Studiorum' which occupy an important place in the catalogue, the words 'done from a copy of an etching in Turner's time' are misleading, if not unintelligible; 'copied from an etching done in Turner's time' would meet the case more closely. Ruskin's enthusiastic but careless letters about the 'Liber' plates would make good material for a little magazine article, but their publication here, in a permanent work of reference, strikes one as a trivial and unnecessary digression. In the twentieth century neither Mr. Short nor Turner needs to be recommended by Ruskin's patronage.
C. D.

GIFT BOOKS

PIPPA PASSES; and MEN AND WOMEN. By Robert Browning. Illustrated by Eleanor Fortescue Brickdale. London: Chatto and Windus. 6s. net.

IT would be difficult to name any volume of poetry which afforded more various material for the illustrator than the collection of early works by Robert Browning which Messrs. Chatto and Windus have just published. The landscape painter, the portrait painter, the painter of realism and the painter of allegories alike would find ample material in the volume: yet of them all the painter of allegories would probably fare the worst. The imagery of Browning, even where most capricious and obscure, is, as a rule, intensely and vividly human, so that the illustrator who chooses a path apart from the common thoughts of humanity can justify himself only by exceptional skill. Miss Brickdale's drawings from first to last are admirable in themselves and admirably reproduced, but we feel that they are much less illustrations of Browning's poems than an embroidery of personal artistic fancy, with Browning's poems for centre.

EVOLUTION IN ITALIAN ART. By Grant Allen. London: Grant Richards. 10s. 6d. net.

INGENIOUS as was the mind of the late Mr. Grant Allen, he attempted more than was within his power when he embarked upon the criticism of Italian art. It is not a subject which can be treated broadly with any success, except by one who has compared and examined a far larger number of works of art than it was apparently Mr. Grant Allen's fortune to see. The opinions of an able man upon any subject must always possess a certain degree of interest, and when the man happens to have the gift of writing in popular fashion, his facility of style may give him even a larger audience than a more scholarly writer might find. This well printed and handsomely illustrated

volume will thus doubtless appeal to many of Mr. Grant Allen's admirers, and may even be suggestive to many who are beginning to study its subject. At the same time, on almost every page we find evidence of the faults which arise from amateur knowledge, and we mention them only because they are expressed with a confidence which might mislead those who have got their opinion of the author's talent from his admirable fiction.

ANCIENT TALES AND FOLKLORE OF JAPAN. By Richard Gordon Smith. London: Black. 20s. net.

THIS is a distinct variation from the ordinary volumes of Messrs. Black's well-known series, in that the illustrations are made after sketches by the author by a Japanese artist, Mr. Mo-No-Yuki. The collaboration is most successful where it is least apparent; the most effective pictures being those which follow the late Ukiyoyé tradition most closely. The stories include a good many things which have not, to our knowledge, appeared in European dress, and generally strike the tragic or bloodcurdling note of Japanese legend. 'In the days when Ashikaga was Shogun' is an unexpected phrase, and 'What ho, she bumps!' a still more infelicitous utterance in the mouth of the hero of one of the best stories in the book. Its unpractised style, indeed, is perhaps its most notable defect, though the stories and pictures are too gruesome for children.

THE SOURCES AND ANALOGUES OF 'A MID-SUMMER NIGHT'S DREAM.' Compiled by Frank Sidgwick. 'THE TAMING OF A SHREW,' being the original of Shakespeare's 'Taming of the Shrew.' Edited by F. S. Boas. Chatto and Windus. 2s. 6d. net. each.

TWO new volumes in 'The Shakespeare Library,' both needed and both admirably edited. Mr. Frank Sidgwick, is, of course, thoroughly at home among the fairies, and the section of his book devoted to this part of the subject contains delightful things, including that not very accessible poem, Drayton's 'Nymphidia.' His long introduction is an excellent piece of work. Professor Boas goes thoroughly and learnedly into the relations of the two shrew plays to each other and to Marlowe, 'I Suppositi' and other contemporary sources, and into the authorship of the earlier play printed in his volume.

AN INLAND VOYAGE. By Robert Louis Stevenson. Illustrated by Noel Rooke. London: Chatto and Windus. 7s. 6d. net.

STEVENSON'S book needs no recommendation, so we may turn at once to the illustrations by Mr. Noel Rooke, which are presumably the *raison d'être* of Messrs. Chatto and Windus's new edition. The illustrations may be divided into two classes:

the first comprises architectural subjects which Mr. Rooke handles well, the sketches of Noyon Cathedral meriting particular praise. In dealing with French river scenery, on the other hand, he appears to us less successful. The enchanting meadows lined with rustling poplars, through which the original travellers took their canoes, have a rare shy beauty which seems as a rule to perplex all except those who have, like Daubigny, spent long years among them.

WHO'S WHO, 1909. 10s. net. THE ENGLISH-WOMAN'S YEAR BOOK AND DIRECTORY. Edited by G. E. Mitton. 2s. 6d. net. WHO'S WHO YEAR-BOOK FOR 1909. 1s. net. THE WRITER'S AND ARTIST'S YEAR-BOOK, 1909. 1s. net. A. and C. Black.

WE welcome the new editions of these invaluable books of reference. The state in which our 1908 copies of 'Who's Who' and its satellite 'Year-Book' now are, is the best possible testimonial to the service which they have been to us. We rather regret the omission from the 'Year-Book' of the section on the London Press, which is occasionally of great use, though the 'Writer's and Artist's Year-Book' certainly contains this amongst other features. The 'Englishwoman's Year-Book,' though it appeals less directly to our convenience, is remarkably complete and clearly arranged.

A CHILD'S GARDEN OF VERSES. By R. L. Stevenson. Illustrated by Charles Robinson. London: John Lane. 5s. net.

ONLY a short time ago we reviewed Mr. Lane's miniature edition of Stevenson's delightful book. He now issues it on what we believe was its original scale, with the addition of eight illustrations in colour. These display the same pleasant fancy which graces the black-and-white drawings, although we still feel that they are rather too self-conscious and elaborate for the verses, and are less calculated to please children than middle-aged Stevensonians.

MEGGIE. A day-dream. By Victoria F. C. Percy. London: Smith, Elder and Co. 6s.

MR. F. D. BEDFORD'S illustrations to Lady Algernon Percy's little volume have a distinct character of their own. Unlike the elaborate illustrations in pen and ink and colour with which the children of to-day are usually presented, these delicate pencil drawings suggest memories of the style of Richard Doyle and the spirit of Mrs. Ewing. If they have not power in the modern sense of the word, they have what is now more rare—real sympathy and feeling; and one or two, such as the snow scene facing page 321, recall the great days of the illustrators of the sixties. The text could hardly have found more pleasant and appropriate companions.

Art Books : Gift Books

THE CONFESSIONS OF ST. AUGUSTINE. Seeley and Co. 6s. net.

A PLEASANT edition of one of the most fascinating books in the world, decorated with miniatures and illuminated borders copied by Miss E. A. Ibbs from manuscripts in the British Museum and the Bibliothèque Nationale, which are skilfully reproduced ; bound in white and printed on good paper. The type is bold and handsome, but the margins are a little too narrow, and the text (Pusey's) is not free from misprints.

BLACKSTICK PAPERS. By Lady Ritchie. Smith, Elder. 6s. net.

LADY RITCHIE'S charming fancy and limpid style are well known, and in her new volume she plays lightly and gracefully about a large number of subjects. One paper concerns Thomas Bewick, and is 'written from a poultry farm ;' and of the three portraits with which the book is adorned, one is a reproduction of an early miniature of the author's father, Thackeray, which has only recently been discovered. Altogether a very pleasant companion for a quiet hour.

MISCELLANEOUS

GREEK DRESS, A STUDY OF THE COSTUMES WORN IN ANCIENT GREECE, FROM PRE-HELLENIC TIMES TO THE HELLENISTIC AGE. By Ethel B. Abrahams, M.A. With Illustrations. London : John Murray, 1908. 9s. net.

IN this well-planned and attractive volume of 130 pages Miss Abrahams has passed in review the chief forms of costume in use in the Greek world, from Mycenaean days to the Macedonian period, and she has added chapters on coiffure, footwear, and other subsidiary matters. The treatment is sane and scholarly, but at times somewhat slight. Though the authoress supplements here and there the information derived from ancient writers and works of art by the results of actual experiments, she might have checked more consistently in this manner both her own statements and those of others. Her view of the cross-bands that confine on the upper part of the figure the abundant drapery of the Ionian tunic, needs this clarification. In sculpture, at any rate, these bands are quite distinct from the girdle, and the idea of their 'crossing both in front and behind' is a strange one. It is curious, too, to find her accepting the highly improbable theory that the Ionian tunic was in two pieces sewn together along both sides. As a matter of fact it may have been woven as a cylinder, without any seams at all. That the κρήδεμνον, or veil, was in Homeric days of the ample dimensions of a cloak is nowhere attested, and the fine vase-painting at Munich (Furt-

wängler-Reichhold, Ser. I, Tafel 55) probably gives its normal form and character. It is difficult to see why the authoress uses the expression 'Doric' himation, for this over-robe appears far more commonly with the Ionic dress. There is an artistic reason for this, in the effective contrast of its more simple masses with the crinkled folds of the fine linen robe it partly covers. A similar artistic consideration makes it more likely that the borders and other ornaments of the Greek dresses were woven into rather than embroidered on to the fabrics, for embroidery thickens the stuff and hinders the free flow of the folds. In these and some other points we think that Miss Abrahams might modify her views on reconsideration, and she would also do good service in following out more in detail certain matters on which she has only touched in passing. One of these concerns ancient and modern affinities with the curious Mycenaean attire, and here the well-known wall paintings of the tomb of Rek-ma-ra in Egypt are worth consulting. There is so much excellent work in the volume that it would be a pity if the authoress did not pursue further her studies in this fascinating subject, in which there still remain many difficulties and points of doubt. Any detailed study of classical costume soon brings the investigator to the question how far we are bound to accept archaic statuary and freely-treated vase paintings as evidence of the actual forms of contemporary garments. If we are to be religiously bound by the indications these seem to afford, it follows that some rather complicated and *outré* cutting and sewing would have to be assumed, and we would rather believe that the artists in question were somewhat heedless of fact, than that the Greeks really carved their clothes after the fashion of some of the diagrams given in the book.

G. BALDWIN BROWN.

JAHRBUCH DER BREMISCHEN SAMMLUNGEN. I. Jahrgang. Bremen: F. Leuwer. 1908. Mk. 6.

THIS new annual publication contains, as its name implies, many articles exclusively of local interest. As exceptions may be named the publication by Dr. Pauli of the *Labours of Hercules*, a series of small drawings of 1511 attributed, for good reasons, to Dürer but not universally accepted, and two articles on the sculpture of the splendid Rathaus, which is the chief glory of Bremen. Dr. Waldmann discusses the gothic sculpture, and Dr. Pauli the decorative sculpture of the Renaissance, in which he has discovered many most interesting examples of the practical application of ornament prints besides copies of figure subjects by Goltzius. This and other articles are copiously illustrated.

C. D.

PRINTS

- THE HOLY FAMILY. After Sir Joshua Reynolds (Medici Society). 15s. net.
 THE MADONNA OF THE MEADOW. After Raphael (Medici Society). 17s. 6d. net.
 PORTRAIT OF JOHN MILTON. After Cornelis Janssen (Medici Society). 12s. 6d. net.
 THE VISION OF ST. AUGUSTINE. After Botticelli (Medici Society). 10s. 6d. net.
 CALENDARIUM LONDINENSE. Elkin Mathews. 2s. 6d. net.

AMONG the latest prints issued by the Medici Society the place of honour must be given to the portrait of John Milton the poet at the age of ten, after the painting by Cornelis Janssen. Those who remember the original picture, in the possession of Mr. Passmore Edwards, which was recently exhibited in the Milton Exhibition at Christ's College, Cambridge, will recognize the fidelity of the reproduction, which is attractive as well as timely in view of the interest aroused by the tercentenary of the poet's birth. Another charming plate is the facsimile of Botticelli's little tempera panel in the Accademia, illustrating the legend in which St. Augustine, meditating on the nature of the Trinity, is rebuked by the vision of a little child on the seashore. The print is one which might well be compared with the similar subjects published by the old Arundel Society, and a comparison will indicate what an enormous advance the Medici Society's process has made upon the lithography employed for the earlier series. More serious difficulties have been encountered in the next two reproductions. Raphael's *Madonna of the Meadow* at Vienna (styled, by the way, on the label attached to the reproduction *The Madonna in Green*), the most Leonardesque

of all Raphael's compositions, depends for its effect so much upon the nicety of its workmanship that a corresponding nicety in the reproduction was imperatively called for. Judging from the print before us, the Medici Society have achieved a remarkable measure of success. Only when the reproduction is examined with a magnifying glass does its full excellence become apparent, and to those who wish to see what modern science can do we recommend a study of the Madonna's hair and head-dress in this particular print, which could not possibly be more accurately imitated. We note that a gold printing has been employed to render the sparse gilding of the original. As a rule, printed gilding does not look well, but in this case it has been employed with so much tact as completely to justify its introduction. In attempting to reproduce *The Holy Family*, by Reynolds, in the National Gallery, recently cleaned and restored with such striking success, the society has the most difficult problem of all. Reynolds's original effort in this case was to rival the cool *morbidezza* of Correggio. Time and ubiquitous cracking complicated the original effect; then the drastic treatment which the picture had to undergo in the process of cleaning made things still more difficult for the reproducer, especially when we take into account the great reduction in scale. The result, in consequence, may seem less immediately successful than that obtained in the case of smaller and more precisely handled works, yet it may well have involved a struggle with far greater difficulties than any reproductive process has hitherto been called upon to encounter. Mr. Elkin Mathews's 'Calendarium Londinense' is no less handsome and artistic than usual in its arrangement, although we have preferred some other etchings by Mr. Monk to that of *The Tower of London*, which forms the decoration this year.

RECENT ART PUBLICATIONS *

ART HISTORY

- LILL (G.). Hans Fugger (1531-1598) und die Kunst. Ein Beitrag zur Geschichte der Spätrenaissance in Süddeutschland. (10x7) Leipzig (Duncker & Humblot), 5 m. 20 plates.
 HÖSS (K.). Fürst Johann II von Liechtenstein und die bildende Kunst. (10x7) Vienna (Schrödl), 13 m. 32 plates.
 HAVELL (E. B.). Indian sculpture and painting. Illustrated by typical masterpieces. (10x7) London (Murray), 63s. net.

TOPOGRAPHICAL ANTIQUITIES

- PETERSEN (E.). Athen. 4 m. NEUMANN (W.). Riga und Reval. 3 m. OSBORN (M.). Berlin. 4 m. GOETZ (W.). Assisi. 3 m. SCHMITZ (H.). Soest. 3 m. (8x5) Leipzig (Seemann). Vols. of the series 'Berühmte Kunststätten,' illustrated.
 FRANCIOSI (G.). Arezzo. (11x7) Bergamo (Istituto d'Arti grafiche), l. 4. 199 illustrations.
 FLETCHER (H.). London passed and passing. A pictorial record of destroyed and threatened buildings. (11x9) London (Pitman), 21s. net.
 CHANCELLOR (E. B.). The private palaces of London, past and present. (10x7) London (Kegan, Paul), 21s. net. 44 illustrations.

* Sizes (height x width) in inches.

- Report of the superintendent, Archaeological Survey, Burma, for year ending 31st March, 1908. London (Quaritch), 8d.
 MICHAELIS (A.). A century of archaeological discoveries. Translated by Miss B. Kahnweiler. With a preface by Prof. P. Gardner. (9x5) London (Murray), 12s. net.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- ROSS (R.). Aubrey Beardsley. With 16 full-page illustrations and a revised iconography by A. Vallance. (7x5) London (Lane), 3s. 6d. net.
 FAURE (E.). Eugène Carrière, peintre et lithographe. (11x8) Paris (Floury), 25 fr. Phototypes, etc.
 JULLIEN (A.). Fantin-Latour, sa vie et ses amitiés: lettres inédites et souvenirs personnels. (11x8) Paris (Laveur), 25 fr. Illustrated.
 FFOULKES (C. J.) and MAIACCHI (R.). Vincenzo Foppa of Brescia, founder of the Lombard School: his life and work. (11x8) London (Lane), 105s. net. Illustrated with photogravures, etc.
 LOW (Wil H.). A chronicle of friendships, 1873-1900. London (Hodder & Stoughton), 15s. net. Illustrated.
 NOYES (A.). William Morris. (7x5) London (Macmillan), 2s. net. 'English Men of Letters' series.
 HARDIE (M.). John Pettie, R.A., H.R.S.A. (9x6) London (Black), 20s. net. 50 colour plates.

Recent Art Publications

- Giuseppe Piermarini, architetto. Pubblicazione del Comitato Milanese per le Onoranze a Giuseppe Piermarini. (13×10) Milan (Alfieri & Lacroix), 1, 5. 50 illustrations.
- SCHAEFFER (E.). Van Dyck. Des Meisters Gemälde in 537 Abbildungen. (10×7) Stuttgart (Deutsche Verlags-Anstalt), 15 m.
- NOLHAC (P. de). Madame Vigée Le Brun, peintre de la reine Marie Antoinette, 1755-1842. (13×10) Paris (Goupil), 200 fr. Photogravures, some in colour.

ARCHITECTURE

- JACKSON (F. Hamilton). The shores of the Adriatic: the Austrian side. An architectural and archaeological pilgrimage. (9×7) London (Murray), 2rs. net. Illustrations and map.
- SHAW (Rev. P. J., editor). An old York church: All Hallows' in North Street. Its mediaeval stained glass and architecture. (15×11) York (the Church Shop), 2rs. Illustrated.
- SCHMOHL (P.). Volkstümliche Kunst aus Schwaben. (12×9) Esslingen a. N. (Neff), 25 m. 511 illustrations.

PAINTING

- CAW (J. L.). Scottish painting, past and present. (10×8) London (Jack), 2rs. net. Illustrated.
- CUNDALL (H. M.). A history of British water-colour painting, with a biographical list of painters. (9×6) London (Murray), 2rs. net. 58 colour plates.
- COUDERC (C.). Album de portraits d'après les collections du département des manuscrits de la Bibliothèque Nationale. (11×8) Paris (Imprimerie Berthand), 167 phototype plates.
- ZIMMERMANN (M. G.). Niederländische Bilder des XVII Jahrhunderts in der Sammlung Hölscher-Stumpf. (11×8) Leipzig (Klinkhardt & Biermann), 14 m. 27 plates.

SCULPTURE

- BIENKOWSKI (P. R. von). Die Darstellungen der Gallier in der hellenistischen Kunst. (13×10) Vienna (Hölder), 34 m. Illustrated.
- JATA (M.). Le rappresentanze figurate delle provincie romane. (10×7) Rome (Loescher), 8 fr. Illustrated.
- VENTURI (A.). Storia dell' arte italiana, VI. La scultura del quattrocento. (10×7) Milan (Hoepli), 1, 30. 781 illustrations.
- KEMMERICH (M.). Die frühmittelalterlicher Porträt-plastik in Deutschland bis zum Ende des XIII Jahrhunderts. (11×8) Leipzig (Klinkhardt & Biermann), 11 m. 112 illustrations.

ENGRAVING

- NEWBOLT (F.). The etched work of Frank Brangwyn, A.R.A., R.E.: a catalogue. With appreciations by Henry Marcel and Prof. H. W. Singer. (21×15) London (Fine Art Society), 10 guineas net. 4 etchings and 47 reproductions, including studies.

- NEVILL (R.). French prints of the eighteenth century. (9×6) London (Macmillan), 15s. net. 50 plates.
- NEVILL (R.). Old sporting prints. (11×8) London ('Connoisseur' extra number). Illustrations, many in colour.
- EHRLE (F.). Roma prima di Sisto V. La pianta di Roma du Pérac-Lafréry del 1577, riprodotta dall' esemplare esistente nel Museo Britannico. Contributo alla storia del commercio delle stampe a Roma nel secolo 16° e 17°. (15×11) Rome (Danesi), 15 m. With plan mounted on linen.

PLATE

- MACQUOID (P.). The plate collector's guide. Arranged from Cripps' 'Old English Plate,' with much original and useful information. (8×5) London (Murray), 6s. net. Illustrated.
- JONES (E. A.). The old royal plate in the Tower of London. (11×9) Oxford (Fox, Jones), 3rs. 6d. Illustrated.
- VEITCH (H. N.). Sheffield plate, its history, manufacture and art, with makers' names and marks, also a note on foreign Sheffield plate. (11×7) London (Bell), 25s. net. 75 plates.

CERAMICS

- BARBER (E. A.). The maiolica of Mexico: three centuries of pottery making under Spanish influence. (9×6) Philadelphia (Pennsylvania Museum), \$2.10. Illustrations, some in colour.
- LECHEVALLIER-CHEVIGNARD (G.). La manufacture de porcelaine de Sèvres. (9×6) Paris (Renouard), 9 fr. With a repertory of artists, facsimiles of marks, bibliography and illustrations.

MISCELLANEOUS

- Catalogue of books printed in the fifteenth century now in the British Museum. Part I: Xylographica and books printed at Mainz, Strassburg, Bamberg and Cologne. (14×10) London (British Museum), 35s.
- POLLEN (J. H.). Ancient and modern furniture and woodwork. Revised by T. A. Leffeldt. Vol. I. (8×6) London (Victoria and Albert Museum), 1s. 6d.; in cloth, 2s. 3d. Illustrated.
- JACKSON (Mrs. F. N.). Toys of other days. (10×7) London (offices of 'Country Life'), 2rs. net. Illustrated.
- JOURDAIN (M.). Old lace: a handbook for collectors. (9×7) London (Batsford), 10s. 6d. Illustrations, including photogravures.
- MAURICE (J.). Numismatique constantinienne: iconographie et chronologie, description historique des émissions monétaires. (10×6) Paris (Leroux), 25 fr. 23 plates.
- WILCZEK (Count). Erinnerungen eines Waffensammlers. Zweite Auflage. (11×9) Vienna (Lechner), 6 m. A 24-page lecture, with 16 plates.
- GERSTNER (P.). Die Entwicklung der Pforzheimer Bijou-Industrie. (10×7) Tübingen (Kloeres), 7 m.

ART IN FRANCE



HE Louvre has acquired from Mr. Humphry Ward a fine and well-known piece of Greek sculpture, the head of a woman in marble, of a date a little earlier than 450 B.C., and therefore contemporary with the early works of Phidias. Before it passed into Mr. Ward's hands about fourteen years ago, it was in the Borghese Palace. It resembles in many respects the principal figure of the Ludovisi throne, and is therefore attributed by some authorities to Calamis. The Louvre has only one other piece of the same period, the head of Apollo, from the Choiseul-Gouffier collection, which, moreover, is a replica, while the new acquisition is certainly an original.

By the generosity of M. Blandin, Keeper of the Museum of Fine Arts at Nevers, who has presented a sum of 100,000 frs. for the purpose, the municipality of that town has been enabled to purchase the episcopal palace. The Museum of Fine Arts and that of Ceramics, at present very badly housed in the town hall, will be installed in the palace.

M. Emile Baumgart, who has been manager of the state factory at Sèvres since 1891, has died at the age of sixty-four. The manufacture of Sèvres porcelain has flourished under M. Baumgart's direction, and the porcelain has regained public favour. The foundation by the government of the school of ceramics at Sèvres was due to his initiative.

The two Paris dealers, MM. Dufay and Tricon,

charged with complicity in the theft of the Virgin of Sauvetar and the bust of St. Baudisse from the church of Saint-Nectarè, have been tried at Riems and acquitted. Antony and François Thomas and Faure were convicted.

The first important sale of the present season, that of the collection of the late M. Henry Say, was held at the Galeries Georges Petit on November 30th. Bad as times are said to be, the prices were high; the twenty-two pictures fetched a total (including commission) of 805,937 frs., and the remaining fifteen lots, consisting of a pair of vases in Chinese porcelain, tapestry, and other things, made 618,530 frs.—a total of nearly £57,000. More than a fifth of this amount was paid for one picture, *La Ronde champêtre* of Lancret (No. 14), for which Messrs. Agnew gave 308,000 frs. (£12,320), the expert's demand being 200,000 frs. It is an enormous price, even for a picture which is certainly among the few very finest works of the painter. The picture is said to have disappeared from a museum at St. Petersburg about forty years ago, and M. de Beurnonville, its first French owner, bought it at auction for about 40,000 frs.

A rather ordinary Pater (No. 17) was bought by a private collector for 104,500 frs., whereas the expert had asked only 50,000 frs. for it. Messrs. Boussod & Valadon paid 68,200 frs. for a very fine example of Fromentin (No. 9), *Le Passage du gué*; in this case the price, though adequate enough, was less than the expert's demand—

100,000 frs. Some other prices seemed less justifiable; for instance, a private collector paid 66,000 frs. for a poor example of Greuze, and the Comte de Grammont gave the same price for two large and uninteresting pictures by Hubert-Robert (Nos. 12 and 13). No. 21, *Le Bal*, attributed to Watteau, was a copy of the picture in the Dulwich Gallery; M. Lasquin paid 40,700 frs. for it, but even that sum was nearly 15,000 frs. less than the expert's demand.

The tapestries did not sell quite so well as had been expected. The highest price, 125,400 frs., was given by M. Guérault for a pair of 18th century Gobelins after Claude Audran, *Les Portières des Dieux* (Nos. 33 and 34), which were extremely ugly. For a pretty Beauvais tapestry after Boucher (No. 28), M. Séligmann paid 84,700 frs., and it was he who bought, relatively cheap for 70,400 frs., what were by far the most attractive tapestries in the collection, two pieces of Paris manufacture (Nos. 29 and 30), wrongly catalogued as Beauvais or Gobelins, with animals and flowers decoratively treated on a cream ground. M. Stettiner gave 89,100 frs. for two of the Don Quixote series (Nos. 26 and 27), and the third (No. 25) was bought by M. Jansen for 33,000 frs. The Comtesse de Béarn gave the very high price of 73,700 frs. for No. 32, *Fuillet—Le château de Vincennes*, one of the series after Le Brun known as the *Mois ou Maisons royales*.

R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

IT is a strange and not very reassuring circumstance that, in spite of the exactitude with which art historical studies have for some time already been pursued, so many and the best authorities are still liable to be grossly deceived. The restoration of the Paumgartner altar, a few years ago, furnished an instance. Some well-known and justly respected writers have indeed exemplified Dürer's style by the very parts and figures which the recent restoration has proved to have been the work of a restorer who worked some time after Dürer's death. A most important instance of the kind has just excited German students. The principal altar-piece in the Cathedral of Cologne, called the Claren-altar from its having been rescued out of the Convent of Sta. Clara when this was being demolished, was recently removed from the altar and taken to a studio in order that copies might be made of its wings for the Marienburg chapel. To effect this, parts of the picture were superficially cleaned, and in the course of this cleansing the true state of the case gradually

appeared. Several coats of repainting were successively removed. The last man who had taken the altar in hand had stuffed up a crack with *some paper*, a piece of newspaper dated 1861! From documents and accounts about the altar-piece we glean that the other repaintings must have been done between the years 1804 and 1833. Several of the recent coats were removed without the slightest trouble. Some of them had changed the picture absolutely; for example, the Gothic ornament on a dress was replaced by an 18th century design, the drawing of some of the figures was completely altered so that the new hands were differently placed from the old, angels were added where there had been nothing but a gold ground originally, etc.

The Claren-altar has for many decades hung high, and may be pronounced to have been virtually inaccessible for the purposes of study. But the earlier men, like Passavant, Kugler, Schnaase, examined it without having the least notion of the true state of the case, viz., that what they saw was virtually the work of 19th century repainters. The tradition coming from them must have in a way bedimmed the eyes of more

Art in Germany

recent authorities like Aldenhoven and Firmenich-Richartz, who have discussed the pictures at length, and must have studied them carefully at a distance on the high altar, even if they should never have been in a position to examine them close by. No wonder that they found it difficult to explain the altar-piece, and concluded that three or four different hands were to be detected.

When the careful restoration has been finished, the altar-piece will, as we are told, virtually appear as it originally did. The repainting seems to have been done from sheer wantonness, as the state of preservation at no time called for it. It is the work of a Rhenish master, dating about 1370, and the supposition that the altar is the work of Master Wilhelm von Herle is acceptable, though for the present it is still a mere hypothesis. If it be by Master Wilhelm—who certainly appears as the most famous Cologne painter in all documents of about that time—we at least shall now have a decidedly clearer and superior notion of what his work was like than the men who originally connected his name with the Claren-altar.

Some time ago Prof. Angelo Jank, of Munich, whose drawings for the 'Jugend' and 'Simplificissimus' have made him popular, was commissioned to paint three large mural pictures for the Reichstag building at Berlin. The subjects were *Charlemagne at the Diet in Paderborn, A.D. 777*; *Barbarossa as Victor over Milan*, and *King William at the Battle of Sedan*. The pictures are finished, and everything would have been well if it had not been for politics. In the last picture it appears that some French flags are lowered before the king, as they naturally would be before a victor. The fact was misrepresented so as to read that the flags were 'trampled upon' by the king, and voices were raised decrying such a representation as insulting to a neighbour. The circumstance would scarcely be worth while making a note of were it not for the fact that the whole affair offered the House an opportunity of venting its spleen upon art and artists. The painting is to be (or has already been) removed.

On the other hand, 'Politics,' it seems, are responsible for a 'consummation' that has been for some time 'devoutly wished.' The news has been spread semi-officially that v. Tschudi is to

remain director of the National Gallery, and he will resume his duties there upon his return from Japan.

Loan exhibits, which are quite a common thing in Museums abroad, are shown very seldom in German State institutions. The Kaiser Friedrich Museum at Berlin has just made an exception, as it has accepted for the duration of two years the loan of a painting by Pieter Lastman belonging to His Excellency Privy Councillor Delaroff. It represents *Susannah and the Elders* and is hung side by side with Rembrandt's version of the same subject, so as to enable visitors better to study the relationship between the two masters. The Kaiser Friedrich Museum has come into possession of two excellent portraits by Anton Graff of a *Mr. Martens* and his wife. They are excellent specimens of this master's craft, hitherto not well represented at Berlin, and show him imitative of the grace and the coloration of the great English 18th century portrait painters.

The Royal Print Room at Berlin has bought the twelve *Passion* prints, copies by Israhel van Meckenen, after the Master E.S., which have been in the market ever since the year 1892. The especial interest attached to this set is that the impressions were not trimmed and pasted into a book, but that they were printed on sheets which were afterwards folded and bound up into a book, the blank pages of which were intended to be filled up (and were in this case filled up with Latin prayers) by the pen of the scribe. This is one of the earliest instances on record of engraved plates being made use of in this manner. The same institution has added the drawing of a *Village Street* by Rowlandson to its collections. The Antiquarium has come into possession of two third century Greek silver medals, which were unearthed at Miletropolis in Asia Minor. The one shows a profile portrait of *Demosthenes*, being probably the oldest copy of Polyektos' statue of Demosthenes, which was erected about 280 B.C. It is at present the only copy known upon which the nose is intact, and is important for that reason alone. The other shows a *Head of Silenus* in relief, seen almost full face, and has been ascribed to the time and the artists of the Gigantomachia of Pergamon.

H. W. S.

ART IN AMERICA

THE RECENT WORK OF EDMUND C. TARBELL

IN these days of chaotic experimenting and of 'isms' innumerable, in which it has seemed that every tradition of sound painting had gone by the board, there is much encouragement for the lovers of elder art in the success, and the consequent influence upon younger artists, of the recent work of Mr. Tarbell. Here is work essentially con-

servative, based on the soundest and sanest painting of the past, yet of the quality that assured the enthusiasm of brother artists and the appreciation and the financial backing of intelligent collectors—work of the lineage of Vermeer and Chardin, yet with a modern and contemporary accent—a much-needed proof that what was always good is good still, and that painting may be very much alive without being revolutionary.



GIRL CROCHETING, BY
EDMUND C. TARBELL



GIRL MENDING, BY
EDMUND C. TARBELL



A NEW ENGLAND INTERIOR
BY EDMUND C. TARBELL



PREPARING FOR THE MATINEE
BY EDMUND C. TARBELL

Mr. Tarbell's conservatism is the more interesting and the more exemplary because it has been of slow growth. Born in 1862, he was known as one of the most brilliant of our younger painters, who had taken prizes and medals, had experimented with various forms of *plein air* painting and was a notable virtuoso with the brush. Then, almost suddenly, came the *Girl Crocheting*, which, in its quiet perfection, seemed to eclipse his own previous works, as it did those of others, making them look like mere paint while it alone looked like nature. Since then there has been a series of pictures in the same vein: the *Girl Mending*, the *New England Interior* and, last of all, *Preparing for the Matinée*, and much of the same quality has been brought into portraiture, as in his portrait of *President Seely*. Without seeing these recent works side by side it is impossible to be certain whether the earliest of them is still the most perfect, or whether this is an illusion of memory. In any case, the pictures have all a large measure of the same beauty, and in the latest of them this beauty is achieved on a larger scale, the figures being of the size of life.

The analogy of this art to that of Vermeer is apparent at a glance. There is the same simplicity of subject, the same reliance on sheer perfection of representation—the same delicate truth of values, the same exquisite sensitiveness to gradations of light. No one since Vermeer himself has made a flat wall so interesting—has so perfectly rendered its surface, its exact distance behind the figure, the play of light upon it and the amount of air in front of it. There is much, too, of Vermeer's accuracy of draughtsmanship without manner or acquired style, and there is the same willingness to use a few elements of composition—a few objects—again and again, in the confidence that slight differences of effect and a fresh observation will ensure sufficient variety. In the *Girl Mending* and in the *New England Interior* we have the same room, with its triple window at the left and its open door beyond, and in both is the same gate-legged table that figured in the *Girl Crocheting*. The sofa of the *New England Interior* appears again in *Preparing for the Matinée*. Yet each is an individual picture—a change in the lighting and in the grouping and distance of the figures has sufficed to give to each as great a freshness as if the others had never existed.

But if the inspiration of Vermeer is evident there is no trace of imitation. Mr. Tarbell is trying to do what Vermeer did, not to do it as Vermeer did it—still less to give the superficial aspect of the Dutchman's pictures. It would never have occurred to him to produce a costume piece and to attempt the reconstruction of a seventeenth-century interior, as Meissonier attempted it. The environment he paints is his own; his models are people of his own day. To find the pictorial elements in what he sees about him is his task, as it was that of the masters

of Holland. Neither has he attempted to investigate the technical methods or to reproduce the handling of any painter of the past. As far as his processes are decipherable they seem to be those of everyone else—there is nothing in the manner of laying on paint that particularly distinguishes his present work from his earlier or from the work of his contemporaries. If he has made any experiments in underpaintings and glazes they are thoroughly concealed in his final result. What one sees is apparently perfectly simple and direct workmanship of the modern kind—opaque colour laid on with a full brush.

What Mr. Tarbell has set himself to recover is not the method of the Master of Delft but his point of view, not his technique but his temper. Using his own tools and his own equipment, he sees as Vermeer saw and feels as he felt, and it would be hard to find a better model. There have been greater artists than Vermeer—was there ever a better painter? He was not a man of lofty invention, not a master of grand style or of sumptuous decoration; but no one ever saw more clearly or rendered more perfectly the infinite beauty of common things. To be exquisite in choice and infinitely elegant in arrangement, balancing space against space and tone against tone with utmost nicety; to accept the forms of nature as they are, yet to invest them with a nameless charm while seeming only to copy them accurately; to colour soberly yet subtly, giving each light and half-tone, each shadow and reflexion its proper hue as well as its proper value; to represent not objects merely but the atmosphere that bathes them and the light that falls upon them, yet with no sacrifice of the solidity or the character of the objects themselves; to achieve what shall seem a transcript of natural fact yet shall be in reality a work of finest art—this is what Vermeer did as no one else has done it, and this is what Mr. Tarbell is trying to do. It seems to me that he has more nearly succeeded than any other painter of our time.

A good deal of the quality of these works is retained even in black and white translation. The refinement of spacing in such pictures as the *Girl Crocheting* and the *Girl Mending*—the adjustment of the picture to its frame, of the figure to its background—the entire success of the design as a pattern of variously shaped and coloured masses, is entirely clear. The best example of Mr. Tarbell's draughtsmanship is perhaps the head of the *Girl Mending*, in which great charm is attained without special research for beauty of feature and by dint of thoroughness of observation and sympathy of feeling. The head of the girl in *Preparing for the Matinée* is not so fine in type, but its modelling, in the delicate half-shadow cast by the hat and the upraised arms, is nothing less than masterly. In this picture also, the drawing

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of the arms and hands is carried farther than in the others, and the slender and supple body is unmistakably present under the dress. Something of the perfect tonality of these canvases, of the fineness of discrimination between closely related values, is also visible. The depth of the room and the exact amount of space between the various objects in it are gauged to a nicety in each case, and one does not know whether this expression of space is more wonderful in the *New England Interior*, with its many planes, or in the simple empty wall which remains so perfectly behind the figure in *Preparing for the Matinée*. In the latter case the problem, simple as it looks, is perhaps the more difficult of the two.

In colour the *Girl Mending*, with the rose-geranium-coloured kimono contrasting so piquantly with its surrounding grays, is the most obviously decorative; but perhaps the quieter canvases, made up of grays and browns and blacks but full of quality and never suggesting monochrome, are the more permanently delightful. There is no surer test of the coloristic power of an artist than his treatment of whites and blacks. All these pictures are full of subtly varied whites. Of the painter's ability to handle black one of the most striking instances is the academic gown of President Seely—an admirable piece of rendering, broad and free in handling yet thorough and logical in form, fully illuminated yet never becoming slaty or chalky, filled with colour, yet never suggesting purple or brown or anything but black.

Such simply beautiful painting is even rarer today than it has been in the past. We are the more grateful for the straightforwardness and the accomplishment of Mr. Tarbell's work. KENYON COX.

CHARLES ELIOT NORTON

SINCE the death of Professor Norton, on October 21st, almost at the completion of his eighty-first year, we have had time to reckon up the extent of our loss and to measure somewhat the worth of the man. He was the last of that group of great New Englanders who, with all their shortcomings in the robust scale of genius, still stood, and stood alone in the history of this country, for definite intellectual and aesthetic ideals—Emerson and Whittier and Hawthorne and Longfellow and Lowell and the others, a noble band. He was younger than they, at once of them and of ourselves, a link between the past and the present.

And it is not belittling his independent force to say that his chief service has been as a link to unite various groups of men. He was, with others of his day, active in bringing the larger culture of Europe to a country becoming restive under its provincialism. But he differed from the others in one important respect. In poetry and philosophy, and more particularly in exact scholarship, the new influence was imported almost entirely from Ger-

many; hence the romanticism of New England, and hence the new impulse to learning in our older universities. Professor Norton, on the contrary, brought with him the spirit of the Orient and of England and Italy. To this difference was due in part a lack of sympathy, which cannot be overlooked, between him and those especially who had ingrained in them the pedantry and the strength of the German schools. It was not so uncommon ten or fifteen years ago to hear a certain class of scholars in Cambridge and elsewhere speak slightly of Professor Norton as a pretender in the ranks. Since then the narrower group of philologists have themselves been thrown upon the defensive, and their tone has changed singularly; they have grown eager to count themselves as his friends.

Nor was this the only opposition he had to contend with. He was essentially the critic, and his criticisms, if always well-bred, were not always complimentary. Artists and architects and writers, smarting under his tacit or avowed rebuke, were wont to console themselves by asking what this man had himself done that he should sit in judgment on others. Well, this feeling too had softened with time. As more was accomplished in arts and letters and the workers grew correspondingly more mature, they were ready to recognise the claims of criticism as an independent office and to appreciate its guidance. And it became more generally known that with all his intellectual candour Professor Norton possessed the kindest and most generous human heart. The young men who had come to him for help and encouragement and received with full hands, formed as it were a body guard about his reputation.

But after all it was not so much in points of individual criticism that he exerted his influence, as by his character and by the air of true culture that surrounded his home. Here again he acted as a link between those who aspired and those who had achieved. To how many young men, working in solitude and perhaps in despondency at their chosen art, the thought of that strong dignified life in the simple home at Shady Hill brought inspiration and hope! Professor Norton, they knew, had walked as an equal with Carlyle and Ruskin and all the famous of that day; he was to them a present and speaking embodiment of the great tradition; his friendships were as the torch of noble resolve handed from generation to generation. And he was accessible to them, ever ready to answer the appeal of those who had the least, or even no claim upon his time. A letter from him seemed to raise them into the company of the masters, and to bring into their narrow surroundings the judgment, and at times the approbation, of the tribunal they most respected.

PAUL E. MORE.

New York, 17th November, 1908.



LADIK RUG. BY PERMISSION

EDITORIAL ARTICLES

THE McCULLOCH COLLECTION—I

WINTER exhibitions at Burlington House commonly provide critics with materials for one or two months' discussion. This year the discussion has been devoted less to the pictures themselves, than to the propriety of exhibiting them at all. As to the relative merit of the exhibits, criticism has been unanimous: the wheat has been finally sifted from the chaff in a moment. The division between the pictures which have a permanent future and the pictures which must inevitably pass into oblivion has been so clearly defined, by the common consent of all critics of any standing, that only the non-reading public can remain blind to it henceforth. At Burlington House we can now judge the value of certain phases of modern painting more justly than has hitherto been possible.

The Royal Academy and Mrs. McCulloch have thus done us all a considerable service, for which they deserve more gratitude than they seem to be receiving. Only by means of such a large and representative show was it possible for us to see the art of Burlington House in true perspective; and thereby to separate the solid reputations from the shams.

Of the controversy which has raged round the collection we need say little. Any fair-minded man will recognize the motives actuating the two sections within the Academy itself. On the one hand we have the section with which Sir Edward Poynter was naturally in sympathy, regretting the intermission of those shows of Deceased Masters of which even the Academy's worst enemies admit the value, and asking that, if the McCulloch collection was to be shown at all, it should be represented only by picked examples.

On the other hand, twenty-four members (the exact number, by the way, of the present Academicians patronized by Mr. McCulloch) evidently desired the exhibition of the collection in its entirety; and this majority carried the day. It seems as unjust to conclude that this desire was due to any idea of profitable advertisement on the part of the twenty-four painters, as to suppose that Mrs. McCulloch's consent was influenced by the hope of enhanced prices in the sale-room. Both the Academicians and their patroness would know that the exhibited works would have to stand the fire of criticism, and that only for the painters who withstood the ordeal successfully could reputation and market prices be augmented. The mere fact that one or two of the painters who were most largely represented in the collection were precisely those who had least to gain (and have lost the most) by its complete presentation, should be a sufficient proof of the unselfishness of its promoters.

Had commercial profit been their aim, they would obviously have acted very differently. To have exhibited only some thirty or forty of the acknowledged masterpieces of the collection at Burlington House would have sent the name of McCulloch down to posterity with those of the most famous English collectors of modern pictures; and the reputation acquired on the strength of the best things might have been used to give a certain *cachet* to the remainder, were the selling discreetly managed.

In the January number of *THE BURLINGTON MAGAZINE* some stress was laid on the value of definite rhythm of pattern as a characteristic of good art. Application of this test to the McCulloch collection may help us to understand why certain

The McCulloch Collection

pictures of considerable accomplishment fall short of true distinction. In the first room, for instance, it is easy to see why degenerate works of Millais, such as numbers 15 and 16, fail to hold their own by the side of *Sir Isumbras at the Ford* or Burne-Jones's *Love among the Ruins*. It is less easy to understand why Sir Lawrence Alma-Tadema's *Sculpture Gallery* (No. 5), with all its skill, does not rise above secondary rank. The main idea of the piece is undeniably fine, and the great dark vase round which the figures are grouped makes an admirable pictorial motive; but this large elemental pattern has been overwhelmed and almost obliterated by the details accumulated round it. Its gifted painter would seem to have been the victim of his own popular fame as a master of details and texture. How details may be treated without interfering with the main lines of the design is admirably illustrated in an adjoining picture, *The Potato Gatherers*, by Bastien-Lepage (No. 1). Here the modelling of the figures and the landscape is no less complete, but the modelling is kept always as subservient to the great contours forming the pattern, as it is in a portrait by Holbein. The Frenchman, in short, understands that detail is only one of many qualities in painting, and one which must be kept subordinate to design: the Dutchman does not, and forces detail upon us to the ruin of his picture.

Among the landscapes few are more instructive than the two sea-pieces by Henry Moore (Nos. 31 and 33 in the second gallery). Here we find the sea painted with accuracy, force and spirit; yet the pictures fail to hold their own simply because the pattern they make is confused and ineffective. Pattern, indeed, is the quality which landscape painting finds it hardest to attain. Much of the beauty of landscape depends upon the expression of

light and atmosphere; yet this expression is something quite distinct from pattern. The natural objects, the fields and trees and figures and clouds, which are available for pattern-making, are by no means so plastic or so readily transmutable into an attractive arabesque as the contours of the human figure; while such decorative value as they do possess is often sensibly lessened when they assume the atmospheric quality from which they derive their significance. Most of the landscapes in the McCulloch collection fail from hesitation between an ideal of pattern and an ideal of atmospheric charm. The chief successes are achieved by painters like Whistler, George Clausen, Edward Stott, James Maris, Fritz Thaulow, M. R. Corbet and D. Y. Cameron, who, having secured a decorative pattern, are content to let other qualities take care of themselves.

In such a miscellaneous collection it is inevitable that the single example of Watts should tell as the work of a great master, but a more surprising figure is Sir W. Q. Orchardson. His early work in the water-colour room, *Master Baby* (No. 290), has long been counted among his highest achievements, and the strength of its broad and dignified rhythm is conspicuous in the midst of the smaller works which surround it. Few, however, were prepared for the striking success achieved by a somewhat later work, *The Young Duke* (No. 77). Here, again, its petty neighbours count for something in the impression of breadth, force and fine colour which the picture conveys; but the work is particularly interesting in that it treats an anecdotal subject which any of the painter's brother Academicians might have chosen and made common. Handled with Sir W. Q. Orchardson's refined skill, it becomes a work of some importance in its class, if only as a proof that

these 'costume pieces' (perhaps from their inherent lack of sincerity) do not provide a distinguished artist with quite worthy material.

Now if we turn for a moment to such an exhibition as that of the International Society, we shall find that even a good modern show does not contain more than a few things which would deserve a place in a McCulloch *salon carré*. M. Maurice Denis and M. Simon Bussy are of another age; M. Sauter's *Resurrection* (172) might look a little thin; even the pretty Manet (258) might seem frivolous. The Conder (239), or Forain's amusing *Race-course* (256) would bear the ordeal better; the Daumier (191) would remain a masterpiece in any company; Mr. Ricketts's *Messalina* would stand in virtue of its fine colour and dramatic force. Mr. William Nicholson's *Still Life* (209) would make a pleasant piece of *genre*, so would Mr. Pryde's *Doctor* (189), and Mr. Livens's *White Vase* (176), while personal taste might admit one of Mr. Arthur B. Davies's charming child studies. Among the land-

scapes M. Cottet's powerful sunset effect (147) would possibly take precedence of Mr. Hamilton Hay's sincere *Cloud Study* (135), and certainly of slighter works, however able or attractive.

The moral seems to be somewhat as follows. The best 'outside' shows do not contain on any one occasion many more really good pictures than did an average show of the Royal Academy in Mr. McCulloch's prime. The difference lies in the average merit of the exhibits. In the 'outside' shows the vast majority of the paintings have purpose or character of some kind; at Burlington House the position is reversed. A random purchase in an 'outside' show could rarely be quite trivial: at the Academy it could hardly be anything else. In short, Mr. McCulloch's generosity failed of its full effect because he bought in an exhibition where the chances were a hundred to one against him. His experiences, indeed, raise a much larger question of art patronage, which we must discuss next month.

❧ TWO ANNIVERSARIES ❧

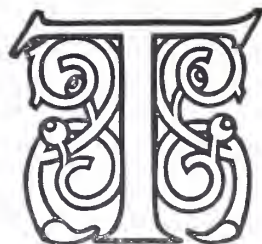
THE hundred and fiftieth anniversary of the opening of the British Museum and the fiftieth of the opening of the National Portrait Gallery cannot be allowed to pass without a word of comment. The direct importance of these two great national collections and the

money value of their contents are perhaps commonly recognized. But no one has done full justice to their immense indirect influence upon the intellectual life of the nation, or to the great work being done by officials, famous only outside England, under conditions of service which reflect the habitual contempt of our Governments for scholars who do not blow their own trumpets.

NOTES ON ENGLISH ARTISTS—III¹

PORTRAITS BY ALFRED STEVENS

BY D. S. MACCOLL



THE National galleries have been fortunate recently in securing so large a part of Stevens's work in portraiture; for his paintings, like his sculptures, are few in number, but exquisite in quality. Before dealing with these, I may be permitted a word about the growth of a Stevens collection in the various museums.

South Kensington possesses the greater part of his plaster models for sculpture, a cartoon for the *Daniel* and a capital set of drawings in the library, partly acquired from Mr. Stannus, partly from Mr. Bagshawe, the remainder of whose collection went there, after the purchases for the Print Room and Tate Gallery. The Print Room also has a fine set of drawings, chiefly from the Stannus collection, and an interesting series of pencil copies from Florentine frescoes, acquired from Mr. Singer. The collection at the Tate Gallery began in 1897 with the gift of the *Isaiah* cartoon by Mr. C. J. Knowles at the instigation of Mr. Legros. Sir Charles Holroyd, then Keeper of the gallery, devoted himself to the remounting of its tattered parts, and did everything he could to add other works to the collection. The portrait of *Mrs. Collmann* was bought in 1900, and took rank at once among the real treasures of the gallery. In 1903 the two little oil sketches of *Judith* and *King Alfred and his Mother* were added, bought from Mr. Stannus, who was throughout most generous in his dealings with the gallery, and two years later fifty drawings now on exhibition were purchased from him, along with a quantity of slighter studies not yet exhibited. A drawing acquired at the same time from Mr. Reuben Townroe is among those exhibited. Since he became Director, Sir Charles Holroyd has not only used his new powers to extend the collection, but has paid out of his own pocket, when that was necessary, and has obtained the assent of the Trustees to the formation, so far as it is possible, of a representative Stevens gallery. Works have accordingly been secured as they were traced out. With the aid of Messrs. J. J. Duveen, J. S. Sargent, Herbert Cook, A. N. Macnicoll and other members of the National Art Collections Fund, the *Morris Moore* was obtained, and a little later two portraits, now reproduced, were purchased out of the grant-in-aid. To the drawings have been added eighty from the Bagshawe collection, paid for, like the Stannus set, out of the Lewis Fund; and three others have been given by Mr. J. R. Clayton, Miss Atwood and her friends, and Mr. James Gamble respectively. The other day Mr. Herbert Cook presented, through the

National Art Collections Fund, casts of the allegorical groups for the model of the Wellington Monument, and these now flank the *Isaiah* cartoon at the end of the Turner Gallery. When the new Turner Galleries are ready, other works of Stevens will be grouped with these in the space thus set free; but here for the moment the story must stop. Suffice it to say that some day a Stevens Gallery will face the Watts Gallery on the other side of the Sculpture Hall.

The immediate object of this note is to publish two portraits by Stevens that hitherto have been hidden in private hands, and incidentally to illustrate his work as a portrait painter generally.

The earliest portrait on record is one of himself at the age of fourteen (1832), reproduced in Mr. Stannus's book. This looks like a sepia drawing; and there was another version, Mr. Townroe tells me, in a sketch book which fell into the hands of a carpenter employed by Stevens. Its present whereabouts is unknown. When he was fifteen (1833), according to Mr. Stannus, he drew the pen-and-ink portrait of a clergyman, now in the Tate Gallery (No. 2028), of which more presently. Mr. Stannus speaks of another portrait of Mr. Samuel (? Alfred) Pegler, done when he was sixteen. This is probably a mistake for fifteen, arising from the date of Stevens's birth given in the obituary notices as 1817. He was born in 1818, and went to Italy when he was fifteen.

In Italy Stevens practised portraiture for his living. In 1835 he 'walked to Rome' (from Naples) 'with such help as a lift from a vetturino afforded; and staying at wayside locande, where he made portraits in pencil with colour washed over (to fix the pencil and give a little tint) for his lodging' (Stannus). It is to this period I should assign the pencil sketch, now for the first time reproduced (Plate I, 2). This, from general resemblance, and from the fact that the draughtsman appears to be working with his left hand, as does an artist working from his own reflexion in a mirror, is obviously a portrait of himself, a slight but charming image of the wonderful boy. The right place for this seemed to be the National Portrait Gallery, where there is no other portrait of Stevens; and the drawing has been recently purchased by the Board from Mr. James Gamble, the pupil of Stevens. On the back is a study which belongs to the *Brazen Serpent* series, with which I may deal on another occasion. I may add that I believe there are other heads of Stevens among the studies made for a picture of *Parmigiano Painting during the Sack of Rome*, a subject that occupied him for many years, and was partly carried out in a picture now destroyed. Its general arrangement may be gathered from two or three sketches, and there are many studies

¹ For the previous articles see Vol. xii, pp. 157, 343 (December, 1907, March, 1908).



UNFINISHED OIL PORTRAIT. BY ALFRED STEVENS
BY PERMISSION OF SIR CHARLES HOLROYD



PENCIL SKETCH OF ALFRED STEVENS AS A YOUTH
BY HIMSELF. IN THE NATIONAL PORTRAIT GALLERY



“A PORTRAIT” (NO. 2213) BY ALFRED STEVENS
IN THE NATIONAL GALLERY OF BRITISH ART



“PORTRAIT OF AN ARTIST” (NO. 2212) BY ALFRED
STEVENS, IN THE NATIONAL GALLERY OF BRITISH ART

Portraits by Alfred Stevens

for parts of it. The story is Vasari's, how the German soldiers broke in upon the painter, absorbed in his work, and were so astonished by its beauty that they forbore to assault or rob him. I conjecture that a symbolism in the story attracted Stevens; that of the artist seated high and withdrawn above the wrecking crowd, and imposing upon them, without conscious effort, the covenant of his peace.

From 1836 to 1839 Stevens was in Florence and studied painting under Bezzuoli. Towards the end of 1839 he went to Venice, and for six months studied and copied Titian and other Venetians. The result is seen in two portraits, one of them certainly executed in Rome in 1840, and the other probably about the same time. Both are now in the Tate Gallery. The first is the *Morris Moore*, which became known by its exhibition at the Old Masters in 1901. It was reproduced in the report of the National Art Collections Fund for 1907 and in other publications, and it is hardly necessary to repeat it here.

John Morris Moore, the original of this magnificent portrait, became famous in the forties through his fiery crusade against the administration of the National Gallery; but the episode is become dim to the present generation. I will repeat therefore from the Tate Gallery catalogue a summary of his life partly from notes furnished to me by his son.

He was born February 11, 1811, in the fortress of Bitche in Lorraine, where his parents were detained, with other English residents from Paris, until his mother obtained her liberty after an interview with Napoleon at Givet. The boy was educated in England, with a view to holy orders, but he chose the life of a sailor. In 1830 he left the navy, and, fired by the example of Byron, joined the Greeks in the War of Independence, serving as first lieutenant in their fleet till the close of hostilities. He then went to Italy, and threw himself into the study of painting. Dissatisfied with his own work, he became a student of the old masters, a worshipper of Raphael, and engaged in picture dealing. From 1844 onwards his fighting qualities were displayed in an attack on the purchase and treatment of pictures at the National Gallery under Sir Charles Eastlake. His letters to the 'Times' signed 'Verax' led to a Parliamentary Inquiry in 1853, and the report of the Select Committee was followed by the 'Protest and Counter Statement' (1855), drawn up by Morris Moore. Among the signatories were Alfred Stevens and F. Y. Hurlstone,² who had been witnesses.

A further discussion arose over the 'Morris

² Hurlstone's reputation, which had suffered eclipse partly arising from his opposition to the Royal Academy, will be secure now that his *Incident from Gil Blas* is in the National Collection. A contemporary of John Philip, and a painter, like him, of Spanish subjects, he is not half so facile and clever, but a much greater artist.

Moore Raphael,' the *Apollo and Marsyas*, now in the Louvre, which was refused by the English authorities, and purchased for the French gallery about thirty years later. Morris Moore returned to Italy in 1873, and interested himself in the purchase of Raphael's house at Urbino by the Academy of that city. In commemoration of his generosity, his bust was set up in the house, and right of residence in it conferred on himself and his heirs. Morris Moore's acquaintance with Stevens, begun in Florence, was renewed in Rome in 1840, where they shared a studio in the Via Margutta. The portrait was painted in that year, when Stevens was twenty-two.

Stevens and Morris Moore remained fast allies, and in later years it was through this friend that Stevens obtained the commission for his work at Dorchester House. His evidence before the committee is a page of his life that has been buried in a blue book, so I may be allowed to digress for a moment. One of the chief heads of Morris Moore's indictment of Eastlake and Uwins, Director and Keeper of the National Gallery, was that a number of pictures had been overcleaned, so as to remove the 'graduated over-glaze' or final 'toning' glaze from them. The contention of those accused was that no such glaze had existed in the original work of the masters concerned, and that only dirt and oil varnish had been removed. The *Queen of Sheba* and other Claudes, the *Plague at Ashdod*, of N. Poussin, the *Consecration of St. Nicholas* by Veronese, the *St. Bavon* of Rubens, the *View in Venice* of Canaletto, were among the pictures recently treated. Stevens, whose evidence contrasts with that of most of the witnesses in its calm authority, conviction and precision, was thoroughly in agreement with Morris Moore. He was evidently an unknown man to the committee in 1853. He explained that he had been educated entirely in Italy, had for two years been a teacher in the Government School of Design, and had resigned 'because an alteration was made in the system of teaching there, and I could not conscientiously carry out a system of which I did not approve.' *Chairman*: 'In what mode have you been occupying yourself since?'—'As an artist.' 'Do you exhibit at the Royal Academy Exhibition?'—'No, I do not.' He goes on to speak of his own practice and experiments in cleaning pictures, of his close acquaintance with the practice in Italian galleries, and of his equally close familiarity with the pictures under discussion. The painter's final glaze, he said, had been removed in every case, being mistaken for dirt: the pictures had been in a good state before, and did not require cleaning. I do not pretend to discuss the vexed question here; the inquiry resulted in much stricter supervision of cleaning and the adoption of safer methods; but it must be said that Stevens, for all his deep study of Venetian processes, was not always fortunate in his application of the *vela-*

Portraits by Alfred Stevens

tura inglese. He copied the portrait by Titian at Hampton Court before it was cleaned, and his glaze has cracked and darkened like those in the later work of Wilkie.

The second Tintoret-like head (catalogued as *A Portrait*, No. 2213) was reproduced many years ago in 'The Portfolio.' Mr. Gamble, from whom it was purchased, conjectured that it might be a portrait of Mr. Kinloch, a wealthy American, whom Stevens met in Rome (1835) and accompanied to Florence, where he died shortly afterwards of malarial fever, tended by Stevens. He left his fortune to Stevens, who, finding that there were surviving relatives, waived all claim to it, 'only retaining as keepsakes two old editions of Chaucer and Spenser, in which his name had been inscribed by the donor' (article in 'Art Journal,' 1903, by J. Morris Moore, jun.). It is doubtful, however, whether this portrait can be of so early a date. It is more probably of 1839-40.

This and the following portrait are published (Pl. II) partly in the hope that their subjects may be identified. Perhaps some American reader of THE BURLINGTON MAGAZINE may be able to decide the point about Mr. Kinloch. A second conjecture—that No. 2213 is Stevens himself²—is tempting, but not convincing.

This same conjecture was urged by Mr. Gamble as to No. 2212, *Portrait of an Artist*, because reflexion in a mirror would account for the palette being in the right hand; but the head does not resemble other portraits of Stevens. The sitter was more probably one of the artists at the French School in Rome. Tradition has it that Horace Vernet, Director of the School (1828-1833), had encouraged 'premier coup' painting, and that Stevens made this sketch to show that he could work in that way. The glaze over the head was perhaps a subsequent addition. Stevens was in Rome for a short time in 1835 (aged 17), and again from 1840 to 1842. The portrait doubtless belongs to the latter period.

I now return to the pen-and-ink drawing (Tate, No. 2028), described on Mr. Stannus's authority as a portrait of the clergyman who made it possible for Stevens to go to Italy; it is reproduced in the volume, 'Drawings of Alfred Stevens' (Newnes), which was Mr. Stannus's last work. This patron was the Hon. and Rev. Samuel Best, at that time rector of Blandford St. Mary, near Stevens's birthplace.

¹ Mr. Best had encouraged the boy by the loan of pictures, and when in 1833 the boy became dissatisfied with the small chances of improvement in his native town, he generously offered to assist him. The first idea was to article him to some great London artist; and as the boy had shown talent in animal painting, the late Mr. (afterwards Sir) Edwin Landseer, R.A., was sounded on the subject. . . . He asked £500; which was more than the boy's friends contemplated; and after some consideration, it was

² The junction of nose and brow is not like him, nor the shape of the nose. The pose might be possible by the use of two mirrors, but the dreamy look in the eyes is unlike that of a painter intent on his own face.

decided that sending him to Italy would be less expensive. The generous patron gave £50, a sum which was increased to £60 by a collection among other friends; and with that the boy started what proved to be his long exile.

With this gift, according to Mr. Stannus, the relations between Stevens and his patron ceased; Stevens, when his £60 had been spent, depending for his ten years in Italy, on his own exertions. There has lately come under my notice, however, an unfinished oil portrait, which was acquired after Stevens's death by his pupil Mr. Townroe, and now belongs to Sir Charles Holroyd (Pl. I, 1). Mr. Townroe suggested that it might represent Forrest, an American actor, who was a friend of Stevens; a speculation based merely on the long hair and 'goatee' beard; but my colleague, Mr. H. D. Fraser, drew my attention to the resemblance between this portrait and No. 2028. The chief difference is in the length of the upper lip; but a boy of fifteen, even of Stevens's power, might be faulty in his proportions. The other differences might well result from some years' addition to the age of the sitter. The portrait is obviously mature work. It is painted on a reddish ground, like the *Morris Moore* of 1840. It is a preparation almost in monochrome, remarkable for the grasp and certainty with which the modelling is rendered within a very slight range of tone.

Mr. Best, as a reference to Burke's Peerage shows, was third son of the first Baron Wynford, and, by his second marriage, father of the fifth and grandfather of the present bearer of the title. He resigned, during Stevens's absence, and became rector, I find, of Abbot's Ann in Hants. He was therefore not at Blandford on Stevens's return, though not far distant from that or from Wynford Eagle in Dorset, the home of the family.

I had reached this point, when Lord Wynford was good enough to reply to an inquiry I had addressed to him. He cannot, of his own knowledge, confirm the identification of the subject of these portraits with his grandfather, but he is taking steps to have the matter cleared up. I had, however, asked him whether any visit to Italy by Mr. Best, between 1833 and 1842, was on record. Lady Phillips, a daughter of Mr. Best, writes as follows:—

'When I was two or three years old I went with my father and mother to Rome, and I have heard that my father then saw Stevens there, and was pleased to find he was "making his way," but I never heard he was a portrait painter, or that he had taken a portrait of my father.'

The date of this visit would be 1840 or thereabouts, the date of the *Morris Moore*, painted in Rome, and thus fitting in with the surmise above, based on technique, if Mr. Best did give a sitting then. A tourist may well have been prevented from giving a second.⁴ Lord Wynford has in his

⁴ Since writing the above, I have seen a photograph of Mr. Best in late life. It quite bears out in features and the colour of the eyes, the identification of the drawing and the oil-portrait. The only difference is in the hair. The photograph shows him bald, with shorter hair and side whiskers. But it may have been taken twenty years later.



MRS. LEONARD COLLMANN. BY ALFRED STEVENS
IN THE NATIONAL GALLERY OF BRITISH ART

Portraits by Alfred Stevens

possession a copy by Stevens of some Italian picture, given to Mr. Best then or afterwards.

When he returned to England in 1842, Stevens hoped to make his living as a portrait painter, but could obtain no commissions. He painted, however, occasional portraits, and among them was one in his Venetian manner, a golden haired young man in black, of which I have seen a copy, but not yet traced the original. He thought highly of it himself, and carried it about with him till his death. When at Sheffield he painted his friend Mrs. Mitchell with her child. This also I have not seen.

The next group is different in manner. The *Mrs. Collmann* rivals the *Morris Moore* in beauty, but is more 'Roman' and sculptural. It appears to have been wrought in monochrome thinly painted over. The portrait of Mr. Leonard Collmann, the husband, member of a firm of decorators who had business relations with Stevens, has unfortunately been separated from the wife. It was exhibited on loan for some years at South Kensington, and is reproduced by Stannus. A curious English influence, as of Lawrence, appears in this, but the sculptor shows also in its plastic design—for example, in the use

made of the bulge of the commonplace shirt front. The date of these is 1854. Beside them may be placed a rather slighter work, a portrait of an old Florentine fellow-student, William Blundell Spence, the well known connoisseur. This was reproduced, alongside of a portrait of the same man by Watts, in Volume V of *THE BURLINGTON MAGAZINE*, p. 311 (June, 1904), with a notice by Mr. Kerr Lawson. It is now in the collection of Mr. Alfred de Pass, and was lent by him to the Old Masters of 1907.

One more oil portrait, the tiny head of a man, I have seen. The pencil drawing of a dead boy's head in Stannus completes the list, unless the study from a model for the head of *Isaiah* and some others of the same sort be added. On one sheet of studies are some caricature scribbles. Of portraits in sculpture I know of nothing but the sketch for a monument of the youthful Queen Victoria, and for her head on a medal, the fine heads of Wellington for the monument, the portrait study for *Valour* at Kensington, and the heads of the two little Collmanns in the same collection, unless we add the likeness of Mr. Ayrton, said to have been given to Slander on the monument, in memory of a First Commissioner's dealings with an artist.

ALFRED STEVENS—A BIOGRAPHICAL NOTE

BY EDWARD F. STRANGE

IT would be hard to overestimate the value of any new fact relating to the life of our greatest sculptor, Alfred Stevens; and, for that reason, and because certain inaccuracies seem to be in the way of becoming generally accepted, I have made some search among published official documents for further evidence, with the following results.

The date of the appointment of Alfred Stevens to the post he held in the School of Design has already been given with precision—viz., 7th October, 1845. One can now add to the bare fact, that he was recommended for it by the Director, C. H. Wilson, in the following words:—'Mr. Stevens is a candidate for the office of Morning Master, to teach Architecture, Perspective, and Modelling; he is also highly competent to give instruction in Painting of Ornament, if required. I submit a specimen of Mr. Stevens' abilities, and have to state that he has been nine years in Italy, studying carefully the remains of ancient art, and the works of the old masters. Mr. Stevens will be required to attend five hours daily, at a salary of £150 per annum.' This recommendation was duly approved by the council of the school, who formally

'appointed Mr. Alfred Stevens to the office of a Master in the Head School, to teach the Morning Classes Architectural Drawing, Perspective and Modelling, also Ornamental Painting, if required, at a salary of £150 per annum, with the understanding that his engagement is terminable by the Council, or by himself, on three months' notice being given by either party.' At the same meeting, C. J. Richardson, the architect, was given a similar post in the Evening School at £100 per annum; but from him modelling was not demanded. Stevens's other colleagues were H. Le Jeune, H. J. Townsend, J. C. Horsley and John Murdoch; Ambrose Poynter had just been appointed inspector of the various schools of design under the council, in the place of W. Dyce, who had resigned this office on 7th June.

In September, 1846, Stevens and Le Jeune put forward a suggestion that they should attend for a shorter time each week, with a corresponding loss of salary. The director (C. H. Wilson) then took the opportunity of reporting that 'Mr. Stevens's knowledge of ornamental art makes him invaluable to the School as a teacher.' The proposal was considered at two meetings of the council; but nothing seems to have come of it. On 13th October, 1847, Wilson again has a good word to say for Stevens: 'The importance

Alfred Stevens—A Biographical Note

of the Morning School of male pupils has again been indicated by the fact that those studying ornamental design have gained the largest amount of prizes. The Prize Committee was pleased to express to me its high appreciation of the manner in which Mr. Stevens had taught his classes, and to permit me to express its sentiments on that subject to Mr. Lefevre.' On this date (13th October, 1847) Stevens was still on the staff of the school. The 'Athenaeum,' however, on the 13th November, 1847, concludes an announcement of the re-organization of the school with the news that Stevens and Le Jeune have resigned. There is plenty of other evidence that Stevens's position was, in fact, that of an 'undermaster'; in spite of his own use of the term 'Professor' in a letter quoted by the late Mr. Hugh Stannus. In that letter he refers to 'the two hours I shall be required to give daily.' As we have already seen, it was stipulated that he should attend for five hours daily; and as a point of trivial interest, it may be remarked that his hours were from 10 a.m. to 3 p.m., and that in April, 1846, he was formally rebuked for unpunctuality, although ill-health was charitably presumed to have been the cause thereof.

Holding a position so subordinate, in a school so small (the average number of students then attending the whole of the male morning classes was only about seventy), and in so short a space of time, it was obviously impossible that even Stevens could have done very much; and certain wild statements about the influence exercised by him at this time can hardly survive in face of what we now know the circumstances to have been. The school was in a bad state, the staff divided against itself, and a general uncertainty existed as to whether it was being conducted on sound principles. The result was the appointment on 3rd November, 1846, of a special committee to 'consider and report upon the state and management of the Government School of Design.' This report, with evidence, appendix, etc., was printed as a Parliamentary paper in 1847. Stevens was called as a witness, and all that he said was faithfully recorded, after having been revised by himself. It included his own account of his training in Italy; and his views on the teaching of design—matters of some slight interest, one would think—and yet none of his biographers, so far as I am aware, makes any reference thereto!

On this authority, I may proceed briefly to summarize the statements made by Stevens, so far as they appear to conflict with those of his biographers.

First as to his training. The late Mr. Hugh Stannus stated, categorically, that Stevens was not enrolled as a 'regular student' of the Academy at Florence; and that he stayed in that city 'at least three years,' copying pictures; having arrived

there in the autumn of 1836. An account somewhat detailed is also given of his wanderings in Italy—to Rome, Milan, Venice and elsewhere. And the general assumption has been that Stevens was self-trained; and free from all taint of school or school-methods. On this point, he spoke twice, substantially to the same effect. 'I was a pupil in the Florentine Academy about eight years' were his actual words on one occasion; on the other he explained further that this was in two periods of five and three years, with an interval. This is conclusive enough; but his remarks on the method of training pursued, in his time, at the Florentine Academy are even more significant. There seems to be no room for doubt that Stevens received a severe and formal training for his art at the Academy of Florence; and that to this institution is due an honour which has, so far, been denied to all academies and schools. One wonders whether its authorities are yet aware of it.

From this fact it follows that the account of his stay in Italy, given by Mr. Stannus, is inaccurate. As Stevens returned to England in the autumn of 1842, and had spent eight years (out of 'nearly ten') at Florence, it is evident that he must have settled there before 1836. The interval between his two Florentine periods was probably devoted to his undoubted visits to other Italian cities.

His remarks on the Academy are of supreme interest. He studied there 'with a view to ornamental design.' But he emphasizes the fact that there was but one course in the Academy—a course intended for painters and consisting mainly of the study of the human figure. There was no instruction in design. These are his actual words—a contribution of some importance to a controversy that will probably never die:—'Pupils generally enter the Academy with the intention of becoming artists; the study of the human figure is, therefore, the great feature of their education. Some of these, towards the completion of their studies, are by their natural disposition, or by circumstances, led to turn their attention to ornament with their already acquired knowledge; but little special study is sufficient to make such men excellent ornamentists. In this manner Italian designers are made.'

At the Italian Academies, the average period of studentship was 10 years. In the course of the enquiry this point also was considered. One of the witnesses (Mr. Townsend) had said he thought two years long enough for the acquirement of a sufficient degree of technical skill for the purposes of a designer. Stevens was asked his opinion. He gave a remarkable and decisive answer. 'If by technical skill be understood the power of being able to copy well, either in drawing or painting, a form which is put before

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you, it appears to me that when a man has attained that, he has finished his studies.' Again, 'I think that technical skill depends upon the knowledge of a pupil. I think a pupil will never be able skilfully to put down either in painting or drawing any form which he is not perfectly acquainted with. I hardly think that manual dexterity comes from anything but from a boy being very certain in his own mind what he is about to do.' He said that a preliminary school course of four years 'at least' was necessary for the young designer.

In Mr. Richard Redgrave's evidence, he considered the qualifications of various of the other masters, as regards the teaching of design. He did not think it worth while even to mention Stevens in this connexion. Each of the staff was asked, categorically, later, whether he had 'labored at all for manufacturers . . . made designs for manufacturers of any kind?' The reply of Stevens was '*I have not.*' This was on December 24th, 1846. This fact, and his immediate success when he afterwards turned his attention to commercial work, are to be thought of in relation to his views, expressed above, as to what the education of the designer should be. At this time he had been 'required,' as foreshadowed in the terms of his agreement, to teach ornament. He described himself as 'Master of Ornament' (January 8th, 1847). 'I teach Elementary Drawing; Drawing and Painting Ornament, Modelling Ornament and Figure; Geometrical and Architectural Drawing.' And his hours were too long (five daily). 'It is hardly necessary to point out that so long as the present regulations exist the Council cannot expect to secure permanently the services of an efficient Master. Circumstances may compel an artist to accept the appointment, but he will naturally take little interest in the school when there, and leave it at his earliest convenience.' A broad hint of his feelings! The task of teaching was altogether unsuited to his temperament; though he must have been an ideal man to work with, from the point of view of precept and example. He endured the irksome conditions for ten months more. When Wilson retired from the post of director Stevens also resigned. He had been on the director's side in the wrangle—for they had both studied in Italy—and understood each other, said Stevens.

The notice in the 'Athenaeum,' referred to above, may be more fully quoted in this connexion:—'Mr. Stevens has declined to continue in the office of Under Master, and Mr. Le Jeune, another Master, has also refused. This is owing, no doubt, to the particular nature of the evidence given before the Parliamentary Committee:—to our thinking

somewhat imprudently printed, and most unguardedly commented upon by some of the witnesses in the appendix to the evidence.' Mr. Stannus attributed his resignation to the 'meddlesome supervision by ignorant Government clerks.' There was but one clerk in the institution—the secretary, W. R. Deverell. Stevens, as we have seen, was on excellent terms with the director, although he disagreed with the principles of teaching advocated by Horsley, Townsend and Richardson. The hours of attendance were too long. He did not believe in any course of training for a designer other than that needful for a painter or sculptor; and he had probably begun to realize that his own great powers might be put to better use. It is not necessary to look further for the reasons that prompted his resignation.

In the course of the enquiry, a question was raised as to the proportion of painters and architects on the staff of the school. Wilson was an architect. Stevens was officially returned as a *painter*. Horsley, in a letter sent to the committee, protests against this. He says, with respect to Stevens, 'as he teaches Architectural drawing and ornament in the Morning School, he should be placed in the class of architects.' (March 29th, 1847.) Throughout, he is never mentioned as a sculptor, nor as a designer.

One more item: in January, 1847, he was living at 10 Robert Street, Hampstead Road.

In this short space I have tried to give an outline of the contents of these easily accessible but curiously neglected public documents. As will have been seen, they challenge, at almost every point, the hitherto recorded facts of this period of Stevens's life. Probably, laborious and scientific research will bring other facts to light. But I could wish that I had been so fortunate as to find these under notice in time to have consulted my old friend, the late Professor Stannus, before writing about them. It seems like taking a mean advantage of him.

Some of these details may be trivial enough. The salient fact is that our greatest sculptor and designer studied the human figure for eight years in a painting school, and thought that to be the best education for a designer. The pupils of the Florentine Academy 'are altogether educated as if they were intended to be artists.' It was 'his opinion, decidedly,' 'that there should be but one common course of instruction pursued,' and that 'the education being common they should choose their own professions afterwards.' Stevens's accomplished work is fairly good evidence in support of his theory. But, in this matter, I am concerned only to bring again to public notice the forgotten facts.

WHO WAS THE LIMOGES ENAMELLER 'KIP'?

BY H. P. MITCHELL

IN most of the larger collections of Limoges painted enamels examples are to be found signed by, or attributed to, a certain mysterious 'Kip,' and for more than half a century past the problem 'Who was the Limoges enameller "Kip"?' has exercised the minds of critics and connoisseurs. Their perplexity is expressed by the variety of their conjectures.

Fifty-seven years ago M. de Laborde¹ stated his opinion that this artist was not an enameller by profession, and that 'il s'est plutôt essayé qu'appliqué à l'émaillerie.' Four years later M. Maurice Ardant,² with a strange lack of appreciation of style, regarded 'Kip's' works as showing the manner of the first Jean Pénicaud, and suggested that they might be the production of one of that artist's pupils retouched by the master and signed with the initials of both in conjunction.

The late Sir A. W. Franks wrote in 1862,³ 'A few very rare enamels of small size have on them letters or initials which are presumed to indicate the work of an enameller of the name of Kip, of whom nothing further is known than may be derived from his works,' offering the suggestion that if his name was really 'Kip' he was probably of Dutch or Flemish nationality.

Mr. Alfred Darcel⁴ regarded him as an anonymous artist whose work showed great similarity to that of Jean Pénicaud the second, in whose workshop he supposed him to have been trained.

Another eminent authority, M. Labarte,⁵ while observing that the name 'Kip' had been entered among the enamellers of Limoges on the strength of the signature, expressed his own belief that the three letters might well be no more than the painter's monogram, remarking that 'il appartient par son style et par sa manière d'employer les émaux à la bonne époque de l'émaillerie limousine.'

More recently M. Popelin and the late M. Molinier,⁷ despairing of identifying the unknown, were content to echo M. Darcel's opinion and respectively attributed 'Kip's' works to the 'Atelier des Pénicaud' and 'Atelier de Jean II. Pénicaud,' while M. Molinier was not alone in sometimes assigning them, not merely to the *atelier* but to the very hand of Jean II. Pénicaud.

M. Bourdery, the leading recent authority on the subject, was of opinion that, though it is certain that 'Kip' and Jean II. Pénicaud were contemporary, that they belonged to the same school,

¹ 'Notice des Emaux . . . du Louvre,' 1852, p. 232.

² 'Les Pénicaud.' *Bulletin de la Société Archéologique et Historique du Limousin*, VIII, 1858, p. 22.

³ *Catalogue of the Special Loan Exhibition*, South Kensington Museum, 1862, p. 151.

⁴ 'Notice des Emaux et de l'Orfèvrerie,' 1867, p. 114.

⁵ 'Histoire des Arts Industriels,' 2nd ed., Vol. iii, 1875, p. 213.

⁶ 'La Collection Spitzer,' Vol. ii, 1891, pp. 27, 28.

⁷ 'Dictionnaire des Émailleurs,' 1885, p. 71; and 'Collection Charles Mannheim,' *Catalogue*, 1898, pp. 44, 45.

and that their works show great affinity, yet 'rien ne permet d'affirmer que les deux artistes se confondent.'⁸ M. Bourdery remarks that M. Darcel cited a plaque bearing at the same time the signature of 'Kip' and the stamp used by the Pénicaud family, an instance also referred to by M. Molinier in his 'Dictionnaire.' I am inclined to think they are both referring to a remark in the early paper on the Pénicaud family by M. Ardant, a writer whose inaccuracy in details M. Bourdery, in his work 'Les Émaux Peints,' is continually lamenting.

Finally, the suggestion has been made that the letters K I P are the initials of an unknown Karolus Iohannes Pénicaud, only to be refuted by M. Bourdery on the grounds that in the Limousin at that time, as is amply proved by the archives, only one Christian name was in use, and that variants of the signature are found.⁹ So much for a survey of the opinions which have been expressed on the subject.

That 'Kip' was not the artist's real name may be decided at once from the fact that his works, of which quite a considerable number is now known, are signed indifferently, K I P, K I, I P K, and I P. That these pieces are all from the hand of the same craftsman is conclusively proved by the very strongly marked style which distinguishes them. Many of them are stamped on the back with a circular punch bearing a lion passant and the initials I·K.¹⁰



MARK: TWICE
ACTUAL SIZE.

The enamels in question date from the second quarter or middle of the sixteenth century. They are for the most part plaques of small size, such as were used for mounting on the little caskets of the period. They are executed in grisaille, with a little colour sometimes introduced, and the artist shows a marked delight in the use of gold leaf. The reverse is coated with the clear colourless enamel known in English as 'flux' and in French as 'fondant,' in the manner which came into use about 1520.

The technical method they display follows the general procedure of the Limoges workers in grisaille. An even surface of black enamel serves as the enameller's ground, on which he elaborates his subject in a white enamel, which,

⁸ Letter of 16 May, 1897, quoted by J. Destrée in 'Les Musées royaux du Parc du Cinquantenaire,' etc., livraison 8.

⁹ *Ibid.*

¹⁰ On a piece formerly in the Rattier collection M. de Laborde found a P in the lower part of the stamp with the lion; Sir A. W. Franks considered this nothing but the lion's legs. I have carefully examined the mark on this piece (Plate II, 6). There can be no doubt that M. de Laborde was mistaken in thinking it included a P.



1. MEDALLION :
THE ADORATION
OF THE SHEPHERDS



2. PLAQUE: THE
ANNUNCIATION



3. MEDALLION :
THE RESURRECTION



VASE : THE FALL
OF MAN, AND A
COMBAT OF HORSE-
MEN

4

4A

4B

6. PLAQUE :
THE 'CALMNY'
OF APELLES



5. MEDALLION :
THE CRUCIFIXION

THREE PLAQUES
FROM A CASSETTE:
A TRIUMPHAL
PROCESSION



7B

7A

7

Who was the Limoges Enameller 'Kip'?

though relatively opaque, is not absolutely so. By virtue of its semi-transparency he is enabled, by varying the thickness of the coat of white, to produce all varieties of shade between black and white. In truth he actually models his subject in this semi-transparent white enamel, and by the variety of tone so produced he gains the effect of shadow and solidity. Details are drawn in line by means of a pointed implement, which, removing the white, shows the black ground beneath. This is the method known as 'dessin par enlevage,' and one of the most strongly marked peculiarities of 'Kip's' work is the refined use he makes of this means, indicating outlines and details with a line of such fineness as to give very much the effect of delicate pen-drawing. This peculiarity frequently gives his work a rather scratchy and finicking air, which contrasts strongly with the bolder style of other Limoges artists. Perhaps it was this quality that led M. de Laborde to the conclusion, already quoted, that 'Kip' was not an enameller by profession. In his best pieces, however, the method of floating subsequent coats of white enamel over lines and details already drawn in with the point is fully developed, and results in greater softness and breadth. These specimens, which approach the effect of brushwork in painting, may fairly be considered as the work of his maturity.

'Kip's' style as a draughtsman, especially as regards the human figure, is, as Sir A. W. Franks remarks, 'very peculiar, timid, rather hard, but highly finished.'¹¹ In the eyes of M. de Laborde, 'Il avait plus de finesse que de goût, plus de gentillesse que de talent; ses figures sont longues, et ses compositions, où le mouvement est assez remarquable, se détachent vivement, mais sans effet, et assez sèchement sur un fond noir.'¹² Perhaps an acquaintance with the larger number and variety of examples of our artist's work now known would have modified the latter part of this judgment, so far at any rate as his best pieces are concerned.

To sum up, 'Kip's' characteristics are delicacy and minuteness of execution, not free from a certain dryness and hardness, with some command of action and movement in a slender type of human figure. In some of his works, probably of his more advanced period, a freer and bolder touch, more in the spirit of real brushwork, is observable. It is surprising that none of the distinguished critics quoted should have remarked on the strong individuality of 'Kip's' drawing of the human face. It is a face, generally oval in his female figures, with long nose, short mouth with full underlip, pointed chin, and somewhat swollen cheeks. The eye is set beneath a heavy eyelid, usually carefully outlined, and the whole type is so distinctive that almost any work of 'Kip's' may be known by it without further evidence.

¹¹ *Op. cit.* (3), p. 152.

¹² *Op. cit.* (1), p. 233.

But the qualities of the artist's work will be appreciated best by a study of the examples here figured. They are shown approximately of natural size, that is to say not more than a quarter of an inch larger or smaller than the originals. It should be remembered that grisaille enamels lose greatly in photographing, and in nearly every case the drawing appears much coarser and harsher than in the original, while the delicate gradation of shading almost disappears.

Plate I, 1. Medallion. *The Adoration of the Shepherds*, after Valerio Belli (Molinier, 'Les Plaquettes,' No. 258). Grisaille, with touches of gold. Signed 'KIP'. An admirable piece, of great delicacy. [Pierpont Morgan, formerly Mannheim, Collection.]

Plate I, 2. Plaque. *The Annunciation*. Signed on the scroll at the bottom KI. Grisaille, with details in gold, the figure of the Almighty appearing out of a blue cloud. Both in drawing and execution an interesting example of the sometimes 'amateurish' manner of the artist. The final coat of white is floated over the drawing of the figures in a rather clumsy manner. The piece is exceptional in the back being covered with an irregular coat of opaque bluish-grey enamel, in the manner of the earlier enamellers. It is no doubt an early effort. [British Museum, Franks Collection.]

Plate I, 3. Medallion. *The Resurrection*. Grisaille, the flesh slightly tinted. Signed 'K·I·A piece in 'Kip's' most finished manner; it loses most of its quality in the photograph. [Pierpont Morgan, formerly Mannheim, Collection.]

Plate I, 4, 4a, 4b. Vase. On the neck, the *Fall of Man*; on the body, a *Combat of horsemen*. Grisaille; mounted in silver-gilt. Signed KI enclosed in a G. On the strength of this signature M. de Laborde ('Notice des Emaux') assigned 'Kip' the letter G as the initial of a Christian name. I venture to think the G is probably the engraver's signature on the print from which the enameller worked. More than one engraver of the period who signed G is mentioned by Nagler ('Die Monogrammisten'). M. Labarte's suggestion that the letter G here may be a curly P is untenable. [Musée du Louvre.]^{12a}

Plate II, 5. Medallion. *The Crucifixion*. Grisaille with touches of gold. Not signed, but marked on the back with the stamp with I·K and a lion. An interesting example of the 'scratchy' manner of the artist. [Salting Collection.]

Plate II, 6. Plaque. *The 'Calumny' of Apelles*. Grisaille, with inscriptions and details in gold. Not signed; lion stamp with I·K on back. The shading of the dresses in grey is particularly finely carried out, but almost disappears in the photograph. From an engraving by Mocetto after

^{12a} I am indebted to M. Marquet de Vasselot, of the Louvre, for his kindness in having this vase photographed for me.

Who was the Limoges Enameller 'Kip'?

Mantegna. Fully described in the Catalogue of the Special Loan Exhibition, South Kensington Museum, 1862, No. 1687. [British Museum; formerly Debruge, Rattier, and Hamilton Collections.]

Plate II, 7, 7a, 7b. Three plaques from a casket. *A triumphal Procession*, inscribed BONE RENONME. Grisaille, with touches of gold. Not signed or stamped, but amply certified by their style as 'Kip's' work, and that at its best, of great delicacy and charm. Doubtless one of the remaining plaques of the casket would have been signed (compare the casket shown in Plate III, 10, where only the plaque on the lid is signed). [Salting Collection.]¹³

Plate III, 8. Plaque. *The Death of Lucretia*. Grisaille, the dress, hair, and details gilded. Signed I P K. [Pierpont Morgan, formerly Mannheim, Collection.]

Plate III, 9. Medallion. *The Virgin and Child* seated on clouds. Grisaille, heightened with gilding. Signed ·J·P· or ·I·P·. The signature is in gold on the cloud to the right, and almost disappears in the photograph. The Virgin's head offers a good example of 'Kip's' mannered drawing of the human face already alluded to. [Fitzhenry, formerly Boy, Collection.]¹⁴

Plate III, 10. Casket. *Figures of Sibyls*, with their names inscribed. Grisaille, with details and inscriptions in gold; mounted in silver-gilt set with various stones, with blue enamelled knobs at the corners. The plaque on the lid signed I.P. The faces and general style are again unmistakable. Special Loan Exhibition, South Kensington Museum, 1862. No 1685. The photograph reduces its size nearly an inch in length. [British Museum, Waddesdon Bequest; formerly Bernal and Martin Smith Collections.]¹⁵

Plate IV, 11. Plaque. *The Death of Lucretia*. Grisaille, the flesh slightly tinted, the dress, hair, and details gilded. Not signed; lion stamp with I·K on back. A beautiful piece, executed with greater strength and freedom than usual, and no doubt at a more mature period of the painter's life than the pretty but timid drawing of the same subject shown in Plate III, 8. [Salting, formerly Spitzer, Collection.]

Plate IV, 12. Plaque. *St. Mary of Egypt in the Desert*. Grisaille, with touches of gold, and blue and crimson *paillettes*. Signed ·I·P· near the saint's left foot; the signature, being in gold, hardly appears in the photograph. The use of *paillettes* suggests that this is an early piece, but

¹³ Burlington Fine Arts Club. Collection of European Enamels. Catalogue, 1897, plate LIX.

¹⁴ On the strength of the signature this piece is attributed in the sale catalogue of the Boy Collection (1905, No. 70) to Jean II Pénicaud. It is obviously by 'Kip.' The Lucretia plaque of fig. 8 was similarly attributed by M. Molinier to the second Jean Pénicaud (Mannheim Catalogue, 1898, No. 156). It is equally certainly 'Kip's' work.

¹⁵ Read, C. H. 'The Waddesdon Bequest' Catalogue, 1902, No. 23. Mr. Read hesitates as to the authorship, but the style of drawing is decisive.

the drawing of the face allies it closely with Plate IV, 11. [British Museum, Franks Collection.]

Plate IV, 13. Plaque. Two children playing on a lute and a pipe, with inscription EX · ORE INFANTIV · ET · LACTENTIVM · PERFECISTI · LAVDEM; background of rose-branches. Signed K·I·P; lion stamp with I·K on back. Grisaille heightened with gold; the green leaves of the rose give this piece an unusual note of colour. [Brussels, Musée Royal, Parc du Cinquantenaire.]¹⁶

Plate IV, 14. Plaque. *A Sacrifice*. Grisaille, the dresses gilded. Lion stamp with I·K on back. The harshness of the drawing is greatly exaggerated by the photograph. [Pierpont Morgan, formerly Mannheim, Collection.]

The national collection at South Kensington includes no specimen of this artist's work. The deficiency is fortunately made good by the pieces on loan from Mr. Salting, Mr. Pierpont Morgan, and Mr. Fitzhenry, described above.

II

During the sixteenth and seventeenth centuries there was living at Limoges a family bearing the name Poillevé, otherwise written Poylevé, Poylevet, and Pellevé. It was a family of some position and substance—members of it on various occasions filled the office of consul at Limoges; the Church and the Law provided a profession for others; while early in the seventeenth century a Jean Poillevé was dignified by the title of 'sieur de Bondy.'

The earliest recorded member of the family is Jean Poillevé 'cartier' (card-maker) at Limoges before 1532. Five years later a document of 1537 brings to light Jean Poillevé the goldsmith, who exercised his craft 'dans sa maison et eycure des barris (faubourg) de Saint Gérald,' and was the owner of certain property at Mont Jovis. From this date, according to M. Maurice Ardant, to whom our information about the family is due, 'les Poillevé furent argentiers et émailleurs à la fois.'

Other documents testify to the continued existence of Jean the Goldsmith in 1541, 1556, 1559 (and 1573?).¹⁷ He is known as Jean I. Poillevé, to distinguish him from a later namesake, and has been generally considered as the maker of a chalice decorated with enamels, formerly in the Hospital of Limoges, inscribed with the name, no doubt of a relative, 'IEHAN POYLEVE CVRE DE SAINT GENCE, 1555.'¹⁸ There is, however, no evidence

¹⁶ Published by M. Destrée in 'Les Musées royaux du Parc du Cinquantenaire,' etc. Livraison 8. I am indebted to M. Destrée for kindly having this photograph made for me.

¹⁷ Ardant, M. 'Poillevé, émailleurs limousins.' Bulletin de la Société Archéologique et Historique du Limousin, XI, 1861, p. 60. See also Guibert, L. 'L'Orfèvrerie et les Orfèvres de Limoges,' 1884, p. 62.

¹⁸ Bourdery, L., 'Les Emaux Peints,' 1888, p. 96. See also Guibert, L., 'Exposition rétrospective de Limoges,' 1868. Photographies par Mieuement. Plate 25. See also note following (19).



8. PLAQUE : THE DEATH OF LUCRETIA



9. MEDALLION :
THE VIRGIN
AND CHILD



10. CASKET : FIGURES OF SIBYLS

PLAQUE : THE
MURDER OF LUCRETIA



12. PLAQUE : ST.
MARY OF EGYPT IN
THE DESERT



PLAQUE :
CHILDREN PLAYING
LUTE AND PIPE



14. PLAQUE :
A SACRIFICE



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that the work is his. M. Ardant seems to have originated the suggestion, basing it on the probability that the former owner or donor whose name is mentioned in the inscription would have entrusted the work to his relative the goldsmith. This inscription, however, as MM. Palustre and Barbier de Montault are at pains to point out, replaces an earlier one, obliterated to make room for it, and these more scientific antiquaries are careful not to repeat an attribution based on such flimsy foundations.¹⁹ At the same time they remark that though Jean Poylevé the *curé* was not the original owner of the chalice, yet he had probably inherited it, since it bears the arms of his family. These arms, enamelled on a silver plaque, consist of a chevron between three human heads with dishevelled hair, no doubt referring in canting heraldry to the family name Poillevé (*poil levé*). The same coat of arms is found on a holy-water vessel of the seventeenth century, attributed on good evidence to a later Poillevé.²⁰

The names of at least two members of the family, François and Jean II, working as enamellers at Limoges, are recorded during the course of the seventeenth century, and it has been assumed for many years past, on the authority of M. Ardant, that Jean the goldsmith also practised the enameller's craft, though, as Sir A. W. Franks remarked, his 'works have not been as yet identified.'²¹ There is nothing to advance against the supposition. His great predecessor, Nardon Pénicaud, one of the founders of the Limoges school of painter-enamellers, is described as 'orfèvre' in a document of 1495.²² Enamelling of the earlier kinds was, indeed, essentially a branch of the goldsmith's art, and at Limoges the statutes of the Goldsmiths, dating from the year 1389, include an article specially devoted to work in enamel.²³ Though in later times the association of 'painted' enamelling with the goldsmith's art lost its meaning, nothing was more natural than that a goldsmith should practise even this kind of work in the earlier period of its development.

In addition to the chalice already referred to,

¹⁹ Palustre et Barbier de Montault: 'Orfèvrerie et Emaillerie Limousines' (1887), Plate XXX. In his 'Emailliers et Emailerie de Limoges' (1855, p. 145) M. Ardant went so far as to state without qualification that the chalice was made by Poillevé pour son frère curé de Saint-Gence. Through the kindness of M. Homolle, Directeur des Musées Nationaux, and M. Marquet de Vasselot, and with the courteous assistance of the authorities of the museum at Limoges, where the chalice is now preserved, I have been supplied with photographs of some of its details. It is stamped with two marks—p.t. with a fleur-de-lys and l.d. M. Bourdery has suggested ('Les Emaux Peints,' p. 98) that the mark p.t. stands for 'Poylevet,' and uses the theory to support Poillevé's claim to have made the chalice. But p.t. might equally well stand for 'Poncet,' the name of a goldsmith of whom there is record at Limoges in 1553 (Guibert, 'L'Orfèvrerie,' etc., p. 63), to say nothing of 'Pénicaud,' as the name of that family sometimes appears.

²⁰ Bourdery, p. 104.

²¹ *Op. cit.* (3), p. 147.

²² Guibert, 'L'Orfèvrerie,' etc., p. 60.

²³ Texier, 'Dictionnaire d'Orfèvrerie,' 1857, pp. 178, 1140.

one other piece of work has been conjecturally assigned to Poillevé. This is the casket in the Waddesdon Collection (Plate III, 10). On the strength of the signature I.P which it bears, the late Sir A. W. Franks, when it was shown at South Kensington in 1862, hazarded the conjecture that 'this may possibly be the work of Jean Poillevé,' though admitting that his style was unknown.²⁴ The same suggestion is repeated on a label, in an unknown handwriting, attached to the back of the plaque from Sir A. W. Franks's collection shown in Plate IV, 12.

III

What has Jean Poillevé to do with the question posed in the title of this article? The answer is supplied by the plaque in Mr. Pierpont Morgan's collection representing the sacrifice of a ram (Plate IV, 14). As already stated, this piece bears 'Kip's' stamp on the back, and the style of the work is further evidence that it is by that artist, though not at his best. In place of the usual signature of initials the inscription in gold appears (on the altar) $\begin{matrix} \text{KARE} \\ \text{TERA} \end{matrix} \cdot \text{I} \cdot 25$

The use of the letter K and the form of the word suggest a Greek origin. Following this indication it seems clear that in 'karetera' we have a word compounded of *καρα*, or *καρη*, the head, and *τερας*, a marvel or object of wonder. Such classical renderings of barbaric names were of course in great favour during the Renaissance—Paracelsus and Melanchthon, the high-sounding equivalents of von Hohenheim and Schwarzerd, are familiar examples of the prevailing fashion. It is natural to assume that the signature of Greek origin on the enamel plaque was formed in the usual way by a literal rendering of some name. Who then is to be recognised under the pseudonym Karetera, 'the head of wonder,' but one whose name signified a head with hair standing on end—Jean Poillevé?²⁶ The Poillevé coat of arms already referred to, showing three heads with dishevelled hair, undoubtedly contains the same reference, and it is hardly too great a stretch of imagination to suppose that in selecting the maned lion for his mark the artist had in his mind the animal's most characteristic feature.

If then we are justified in concluding that Karetera stands for Poillevé, we shall not be far wrong in asserting that Karetera I is to be read Karetera Iohannes, KIP is to be read Karetera Iohannes Poillevé, while IK and IPK combine in different ways the same elements and represent the same person.

If further confirmation is required it is supplied

²⁴ *Op. cit.* (3), pp. 147, 151.

²⁵ The inscription, being in gold, is hardly visible in the photograph. It is inaccurately transcribed, and its meaning lost, in M. Molinier's Catalogue of the Mannheim Collection (No. 165).

²⁶ *Τέρας* is used in reference to the Gorgon's head in Iliad, V, 742.

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by the examples already referred to, executed by the same hand but merely signed I P, i.e. Jean Poillevé (see Plate III, 9, 10, Plate IV, 12). As if to establish the conclusion beyond possibility of dispute, M. Darcel quotes a coffret, once in the Prince de Beauvau's collection, consisting of five plaques all in the same style, of which one was signed I.P. and two others with the same monogram, 'un peu modifié,' as the little vase in the Louvre signed by 'Kip' (Plate I, 4).²⁷

It has already been remarked that one of the pieces here figured, the casket in the Waddesdon Collection, was many years ago associated by Sir A. W. Franks with Poillevé's name, though only as a conjecture—the great antiquary's surmise is now seen to have had a firmer foundation than he knew. A higher degree of discernment was exercised by M. de Laborde when he stated his conviction that 'Kip's' painted enamels were the work of one who was not by profession an enameller; Jean Poillevé's work to the last suggests the manner of the goldsmith accustomed to handle the graving tool, rather than that of the painter-enameller at his ease with the spatula and brush. Probably in the Waddesdon casket we have an example of his skill as a goldsmith applied to the setting of his own enamels. The work has not a high degree

²⁷ Darcel, 'Notice des Emaux,' etc., p. 115. M. Darcel, not having the clue to the mystery, merely saw in this circumstance 'une marque de l'alliance de ces deux artistes (i.e., Jean II Pénicaud and 'Kip') dans un même atelier.' The casket is No. 43 in the Prince de Beauvau's Sale Catalogue. Paris, 1865.

of finish and is strongly tinged with Gothic feeling, though obviously of François I date. Though the total effect is pretty, the design is not free from a certain uncouthness, suggestive of a provincial origin.

Poillevé's enamels have been freely attributed, owing to his frequently signing I P, not only to the *atelier* but to the hand of Jean Pénicaud the second. Even such judges as M. Darcel and M. Molinier have not escaped this error, but the marked peculiarities of the artist's style, fully exemplified in the foregoing illustrations, admit no real ground of confusion.

The enamels of the chalice of the Hospital at Limoges show no similarity with his work, and their attribution to him may be finally dismissed.

The confusion that has reigned for so long between the work of Jean Poillevé and of Jean II. Pénicaud is a natural result of their having the same initials. Jean II. Pénicaud was, however, an artist of far greater power than Poillevé. It has been remarked by more than one authority that Jean II. Pénicaud was accustomed to sign his works not I P but P I, a signature which he himself has interpreted for us as 'Pénicaud Junior,' a description having reference to his great predecessor Jean I. Pénicaud. It would not be difficult to substantiate this statement, and, by means of photographs of signed examples, to establish beyond dispute the entirely different style which distinguishes his work from that of Jean Poillevé.

❧ A PORCELAIN COLLECTOR OF THE MING DYNASTY¹ ❧



ADMIRATION for the ripe glories of any art is wont in the course of time to be exchanged for curiosity as to its beginnings. So in Europe we turn from the artists of the cinquecento to those of the trecento, even if our interest does not revert one or two stages further and become concentrated at last upon Byzantium or the Catacombs. The orientalist in the same way turns from Japanese colour prints and from the superb porcelain of the Chien Lung epoch to the products of the Sung dynasty, the beauty and extreme rarity of which acquire a double fascination from our lack of precise knowledge about them.

Among serious students of these beginnings of Chinese art, the late Dr. Bushell occupied a prominent place, and the famous native work upon early porcelain, which now appears in an English dress, is a not unfitting conclusion to

¹ 'Illustrated Description of the Celebrated Porcelain of Different Dynasties.' By Hsi'ang Yuan-P'ien, styled Tzu Ching. Translated (and annotated) by Stephen W. Bushell, C.M.G., M.D. Eighty-three coloured plates. Oxford: Clarendon Press. £5 5s. net.

his labours. He himself relied largely for his conclusions upon this delightful sixteenth-century Chinese catalogue, and in presenting it thus to the public he has done his brother collectors an inestimable service. Nor must the share taken in the enterprise by the Clarendon Press pass without a word of recognition. No praise can be excessive for the rich, yet handy and appropriate form in which the volume has been given to the world. So far as printing, binding and illustration go it is worthy of its remarkable contents; the facsimile reproductions of the eighty-three Chinese coloured plates, executed by Messrs. Griggs, deserving particular attention.

Opinions have differed as to the value of the book itself. Its authenticity, indeed, has never been called in question. The writer, Hsi'ang Yuan-P'ien, is celebrated as an artist and collector by many contemporary and later records, and his seal occurs twice in the British Museum—once on a piece of porcelain in the Franks collection, and again on the scroll painting by Ku K'ai Chih. Though the original manuscript was most unfortunately destroyed in a fire some twenty years ago, two or more copies had previously been made by

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a Chinese artist at Peking, and from one of these the present reproduction is taken.² That it is substantially accurate is attested by Dr. Bushell, who had owned and annotated the original.

No doubt the legendary and romantic element which is so commonly found in ancient Chinese art history had much to do with the suspicions that this sixteenth-century collector's work has aroused; the charming flowers of speech with which he adorns his enthusiasm possibly seeming in the eyes of his critics to be further proofs of his ingenious artifices. Of the pieces he illustrates not one appears now to be known, and several seem to conflict with current ideas as to the development of painting in coloured enamels. The former of these objections must not be taken too seriously. Every step in our knowledge of Chinese art of other kinds seems to confirm rather than to weaken the main historical contentions of the native authorities. The latter objection, we think, will grow fainter and fainter the more carefully the book is studied; indeed, that its reliability was accepted by a student whose knowledge of China and the Chinese was so extensive as that of Dr. Bushell is almost conclusive evidence in its favour. The internal evidence is equally strong. What collector, for example, in compiling a record of imaginary pieces could have refrained from including with his examples of Kuan Yao a specimen of its predecessor, the short-lived Ch'ai Yao, of which every true porcelain lover must have dreamed! Far rarer and more precious would a mere fragment have been even than that unique example of black Ting Yao 'in the collection of my wife's relative, Li Tu-chien,' which our author illustrates so proudly in fig. 35. Had this been pure invention, surely some later commentator would have pounced upon the fraud. It is impossible, of course, to prove absolutely that our author is not describing pieces of his own time (Wan-li) throughout, and that the specimens which he refers to the Sung dynasty, if they ever existed, were of the

²Since the above notes were written, Mr. T. J. Larkin, of Bond Street, has placed at my disposal another Chinese manuscript copy of the lost original, which throws an interesting light upon several of the problems raised by Dr. Bushell's facsimile reproduction. In the first place, we may note that the scale of these drawings is precisely the same as that of the reproductions, so that we are driven inevitably to the conclusion that our Chinese author's statement of identity refers only to relative proportions and not to absolute size. When we come to the drawings of the 'Chicken cups' above mentioned, the style of the workmanship leaves little or no doubt that the original copies were painted in enamel colours and not merely in a glaze. The technical treatment of a pine tree upon one of them is identical in every respect with that employed by the enamel painters of a later date. In one thing, however, there is a notable difference between Mr. Larkin's manuscript and Dr. Bushell's plates, and that is in the matter of colour. When every allowance is made for the inevitable difference between the effect of the water colour wash and that of the similar tint reproduced in chromolithography, there is no doubt that the water colour suggests the 'fat' quality of the early glazes better than the mechanical process, and in other respects, too, the illustrations in the manuscript agree more nearly with Hsi'ang Yuan-P'ien's descriptions.

date he ascribes to them. Yet if collateral evidences of style may be taken into account, the result is all in favour of Hsi'ang Yuan-P'ien's honesty. In the matter of technique, as we have indicated, his evidence is unexpected; in that of design it appears from first to last consistent.

A large proportion of the pieces which he illustrates are described by him as taken from the well-known twelfth-century catalogue of ancient bronzes, which together with certain kindred works—notably that published by the Emperor Ch'ien Lung in the eighteenth century—is still the foundation of all serious study of the subject. It is noticeable that Hsi'ang Yuan-P'ien always speaks as if the engraving in the catalogue had been the model and not the original bronze. Indeed, it is unlikely that objects already so precious in Sung times as ancient honorific or ritual bronzes would be sent from the imperial collections to the potteries, when clear representations of them were available. To the fact that the potters worked from the engravings, and not from the originals, some of the most characteristic differences between the bronzes and the porcelain copies seem to be due. The woodcuts in the early catalogue do not preserve the exact quality of the contours of the original metalwork; the beauty of the curvature is frequently distorted and almost always diminished. Nor did the limited power of the engraver enable him to give more than a bare outline, with such details of pattern as a simple line will copy. His prints are thus unpleasing and imperfect versions, as we see when we compare them with such bronze originals as have survived successive lootings of the imperial palaces, and have been carried off to Europe. The porcelain was in fact a copy from a poor copy, and only the native taste of the potters saves it at first from positive clumsiness. Indeed, it is not until these forms derived from bronze have lost their original character, as they began to do at the end of the Ming dynasty, that they once more become things of real beauty. By the eighteenth century the shapes of porcelain have developed a flower-like grace and majestic grandeur of their own, and when, as in the reign of Ch'ien Lung, there occurred an imitative revival of the old bronze forms, such as we find in our author's plates, the archaistic pieces are far less graceful than the ordinary ware of the time. Possibly some allowance must be made for a decline in craftsmanship. The trumpet-shaped vase *Ku*, illustrated in fig. 19, seems to show that the Ju Yao of the Sung dynasty had a delicacy of substance and of finish which the later versions do not possess.

The little Ting Yao piece of the same dynasty [fig. 28] is a striking example of such impeccable finish: in this respect, indeed, it resembles the Sung bronzes as closely as it does in its form.

A Porcelain Collector of the Ming Dynasty

Ming work in bronze was more elaborate, but it was not more perfect; indeed, it could not well be so, and this catalogue goes far to prove that Sung porcelain could be equally delicate. The few existing specimens of the porcelain of these early dynasties which have survived, have survived by reason of their strength and thickness; and so are apt to make us forget that more fragile products may well have existed side by side with them.

The figures of Hsüan Yao, with their decoration in brilliant copper-red under the glaze, also illustrate a ware no longer known, though the white bowls decorated with fishes may be considered the direct forerunners of the Chêng Tê bowl in the Salting collection, reproduced by Mr. Edward Dillon in *THE BURLINGTON MAGAZINE* for May.³ The interval of some seventy years between the pieces is surely enough to explain the increased elaboration of the design in Mr. Salting's specimen! The delicate little wine cups, painted in the pentad of enamel (?) colours, with the remarkable tazza shown in fig. 55, are said by our author to have been of the utmost rarity, even in his day, so that we need not wonder, perhaps, that no example of them has survived. The decoration of the 'chicken cups,' though it excites our author's admiration, is almost childishly primitive and timid; that of the tazza, however, though it is also of the Ch'eng-hua period, treats a border of grapes and vine leaves with the most exquisite freedom. So un-Chinese is the motive that we are tempted

³ Vol. xiii, p. 74.

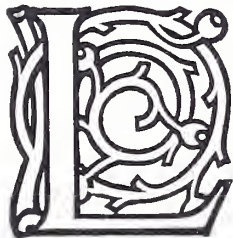
to ask whether we have not here a recollection of the grape clusters on the bronze mirrors of Graeco-Bactrian design which were made during the Han dynasty.

Towards the end of the volume our worthy collector shows the limitations of his taste. The specimens of porcelain lamps which he describes with so much relish are curious and elaborate, but they have not the dignified restraint of the earlier pieces. In them indeed we can see the beginnings of that exuberance which towards the end of the Ming dynasty was to bring about a decadence of style in all the arts in China, not excepting that of porcelain making, though there the addition of fresh technical qualities provided compensations which we cannot think wholly inadequate.

Limits of space forbid discussion of many other points raised by this historic work. It only remains to say that the edition as produced by Dr. Bushell appears to be excellent in almost every respect; indeed, we have noticed only two small points which his notes do not elucidate. The reader will constantly remark a striking discrepancy between the size of a piece as described, and the size of the illustration which is supposed to represent its dimensions as well as its form and colour. Did the Chinese copyist disregard the scale of the original drawings? Perhaps some one who remembers the manuscript which was burned in 1887 will be able to throw light on the matter? Similar doubts, as we have noticed, are sometimes raised by the colouring.

NOTES ON ORIENTAL CARPET PATTERNS—V¹ LADIK RUGS

BY CHRISTIANA J. HERRINGHAM



LADIK (Laodicea) rugs come from the hill country between Ladik and Bergamo, the ancient Pergamus, which was the western extremity of the trade route from Assyria, and a town rich in its traditions of Greek and Roman culture and opulence, as well as famous for its fine wool.

The coloured plate this month is taken from one of the most beautiful and tender schemes of eastern colouring I have ever seen. The prevailing contrast of a medium blue, mellow like the blue spaces beyond the sunset, and of a yellow rendered harmonious by a toning of grey, is relieved and punctuated by gleaming whites and bits of flaming red, and by a bass note of a sober but satisfying purple. The balance between these colours is most admirable. At times one, and then

¹For the previous articles see Vol. xiv, pp. 28, 84, 147, 218 (October, November, December, 1908, January 1909).

another, seems the keynote, this being another phase of the eye-bewilderment, a pleasant bewilderment of which the secret is known, or was known, among Eastern craftsmen. The ends have been bound with velvet and fringe, a usual habit with Turkish collectors. In this rug and in the example on Plate I (for it is one of a class) the pomegranate supplies the principal motive of the adornment. The treatment is more naturalistic than in other examples of this fruit used decoratively, excepting the Assyrian wall-sculptures. Certainly there must be here again an unbroken tradition from the remote past. The pomegranate was evidently held in great estimation over a wide area in antiquity. In the *Odyssey* it is mentioned as grown in the gardens of the kings of Phrygia and Phæacia; and Ladik (Laodicea), the name-place of these rugs, lies just outside the confines of Phrygia, as delineated in ordinary ancient atlases.² De Candolle says that it grows wild in Persia,

² See map, Vol. xiv, p. 147 (December, 1908).



LADIK RUG

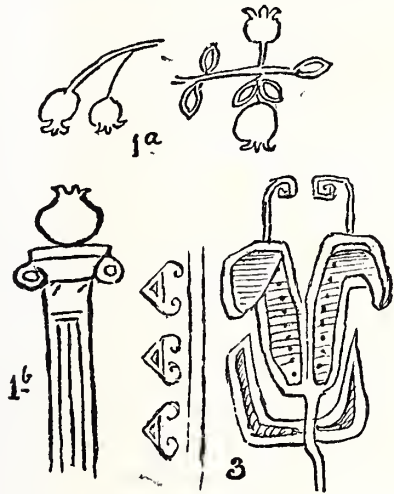


LADIK RUG

Oriental Carpets : Ladik Rugs

Afghanistan and Baluchistan. Pliny says that the best pomegranates came from Carthage, where they were almost certainly introduced by the Phoenicians.

On Punic steles of Tanit pomegranates are of frequent occurrence, and their occupying a prominent position at the top of a single pillar seems to imply that they were considered an emblem of life (see fig. 1b). Fig. 1a is from Punic seals in the British Museum.³

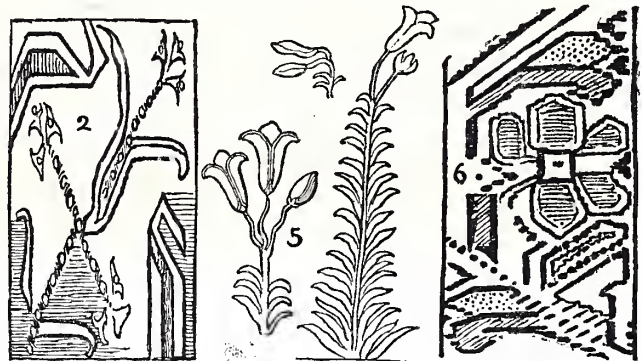


Although the pomegranate scarcely appears in Greek vase art there are several myths and stories in connexion with it. The crown-like calyx was twisted up by Bacchus to trick a nymph whom he had betrayed and whom he changed into a pomegranate tree, in place of the crown promised her by a priest. There is the tale of the pomegranate that Proserpine should not have eaten if she wished to leave the Elysian fields. There is a tradition that it was the fruit of the tree of life that Eve gave Adam. It makes both intoxicating drink and non-intoxicating sherbet for the Persians; its rind is a dye and a tannin for leather. It seems to have been anciently equally esteemed with the vine and the date-palm, judging from its association with these in Assyrian sculptures. This might mean that all these three furnished some kind of wine and not merely fruit.

The borders of both the Ladik rugs of the plates are composed of lilies and rosettes—whether eight-pointed stars or four-petalled roses with sepals between it is difficult to say; but there must be close connexion with the architectural rose or rosette common to Greek, Roman, Sassanian and Byzantine types. The parallelograms separating the sections of the patterns—see Plate I—seem to me similar as a pattern motive to the interpellation of similar panels between other motives on the necks, especially, of Greek vases. We are led again to speculate on the question of the

³ Perrot. 'Art in Sardinia and Judaea,' p. 254.

original symbolism of the flowers used on the carpets of this part of Asia Minor. In Ghiordes rugs we found the traces of roses as well as pomegranates. Roses and lilies were the flowers of the Virgin at quite an early period of the Church, and the red seeds of the pomegranate held in her Infant's hand typified the blood of the Redeemer. That the rug-weaving of this district was originally done by Christians who taught it to the Moslems—the latter still doing the low-grade work—may not be without significance. But the rose was also the flower of Venus. The lily, the iris, and the pomegranate were dedicated to Juno, the latter perhaps because of the wealth of seeds the fruit contains, as she is the patroness of marriage and riches. This meaning probably survives in the Turkish marriage custom, where the bride throws a pomegranate on the ground, and the number of spilt seeds is prophetic of her future family. In Dalmatia the suitor demands his bride from her parents under the simile of transplanting into his own garden from that of the parents one of the beautiful red flowers of the pomegranate. It is through this aspect of the pomegranate, one would fancy, rather than its sacerdotal use on the vestments of Jewish and Assyrian priests and kings, or in the adornments of their temples, that we find it associated with the carpets under consideration. It seems not unlikely that these were bridal, and not prayer rugs. It will be seen on referring to the plates that there is not any definite niche towards the Kiblah, and the sprigs are often, perhaps usually, upside down to the very small indentation which might be taken to be the sacred point. The pattern in the centre of the coloured plate springs from sherbet-ewers, which are emblems of hospitality and brotherliness in Persia. I do not know that this is limited to Persia.

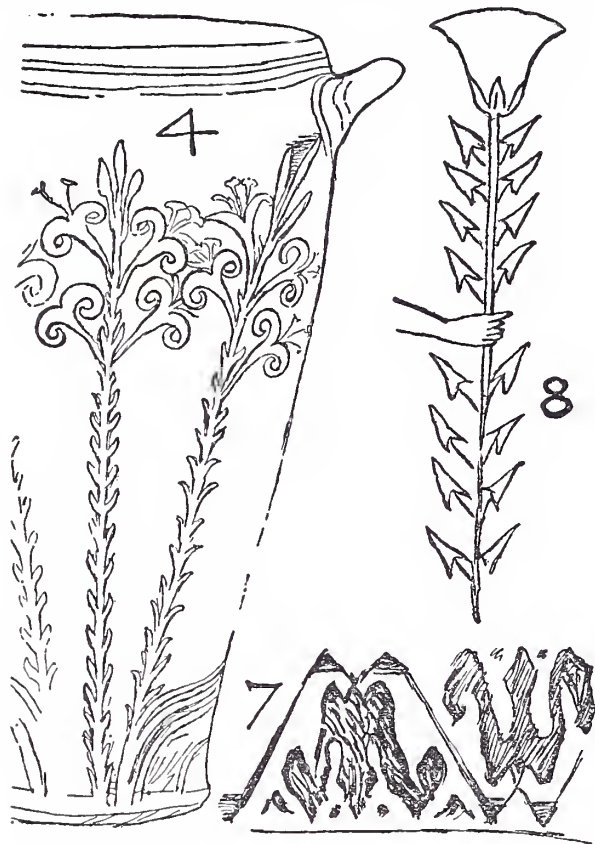


The lily of the border (fig. 2) identical in Plates I and II, is not so very far removed from fig. 3, a Copt woven frontal of a garment. The stamens make it quite clear that a lily is represented. Two sketches of ancient lily drawing show the naturalism which may have inspired the carpet tradition (figs. 4 and 5).

Fig. 6 is from a very charming rug of Ghiordes

Oriental Carpets : Ladik Rugs

type, belonging to Mr. William Rothenstein, with rose sprig borders, having narrower outer borders of lilies, the stamens being distinctly recognizable :



and fig. 7 is from another similar rug, forming almost a pair with the first mentioned, but the treatment of the lily is quite different.

The prevailing colour of these rugs is a lovely rose madder, which seems peculiar to this part of Asia Minor. The dye is quite fast and bears washing excellently.⁴ The rose pattern border seems especially appropriate to this colour.

This seems an opportune place to say something about the meaning of roses in early art, omitted from the article on Ghiordes designs. With all our modern love of flowers, there is hardly any expression of it so passionate as in the late Roman lavish squandering of the rose or of its pink petals piled knee-deep in banqueting rooms, or else used as a token of love in the ceremonies of death and life at funerals and marriages. This, no doubt, accounts for the many roses embroidered on linen found in Akhmim tombs. This late Roman sentiment is probably all one with the poetic exaltation of the flower in later Persian romance. Both Greeks and Romans planted roses on the

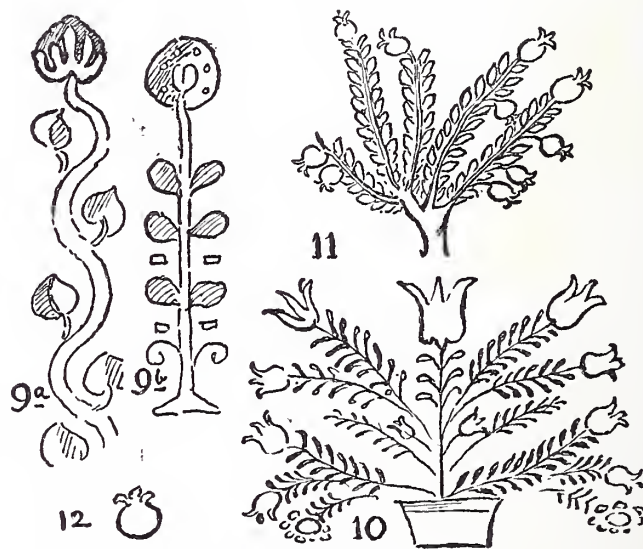
⁴Two beautiful red dyes were formerly in use: kermes, made from a coccus that feeds on the evergreen oak (like cochineal), and still occasionally used for the best fezzes; and madder, the material of Adrianople red, more especially a cotton dye, but good also for wool.

graves of lovers, and there are said to be codicils to wills ordering this to be done. There are inscriptions at Ravenna and Milan directing the yearly strewing and planting of roses on graves.

Not a few borders of Anatolian and Kurdistan, and perhaps West Persian rugs, seem to be founded on lily motives; otherwise this flower does not often appear east of the district we are considering, until we come to Mogul and later Indian carpets, and those of the same period of Eastern Persia—of Kirman, for instance, and Shiraz. There again we meet the lily in sprig or bouquet form, and naturalistically treated, as in ancient Hellas and Assyria. In the Mogul architecture low relief marble panels of lilies and fritillaries or Crown Imperials, which were no doubt esteemed lilies, form a most beautiful and effective feature, as in the interior decoration of the supremely lovely Taj Mahal at Agra.

Carpets seem to have been accredited by the Persian poets with poetical pattern motives, which they did not always possess in the individual instances. In the Poldi Pezzoli Museum in Milan there hangs a Persian carpet inwoven with the stanzas of a poem praising the roses and lilies of the pattern—not the smallest trace of either is to be found there, but apparently the poet expected their presence.

The sprightly and elegant row of pomegranates in the two typical rugs of the plates recall the erect lotus of ancient Egyptian art, such as fig. 8, or such sprigs from the Akhmim tombs as figs. 9a and 9b. But they are closer still to a series of



reproductions of peasant embroidery illustrated in a Hungarian work recently published, 'A Magyar nép Művészete,' by Malonyay Dezso. Pomegranates play a very important part in this episode of decorative art; and a very great many of the patterns are rows of sprigs upright, very much

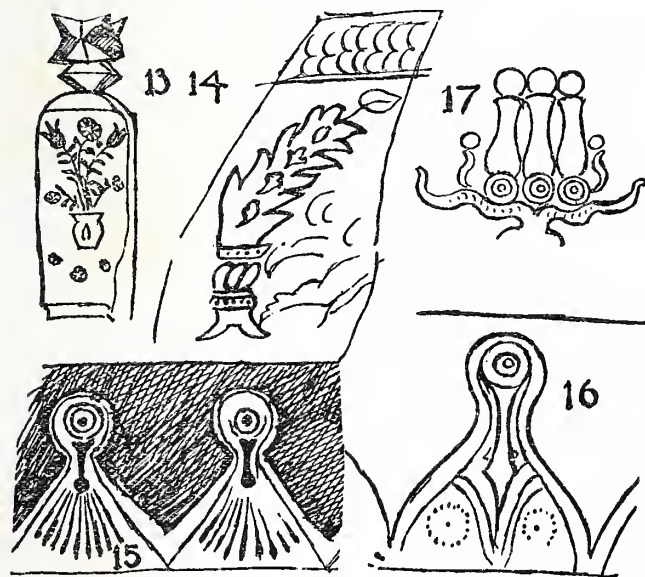
Oriental Carpets: Ladik Rugs

like the carpet sprigs. They form the bottom border of aprons, for instance.

Fig. 10, Hungarian, is curiously like fig. 11, a small pomegranate tree from the Assyrian sculptures of the British Museum. Fig. 12 is the usual shape of the pomegranate in Hungarian decoration. Fig. 13 is one of the wooden posts used instead of gravestones given in the book referred to. The quaint angular carving at the top in wood recalls the angular forms in Shirvan carpets made by the nomads of the Caucasus.

It seems obvious that there must be some traditional connexion between the arts of these two rather widely separated localities; and trade and Turkey supply the necessary intermediary links.

These designs may probably have gone to Hungary in mediæval times, but they may very well at Ladik be traceable to a more ancient source in Assyrian or Phœnician religious symbolism. The particular type of Ladik rug we are considering is extremely highly elaborated and stylistic. The rug-weavers of the district are said to be very conservative, liking to copy old models with slavish exactness; which seems to indicate that the type reached its final development very long ago. The motives seem ultimately referable, in all probability, to a Sassanian (Assyrian) origin, whence it seems to me many Kopt motives must also be derived. The four saw-edged leaves at the opposite end from the pomegranates (Plate I) may be a Sassanian textile method of rendering acanthus foliage. We find a similar leaf (fig. 14) among what I believe to be Sakkarah finds.



Earlier architectural and vase motives may be represented too, as suggested already with respect to the bars between the flowers and rosettes (Plate I). (The bars may also be the remains of two squares laid diagonally one over the other,

meaning, perhaps, the plane expression of the cube, as the rosettes may be two groups of four segments.) The vandykes at both ends may be a decoration similar to figures 15 and 16 from a sarcophagus of 520 B.C. (B. M.); but I believe this is lotus decoration, and doubtfully the same as the carpet design. The three figures like three pairs of horns may actually be that, or three altars, or only degenerate palmettes.

Some people think that the figures I take to be acanthus leaves are fishes, emblematic of one of the Chaldean gods. When forms become so purely formal, it is only possible to find the prototypes through a long connected series of examples, not always possible to command. The nondescript shapes in the corners of the field of the acanthus leaves may be descended from the living creatures or cherubs so common in Copt weaving. Fig. 17, like a trident, to be found in the indentation of the scallops, suggests the head-dress of Cyrus.

The Ladik rug reproduced in monochrome, which resembles the coloured plate, has a red centre, a green field at each end, and a rich, somewhat peacock blue background in the wide border. This rug is woven from the top of the pomegranates downwards towards the stem, which is generally considered a proof of copying from an older rug. This is known from the direction in which the pile lies, which is towards the weaver.

On Plate II is the reproduction of a small square rug which has a good many of the Ladik features *minus* the pomegranates and lilies; the weaving and dyes are the same, and there is the same intimate association of tufts economically used with the design—every tuft, that is, being organically necessary, and many parts of the construction of the pattern expressed by single tufts; which gives great life and brilliancy. In Ladik rugs, it should be said, the design is spaced out with even more perfection than in Ghiordes rugs, fitting together perfectly in every part, and greatly differing in this respect from Shirvan rugs. The weaving is even, and the surface is close shaven and smooth. My little rug has been most elaborately and lovingly mended in its native land, having evidently been regarded as worth mending. It must be several hundred years old.

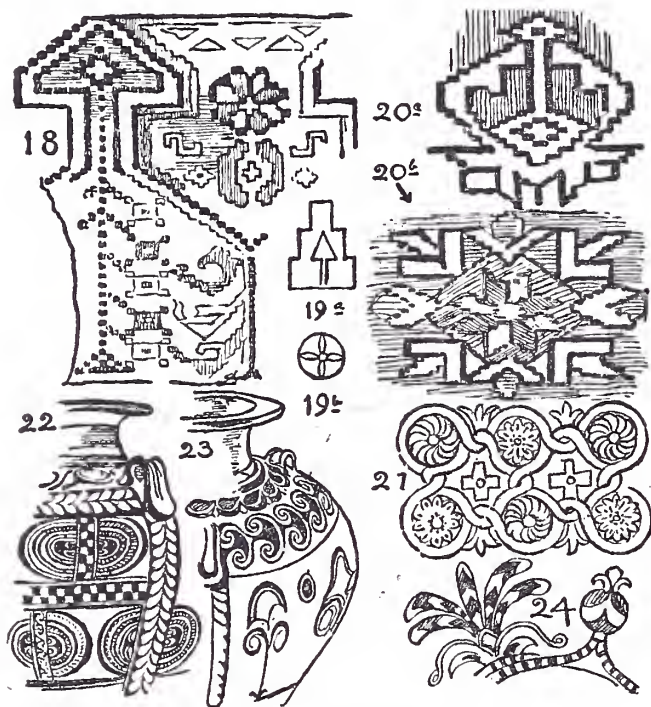
Here we find more clearly expressed the arrow-head shaped vandykes already described. A bit of this pattern with the filling between is given in fig. 18, in order that the details may be seen more clearly. I have already suggested a similarity with the sarcophagus pattern (figs. 15, 16), but I want to suggest another possibility, for the tomb has a lotus look about it, and the symbols which accompany this very arrow-head-shaped decoration point to another more probable explanation, or origin.

In the Louvre I found fig. 19a very conspicuously placed on a cast or fragment—I forget which—

Oriental Carpets : Ladik Rugs

of part of the palace of Artaxerxes Mnemon ; and I found the pair of crescents on the same or another Persian fragment in the same room.

These shapes are in evidence on the rug, and as symbols they were once representative of two of the Chaldean deities. These were grouped as follows, each having a female counterpart which does not concern the present argument. First came the supreme god Il or Ra : Il being the root of the Hebrew word Elohim ; and then came a triad, Ana, Bil, and Hoa. One of the emblems of the last is the wedge or arrow-head, the essential element of cuneiform writing, which seems to be assigned to him as the inventor or at least patron of the Chaldean script. Another is the serpent, emblematic of Knowledge. Hoa has many other attributes.



Then came the second triad, Sin, San, and Vul. Sin was the god of the moon ; San of the sun ; Vul of the atmosphere. Chaldean mythology seems to have given a strong preference to the moon god, perhaps because coolness is pleasanter than heat. His ordinary symbol was the crescent or new moon (fig. 18). San, the Sun god, was represented by a simple circle or a circle quartered by a cross or a four rayed orb (19b). An eight rayed star symbolized his female principle, and in the Chaldean rectilinear script was a determinative of divinity generally. The emblem of Vul, the third of this triad, was a sort of double or triple bolt or trident, probably representing lightning.

The square-shaped S (see fig. 18) is generally thought to be of serpentine origin, and the serpent was emblematic of superhuman knowledge. I

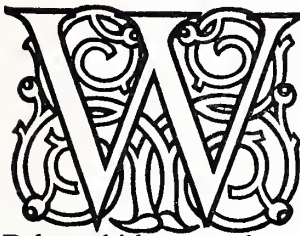
have already hinted that it may be a labyrinth symbol—the labyrinth itself typifying the supernal and infernal regions, also the appearance and disappearance of the sun. The tree appears most likely under its aspect of calendar tree, though there are only ten branches instead of twelve. In the centre panels the stars or rosettes (fig. 20a) may probably be indicative of the eight points of the compass. The rosette in the middle of the star, to which a sort of revolving effect is given by the colouring of the segments, seems to me to be very possibly symbolic of the revolution of the heavens. I find it is the symbol which I had taken for a swastika on the carpet in Holbein's picture of the Ambassadors in the National Gallery, but without four extra intersegmental dots which give it there a swastika look. This exact figure, however, is on another Anatolian or Kurd rug which I possess, and is of frequent occurrence. We find this revolving figure in much old architectural decoration (see fig. 21). The figure at the ends of the panels seems to be the sun on a pillar (fig. 20b). Finally, there are the figures in the field. Here we seem to find ourselves transported to the civilization of the Greek islands, and its ramifications or forbears. They resemble vase designs in Dr. Arthur Evans's 'Knossos,' 1902, Middle Minoan period, fig. 63. (See figs. 22 and 23.) He considers that the elongated oval in fig. 22, divided by a chequered bar, is a form of the double axe of the Minoan cult, and connects it with the pavement pattern in a fresco of a shrine in miniature in the palace of Knossos. From a pavement to a carpet is not a very far cry. As to whether it is an axe or not, I was lately struck with the fact that among the Celts and the ancient Germans the celestial two-headed mallet was accounted an instrument of life and fecundity, and as those are the attributes of the lotus there may be one ultimate origin only. Fig. 24 is a bit of Assyrian decoration, 1st Monarchy, showing a palmette and a form which may be either lotus root or pomegranate.

The drawings illustrating this article are as follows :—

- 1a. From Carthage Tablets : British Museum.
- 1b. Punic Seal in British Museum.
3. Coptic, 6th to 8th Century : V. and A. Museum.
4. Middle Minoan Vase. Knossos, 1904.
5. Lilies from Koyunjik. B.C. 669-640.
8. Egyptian Lotus ; Abd'el Kournih.
- 9a, 9b. Sprigs from Akhmim Tombs.
10. Hungarian Peasant Embroidery.
11. Assyrian Sculpture : British Museum.
12. Pomegranate in Hungarian Decorations.
13. Hungarian Grave Post.
14. Koptic, from Sakkarah : British Museum.
- 15 and 16. From Clazomene Sarcophagus, 520 B.C. British Museum.
17. Headdress of Cyrus.
- 19a. From the Palace of Artaxerxes Mnemon : Louvre.
- 19b. Sign of San, the Chaldean Sun-God.
21. Capital of S. Ambrogio : Milan.
- 22 and 23. Middle Minoan Vase-patterns. Knossos, 1902.
24. Assyrian Pomegranate or Lotus-root Decoration.

THE PATRON SAINTS OF HUNGARY. A WOODCUT BY
HANS SEBALD BEHAM

BY CAMPBELL DODGSON



WHEN visiting lately Herr Paul Davidsohn's fine collection of prints at Grunewald, near Berlin, I found among the doubtful pieces placed at the end of Dürer's woodcuts an important work of Beham, hitherto undescribed, and perhaps unique, which I am now permitted by the courtesy of the owner to reproduce.¹ Though it lacks a signature, the authorship of Beham hardly needs demonstration to anyone familiar with his style. It would be difficult, in fact, to name a single woodcut, even in his generally recognized work, more perfectly characteristic of the master. The strong, aquiline noses and deep-set eyes recall several types in the series of patriarchs (Pauli 691-700), which is dated 1530 in the first edition, and that date seems approximately right for Herr Davidsohn's woodcut; it may be, if anything, slightly older, but external circumstances, as we shall shortly see, indicate a period not earlier than 1527.

The three saints form, it is evident, a closely related group. Heraldry gives the first clue to their identification. The king in the centre supports with his right hand the shield of Hungary (reversed); we are prepared, therefore, to find in the group represented three patrons of that kingdom, in addition to its first and chief protectress, the Blessed Virgin, 'patrona Hungariae.' This anticipation is confirmed by a further study of their emblems and costumes. The central figure is the warrior King of Hungary, St. Ladislav (reigned 1077-1095, canonized 1192), whose regular emblem is a halberd. It is said by Cahier to commemorate his valour in engaging in single combat the commander of a hostile force, with the object of averting a general battle, and so sparing the lives of his subjects. I find nothing of this in the text of Thwroc (Ratdolt, Augsburg, 1488), in which there are two woodcuts of St. Ladislav with a halberd. In a woodcut of the fifteenth century at Munich (Schreiber 1581) he is represented armed with this weapon, but on horseback. Another early woodcut in the same collection (Schreiber 1418) represents two other royal saints of Hungary, St. Stephen, the first apostolic king (reigned 997-1038, canonized 1078), who placed the country under the special protection of Our Lady, and his son, St. Emericus (d. 1031, aged twenty-four).

The same pair is evidently represented here, on either side of St. Ladislav. The similarity of their costume is remarkable, and may be intended to suggest their close relationship; they wear mantles of identical cut, and the inner coat, confined at

¹ Size of original, 222 by 168 mm. A fine early impression.

the waist by a sash or belt, is fastened in each case across the chest with metal clasps. This fastening across the chest is a peculiar feature of the Hungarian national dress which survives in a modified form at the present day in the gala costume of the Magyar nobility. St. Stephen carries only the common attributes of royalty, orb and sceptre, but his son holds a lily, emblem of chastity, as in the fifteenth-century print, and wears a ducal hat. In a MS. inscription on Schreiber 1418, he is entitled 'S. emericus dux vng. filius Sancti Stephani Regis vngarie.' St. Emericus,² or Emery, resembles in age and in his headgear St. Vitus, one of the patrons of Bohemia, but the lily is the distinguishing emblem of the saintly Hungarian prince.

Three wings of altar-pieces by Hungarian painters of the early sixteenth century in the Budapest gallery (Nos. 10-12) contain one or another of these three saints, St. Emery being placed in one case with St. Ladislav, in another with St. Elizabeth. The only contemporary representations of the three with which I am myself familiar are woodcuts by Leonhard Beck (Nos. 33, 37, 63), in the series of saints of the ancestry of Maximilian (1516). These are, from the iconographical point of view, rather uninteresting; each saint has the arms of Hungary placed by his side. Such a group of patron saints as the present is just the kind of woodcut that one would expect to find as the frontispiece of a liturgical book, missal or folio breviary, and it seemed likely that Beham had some such work before him, a Gran (Strigonium) missal, for example, to serve as a precedent and guide for his composition, but no such book is at hand by which I can verify this conjecture, and Dr. Gabriel de Térey, who was kind enough to examine for me a number of missals preserved—often in a defective state—at Budapest, has found nothing of the kind. I find no trace of any missal existing, printed about 1530, in which Beham's woodcut itself could possibly have been published.³ It must be regarded, for the present, merely as another of the numerous single works by this prolific artist, for the most part exceedingly rare, which have come to light since Dr. Pauli's catalogue was published.

Mr. Rosenheim has suggested to me that the occasion which prompted the production of this woodcut may have been the accession of the

² Or Almericus; in German, Emerich; in French, Aimery or Emery; in Italian, Amerigo (Amerigo Vespucci, it will be remembered, gave his name to America); in Middle English, Almeric; in modern English Emery.

(Notes kindly supplied by Mr. Emery Walker, in whose family the name has descended through several generations.)

³ In the Gran missal printed by J. Winterburger, Vienna 1514, SS. Ladislav, Stephen and Emery are represented (in this order) on the back of the title page. The Hungarian coat-of-arms in three different forms is placed below. The saints are drawn in three-quarter length. (Information from His Excellency Count Alexander Apponyi.)

'The Patron Saints of Hungary'

Archduke Ferdinand to the Hungarian throne in 1527, in succession to Louis II, his brother-in-law, who perished immediately after the battle of Mohács, on 29th August, 1526. According to Grote,⁴ the insertion of a green mount in the arms of Hungary beneath the white patriarchal cross on a field gules is an innovation occasionally found from 1490 onwards—Beck already has it—but rendered permanent in 1526, while a crown at the summit of the mount was not added till 1608. The accession of the Emperor's brother to the

⁴H. Grote, *Stammtafeln*, p. 421.

throne of Hungary would certainly have stimulated interest in that country at Nuremberg, but events in Hungary were conspicuous enough, even earlier, owing to the aggressions of the Turks, and we find Beham already in 1522 depicting the siege of Griechisch Weissenburg on the Save (Pauli 1114). The crusading idea may have had something to do with the initiation of this woodcut of Hungary's Christian heroes. At any rate, the date on all grounds most probably to be assigned to the woodcut is not far removed from that of Ferdinand's accession.

❧ NOTES ON VARIOUS WORKS OF ART ❧

NOTES ON THE EARLY DEVELOPMENT OF CORREGGIO¹

AMONGST the recognized early works of Correggio, the *Marriage of St. Catherine*, in the possession of Herr Andreas Ritter von Reisinger, in Vienna, occupies an important position as being one of the most comprehensive; St. John the Baptist, St. Elizabeth and St. Zacharias being added to the chief group. The two old people are usually called St. Anna and St. Joseph; but what would St. Joseph, the carpenter, be doing with a book? And is not the same type of old woman found in other early pictures, such as the *Madonna Malaspina* at Pavia, where there is no doubt that St. Elizabeth is represented? A few details about the picture, since the original is little known, may not be unwelcome. The Virgin wears a brick-red robe and a very dark blue cloak with a narrow gold border and glowing emerald-green lining; her sleeves are lilac-grey. St. Catherine's robe is orange yellow, and with the glittering golden border her iron-grey cloak harmonizes well. A blackish robe with a red cloak forms the dress of St. Zacharias, and St. Elizabeth wears a lilac-grey mantle with emerald-green lining, beside which the greyish-white fur-trimmed robe of the Baptist is very effective. We notice that a piece was added to the lower part of the picture, upon which, following the pattern of the meadow above it, grass and plants were very skilfully painted. A piece of equal width was added to the top of the picture, in which the trees above the group find their continuation. A mountainous landscape, seen in a sharp side-light, is represented in indigo-blue tones, which become brighter towards the distance.

To understand the composition properly, we must remove the two added pieces. The form of the panel then becomes almost square, and the breadth of the composition regains its free and organic effect; whereas in the present shape of the picture the group appears compressed in a tall and narrow panel. The figures then approach the near foreground, the foreshortened sword of St. Catherine creating, according to true quattrocento construction, a recessed space for the figures. The same

¹ Translated by L. I. Armstrong, L.L.A.

device is also found in the little picture of the same subject belonging to Dr. Gustavo Frizzoni.

The material of the picture is a panel of chestnut wood, 22 mm. thick, with a vertical crack, held together by three swallow-tailed battens. The original size is 135 cm. by 123 cm. The added pieces above and below are of oak. The oil painting, worked extraordinarily thin, lies upon a thin layer of gesso with which the block was covered. The picture is in excellent preservation. I was told that a good sum had already been offered to the owner by private collectors; but I hope this interesting work will be acquired some day by a public collection, and not be transported from Austria.

We meet the picture for the first time as part of the collection of Charles I of England, whose initials, with the crown, are burnt into the back of the board. The measurements given in the old catalogue prove that at that date the extra pieces had not been added. From old times, too, dates the number 232, painted in white on the front of the original panel. It might, perhaps, some day lead to the discovery of the collection to which the picture belonged after the dispersion of Charles I's gallery. Our next authenticated knowledge of the picture is from the second half of the eighteenth century, when it was in the gallery of Maria Theresa's chancellor, Prince Kaunitz, whose mark may be seen in the lower right hand corner on the added piece of wood, a proof that the addition was made before the painting entered the Kaunitz collection.

The first critic who recognized the picture—then in the possession of the Bavarian minister, von Adamowicz—as an early work of Correggio was Baron von Rumohr, whose perception in such a test once more rouses admiration. To-day the authenticity is incontrovertibly admitted. There is, however, less agreement as to what position the picture occupies in the youthful development of Correggio. The chronological order of the pictures produced before the frescoes of the Camera di S. Paolo is as yet by no means clear. To-day the problem may be studied the more easily, since we have before us, in the extremely careful and



Notes on Various Works of Art

thorough monograph by Dr. Georg Gronau, a complete series of reproductions.

The only certain point before 1518 is the *Madonna with St. John and St. Francis*, commissioned in 1514 and finished in 1515, now in the Dresden Gallery. As several pictures were usually painted at the same time, I should like to try to sort into groups those which seem to show the nearest connexion with each other. I should like to separate from Dr. Gronau's list the *Faun* of the Munich Pinakothek. The colour scheme, and especially the landscape and drapery, appear to me to be in as great a contrast to Correggio as it is suitable to the circle of Palma Vecchio. After renewed examination of the little *Madonna* in the Crespi collection (Gronau, Plate 26), I can only consider it to be an old copy of a lost original. I should like to add the red chalk drawing, preserved in the Royal Library at Turin, which is a copy of a lost early work of Correggio representing a half length *Marriage of St. Catherine*. This drawing is first mentioned by Morelli, erroneously as an original by Correggio; and in the house of the brothers Grandi at Milan I saw a little *Madonna*, half length surrounded by clouds, which seems to be at least in very close connexion with Correggio's early works.

The composition of the Turin drawing, together with the little picture of the *Holy Family* in the Malaspina Gallery at Pavia, and the *Madonna* at Sigmaringen, belongs to a group which I should be inclined to consider quite early works. Whether to this first group may also be added the delicate miniature-like picture in the Frizzoni collection will seem doubtful if one considers the striking mastery of formal treatment which is here shown on a tiny scale. Various links lead from this picture to that of Herr von Reisinger, which affords us many a new glimpse into Correggio's development.

The treatment of the figures is, in proportion to the larger scale, much more precise. To give an effect of space to the foreground, the quattrocento *motif* of the foreshortened sword in the corner is again chosen, just as in the Frizzoni picture. The foliage, so typical of Correggio even in his later period, meets us here already in its essential character. The extraordinary delicacy of the *sfumato*, the strong glow of colour which wakes to magic life in the warm light, point to the influence of Leonardo's works. It is perhaps in the Reisinger picture that this connexion is most clearly seen. The *Judith* in the Strassburg gallery will at once be recognised as a contemporaneous work. Very close, too, is the connexion with the *Adoration* in the Crespi collection, and with the *Holy Family* in the possession of Mr. Murray in London.

Were these Murray and Crespi pictures produced before or after the Reisinger picture? In the execution of the figures, as in the treatment of light, the Reisinger picture appears to me to have advanced so much that one might accept a later

date for it. The link between the Crespi picture and the *Marriage of St. Catherine* might be found in the little *Madonna with Angels* in the Uffizi, which is certainly dated too early when it is placed, as is usually done, almost at the beginning of Correggio's *œuvre*. Do not the little angels' heads appear also in the Dresden *Madonna with St. Francis*? And the too luxuriant wig-like curly hair is also found in the Dresden altar-piece and in Mr. Benson's picture. The *Madonna* of the brothers Grandi shows the closest connexion with the Uffizi picture. I should like to advance the date of the Reisinger picture to about the year 1514. Such a date will be well supported if, in the *Madonna with St. Francis*, we find a continuation of the aims shown in this picture. The similarity of treatment in the drapery, the resemblance of the hands and the employment of similar colours form a close connexion between the Dresden altar-piece and the Vienna picture.

With the *Madonna with St. Francis* ends the actual early period of Correggio, who, on the completion of the altar, was twenty-one years old. The next step was taken in the *Four Saints* in Lord Ashburton's collection, and in the *Madonna d'Albinea*, which according to the preserved copy may be dated fairly exactly 1515-1516. I should like to ascribe to the same year the *Farewell of Christ*, in Mr. Benson's possession, the *Adoration of the Kings* in the Brera, and the splendid *Madonna* in Castello Sforzesco. Greater mastery in the treatment of light leads to a softening of the severe contours, to the lighting up of the shadows, whereby the plastic modelling of the early works attains a livelier, more glowing appearance, and finally, to what is specially noticeable in the Benson picture, the limiting of the variegated palette of the early period to a few subtly modulated tones. The *Zingarella* at Naples (the rows of angels in which should be compared with those of the Brera picture), together with the *Madonnas* at Madrid and Frankfort, might now take their place in the sequence, and be dated about the year 1517. The *Riposo* in the Uffizi and the *Madonna* at Hampton Court, between which a close relationship must be noticed, are contemporary with the frescoes of the Camera di S. Paolo (1518).

WILHELM SUIDA.

AN OIL-PAINTING BY J. R. COZENS

A CERTAIN melancholy interest attaches to the grandson of Peter the Great, who, as our knowledge of the English school of water colour increases, takes a more and more prominent place among its pioneers. Of the famous draughtsmen who prepared the way for Girtin and Turner he is the most famous; yet, unlike most of the contemporary practitioners of the stained drawing, he also practised oil painting. Although no example of his achievement in this medium is commonly known,



LANDSCAPE, BY J. R. COZENS. IN THE
COLLECTION OF SIR HICKMAN BACON

Notes on Various Works of Art

WORKS OF ART IN MESSINA

his paintings must have attracted some attention in their day, since Turner himself is recorded to have said that he learned more from Cozens's picture of *Hannibal crossing the Alps* than from any other painting he had seen. It should not be forgotten that this picture was exhibited at the Royal Academy in the year 1776, when Turner was one year old, and when Cozens himself was no more than twenty-four years of age. This picture, could it be found, would thus be a document of unique interest in the history of the English school. As it is, we have to rely for our knowledge of Cozens's methods as an oil painter upon a single picture, which has only quite lately come into prominence and has passed into the collection of Sir Hickman Bacon, by whose courtesy we are permitted to reproduce it. However well acquainted we may be with Cozens's water colours, this oil painting will occasion surprise. In his drawings Cozens is among the most independent and isolated of artists. In this picture, which is signed and dated 1791, and therefore represents his art in its maturity (the date, indeed, proves it to have been painted only three years before he finally lost his reason), we meet with an unexpected reliance not only upon tradition in general, but upon a tradition with which we should not have been inclined to associate him. So long as we look at the great expanse of blue sky with its drifting clouds; at the misty hill in the distance, with the sails of a windmill just showing upon its crest; or at the stretch of rippling water, painted with a limpidity not unworthy of Claude himself, we may still feel that we are in touch with the noble style of work of which Claude is the supreme exponent. Even when we come to the cottage on the left, the broad massing of the shadows and the subtle fusion of the tones seem typical of the art which Girtin was to perfect in the course of another ten years. But the foreground reminds us at once that we are still in the eighteenth century. The high terraced walk and the feathery foliage in which it is embowered turn our thoughts no less inevitably to France than do the graceful little figures above and below, which, with but little alteration, might have been the work of some follower of Greuze or Lancret, just as the *Man with the Pack-horse* is the work of a student of Wouverman. We are so apt to regard Cozens as a genius untouched by the study of other masters, least of all by the study of the somewhat petty French painting of his time, that this proof of his scholarship and his accomplishment as a painter in oils deserves to be placed on record.

The picture is painted upon canvas which has been remounted and measures 36 in. x 28 in. It is signed on the trough in the right-hand corner, J. Cozens, 1791.

GREAT anxiety has been felt throughout Italy as to the fate of the many works of art in Messina. Naturally enough, in the first days of horror and consternation caused by the earthquake, there was but little time in which to think of anything but the dead and dying, and in this calamity—unparalleled in the world's history—no other questions arose save those relating to life and death. When, however, a few days had passed, orders were sent from Rome that a careful and diligent search should be made for all the treasures of art—paintings, miniatures, books and codices—which had been in the different churches, museums, galleries and libraries in Messina.

Professore Antonino Salinas, of Palermo, has been deputed to direct these researches, assisted by a staff of soldiers and sappers to carry out the work. With great difficulty they penetrated beneath the crumbling walls, but their labours were on the whole successful. The famous polypych of Antonello da Messina was found under a fallen piece of masonry, the centre panel, which bears the master's signature and is dated 1473, being almost intact; and though the side panels were damaged, the extent of the damage is not serious. Three valuable Flemish pictures have also been saved, and seventy-four beautiful pieces of pottery of Urbino and Faenza, together with a quantity of artistic plate.

The work of rescuing the treasures of the library was an even more arduous task, but this was successfully accomplished by a troop of firemen from Bologna, who managed to extract the most valuable MSS., including some precious Greek codices, all the Incunabula, as well as a famous collection of Aldines, and other books of supreme importance. These, together with numerous registers and documents belonging to the University, have all been taken to a place of safety, where they will be guarded with every care.

The churches have suffered terribly: the grand old Cathedral, which in days of yore was sacked by the Saracens and restored by the Normans, is levelled to the ground; a beautiful *tondo* by Andrea della Robbia, which was in the Church of Santa Maria della Scala, has perished; the Church of San Gregorio, with its strange barocco spiral tower, is gone; and also many famous statues, tombs and other relics of the past. A keen desire, however, exists in Italy that bit by bit these broken, ruined stones and marbles may be rescued from destruction and built up again in living forms. How far so sanguine a project can be carried out remains to be seen.

ALETHEA WIEL.

❧ LETTER TO THE EDITOR ❧

A LANDSCAPE BY TURNER

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—I may perhaps be allowed to supplement Mr. A. J. Finberg's valuable note on Turner's picture in the National Gallery, *The Sun Rising through Vapour*. Turner's own title for it, as quoted by Mr. Finberg, is *Dutch Boats and Fish Market—Sun Rising thro' Vapour*. In the catalogue of the Leicester Collection, made by John Young in 1821, it is thus described:—'No. 7. J. M. W. Turner, R.A. *Dutch Fishing Boats: The Sun Rising through Vapour*. Being the view of a Harbour on the Coast of

Holland.' At the sale of the collection, Turner himself bought this picture back for 490 guineas. In the pamphlet by 'R. W.,' 'Some remarks upon the works of Turner and Claude' (London, 1853), there is some criticism of the painting under the title *The Sun Rising in a Mist*—which is quite simple and satisfactory, provided that the connexion of the subject with Holland is not lost sight of.

Your obedient servant,
EDWARD F. STRANGE.

Arts Club.

❧ ART BOOKS OF THE MONTH ❧

DRAWINGS AND ENGRAVINGS

LES DESSINS DE JACOPO BELLINI AU LOUVRE ET AU BRITISH MUSEUM. Par Victor Goloubew. Deuxième partie. Le livre d'esquisses de Paris. Bruxelles: G. van Oest et Cie. 1908.

THE present volume, though the first to appear, is the second of a series of three volumes by M. Goloubew. The first part will be devoted to the British Museum sketchbook, and the third volume will comprise a study of Jacopo Bellini's life and work as a painter.

Of the volume which has appeared it is hardly possible to speak too highly. In every respect it is nearly perfect.

Mr. Sidney Colvin's reproductions of the Oxford drawings showed already with what perfection modern processes could render the qualities of drawings, and M. Goloubew's book maintains that high standard. There is some danger that, with the multiplication of reproductions which only give the general sense of the original, we may become somewhat indifferent to the finer shades of quality in our appreciation of works of ancient art, but against any such tendency this book is a notable protest. Not only are the reproductions faithful in the sense that they are absolutely untouched, but such care has been taken in the printing that the tone and even the quality of the paper has been reproduced, and the exact strength or faintness of the lines is in every case preserved. When we have pen-work in conjunction with silver-point, the relative values are perfectly just. Again, the exact tone of the original parchment, sometimes coloured for silver-point, is beautifully imitated, and in the few cases where water-colour washes are employed in the original these have been reproduced with surprising success. Everywhere one comes across evidences of the most elaborate and thoughtful care. The paper on which the reproductions are printed has been specially made with a texture and body that resemble the original parchment. In the case of one drawing (No. 9) the original is, by exception, upon paper, and here another kind of paper has

been introduced so as to copy the exact difference of quality between this and the remaining vellum leaves. Where the original is so effaced that scarcely anything can be deciphered, M. Goloubew gives the exact original, a mere ghost of a drawing, and adds a sheet on which he has traced the outlines so far as an examination of the sketch-book itself will enable one to decipher their meaning.

Nor is the accompanying text in any way unworthy of the perfection and beauty of the reproductions. M. Goloubew begins with an account of the history of the sketch-book, which was discovered in an attic of a *château* in Guyenne, recognized by M. Courajod and acquired by the Louvre in 1884. He then discusses the nature and origin of the book. He places the date of its execution as late as 1450, or even after. The earlier subjects are mainly of a religious nature, and refer to the paintings which Jacopo was executing for various confraternities in Venice. Later, the inspiration becomes pagan, and suggests the humanistic society of Padua, where Jacopo settled for a time. Other drawings refer to Ferrara and the court of the Estes. He then discusses the technical processes employed and the peculiarity that many of the drawings are palimpsests, the parchment having been originally covered with decorative designs borrowed from Oriental Art. These belong to the style of the trecento, and are therefore probably designs copied by Bellini for his own studies, and are not designs made by him for subsequent execution. In most cases these designs have been obliterated more or less completely by the coloured preparation for subsequent silver point drawings. Besides this interesting resumé of what is known of the book in general, each drawing is accompanied by a short note, giving so far as possible an explanation of the subject and a list of bibliographical references.

Few works of art of the early Renaissance are as intimate as this private sketchbook; few take us so far into the world of the artist's private imagination. For Jacopo Bellini is working here with a freedom from traditional principles which he could scarcely have felt if he had always kept in view some public commission. Even in Venice, free

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as it was from the restraining influence of Giottesque Academicism—even in Venice, one supposes, the public would scarcely have accepted so wild a fantasia as the eleventh drawing of this book, as an adequate representation of the death of the Baptist on the walls of a public building. The result of this intimacy is as puzzling as it is interesting, and the completed revelation of Jacopo which we owe to his sketchbooks makes him actually less easy to understand than if we were obliged to judge from his finished pictures alone. In the first place, it is difficult to understand how a man who kept company with Donatello and Mantegna should remain so naively unconscious of the demands of style, should, in treating of themes like the Crucifixion, or the death of the Baptist, allow his attention to wander with such childish incoherence over a hundred trivial incidents. No less strange is it that, with so strong an enthusiasm for the beauties of classic art, he should remain, far more than his older contemporary, Pisanello, so entirely ignorant of its essential principles.

The fact is that by some odd chance of temperament Jacopo remained purely mediaeval in his attitude at a time and place when the mediaeval had already passed away; and the apparent contradictions and inconsistencies of his conceptions may guide one to a clearer understanding of the normal psychology of the later mediaeval mind. For Jacopo Bellini, for all his wonderful fertility of invention and real artistic distinction, seems to represent a more uninstructed, more average attitude to life, with more commonplace curiosities and interests, than the majority of artists of his rank in the early Renaissance.

The historian may well prize this book as a human document of the rarest interest, no less than the art-lover as a collection of the most delightful and precious designs; and both alike will owe a debt of gratitude to M. Goloubew for a work which testifies on every page to his enthusiasm and devotion to his subject, and his discriminating and zealous care.

R. E. F.

THE ENGRAVED WORK OF J. M. W. TURNER, R.A. By W. G. Rawlinson. Vol. I. Line Engravings on Copper. Macmillan and Co. 1908. 20s. net.

READERS of THE BURLINGTON MAGAZINE will not need to have explained to them the importance of a new book by Mr. Rawlinson; a respectful reception from all students of the history of English art will always await any work by the author of 'Turner's Liber Studiorum.' The present volume is uniform in treatment, and in many senses a sequel to that well-known book, which it rivals in the accuracy and completeness of the technical descriptions and in the critical breadth and learning of the introductions and notes; while the variety of materials dealt with makes it, perhaps, even more

interesting than its predecessor. The prefatory essay and the commentary are closely packed with information about the painter and his engravers and the technique of engraving, and abound with valuable sidelights on the details of Turner's biography and the state of the arts in England during his lifetime.

Mr. Rawlinson proposes to complete his task in two, or, perhaps, three volumes. The present instalment contains, besides a general introduction of more than sixty pages and a complete list of all Turner's engraved works, the *catalogue raisonné* of the engravings on copper, about one third of the whole, including such important series as the early 'Copper-plate' and 'Pocket' magazines, the 'Oxford Almanacks,' 'Southern Coast,' 'History of Richmondshire,' Hakewill's 'Tour in Italy,' and, above all, the 'England and Wales.' For succeeding volumes are left the vignettes and other small book-illustrations engraved on steel; the mezzotints, other, of course, than 'Liber Studiorum,' and a mass of miscellaneous prints in various manners.

It seems ungenerous, almost impertinent, to criticise work of such rare merit, but there are two small points in which amplification would undoubtedly add to the value of future volumes. After making every allowance for the large share which the painter, by touches and additions on the proofs, may claim to have had in the actual production of the plates, the original drawings must always remain his most considerable contribution to the result. Mr. Rawlinson, however, dismisses them somewhat summarily, frequently with one line, giving nothing more than the name of a present or former owner. More complete details of their pedigrees and the loan exhibitions in which they have appeared are greatly to be desired; and even the particulars given are here and there open to correction. Thus the name of an owner of the 'Britannia Depicta' drawings of *Eton* and *Chester* may be found in the catalogue of the exhibition held at Eton to commemorate the four hundred and fiftieth anniversary of the foundation of the College; the *Greta and Tees* drawing belonging to the 'Richmondshire' series is not in the private collection to which it is assigned; it has for very many years been one of the most famous treasures of the Ruskin Drawing School at Oxford. Again, the connexion between the plate of the *Rialto* in Hakewill's 'Italy' and the drawing at Farnley is not altogether clear. This drawing, which is not dated, appears to belong to the same period as the Roman views in the same gallery, to the time, that is to say, of Turner's visit to Italy in 1819-20, after (as Mr. Rawlinson points out) he had finished the Hakewill drawings. The existence of some doubt on this point would have been clear to every reader if the dimensions of the drawings in this series, otherwise uniform and very

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much less than those of the Farnley drawing, had been given. But neither here nor elsewhere is any hint given, not only of the measurements of individual drawings, but even of the average size of those of any particular series, although the dimensions of every engraving are given with minute exactitude. This is the more remarkable since the question of the relative proportions of Turner's drawings and the engravings of them at different periods of his career cannot be ignored in estimating the causes of development in his style.

Another very interesting point which receives, perhaps, scarcely adequate attention is that of the extent to which Turner's ideas of composition owe their indebtedness in his early days to the drawings of certain amateurs, such as Henderson and Moore, as well as to Girtin, and later on to his own youthful works. A brief but suggestive note on one of the 'Copper Plate Magazine' subjects (No. 15A) hints at collaboration of this kind with Mr. Moore. But this gentleman's collection, still extant in its entirety in the hands of a descendant, and including nearly the whole of Girtin's drawings for the 'Copper Plate Magazine,' besides a vast number by Dayes and Mr. Moore himself with some by Turner, is not the only evidence which shows how constant and how close was the interchange of assistance of this sort between members of this band of artists.

These instances may serve to indicate the interest of the study of the drawings, but Mr. Rawlinson may fairly claim that such points are beyond the limits which he has imposed upon his undertaking. Within these limits he has achieved a pitch of excellence which it is difficult, even to an age drunken with superlatives, to praise too highly.

C. F. B.

KATALOG DER SAMMLUNG WILLIAM UNGER.

A. Holzhausen, Vienna, 1908. Mk.30.

THOUGH primarily a sale catalogue, this volume is of permanent interest as a record of the life-work of the veteran Professor Unger, who has taught most of the Austrian etchers of the present generation. It contains a list of 811 etchings, 535 of which are reproductions; but omissions are numerous, the catalogue being based on the collection of proofs that the artist himself had preserved. The illustrations include six etchings printed from the original plates.

C. D.

PAINTERS AND PAINTING

VINCENZO FOPPA OF BRESCIA, FOUNDER OF THE LOMBARD SCHOOL: HIS LIFE AND WORK. By Constance Jocelyn Ffoulkes and Monsignor Rodolfo Maiocchi, D.D. Lane. £5 5s.

To have compiled a bulky volume of over 400 pages on an artist whose whole achievement is

only some score of pictures and a few fragments of fresco is to have accomplished an exhaustive, not to say exhausting, task, which it is safe to say will remain the standard work for many years to come. The modesty of the authors in terming this colossal work 'an introduction to the study of Vincenzo Foppa' raises a smile, not unmixed with alarm, for the prospects of a yet further *corpus Foppescum* must surely open up vistas of research for which one lifetime will not suffice. Is this stupendous monument to an old master of such moderate importance a really desirable thing? if this be done for a Foppa, *quousque tandem?* Our sense of proportion rebels at the bare idea of our shelves groaning under encyclopædias dedicated to documents, and bulging with biographies. Yet if the historic sense of the authors has failed to keep within bounds, their critical method is wholly admirable, and free from that bias which seems almost inevitable in modern writings on art criticism. By its studied moderation and sweet reasonableness this book is to be commended, and the happy blending of documentary evidence with the deductions of the connoisseur points the way to that future criticism which alone will have permanent value. The dedication 'to the memory of Giovanni Morelli and Gustav Ludwig' succinctly sums up the attitude of the authors, whose loyalty is no less conspicuous than their independence of judgment.

Several points of interest are incidentally mentioned; Ambrogio da Fossano's name, it seems, was Bergognone, not Borgognone, and should be so corrected in all catalogues; the large fresco on the staircase of the Victoria and Albert Museum is identified with the missing work by Ferramola, which was traced by Crowe and Cavalcaselle to England. Surely in the re-arrangement now under consideration by the museum authorities such a painting ought to go to the National Gallery, where Ferramola is moreover unrepresented.

In one of the appendices are to be found some of Mrs. Herringham's notes on the technique of Italian painting in general,—a most valuable record—and inasmuch as the National Gallery contains Foppa's finest picture, and Hertford House his finest fresco, the discussion of their technical merits is of great value.

Some curious mistakes have crept in. The historic Allington Castle is everywhere referred to as Addlington. The authoress cannot have been there, or some mention of the Bevilacqua it contains would surely have been in place. But the whole subject of the contemporary Lombard painting is treated with comparative vagueness. In a book of this size we expect the problems presented by Zenale, Butinone, Civerchio and Ferramola to be more fully dealt with; 'the historical point of view'—the avowed object of

the work—requires it. Yet the articles that appeared in this Magazine for 1904 are not even cited in the otherwise voluminous bibliography, nor is the name of Herr von Seidlitz once mentioned, although he was the earliest of modern critics to work in this very field. Such omissions, arguing unfamiliarity with the results obtained, have led to such errors as the ascription to Foppa of the *Saints* in a private collection at Basle, which clearly betray Butinone's hand, to whom may also be due the striking altarpiece at Dijon. The remarkably fine portrait of a man, belonging to Mrs. Alfred Morrison, is unaccountably relegated to a passing foot-note. We wonder why, for although the traditional attribution to Foppa may not be sustained, the artistic value of this painting is greater than some of Foppa's own work, and we would gladly have welcomed a discussion of its merits, even at the cost of some of the archaeological appendices which fill over eighty large pages.

The book is admirably indexed, but two important illustrations have gone astray at pages 86 and 88, both being of pictures now in America, and therefore doubly desirable in illustration form.

With these few reservations we heartily commend the book to students; it is a monument of industry, and a book of reference likely to remain final in its own field.

PETER BRUEGEL L'ANCIEN : Son Oeuvre et son Temps. Étude Historique, Suivie des Catalogues Raisonnés de son Oeuvre Dessiné et Gravé, par René van Bastelaar, et d'un Catalogue Raisonné de son Oeuvre Peint, par Georges H. de Loo. Bruxelles : G. van Oest. Frs. 100.

MONUMENTAL books are often devoted to men who deserve no monument, but few who know the work of the elder Bruegel will grudge him this superb memorial. The names of its authors are a sufficient guarantee of its completeness as regards both the engravings made from Bruegel's designs and the known paintings from his hand; it is handsomely printed, and exceedingly well illustrated with nearly one hundred and twenty plates, among which the photogravures after the pictures deserve special praise. The absence of the delightful woodblock of *Mopso Nisa datur* is a regrettable omission, since the engraving is no substitute for it. The style is severely practical to the verge of dryness, though the interest of the subject is sufficient to hold the reader's attention. Indeed, the difficulty of ascertaining more than a few elementary facts about the artist, from the very incomplete materials available, impels a closeness of reasoning and an attention to minute and, in any other connexion, trivial details, which

are almost incompatible with literary grace.¹ Yet no praise can be excessive for the devotion shown by the authors to their task, and for the labour expended upon verifying and co-ordinating the scattered facts from which the career of this great artist has to be reconstructed. The very village from which he seems to have taken his name cannot be certainly identified. We do not know the exact date of his birth, and the evidence available seems to make 1525 (suggested by M. Hymans) quite as probable as 1528-30, to which M. van Bastelaar inclines. The hypothesis of an early apprenticeship at Bois-le-Duc, under some successor of Bosch, before he became the pupil of Peter Coeck at Antwerp, though only a hypothesis, solves one or two problems; albeit that of Coeck's apparent lack of influence upon Bruegel should not be taken too seriously when we remember that Lucidel, his fellow pupil, remained only one degree less independent. Coming next to Bruegel's journey to Italy in 1552, we find some uncertainty as to the route followed upon this journey South. Has not M. van Bastelaar overlooked one important piece of evidence? He notes the occurrence in the inventory of Rubens's pictures of a *Mont St. Godard* by Bruegel, and Professor Hulin quotes it in full (p. 330). Now it is tolerably clear that Bruegel recrossed the Alps by the Brenner; he could therefore have sketched the *Mont St. Godard* only on his way to Rome. The strong resemblance of the *Alpine Landscape* drawing in the Dresden Print Room to the valley of the Ticino might be adduced in this connexion. The gradual development of Bruegel's taste after his return from Italy is clearly and minutely studied. His visit to Italy was that of a landscapist, and his taste in this direction was fostered by the businesslike Jerome Cock, for whom he worked upon his return to Antwerp in 1553. This leads in time to a study of the scenery of Brabant, and after an interval of somewhat pedantic and extravagant designing as a moralist, in the manner of Bosch, he makes a sudden and rapid return to landscape and rustic life, which in the years 1562 and 1563 is responsible for the earliest of the superb paintings upon which Bruegel's fame in a large measure depends. The year 1559 is notable as marking a definite change in the spelling of the master's name: signatures before that date contain an 'h' which is afterwards consistently omitted. In 1563 marriage and removal to Brussels took the painter away from the society and the influences which had diverted the natural development of his art, and this henceforth grows unchecked in breadth and perfection till his untimely death in 1569.

M. van Bastelaar lays no undue stress upon

¹ How concise the book is may be judged by the treatment accorded to Van Mander's story about Bruegel and his mistress. Few writers could have refrained from building upon it a whole theory of Bruegel as a domestic character. M. van Bastelaar rightly dismisses it in one curt paragraph.

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the influence upon Bruegel's later years of the troubles by which his country was surrounded : while his knowledge of contemporary Flemish history enables him to suggest an explanation for much in such works as the *Culs de Fatte* in the Louvre, which to the casual observer seems mere caprice. He has not always corrected his proofs carefully, and other slips, such as 'Mad Meg' for 'Mons Meg,' will be noticed. But the one respect in which this great work needs supplementing is in the matter of Bruegel's painting. So long as M. van Bastelaer keeps to prints his knowledge is unique ; in the matter of drawings it is adequate ; but of painting he says practically nothing. Yet as a technician and a colourist Bruegel is of extraordinary interest and importance. No one ever extended so far the capacities of the old Flemish method of painting in oil (except by altering its character as Rubens did) ; and if this book should ever appear in another edition, as it deserves to do, is it too much to hope that Professor Hulin will supplement his catalogue raisonné of Bruegel's pictures by a study of his methods both in oil and tempera ? Even now the reader will learn more about Bruegel's development from this catalogue than from all the historical and critical pages which precede it—e.g., in connexion with such pictures as Mr. John G. Johnson's *Village Wedding*, where the question of technique is all important in deciding the picture's authenticity. Among the little known works included by Professor Hulin, *Le Fenaison*, the landscape recently found in the collection of Prince de Lobkowitz, deserves the first place, both from its intrinsic importance and from its bearing on the vexed question of the landscape series possibly left unfinished at Bruegel's death. A comparison of the *Dancing Peasant* in M. van Valkenburg's collection with the corresponding figure in M. Spiridon's interesting *Bridal Dance*, leaves no doubt that the cataloguer was right in revising his original impression. Quite apart from the more incisive contours of the peasant in the larger picture, the round modelling of the single figure is a sign of a later style of work. Indeed, Professor Hulin's deductions appear almost always to be above criticism, and only on quite minor points can we venture to comment.

His notes on the lost early works of the master, and upon the possibility of their partial recovery and identification, open up a delightful field of research for some future student, even though the numerous tempera pictures seem to have perished : a loss made doubly severe by the superb quality of the two masterpieces at Naples. The statement that the works by Peter Bruegel II were usually copies from his father's early paintings explains a certain difficulty which some will have experienced. The Old Bruegel we know and admire is a stronger and graver landscape painter than these able but less serious works by his son suggest ; and it seemed

more natural to regard them rather as paintings made from the older master's drawings, such as those engraved in the sets of Little Brabant Landscapes published in 1559 and 1561. More than one of those we have seen is, from a mere technical point of view, hardly unworthy of Peter Bruegel I, and it is just possible, if all the extant versions, say, of the *Winter Landscape* (B. 35) could be collected and compared, we might find that one was clearly the original of the rest, and by our painter himself. The difference in technique between Mr. Johnson's two characteristic examples should teach us not to expect these early landscapes to be equal in quality to the *Journée Sombre*. Might not, too, the unusual *Marine* (A. 33) be one of these early experiments coming somewhere between the Italian sketches utilized for the *Naval Combat* engraving and the print of *L'Espérance* (1559) ? If the breadth of the design points to Bruegel's later style, the weak drawing and small scale of the ships, coupled with the crudity and coarseness of the sea painting, point even more strongly to an inexperienced hand. Bruegel became so superb a technician in his later years, at once so massive and so refined, so crisp in touch and yet so suave in gradation, that we may easily forget that his art developed from much ruder beginnings. The *Vieux Berger* at Vienna raises a question which there is no space to discuss here. Yet Professor Hulin's earlier idea that the work is a genuine *pastiche* seems to involve fewer difficulties than the assumption that some unknown master of the fifteenth century possessed at once the supreme science of John Van Eyck, and the unique lively insight of 'Peasant' Bruegel.

MISCELLANEOUS

VENICE : ITS INDIVIDUAL GROWTH FROM THE EARLIEST BEGINNINGS TO THE FALL OF THE REPUBLIC. By Pompeo Molmenti. Translated by Horatio F. Brown. Part II—The Golden Age. 2 vols. pp. viii, 289 and viii, 331. London : Murray, 1907. 21s. net.

THIS part of Mr. Molmenti's history gives some idea of what the Queen of the Adriatic was in the days of her splendour. The matters dealt with are not always of the most savoury, and this no doubt accounts for some of the passages in Italian, with which these two volumes abound—but not for all. A translation, presumably, is intended for those ignorant of the original language, and Mr. Brown has, we think, hardly dealt fairly with his readers in leaving so much untranslated. The translation itself is not always accurate. 'Cosi del Concilio di Trento Venezia accettò tutte le decisioni rispetto al dogma' is translated, 'Thus at the Council of Trent Venice accepted, etc.' (i, 21), instead of, as it should be, 'Venice accepted all the decisions of the council

of Trent in regard to dogma.' Again, 'l'abito dei Serviti' is translated (i, 218) 'habit of the Servite monks'; but the Servites are not monks, and Mr. Molmenti did not so misname them. It may be open to question whether 'le legge scritte' should be translated 'code' (i, 26); but we might surely have been spared the ear-splitting barbarism 'Chevaliers of San Marco' (ii, 100) as an equivalent of 'Cavalieri di San Marco.' But after all, such blemishes, if not in themselves trivial, are yet of small account in comparison with the benefit Mr. Brown has conferred on English students of Venetian history who are unacquainted with Italian. To them his translation is an absolute necessity. E. B.

THE ORIGIN OF THE SENSE OF BEAUTY. By Felix Clay, B.A., Architect. London: Smith, Elder and Co. 6s. net.

ABSTRACT studies of aesthetic psychology have so far served little practical purpose. Mr. Felix Clay, however, approaches the matter with so much sanity and common sense that his little book deserves to be regarded as an exception to the general rule. It is refreshing to find any one in these emotional days who recognizes the exaggerations of popular sensationalists like Nordau and pessimists like Lombroso, and who realizes that a man may still have a perception of the beautiful, and possibly the inclination to create it, without being much more insane than his fellows. It is impossible in a short review to do justice to a tithe of the problems which Mr. Felix Clay's book suggests, but there is one point in connexion with the development of the artist which has a certain practical bearing on much of the work which is being done to-day. The author indicates—in our opinion very sensibly—that pleasure in rhythm coupled with 'the deeply planted instinct of workmanship' is probably the foundation of artistic production. Then, as mastery of the material became more certain, the intellectual factors would begin to play a larger and larger part, until at last we reach the complicated compound of feeling and intellect that is aroused by the great works of art. Have we not here an explanation of what may be termed archaic movements? Are they not essentially reactions from an art in which the intellectual qualities have overwhelmed the original aesthetic feeling, and the return to a more rhythmical formula becomes a necessity, if art is to remain art at all? The little book has the further advantage of including an admirable bibliography of the subject.

THE GILDS AND COMPANIES OF LONDON. By George Unwin. Methuen and Co. 7s. 6d. net. ALL students of English municipal history will welcome Mr. George Unwin's 'Gilds and Companies of London' as a valuable addition to the

bibliography of a subject which increases in interest each year, as greater facilities are unfolded to cull information from extant sources still unexplored. Since Herbert's 'History of the Twelve Great Livery Companies' was published, many volumes have been issued of more or less literary value relating to the internal history of the London Livery Companies, but this is the most complete and scientific study of them as a whole, and the author in his preface recognizes his great indebtedness to the valuable works published by the Corporation of London, under the editorship of Dr. Sharpe. Associations for mutual benefit, whether in the form of gilds or trade corporations, have existed from time immemorial in all parts of the inhabited globe and are to be found in active form in China and India and Turkey and Bulgaria. The early history of the London Livery Companies prior to the fourteenth century is shrouded in obscurity, but the connexion of several of them with the parish fraternities and trade fraternities can be clearly traced. One great feature of the ancient fraternities, as of many of the London Livery Companies, was their extreme jealousy of the secrecy of their proceedings and the persistent withdrawal of their existence and regulations as much as possible from public notice. The government of London was largely controlled by the Livery Companies until the conflict between John Northampton and Nicholas Brembre, which resulted in an Act being passed restoring the election of members of the Common Council to the Wards. The mode of election of the officers of the various companies and their annual customs were much the same, and in many cases are set out in detail. In the references to Goldsmiths' Hall is an interesting account of three rich pieces of arras procured from Flanders in the reign of Henry VIII. A member of the company spent eleven days in Flanders superintending the making. The subject was the life of St. Dunstan which had to be translated into Dutch. Four artists were employed sixteen days at a shilling a day in making a design in black and white, and a boy was hired at twopence a day to sharpen their pencils. The cost of making the arras, which measured 195 Flemish ells, was £250, and numerous other expenses are referred to. As in modern days, disputes between masters and journeymen were rife and the number of aliens in the city was a continual grievance. But space does not permit a reference to all the subjects of interest in this volume, which will well repay a careful perusal. The last chapter, on the Companies of Watermen, Carmen and Porters, is by no means the least interesting. Northumberland House is referred to as just within *Aldersgate*, but this is evidently a mistake for *Aldgate*, as it was situate in the parish of St. Katherine Coleman, Fenchurch Street, and the charter of the Stationers' Company was granted in 1557, not 1555.

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MISCELLANEOUS

Collections Georges Hoentschell (acquises par M. J. Pierpont Morgan et offertes au Metropolitan Museum de New-York). Notices de A. Pératé et G. Brière. 4 vols. (18×12) Paris (Lib. centrale des Beaux-Arts), 400fr. 250 photogravures: French woodcarving, furniture, tapestries and bronze mounts.

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❧ ART IN FRANCE ❧



SINCE 1832 there has hung in the Salon of the *Provisieur* of the Lycée Hoche at Versailles a picture which, in spite of its dirty condition, could be recognised as the portrait of a woman of the eighteenth century. How it came to the Lycée, or where it came from, nobody knew, and apparently nobody had been sufficiently interested to inquire, or even to examine the picture. The other day it occurred to someone that the picture might with advantage be cleaned. The cleaning revealed a portrait of Marie Leczinska, wife of Louis XV, painted by Nattier in 1748, which was supposed to have disappeared and was known only by engravings. This portrait of the Queen will now be placed in the Palace of Versailles, in the room where hang Nattier's famous pictures of her daughters.

Another discovery of historical interest has been made recently at Versailles in those wonderful lumber rooms of the Palace, where several interesting things have already been found. This latest find is a half-length portrait of Madame de Sévigné by Ferdinand Elle, which must have been painted about twenty years earlier than the well-known pastel by Monteuil.

The report which has just been published of the results of charging for admission to the museums of the town of Paris justifies those who were opposed to the new policy. The total receipts from the beginning of last February, when the system of payment began, until the end of November, were 25,000 francs, an average of just £100 a month. This represents an average daily attendance at all the museums put together of 141 visitors on the paying days, or an average of 28 visitors per day and per museum. If Paris is so poor that it must needs close its museums to the majority of the public for two-thirds of the week for the sake of a paltry 30,000 francs a year, it seems a gross extravagance to keep them open for the sake of a few score of people. Meanwhile the crowd in some of the museums on the two free days of the week has become quite intolerable.

Let no one, therefore, accuse the Parisians of stinginess; no doubt they fail to see why they should pay for admission to their own property, maintained at their expense.

Baron Bessières, who died on 25th November, has bequeathed to the Louvre a gold and tortoise-shell box, on the cover of which is a miniature portrait of the Duchesse d'Istrie, wife of Napoleon's marshal, of whom Baron Bessières was the great-nephew. He has also left to the Archives Nationales two volumes containing autograph letters of Napoleon and of various princes and marshals of the First Empire. The Baron also made various bequests to the Musée des Arts Décoratifs and the Musée de l'Armée.

Albert Maignan, the painter, has left several works of art to the Louvre, among them the celebrated portrait of Stanislas Larivière. To the Mazarin Library he has bequeathed a miniature from the 'Hours' of Charles of Normandy, brother of Louis XI. All the rest of his collection, together with all his own pictures and drawings in his possession, M. Maignan has bequeathed to the town of Amiens, with a sum of 100,000 francs to provide for their installation.

The late Mlle. Félicie Dosne has left the whole of her library to the Institute of France. It includes a collection of ancient books, and will be placed in the Thiers Library. The Institute has also inherited the whole fortune of the late M. Gas, which, by the terms of his will, is to be applied to works of benevolence and the encouragement of letters, art and science in such manner as the Institute thinks fit.

One would have thought it to be the business of Conservatives to conserve, but, when the conservation of beauty—natural or artistic—is concerned that is not always the case. In that highly respectable and eminently conservative magazine, 'Le Correspondant,' M. Edouard Trogan some little time ago violently attacked the Law of 24th April, 1906. His article was reproduced with approval in a recent number of the 'Journal des Arts,' which is a sort of semi-official organ of the Hôtel Drouot. This resurrection of an article some four months old seems to indicate an organised movement

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against one of the most important provisions of the Law of 24th April, 1906, which deals with the preservation of ancient buildings and beautiful sites. Any such building or site may be scheduled under the Law with the consent of the owner and, if so scheduled, it cannot be touched or altered without the consent of the Ministry of Fine Arts. Should an owner refuse, he can be expropriated by the public authorities of the Department or the Commune, of course with proper compensation fixed by arbitration.

In this provision M. Trogan and the 'Journal des Arts' detect an iniquitous attack on private property. The truth is that this excellent law has not yet been sufficiently applied to sites or buildings in private ownership, and has been up to the present applied, I believe, only with the consent of the owners. It is to be hoped that the republication of M. Trogan's article will remind the local authorities of their powers and lead them to use them.

The Commission du Vieux Paris has just made an excellent suggestion, which will, I fear, horribly shock M. Trogan. It proposes that the façades of all buildings in Paris that have an artistic interest shall be scheduled under the Law just mentioned. As compensation to the owners it is further proposed that such façades should be kept in repair by the Municipal Council. This plan was adopted at Bruges some years ago, but I am not sure that at Bruges the façades are kept in repair at the public expense; and that provision does not seem to be absolutely necessary, although it may facilitate the adoption of a very necessary reform.

In the same connexion it should be mentioned that just before the close of the Session, the Senate adopted a very desirable measure. By the Separation Law all the contents of the cathedrals and churches were scheduled for a period of three years in order that time might be given to select the objects worthy of being scheduled permanently. The period expired on 9th December, but the work of selection has not been completed, and the Senate unanimously decided to prolong the period for another three years. The proposal has been accepted by the Chamber of Deputies.

The experiment is being tried of opening the Dutuit collection in the Petit Palais free to the public on Tuesday and Friday evenings from eight to ten o'clock. At the same time there will be a series of lectures by various authorities on subjects connected with art, the first of which was given on 12th January by M. Thiébault-Sisson, who chose the rather comprehensive subject of 'Pictures of the Dutch, Flemish, Italian and German schools'; the inclusion of the English and French schools would have enabled the lecture to be entitled simply 'Pictures.' The lectures will be continued until 28th May inclusive. Moreover, M. Lapauze, the Keeper of the Petit Palais, is giving a series

of ten 'conférences-promenades,' with limelight illustrations, on the Dutuit collection, which began on 15th January; the fourth, fifth and sixth will be given on 2nd, 12th and 26th February.

A society has been formed, under the presidency of M. Jean Guiffrey of the Louvre, with the title 'Société de reproductions des dessins de maîtres.' It proposes to publish annually, for its subscribers only, reproductions of twenty-five ancient or modern drawings from museums and private collections, in instalments of five at a time. The first instalment, just issued, consists of drawings by Michael-Angelo, Fragonard, Hokusai, Degas and an unknown primitive German artist, from the collections of MM. Bonnat, Jacques Doucet, Rodrigues and Vever. The annual subscription is 25 francs, which should be sent to the treasurer, M. Jacques Doucet, 19 rue Spontini, Paris.

The ninetieth anniversary of Félix Ziem, who was born on 23rd January, 1819, is being celebrated at Nice by an exhibition of the works of the master, which opened on his birthday. A large number of his finest pictures have been lent by private collectors and M. Ziem himself has sent a number of water-colours never before exhibited. In these days of changing fashions in art, it is not often given to an artist who has lived to so great an age to see his fame and reputation undiminished and even the commercial value of his pictures increasing. That is certainly the case of M. Ziem; at a sale on 11th December of an anonymous collection which contained nothing else worth noting, one of his Venetian pictures, *Le Soir sur le Grand Canal*, was bought for 33,110 frs., 7,000 frs. more than it fetched when it last appeared in the auction room at the sale of the well-known Zygomalas collection. Yet his Venetian pictures are surely not to be compared with his early Dutch landscapes, which are comparatively scarce and rarely come into the market. A fine example of the latter would probably at the present moment fetch at least 50,000 frs. Ziem, like Degas, is an exception to the too general rule illustrated by the story of the gentleman who, being in want of money, murdered an artist several of whose pictures he possessed.

M. Dujardin-Beaumetz, on behalf of the Government, gave a definite pledge in the Chamber just before Christmas that the Ministry of the Colonies should be removed from the Louvre to the rue Oudinot next July. With this removal will at last be achieved the first object of an agitation which has lasted for no less than nine years. The danger to which the great national collections are exposed by the presence of a Ministry in the same building was once more illustrated the other day by a fire in a chimney. That danger will not be entirely obviated by the removal of the Ministry of the Colonies. There will still be the Ministry of Finance in the rue de Rivoli, which, although it

occupies a portion of the palace further removed from the galleries than the Ministry of the Colonies, which is in close proximity to them, is nevertheless far too near to be pleasant. Nothing but the exclusive devotion of the Louvre to the national collection will satisfy those who deserve the gratitude of the public for their persistence in demanding that the priceless treasures which the palace contains shall not continue to be exposed to the danger of destruction by fire. Apart from that danger, the space occupied by the Ministry of the Colonies is badly needed. If the Ministry of Finance were removed, there might be room to instal that national gallery of portraits, the absence of which is the gap in the French national museums.

M. Nénot has been elected President of the Société des Artistes Français for the year 1909. The committee of the society has resolved to charge a fee of three francs to every artist, except members of the society, who sends works to the Salon, whether they are accepted or not. The fee must be paid when the works are sent in. M. Waltner has been elected a member of the Académie des Beaux-Arts (section of engraving) in place of the late Achille Jacquet. M. Waltner, who is in his sixty-third year, won the first Grand Prix de Rome in 1868; he is one of the vice-presidents of the Société Nationale des Beaux-Arts. M. Frantz Jourdain is the new president of the Salon d'Automne for the current year.

The Salon of the Société Nationale des Beaux-Arts will open on Easter Thursday, 15th April ('Vernissage' on the 14th), and close on Wednesday, 30th June. The sending-in days for outsiders are as follows: Paintings, watercolours, drawings, pastels and engravings, 8th and 9th March; sculpture, architecture and the decorative arts, 15th and 16th March; musical compositions, 13th February. The Salon of the Société des Artistes français will open on Sunday, 1st May ('Vernissage' on 30th April), and close on Wednesday, 30th June. The sending-in days for outsiders are as follows: Paintings, drawings, watercolours, pastels, etc., 9th to 13th March both inclusive; sculptures of large size and decorative arts, 13th and 14th April; architecture, busts, medallions, statuettes, medals, etc., 2nd and 3rd April; engravings, 4th and 5th April. The date of the Salon des Indépendants is not yet fixed.

The deaths are announced of: Gustave Doudemont, member of the Société des Artistes Français, aged 74; Abel Patoux, of Saint-Quentin, well-known as a barrister, a collector and a writer on art, whose principal work was a book on Latour entitled, 'Le Musée de Meurice Quentin de Latour à Saint-Quentin et les dernières années du peintre'; Alfred Sommier, the great collector and owner of the historic château of Vaux-le-Vicomte, near Melun, formerly the residence of Nicolas

Fouquet, aged seventy-three: Fernand Bournon, art critic of the 'Journal des Débats,' joint-ditor with M. Mareuse of the 'Correspondence historique et archéologique,' and author of numerous works on artistic and archæological subjects, aged fifty-one: Auguste Mury, landscape painter and keeper of the museum at Cosne (Nièvre), aged fifty-four; André Perrachon, the well-known Lyonesse painter of flowers, aged eighty-one; Amédée Besnus, landscape painter and collector, member of the Société des Artistes français, aged seventy-seven; Antony Regnier and Honoré Boze, both painters well known at Marseilles and elsewhere, aged respectively seventy-two and seventy-eight.

THE SALES

THERE has been no sale of any great interest as yet except that of the Say collection reported last month. A large sale of modern pictures on 23rd-26th November, which (as stated in the December BURLINGTON) was announced beforehand as of great importance, turned out to be of small interest. There was no picture of the first order, but some good ones of secondary importance. A picture by Rops, *La Dentellière*, fetched 16,720 frs., three times as much as the expert asked for it.

At a sale of the collection of the late Madame de Genevraye, on 3rd and 4th December, a tapestry of the Louis XII period, *Légende de St. Julien*, sold for 33,550 frs., fifty per cent. more than the expert's valuation.

The sale of the contents of the late Charles Landelle's studio on the same dates produced a total of 103,099 frs., which, in accordance with the will of the painter, goes to the Société des Artistes Français to found an annuity for an aged artist without fortune. The only lot of special interest, a portrait of an old man, was withdrawn at the last moment, being claimed for the State by the Minister of Fine Arts on the strength of a rather ambiguous clause in the will, by which Charles Landelle seemed to bequeath this picture to the Louvre. The executors and the Société des Artistes Français have since admitted the claim. This picture is of considerable interest; it was formerly in the Roqueplan collection, and at the sale of that collection in 1885 was attributed to Watteau, but was nevertheless knocked down to Landelle for 185 frs. The attribution to Watteau has been much disputed, but it is difficult to suggest a satisfactory attribution. In the January number of the 'Revue de l'Art ancien et moderne,' where the picture is reproduced, M. Camille Stryiński, the nephew of Landelle, suggests that it may be the work of Bonington. This attribution seems very far-fetched, but the picture does not suggest a painter of the eighteenth century.

A Norwegian landscape by Jacob Ruysdael was

Art in France

bought for 37,180 frs. (including commission) at the sale of a deceased lady's property on December 7 and 8; it was formerly in the collection of the Comte de Narbonne, at whose sale in 1851 it fetched 6,300 frs. *Le Retour du Marché*, by De Marne, which at the Revil sale in 1845 fetched 499 frs., was sold for 10,200 frs. *plus* commission. At the same sale a Chinese porcelain vase and two little cups in Italian faïence fetched prices so far in excess of the expert's valuation that they are worth mentioning. For the vase the expert asked 100 frs. and it sold for 6,020 frs. *plus* commission. The two cups were not guaranteed by the expert, who asked only fifteen francs for them, and they fetched 3,700 frs. *plus* commission.

The collection of the late M. Chéréméteff, sold on 11th and 12th December, contained more than one hundred modern pictures and drawings, some of them by well-known masters such as Corot and Daubigny, but there was nothing of special importance and the prices were low. The highest price, 10,450 frs., was given for a portrait, supposed to be that of Gustave Mathieu, by Courbet.

Very low prices were also obtained as a rule at the sale of a collection chiefly composed of porcelain on 16th December. The great majority of the lots fetched less, sometimes much less, than the expert's valuation, although the average quality of the porcelain was high. No doubt the fact that the owner remained anonymous had something to do with the 'slump,' if the expression may be permitted, but it would seem that there is at present an unwillingness to pay high prices for china and bric-à-brac, unless in exceptional circumstances. The highest price was that of 17,600 frs. (including commission) paid by M. Dennerly

for a group in porcelaine de Saxe, *Entretien galant*; this was one of the few cases in which the expert's demand was exceeded. The total produced by the sale, which included also two pieces of faïence and one or two pieces of furniture, was only 105,494 frs. *plus* commission. The pictures of the same owner, sold separately, produced only 21,474 frs. *plus* commission; they were unimportant. A Fantin-Latour, *La Dryade surprise*, which fetched 4,100 frs. at the Coudray sale last June, only reached 2,900 frs.

Four pieces of old Persian faïence were sold by order of the Court on 23rd December. The first lot, a large dish of a very rare type, fetched, including commission, 30,800 frs., although it was very much restored. A large bowl decorated with figures fetched 6,820 frs., including commission.

An anonymous collection, of which an illustrated catalogue was issued, was sold on 21st December for a total of 90,830 frs., including commission. It consisted of twenty-one pictures chiefly modern, nine pastels or water colours and nine drawings. A painting by Daubigny, *La Cresonnière à Veules*, signed and dated 1847, fetched 29,920 frs., including commission. A Charles Jacque, *Le poulailler*, fetched 17,270 frs., and *Le Wagon de troisième classe* (a very small picture on panel), by Daumier, 7,370 frs.

Among the sales announced for February are those of two important libraries, that of M. Bélinac of Saint-Etienne, which is notable for its collection of bindings, and that of the Vicomte de Janzé, which consists of books of the sixteenth, seventeenth and eighteenth centuries, and includes an unique edition of Molière with original drawings by Moreau and a binding by Derôme. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND



SEVERAL years ago a *St. Jerome* by Dürer was rediscovered in Portugal. The picture had really never been quite forgotten, inasmuch as Justi mentions it in his Spanish notes; but renewed attention was called to it among others by Prof. A. Weber, and it was published with drawings and with reference to passages in Dürer's Netherlandish diary, where it is mentioned. It transpires that Dürer must have painted another, earlier *St. Jerome* picture, which has not been discovered so far. In an article in the 'Historisch-politischen Blätter' on 'Elector Maximilian I as a collector of paintings,' Dr. Joseph Weiss reports what he has found in the archives about this picture among other things. It is referred to in the correspondence between Maximilian with General Tilly and General Aldringer, whom he seems to have employed frequently to hunt up and secure works of art.

The *St. Jerome* altarpiece is mentioned in the summer of 1627 as being at Stendal (a small town midway between Brunswick and Berlin). Aldringer was ordered to fetch it, and he passed it, December, 1627, into Hessia. Thence it was brought to Maximilian at Munich. The knowledge that such a painting has existed is, let us hope, the first step towards somebody's finding it.

At Budapest a society of painter-etchers, or rather black-and-white artists, has been founded. Even this latter name is really not comprehensive enough, for upon the Continent societies of this class include colour-work and every kind of print or drawing—in fact, everything but oil paintings and statuary—in their exhibits. The veteran etcher of Hungary, Prof. Ludwig Rauscher, is the president of the new society.

The museum at Aix-la-Chapelle, fast becoming famous for its collection of early wood-sculptures, has again been enriched by a work of this kind,

an altar hailing from Kalkar and dating from about the year 1500, which was formerly in the Bourgeois collection at Cologne. It displays six carved scenes from the life of St. Peter, the two middle representations considerably larger than the rest. It seems never to have been painted. A new museum of historical antiquities has been founded at this place, and connected with the municipal, so called Suermondt Museum. Again, a small museum has been opened at the Polytechnical Institute of Aix-la-Chapelle, one of the most important of German technical schools. It contains the bequest of the deceased painter Franz Reiff, which consists of about 60 paintings of the modern Düsseldorf and Munich schools and nearly 200 copies of old masters. Arrangements have been made to add a collection of casts of antique, Renaissance and modern sculptures.

An art student from Berlin has discovered an important work by J. Jordaens, *Jupiter and Io*, a late work of this master, in the small Provincial Museum at Stralsund. In the Lipperheide collection of the Kunstgewerbe Museum at Berlin a *Flight into Egypt*, by Wolf Huber, has been discovered. The master of Passau depends upon Dürer for the inspiration of his principal group, but the landscape is his own. There is a peculiar lack of realism apparent. The group, consisting of Joseph, Mary riding on an ass, and a cow, are placed in the foreground of the picture on a rock as on a pedestal. No road leads to it, none from it, and it looks as if they must fall down into an abyss if they continue but a few steps in the direction in which they are going. The coloration is dull and its gamut simple. The trees, so characteristic of Huber's drawings and prints, recur in the background.

At Holm, near Driesen (about a third of the way from Berlin to Dantzic), excavations have brought to light an earthenware jar containing interesting old silverware mostly of Slav origin. There are chains, a small cross, four silver caskets, pendants, etc., all in a fair state of preservation. The jar contained also a silver penny of the Abbot Saracho of Rosdorf (1071), showing that it must have been buried after this date. But much of the silver antedates the Christian era, and some seems to hail from the south of what is now Russia. The whole collection has been placed in the Museum of Pre-historic Antiquities at Berlin.

The Berlin Secession, like the Deutscher Künstlerbund, rarely has any room for black-and-white in its annual summer exhibitions, and thus institutes separate black-and-white shows during the winter season. This year's exhibition was a very formidable affair, embracing as it did nearly two thousand pastels, water colours, drawings, etchings, lithographs and woodcuts. There were several very interesting one-man shows of the work of Liebermann, the late R. Wilke, and a historical

one of over two hundred portrait and animal drawings by Franz Krüger (1797-1857), who has been, rather generously, called the forerunner of Menzel. These exhibitions, being the function of one artists' society only, can never be anything like a complete review of all that is doing at present in Germany in the arts of drawing and engraving, but they are seldom as rich and interesting as the present one. Among older men Leistikow (lately dead), Corinth, Strathmann, Orlik, Kollwitz, O. Fischer, L. v. Hoffmann, among younger Albiker, Behmer, P. Franck, Kayser-Eichberg, Klemm and Zille appeared to great advantage. There is always too much of the cartoon-work for the comic papers by such men as Gulbranson, Thoeny, Heilemann, Reznicek in evidence. Capital though it is, we know it already too well from the papers themselves, and the original designs scarcely vary from the reproductions. Unfortunately the Berlin show was execrably hung; there was evidently insufficient time to handle the quantity of work properly.

The paintings bought by the Government in the course of the year 1908 for the Neue Pinakothek at Munich were exhibited at the Art Union there recently. The list has been published, and one meets the titles of pictures, of course, which were on exhibition during the past year, and most of which have been reproduced in various art magazines. It is not quite plain whether the committee of artists with whom the selection lay have given us much cause to congratulate them upon their decision. The tendency to compromise and to get much for your money is plain. Moreover, it is a strange sign of the times—a queer influence of our retrospective exhibitions, perhaps—that so often the *earliest* rather than the *best* work of an artist seems to have been valued as most desirable. The committee at Munich has, I believe, £5,000 a year to spend. They could easily obtain for this sum, say, ten paintings done by famous artists in the zenith of their power. Instead of this they prefer to collect about four times the number, and among their choice there are, of course, mere studies and early canvases of an historical interest, painted long before the artist who did them gained the mastery for which his name is praised.

The Museum at Mannheim has received a valuable gift in the shape of a bronze bust of the philosopher Wundt (a native of Mannheim) recently finished by Max Klinger. It has also purchased two beautiful early pictures by Anselm Feuerbach, *Children Bathing* and *Children Near a Well*.

The late Dr. Karl Trübner, brother of the well-known painter and head of the famous Strassburg publishing house, bequeathed fourteen pictures and the sum of £12,000 to the municipal Museum of Fine Arts at Strassburg. The paintings embrace a Botticelli *Madonna* and a Bacchiacca, the rest

Art in Germany

being Dutch seventeenth century paintings, an Ostade, Wijnants, Steen, Codde, etc., among them. The interest and capital are to be spent on old

pictures only, and according to the sensible condition of the bequest, only few works, but those of prime importance, are to be bought. H. W. S.

ART IN RUSSIA



ST. PETERSBURG is rich in pictures of old masters, for the most part unknown to art critics. Few students visit St. Petersburg, and those who do only know as a rule of such private galleries as the Youssouppoff, the Semenov, and the Stroganoff. The magazine 'Starýe Gody,'¹ edited by M. de Weiner, has undertaken the task of introducing the hidden treasures of art to the general public, and at the same time explaining and classifying them.

The exhibition was held in the building of the Society for Promoting Fine Art, and for this purpose the large hall was divided into separate rooms, decorated with ancient furniture after the style of the pictures exhibited in each particular section. The staircase was hung with old tapestries and large paintings by Hubert Robert, representing Roman ruins.

The first room was dedicated to the early painters of the Italian and northern schools. Among the Italians there were some interesting Sieneese and Florentine masters of the trecento; and of the quattrocento a *Christ* by Ambrogio Borgognone (belonging to the Countess Shouvaloff), a charming *Annunciation* by Rafaellino del Garbo (H.I.H. the Duke of Leuchtenberg), a *Madonna* by Giusto di Andrea (M. de Weiner); and another *Madonna* by Pinturicchio (M. Botkine) attracted particular attention. The northern schools were represented by some fine examples, among them a *Madonna* by the 'Master of *The Death of Mary*.' The second room was devoted to the Spanish school, and among other remarkable pictures we may notice a splendid Juan Juanes representing *Christ as King* (with sceptre and globe) and an El Greco, *Two Saints* (M. Doornovo). The third and the fourth rooms were given to eighteenth century paintings, including two works by Greuze—one representing a girl's head, the other the *Premier Sillon*, a very large composition with many figures; two portraits of beautiful women by Vigée Lebrun; three charming Boillys, one of which was the celebrated *Game of Billiards* (belonging to the Princess Youssouppoff); two pastoral scenes by Boucher, as well as two good drawings by the same master; a Watteau, *La femme Muscovite* from the Palace of Tsarskoe Selo, and, from the same place, two Hubert Roberts—one

of rare historical interest showing the interior of the gallery of the Louvre.

The fifth and the sixth rooms contained the Russian school of the eighteenth and early nineteenth centuries.

It might be of special interest to describe these rooms in detail, but in a short notice I can only mention some of the most important names. The best painters of Russia during the eighteenth century were all portraitists, and the works of Rokotoff, Levitsky, and Borovikovsky prove to what a degree of accomplishment this branch of art was carried under the rule of Catherine the Great.

The early Russian nineteenth century is still less known in Europe, though some paintings by Levitsky were exhibited in London in 1862. Among these painters of the romantic epoch we may mention Kiprensky, Venezianoff and Orloffsky.

A room in the centre of the exhibition might be termed the 'Salon Carré' of the collection. In it were gathered nearly all the most precious pictures, including, from the Youssouppoff Gallery, two Claudes, two large portraits (one of a man, one of a lady) by Rembrandt, a *Fête Galante* by Pater, a Guardi, representing the Rialto, and a Boucher. Another Boucher of great decorative value, *Pygmalion and Galatea*, came from the Academy of Fine Art, where it has always figured as a ceiling piece in a dark room, and never could be seen properly. To these pictures decorating the 'Tribuna' we may add two Rembrandts—a *Head of Christ* from the Palace of Pawlovsk, and the *Portrait of the artist's father*, from the Khanenko collection at Kiev; an *Ascension* by Veronese; a *Portrait of a lady*, attributed to Piero di Cosimo; two portraits of men, one by Tintoretto, the other by Titian; a lovely *St. Sebastian* signed by Perugino; a splendid *Flight into Egypt*, by Jordaens, and another masterpiece with the same subject by Watteau (Palace of Gatchina)—a very wonderful picture, quite genuine but curious, as the master rarely chose such subjects. Here we see in him the love he had for Rubens's and Van Dyck's works.

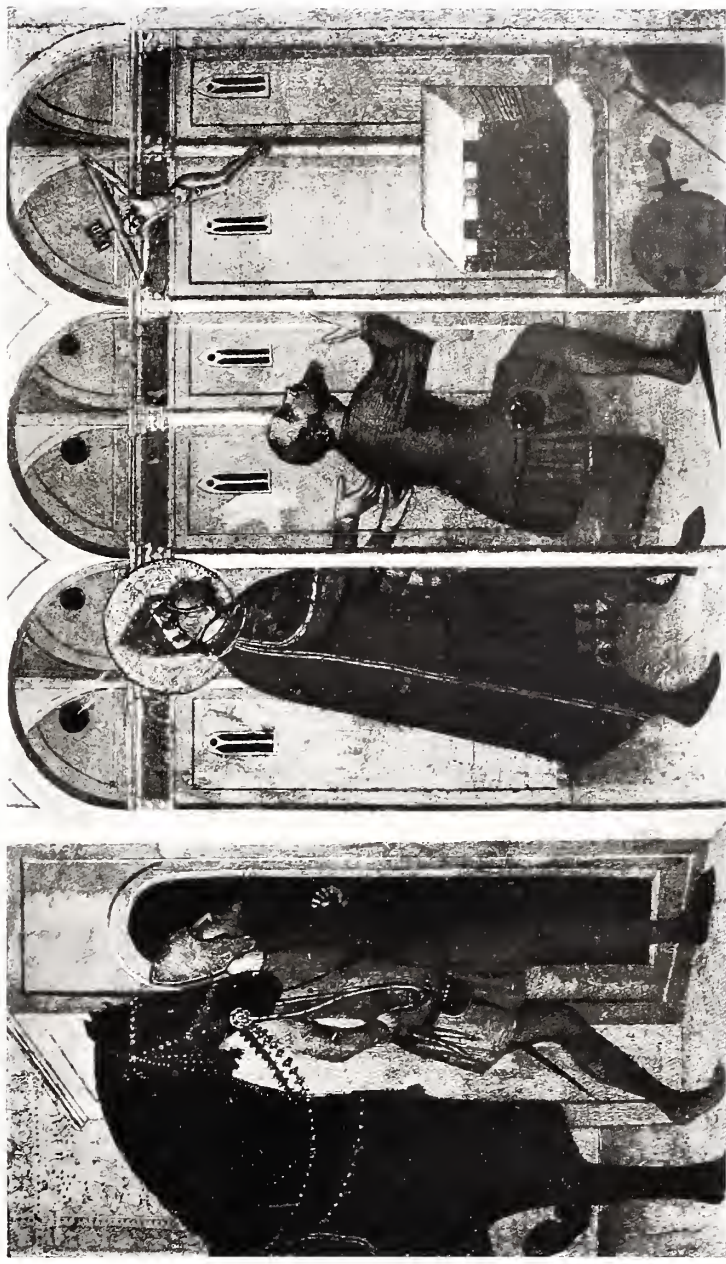
A whole room was given up to the Italian masters of the eighteenth century, and the works of Guardi, Solimena, Piazzetta, and Canaletto, seen as they were together, produced a charming impression.

Some more fine Italian pictures were dispersed in other rooms. We remarked a *Madonna* by Cima da Conegliano, a large composition of the Carpaccio school, and some interesting drawings by B. Peruzzi and Giulio Romano.

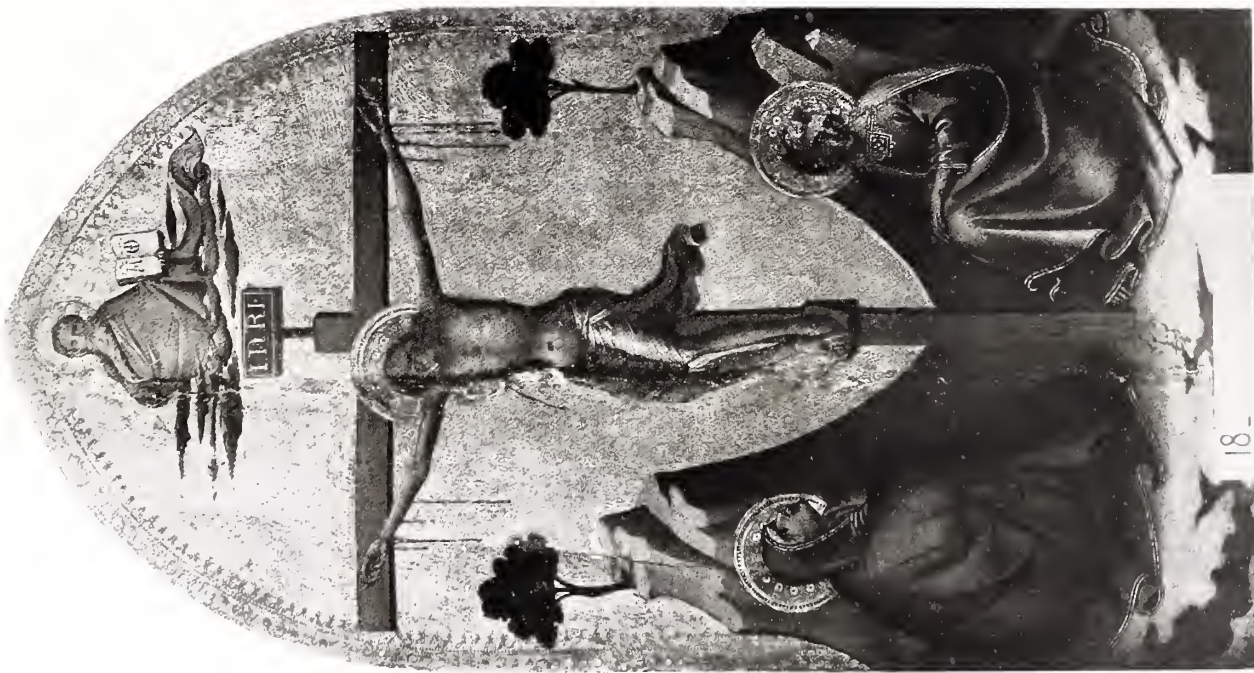
¹ The next number of the magazine (appearing at the end of December, old style) will be entirely devoted to the description of this exhibition, and will contain over eighty reproductions of the best pictures.



2. SCENES FROM THE LIFE OF SS. COSMO AND DAMIAN. BY MARIOTTO DI NARDO, IN THE JARVES COLLECTION, YALE UNIVERSITY



3. JOHANNES GUALBERTUS. BY GIOVANNI DAL PONTE IN THE JARVES COLLECTION, YALE UNIVERSITY



4. THE CRUCIFIXION. BY LORENZO MONACO IN THE JARVES COLLECTION, YALE UNIVERSITY



I. SS. ZENOBIO, FRANCIS AND ANTHONY OF PADUA. BY ANDREA DI GIUSTO, IN THE JARVES COLLECTION, YALE UNIVERSITY



2. ALTAR TRIPTYCH. BY AMBROGIO BALDESE IN THE JARVES COLLECTION, YALE UNIVERSITY

To conclude the description of the first floor we have to mention some pictures in the large hall, which was decorated with panels representing fantastical ruins by Antonio Canale with figures by Tiepolo. It contained a large Coypel, a beautiful composition by Sustermans, a very fine *Portrait of a Woman* by Verspronck, and several good portraits by Mignard, Fournier, and Ghislandi.

On the second floor were to be seen Flemish and Dutch painters, and all the rooms were decorated

with old Dutch china, copper lustreware and furniture.

Among the portraits the most interesting were those of A. van Tempel, van Ceulen, Netscher, van der Werff, Maas, Sustermans, etc.

Landscape art was well represented by Van Goyen, S. and J. Ruysdael, Both and Cuyp. The same may be said of the *genre* painters, among whom we may name Ostade, Dow, Aertsen, Hooch, Codde and many others.

A. TROUBNIKOFF.

ART IN AMERICA

TRECENTO PICTURES IN AMERICAN COLLECTIONS—III¹

DURING the ten years which lie between the creative periods of Agnolo Gaddi and Lorenzo Monaco, hardly one leading personality can be noted in Florentine painting. This time seems to have been especially fallow: the earth is seething and fermenting, but the new shoots are invisible until the beginning of the fifteenth century. The flowering time of Lorenzo Monaco's refined and inward art is limited by the first twenty years of the fifteenth century. He is followed by the greater master, Masaccio.

The Jarves collection possesses the finest example by Lorenzo Monaco of one of his favourite representations (strangely ascribed in the catalogue to Giotto): *The Crucifixion*, with Mary and St. John seated on the ground at the foot of the cross (Plate I, 1). Similar scenes by Lorenzo are found in Mr. Loeser's collection in Florence, at the Uffizi (divided into three separate pieces) and in the church of S. Giovanni dei Cavalieri (with life-size figures); but none of these earlier representations of the same motive attains the depth of expression which raises the little picture in the Jarves collection to a striking work of art. The three chief figures are proportionally smaller than before, and they are more supple in movement and have more depth of expression. Look, for instance, at the figure of the Virgin: in the earlier picture (Mr. Loeser's) she is sitting quite passive, her hands resting on her knees and her eyes gazing straight in front of her; the pose of the head is stiff, the figure shows hardly any impulse towards movement.²

In the later picture, on the other hand, her whole body is bent forward and appears racked with infinite suffering. She crosses her hands on her breast and throws her head back with a cry of anguish. The unconsciousness and woodenness of the earlier figure is replaced by strong and lively feeling. And in so far as the artist's expressiveness has

gained in intensity, it has also increased in beauty. The lines are freed from the fetters of symmetry, more definite movement is given to the contours, and more decorative rhythm to the folds.

Lorenzo Monaco's marked individual style was, as we know, imitated and distorted by numerous less gifted painters; he ruled the conservative direction of Florentine art till about the middle of the century. One of the weaklings who gradually wasted the artistic heritage referred to was Mariotto di Nardo, by whom there are large altar paintings at Count Serristori's in Florence and at Villamagna, near Florence. In the Jarves collection he is represented by a little predella piece, depicting two different scenes of healing from the legend of SS. Cosmo and Damian (Plate I, 2). It is easy to see how Lorenzo Monaco's soft flowing figure-drawing re-appears here in coarsened and relaxed form. But notwithstanding all the master's carelessness it must be admitted that his boldly curved lines convey an excellent impression of swift movement.

We should like to ascribe to the same group a second little predella piece in the same collection (Plate I, 3). It represents the famous scene in which Johannes Gualbertus, instead of killing his enemy, kneels before the crucifix at San Miniato al Monte, and from it receives signs of approval. A servant holds his horse in front of the church door; the swords and shields of the two men are lying on the floor of the church. The interior of the church is certainly not, from an architectural point of view, very definitely drawn, but still the painter seems to have endeavoured to represent the old basilica of San Miniato.

The earlier attribution of the picture to Jacopo da Casentino is quite comprehensible, in fact, right, if we think only of the artistic *œuvre* of this formerly so-called master. Now we know that the master in question was called Giovanni dal Ponte, and that he was active, not in the trecento, but during the first decades of the fifteenth century. His works have frequently been catalogued and discussed by Italian critics; but this picture, till now unknown, might, as regards artistic quality, occupy a prominent position in his *œuvre*.

¹ Translated by L. I. Armstrong, L.L.A. For the previous articles see Vol. xiv, pp. 125, 188 (November and December, 1908).

² Cf. Plate IX. in my book on Lorenzo Monaco (Heitz, Strassburg, 1905).

Art in America

In Mr. Johnson's collection at Philadelphia there is a charming *Madonna* by another painter from Lorenzo Monaco's circle, whose name is as yet unknown. For the present we have noted him under the descriptive phrase 'Il Maestro del Bambino vispo' (See 'L'Arte,' 1904, fasc. X). He was probably no Florentine by birth.

The little known Andrea di Giusto, whom we have discussed in connexion with the 'Maestro del Bambino vispo' was, in his first period, a faithful imitator of Lorenzo Monaco, as is shown above all in his triptych in the gallery at Prato (which is a free copy after Lorenzo Monaco's picture in the Uffizi). In later years, however, Andrea took Fra Angelico for master: in numerous pictures he copied, with corrections, the gracious figures of the great monk-painter. One of these pictures may be seen in the Jarves collection: a large altar-piece with three saints—SS. Zenobio, Francis and Anthony of Padua (Plate II, 1). Of course this picture—like so many of its relations counted as an authentic work of Fra Angelico—is, in reality a thoroughly characteristic work of the chameleon-like painter, Andrea di Giusto.

In connexion with Lorenzo Monaco's school we mention here also a large altar triptych (Plate II, 2) which, on account of its dimensions, occupies an exceptional position in the Jarves collection. It attracts the visitor's attention, too, by its light, glowing colours. With no painter's name, but with a date, the picture is attributed to the Sienese school, about the year 1370. This attribution, however, contains a double error; for, in the first place, the picture is purely Florentine, and, secondly, the mutilated date is not to be read 1370, but 1420 (the L has been a C).

The big *Madonna* in a light blue cloak sits on a throne covered with a cinnamon red tapestry. Before her kneel two slender angels with mandoline and violin; they are good imitations of similar figures by Lorenzo Monaco. At the sides stand first the apostle St. Peter in glowing orange yellow and St. Paul in light amethyst red; and further off are St. Anthony Abbas and a white-robed monk with book and lily, who is called St. Albert. In the medallions of the frame are represented, as usual, God the Father and the Annunciation.

If we look for a picture corresponding to this as regards form and style, we find it in the Cappella Medici at Sta. Croce in Florence. There hangs a large triptych which represents in the centre the *Coronation of the Virgin*, and on the wings four saints. It is dated 1400, and was attributed to Lorenzo di Niccolò by Crowe and Cavalcaselle. This attribution brings the picture into the right connexion, but certainly does not give the right name, as a glance at the signed works of Lorenzo di Niccolò at San Gimignano and at Cortona will convince us.

If we compare these two equally large triptychs, in the Jarves collection and in the Cappella Medici, we shall easily find that the types of the saints, of the *Madonna* and the angels, are quite similar; and so likewise is the free and beautiful manner of draping the mantles. In addition, there is a striking correspondence in the light colour scheme. We need hardly concern ourselves further as to the proofs of the master's identity.

Who, then, is the master? We may say at once that we believe we have found him in the little known painter, Ambrogio Baldese. Our opinion is based chiefly on the frescoes which Ambrogio, with the help of one Niccolò di Pietro (Gerini?), painted on the building of the Compagnia del Bigallo about 1386.³ Of these there remains now only a fragment of the picture of the restoration of the foundlings to their mothers by the 'Capitani della Misericordia'; but here we find the same dignified, quiet figures as in both the above-mentioned triptychs. The regular and expressionless types are, moreover, just the same as in the altar pictures; especially characteristic is the tall, well-developed female type. This master's manner of painting the figure is, in fact, a very significant mixed product of trecento and quattrocento methods. Although an older colleague of Lorenzo Monaco, he tried to adopt something of the realism of the awakening Renaissance in his figure modelling. His personal predilection, however, seems chiefly directed to the elegant and ornamental; he works with an admirably precise technique, gives the gold patterns on the red carpets with the greatest care, and knows how to use light, transparent layers of colour, as only Lorenzo Monaco himself also knew. Ambrogio Baldese is, without doubt, one of the most skilful and sensitive painters who were active in Florence during the transition from the fourteenth to the fifteenth century. His connexion with Lorenzo Monaco was probably well understood by his contemporaries, since it was precisely the latter who, with Lorenzo di Niccolò, received the commission to restore Ambrogio's frescoes in the Compagnia del Bigallo.⁴

Several documentary notices of this master have been communicated, too, by Milanese. We will mention here only that he was born in 1352, and died on 30th October, 1429. In addition to his work for the Bigallo, he executed a great deal for the Capitani d'Or San Michele. It was probably he, as has been suggested by Mr. Herbert P. Horne, who completely repainted and restored Bernardo Daddi's large *Madonna* at Or San Michele.

OSVALD SIRÉN.

³ Cf. 'Rivista d'Arte,' 1904, fasc. 11-10. Giovanni Poggi: 'La Compagnia del Bigallo,' with documents.

⁴ Cf. Milanese's 'Prospetto cronologico della vita di Lorenzo Monaco,' Vasari, ed. Sansoni, ii, p. 32.



Emery Walker Ph. sc.

Landscape
by P. De Koninck ?
Victoria & Albert Museum

EDITORIAL ARTICLES

THE McCULLOCH COLLECTION—II

IN discussing last month the difficulties which the modern art patron has to face, we saw that in a large mixed exhibition, like that of the Royal Academy, the chances of making a bad mistake were much greater than in a smaller show of picked things. It is only fair to remember that, when Mr. McCulloch began to collect, 'outside' exhibitions were still comparatively few and novel, and had neither for artists nor for the public the importance which they have since attained. Compared with the Royal Academy they had neither place nor prestige, and even brilliant and successful efforts like the first shows at the Grosvenor Gallery, though they might divert popular attention for the moment, could not be regarded as serious rivals to Burlington House. In relying upon the older institution for his artistic treasures, Mr. McCulloch only did what the vast majority of collectors and dealers of his time were doing, with the approval and support of all the then recognized critics. That a few eloquent voices were lifted in protest, that a few seemingly eccentric persons turned their backs on the common fashion and bought what the crowd abused, could have no effect on a collector in Mr. McCulloch's position.

Of course the critics, collectors and painters who formed this despised minority have long been abundantly justified; but we shall not reap full benefit from the spectacle of this reversal of judgment unless we ascertain its true causes. One reason for Mr. McCulloch's difficulties we have already mentioned: on examination, another becomes equally apparent.

Before Mr. McCulloch's time, the Royal Academy had absorbed at least a

fair share of the best painting done in England, and the tradition that it still was doing so, as we have seen, lived long enough to mislead him. Yet, while he was buying, smaller societies were springing up, managed by artists with a scholarly interest in their painting, who recognized that their one chance of success lay in the rigid exclusion of all work which did not reach a high standard of aim and accomplishment. These comparatively restricted and strictly professional societies have steadily increased in influence and prestige, till from being mere feeders for the Royal Academy they are become its successful rivals in the eyes of educated opinion.

Now we cannot make a true survey of contemporary painting until we recognize the radical and irremovable difference between the large exhibition and these smaller rivals. The smaller exhibitions are really of a specialist nature. A committee of working painters, elected on democratic principles from the body of exhibitors, has to pick carefully the comparatively few pictures which a limited space will contain, and, for the credit of the show, purely artistic considerations must dominate their choice. Were they to attempt to play down to the public, they know, from the fate of other societies, that they would lose their reputation, without materially increasing their receipts. For patronage, nay for bare existence, the members depend upon maintaining a high average level of technical excellence—a standard of scholarship similar to that which the editor of a serious journal exacts from his contributors. Like a serious journal, these societies can appeal only to a limited and educated class, and must expect only such present fame as that restriction allows; but, as a serious journal is filed and kept for reference, so

The McCulloch Collection

they too may have a reasonable hope of permanent esteem in the future.

But the Royal Academy is constituted on a wider and more popular basis. The very size of its galleries compels the acceptance of much that would never find a place in a small exhibition. It can include alike the huge show-piece of some professional who wishes to attract attention to himself, and the early efforts of the student. It is controlled by a body of men who have long experience of the taste of the average Englishman, and possess an unerring eye for what will 'draw' the general public.

We have compared the good 'outside' show to a serious journal. To make the analogy complete, the Royal Academy Exhibition might be compared to a well managed and successful sixpenny magazine. The portrait painters provide the 'Men of the Moment,' the 'Women of the Week' and, incidentally, 'Frocks and Fashions' too. We recognize in an instant the programme of sentimental and historical fiction, the Society Scandal, the Gardening Gossip, the Travel Talk, the Sporting Snapshots, the Animal Anecdotes, the Children's Corner, and all the familiar journalistic features. The larger canvases will stand for the advertisements, while a popular religious allegory, or in more fortunate years, some such work as Lord Leighton's *Daphneboria* or Sir Hubert Von Herkomer's *Hanging Committee* might be regarded as a sort of Special Presentation Plate.¹

Such a collection of paintings is as certain of immediate popularity as the class of periodical to which we have compared it. Like the sixpenny magazine, it will

¹The contents of the Architectural Room must always be excepted. Here a professional standard is maintained; and so long as the Royal Academy remains the sole gallery in London where serious architectural work is honoured, so long will it retain the support of all serious architects.

constantly renew its hold upon the British public because it really represents our national feeling, our national tastes and our national culture. As the magazine lives (in the long run) on the strength of its circulation, so the Royal Academy will continue to prosper on the strength of its gate-money.

Yet the very qualities which give immortality to these two established English institutions imply the mortality of their individual parts. As the music-hall song and its singer, as the political speech (if not the speaker too) are in a month utterly forgotten, so the articles in a sixpenny magazine and the pictures in an Academy exhibition pass into rapid, unrelenting obscurity. Bound volumes of popular magazines may perhaps still be unearthed in Municipal Free Libraries, as Academy favourites may be unearthed in Municipal Picture Galleries, but the active world has no concern with either any more.

The McCulloch of the future, then, if he is to collect successfully, will have to keep this broad distinction in constant remembrance. He will recognize that the large exhibition must as necessarily turn to the ephemeral sunshine of popular favour, as the picked exhibition must always depend upon the appreciation of a small critical minority; that the one is supported by thousands upon thousands of shilling entrance fees, the other by the patronage of a few far-seeing collectors; above all, that the applause given to the former is as fleeting as it is universal, while the latter slowly and hardly attains to the immortality of true scholarship.

It may be long before this essential distinction is realized either by artists or by their patrons. By the general public, of course, it will never be recognized at all. Yet for thinking minds it is an inevit-

able deduction from the show of Mr. McCulloch's pictures, and has a far more direct bearing upon the future of modern art than any arguments which either his

apologists (not always very well equipped) or his assailants (not all themselves famous for patronage of living artists) have hitherto put forward.

❧ CHARLES CONDER ❧

BY the untimely death of Charles Conder last month England has lost one of the very few artists to whom the word genius may be deliberately and securely applied. His work is represented in the Luxembourg, at Dublin and at Sydney, but in no English public collection; he received

here no public honour: his very name is probably unknown to the majority of those who are supposed to represent English art and letters.

Fortunately for himself his talents were so singular and attractive that while living he could rely upon a small circle of friends and patrons, and after death will not have to wait long for fame.

SOME FIGURES BY GIORGIONE (?)

❧ BY CLAUDE PHILLIPS ❧

SOME few years ago Fürst Johann von Liechtenstein, a most generous and enlightened patron of art, whose benefactions have not been confined to Austria alone, but have extended to Germany and to Italy, presented to the Museo Civico of Venice, still very generally known as the Museo Correr, an interesting through much injured Venetian picture, dating from the very last years of the fifteenth century. It represents the Piazzetta, much as it would have been in those years, with a Veneto-Byzantine building where now Sansovino's sumptuous Libreria stands. In their remarkable biography 'Vittore Carpaccio: la Vita e le Opere' (p. 29), Ludwig and Molmenti have reproduced the Liechtenstein picture, under the title *Il Duca di Ferrara accolto sulla Piazzetta dal Doge Agostino Barbarigo nell' anno 1488*, giving it as their opinion that it came from the *bottega* of Lazzaro Bastiani, and that, the draperies being less stiff, the colouring more vivacious than his, it might be surmised that the young Carpaccio had had a hand in it. The Doge, preceded by courtiers and pages, and followed by a procession of long-robed councillors and functionaries, has landed, from his great state barge, at the steps below the granite columns bearing respectively the Winged Lion of St. Mark and the St. Theodore with the Crocodile, and he is seen advancing slowly, between two personages of high rank, towards the palace. In the extreme foreground, to the right of the spectator, are two figures, completely detached from the group which

centres round the Doge in the near and middle distance. Richly, though unostentatiously habited, and wearing curious high-crowned soft hats, apparently of felt, they stand completely apart from the rest of the picture: portraits, as we may legitimately assume, and very possibly those of the men who have ordered the picture and have had a controlling voice in its pictorial scheme. The man to our left—the one who rests a loose boot of black leather upon the parapet in front of him—has reddish blond hair, and wears a dress in which the dominating tints are dark green and peacock blue; his companion has a longer and more ample robe, the dominant note of which is a kind of mauve purple. So far as we can judge, in the present injured and disquieting state of the picture, the architecture is rendered with far less attention to detail than in Gentile Bellini, Carpaccio, and their immediate followers; with far less finish and elaboration than we find somewhat earlier in the *St. Sebastian* by Antonello da Messina in the Dresden Gallery, and in the *St. Sebastian* by Liberale da Verona, of which the best-known version is in the Brera. But the general effect of atmospheric envelopment is better and more effectively given than in most contemporary pieces of this class, the linear perspective is bold and good for the time, though the Lagoon rises too abruptly, too much like a wall of water, beyond the Piazzetta. The rendering of the Lagoon, with the big ship, the Doge's barge and the gondolas on its bosom, is much in the primitive yet effective style which we find in Carpaccio's *Lion of St. Mark* (with a sea-view of Venice) in the Museo Archeologico of

Some Figures by Giorgione (?)

the Ducal Palace—not sensibly different from that which is (or, before coarse restoration, was) to be noted in the background of Titian's early work, the *Jacopo Pesaro, Bishop of Paphos, recommended by Pope Alexander VI to St. Peter*, which is now in the Antwerp Gallery.

The student of Venetian art and Venetian manners may be a little inclined at first to agree with the late Dr. Ludwig and Signor Molmenti in pronouncing the name of Carpaccio in the presence of this picture. But this, as I hold, would only be an *à peu près* attribution, fixing more or less the date of the curious piece, but not the exact centre of Venetian art, from which it grew. The art of Lazzaro Bastiani, from whose *bottega* the Liechtenstein picture is supposed to have issued, is far too stiff and stolid to be seriously discussed in connexion with it. He is totally incapable of painting a scene in this perspective, or of grouping and moving his figures thus. Carpaccio, too, seems to me to be out of the question: with all the elaboration of his fantastic architecture, he ventures upon no such perspectives as these, he composes and moves his figures quite differently, and frames them quite otherwise in their environment. Moreover it is by no means necessary to assume that the work which is engaging our attention was actually painted in the year 1488, even if the subject is really that indicated by Carpaccio's learned biographers. Considerations of style and technique will surely lead the student, on the contrary, to presume that it must have been painted some nine or ten years later in the expiring century, seeing that it could not well have been conceived or carried out by one who had not had an opportunity of studying Gentile Bellini's great *Procession of the Cross in the Piazza of St. Mark*, which, as is recorded by the veteran painter on the work itself, was completed in 1496. To my thinking, the Liechtenstein picture is Giorgionesque, under the influence, this time, of the elder Bellini, and I am anxious to make out—even though I may be accused of temerity for my pains—that Barbarelli himself had a hand in it. I do not venture to claim his authorship for the whole picture: for this, even making the necessary allowance for decay and rough-usage, it is too weak. But there is a passage in it—that group of two men in the immediate foreground to which I have already referred—which is so markedly superior to the rest, in design, in colour, and generally in quality, that I think myself not overbold in attributing it to Giorgione himself, in the earliest independent phase of his art with which we are acquainted. Closely connected with this group in style is another of two modish young patricians, which is placed behind this one in the foreground, and a little more to the spectator's left. The same hand, somewhat less attentive, may, I think, be traced in this pair of portrait-studies; these figures also are planted,

and made to move, with an assurance which contrasts with the formality shown in the ordering of the other figures making up the Doge's procession. It will at once be said—and not without reason—that instances of such actual collaboration of a very youthful painter with an assistant are wanting in Venetian art of this particular period; that Giorgionesque school-pieces are innumerable, but that Giorgione, when it is he who paints, paints by himself, especially in this early phase of his career. I should certainly be at a loss to adduce any case exactly in point in the *oeuvre* of the master. On the other hand, in the latest stages of Giovanni Bellini's career such instances are common enough. I need hardly do more than refer to the *Madonna and Child* of 1510, in the Brera, to the *St. Christopher, St. Jerome and St. Augustine* in the Church of S. Giovanni Crisostomo, at Venice, to the much-discussed *Festival of the Gods on Earth* in the Duke of Northumberland's collection at Alnwick. But this collaboration of an assistant with the aged *caposcuola* of Venice can hardly, I own, be used in support of my present argument. Certainly there are predella pieces of Raphael's Perugian period, in which, boy as he then was in years, he must, judging by results, have received very material assistance—to put the case at its lowest—from collaborators or fellow-pupils.¹

The undoubted Giorgione upon which I would rely in the present instance for the purposes of comparison is *The Judgment of Solomon*, which, with its companion, *The Ordeal of the Infant Moses by Fire*, is in the Uffizi. The latter piece is slightly the more mature of the two, and displays more convincingly the characteristics which are not so much Giorgionesque as Giorgione's own. But that both paintings are the master's and of nearly his earliest time will not, I imagine, be doubted by serious students of his art. The type, structure, figure-furniture and details of the two landscape backgrounds are practically identical, and would in themselves be sufficient to prove that the same youthful brush, the same youthful anxiety for fullness and perfection is to be recognized in both instances.

I trace remarkable similarities, not indeed between

¹Quite recently (see 'Athenaeum' of the 5th February last, p. 174) a most striking instance has come to light, which may be used in support of this general assertion. Incontrovertible documentary evidence has proved that the youthful Raphael, as far back as the year 1500, when he was very generally supposed to be but a beginner in the *bottega* of Perugino, was able to enter on his own account into a contract for the carrying out of the now lost altarpiece of S. Niccolò da Tolentino, and that for this work he had a hitherto unrecognized collaborator, and joint contracting party, in one Evangelista di Andrea da Pian di Meleto, who had been a worker in the studio of Raphael's father, Giovanni Santi. This dry little fact may ultimately cause us to vary our present assumptions as to the relations of Raphael with Perugino. We may find that these were always of a semi-independent kind, in this resembling the relations of the youthful but already marvellously accomplished Van Dyck with the chief of his school, Rubens, which were rather those of collaboration than of entire subordination.



OFFICIAL CEREMONY ON THE PIAZZETTA. VENETIAN SCHOOL, END OF XV CENTURY. IN THE MUSEO CIVICO, VENICE



DETAIL OF THE TWO FIGURES PAINTED BY GIORGIONE (?) IN THE LOWER RIGHT HAND CORNER OF THE SAME PICTURE



THE JUDGMENT OF SOLOMON, BY
GIORGIONE, IN THE UFFIZI GALLERY

SOME FIGURES BY GIORGIONE (?)
PLATE II

Some Figures by Giorgione (?)

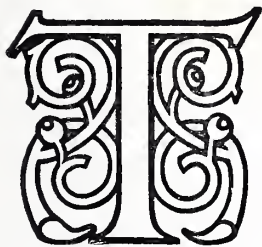
the two works in their entirety—for the one is but Giorgionesque, the other Giorgione's very own—but between the figures in the Liechtenstein picture which I claim for the master and certain portrait-like figures in the *Judgment of Solomon*. These are: a man in the immediate foreground to the left of the spectator, distinguished by a Venetian costume, which is similar, almost to the point of identity, to that of one of the two detached personages in the Liechtenstein picture; and another who, habited much after the same fashion, stands exactly in the centre of the background, behind the woman, so typical of Giorgione in aspect and gesture, who makes impassioned yet measured appeal to the enthroned Solomon. Not only are the costume and mien of these Venetian personages practically the same in the two pictures, but the modelling of the heads in the one and the other reveals points of the most marked resemblance. Attention may also be called to the close similarity between the broken and rather statuesque folds of the mantle worn by the personage in the foreground of the *Judgment of Solomon* and those of the like garment worn by one of the councillors in the Liechtenstein picture. There are certain general characteristics, too, which are common to both paintings: in the one as in the other there is monotony, stiffness, a certain awkwardness in the arrangement, there is a very limited power of moving the figures; that is, if we set up here a sixteenth-century standard. It is to be noted, moreover, that in both cases the actual portraits are conceived and painted with greater freedom, and are in a higher degree endowed with the flexibility of life.

If I have ventured to bring forward, and to discuss at some length, a point which some readers may deem of minor importance, it is that to the student of Giorgione and the Giorgionesque—the most puzzling as well as the most fascinating subject in the whole history of Italian painting—

nothing that may even in the smallest degree elucidate the genesis and development of this master's art can truly be deemed of minor importance. It may not be altogether superfluous to mention in this connexion another very curious Venetian painting of the processional order, the *Reception of a Venetian Ambassador at Cairo*, which is in the Louvre, and is there catalogued as of the school of Gentile Bellini. Here is a piece wholly divergent in the brightness and purity of its colour-scheme, as well as in general style and mode of expression, from the Liechtenstein picture, with which it is as nearly as possible contemporary. And yet both are, for all their divergence, in touch in different ways with the earlier art of Giorgione. The Louvre example has, I fancy, been ascribed by some critics to Catena, with whose art in any of its successive phases it would, as I hold, be difficult to connect it. I am myself inclined to attribute it to the painter of the beautiful *Adoration of the Shepherds*, owned by Lord Allendale, and formerly with great acceptance ascribed to Giorgione himself; and this artist, for the sake of convenience, I propose (by no means for the first time) to call, until we have a better name for him, 'The Master of the Beaumont *Adoration*.' As we recognize his art, as yet, in three pictures only (another being the beautiful little *Adoration of the Magi* from Leigh Court, still at the National Gallery ascribed to Giorgione), it is not unfair to assume that he must have vanished early from the scene. His style, though it is in the main based on that of Barbarelli, and in landscape is a wonderfully close and happy imitation of his early manner, shows also—especially in the type and position of the Divine Infant in the Beaumont *Adoration*—clear traces of the art of Alvise Vivarini. Moreover, the general conception of the last-named picture strongly recalls the beautiful *Adoration of the Shepherds* by Cima, in the Church of the Carmine at Venice.

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XIII THE TRIPLE PORTRAIT OF CHARLES I BY VAN DYCK, AND THE BUST BY BERNINI

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



HERE is no more familiar story in the history of Art than that of the marble bust of Charles I, which was executed at Rome by the famous sculptor, Bernini. Yet the story of this bust may be said to begin in legend and to end in mystery. Evidence is even lacking to denote the exact motive which inspired

the art-loving king to wish to have his bust executed by Bernini, or the exact date at which the commission was first given. Even the famous triple portrait by Van Dyck, now at Windsor Castle, is not dated, so that the exact year of execution must be taken on surmise. It must have been executed before 1638, for in that year the bust had been completed and delivered to the king in England. Probably it was executed in 1636, the date of the noble full-length portrait of

The Lost Bust of Charles I

Charles I in his robes of state, now in St. George's Hall at Windsor Castle, in which the head of the king closely resembles that in the triple portrait.

The triple portrait has been often described, often exhibited, and is seen by thousands of visitors to the State Apartments of Windsor Castle during the course of each year. It needs therefore no description here, no allusion to the famous jewel of the Order of the Garter, which has lately been the subject of a complete book to itself, or of the equally famous pearl earring, which is one of the treasures preserved at Welbeck Abbey. The idea of a triple portrait showing a face in three different positions, was not an invention of Van Dyck, who, with all his great qualities and his magnificent style, seldom displayed any originality in composition. Lorenzo Lotto had done the same thing in his portrait of an unknown Venetian in the Imperial Gallery at Vienna. Philippe de Champaigne had done it in the well-known triple portrait of Cardinal Richelieu, now in the National Gallery. There is no evidence that either Lotto or Philippe de Champaigne were painting for the use of a sculptor, although the result aimed at would be the same, to enable a person, who could not see the original, to study the physiognomy of the person portrayed from three principal points of view. The triple portrait by Van Dyck was duly despatched to Italy and reached Bernini in safety. The strange foreboding of the sculptor on seeing the portrait is historical, if only legendary. Bernini executed the commission with reasonable rapidity, and is said to have been paid one thousand crowns, and the bust was duly forwarded to England and delivered in safety to the king. Lovers of mystery and believers in fatality will again meet legend in the stains of the drops of blood from a wounded partridge, which stained the fair white marble of the bust before it reached the king's hands. It is sufficient to say that the bust was safely delivered and gave so much satisfaction that the queen determined to have a bust of herself also made by Bernini. The queen's own letter to Bernini commanding the bust existed until a century or so ago, and may exist still. In this letter, which is printed in Baldinucci's life of Bernini, the queen says that the pictures will be delivered by a M. Lomes. They never, however, left the country, and appear to have remained in the queen's house during the civil war. They are alluded to specifically in an account presented by Van Dyck to the king, in which the prices were altered by the king's own hand. Van Dyck had been employed to paint the queen, not in one portrait, but in three separate portraits. One of the profile portraits had already, when the queen wrote, been given to the Earl of Denbigh, and remains in the possession of the present Earl.

In order to complete the history of this portrait it should be said that the triple portrait of the king

remained in the possession of Bernini's descendants in the Palazzo Bernini at Rome until 1796, when it was sold to Mr. Irvine, a dealer, and through him to Mr. Buchanan, the well-known dealer, who brought it to England and sold it to Mr. Champenowne, a noted collector, who passed it on to another collector, Mr. Walsh Porter. From him it passed to Mr. Wells of Redleaf, was exhibited at the British Gallery in 1821, and in 1822 became the property of King George IV, from whom it has descended to the present Sovereign. The picture was engraved in 1816 by William Sharp, and was exhibited at the Van Dyck Exhibition at Antwerp in 1899. It has been frequently reproduced. As the picture was in Italy from the date of execution up to 1796 it is clear that no copies of it could have been executed in England before the latter date. Such copies as do exist, such as that at Newbattle Abbey belonging to the Marquess of Lothian, must have been done either at Rome, or after its return to England, before it entered the royal collection.

Returning to the history of the marble bust, it is evident that Bernini attached great importance to this commission. By a fortunate chance Nicholas Stone, the younger, son of Nicholas Stone, the famous sculptor and tomb maker in London, was in Rome in October, 1638, and appears to have been working in the studio of Bernini. Stone fortunately kept a diary, now preserved in the British Museum, in which he has recorded a conversation, which he had with Bernini upon the subject of the bust of Charles I. [Brit. Mus. Harl. MSS. 4049.]

'Being in a very good humour he askt me whether I had seene the head of marble, which was sent into England for the King, and to tell him the truth of what was spoken of itt. I told him that whosoever I had heard admired itt, nott only for the exquisite-nesse of the worke but the likenesse and nere resemblance itt had to the King's countenance. He said that divers had told him so much, but he culd nott believe itt. Then he began to be very free in his discourse, to aske if nothing was broke of itt in carryage and how it was preserved now from danger. I told him that whenas I saw itt that all was hole and safe, the which, saythe I, I wonder att. But I tooke, saythe he, as much care for the packing as studye in making of itt. Also I told him that now it was preserved with a case of silke. He desyred to know in what manner. I told him that it was made like a bagg gather'd together at the top of the head and drawne together with a string under the body with very great care. He answered he was afraid that would be the cause to breake itt, for sayes he, in my time of doing itt I did cover itt in the like manner to keepe itt from the flies, but with a great deale of danger, because in taking off the case, if itt hangs att any of the little lockes of hair, or on the work of the band, itt would be presently defaced, for it

The Lost Bust of Charles I

would greve him to heare itt was broke, seeing he had taken so great paines and study on it.'

Bernini then went on to give his views to Nicholas Stone upon the disadvantages of a marble bust as a portrait, ending up by saying that 'I conclude that itt is the impossiblist thinge in the world to make a picture in stone, naturally to resemble any person.' From this source also it appears that Van Dyck's painting had been taken to Rome by a Mr. Baker, and that Bernini had made a bust of this gentleman. This bust came into the possession of Sir Peter Lely, and was bought after his death by Henry Grey, Duke of Kent, from whom it passed by inheritance to Philip Yorke, second Earl of Hardwicke, from whom it descended to the present Lord Lucas, and is now at 4 St. James' Square, but has recently become the property, with this house, of the Marchess of Anglesey. The hair is, as described at the time, 'in prodigious quantity, and incomparably loose and free, the pointband very fine.' Mr. Baker is perhaps identical with the English cavalier who is also recorded as having persuaded Bernini to make his bust, on which, when it had got as far as the mould, an interdict was laid by Bernini's patron, Pope Urban VIII, who would not allow any bust but that of Charles I to be sent to England. Bernini, however, determined to make the bust from the life in order to show the contrast between a bust so made and one made only from a painting.

Bernini in the above conversation did himself an injustice. Since his style in sculpture was certainly rather picturesque than monumental, *barocco* rather than classical, it is not surprising that he should have felt himself cribbed and fettered by the limitations of a bust. Nothing would have probably surprised him more than to be told that it was in his busts that he showed himself a really great sculptor, and that his great columns and grandiose figures in S. Pietro, however well and truly adapted to the building, could at any time be criticised and even condemned, as inartistic and deficient in taste.

Leaving Bernini for the present the bust can be followed to England, where it must have arrived early in 1638. It would appear to have been first received by the Earl of Arundel at Greenwich, as it was there that its traditional staining with blood is supposed to have occurred. Stone has narrated how much it was valued by the king and queen, and how that it was kept for safety in a silk bag. It would appear that it was kept at Greenwich, for it was catalogued in the Inventory taken by the Commonwealth among the 'Statues at Greenwich' as 'The late King's head, p' Cavalier Berneño—valued at £800.' The bust does not appear in a very exhaustive illustrated catalogue of the busts and other marbles at Whitehall, taken about the same time, and now preserved in the Royal Library at Windsor Castle. From other docu-

ments it appears that the bust was sold, with other works of art, to Emanuel de Critz, son of the King's Sergeant Painter, 'for part of whose debt they came to him in ye yeare 1651.' De Critz himself reports at the Restoration that he has in his possession 'that incomparable head in marble of ye late King's, done by Cavaleere Berneño, sold to me for £800, with £80 advanced thereon.' The bust, thus recovered for the king, was placed in the palace at Whitehall, and remained there until the last of the disastrous fires which destroyed successively so much of that royal palace.

On 4th January, 1697-8, a Dutchwoman, employed as laundress in Whitehall, while airing some linen at a charcoal fire, set her room on fire and perished in the flames. The fire spread rapidly through the old rooms of the palace, and 'before midnight the King's and the Queen's apartments had been destroyed.' As King William and Queen Mary had already transferred their residence to Kensington Palace, it is probable that the bulk of the pictures had already been removed, and that nothing remained but fixtures. Some large and important pieces of sculpture were saved, but the marble bust of Charles I disappears from view from the date of this fire.

George Vertue, indefatigable in his attempts to recover information about the history of the arts in England from contemporary evidence, elicited a variety of useful details about the fate of the bust. Cooper, a printseller, told him, on the authority of one Norrice, frame maker to the Court, who was present at the fire, that the bust used to stand over a corner chimney in a room, but was removed before the fire reached that room. Lord Cutts, captain of the King's bodyguard, who was on duty with the Coldstream Guards, blew up this part of the palace, but not until there had been plenty of time to remove the bust. Sir John Stanley, deputy-chamberlain, saw the fire from Craig's Court, where he was dining, about 3 p.m., and, going over to the palace at once, found Sir Christopher Wren there with his workmen. Sir John begged Sir Christopher to take care of Bernini's bust, but seems to have got snubbed for his interference with Wren's authority. Norrice, the frame maker, dug in the ruins afterwards, but could find no traces of the bust. It is clear from this that all these individuals were aware of the importance of saving the bust, but it was never seen again from that day to the present. Perhaps Lord Cutts, in his hurry, blew up the room before the bust had been removed; perhaps it was removed and set down in another part of the palace, where it was destroyed, and its remains unnoticed, as no one made a search for it anywhere else than in the room where it was known to have been.

Various busts have been credited at different times with being the long-lost bust by Bernini.

The Lost Bust of Charles I

Most of these are busts in a kind of sham Roman armour and Italian conceit, the work, perhaps, originally of Fanelli or Le Sueur, all executed in a tighter and more wooden style than that of the existing busts known to be by Bernini.

A few pieces of evidence may be said to give some idea of this famous bust by Bernini.

In Sir John Soane's Museum there is an interesting album of architectural drawings, composing a series of original studies by Sir Christopher Wren for chimney pieces at Hampton Court Palace. One of these chimney pieces is depicted with a bust of Charles I over the mantel. It is not a corner chimney piece, but it may be assumed with some degree of certainty that this chimney piece is a reminiscence from that at Whitehall, of which Bernini's bust formed so conspicuous an ornament. It has been stated clearly that Sir Christopher Wren was one of the last persons to see the bust in position at Whitehall. Mr. Ernest Law, in his valuable work on the pictures by Van Dyck at Windsor Castle, has fallen into the error of describing this drawing as a sketch of the bust as it stood in the palace of Whitehall, whereas the drawing appears to be nothing more than a reminiscence, worked up into a new design for the proposed decorations of Hampton Court Palace. In any case, the bust as shown in the sketch is too small to scale to be of any real evidence as to style.

Among the invaluable collection of engravings bequeathed to the British Museum by the Rev. Clayton Mordaunt Cracherode, and now in the Print Room of the British Museum, is an unfinished state of an engraving representing a bust of Charles I. There is no name of engraver, but the style of engraving is in every way that of the middle of the seventeenth century in England and France. No other copy of this engraving is known, no finished print, and the Cracherode engraving appears, so far as can be judged by general knowledge at the moment, to be unique.

Placing this engraving by the side of the triple portrait by Van Dyck the eye will be at once caught by the general similarity between the bust and the painting. Bernini has not slavishly copied the painting, no great artist would have done that. He has studied it carefully, rearranging the draperies and other features so as to suit the limitations of a marble bust. Here is found the hair, 'in prodigious quantity, and incomparable loose and free,' as described above. The point-band and lace collar would have been very fine, as they are in the bust at St. James' Square, if its details had been carried out in the engraving. The line of the bust is broken in a thoroughly

Berninesque way by the sash crossing the chest and tied in a knot on the left shoulder. To balance this the heavy lock of hair which falls over the left shoulder in Van Dyck's portrait has been transferred to the right shoulder. The *volto funesto* of the painting has been changed by the sculptor to a more lively and genial expression. In the bust as engraved can also be seen 'the little lockes of hair,' about the safety of which Bernini showed so much anxiety.

There seems to be good reason, therefore, for believing this engraving to be taken from the original bust of Bernini. But why was it never finished, and who was the engraver? The engraver's work resembles strongly that of Robert Van Voerst, a Flemish engraver employed in London by the king, whose engraving of *Charles I and Henrietta Maria with a Wreath*, done in 1634, is well known to collectors. Van Voerst was one of the engravers employed on Van Dyck's 'Iconographie.' Van Voerst's engravings are, however, dated in the years before the bust had arrived in England. Little is known of the later days of Van Voerst. If he be the engraver of this plate, he may have been prevented by death or illness from completing the plate, or else the progress of the plate, whether by Van Voerst or another, may have been checked by the outbreak of the civil war and the disasters to the royal cause. Rare as this print appears to be, and possibly unique, its most genuine interest lies in its being probably the only existing record of the famous bust of Charles I by Bernini.

Before concluding it may not be out of place to ask readers to compare this bust with the portrait of Oliver Cromwell in the House of Commons, generally attributed to Bernini. The bust of Cromwell is executed in a fine monumental style, with nothing of the florid and almost excessive vivacity and realism of Bernini. In this bust Cromwell wears the medal struck to commemorate the battle of Dunbar. Apart from an overwhelming evidence of style, is it conceivable that Bernini, the sculptor *par excellence* to the Pope and the Holy Conclave, and later on the honoured and over-adulated favourite of King Louis XIV at Paris, should have been willing to execute a bust, or allowed to execute one if willing, of a man who represented to the Papal Court all that was most evil and dangerous in human nature, the arch-enemy of the Roman Church, who, moreover, is shown wearing a medal specially designed to commemorate the victory of a subject who had not only trodden a monarchy into the dust, but had dared to lay violent hands on God's anointed king, and even take his king's life?



KING CHARLES I. UNFINISHED ENGRAVING BY ROBERT VAN VOERST (?)
AFTER THE MARBLE BUST BY BERNINI. IN THE BRITISH MUSEUM

NOTES ON THE ARCHITECTURE OF THE EASTERN COAST OF THE ADRIATIC

BY T. G. JACKSON, R.A.

RIT is not only since the problem of 'The Near East' has begun once more to fill the columns of the newspapers that the attention of Englishmen has been attracted to the south-eastern corner of Europe, the Balkan peninsula and lands contiguous to it. English travellers from the days of James I to our own have made us acquainted more or less well with the antiquities to be found on the Adriatic littoral, and to a less extent with the scenery and the people of the rarely visited interior. And, indeed, apart from the political questions of which the seeds are to be found there, and which threaten from time to time to disturb the peace of all Europe, there is a wonderful fascination about that region, peopled by so heterogeneous an assemblage of nationalities, differing so widely and so irreconcilably in race, language and religion. The Turk, who once ruled from the Danube to Greece, has now withdrawn to narrower limits, but he has left his creed and his social economy in Bosnia and Herzegovina; and at Mostar and Serajevo, if you shut your eyes to the comparatively few buildings that date from the Austrian occupation, you find yourself '*in pieno Oriente*.' The bulk of the population is Slav—Croat in the north, Serb in the south—and bordering on the lands still Turkish there is the gallant little principality of Montenegro, which alone preserved its independence after the fatal day of Kossovo, and has never borne the Turkish yoke. Farther north is the Bulgarian, who is not a Slav, though he has adopted the Slavonic tongue. In Dalmatia and Istria, and the occupied provinces, is the Austrian, who now rules in place of the Venetian Republic and the Bosnian kings; and finally in the cities of the Adriatic coast and islands are the descendants of the old Latin stock, who have preserved the tradition of Roman descent, and who still speak Italian, and are still struggling pathetically, and it appears hopelessly, to keep alive the old *Coltura Latina* in the midst of the rising tide of Slavonism, which seems destined to extinguish it.

It was only in these towns on the seaboard or islands of Dalmatia and Istria that the arts and literature found a congenial home. The Slavonic kingdoms and principalities of the interior—Bosnia, Servia and Herzegovina—if not exactly semi-barbarous, yet produced nothing of that kind even when they were in their prime; and the constant struggle in which they were involved with the advancing Turks during the later part of their history afforded no opportunity for the development of peaceful arts.

But the old cities of the coast, of Roman origin, with a few of later foundation that adopted their municipal constitution, under the protection alternately of Venice and Hungary, with ready access to the opposite coast of Italy, and free opportunities of trade and commerce with other countries, rapidly developed a school of art and produced works of literature which will compare favourably with those of their contemporaries elsewhere. Though governed by Venetian count, Hungarian viceroy, or Slavonic ban, they enjoyed their ancient municipal privileges, which had descended to them from the days of the Roman Empire, and we find them making treaties, and even engaging in warfare among themselves without much reference to their overlords. This division into small independent communities, in which each citizen might feel himself to be playing a sensible part, encouraged that feeling of patriotism which incited him to spare nothing for the honour and adornment of his city; which made the Florentines order their architect Arnolfo to build them a cathedral which should surpass every other, and of which one may see the fruits in the beautiful buildings that abound in every Dalmatian city. This spirit is not yet extinct, and in every town of the Dalmatian coast and islands will be found ardent lovers of the monuments and the history of their native place, and generally some accomplished student of its antiquities.

Mr. Hamilton Jackson is the latest writer on the art and people of Istria and Dalmatia.¹ In a former work he reviewed the architecture of the opposite coast of Italy. He has now crossed the sea, and done the same for the Austrian side. With the exception of some part of Istria he has followed closely in the steps of former travellers to places which have been described by them with tolerable fulness. But if there was little that is new to be said about them he has enriched his book with admirable illustrations which are very welcome to all who know the country. In the fresh places in Istria which he has visited there does not seem to be much of special interest; and that is disappointing. One hoped that more would have been found there. The Duomo of Parenzo is, of course, the most important building in the peninsula, and here it would seem that some discoveries of adjacent buildings have been made since the present writer was there. A few letters of reference on the plan would have made the description of these more intelligible. The foundations that have been exposed appear to be those of a primitive church which preceded that of Constantine, which was in its turn succeeded by

¹'The Shores of the Adriatic—the Austrian Side,' B. F. Hamilton Jackson, R.B.A. Murray, 2ts. net.

Architecture of the Eastern Coast of the Adriatic

that of Bishop Euphrasius about the year 535. Mr. Hamilton Jackson is mistaken in saying the mosaic inscription states that Euphrasius founded the church in the eleventh year of his episcopate. The inscription to that effect is not in the mosaic but on a ciborium, which 20 years ago stood in the Atrium. The mosaic inscription of the apse is not without difficulties, but how does Mr. Hamilton Jackson get from it the statement that Euphrasius found the older church 'likely to fall, with the roof only held up by chains'—surely a strange way of upholding it! What the inscription really says is SED MERITIS TANTVM PLNDEBANT PVTRIA TECTA; that is to say, the decayed roofs were only stayed from falling by virtue of the sacred relics (*merita*) which the church contained.² A smaller mistake is the description of Claudius in the same mosaic as Archbishop. He was only Archdeacon. 'Julia Parentium' (p. 122) is an impossible combination. Colonia Julia Parentina was the name given to the city after Augustus planted his soldiers in the place known till then as Parentium.

At Aquileja and Pola also fresh discoveries have been made. At the latter place twenty years ago the only visible relic of the once splendid Basilica of S. Maria in Canneto was a little modernized chapel that had flanked the great apse. Recent de molition and rebuilding have revealed enough to give the ground plan of the church with some of the mosaic floors. Mr. Hamilton Jackson has not been more successful than his predecessors in explaining the inscription of Bishop Handegis at the Duomo, but there was never such a title as 'Emperor of Italy': the inscription defines very neatly the position of the Emperor in Italy as 'King.'

But if discoveries have been made of late years it is sad to learn that disasters have also taken place. At Arbe the church of S. Giovanni, which was perfect when Eitelberger saw it in 1859, and of which the apse with its interesting ambulatory was still standing, though perilously, when the present writer saw and sketched it in 1885, is now reduced to a few fragments of wall. The interesting little church of Muggia Vecchia near Trieste, one is sorry to hear, is closed as being dangerous. It has an almost unique arrangement of choir and ambo, and on the north wall a painting of S. Christopher, placed where it would catch the eye of all who entered, and so confer the benefits promised by the inscription:

Christopheri sancti speciem quicunque tuetur
Illo nempe die nullo languore tenetur.

These lines with some variation occur under pictures of S. Christopher in many parts of the world, including our own country. Mrs. Jameson

² Ducange quotes '*fredas* (shrines) *quarum alia habebat merita S. Baudelii martyris, altera vero Pauli*'; also, '*Les merita d'une des onze mille vierges.*'

gives instances, and Sir Thomas Browne in his 'History of Vulgar Errors,' quotes a similar motto:—

'Christophorum videas, postea tutus eris.'

Among minor misfortunes one learns with regret that the miraculous cypress that grew on the Porta S. Giovanni at Traù is dead; but worst of all is the news that a great sanatorium has been built at Lesina behind Sanmichieli's fine loggia, which serves as a vestibule to it, and that two of the interesting towers that flanked the loggia have been destroyed to make way for this intrusion. Surely some fresh site might have been found and these historical buildings have been spared.

The Duomo of Cattaro seems to be undergoing severe restoration, and the great tower at Spalato, when Mr. Hamilton Jackson was there, was still enveloped in the scaffolding which enclosed it as long ago as 1882. How far the reconstruction has advanced he does not say, but its condition was perilous twenty years and more ago.

At Salona much has been discovered, and a longer and more definite description than Mr. Hamilton Jackson gives of the two basilican churches that have been excavated in addition to the one exposed before 1884 would have been welcome. The Basilica Urbana, or cathedral, which seems to have been found where the present writer suggested it should be looked for, has been well described and illustrated by Professor Bulić in the 'Bulletino di Archaeol: e Storia Dalmata,' 1904.

Mr. Hamilton Jackson has collected a great many particulars about the habits and customs of the people, but it is a pity they are not more critically arranged, for fact is piled on fact so breathlessly that it is difficult to get any general impression from them, especially as the author does not divide his matter into paragraphs. One cannot always see the wood for the trees. But it is useful to have such things recorded at the present day. Dalmatia is already being invaded by railways; other means of access are becoming more available; visitors go there in greater numbers every year, and before long one may fear that the local character of the population will be modified, and that much which now interests us will disappear. Already it would seem that there is beginning to show itself a disposition to smarten up the towns and make things attractive to tourists, who, if they deserve to see Dalmatia at all, would prefer to see it unaltered. Such, however, is the inevitable tendency of modern civilization, which tends to make all men and all places alike.

Dalmatia cannot fail to be affected by the political changes at this moment being carried out in the interior. It has been the policy of Austria during the past half-century to encourage the Slav at the expense of the Latin. Zara alone has been able to preserve the use of Italian in her schools. Elsewhere instruction is given in Slavonic,

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even in places where Italian is the vernacular language. With the final absorption of Bosnia and Herzegovina as integral parts of the Austro-Hungarian Empire the connexion of those provinces with Dalmatia will consequently become closer, and the Slav element will become still more predominant. For Dalmatia is the seaboard and natural outlet of the great Slav provinces of the interior, and even of the kingdom of Servia beyond them, which is now striving its utmost to get access to the Adriatic. The construction of a Servian railway to the Narenta, or possibly to Gravosa, is one of the points likely to be insisted on in the present negotiations, and if it be constructed Ragusa may once more become a great seat of commerce as she was when the main current of trade between Turkey and western Europe flowed through her ports.

Mr. Hamilton Jackson is not always correct in his history. The Doge of Venice (p. 190) was never *king* of Dalmatia. A king in a republic would be a strange phenomenon. His title was 'Venetiae et Dalmatiae Dux.' Venice is said in one place (p. 170) to have bought Dalmatia from Ladislaus, and in another (p. 191) from Hungary. Neither statement is true. All that Ladislaus of

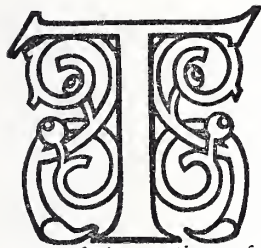
Naples had to sell, when his abortive attempt on the crown of Hungary had failed, was Zara and a few islands. The rest of Dalmatia fell naturally to Venice as affording the only refuge against the Turk, when Hungary, after the fatal and perjured field of Varna, lay prostrate under the heel of the Ottoman conqueror, and was in no case to continue the secular contest for Dalmatia with Venice. The King of Hungary who attacked Zara in 1346 was not Ladislaus (p. 210) but Lewis.

We notice some slips in names of places. The ancient name of the Island of Cherso and Ossero was Apsirtis or Opsaros, not Apsirtide, which is not a classical form, but probably an Italian version of it (p. 185). More amusing is the transference of Meleager's boar hunt (p. 316) to the wilds of Scotland. S. Domenico (p. 218) should be S. Domenica.

We cannot close this review without a tribute to the excellence of the illustrations. The photographs are very clear and give detail very usefully, but the pen drawings are admirable, and afford another instance, had one been needed, of the superior interest of the artist's own handiwork as compared with the mere mechanical representation of objects by photography.

JUAN DE JUNI

BY PAUL LAFOND¹



HE Italian influence felt in Spain from the first years of the sixteenth century in the works of Alonso Berruguete, Bartolome Ordoñez, Miguel Florentin, Gaspar Becerra, and others, who were captivated, above all, by the largeness of the antique forms, was not long in becoming preponderant, to the great detriment of the national school. The Castilian artists, quickly seized by trans-alpine ideas, vied with each other in introducing Roman and Florentine formulæ into the woodwork of choirs, the tables and monuments of churches and chapels. Just when national art appeared to be expiring, there occurred in people's minds a sort of unconscious reaction, one might almost say without the knowledge of those who were its promoters and leaders. Although the latter were all more or less tainted with Romanism, infatuated with exaggerated and violent articulations, they none the less led Spanish art, which was ready to disappear beneath allegory and bombast, back into its true path, that of naturalism, or rather of an ardent spiritualism concealed under realistic forms.

Amongst these vigorous masters, adventurous

¹ Translated by L. I. Armstrong, L.L.A.

and ardent, in search, above all, of sensation and life, and especially of harsh, dramatic suffering and painful life, Juan de Juni must be placed in the first rank.

His nationality remained for a long time uncertain. Cean Bermudez thought that he first saw the light in Italy; Palomino believed him to have been born in Flanders. The latter was nearer to the truth, for recently discovered documents prove that he was born in Burgundy, and, consequently, in France. His style, moreover, recalls much more that of the French Renaissance than that of the Italian Renaissance. His contemporaries, Miguel Barreda and Geronimo Vasquez, who knew him and had frequent relations with him, if they do not speak precisely of his native country, affirm that he worked in France before settling in Spain. Racial affinities thus explain quite naturally the marriage of one of Juan de Juni's daughters to an artist from the banks of the Scheldt, Nicolas Tiempers, called Nicolas de Amberes, who came, as his name indicates, from Antwerp. In those times Burgundy still had many points of contact with Flanders.

² Miguel de Barreda, sculptor, pupil of Juan de Juni, who employed him in many of his works. Geronimo Vasquez, painter, pupil of Becerra, who lived at Valladolid in the second half of the sixteenth century.

Juan de Juni

The date of Juan de Juni's birth can be fixed only approximately. If we rely on a lawyer's deed executed in 1567, wherein he declares himself to be sixty years old; he was born about 1507. Like many masters of his time, Juan de Juni cultivated the three arts: painting, sculpture and architecture; but sculpture was always his favourite occupation. We know no specimens of his talent as a painter, although Ponz, in his 'Viaje en España,' assures us that he had seen paintings by him. As to his talent as an architect we are scarcely wiser, being unable to judge of his merit in this branch from the retables executed by him, which differ only in their interior arrangements from those due to the carpenters of the same period; but his sculptures, which are very numerous in the two Castiles, assign him one of the foremost places among the greatest and most expert handlers of the chisel whom Spain can count. Over and above a profound knowledge of anatomy, and a rare science in the management of draperies, he has movement, power, strength and life.

We find the name of Juan de Juni mentioned for the first time in Laperroez Corvalon's history of the bishopric of Osma. Dn. Pedro Alvarez d'Acosta, bishop first of Porto, then of Leon, and finally of Osma, is said to have sent for him from Italy to build the episcopal palace of Porto. How should the prelate have known of the existence of the young master on the shores of the Tiber or the Arno? Who could have informed him of his merit? On what recommendation, on what proof of a talent still so unrecognized, would he have summoned him from so far away? All this seems rather strange; and vain and idle are all conjectures that we can build on the subject. Moreover, Juan de Juni's participation in the construction of the episcopal palace of Porto is inadmissible, for this edifice certainly existed before the arrival of the artist; it would be more logical and simpler to admit that Acosta found Juan de Juni established in the second city of Portugal and that he entrusted to him at most either the erection of a retable in the cathedral, or the construction of a private chapel in his palace. We must not forget, on the other hand, that the artist could not have been at Porto before 1531, and that in 1533 he followed the prelate to Leon, where he stayed for a certain time and perhaps carved the two famous bas-reliefs, unfortunately ill preserved, representing *The Crucifixion* and *The Descent from the Cross*, in the porch of the monastic church of San Marcos. It is probable that he worked also for the cathedral, but in this respect it is impossible to speak definitely.

From thence, towards 1537, perhaps even a little earlier, he was called to Rio Seco, where, at the charges of Dn. Fabrique, he modelled in a side chapel of the Franciscan church a bas-relief in

terra cotta representing *St. Jerome* kneeling, half-clad, a lion at his right hand, and a skull and an open book on his left.

From Rio Seco he went to rejoin his patron, the bishop of Leon, who had left his diocese and was living at Valladolid. In this capital, which had dethroned Toledo, and which was, in its turn, to be supplanted by Madrid, Juan de Juni found, some years later, the field which suited his talent and his activity. He settled there definitely, married there, and even bought there, after the lapse of a certain time, a house in the suburbs of Campo Grande, in which he died and which his heirs sold to another sculptor, Gregorio Fernandez.

Quickly appreciated, as he deserved to be, Juan de Juni did not lack work. His French origin and education made him create works which differed markedly from those to which the Castilians were accustomed. The feeling of surprise gave them a new emotion and he benefited by their sensation of the unexpected. Thus, on all sides, he was soon in request.

Like most of the sculptors who worked in Spain, Juan de Juni showed a special fondness for wood, which he used in preference to stone and to marble. The brilliance of its polish, the colour and the variety of its *nuances*, the easy cohesion of its groups, rendered this material particularly precious to him for the construction of retables, his chief productions.

The first important work which he undertook at Valladolid, commissioned by Dn. Fr. Antonio de Guevara, bishop of Mondonedo, the chronicler of Charles V, was one of the retables of the ancient Franciscan convent, now destroyed, a monument with two figures and four pillars, dating from 1543-1544. Its principal part, *The Entombment*, consisting of a group of figures larger than life, is now in the Museum at Valladolid,³ unfortunately incomplete, for its architectural portion, as well as the two soldiers deputed to guard the sepulchre, have disappeared. Such as it is, it offers, none the less, passages of which it is difficult to convey the power and the life (Plate I).

The body of Christ stretched on a shroud covering the cold stone of the sarcophagus, the heavy hair falling on a double cushion supporting the shoulders, the head lying back to the right, the left arm laid on the breast, the right arm falling inert at the side, are unforgettable. The corpse-like rigidity of the figure, the congealed, blackish blood flowing from the open wound in the side, the tragic face with its strongly marked features, the swollen eyes, the pinched nose and livid lips, the lower jaw falling under the stiff and bushy beard, leave a poignant impression. Beside the Divine Martyr used to be—but these pieces are now

³ A cast of the statue of *The Dead Christ*, by Juan de Juni, exhibited at the Museum of Valladolid, is in the archaeological museum at Madrid.



1. FIGURE OF CHRIST IN THE ENTOMBMENT BY JUAN DE JUNI, 1543-4. IN THE MUSEUM AT VALLADOLID



2. ST. JOSEPH OF ARIMATHEA, FROM THE ENTOMBMENT, BY JUAN DE JUNI, 1543-4. IN THE MUSEUM AT VALLADOLID



3. THE VIRGIN AND ST. JOHN, FROM THE ENTOMBMENT, BY JUAN DE JUNI, 1543-4. IN THE MUSEUM AT VALLADOLID



4. THE ENTOMBMENT, BY JUAN DE JUNI,
1571. IN THE CATHEDRAL AT SEGOVIA



5. ST. ANTHONY OF PADUA, BY JUAN DE
JUNI. IN THE MUSEUM AT VALLADOLID

dispersed in other parts of the Museum—St. Nicodemus kneeling, and St. Joseph of Arimathea (Plate I, 2), ready to anoint Him with aromatic oils; a little further back, the Virgin in tears, supported by St. John the Evangelist (Plate I, 3), the beloved apostle; finally the Magdalen and Mary Salome.

This group, which one can easily reconstruct in imagination, is certainly one of the most impressive works produced in sculpture at no matter what period.

It is not, by the way, the only interpretation of this magnificent subject that Juan de Juni executed: he reproduced it again in a colossal group, accompanied by two statues, dated 1571, on an altarpiece in the cathedral at Segovia (Plate II, 4). The group, composed of seven figures, shows the dead Christ, the Virgin, St. Nicodemus, St. Joseph of Arimathea, St. John, the Magdalen and Mary Salome; the statues represent two soldiers. Despite the violent attitude of the figures, their distorted movement and the strange and bizarre costume of the soldiers, the work is of the first rank, and has an intensity of expression of which nothing can give any idea. Palomino puts it on an equality with the productions of Michelangelo, and assures us that the emotion this piece arouses, especially the aspect of the two soldiers who guard the sepulchre, draws involuntary tears from the eyes.

Beside the *Entombment*, the museum at Valladolid contains a very beautiful *St. Anthony of Padua* (Plate II, 5), clad in a long and rich flowered robe, in adoration before the Child Jesus, Who is posed on a book which the saint is holding in his hands. This superb statue comes from the same Franciscan convent which used to contain also a *St. Francis* and a *St. Bonaventure* by the master.

In 1545, in the draft of a contract drawn up before the royal notary, Pedro de San Esteban, Juan de Juni bound himself, in consideration of a price fixed in advance, to execute entirely with his sculpture the principal retable of the parish church of Nuestra Señora of Antigua. But a rival, Francisco Giralte, the author of the great altar of the Chapel del Obispo, near the church of St. Andrew in Madrid, made an offer a hundred ducats lower. Nevertheless Juan de Juni signed, six years later, a definite contract guaranteeing him the undertaking of this important work, which was to be completed in 1556, but was finished only five years later, in 1561.

This retable, one of the most notable of the period, measures 50 ft. in height by 30 ft. in width. On its base are exhibited in bas-relief *The Last Supper* and *The Agony in the Garden of Gethsemane*. Above this base rise two groups. In the centre of the first is seen the statue of the Virgin; on her right hand are St. Joseph and St. Joachim, and on her left, St. Andrew and St. Augustine; then come two bas-reliefs: *The Nativity* and *The Visitation*; the

second group contains St. Anne in the centre, accompanied by St. Barbara and St. Lucy. Two more bas-reliefs represent *The Annunciation* and *The Death of the Virgin*. Above them is figured *Christ on the Cross*, with His mother prostrate at His feet. The tabernacle shows on its shutters the Saviour accompanied by St. Peter and St. Paul.

Six niches, arranged three by three, on each side of this altar, contain in the central niches an apostle, in the other two to right and left various ornamentations which complete this important decorative *ensemble*. Even if Juan de Juni was alone in the direction of the work, there is no doubt that he made his pupils help him in its execution. The unequal quality of the various pieces it contains would be enough to prove this. Some of them were certainly carved by his assistants, whereas others bear unmistakably the mark of the master.

Meanwhile, in 1551, he contracted before a notary, jointly with Inocencio Berruguete, nephew of Alonso Berruguete, to erect a retable in the chapel of Da. Francesca of Villafaña, in the church of the convent of San Benito, which is also at Valladolid.

It appears from a contract made on the 6th of July, 1556, before the ministerial officer, Francisco Herrera, in residence at Valladolid, that Juan de Juni agreed to carve various figures for the chapel that Dn. Antonio del Aguila, Bishop of Zamora, had just built in the Franciscan convent at Ciudad Rodrigo.

Pedro Alvarez d'Acosta had not forgotten his *protégé* of Porto and of Leon: preferred to the see of Osma in 1539, he entrusted to him in 1556 the execution of the large retable of his metropolitan church, in which the artist, assisted by Juan Picardo, placed numerous statues and no less numerous bas-reliefs devoted to the principal scenes of the life of Christ and of that of the Virgin; amongst others, *The Assumption*, *The Coronation of the Virgin* and her *Death*. In this last bas-relief the Virgin is surrounded by Apostles, among whom figures the Bishop of Osma in his sacerdotal vestments. At the sides, Juan de Juni has represented the *Tree of Jesse* as well as the *Patriarchs* and the *Prophets*. A second retable of minor importance which he made for the same church contains further statues, the most remarkable of which is a *St. Michael*.

The following year, on the first of July, 1557, he undertook, before the same notary, Francisco Herrera, in the presence of Juan de Villasante, Luis Salado and Hernan Lopez de Calatayud, executors of the will of Alvaro de Benavente, to execute a retable in the chapel founded by the latter in the parish church of Santa Maria de Mediavilla at Rio Seco. This retable, under the title of *Notre Dame de la Conception*, was, according to the conditions fixed between the parties, to be sixteen feet in height by twelve feet in width, made of soria wood,

Juan de Juni

very dry, without knots, gilded and *estofado*—that is, painted after having been previously covered with a special varnish—in Roman style with pillars and delicate mouldings, to contain five pictures six feet high, each of some subject relating to the *Life of the Virgin*, designed and approved in advance, and, finally, to show at the top two angels holding a crown. The price agreed upon for this important work was 450 ducats, or 168,750 maravedis, payable by yearly instalments, according to the progress of the work.

The stipulated conditions were loyally observed. By far the most interesting part of the monument—in pseudo-Italian style, as had been agreed—is that of the sculptures, full of life and movement, violent and passionate in their execution. They represent *St. Joachim* and *St. Anne*, accompanied by divers secondary personages; an allegory of *The Beatitudes*, and *Jesus Christ*, near Whom are four animals. Round these figures run volutes and friezes of the most refined style, the most delicate taste.

Certain historians have asserted that the whole chapel was the work of Juan de Juni. This is a mistake. Other artists, amongst them Juan de Corral, can claim their share in it. In fact, it was probably the latter who designed and carved the tomb of the founder of the oratory and those of two members of his family, which occupy one of the lateral walls.

In 1565 Juan de Juni, with Antonio de Avila, Baltazar de Castro, Benito Rabuyate, Luis and Julian Madonado, Matias de Espinosa, Luis de Villoldo, Pedro de Gamiz, took part in the construction and decoration of the triumphal arches erected at Valladolid in honour of Queen Isabel of Valois, wife of Philip II, when that princess was passing through on her way to the Bayonne conference.

In 1568 at Tordesillas, Juan de Juni carved the altarpiece in the chapel of the Alderetes, in the church of San Antolin, consecrated to Our Lady of Pity, constructed, in the purest style of shallow relief, accompanied with pillars and symmetrical compartments executed by Gaspar de Tordesillas, who had adopted the name of his native town and who was also the author of the tomb which stands in front of the retable. In this piece, in which Juan de Juni had the assistance of his son Isaac, we must note above all a bas-relief of *The Descent from The Cross* and the statuettes between the pillars.

In 1570, in collaboration with his pupils, Gabriel Vasquez de la Barreda of Valladolid, Juan Ortiz of Old Castile, Manuel Alvarez and Miguel de la Barreda, he undertook, at the order of Dn. Sebastian Cordero de Nevaes, secretary of Philip II, originally from Santiago, the erection and decoration of the retable in the parish church of this little town, the statues and bas-reliefs of

which represent different episodes of the life of the Virgin and of that of St. John the Baptist. These pieces of sculpture, which he left unfinished and which were completed only several years after his death, in 1583, do him the greatest honour. In referring to them it must be noted that the effigy of the patron of the chapel which occupies the centre of the altarpiece is not by Juan de Juni but by Berruguete.

At a date which it is impossible to state accurately, Juan de Juni constructed the large and superb retable, now destroyed, of the church of the Dominicans at Aranda del Duero; he alone designed the plans for it and executed the decorations. As a specimen of this superb work there survives only the bas-relief of *The Baptism of Christ*, preserved in the museum at Valladolid.

Faithful even after his death to his benefactor, Alvarez d'Acosta, he built to his memory in this same convent at Aranda del Duero, a mausoleum of which, unfortunately, only the memory remains, which consisted of an octagonal *enciente*, decorated on the sides with medallions of the prophets, the patriarchs, of saints and children, and surmounted by the recumbent statue of the prelate.

At Valladolid, once more in the church of the nuns of St. Isabel, he built an altarpiece in Roman style, ornamented with two Corinthian pillars, and dedicated to St. Francis of Assisi, in the centre of which, surrounded by delicious figures of children, is seen a very beautiful statue of the angelic monk kneeling, with head bowed forward, adoring a crucifix held in his left hand. The religious expression can hardly be surpassed, and in spite of some exaggeration in the gesture, this is certainly one of the most impressive productions of sculpture in the two Castiles.

In the church of Santiago, on a tasteless retable in a chapel on the right, near the entrance door, is another priceless work of the master; it is a bas-relief of *The Adoration of the Kings*, consisting of figures larger than life, divided into three groups, the first composed of the Virgin, of St. Joseph and the Child Jesus; the second of the two Magi and their trains; the third of the negro king and his following. In 1576, in collaboration with Miguel Barreda, who has already been mentioned and whom Cean Bermudez declares to have been his pupil, he undertook the sculpture of the large retable of the parish church of Santiago.

Of works by Juan de Juni we will also mention his celebrated statue of *Our Lady of Pain*, known by the name of 'Nuestra Señora de los Cuchillos,'⁴ requested from him by the convent of Las Angustias; on the door of the church of St. Martin, a bas-relief of the patron of the parish, on horseback, giving half his cloak to a beggar; and in the sacristy a *Descent from the Cross* in terra cotta, less than life

⁴ That is, Our Lady of the Knives, thus called on account of the daggers which riddle her breast.

size but profound in sentiment ; the ascetic *St. Bruno*, with an intense face, a cross in his right hand, a book in his left, of the Valladolid Museum; in the cathedral of Salamanca, behind the choir, a statue of Our Lady; in the cloister of this same capital, the tomb of Dn. Gutierre de Castro with his recumbent statue; a *Descent from the Cross* in bas-relief, and a group representing *St. Anne Instructing the Virgin and St. John Baptist as children*. As to the splendid pieces of *The Nativity* and *The Adoration of the Kings* in the porch of this cathedral, so powerfully incised, so broadly massed, if they did not proceed from his chisel, they were at least carved under his inspiration.

Shall we go on to enumerate in the list of his productions certain works referred to in his will? A *Christ on the Cross* destined for the cathedral of Leon; a *Virgin of the Conception* in the church of Orense; the altarpiece undertaken for the parish of St. Saviour, Arevalo, completed by his son Isaac; the custodia commissioned by the church of Adelia.

The altarpiece of the collegiate church of San Gregorio at Valladolid is attributed to him wrongly. It is the work of Diego de la Cruz and of Guillen.

Juan de Juni died at Valladolid in the middle of the month of April 1577, at the age of about seventy years, after a full and well-spent life, consecrated entirely to art. He was interred in the convent of Sta. Catalina and not in that of San Francisco, as Cean Bermudez wrongly states. He left several children, amongst them the Isaac⁵ who

⁵ Isaac de Juni died at Valladolid in 1597, aged about fifty-five years. In addition to the works at which he worked with his father, in collaboration with Benito Celma, he undertook the altarpiece of the convent de la Merce in that town, and by himself carved the altarpiece of the monastery of Sta. Clara at Cuellar, and modelled various bas-reliefs and terra-cotta statues for the Carmelite church at Valladolid.

has been mentioned above, and who, a sculptor like his father, helped him in his works.

These signatures of Juan and Isaac de Juni were discovered in some archives by Dn. Jose Marti y Monso, the learned director of the provincial

museum of Valladolid, and were reproduced by him with many others in his 'Estudios historico-artisticos,' a work invaluable for the information it contains on art and artists in Spain, especially in the Castiles.

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❧ SOME ASPECTS OF INDIAN ART ❧



GR^{EAT} as the intellectual activity of India has been during the last two thousand years, it has for the most part been directed into various channels of abstract thought. India has thus attained her vast and increasing influence upon the culture and philosophy of the world at the cost of a corresponding misunderstanding as to her historical and artistic progress. The absence of early records, and the steady disappearance of ancient monuments under successive waves of conquest and civilization, combine to make any reproduction of her past an excessively difficult thing. It is high time some effort was made to combat the prevalent ignorance of Indian art which this want of documents has produced. The field is a rich one, and any serious worker in it may be tolerably sure of an abundant harvest.

Mr. Havell's sumptuously illustrated book,¹ though even as a sketch of the subject it is disfigured by bitterness and special pleading, is a welcome sign of a renewal of enthusiasm for the subject.

Indian art has never been taken seriously. It has been assumed that it had nothing to offer of intrinsic value or distinction, or differing from the better-known art of other parts of the world; but Mr. Havell has the good fortune to come with a rising wave of attention to the pretensions of India, and will certainly add to the interest already felt. The material he has grouped together in his reproductions of statues and statuettes of the Buddha (chiefly in bronze) makes it possible to form a judgment on his proposition that to India we owe the evolution of the Buddha ideal in art, her supreme gift to the world. As Christianity

¹ 'Indian Sculpture and Painting.' Illustrated by typical master pieces, with an explanation of their motives and ideals. By E. B. Havell. London; John Murray. £3 3s. net.

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seized upon the bodily sufferings of the Man of Sorrows, 'rendering literally the pain and mortification of the flesh, Indian art appeals only to the imagination, and strives to realize the spirituality and abstraction of a super-terrestrial sphere.' It is fully acknowledged that China and Japan founded their rendering of the lineaments of the great teacher on the Indian conception. Their artists are better draughtsmen, and attain even more grandeur and aloofness; but the Aryan type of Indian work in a way appears more intelligible to us, perhaps more spiritual and refined.

In both India and China there is extreme reserve in the forms of the human body, which is rendered by the fewest means and with the least possible complexity. The head is to dominate; the body is no more than a unity at its service, having a sort of continuousness of contour such as we notice in the female nude.

These characteristics of Indian art are fairly well-known: not so its origin, and Mr. Havell's book urges insistently, though not always with tolerance, that Indian art is in the main native rather than imported, that it is of unsuspected intrinsic value, and that its fine tradition is upheld to-day by a few young Hindu artists. On the last point his illustrations bear out his contention well enough, but upon the two former he may not find all scholars in agreement with him. Yet as to the true value and importance of the Graeco-Buddhist art of Gandhara he makes out a strong case.

There is surely force in his argument that the outcome and final result of the art born at Gandhara was 'not an example of Hellenistic influence upon Indian art, but the reverse. It shows Graeco-Roman art gradually Indianized. The Gandhara sculptors doubtless helped to execute many Indian monuments, but they never created an ideal of Buddha for Indians to imitate. . . . The Buddhas and Bodhisattvas of this period are soulless puppets, debased types of the Greek and Roman pantheon, posing uncomfortably in the attitudes of Indian ascetics. Not even in the best types of Gandhara do we find the spirituality, the worshipfulness, of the true Indian ideal.' This is certainly the impression left on the mind by the various series of Gandharan sculptures in the Museum at Calcutta, passing by nice shades from stylistic classic to Buddhist.

We find the same dulness in debased classic and early Christian art in Europe till the new spirit gradually conquered. In both cases, as Mr. Havell points out, the new spirit came from the East, and in both cases the basic art was rather debased Roman than Greek. This was a narrative and picturesque derivative of the older ideal Greek, or perhaps rather its cousin than its child. From the Western notion of the human god the Indian conception was slowly evolved of 'Divinity in a superhuman spiritualized body.'

Mr. Havell has gathered some Hindu canons of the representation of the god-idea which should help Western critics to shed their prejudices. A dancing figure of Siva in bronze (Pl. XXV) from Madras is an admirable example of the intense vitality of the true Hindu art, which is better known to the students of the architecture of India because only in connexion with the temples is there enough 'Fine Art' surviving to rehabilitate that which is either native or has at any rate taken root in the country. In the art of dancing this poetry of motion can be seen now and then as rendered by a gifted and highly trained Nautch girl in the south of India.

The examples of bas-relief from early Buddhist architecture lose terribly by being dissociated from their marvellous architectural surroundings. These are the stupas of Sanchi and the rock-hewn temples and viharas or monasteries of Elephanta and Ellora. Karli, where there are very fine sculptures, has not been noticed. It was a pity, too, not to have illustrated more of the beautiful Barhut rail with its ornament, instead of one isolated figure. Although the stupa no longer exists, the sculptural remains at Calcutta are in their massiveness, and if we may say restrained richness, among the noblest remains of antiquity. The vigour of the Amravati sculptures (the stupa is destroyed) at Madras can only be understood in their original granite (or basalt). No photographic reproduction could give any notion of the force and largeness of the sculptures at Elephanta, nor of the freedom and spontaneity of much Indian art, as it emerged from the swaddling clothes of Gandhara and of asceticism. Through the length and breadth of India in Hindu work stone and marble seem endowed with inherent life, and to break out spontaneously into form, as in our Romanesque and early Gothic times.

Mr. Havell makes no mention of the exquisite white marble picture-book of the temples of Mount Abu, as we might designate the endless ivory-like carved bas-relief stories which cover the interior of the older thirteenth century temple, and the delightful representations in the panels there of various Hindu gods, about half life-size, single or in groups. By the nearly dry tank stand three stone buffaloes which would certainly be treasured if they were Egyptian; and from end to end of India there is animal carving older than any other native sculpture, and which seems to have in its origin something in common with what we find in archaic Greek vases and in Norse work on weapons. The ancient temple in Udaipur also is covered with fine animal decoration. There is the Indian fault of too much repetition, it is true, but the groups are vigorous.

There is only one example of south Indian art in the book, one of two splendid colossal war-horses placed outside the so-called Black Pagoda

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at Kanârak in Orissa, south of Calcutta, a temple dedicated to Surya the Sun-god, said to have been built about the middle of the thirteenth century. But other sculpture full of a fierceness and freedom of which we have little in early European art is to be found on temples further south, though probably of later date, as at Sri Rangam, Trichinopoly and Madura, where the rearing horses with their riders forming 'Caryatid' columns, and the statues inside the temple, chiefly standing figures of warriors, gods and goddesses, have in the one case a kind of redundant energy, in the other a force, character and solidity, which recall the early sculpture of Japan. Though traditional in style, none of this work is thought to be anterior to the seventeenth century.

From the middle of the eighth to the middle of the tenth century India almost disappeared from the ken of the rest of the civilized world, and there were wars and destruction. So by the close of the period a Buddhist country had passed under the domination of the Brahmans, and Buddhism was only left in Ceylon. Art had become much more stylistic as it is seen in Chaluykian architecture, at Bhuvanasswar and at Vijayanagar (Hampi).¹ Nevertheless there is everywhere scattered work which, though stylistic, betrays a concentration and vitality which makes much of our mediaeval work look very careless and sleepy; which even has in it a quality which is not utterly beneath comparison with the masterpieces of the Parthenon, and is exceedingly widely removed from the Gandhara reliefs. When it shall have been determined how the extant architecture of India which is not Buddhist came into being, we shall be in a better position to make surmises as to the origin of the sculptures which adorn it.

The painting in the cave temples of Ajanta is rather lightly passed over by Mr. Havell, no doubt because the reproductions which exist of these unique remains of ancient painting are so unsatisfactory that they are very much underrated. Thirty miles in a bullock-cart, or at best a pony-cart, and two hours of a rough mountain path, is the price to pay to get there; but the reward is great. It is impossible to help comparing its emphatic drawing and distinct types and poses with the suavity and emotionalism and something of vagueness in, let us say, Giotto's Arena Chapel frescoes. The power of giving racial or caste distinctions is also very noticeable.

Anyone turning over Griffiths's two large volumes on these Ajanta paintings can see that their creators had a wealth of knowledge of the life which surrounded them. Nothing like it exists except the popular art of Japan, where every

situation and grouping of actual life is rendered with appropriate attitudes, action and gesture, and draping and background, but without atmosphere or much anatomy or realistic modelling, drawing, or light and shade. But not nearly so much has been done as might have been done to give a notion of the forceful contours far surpassing Giotto's drawing, the admirable pose of the heads, the subtlety of the attitudes, the excellent rendering of hands and fingers, the solidity of the colours, the dramatic interest of the arrangement of groups. This applies to two or three of the best decorated 'caves' or halls.² An immense amount of space and time has been wasted in these books on coloured floral and arabesque decoration, which is dull in the original work and was evidently executed at great pace by second-rate artists.

The section of Mr. Havell's work on the Mogul miniature painting which arose under the auspices of Akbar gives a lively account of this rather remarkable instance of Royal patronage. Akbar's liberal mind overrode Moslem religious scruples against painting, and a most interesting school of portrait painting is the result, curiously opposite to the Ajanta school, for here there is none of this bubbling knowledge of the vanity and gaiety of human life, no grasp of the infinite movement of the human body and of all sorts and conditions of men. It will be noticed in the paintings that heads are nearly always in profile; some carefully arranged looking one way and some the other, with, sparingly used, three-quarter (but almost never full-face) heads to vary the monotony. The same stiffness is to be observed in the draperies and poses, and in the difficult composition, where there is only clear narration and hardly any rhythm. But these are the defects of their qualities; what we find is what the living people sought—high breeding, stately demeanour, 'exquisite' clothes, superb court functions—and the feeling of all this is given to us by perfect and most subtle drawing, by the most pure and delicately used colours, and emphasized by the setting of sky and landscape in which the figures are placed. The brightness and depth of the sky behind some of the portraits is specially notable.

Mr. Havell does not claim that his sumptuous book is more than a preliminary attempt to fill a gap. Before there can be criticism there must be data, and anything like a synthetic purview of Indian art—whether painting, sculpture or architecture—has been conspicuously absent. Mr. Havell admits that masterpieces are rare. The term is a superlative which it might be well not to employ. We need at first 'selected specimens of Indian art,' such as have been recently published

² Caves nos. 16 and 17, which contain the principal frescoes, date, according to Ferguson, from the first half of the fifth century. They were executed by kings of the Vindyasactirace, one of whom, Pravarsena, married a daughter of Maharajah Deva (Chandra-gupta).

¹ At Vijayanagar the extensive low reliefs of the triumphs of kings resemble Egyptian work: other monuments contain passages which come near to some Italian Romanesque sculpture. They probably belong to the first half of the sixteenth century.

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in liberal number by the Japanese from the stores of their treasures. A beginning of such means of understanding India is what Mr. Havell has done for us in the admirable reproductions which adorn this book. Very many more

examples than he has given would be necessary, however, to enable a student to grasp the subject with a right appreciation. Their criticism, too, should be much more tolerant, and their indexing much more complete.

❧ NOTES ON VARIOUS WORKS OF ART ❧

TWO FORGED MINIATURES OF JOAN OF ARC

IN 1904, writing about the exhibition of French primitive paintings at the Pavillon Marsan, a first-rate connoisseur of miniatures, M. Paul Durrieu, put the public on guard against recent forgeries ('*La Peinture à l'Exposition des primitifs français*,' p. 42): 'Il circule quantité de faux . . . On vit notamment toute une invasion de prétendus portraits de Jeanne d'Arc, arrivant tout frais d'un atelier de l'étranger.' Now, it is necessary to repeat M. Durrieu's warning, as two of the worst possible forgeries—two ridiculous portraits of Joan of Arc—have found their way into the learned volume of Mr. Andrew Lang ('*The Maid of France*,' London, 1908, frontispiece and plate facing p. 108). The two forgeries are by the same hand and equally grotesque. The first one is thus entitled 'Jeanne d'Arc, from a miniature of the fifteenth century in the collection of . . .' (a well-known and esteemed amateur). The second title is, 'Jeanne d'Arc, from a miniature on parchment (fifteenth century) in the collection of . . .' (the same amateur). In the preface Mr. Lang writes (p. xiv): 'these miniatures appear to myself, speaking under correction, to be works not later than the middle of the fifteenth century. Though the maid never sat for her portrait, the miniatures may be based on memories of her face. The oval and the features are long and fine; the hair is dark, as it really was; and the armour is such as she really wore.' Now, as the two faces are identical, the two miniaturists, painting from memory, must have had a very good memory indeed. But a single glance at the stupid, pseudo-ascetic and sentimental features suffices to convince that both the miniatures must be attributed to the latter part of the nineteenth century.

Joan once said that, when at Arras, a Scotchman had shown to her a likeness (*similitudo*) where she was represented kneeling before her king in armour and presenting a letter to him. ('*Procès*,' i, p. 100: 'Elle vit à Arras une peinture en la main d'un Escot, et y avait la semblance d'elle toute armée et présentait une lettre à son roi, et était agenouillée d'un genou.') I believe that we can explain that rather extraordinary passage by referring to certain miniatures of the fifteenth century where Uriah, in armour, kneels before King David and receives a letter from his hand (for instance, in the admirable prayer-

book at Vienna, n. 1855, published '*Kunst und Kunsthandwerk*,' 1902, p. 301).

The Scotchman showed to Joan a miniature very like the one I mention, with the only difference that Uriah was quite unbearded and that the king's letter was already in his hand; so he seemed to present and not to receive it. Joan was told that it was her likeness and, seeing a youthful person in armour kneeling before a king and holding a letter, naïvely believed what the Scotchman said, and what he, perhaps, believed himself to be true.

SALOMON REINACH.

A NOTE ON WOLGEMUT

IN 1904 I described in this magazine¹ an heraldic woodcut by Wolgemut designed for the Würzburg Missal printed by Georg Reyser in 1495. At the conclusion I wrote, 'As Rudolph von Scherenberg died in 1495, this cut was not used again, but was replaced in 1497 and later editions by a smaller cut with the arms of his successor and other changes.' I had already made a similar statement in my official catalogue of the woodcuts in the British Museum.² I regret to find that I have been misled by a partially inaccurate account of these Missals, which I have not myself had the opportunity of examining, in the '*Repertorium für Kunstwissenschaft*.'³ I have lately seen a separate leaf from the 1497 edition, containing on the recto the Bishop's order for printing the book and on the verso a woodcut, which is actually from the same block as that described and reproduced by me, measuring, with its border-line complete, 174 by 194 mm. A new state, has, however, been produced by an alteration in the block. The arms of Lorenz von Bibra, who succeeded to the bishopric in 1495, have been substituted for those of Rudolph von Scherenberg, and the latter's crest—a lion's head crowned—has been removed from between the horns, though the three plumes remain. This second state continued to be used in succeeding editions of the Missal printed by Reyser at Würzburg, in 1499 and 1503. The next two editions, both of 1509, were printed abroad: one by Jacques Sacon at Lyon, the other by Jacob von Pfortzheim at Basel.

CAMPBELL DODGSON.

¹ Vol. iv, p. 252.

² Vol. i, p. 234.

³ Vol. xii, p. 22. The woodcut in the 1495 edition is not mentioned.



FIFTEENTH-CENTURY MINIATURE: KING DAVID GIVING A LETTER TO URIAH



SECOND STATE (1497) OF THE HERALDIC WOODCUT BY WOLGEMUT FOR THE WÜRZBURG MISSAL

TWO FORGED MINIATURES OF JOAN OF ARC
A NOTE ON WOLGEMUT

THE CRANACH AT TRURO—A POSTSCRIPT
CONJECTURE in the sphere of *Kunstgeschichte* is justly regarded with suspicion, but I dare, at the risk of censure, to suggest that the three girls in the picture at Truro¹ may be Cranach's daughters, Ursula, Barbara and Anna. That might account for a certain air of intimacy, and for the neglect of finish in the little picture, which would not be so easily accounted for if it had been commissioned by a patron. Nor do the ages of the daughters, so far as our information extends, conflict with the approximate date that I suggested on other grounds for the picture. Anna, who seems to have been Luther's goddaughter, was born in 1520; the ages of her elder sisters are unknown. One daughter was married in 1537, but neither her name nor that of the bridegroom is recorded in the document which vouches for the fact. It was probably the eldest, Ursula, who was already a widow in 1541; before 1544 she had been married again, to Georg Dasch. The second, Barbara, married Dr. Christian Brück, whose sister married in 1541 the younger Lucas Cranach. Anna married Caspar Pfreund about 1545.

If anyone desires to attribute the picture to Hans Cranach, elder son of Lucas, he may note that Hans is praised in Stigel's 'Epiciedion' for the accuracy with which he had portrayed his sisters.² I notice that the picture in the Liechtenstein collection, to which I alluded in connexion with a detail of costume, is one of those attributed by Flechsig³ to Hans. But in the present state of our knowledge, or perhaps I should rather say of mine, about the differences in technical matters between the father's painting and the son's, I should deprecate the attribution of a work of such delicacy and charm to any other artist than the father.

CAMPBELL DODGSON.

A PORTRAIT BY LEONARDO DA VINCI DISCOVERED AT MILAN

A GREAT discovery is reported from Italy in the shape of an original painting by Leonardo da Vinci. The authority for this discovery is the Milanese art-critic, Diego Sant'Ambrogio, whose researches for over twenty years of all that relates to Leonardo entitle him to at least a respectful hearing. There is no corner of Italy that Diego Sant'Ambrogio has left unexplored; no foreign museum, no codex, no chronicle that he has not investigated in the hope of lighting upon some trace of the master, and this discovery, which is chiefly due to him, is a beautiful and fitting reward for his life-long labours.

The story of how the picture came to light is as follows: A short time ago a collector of bric-à-brac at Varese bought a panel painting, blackened by

¹ BURLINGTON MAGAZINE, Vol. xiv, p. 133 (December, 1908).

² Lindau, 'Lucas Cranach,' 1883, p. 301.

³ 'Cranachstudien,' 1900, p. 249.

time and dirt, from a dealer in what can only seemingly be classed as rubbish, for a very small sum. The panel, which measures 79 centimetres (2ft. 7¼in.) high by 61 centimetres (2ft.) wide, represents a half length nude figure of a woman. The purchaser carried it to the studio of a well-known Milanese cleaner, who however was too busy to heed it, and it remained untouched and unnoticed till it attracted the attention of a connoisseur who bought it—again for a small sum—and in whose possession it is at this moment. Here, after a first layer of dust and dirt had been removed, it was seen by Signor Sant'Ambrogio, who ascribed it unhesitatingly to Leonardo, and whose verdict is supported by documents and signs. One of these latter is a seal on the back of the picture of two coats of arms, clear cut in wax, and in excellent preservation. These quarterings show a turreted castle, with a bean plant across it, and seven wings, set in 2 threes and 1 one; and are the arms of the Milanese families of Settala and Crevenna, the latter now extinct. A member of the former, the 'seven winged' family, one Canon Manfredo Settala, who died in 1680, bequeathed his collection of objects of natural history, instruments of various sorts, and pictures, to the Ambrosian Library. This will, however, was not carried out *ipso facto*, for the Canon had many nephews and nieces who had their own views on the matter, one of them in particular, Maria Settala, who had married one of the Crevenna family, refusing to give up what she considered her rights and was only satisfied when she had removed some of the pictures. It was not till 1751 that Canon Manfredo's legacy was confirmed by a decree of the Senate of Milan, which consigned the collection to the Ambrosian Library, and where 70 years after the testator's death it was duly installed. A catalogue exists of the collection in which exact mention is made of its contents, including several works by Leonardo, one of these, 'No. 33' in the catalogue, being ascribed undoubtedly to him and entered as 'Mulier, creditur meretrix, opus eximii illius pictoris Leonardi de Vincio.' The pictures were actually collected by the Canon's ancestor, Lodovico Settala, a noted scientist, in whose collection—made as it was not many years after Leonardo's death—no errors would be likely to exist as to the authorship of the pictures.

A correspondent of the 'Giornale d'Italia,' writing under the name of 'Sphinx,' tells how he saw the picture in a house situate in the old part of Milan on a dull, foggy day. The figure, entirely nude save for a flower or two in the hair and a slight fold of drapery over the loins, reclines upon a kind of window seat, the hands clasped in the same way as those of 'La Gioconda,' and a wealth of tangled, luxuriant locks crowning the head. The eyes, though half closed, reveal much character and

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animation, while the mouth, with its fascinating down-drawn corners, has the smile which Leonardo has made so especially his own. A bunch of flowers, painted in the Flemish manner, stands out against a dark background, but not in a way to enhance the merit of the picture. The question as to who the portrait represents is an open one, and one on which 'Sphinx' would fain invite discussion. His own theory is that the picture is one of two portraits painted by Leonardo in Milan, and of which no traces are said to remain. One of these was the portrait of Cecilia Gallerani, the mistress of Lodovico il Moro, Duke of Milan, the husband of Beatrice d'Este, and the writer implies that the portrait in question is that of 'la Gallerani.' The fame of the portrait reached the ears of Isabella d'Este, Marchesa di Gonzaga, whose eagerness for seeing (and then annexing) any renowned work of art is well known. She accordingly wrote requesting that the picture might be sent for her to see. The request was complied with: the Duke's mistress also writing a letter, dated April 26, 1498, in which she states that the portrait no longer resembles the original, not for want of skill on the part of the artist—for indeed a greater than he there was not—but because the portrait was taken when the sitter was in extreme youth. And indeed from what is said the figure is that of so young a woman as barely to indicate to which sex the beautiful youthful limbs belong.

The news of the discovery of this picture is being noised abroad in the artistic world in Italy, and as soon as the Italian Government can spare time and thought from matters relating to the earthquake it will have to decide whether a sufficient sum of money can be granted to secure the picture to the country, or whether it will be left for some daring purchaser to carry it off to enrich a more favoured and foreign land.

ALETHEA WIEL.

THE PORTRAIT OF A MAN WITH A RED HEAD-COVERING, BY JOHN VAN EYCK, IN THE NATIONAL GALLERY.

ALTHOUGH much has been written about this portrait, no one appears to have noticed the extraordinary resemblance of his features with those of mistress Margaret van Eyck. This is more than a mere general resemblance, for the noses are similar, as are also the eyebrows, and both have the same prominent cheek-bone. This suggests relationship. Margaret, according to the inscription on her portrait at Bruges, was born in 1406, and if the presumed age of the man portrayed on the National Gallery panel be correct, he would then have been between thirty-five and forty. Can it be that we have here the portrait of her father?

W. H. J. W.

PHILIPS AND JACOB DE KONINCK

MANY students of the Dutch landscape painters of the seventeenth century must have observed the

remarkable difference in handling and quality existing between the different works attributed to Philips De Koninck. So little is known of his life, that any attempt to arrange his works in chronological order is as yet impossible. We are not, therefore, entitled to explain away the anomalies we encounter on all sides by attributing to his early years those examples in which we see an artist wrestling with something he cannot achieve. There seems no doubt, however, that he was a direct disciple of Rembrandt, under whose influence his talent matured. Rembrandt, who had learned much from Hercules Seghers, passed on his tradition to his pupil. We can thus intimately connect the landscape in the Peel collection (No. 836), and that in Berlin (No. 821a), with certain of Rembrandt's landscapes. But who would dare to say that the *Hilly Woody Landscape* (No. 974), in the National Gallery, was from the same hand as these two superb achievements? It is a curious hybrid. Adriaen Van de Velde and Jan van Goyen have been quite as much in the mind of its painter as Rembrandt. The weaknesses of the tree draughtsmanship, the general hardness of the lines in the foreground, and the smooth, slippery execution, are different from anything we find elsewhere in the work of Philips De Koninck.

A solution of the mystery may perhaps be arrived at by a study of the landscape (No. 257) in the Brussels Museum. This picture has been given to Jacob De Koninck the elder, the brother of Philips, by whom an interesting signed example is to be found in the Museum at Rotterdam (No. 148). From this latter we are in the position to argue, for it bears the authentic signature of Jacob De Koninck, and an obvious connexion with Adriaen van de Velde.

Now, the essential similarity between the two pictures is not at first apparent; it is only when we compare the minute details that we can arrive at a conclusion that the two are most probably by the same hand, although there are not lacking those who take a different view. It must be remembered, however, that Jacob De Koninck submitted to many influences throughout his career. The picture in Rotterdam is painted entirely in emulation of Adriaen van de Velde; that in Brussels is certainly executed under the influence of his brother Philips De Koninck. The similarity in the technique employed in painting the trees in both pictures, and certain passages in the foreground, and the disposal of the cattle, together with the timid handling of the sky, lead one to think that those who have discovered the same hand in both pictures, are right. Now, if this hypothesis is admitted, a whole series of works which have hitherto been ascribed to Philips De Koninck, may be turned over to his brother.

Jacob would appear to have imitated the master who was fashionable at the moment. We have



1. VIEW OF A FORTIFIED TOWN, IN THE MANNER OF VAN GOYEN. BY JACOB DE KONINCK, 1663 OR 1665. LATELY IN THE POSSESSION OF THE CARLTON GALLERY



2. LANDSCAPE. ATTRIBUTED TO JACOB DE KONINCK. IN THE BRUSSELS MUSEUM



3. LANDSCAPE IN THE MANNER OF ADRIAEN VAN DE VELDE. BY JACOB DE KONINCK. IN THE BOYMANS MUSEUM, ROTTERDAM



4. HILLY WOODY LANDSCAPE. BY JACOB DE KONINCK (?) IN THE NATIONAL GALLERY

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seen him working under the influence of Adriaen van de Velde at Rotterdam. Quite recently an interesting picture, which bears an original signature, and is dated 1663 or 5, passed through the hands of the Carlton Gallery. This represents a town on the banks of a river. A view of the castle of Valkenof, near Nimeguen, by Van Goyen, very similar in composition and treatment, will be found in the Rijksmuseum at Amsterdam. So close is the resemblance that it is possible that De Koninck had seen this picture and endeavoured to approach it as closely as possible in every respect, but the fact of his signing and dating it shows that he wished it to pass as his own work. To all appearance there is nothing to connect this picture with the work of Philips De Koninck; yet it has a strong resemblance in feeling and handling with the Brussels picture.

The success of Philips De Koninck, no doubt, inspired his imitative brother with the desire to paint landscapes in similar style, and hence a number of Jacob's works have been given to Philips. Among these must be included, in my opinion, the landscape (No. 86) in the Ionides Collection at South Kensington. This bears at the right-hand corner the signature of Philips De Koninck, which, as it has every appearance of being practically contemporaneous, may be a forgery of the time. In treatment of the figures in the foreground and the flock of sheep in the middle distance it has much in common with the Brussels picture, whilst the clumsily treated bank on the right is nothing more than an attempt to imitate the Rembrandtesque foreground of the Peel and Berlin pictures. The creator of the superb landscape in Lady Wantage's collection (if, indeed, we admit it to be by Philips De Koninck), and the examples of Rotterdam, Berlin and London, could hardly have so altered his manner as to paint the Ionides picture. The *Hilly Woody Landscape* of the National Gallery presents many striking affinities of technique with that of South Kensington. There is the same loose treatment of the distant river, the same liquid but rather shapeless handling of the fields. I am inclined to look upon this as being also from Jacob's brush.

Jacob, then, if this distinction holds good, is an impressionable, facile eclectic, painting at one time in the manner of Van Goyen, at another in that of Adriaen van de Velde, at another in that of his brother Philips, but always with a looser and more fluid brush and a less sincere feeling for form than his models. Philips, on the other hand, has always a much more sound and incisive perception of nature, and he expresses it with a dry and somewhat laborious impasto, in which we can always trace a memory of the great master from whom he descends.¹ P. M. TURNER.

¹ The picture attributed to Philips De Koninck in the Brussels Museum (No. 256) can hardly be connected with the work of

A PORTRAIT IN THE BODLEIAN LIBRARY

AT the suggestion of some members of the Oxford Historical Portraits Committee I am induced to draw attention to a most interesting and finely painted portrait hanging in the Bodleian Library, which has caused some speculative inquiry as to its identity. Presented nearly fifty years ago to the curators of the library by Professor Goldwin Smith as a portrait of the founder, Sir Thomas Bodley, it has paraded since its accession to academic honour successively as an *Unknown*, as *Sir Christopher Hatton*, and as *Sir Francis Walsingham*. It was exhibited in 1904 at the Oxford Historical Portraits Exhibition, No. 61, and reproduced in the large illustrated edition of the catalogue as a doubtful portrait of Sir Francis Walsingham. The portrait represents a man in the prime of life, a half-length figure standing three quarters to the right, in a dark dress and divided ruff; his dark hair is slightly thin on the forehead, his thick beard and moustache cut short; his right hand rests on the corner of a table, his left holds a glove; the background is dark, and the panel, measuring $39 \times 27\frac{1}{2}$ inches, is inscribed 'ÆTA 35 Ao. 1573.' Described as the work of Sir Anthonis Mor, it attracted much attention, the masterly treatment, dignity, and the quiet but effective colouring of the subject, being greatly admired. The identity of the person, however, remained unrevealed.

Last summer, while assisting the Oxford Historical Portraits Committee in the preparation of descriptions for the Catalogue of University Portraits, upon which Mrs. R. L. Poole is now actively engaged, I made the interesting discovery of the very striking resemblance which this portrait, so often re-named, bears to the engraved portraits of Philip Marnix, Lord or Seigneur de St. Aldegonde, the famous Dutch patriot, statesman, author, and Burgomaster of Antwerp. Marnix, born at Brussels in 1538, was 35 years old in 1573, as the painting itself records. The portrait represents him a year after the first meeting of the Estates of the United Provinces held at Dort in 1572, at which he represented his friend and master, William the Silent, and two years before his visit

either Jacob or Philips. It would appear to me to approach much more closely to Jan van der Meer the elder, of Haarlem, of whom such a superb signed example exists in the gallery at Rotterdam (No. 170). It lacks, however, the atmospheric charm and decision of handling of Van der Meer, and for these reasons I would hesitate before finally ascribing it to him. Since writing I find this attribution has been made by Dr. Bredius.

[The few known facts about the various painters of the name of Jacob Koninck, or De Koninck, are given by Mr. P. Haverkorn van Rijsewijk in 'Oud Holland,' 1902, pp. 9-15, a reference for which we are indebted to Mr. W. H. James Weale. So far as style goes, the Brussels picture is more mature than the early work in the manner of Van Goyen, while the *Hilly Woody Landscape* looks later than the Rotterdam imitation of Van de Velde, and the Ionides landscape, if it be by Jacob, seems to be the last of the series.—ED.]

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to England in 1575-6 as one of the Deputies sent to request help from Queen Elizabeth in the revolt which the Netherlands were making against the power of Spain. It was not till 1582, nine years after this portrait was painted, that Marnix became Burgomaster of Antwerp, in which city Anthonis Mor resided from 1568 till 1576-8, the supposed year of his death.

Of the engraved portraits of Marnix the earliest I find recorded is that by Jacob de Gheyn, executed in 1599, the year after his death, but presumably done from a drawing from life, since the print states his age as 58. This small and finely executed engraving appears to be the original of Hondius's plate in 'Præstantium aliquot theologorum qui Rom. Antichristum præcipuè oppugnarunt effigies,' published by J. Verheiden in 1602, of which a Dutch version was published by B. Corneliszoon Nieuwandt in 1603; and of the engraving in 'Illustris Academia Lugd. Bata.,' published by A. Cloucquius in 1613; it was also reproduced in 'Icones et Effigies virorum Doctorum'—J. Ammonii, 1645, and 'Theatrum Virorum'—Freheri, 1688; and copied by J. Houbraken and others. An engraved portrait of Marnix, said to have been executed by J. Wierix in 1581 is recorded in Drugulin's 'Allgemeiner Portrait-Katalog,' 1860, and in R. Putnam's 'William the Silent,' 1895, is a reproduction said to be from J. Bolland after J. Wierix. I have failed to find a record in M. L. Alvin's 'Catalogue Raisonné de l'œuvre des trois frères Jean, Jérôme et Antoine Wierix,' 1866, of this reported portrait of Marnix; and on examination find that the print in Miss Putnam's work is apparently derived from De Gheyn's engraving. Mr. T. W. Jackson, Keeper of the Hope Collection at the Bodleian Library, informs me of an engraved portrait of Marnix by Michiel de Groot and Jacob Conynbergh, but this I have not seen.

It would be a matter of great interest if some light could be thrown on the early history of this portrait of Philip van Marnix in the Bodleian Library, and further information be obtained of other portraits, painted or engraved, of this celebrity.

JAMES D. MILNER.

National Portrait Gallery,
29th January, 1909.

NOTES ON THE INVENTORY OF PAINTINGS BELONGING TO JOHN, LORD LUMLEY, IN 1590, AND ON THE PAINTER USING THE MONOGRAM HE, USUALLY ASSIGNED TO LUCAS D'HEERE

STUDENTS of historical portraiture in England have for long been familiar with a series of portraits of men and women in the highest ranks of society during the second half of the sixteenth century, which attain some high degree of excel-

lence, and are distinguished, forming an intelligible group, by the presence of the monogram HE, and dates ranging from 1550 to 1568. This monogram, which has been read variously as H. E., H. F., L. H. E., or L. H. F., has usually been assigned to the poet-painter, Lucas D'Heere of Ghent. D'Heere, the date of whose birth is given by his own pupil, Carel Van Mander, as 1534, is known to have taken refuge in England during the Alvan persecution, and remained here from 1568 to 1577, when he returned to Ghent, where he died in 1584.

As the portraits bearing the monogram H. E. all are dated prior to the arrival of Lucas D'Heere in England, it has always been a matter of difficulty to reconcile the dates of these portraits with the accepted dates of the birth and life of Lucas D'Heere.

Reference has sometimes been made to a manuscript inventory of pictures and other objects belonging to John, Lord Lumley, in the reign of Queen Elizabeth. This precious inventory, which remains in the possession of Lord Lumley's representative, the present Earl of Scarbrough, has recently been printed in the appendix to 'Records of the Lumleys of the Lumley Castle,' by Edith Milner, edited by Edith Benham (G. Bell and Sons, 1904). It is entitled 'A Certyficat from Mr. Johr. Lampton, Stewarde of Howseholde to John, Lord Lumley, of all his Lo: Monumentes of Marbles, Pictures and tables in Paynture, with other his Lordshippes Howseholde stuffe, and Regester of Bookes. Anno 1590.' There are entries in the inventory with dates 1593 and 1595 which are inserted by the same writer. Lord Lumley's books passed eventually to Henry, Prince of Wales, and form part of the King's Library, now in the British Museum.

The list of pictures is of exceptional interest. Many of the portraits mentioned therein can be identified at the present day in various private collections, and they demand an exhaustive statement, to be dealt with at some future period.

It is of peculiar interest to find that Lord Lumley was possessed of no less treasures than the following, the word 'statuary' being used for a standing whole length portrait:

'The Statuary of King Henry the eight and his father Kinge Henry the seaventh joyned together, doone in white and blacke by Haunce Holbyn.' This must be the famous cartoon now belonging to the Duke of Devonshire.

'The statuary of the Duchesse of Myllayne, afterwards Duchesse of Lorreyne daughter to Christierne King of Denmarke doone by Haunce Holbyn.' This must be the famous portrait belonging to the Duke of Norfolk, now on loan to the National Gallery, which was in the possession of Henry VIII at the time of his death.

'Of Sr Nichls Carewe M^r of the horse to K:
H: 8.'

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'Of old Sir Thomas Lovell Threasorer of householde to K : H : 7.'

'Of Sir Henry Guilfourd Coumptroller to K : H : 8, drawne by Haunce Holbyn.'

'Of Sir Thomas Moore, Lo. Chauncello^r, drawne by Haunce Holbyn.'

'Of old Sir Thomas Wyatt.'

'Of the younger Sir Thomas Wiat executed.'

'Of S^r Thomas Hennege, Vice-chamberleyne.'

'Of Erasmus of Roterdame, drawne by Haunce Holbyn.'

'Of the La. Guilfourd wife to Sir Henry Guilfourd Coumptroller drawne by Haunce Holbyn,' and especially

'A greate booke of Pictures doone by Haunce Holbyn of certeyne Lordes, Ladyes, gentlemen and gentlewomen in King Henry the 8 : his tyme, their names subscribed by S^r John Cheke Secretary to King Edward the 6 w^{ch} booke was King Edward the 6.' In this may be recognized the famous and invaluable collection of drawings by Holbein in the Royal Library at Windsor Castle.

One entry of special interest refers to a drawing by Albrecht Dürer now in the British Museum :

'Of the old Lo. Henry Morley, A^o 1523, done in water colo^r by Albrecht Duer.'

Some of the portraits named have the painters' names attached to them, such as 'Garlicke,' who may be identified as Gerlach Fliccius, the painter of the portrait of Archbishop Cranmer in the National Portrait Gallery.

'Steven the famous paynter,' two of whose portraits still remain at Lumley Castle.

'Seigar.' Evidently Sir William Segar, afterwards Garter King-at-arms.

'Hubbert' or Hulbert.

'Jaques Pindar.' Apparently one Jaques de Poindre of Antwerp, afterwards at Copenhagen.

'A. Moorey.' Otherwise Antonis Mor, or Moro.

'Cornelius Vancleave of Anwarpe.' Probably the same as 'Sotto Cleve.'

'Haunce Eworthe' to whom the following portraits are attributed :—

'Of M^r Edw. Shelley slayne at Mustleborough feilde, drawn by Haunce Eworthe.'

'Of Haward a Dutch Juello^r, drawne for a Maisters prize by his brother, Haunce Eworth.'

'Of Mary Duches of Northfolke, daughter to the last old Earle of Arundell Fitzallen, doone by Haunce Eworthe.'

The last-named portrait is probably identical with a portrait now in the possession of the Duke of Norfolk at Arundel Castle, and leads directly to the suggestion that the said Haunce Eworthe was the painter who used the monogram HE.

This suggestion becomes the more probable when it is found that among the portraits mentioned in this inventory are some which exist still and bear this monogram, though the painter's name is not mentioned in the inventory. Among these are :

'The Statuary of the Lord Darneley afterwards K : of Scott and his brother Charles Stewarde in one table.' As this picture is described as a *table* it must be identical with the small panel portrait of Lord Darnley and his brother in the royal collection at Windsor Castle, which bears the monogram HE.

'Of his [Earl of Arundell] sonne the Lorde Mautrevers.' A portrait of Lord Maltravers exists signed HE, probably the same as at Arundel Castle.

'Of Sir John Lutterel who died of the sweat in in K. Edw : 6 : tyme.' Two portraits of this Sir John Luttrell exist, one at Dunster Castle signed HE and dated 1550, the other at Badmondishfield, Suffolk.

'Of Sir Thomes Wyndeham drowned in the Sea returneinge from Ginney.' This portrait, also signed HE and dated 1550, is in the collection of the Earl of Radnor at Longford Castle.

These examples serve to show that 'Haunce Eworthe' was one of the painters who was employed by John, Lord Lumley, or his father-in-law Henry Fitzalan, twelfth and last Earl of Arundel, who owned Nonsuch Palace, near Cheam in Surrey, which had been built originally for Henry VIII. Lord Lumley resided at Nonsuch with his wife and her father until the death of the Earl of Arundel in 1580, when Lord Lumley became possessed of the palace and entertained Queen Elizabeth on more than one occasion there.

What then can be ascertained about Haunce Eworthe ?

In the return of 'Aliens Resident in the City of London for the Year 1552' there occurs among the aliens resident in the parish of St. Saviour's, Southwark, the name of a John Ewottes, paynter, assessed for levy at £8 8s., a sum which shows that he was a man of some substance, who moreover had a servant, one 'John Mychell servaunte with John Ewottes paynter,' assessed at 8d. Allowing for the perversion of foreign names in the English tongue, and as *Garlicke* for Gerlach Fliccius, it may be assumed without much risk of error that this John Ewottes is identical with Haunce or Hans Eworthe. Tracing his history further back he may be identified with one Jan Eeuwouts Schilder, who became a free master of the Guild of St. Luke at Antwerp in 1540. Later entries in the same guild refer to one Eewout Eewouts or Eewoutsen, a pupil in 1561 and free master in 1564, whose name suggests the 'Haward a Dutch Juellor' drawn by his brother, Haunce Eworthe, whose name is quoted above from Lord Lumley's inventory. No mention is made in Lord Lumley's inventory of any painting by Lucas D'Heere, Lucas Hornebolt or other painters from Ghent. The painters mentioned—Segar, Pindar, Moro, Van Cleve, and as has been seen, Hans Eworthe—all come from Antwerp. The Earl of Arundel, besides having been Lord Chamberlain to Henry

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VIII and Edward VI and Lord Steward of the Household to Queen Mary, was one of the persons to whom Philip and Mary granted in 1555 a charter of incorporation as Merchant Adventurers. The merchants who formed this company were

naturally closely connected with the city of Antwerp and the Hanse Towns. It is intelligible therefore why these painters from Antwerp should have found so ready a patron in the Earl of Arundel and his son-in-law, Lord Lumley. LIONEL CUST.

❧ LETTER TO THE EDITOR ❧

TITIAN'S *PERSEUS AND ANDROMEDA*

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—I think it may be worth calling the attention of your readers to a point, hitherto I believe unnoticed, which concerns an obscure passage in the history of Titian's *Perseus and Andromeda* now in the Wallace Gallery.

The picture is known to have been painted for Philip II of Spain; but from the time it left the royal galleries until its reappearance in the Orleans collection, no certain evidence of its whereabouts has been forthcoming. Mr. Claude Phillips, to whom the modern rediscovery of this work is due, refers in his catalogue of the Wallace Gallery to Sir Abraham Hume's 'Notices of the Life and Works of Titian' (1829), where the *Perseus and Andromeda* is mentioned as having come into the Orleans gallery from the collection of M. de la Vrillière, and as having been previously with the *Rape of Europa* in the gallery of Christina, Queen of Sweden; but, Mr. Phillips adds, 'further

research tends to show that the originals of these pictures were never in that collection.'

A reference to a volume of engravings illustrating one of the residences of Prince Eugene of Savoy, in the neighbourhood of Vienna, will show that the *Andromeda* of the Wallace Gallery (or, possibly, a replica of it) held the place of honour in the audience chamber of this palace. The picture appears in the print in question (Plate 3, *Chambre de Parade et Audiences*) in the centre of the side wall facing the light, on the spectator's right hand. The work was published in 1781 and is entitled:—'Residences Memorables de l'incomparable Heros de notre Siecle . . . son altesse Serenissime Monseigneur le Prince Eugene Francois . . . Premiere Partie, Contenant les Plans, Elevations et Veües de la Maison de Plaisance de Son Altesse Ser^e Située dans un des faux-bourgs de Vienne.'

ARCHIBALD G. B. RUSSELL.

53, Upper Brook Street, W.

❧ ART BOOKS OF THE MONTH ❧

FRENCH ART

AUGUSTE RODIN, L'ŒUVRE ET L'HOMME. Par Judith Cladel. Bruxelles: Van Oest. Frs. 100.

The reissue of Judith Cladel's work on Rodin affords the opportunity of praising a book of rare value and charm upon the latest of those great artists who have enriched the nineteenth century, so fortunate, at least as far as France is concerned, in noble masterpieces of sculpture. Biographies on artists are usually written after their death, and either they are coloured by the mechanical praises of the habitual writer on art, or else the gospel is written by the man with a grievance 'who knew the master well!' France affects the first type of biographer, whose praises have the florid colourlessness of the funeral wreath; in England we favour the second, who with his bailiff's sense of being in at a failure, encourages us in the national belief that 'the good is not so good after all.' To a feminine patience in matters of detail, Mademoiselle Cladel has added that woman's sense for the moods in man, the result being vital and not small and feminine. Her book contains vivid pictures of the moments and events in the life of a great artist; it is rich in that apprehension of the psychological influences of time and place which is to be found only in French literature. Delightful passages of autobiography

are used as a sitting or introduction to the portrait of Rodin, glimpses of the sculptor's days surrounded by his works and duties, or in moments of reaction common to the creative intellect. These are followed by invaluable transcriptions of actual conversations—I had almost said monologues—in which we come close to the inner life of the artist. The few biographical details of Rodin's youth have often been written about; they shed but a little light upon the future man; they may be summed up in a few words, poverty, uncongenial tasks, fruitless efforts. Who has not heard that *L'Homme au Nez cassé* was rejected from the Salon, or of the famous scandal which surrounded the exhibition of *L'Age d'Airain*? This book, however, adds to our information on the matter. We learn that the commission appointed by the State, which included Paul de Saint-Victor and Charles Yriarte (at times a delightful writer), delivered a judgment which did not entirely exonerate the artist, and once again we find the most enlightened critics, like the Church in the past, unable or unwilling to stop the axe or the rack, whichever happened to be popular at the moment. The tragedy—or is it the comedy?—of all criticism lies in this inability to rise beyond the range of current fashions or the gossip of the anonymous studios. Paul Dubois's energetic defence of Rodin, which rallied the

sculptors of the jury, is now too well known to need recapitulation ; it counts among the achievements of an artist of distinction and a man of culture.

The story of the statue of Balzac is told tactfully by one in sympathy with the aims of the sculptor. But, charming and fresh as the book proves to be in its form and substance, one's attention remains captured by the long *causeries* upon sculpture and architecture in which we have the record of the words of Rodin himself. I would transcribe two sentences, taken at random, which will speak for the rest : ' No ; the persecution of artists characterizes epochs of decadence ! . . . the love of art is an instinct which has become lost ; some day it may return like a river vanishing underground for a while to reappear again.' ' To-day the public is without nobility, its character has become debased, it gives no support to art—in thirty or forty years the end will have come.'

These judgments, with their cry of pessimism, have been constant with the masters of the nineteenth century ; in his opinions, Rodin tends to overlook the immense importance of his work in our day, the glory it will shed upon our time when it has ceased to be the present, and has become respectable with age and romantic by the mere effect of distance. I would be the last to dispute the fact that, whatever demand for art there may be in the states and churches of to-day, it would seem to be filled by men who reflect the mediocrity of the average man distraught by an unthinking spread of suffrage and education ; this evil in its present aspect may be transitory ! Where the major man fails in his estimate of his own epoch is in the unconscious discounting of his own example and the value of his output, together with an exaggerated sense of the future prominence of what passes away. Rodin's opinion is also coloured by what I would call ' the fallacy of retrospection,' in which the great masters of the past seem to appear with a frequency which vanishes on closer examination, and with a power for influence which has never been theirs. We forget that the Renaissance in Italy was the work of some fifty men at the most, working throughout three centuries. We forget that their importance seemed a negligible quantity in the actual business of their day—Michelangelo might have been executed by the returning Medici, and they would have incurred no more blame than did the Athens of Pericles when Pheidias was sacrificed to a reactionary wave in politics after a period of forced prosperity.

In this book on Rodin we are enriched by many vivid impressions and wholesome thoughts on art ; these are not always characteristic of the average writings upon the greatest of living artists. The illustrations are superb in their quality, and representative in their choice ; yet, among the plates,

several of those singular and casual drawings, made by Rodin in recent years, have been included, which count, to me at least, not as the affirmation of the will to create, which is the impelling motive behind sculpture, but as the memoranda and jottings of a curious intellect, wandering in the borderland of the ' evanescent' ; in lieu of some of these I would gladly have welcomed some of those astonishing ' preparations' in which the artist has rendered impassioned gestures, of which he has the secret, in significant designs. These are now, for the most part I believe, in the possession of Monsieur Octave Mirbeau ; and for these posterity may forgive that unequal writer many of his opinions on art.

C. R.

FRENCH PRINTS OF THE EIGHTEENTH CENTURY.

By Ralph Nevill. Macmillan. 15s. net.

THE present volume will be welcomed by collectors of French prints as a useful supplement to Lady Dilke's ' French Draughtsmen and Engravers of the Eighteenth Century.' The material, as the author confesses, is largely drawn from the publications of Portalis and Beraldi, and Bourcard, but even those who possess these more comprehensive works will find Mr. Nevill's book of value for handy reference. Moreover, the fifty illustrations are an added attraction, and offer the cursory reader a better view of the style of the period than could be afforded by many pages of description. The title is somewhat too comprehensive, for Mr. Nevill has little to do with anything beyond the ' estampe galante.' Our first grievance against the author is, in fact, that he falls straightway *in medias res*, without attempting any real definition of the scope of his work. And throughout its pleasant meanderings the text is characterized by a lack of ordered continuity of argument, and even within its limited compass fails to avoid numerous repetitions. Mr. Nevill goes more fully into matters of ' states' (so essential to the collector) than did the late Lady Dilke, but we wish he could have spared more thought and space to some ordered account of the development of French prints from the engraver's standpoint. The chapter on colour prints is a case in point. The discussions of Le Blond, Janinet, Demarteau, Bonnet and Le Prince lose half their value on that account. Vague references, such as the ' superposition of plates' (pp. 46 and 50), and the explanation of Bonnet's process of pastel reproduction as ' black and white on blue paper' (p. 48), are quite inadequate, and outside one or two short paragraphs in the chapter on print collecting (*e.g.* p. 92), these are almost all that is said on technical matters.

We must remember, however, that it is the subject and not the engraving which interests most collectors of the ' estampe galante,' and on this score Mr. Nevill is probably right in framing his list of the ' most important . . . engravings' (the most

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useful part of the book) on the basis of the designers, alphabetically arranged. But a somewhat more important place should have been given to the engraver, as such, than a mere cross reference in the index, by which many good artists, who are not cited in the list as designers, are passed over without any biographical data. The list suffers from the same lack of system shown in the text. *E.g.*, in spite of the general plan, occasional names of engravers occur, who fail to present original designs as their ticket of admission, *i.e.* Louis Marin and E. Loizelet. Then the one print by Loizelet cited (after Isabey) is surely superfluous, as both engraver and designer belong to the middle of the nineteenth century, while a cross reference should have sufficed in the case of Louis Marin, as Beraldi's identification with Bonnet is accepted by the author. Again, it is somewhat superfluous to quote mezzotints by Houston (p. 179), and portraits by Nanteuil and Edelinck, especially when no space has been found even to mention the name of Grateloup.

An omission, more vital to the central theme, is that of H. F. Gravelot, who was one of the pioneers of French illustration in the eighteenth century, and, in his designs to Marmontel's 'Contes Moraux,' one of the most charming. The want of any carefully considered scheme may be due to haste of compilation. But, while criticising the resultant defects, we are glad to recognise a general accuracy in such detail as is given, which will render the work acceptable to the run of collectors.

A. M. H.

ITALIAN ART

GHIRLANDAJO. By Gerald S. Davies. London: Methuen and Co. 10s. 6d. net.

MR. DAVIES has taken a brief for Domenico Ghirlandajo, and defends his somewhat battered reputation with some warmth, but none the less genially, and without polemical bitterness. I confess to remaining quite unconvinced; nor do I think that The Master of the Charterhouse is sure enough of the grounds of his defence, since he shifts them more than once in the course of the book, and from time to time makes admissions which really contradict the claims set forth.

That Ghirlandajo had extraordinary talent for making likenesses of his contemporaries no one would deny, though it must also be admitted that even in portraiture his temperamental lack of imagination is a serious defect; but unfortunately Ghirlandajo lived in an age when portraiture existed only as a secondary branch of art, existed on sufferance as an auxiliary to great historical paintings. When, therefore, Mr. Davies calls attention to the fact that in executing his historical designs Ghirlandajo drew inspiration from the great exemplar of his day, Masaccio, he fails to see

how disastrous the ambition to follow in Masaccio's footsteps was to a plodding literalist like Ghirlandajo. The mere fact that in his Sistine fresco Ghirlandajo almost copied the *Tribute Money* of the Carmine adds nothing to Ghirlandajo's fame, since he copied without any understanding of the essentials of imaginative art. It is in his composition that an artist proclaims most directly his imaginative approach to the theme he treats, and in composition Ghirlandajo was always commonplace and banal. Nothing could be less calculated to move us than the symmetry of his grouping, a symmetry which was not willed and enjoyed, as in earlier hieratic art, but which clearly imposed itself on Ghirlandajo from his lack of invention. In this fresco Christ and two followers are to the left centre, standing, while Peter and Andrew kneel to the right. As these figures are kneeling, something is needed to make up the symmetry, and this is clumsily attained by a boat in the middle distance. Finally, any ideas of dramatic intensity, which might have been suggested by the main actors, are dispelled by the stolid rows of portrait heads set upon lay figures which fill up either side. The fact is that Ghirlandajo lacked not only all fervour of poetic conception but all sense of the significant movement and rhythm of the figure. He was almost as incapable of creating a real figure as he was of imagining an 'ideal' head. No doubt Ghirlandajo's ambition to paint in the grand style was as laudable as it was unfortunate, but his claim to recognition can hardly be based upon good will.

Elsewhere Mr. Davies praises Ghirlandajo for his religious feeling, but admits the literal materialism of his outlook. Finally, in his conclusion, he gets on to surer ground, when he bases Ghirlandajo's claim to recognition on his clever presentment of the externals of contemporary life. Here, again, however, an inconsistency creeps in, for he claims him on the basis of this performance as representative of the *spirit* of the Florentine Renaissance, which surely consisted, as Mr. Davies himself discerns, in something quite other.

Mr. Davies spends a great deal of time in defending Ghirlandajo against the charge of paganism, which seems to me at once too vague and too irrelevant to need refutation; and the space gained might well have been devoted to a fuller account of the pictures themselves. Ghirlandajo's supreme masterpiece, the *Old Man and Boy* in the Louvre, is dismissed with the briefest notice, and should surely, by-the-by, have been reproduced. A good many of his better pictures are, moreover, completely overlooked, even in the appendix, such, for instance, as Mr. Salting's *Madonna*, Mr. Mond's *Madonna* and Mr. Benson's *Sasseti and His Son*.

Again, in discussing the Ognissanti *S. Ferome*, it would have been well to note that the fresco is not

in its original position and has been cut down so that the composition is no longer complete; while, since Mr. Davies occupies himself at some length and sometimes rather fancifully with guesses at the names of the portrait heads in the various frescoes, he might have alluded to Dr. Warburg's theory of the presence of Luigi Pulci in one of the Sta. Trinità frescoes.

In a book of the size and pretensions of this the complete absence of reference to authorities, even in the case of previously published documents, is surely to be regretted.

The inclusion of Mr. Salting's portrait of Costanza de Medici, with an illustration, is scarcely to be defended, when so much that has better claim to belong to Ghirlandajo has been omitted.

Mr. Davies writes agreeably and has a genial enthusiasm for his subject, but he can hardly be said to have uttered the last word on Ghirlandajo, from the point of view either of exact historical or of aesthetic criticism. R. E. F.

BALDASSARE CASTIGLIONE: THE PERFECT COURTIER. His Life and Letters 1478-1529. By Julia Cartwright (Mrs. Ady). In two Volumes. Murray. 1908. 30s. net.

The author of 'John Inglesant' described 'Il Cortegiano' as 'a dull, stupid book.' Stupid it certainly is not, although much of its flavour has evaporated with time. But, like most of the Italian literature of its epoch, it is more talked about than read, especially since its ideal of the polished gentleman has fallen hopelessly out of date with the advance of democracy. The Italian books of the sixteenth century which are still popular owe their attraction not to any such ideal or to literary virtue, but to some other cause: the life of Benvenuto Cellini and the novels of Bandello are instances in point. But the personalities which lie behind the 'polite letters' of the Renaissance remain as fascinating as ever; and Baldassare Castiglione, so typical of all that was best in his age, could have found no more congenial biographer than Mrs. Ady. Whether she is describing the delightful life at Urbino in its golden days, or Baldassare's all too brief years of married bliss (illustrated by some of the most charming love-letters we have ever read), or his affectionate correspondence with his admirable mother, or his friendship with Raphael, or his son Camillo's first pair of breeches, she is always pleasantly entertaining, and presents a most attractive picture of the circles in which her amiable hero moved, in Urbino, in Mantua, at the Vatican or at the Court of Charles V. As was to be expected, she has made dexterous use of her immense knowledge of the original authorities; but this is not the place to deal with the historical side of her book. It is well illustrated, although the eighteenth-century

prints of Guidobaldo and Elisabetta might well have made room for more contemporary portraits. Among these we should have liked to see the Marquis Federico II Gonzaga (who is represented only by Francia's portrait of him as a boy) and some other of Castiglione's friends, such as Giambattista, Ramusio or Costanza Rangone, of whom interesting medallion portraits exist. The mention of medals reminds us that Mrs. Ady seems to know of a medal of Federico of Urbino by Pisanello (Vol. I, p. 64), of which we should be glad to hear more. It may be added that the medal of Castiglione with a sea on the reverse has every appearance of belonging to a certain group of 'restorations' which also includes portraits of Francia and Primaticcio. If so, it is of little iconographic value. We have noticed one or two slight mistranslations (as of a passage of Cicero and of the epitaph, Vol. II, pp. 320 and 429). But the two volumes provide so much delightful and instructive reading, and are so well equipped in every way, that we forbear *egregio insperso reprehendere corpore naevos*. G. F. H.

PISANELLO ET LES MÉDAILLEURS ITALIENS. Par J. de Foville. (Les Grands Artistes.) Paris: Laurens. Pp. 127.

M. DE FOVILLE's little book is a useful summary of his subject, well calculated to bring out the fact that the medal is one of the most characteristic and intimate expressions of the Italian genius. This is partly due to its complete uselessness from a merely decorative point of view. The medallist is free to express his idea without reference to surroundings, in a degree not found in any other art; for even in the easel-picture the influence of surroundings is, or ought to be felt.—M. de Foville, as an official of the Paris Cabinet des Médailles, has a magnificent collection at his command, and his book shows that he has profited by his opportunities. If we note a few small points for criticism, it is in the hope that a second edition will give him an opportunity to reconsider them. The suggestion that Pisanello was influenced by Ghiberti seems to be prompted rather by the desire to find an explanation than by any real affinity between the two artists; as the author himself admits, nothing could be more different than their 'manière de sentir.' The figure on the reverse of the medal of Cecilia Gonzaga is not the girl herself, as comparison with her portrait conclusively proves, but a personification of Innocence. The condemnation of the medal of Decembrio as unworthy of the master appears to be based on ignorance of the specimen in the British Museum (published in THE BURLINGTON MAGAZINE for March, 1907) or the still finer piece at Milan. The attribution of the Pazzi Conspiracy medal to Bertoldo is due to Dr. Bode, not to Cornelius von Fabriczy. There are five, not four, signed medals

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by Niccolò Fiorentino. The suggestion that the lovely medal of Giulia Astalla—a work from a north Italian hand, if ever there was one—is Florentine, is curiously infelicitous. Space forbids our following the author into the sixteenth century, where, however, we may say that he seems to place dreary craftsmen like the Poggini and Andrea Spinelli too high, and Ruspagliari, a delicate artist, to whom many poor medals have been wrongly attributed, too low. Finally, without claiming to correct M. de Foville in the use of his own language, we may ask whether the word *graver* does not convey a wrong impression as to the method of producing a cast medal.—The book is nicely illustrated, but has no index. We hope that the author may be induced to give us a similar summary of the development of the early French medal.

G. F. H.

ASSISI OF SAINT FRANCIS. By Mrs. Robert Goff, illustrated by Colonel R. Goff: together with 'The Influence of the Franciscan Legend on Italian Art,' by J. Kerr-Lawson, with reproductions after the Old Masters. London: Chatto and Windus. 20s. net.

JUDGING by the surprising number of works—good, bad and indifferent—published during the past few years on the subjects of St. Francis and Assisi, it might easily strike the general reader that the supply was fast over-stepping the demand. But this, apparently, is not the case, for we have counted no less than three fresh books on this same subject, or at least intimately connected with it, during the past few months, and still another contribution now lies before us in the shape of this handsomely produced volume from Messrs. Chatto and Windus. Quite evidently the spell of the gentle Saint of Assisi and the fascination of his native home are still sufficiently potent to encourage new effort in the turning-over of an already fairly well-tilled field. Mrs. Goff's book is, in reality, rather more a life of Saint Francis than a study of his native town, and as such does not call for any particular comment here. Naturally enough, each new Life of Saint Francis can hardly fail to invite an unconscious comparison with Sabatier's well-known work, and to say that Mrs. Goff's biography may still merit reading despite the existence of Sabatier's admirable Life, and of such a charming sketch of the Saint as is contained in Miss Duff Gordon's 'Story of Assisi,' is in itself sufficient praise—the more so as Mrs. Goff's volume, unlike its rivals, can hardly disclaim the title of a 'picture-book.'

What to many may appear as of perhaps greater interest than Mrs. Goff's own portion of this volume, is the somewhat ambitiously entitled essay by Mr. Kerr-Lawson, an essay which is rather more a discussion of the artistic treasures of the Assisan churches, together with a technical

dissertation on fresco-painting and the correct use of gold backgrounds, than a strict development of his professed subject, and further serves as a peg upon which to hang the writer's opinions on Italian art in general. Admirably written and not devoid of true literary merit, this essay is unfortunately disfigured by its somewhat condescending tone and a certain lack of balance in its authentic discrimination. For instance, few will agree with Mr. Kerr-Lawson in his general depreciation of so much of the work—over-rated as some of it indeed maybe—in the church of San Francisco. None, however, will deny him the courage of his convictions, for he is fearlessly outspoken in his ideas (many of which, however, despite their apparent independence, are not entirely new), and we cannot but ask ourselves if such an attitude as his is not, on the whole, preferable to that of the average writer of modern guide-books. That Mr. Kerr-Lawson himself does not lack, at times, the spirit of true appreciation, is obvious enough when he breaks a lance as gallantly as he has done for such painters as Simone Martini and Piero de' Franceschi—little needed as such apologies may be. But this very faculty of enthusiasm on his part only leads us the more to expect a greater catholicity of appreciation than he shows us in regard to the work of other artists. Over-rated and extravagantly extolled as the famous Allegories in the Lower Church at Assisi may have been, it is going a step too far on the other side to describe those paintings as destitute of beauty, while to accuse the frescoes of the Chapel of the Magdalen (probably the only works in the Lower Church which can boast the touch of Giotto's own hand) of 'dreary dulness' is to invite criticism of one's sincerity or of one's sense of perception. The same lack of discrimination is apparent when the writer speaks of the *intarsia* portraits of Domenico di Sanseverino—neglected masterpieces though they be—as 'by far the noblest work of art' in the Church of S. Francisco. Like so many other modern painters when occupied with a fore-gone art, Mr. Kerr-Lawson ill conceals his dislike of the modern critic—and yet we are led to ask ourselves if, after all, our writer's opinions would have been what they now are in regard to certain points, were it not for these same ill-starred critics. With all due respect to Mr. Kerr-Lawson, we take leave to doubt it. But we would not quarrel with the writer on such points, for, despite its iconoclastic spirit and its critical limitations, Mr. Kerr-Lawson's essay will doubtless be read by many with pleasure and by some with profit.

The volume is generously provided with illustrations in colour, and reproductions from drawings by Colonel Goff. Apart from the undoubted charm of much of Colonel Goff's work, the majority of these colour reproductions but strengthen our unchanged opinion of this still

popular mode of modern book illustration. Whereas at times capable of achieving such happy results as, for instance, the plate entitled *Assisi from Perugia* in the present volume, the chromatic effects are, as a rule, far from satisfactory, and when applied to the translation of well-known masterpieces of painting, the result is apt to come only too near to what may justly be termed caricature.

F. M. P.

THE ART OF THE NETHERLANDS

LE VIEUX BRUXELLES. Exposé préliminaire des Travaux de la Commission constituée sous le patronage de la Ville de Bruxelles et de la Société d'Archéologie. Brussels: Van Oest, 1907.

FROM the preface to this portfolio of reproductions we learn that it is the first fruit of the labours of the Comité du Vieux Bruxelles, a body formed for the purpose of recording, by photographic and other means, the old edifices of that city. Composed of civic representatives and officials, and of members of the Brussels Archaeological Society, the committee has found plenty of material to engage its attention since its formation in 1903. The inevitable modernizing of Brussels, commenced in the sixties, is still going on apace, and there, as everywhere, playing havoc with old streets and houses. The basis of the committee's work is an inventory prepared by four of its members, who each undertook to visit personally one of the civic divisions, cataloguing street by street the houses and monuments worthy of record on antiquarian or artistic grounds. The next stage was to commence photographing the buildings selected. At the date of publication over 400 negatives were in the committee's possession, and it was decided to issue the present album as a preliminary to a definite corpus of views and monographs which will one day appear. The work is composed of 114 half-tone plates, preceded by succinct historical notes. The most ancient remains dealt with are those of the first or oldest of Brussels' city walls, fragments of which, with its gates, are still in existence near the centre of the modern city (rues de Villers, de Bavière, Steenpoort, Montagne du Parc, etc.). Another venerable relic in the rue de l'Empereur, running between the Montagne de la Cour and Place de la Justice, is to be swept away to make room for the extension of the adjacent Royal Museums. The sole survivor of the second *enceinte* is the better-known, and restored, Porte de Hal. Gothic is no longer Brussels' strong point. It is here represented by views of the Rue Terarken, a bay window of the Hotel de Ravenstein, and the Chapelle St. Georges (Montagne de la Cour). But as yet the committee has hardly drawn upon ecclesiastical buildings. The lover of domestic architecture of

the Louis XIV-XVI periods will find much of interest in the series of façades, doors and gables which, in charming variety, furnish a good half of the illustrations. The committee by no means confines its attention to the outsides of buildings, but includes chimneys, doors, ironwork, signs and other details in its inventory. One is glad to read that its work has been generously subsidized by the Brussels municipality.

JACOB JORDAENS: HIS LIFE AND WORK. By Max Rooses. Translated by Elizabeth C. Broers. With 172 illustrations. London: Dent. £2 2s. net.

THOUGH we cannot wholly commend the translator's style, and have noticed more mistakes in names and references than are contained in the printed list of errata (considering that the book was printed in Holland these are not really numerous), this volume, which will probably be the standard work upon Jordaens for some time to come, is very fairly presented in its English dress. The unwearied scholarship of the author has brought together a mass of facts relating to the personal history of Jordaens from birth to death, and to the tangled tale of several of his most important commissions, which no subsequent criticism can substantially alter or enlarge. Moreover, he swells the list of the master's known works to dimensions which will astonish those whose acquaintance with Jordaens is merely accidental; and, so far as Central Europe is concerned, has left little for subsequent workers in the same field. By casting the book into a form resembling that of a *catalogue raisonné* he has presented the development of Jordaens in the shape in which it can be best comprehended, and to which additions can in the future be most easily made—not insufficient compensations, in a work of the kind, for a more gracious literary presentment. The lists at the end of the book indicate that, for the time being at least, he has restricted himself to the master's better-known works. But such a painting as the surprising *Venus and the Three Graces*, in the Uffizi, is so familiar to the art-loving public that the omission of all mention of it, except in a mere index, was surely an oversight? If its authenticity were doubted (and its colour quality is unusual), its prominence in a famous gallery was a sufficient reason for notice.

A natural desire to give Jordaens his proper place in the Flemish school has, perhaps, led to a slight overstatement of his merits. When he was received into the Guild of St. Luke in 1615 he was received as a *waterschilder*, a water-colour painter, and his early practice in this medium may largely have determined the bent of his talent. Not even in his most vigorous and juicy oil-paintings is Jordaens seen to better advantage than in those delightful drawings in body colour, which, like

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the rare landscapes of Van Dyck, anticipate so much that we regard as purely modern art. Something of the water-colourist's free improvisation seems to inspire his sense of design on a larger scale; indeed, his merit and originality depend far more on the breadth and daring with which his compositions are planned than upon any quality of pigment or mastery of detail. His handling of paint is often fine, forcible and fluent; but, like much English work, it does not stand the test of close examination, simply because the drawing, while effective and picturesque, is not incisive. Rubens and Van Dyck were great draughtsmen as well as great painters, and the drawings of the one or the etchings of the other, if compared with the similar works left by Jordaens, show clearly where the cause of his inferiority to them is to be found. Yet Jordaens is a thoroughly original and powerful master, who strikes a note of his own in design and in colour as well as in his sympathy with the homely, healthy life of his native Antwerp; and this book, with its wealth of illustration, is no inadequate monument for him.

VAN DYCK. Des Meisters Gemälde. In 537 Abbildungen. Herausgegeben von Emil Schaeffer. Stuttgart und Leipzig: Deutsche Verlags Anstalt. M.15.

IF these 'Klassiker der Kunst' were an English series we should be justly proud of them. The volumes are indeed of unequal merit; but the average standard of the editing is high, and the thirteenth monograph, dealing with Van Dyck, maintains it well. The subject was no easy one. Not only was the output of the master's short life astonishing in its quantity, but a certain portion of it is preserved in family collections to which access is difficult; while the necessity during Van Dyck's later years of calling in the aid of a whole school of more or less skilful assistants surrounds that portion of his work with even greater critical problems than those aroused by the painting of his early time, when he identified himself with his master Rubens. Hence, though we may see faults in Dr. Schaeffer's work, the wonder is that he should have done it half so well. We miss, for example, the *Theodosius and St. Ambrose* of the National Gallery, as well as the grisaille of the *Rinaldo and Armida*. Coming to the master's Genoese times, the magnificent group of *The Children of the Balbi Family* shown at Messrs. Agnew's in the winter of 1907 is missing. So too are the splendid series of Cattaneo pictures and the portrait of Canevaro recently added to the Widener and Frick Collections, and described some six months ago in these pages. Nor do Mr. George Salting's *Marchese* and *Marchesa della Serra*, lately seen at the Burlington Fine Arts Club appear to be mentioned. The absence of Mr. Edmund Davies's exquisite half-length *Henrietta Maria*

is a notable lapse in the representation of Van Dyck's English work. In connexion with this final period we venture to make a suggestion. Would it not be possible in a future edition of the book to make a separate section for portraits, like some at Hatfield and Wilton, in which the hand of an assistant is manifest? The difference in quality between these and the works Van Dyck executed entirely with his own hand is so great as to justify the separation. Did space allow, there are several questions raised by individual pictures that would call for discussion, since we cannot in all cases agree with Dr. Schaeffer's inclusions and exclusions, but considering the very wide range of his inquiries his work is excellently done, and the volume as a whole is a striking tribute not only to Van Dyck's charm and skill as a painter of women, but also to his power as a painter of men.

GREAT MASTERS OF DUTCH AND FLEMISH PAINTING. By W. Bode. Translated by Margaret L. Clarke. London: Duckworth. 7s. 6d.

AS Dr. Bode's 'Rembrandt und seine Zeitgenossen' has already been noticed at length in these pages (Vol. ix, pp. 341-342), we need not again discuss the subject-matter of the admirable essays of which this volume is a translation. The present title is less correct than the original one, since Rubens and Van Dyck are the only great Flemings included. The translation is not always easy or intelligent. The expression 'Bolus ground' (p. 233) is unfortunate; the Coats collection is sufficiently well known to have been worth spelling properly, and other minor defects will be noticed, though they cannot seriously impair the exceptional interest of the subject-matter. It is no more than fitting that the results of modern research, hitherto accessible only in quarters remote from the public eye, should be thus summarized by the authority who has done so much for the history of Dutch Painting.

THE ART OF THE NETHERLANDS GALLERIES. By David C. Preyer. London: Bell. 6s. net.

BY departing from the guide-book arrangement of the previous volumes of this series, and by exercising his own judgment, Mr. Preyer has given his work more character and continuity than its predecessors. His Americanisms are sometimes trying, and positive assertions on exceedingly doubtful points, such as claiming that Vermeer was the immediate pupil of Rembrandt, are inappropriate in the mouth of a popular writer. Though he mentions many of the justly obscure in his account of the rise of Dutch landscape, he would seem to have forgotten Seghers. But it is unkind to expect too much from a popular volume on a very complicated subject.

BRITISH ART

ETCHINGS OF D. Y. CAMERON AND A CATALOGUE OF HIS ETCHED WORK. With an introductory essay by Frank Rinder. Edinburgh: Otto Schulze.

MR. D. Y. CAMERON'S place among the foremost living etchers and landscape painters is assured, so that this sympathetic study of his work in the former capacity is certain of a favourable reception. Mr. Rinder's essay is devoted chiefly to defining the nature and development of the poetic side of Mr. Cameron's achievement, and to indicating the technical devices by which it finds harmonious expression. An admirer at once enthusiastic and discreet, he has the courage to discriminate boldly where the occasion requires between the elements which have permanent value and those of but temporary value, which the artist may discard when he needs their support no more. The list of Cameron etchings appended to the essay follows Mr. Wedmore even to anticipating the new edition of his catalogue; but, as Mr. Rinder justly points out, this catalogue will include only 152 out of the total number of some 220 plates which the artist has produced. It seems a pity that the cataloguing should not be made complete once for all.

THE GLASGOW SCHOOL OF PAINTING. By Professor G. Baldwin Brown. With 54 reproductions in photogravure by J. Craig Annan. Glasgow: James MacLehose and Sons. £5 5s. net.

THE group of painters described in the title of this handsome folio volume has occupied a prominent place on what we may term the stage of modern art ever since the Grosvenor Gallery exhibition of 1890. The literature devoted to it is already considerable, and the volume now published by Messrs. MacLehose, with its learned introduction by Professor Baldwin Brown, with its portraits of twenty of the most prominent artists of the school, and its fine photogravure plates of fifty-four representative paintings, is the climax of a series of favourable 'appreciations.' Few would now be bold enough to deny that the effect of the school upon art in general was highly beneficial—that it was one of those reactionary movements which are essential to the healthy growth of painting. Yet, when we try to estimate the precise value of its contribution to British art, the Glasgow school proves just a little disappointing. That it possesses certain able members, such as Sir James Guthrie, Mr. D. Y. Cameron, Mr. Hornel, Mr. Henry, Mr. Walton, Mr. Crawhall and Mr. W. Y. MacGregor, everyone must admit, and the credit of having produced so many powerful and original painters is not small. But when we ask ourselves whether any single one of these painters is really an artist of the first rank, an answer is not so easy. Each reader will possibly

think that one or two of the men in the list we have given deserve a place apart and above their colleagues; but it would be impossible to secure general agreement as to the particular names thus selected for eminence. The best of these Scottish artists appear, indeed, to stop just short of the highest excellence. Their pictures have all the decorative appearance of fine and forcible works of art, but directly we look below the surface we become aware of what in worse painters would be called shallowness. As we have said, each man will have his own tastes, and to the present reviewer certain landscapes of Mr. W. Y. MacGregor and, in a slightly less degree, of Mr. D. Y. Cameron, appear to strike a more profound and genuine note than any other works of the school. Yet a considerable proportion, at least, of their general popularity is justified by their superiority in liveliness and decorative quality to the current work of their period. If, then, their absolute value be discounted by time, their historic interest as a reaction from something infinitely worse will remain unchanged.

A HISTORY OF BRITISH WATER-COLOUR PAINTING. With a biographical list of painters. By H. M. Cundall, I.S.O., F.S.A. Fifty-eight coloured illustrations. London: John Murray. 21s. net.

THE chief value of Mr. Cundall's compilation lies in the series of coloured illustrations, which cover, more or less, the succession of water-colour artists in England from the Middle Ages to Arthur Melville and Whistler. These are admirably reproduced and fairly well selected. In a book of this size and scope it was distinctly ill-advised to include the illuminators and the British miniaturists beginning with Holbein. Not only does their insertion absorb a certain number of the colour-plates, but they have of necessity to be cursorily, and therefore quite inadequately treated. We must protest, too, against the representation of the younger Barrett by a feeble stippled background to a group of deer by Hills. Apart from minor errors, Van Dyck, by some extraordinary oversight, is never even mentioned as a water-colourist; William Blake, except in the list at the end of the book, is mentioned but once, and quite casually in connexion with Samuel Palmer. Indeed, Mr. Cundall, when he has once done with the miniaturists and the makers of stained drawings, practically restricts himself to the members of the water-colour societies. Even here he offers only a string of commonly known biographical facts without any serious attempt at criticism, and the most readable parts of the book are the passages in which are described the birth-pangs of the societies themselves. Perhaps he was wise. In the last chapter, where he surveys the present state of water-colour painting with genuine regret, he remarks of

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Whistler: 'Whether he will be ranked as a coxcomb who asked "two hundred guineas for flinging a pot of paint in the public's face" posterity alone can decide' (*sic*). The peroration to his onslaught, itself neither very well informed nor grammatical, is a pronouncement from Sir William Richmond with which this notice may fitly close: 'That there is a great mass of amateur work exhibited as consummate shorthand, much praised and prized by persons of strangely distorted taste, is evident and growing, so that being trained to accept as great that which is small, and what is puerile is advanced as naïve, this work can easily be tested upon the principles laid down by modern dicta: "as little labour as possible, as much indifferent drawing as possible, as little selection as possible, as ugly as possible, and as badly painted as possible"; nor is it needful to test the work of a great artist by any theories.' Sir William Richmond, it should be noted, has corrected Mr. Cundall's proofs.

JOHN PETTIE. By Martin Hardie. London: A. and C. Black. 20s. net.

IN adding a volume on Pettie to the companion volumes on Kate Greenaway and Birket Foster, Messrs. Black have done homage to three genuinely popular workers of the Victorian era; and Pettie has an advantage over the other two in that he was a thoroughly well equipped professional painter. Trained in the excellent Scotch tradition which learned so much from the *genre* painters of Holland, he was always a thoroughly capable workman, and in this respect rose superior to the other Academy favourites of his time. If, in the Chantrey collection at Millbank, he is, like so many of his contemporaries, represented by one of his worst pictures, he at least shows to singular advantage in the permanent collection in the Diploma Gallery, and his *Jacobites* will retain the respect of artists when nearly all the pictures round it are rightly forgotten. Mr. Martin Hardie's biography is the work of a personal friend and admirer; hence it constantly calls great much that an impartial judge would call clever. Yet it is written with sympathy, and will be found by no means uninteresting reading; while as illustrations nothing could be better than the little reproductions of Pettie's pictures.

WILLIAM CALLOW, R.W.S., F.R.G.S. An Autobiography. Edited by H. M. Cundall, I.S.O., F.S.A. London: A. and C. Black. 7s. 6d. net. It is rare for an artist after his ninetieth year to receive the hearty applause of three generations of his juniors, but the late Mr. William Callow enjoyed that singular good fortune. It is true, the admiration was excited by drawings which he had executed many years ago; and it is therefore a pity that, in this simple autobiography issued by

Messrs. Black, the illustrations, with one exception, should date from the latter part of his life. The preface gives the welcome information that the excellent drawing of the interior of St. Mary's church, Richmond, has been generously presented by its owner to the society of which Mr. Callow had so long been an honoured member. In directness of handling, beauty of colour and intimate sympathy with the peculiar qualities of the medium, it is among Mr. Callow's most notable achievements, and in the reproduction these merits are well preserved.

MISCELLANEOUS

A CENTURY OF ARCHAEOLOGICAL DISCOVERIES.

By Professor A. Michaelis. Translated by Bettina Kahnweiler. With a preface by Percy Gardner. With illustrations. London: John Murray. 12s. net. Pp. 366.

THIS translation is exceedingly welcome. The translator's work is creditably performed; readable throughout, it contains very few mistakes of any kind. By archaeological discoveries the author means 'archaeology of the spade' and, within that limit, the archaeology of art. But, a little inconsistently, he provides us with a chapter—among the most interesting—on 'discoveries and science,' giving recent results of stylistic analysis. Only indirectly can the reconstitution of the Lemnian Athena, for instance, be connected with 'spade work.' So that he is hardly justified in specifically excluding coins and gems, on the ground that they 'can hardly be called discoveries.' The practical objection to their inclusion is that they require very special knowledge. As regards the countries concerned, the author would have been well advised to confine himself to the Greek and Roman world; his knowledge of classical antiquity is wide and deep, whereas what he tells us of Egyptian or Assyrian archaeology smacks a little of the compiler's art. Apart, however, from such questions of scope, and from certain omissions which we pass over (some of them being noted in Professor Gardner's preface), it is difficult to suggest how the book could have been better done than it is. How dull such a history of progress in archaeology can be, we know from experience. This is fresh throughout; for the author, though (or perhaps because) not himself an excavator, knows exactly what will interest the non-excavating student of antiquity. After a short introduction, bringing us down to the end of the eighteenth century, the history begins with the period of Napoleon and Lord Elgin. The well-known tale of the Elgin Marbles and the academic dullness of Payne Knight is told again, and does not lose in interest. It is fairly matched by the story of the official stupidity which sent our agent to the wrong island in the Mediterranean

and lost us the Aegina Marbles. At a later date, we have the fascinating history of Newton's discoveries. After that, the spoiling of the heathen ceases, but for a few exceptions. England, too, seems almost to retire from active service in the field after Newton's time. It is gratifying to realise that she is once more in the van. The British School is doing thoroughly good work, as Melos and Sparta can show; and if one were asked who are the two most successful of living excavators of any nationality, the names of Petrie and Evans would naturally occur to the mind.

VASARI SOCIETY PUBLICATIONS. Part IV. Hon. Sec.: G. F. Hill, 10 Kensington Mansions, Earl's Court, S.W.

THE fourth annual portfolio of the Vasari Society is no less varied and even more ample than its predecessors. Of the thirty-five drawings included every one deserves attention, though we can notice but a small proportion of them here. The characteristic examples of Florentine work all speak for themselves, but the representations of Venetian school raise numerous difficulties. The stern and masterly *Saint Reading*, could it be ascribed unquestionably to Giovanni Bellini in his Mantegnesque period, would give us a valuable clue to that master's early work, but it has a confidence that is not youthful, so that there is still a possibility that it may be Muranese. The authorship of the noble portrait, from the same collection, not unreasonably identified as representing Dürer, is even more uncertain. The *St. Sebastian* given to Bartolommeo Montagna is another subject for speculation. Three interesting Veronese drawings follow with a remarkable study by Ercole Grandi, and then follow some of the Chatsworth treasures, including no less than three Correggios of unusual finish, and fine examples of Van Dyck and Rembrandt. The earlier Dutch, Flemish and German schools are also well represented, two drawings by Burgkmair, two by Urs Graf, and the curious *Country Dance* in the possession of the Metropolitan Museum, New York, deserving special mention. The reproductions as facsimiles challenge comparison with the finest things of their kind, which means that they are as good as they can possibly be.

HIGHWAYS AND BYWAYS IN SURREY. By Eric Parker, with Illustrations by Hugh Thomson. London: Macmillan. 6s.

THE varied allurements of Mr. Parker's letterpress, coupled with Mr. Hugh Thomson's drawings, make this a delightful addition to Messrs. Macmillan's familiar series. Even those who know Surrey fairly well will find much that is new to them, more especially in the outlying parts of the county. The portions near London are more briefly treated. One of the rarely visited spots,

Outwood Common, between Redhill and Lingfield, with its two windmills dimmed by a passing storm, provides the artist with material for the most dramatic of his illustrations. For the most part Surrey is essentially picturesque in a more snug and homely fashion, and to its quaint village streets and wealth of cottage architecture Mr. Hugh Thomson's graceful talent is exactly suited. Yet we are constantly distracted from the pictures by the seductive miscellany of sport and scholarship which accompanies them in the disguise of guide-book gossip.

THE COLOUR OF PARIS, HISTORIC, PERSONAL AND LOCAL. By Messieurs les Académiciens Goncourt. Under the general editorship of M. Lucien Descaves. Illustrated by Yoshio Markino. With introduction by M. L. Bénédite, Conservateur du Musée National du Luxembourg, and an essay by the artist. Chatto and Windus. 20s. net.

THE account of Paris, or rather of life in Paris, by the members of the Goncourt Academy is interesting enough, but it cannot be regarded as a very serious effort for a decade of Immortals, with so much opportunity for studying the footprints of Gautier, Nerval and Huysmans in similar fields. M. Descaves's editing seems to have been very drastic, for the whole account wears the style of some English journalist with a talent for 'bright' writing. M. Bénédite suggests, in his French preface, how the smell and colour peculiar to every town appeal directly to the senses of the strange artist, enable him to recall those of familiar places, and by contrast to reproduce the impressions of the new scenes, coloured, as it were, by reflexion from the old. We may surmise that Messrs. Chatto and Windus, the 'éditeur d'esprit curieux et avisé,' desired such an impression of Paris, in paint, from the Japanese artist, Yoshio Markino. We have one expressed by him with attractive *naïveté*, in his short essay, which, as he says of a certain night in Paris, seems to bear upon it those little stamps which some Japanese artists print upon their drawings. Unhappily, long absence, and an accidental training in art, have extracted more of the smell and colour of Japan from his brush than from his untrained pen. The form of the drawings needs little comment, their colour is quite pleasant, but they are too like the work of any English or American artist equally equipped. They have very little of the strange union of diverse beauty which we look for in the hybrid.

DIE DEUTSCHEN 'ACCIPIES' UND MAGISTER CUM DISCIPULIS - HOLZSCHNITTE. By W. L. Schreiber und Paul Heitz. Strassburg: Heitz. Mk. 10.

THE literature on this subject most familiar to

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English readers is an essay by Proctor on 'The Accipies Woodcut' in 'Bibliographica.' Professor Schreiber discusses the subject in much greater detail, and his seventy-five plates reproduce a large number of analogous woodcuts from school books, in addition to those which strictly represent St. Thomas Aquinas addressing pupils, and contain the words 'Accipies tanti doctoris dogmata sancti.' An exact knowledge of the different versions of these woodcuts is valuable as an aid to bibliographers in classifying books published *s.l.e.a.* The arrangement of the book is thoroughly practical and businesslike. It forms the hundredth volume of a series, 'Studien zur deutschen Kunstgeschichte,' which contains some examples of immature work and superfluous bookmaking, but withal so many fruits of truly valuable research that the publisher is justified in the pride with which in his preface he reviews the inception and progress of his enterprise. C. D.

BURIED HERCULANEUM. By Ethel Ross Barker. London : A. and C. Black, 7s. 6d. net.

THE question of excavating Herculaneum has been so much discussed of recent years that this unpretentious account of past excavations on the site is timely as well as clear and popular. The magnificent series of Herculaneum bronzes, which are among the most precious treasures of the Naples Museum, add both to the attractiveness of the book, and to its usefulness to visitors to Naples.

KATALOG DER GEMÄLDE IN DER KUNSTHALLE ZU BREMEN. By G. Pauli. Bremen : F. Leuwer. 1907. Mk. 2.

THIS first critical edition of the Bremen catalogue is all that it should be as regards its contents, while it is printed in the tasteful yet entirely practical style for which Weizsäcker's Frankfurt catalogue gave the precedent. The collection is not large, but contains paintings by Masolino, Altdorfer, Cranach, Dürer, a few good Dutch pictures, and fine specimens of modern painting, French as well as German. Courbet, Degas, Pissarro and Monet (*La femme à la robe verte*, 1866) are represented. The third section describes the modern plaquettes and small works of sculpture which add much to the attractions of the gallery as arranged by its intelligent director. C. D.

ASSER'S LIFE OF KING ALFRED. Translated with introduction and notes by L. C. Jane. Chatto and Windus. 1s. 6d. net.

THE latest addition to The King's Classics is well up to the level of scholarship and completeness which we have learned to expect of this admirable series. Mr. Jane's introduction, biographical, historical, and critical, forms an admirable preparation for the study of the text, and the long notes are learned and interesting. Tables and a good index add largely to the value of the book.

DOURIS AND THE PAINTERS OF GREEK VASES.

By Edmond Pottier. Translated by Bettina Kahnweiler, with a preface by J. E. Harrison. London : John Murray. 7s. 6d. net.

M. POTTIER'S monograph on Douris is the most delightful of introductions to the study of Greek art in general, and now that it is available in an English dress, we trust it will in time find its way into the higher forms of public schools, where it should do much to increase the humanity of classical teaching. The translation reads admirably : the 'Learnæan' hydra (p. 59) is the single slip we have noticed in glancing through the text, and the numerous plates in colour are an additional attraction. No other book draws quite so clear a picture of the life of the Greek craftsman, of the business conditions under which he worked, and of his attitude towards the mythology, which most of us approach only through the great poets.

THE EDWARDIAN INVENTORIES FOR BUCKINGHAMSHIRE. Edited by F. C. Eeles from transcripts by the Rev. J. E. Brown. Alcuin Club collections, IX. London, 1908. lii and 157 pp. £1 1s.

THERE can be no doubt as to the advantage of printing ancient inventories such as those contained in the present volume, as they not only contain the materials for the history of ecclesiastical furniture but enable us to form a correct judgment as to the desolation wrought by the promoters of the Reformation. They show that it was not only the collegiate churches and monasteries that were rich in works of art, but that even in the humblest parish churches there were things of beauty that were seen by all. No wonder, when all these were swept away and the guilds suppressed, that the village ale-house came to be the only place of attraction and that the moral tone of the people was lowered. W. H. J. W.

WE have received a carefully compiled catalogue of the collection of woodcuts and fifteenth century engravings—614 lots—formed by Professor W. L. Schreiber, which will be sold at Vienna this month. It contains reproductions of eighty-six cuts, several of which are unique. Of special interest is one of two only copies (102) of the curious cut of 'Nobody,' attributed to Winkyn de Worde, alluded to by Shakespeare ; *Tempest*, act III, scene 3.

MR. BERNARD QUARITCH has on view some specimen pages of a Communion Service illuminated on vellum, of which six copies only are to be produced. The artist, Miss Edith A. Ibbs, is an admirable designer and technician, and has based her style upon fine models. Modern blues and reds, however, do not seem to have quite the same force as the vermilion and ultramarine of the old illuminators. The work is thus less powerful than the examples which inspired it, though its harmonious restraint may be taken as a compensation

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*Sizes (height x width) in inches.

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MISCELLANEOUS

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- ENSCHEDÉ (C.). *Fonderies de caractères et leur matériel dans les Pays-Bas du XV^e au XIX^e siècle.* (15 x 11) Haarlem (Bohn), 125 fr. Illustrated.
- SAVAGE (E. A.). *The story of libraries and book collecting.* (7 x 4) London (Routledge), 2s. 6d.
- BRICQUEVILLE (E. de). *Les ventes d'instruments de musique à Paris au XVIII^e siècle.* (10 x 7) Paris (Fischbacher), 2 fr.

ART IN FRANCE



ONSIEUR CHARLES BEAUQUIER, the author of the law for the protection of beautiful sites mentioned here last month, has introduced into the Chamber a Bill dealing with the extension of towns. The

measure provides that every town of more than 10,000 inhabitants must within five years from the passing of the law prepare a plan of any future extension, showing the position of streets and open spaces, and defining the character of the buildings to be erected in certain quarters. The plan must be made after consultation with the Public Health authorities of the Department and the Commission of Sites, it will require the approval of the Conseil d'Etat, and will remain in force for thirty years, but may be modified with the consent of the authorities. Another deputy has given notice of an interpellation dealing with the 'uglification' of Paris; allusions to this matter have several times been made in these pages.

After the Serres de la Ville, another relic of the last exhibition is about to disappear, namely the Galerie des Machines in the Champ de Mars. It is more to be regretted than the other building, for it is really a good example of modern architecture, but all efforts to save it (including a proposal to transfer it to Moulineaux, on the south-western outskirts of Paris) have failed, and the Municipal Council has put it up for auction. The paintings which decorate it will be removed to the stores of the town until another place is found for them.

A well-known collector, who does not wish his name to be mentioned at present, has decided to found a public library of art. It will contain not only ancient and modern books on art in every language, but also copies of rare works that are not obtainable, and of documents in public archives.

The Société des Amis du Louvre has recently held its annual meeting, when a most satisfactory report was presented by the secretary, M. Raymond Koechlin. There are now 2,730 members, an increase of 300 on the previous year, and the ordinary income of the society is more than £2,000 a year.

M. Roll has been elected for the third time President of the Société Nationale des Beaux-arts for a period of three years. He considered that his six years of office were sufficient, and had declined to allow himself to be nominated again, but he was prevailed upon to consent. M. Paul Signac is the new President for the current year of the Société des Artistes Indépendants, the date of whose exhibition remains uncertain; but it is rumoured that the society has obtained permission to hold it in temporary buildings on the southern terrace of the Tuileries.

The Salon d'Automne has decided on a measure

intended to put a stop to favouritism on the part of members of the jury, of which there have been many complaints. A book is to be kept for the purpose of enabling members of the jury to inscribe the names of those artists whose works they recommend for acceptance. This rather cynical method may be effectual if the book is used; but will it be?

The Salles de Jeu de Paume, on the northern terrace of the Tuileries, are in the workmen's hands, and will be handed over about the middle of March to M. Armand Dayot and the committee of the Exhibition of One Hundred Portraits of Women, which will open at the end of April. In response to a request made to him by the representative in Paris of the English committee, M. Dujardin-Beaumetz has caused a thorough inspection to be made of the building by M. Redon, architect of the Louvre and the Tuileries, assisted by the inspectors of public buildings, MM. Daumet, Lalou, Moyaux, Nénot and Pascal. These eminent architects have presented a report, in which they state that the building is admirably suited in every way for exhibitions of valuable pictures. It is very well lighted, and is perfectly free from damp and also from danger of fire, as it is completely isolated and contains no gas or electric light. The report recommends certain slight external repairs, which are already in hand; the internal decorations are also progressing rapidly. French owners of eighteenth-century portraits are showing themselves most generous in lending, and there will be many pictures little known to the public. It is hoped that English owners will be equally ready to assist in securing a fine representation of the English school.

The exhibition known as 'Poil et Plume' has been revived after some years of discontinuance. It will be opened on February 28th at the Galerie Boissy-d'Anglas in the street of the same name. It consists, as is well known, of pictures, drawings, etc., by literary men, who accompany their productions by descriptive texts.

The deaths are announced of Jules Buisson, formerly deputy for the Aude, an engraver and illustrator of considerable talent, and author of several books on art and of the amusing 'Musée des Souverains' (portraits of his colleagues in the National Assembly of 1870), aged eighty-seven; Joseph Trévoux, a well-known landscape painter of Lyons, aged seventy-eight; Jean-Paul Sinibaldi, pupil of Cabanel and of Stevens, who took part in the decoration of the Hôtel de Ville at Paris and of the Mairie of Lyons, aged fifty-two; and of Jules Lowengard, one of the best-known Parisian dealers in works of art, aged fifty-five.

THE SALES

UP to the present, the auction season has been as dull as that of 1907-8, the dullest in Paris for

many years past. January is always a blank month, but there has been no picture sale of importance in February and, up to the time of writing, there is none announced. At the same time there is no sign of a fall in prices; on the contrary, although dealers complain that business is still quiet, the most ordinary and less than ordinary pictures seem to fetch a good deal more than one would suppose them to be worth at the Hôtel Drouot.

There was an important sale of modern books on the 3rd-6th February, when the first part of the late M. Bélinac's library was put up, and high prices were obtained in many cases. The 492 lots fetched a total (including commission) of 292,811 frs. The most expensive lot was an unique copy of Verlaine's 'Fêtes galantes,' printed for Charles Meunier in 1903, with original watercolours by Robaudi, accompanied by an album containing separate impressions of all the illustrations, for which M. Henri Leclerc paid (including commission) 11,110 frs. This price was nearly reached by the unique copy of the works of Molière with 880 original drawings and 2,870 engravings by Jacques Lémant and Maurice Leloir, for which M. Rollet gave 11,000 frs., a lower price, however, than this book was expected to fetch and very much less than M. Bélinac paid for it; the expert asked 15,000 frs. Next came an unique example of Anatole France's 'Thais,' with sixty-five original watercolours by P. A. Laurens, in a binding by Marius Michel, for which M. Carteret paid (including commission) 7,810 frs. Other special copies of works by Anatole France fetched high prices, for instance the original edition of 'L'Affaire Crainquebille,' on Japanese paper with a watercolour and ten drawings by Steinlen and separate impressions of the engravings, was bought for 3,300 frs.

Specially illustrated copies of the works of Pierre Louys also fetched high prices. For a copy of 'Aphrodite' with ninety-one large drawings by Zier the sum of 4,950 frs. was paid, and someone gave 4,735 frs. for unique copies of two works by the same author which were put together—'Ariane' with original watercolours by Rochegrosse, and 'La Maison sur le Nil' with original watercolours by Paul Gervais, both on Japanese paper with the prints in various states. M. Carteret paid 3,795 frs. for an unique copy of Richepin's 'Litanies de la Mer' on Japanese paper with watercolours and drawings by Henri Caruchet; and an unique copy of Balzac's 'Histoire de l'Empereur,' with seventeen original watercolours by Lalauze and separate impressions of the etchings, made (always including commission) 3,415 frs.

At a picture sale on February 6th M. Durand-Ruel paid 12,320 frs. for a painting by M. Léon Bonnat, *Les Petits Italiens*; at the same sale a drawing by the ill-fated M. Steinheil fetched only forty-six francs. Messrs. Arnold and Tripp bought

a small painting on panel by Daubigny, *La Gardeuse d'Oies*, for 15,620 frs. on February 11th.

During the month a considerable number of important objets d'art have appeared at the Hôtel Drouot and have sold well. A clock of the Louis XVI period had a sale to itself on February 4th. It was about thirty inches high and consisted of a group of three nude women in gilded bronze, standing on a marble pedestal and holding an enamel sphere surmounted by a Cupid. As some doubts had been expressed as to its authenticity, it was guaranteed by the expert, M. Paulme, who asked 30,000 frs. for it, and it was bought by the expert himself for 34,500 frs. *plus* commission. Madame Edouard André has in her collection a similar clock, which she bought at the Murat sale in 1902 for 51,000 frs.

Three pieces of old Rouen faïence came up at a sale on February 1st and the prices paid for them showed how enormously the commercial value of this attractive pottery has risen. M. Weinberg gave 3,322 frs. (including commission) for a pair of plates decorated in the Chinese style with a cock and flowers, and 1,650 frs. for a small round dish decorated in blue and red with a Chinese landscape and figures. All three pieces, which were wrongly catalogued as Delft, dated from the middle of the seventeenth century. What would our grandfathers have thought of paying more than £130 for a pair of kitchen plates?

A sale of furniture, bronzes, porcelain, etc., on February 4th produced a total of 151,000 frs. *plus* commission. A large Savonnerie carpet (twenty feet square) of the end of the eighteenth century was sold for 13,200 frs. and two statuettes in porcelaine de Saxe for 5,500 frs. The prices were fairly high on the average. The 'Monsieur X.,' whose collection of mediaeval and Renaissance objects was sold on February 9th and three following days, was the late M. Bach, a well-known *antiquaire* of the old school who died a few months ago. The results were relatively good; but the prices of gothic pieces have fallen very much since the death of M. Molinier, who brought the Middle Ages temporarily into fashion. The ivories, enamels, brass and bronze objects and carved woods fetched a total (including commission) of 54,176 frs. for 273 lots, the highest price being that of 4,972 frs. paid by M. Simon Séligmann for a plaque in Limoges enamel of the thirteenth century (the cover of a book of the Gospels) representing the Crucifixion. M. Stettiner paid 4,180 frs. for a large door in walnut wood of the sixteenth century elaborately carved. The weapons sold well and realised a total (including commission) of 32,126 frs. for 104 lots. The highest price was 3,091 frs. given for a large sword. The stones, marbles, etc. (143 lots), sold for 24,565 frs. (including commission).

R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND



Two of the most important sales of fine prints ever held in Germany take place this year. The Lanna collection will be put up in May and the event promises to be of so great significance that the other sale firms, Amsler and Ruthardt of Berlin, Boerner of Leipsic, and Helbing of Munich, expect it to engross all buyers, and do not intend to arrange any rival functions. Gilhofer and Ranschburg of Vienna have, however, in company with the famous bibliophile Baer of Frankfurt, announced the Schreiber collection for disposal on the 3rd and 4th of March at Vienna. This is rather early in the season, and it is to be feared that most print rooms and collectors will hold back for the Lanna sale.

Yet, the renown of the Schreiber collection warrants a good attendance at the auction. Prof. Schreiber has spent his lifetime collecting the Incunabula of the Cisalpine woodcut. The scientific use to which he has put his collection, his four-volume 'Manuel de la gravure sur bois et sur métal au XV^e siècle' is well-known. Twenty-two of the unique impressions in his collection have been published in facsimile by Molsdorf (Strassburg, 1908); so has his series of twenty early Passion woodcuts (ibid. 1908).

The catalogue contains no less than 47 woodcuts which are unique, and ten of which only one other impression is known. The two block-books,—an 'Apocalypse,' ca. 1440, and a Netherlandish 'Biblia Pauperum,' ca. 1465, are of course also *rarissima*. Both are in an excellent state of preservation. The 'Apocalypse' is mounted in its original form as a book. The leaves of the 'Biblia Pauperum' are preserved singly in sunk mounts, in a morocco case. There follow about 375 woodcuts of the sixteenth century. Among the curiosities of this lot, I note, the rare broadside *The Welsproken Nobody* ascribed to Wynkyn de Worde and dated ca. 1534, of which only one other copy is known (the present one is trimmed down somewhat along the left hand border), Etienne Du Perac's large *Mount Calvary* (probably unique, signed in full), some excellent Lukas Cranachs—viz., the *St. Philip* (undescribed, printed in brown ink), *St. Catherine* (B. 71), the scarce *Flagellation* (B. 12), etc., a fine anonymous (probably Italian), *St. John on the Isle of Patmos*, with many Dürers, etc. Almost all of the principal masters of the German woodcut, sixteenth century, are represented, but it must be admitted that the impressions are not in all cases of the first order.

The quality of the chiaroscuro prints, is upon the whole better. There are about one hundred Italian prints of those described in Bartsch's twelfth volume and Zanetti's fine work, besides about forty Dutch, German and French, with seventeen J. B. Jackson's.

The catalogue winds up with another property, being sixteen extremely rare fifteenth century engravings, a few nielli, etc. The four *Fathers of the Church* with the attributes of the Evangelists, are by the elder Israhel von Meckenem, and only two of them have been known until now. Unfortunately they are heavily coloured by hand, but the impressions are excellent. The *Christ* and six *Apostles* by a master with the monogram W 3 are likewise unique, as far as is known: in fact, only one other print by this master has been discovered, but has not yet been published. He makes use of a distinctive, strange form of 'Flame' halo.

The museum at Cologne has acquired a small painting called *Mountain Festival*, by one of our youngest artists, Adolph Schinnerer, belonging to that class of painters who take a special and irrational delight in archaic forms.

At Berlin, the purchases towards the opening of the new 'German Museum' are increasing fast. The present Kaiser Friedrich already contains several specimens of eighteenth century sculpture, and several new works, a *Pietà*, some *Madonnas* and *Bishops*, presumably by F. I. Günther and J. A. Bergmüller, Bavarian sculptors, have recently been added. Director Bode, publishing them in the Berlin Museum bulletin, calls attention to the fact, that, whereas eighteenth century architecture, which was utterly despised in Goethe's time, has now really become the leading style, we have not yet come to the point of seeing much virtue in eighteenth century sculpture, except in its diminutive form, that of porcelain groups. No doubt this injustice to the artists of the 'Barocco' and 'Rococo' styles will disappear and make room for a just appreciation, as soon as museums begin to draw attention to this class of work, even though they cannot present it favourably, since eighteenth century sculpture is more closely connected with the architecture of its time than that of any other period. The panelling and carved wood ceiling out of several rooms in the castle of Triebenbach in Bavaria have likewise been purchased for the Berlin 'German Museum.' They are thirteenth century work. The Kaiser Friedrich Museum has received as a gift from the dealers, Murray Marks and Rudolph Lepke, the sixteenth century Netherlandish *Triptych*, ascribed tentatively to Herri met de Bles, which figured at the recent Charles Turner sale. Among other new acquisitions two panels by Petrus Christus, a *St. John the Baptist* and *St. Catherine of Alexandria*, also a late sixteenth century Venetian picture, deserve especial notice. In this last, two *Chess-players* clad in black and seated at a table covered with a red cloth are depicted. The picture came from an English private collection. The Museum of Applied Arts at Berlin has purchased a richly mounted crystal pitcher, presumably English goldsmith's work after a lost design by Hans



1. RAKKA JAR, NINTH TO TWELFTH CENTURY
IN THE METROPOLITAN MUSEUM, NEW YORK



2. SYRIO-EGYPTIAN WARE, FOURTEENTH CENTURY
IN THE METROPOLITAN MUSEUM, NEW YORK



3. SARACENIC BOWL, FOURTEENTH TO FIFTEENTH CENTURY.
IN THE METROPOLITAN MUSEUM, NEW YORK



4. SYRIO-EGYPTIAN BOWL, THIRTEENTH CENTURY. IN THE COLLECTION OF MR. GARRETT CHATFIELD PIER



5. INTERIOR OF THE SAME BOWL.

Holbein the younger, and an interesting volume of decorative and ornamental prints, once the property of Catherine de Medici. The Dresden Gallery has acquired, mostly in the form of bequests, several portraits of local celebrities by A. Graff, T. L. Pochmann, C. Vogel von Vogelstein, F. Matthäi and G. E. Leydel, besides two landscapes by Dr. C. G. Carus, royal physician, *littérateur*, connoisseur and amateur painter, who once upon a time played an important part in the artistic circles of Dresden. The National Museum at Munich has acquired a fine bust of Count Helmhausen, executed in 1770 by Dominik Auliczek. Helmhausen was the founder of the Nymphenburg porcelain factory, which after a long period of stagnation has again come to the fore.

The Museum Association at Bremen has made a gift of Manet's portrait of *Zachary Astruc* to the Kunsthalle at Bremen. The portrait was painted between the years 1866 and 1870; still-life figures prominently in it. One sees books and Japanese objects in one corner, and in the background there is a door permitting a hazy grey view of a second room in which one sees a lady. The same museum has also acquired the portrait of *Peter Hille*, by Louis Corinth, the portrait of a *Lady in a Fur Jacket*, by Max Slevogt, dated 1905, and a fruit piece by the late Mrs. Paula Modersohn-Becker.

The museum of Fine Arts at Budapest has come into possession of a considerable quantity of modern pictures and sculpture, the majority of Scandinavian origin. Laurits Luxen, Viggo Johansen, Axel Gallen, are well represented; most of the pictures are portraits. Among the German and Austrian pictures, a *Market Place* by A. von Pettenkofen, a *St. George* by L. Herterich, a *Mountain Landscape* by K. Haider, and *The Annunciation* (painted 1892) by F. von Uhde (this last a bequest) figure prominently, as do among French picture canvases by Daubigny, Gauguin, Pissarro, etc. The Budapest Museum is to be congratulated upon these acquisitions, which will decidedly enhance the value of its collection of foreign art. Unfortunately, the bequest of a *littérateur*, Mr. Syana, has been accepted, and the 'popular,' in the worst sense of the word, pictures by such painters as G. Favretto, E. Tito, Dall'Occa Bianca, etc., which this gentleman collected, will tend to deteriorate the general standard of

foreign work. The museum has also received a collection of 2,600 Japanese objects, prints, bronzes, porcelain, of the eighteenth and nineteenth centuries, which had been brought together by Count Peter Vay.

A very comprehensive black and white exhibition has just been opened at the Palais de Beaux-Arts in Budapest. As is generally the case upon the continent, pastels, watercolours and colour-prints have been included, and fifteen nationalities are represented. The exhibition is to a slight degree historical, inasmuch as work of such men as Méryon, Rossetti, and Leech is shown, as indeed Méryon, Menzel, Lenbach, Whistler, Pettenkofen, Segantini, etc., are shown in all print rooms side by side with the work of our living men. There is also a collection of Japanese colour prints. The catalogue embraces about 2,000 entries, and the English section seems especially large; there are no less than 89 British artists represented.

The Historical Art Museum at Stuttgart has purchased various mediaeval and Renaissance stone sculptures and woodcarvings, mostly of the Suabian School. The works hail from Mittelbuch, Bollingen, Maulbronn, Isny, Felldorf, Kössching, Rothenburg, Schorndorf and Herrenberg: some are ascribed to the School of Multscher. In the Fine Art Museum at Stuttgart, one of the rooms of which has been decorated by Pankok, a second one has been entrusted to Paul Hanstein. This decoration was shown at Dresden during last year's fine art exhibition. The same museum has acquired an early landscape by G. Schick, dated 1789, a *Landscape with a Bridge* by Dill, and a *Portrait of the Artist* by Samberger.

Dr. Rüegg von Wagen has discovered interesting old mural paintings, subjects from the Life of St. Denis, dated 1467, in the nave of the church of St. Denis near Wurmsbach in Switzerland. The mural paintings of the fourteenth century, uncovered two years ago in the church of Ormalingen, Switzerland, representing *Scenes from the Life of St. Nicholas*, *Christ in Limbo*, *Peter receiving the Keys* and *The Last Judgment*, have been covered with a protecting varnish, and will be further preserved by being covered with movable panels.

The museum at Aix la Chapelle has purchased a fifteenth century polyptich carved altar, lately in the church at Almens in the Canton Grisons for the sum of 21,000 frs. H. W. S.

ART IN AMERICA

POTTERY OF THE HITHER ORIENT IN THE METROPOLITAN MUSEUM—II¹

FROM this Rakka site, among others, come those large green, cobalt or purple jars, with or without handles, often decorated with raised dot, wave or

¹ For the previous article see Vol. xiv, p. 120 (November 1908).

arabesque design raised in the paste and as a rule suffering sadly from the effects of oxidization. Jars of this form (Pl. I, fig. 1) are assigned to a period from the end of the ninth to the latter half of the twelfth century. To the thirteenth belong those large jars in rich cobalt or purple having

ornamentation of leaves in relief and, rarely, inscriptions which date them. One of these, said to have come from Rakka, and lately for sale at a prohibitive price in New York, bore, incised about the shoulder, an inscription which dated it from the latter half of the thirteenth century. From both Koum and Rakka come those oblong tiles of pale greenish-blue glaze moulded in the paste with designs of lions, elephants, griffins and hares, designs which preserve the style of mural decoration used with such impressive effect in the far off days of the Achaemenid kings. Tiles of this character are assigned to the end of the twelfth century through the first half of the thirteenth. To the same period belong those small oblong and star-shaped tiles moulded with designs of gazelles or flowers in white, touched up with watery black against a dark cobalt blue, sometimes, though rarely, enriched by turquoise floral ornament or ovals.

Both Syria and Persia claim these early tiles, examples having been found at both Rakka and Sultanabad. A type, seemingly common to both Syria and Egypt, is that of a shallow tazza bowl, usually with a flat, inturning edge, often decorated with V-shaped compartments coloured a watery black, cobalt and, sparsely, turquoise blue, filled in with floral decorations and heart-shaped designs in the same colours on white, the whole covered with a thick, siliceous, bubble-filled glaze. The exteriors of such pieces are generally encircled by a black band filled in with blue dots which as a rule have run in the fringe. Examples of this Syrio-Egyptian ware (Pl. I, fig. 2) are to-day very rare, but few of the finer specimens having survived to us in good condition. Breakage has either left them in an all too fragmentary state, or oxidization, produced by the action of saline properties in which they have lain, has covered them with such a film of cankering iridescence that both design and colour are to-day well-nigh lost. A choice example of this ware, unique in design and colour, is represented under Pl. II, figs. 4 and 5. This is a bowl whose centre is ornamented with designs of birds and floral sprays in white relief, outlined in watery black. Above this design, between two black bands, runs a floral design in white, also in relief. The exterior is encircled with a band of floral design in the same sombre colours and a second band filled in with blue dots. The bases of these pieces are never glazed, enabling one to see the soft, fritty composition of the paste. Bowls, or rather fragments of bowls, having the same V-shaped ornamentation before referred to, have been found in more than one place along the Nile Valley. At Ghus (Kus), in Upper Egypt, fragmentary examples have been found during the last few years, as also amidst the rubbish heaps of Fostat (Old Cairo), yet accompanying these we find a pottery similar in shape, but differing in

three striking particulars—in colour, decoration and in the absence of the flat, inturning edge so common to the Syrio-Egyptian type. These bowls (Pl. I, fig. 3) are purely Saracenic in point of decoration and colour, which latter is usually of a rich brown, ornamented in black, green and cream, with flowing Arabic inscriptions, and, as often happens, the coats-of-arms or *renk* of the owner.

GARRETT CHATFIELD PIER.

RAKKA WARE¹

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—The pair of 'Rakka Bowls' published in the November number of THE BURLINGTON MAGAZINE are ascribed by the author of the accompanying text, Mr. Garrett Chatfield Pier, to the ninth century.

I should like to express here another opinion as to the age of these faiences; my conclusion being founded on a detailed study of Syrio-Islamic ceramics, and especially on an exact knowledge of the locality in question.

During a journey undertaken in 1907 to Syria and Mesopotamia for the purpose of studying Islamic art, I stayed a week in Rakka.

For about ten years the natives of this place have been excavating; the Ottoman Museum, too, has from time to time carried out excavations, the results of which are exhibited in the Museum at Constantinople. Intact faience vessels are extremely rare; the fragments and the spoilt vessels from the potteries are often most skilfully completed in Aleppo, whence they reach the European and American art markets.

The finds come from the crescent-shaped site of an older city in the western corner of which lies the little modern town. The most remote date of this older city is given by the ruin of a large mosque, built, according to its inscription, in the year 561 of the Hegira (1166 A.D.) by Nur al-din Machmud, the ruler of Mossul and Syria; the artistic character of the decoration of the building also points to that time. The older Rakka, of the time of the former Caliphs, e.g., Harun ar Rashid, lies farther east. No excavations have as yet been undertaken among the ruins which exist there.

Among the various kinds of faience, including glasses and bronzes, which come to light in the younger district of Rakka, the commonest sort is that ware to which the two bowls reproduced are declared by their decoration and their material to belong. They date, therefore, undoubtedly only from the eleventh to the twelfth century. The Syrian ceramics of the earlier period bear a quite different character.

FRIEDRICH SARRE.

13th November, 1908.

¹For the article referred to, see Vol. xiv, p. 120. The article by Dr. Sarre promised in the December number (p. 194) not being yet ready for publication, he has requested us to publish this letter.—Ed.

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