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for Connoisseurs

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KING RENE'S HONEYMOON BY FORD MADDOX BROWN WATERCOLOUR, SIGNED, AND DATED, 64.

FORD MADOX BROWN WATER COLOURS RECENTLY ACQUIRED FOR THE NATION

BY ROBERT ROSS



At the Coltart sale in Liverpool on October 30th last the National Gallery acquired two brilliant little water colours by Ford Madox Brown. They are a valuable addition to the national collection, and particularly to the Pre-Raphaelite section at the Tate Gallery, which, at Mr. Aitken's initiative already rivals, if it does not surpass, Birmingham in pictures and drawings of this school, so far as quality is concerned. The use of tempera not having been revived when the Pre-Raphaelites were at their zenith, the mixed medium of water and body colour (which they treated with some temerity) allowed for happier expression of their genius and ideas, and lent itself by its limitations to their archaistic design and primitive love of pure flat colour. Millais, of course, is the exception; though Madox Brown, more various than his younger associates, employed, it must be remembered, the more sophisticated vehicle with significant success at different times, seeming, however, less Pre-Raphaelite when he did so, owing doubtless to his foreign training.

Of all great artists in the 19th century Madox Brown enjoyed less than anyone else the insult of popularity. He was never the centre of a mystic cult, like Rossetti. He was ignored by Ruskin. The Broad Church clergy, though constant in feeding Holman Hunt's *Scapagoat* with honest doubt, as it hung in steel engraving over the mantelpiece, hardly knew Madox Brown's name. The High Churchmen, too, affected Hunt, until, suspecting *The Light of the World* of heresy, they drugged their conscience with Burne Jones and Morris dossals, thereby attracting the æsthetes to their ornate offices. They began with Madox Brown windows occasionally, but always lapsed into Burne Jones, who, they remembered, was intended to be a curate. Critics apologised for Madox Brown; he was not pretty enough, and beauty with a large B banished him from Brompton. He did not even live in Chelsea. Yet this sturdy old atheist was far more mediæval and religious in an objective sense than any of the P.R.B.'s or their successors. He was a real Goth, and, as *King René's Honeymoon* proves, realised the intrinsic value of Gothic design, more, perhaps, than Rossetti, the greater Latin innovator, from whom he caught the flame relatively late in life. Now, either because he rejected contemporary ideals of beauty, or because Whistler called him the successor of Hogarth, he is respected by the fiercer artists of to-day. It is interesting to

be able to congratulate the Melbourne and Sydney galleries on the superb examples they secured before Madox Brown became a fashionable old master.

King René's Honeymoon, 10½ in. by 6¾ in., signed MFB/64, thoroughly Rossettian in motive, was originally invented for a panel on the well known cabinet designed by John P. Seddon, the architect, in 1861, and executed by the newly formed firm of Morris Marshall Faulkner & Co., now belonging to Mrs. Birch. The panel shows variations; the diaper background being the work of Morris. The Coltart drawing, exhibited several times, notably at the Grafton Galleries, 1897, in a collection of the painter's works, is generally considered the finest of several replicas: one version belongs to Mr. W. H. Wood. A cartoon executed for Morris & Co. was in the Trist sale at Christies 1892. Another formerly belonging to Frederic Shields is at the Birmingham Gallery. The king wears a crimson robe with sleeves lined grey-blue. The crowns embroidered on the right shoulder represent the kingdoms of Naples, Sicily, Cyprus, and Jerusalem. He has red-brown hair. The orphrey is pink with a fringe of bells. The ornaments and crowns are of gold. The dress of the Queen, Jeanne de Laval, is greenish-grey, powdered with orange disks, and is trimmed with fur. The inscription on the architectural plan at her feet reads:—

Vœu le Chastel du Roy René.

The reproduction renders more detailed description unnecessary. In writing of this picture Madox Brown declared that it represented twilight. But there is a cheerful and primitive disregard of any such phenomenon.

The Writing Lesson, signed M. F. B., 9 in. by 8 in. The little girl wears a green dress and a white frill; the ribbon round her neck is of black velvet, from which hangs a circular red stone; the apple is green. Her hair is black; the background is green-grey. The head cut on the desk bears the word Mary and the initials C. H. This drawing was contributed by the artist to a sale organised in 1863 for the Lancashire strikers. It should be noted that the child's sharply modelled face is very typical of the Pre-Raphaelites; the model has been carefully chosen and is strongly differentiated from the mid-Victorian concept of what a little girl ought to look like, so familiar in Academy pictures and picture books of the period. Madox Brown excelled in painting children, avoiding the mawkish sentiment of Watts and the later Millais.

MATTHEW MARIS

BY P. BUSCHMANN*



FEW years before Matthew Maris was born, Balzac, in his "Chef-d'œuvre inconnu", told the strange story of an old painter, highly esteemed by his contemporaries, but never satisfied with himself and full of contempt for his earlier works. For many years this artist had been engaged on the completion of what he considered his masterpiece, but nobody was ever admitted to see it. At last two young painters were introduced into his jealously secluded studio—but the masterpiece proved to be an amazing confusion of colours and lines; only in a corner of the canvas the wonderfully painted foot of a woman had escaped the process of slow destruction, which had been all the painter's work for his later years. Aware at last of his failure, the master died the same night after having burnt all his pictures.

There is something of this story in Matthew Maris's life. Exceptionally gifted and of a rare precocity, he completed almost the whole and perhaps the best of his works during the first half of his existence. As so many great artists, he was truly a born painter and seems to have acquired in no time and without much pains the full command of his technique. Equipped as he was, the painter could easily have started what is termed a brilliant career . . . if only he had consented to comply with the prevailing taste, if only he had submitted to the supercilious criticism of certain dealers, if only he had, in one word, been better "fit" for the modern struggle for life. But Matthew Maris was not. He could not live in the cage in which society expects an artist to sing for food like a rare bird—not even in a golden cage; and instead of singing, he flung himself desperately against the bars. He wanted to be let alone with his work, he wanted to paint without an eye to money. And moreover, he considered it a crime to sell his pictures to a stranger for vile gold. But however humbly he may have lived, with similar conceptions life is impossible in our society, and painful conflicts were unavoidable. His high-spirited and hypersensitive nature profoundly resented them, and when, at last, recognition came, the public and the dealers who sought to approach him, found him "an intractable man".

This is one of the clues which may help us to understand this wonderful existence. Another one is the sharp sense of self-criticism, and the strong artistic conscience of the artist. These gifts may be invaluable, but if developed to a morbid degree they would become fatal to any artistic production. This, unfortunately, proved to be very much the case with Matthew Maris.

He emphatically disavowed even his most accomplished works, which our admiration ranks amongst the summits of modern art; he called them "pot-boilers" and "suicides", and eventually pretended that he was not a painter at all. He was never satisfied with his pictures, and he never considered them to be finished. He bitterly regretted all his life that hard necessities had compelled him at one time to part with any of his works.

It is really not surprising that a painter's career started under such auspices should, in the opinion of our selfish and materialistic world, turn out very much to be a failure. Newspapers, which had never cared for the master as long as he was alive, complacently commented on his death under more or less sensational headings. They did so, not because they could have any real sympathy for the work of a great artist who had gone, but because an artist whose works fetched record prices at public auctions had died in obscurity in some out-of-the-way corner of the metropolis. A welcome topic for "copy"! The rustle of the bank-notes paid at Christie's for his early canvases fascinated the press—not the magic of the artist's art. And the contrast between the luxury and adulation in which the artist might easily have lived, if he had only been more "reasonable", and his proud simplicity and solitude exasperated the journalist, as it utterly disturbed all common notions on contentment and happiness.

Certainly, we may regret that an artist of such exceptional merits never succeeded to his own satisfaction in expressing his supreme conceptions, and purposely withheld from us what he considered unworthy of himself, although we might still have received it with the deepest gratitude—but we have to take him as he was, and as he consciously chose to be. We should then recognise in him, not a genial outcast, not a wreck of our society, but a hero, who had sustained all his life a hard struggle against the whole world and against himself—and died unbeaten.

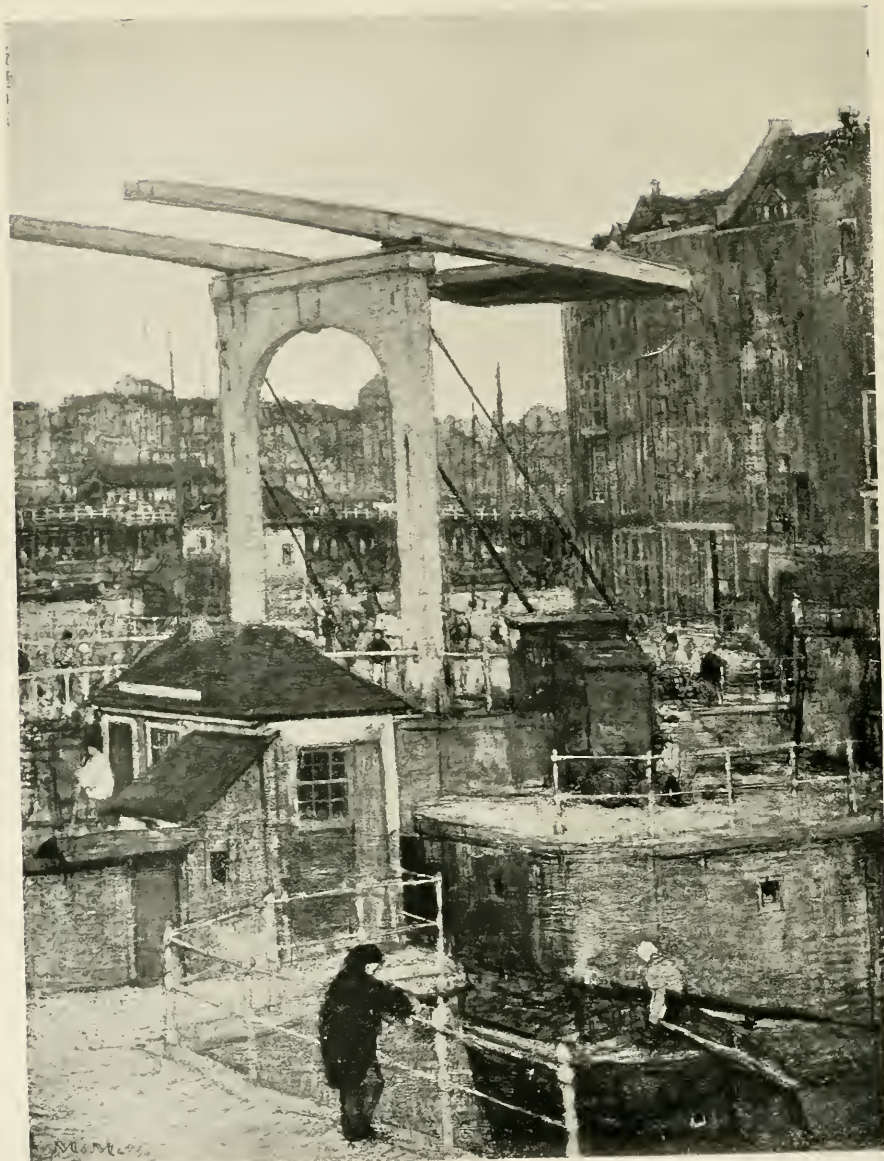
On what authority could we pretend to decide whether his achievements satisfied his conscience and ambition? He found that they did not, and we must accept his judgment. I know from the best source that some of the pictures he so jealously kept for himself were once finished to the highest standard of perfection and he promised they could be taken away the next day; yet the next day they were utterly obliterated; the artist's vision, materialised for a moment on the canvas, had vanished in the vain pursuance of his *fata morgana*. We may for ourselves and for the world bitterly deplore this merciless destruction—but we are no judges in the terrible strife which no doubt was fought in the deepest of the artist's conscience.

* This article, by Dr. Paul Buschmann, editor of our Belgian contemporary, *Onze Kunst*, was written at the beginning of October, but publication has been delayed for want of space.—ED.



"THE WRITING LESSON"; BY FORD MADOX BROWN, 1863, WATER-COLOUR, SIGNED : 9" x 8"

FORD MADOX BROWN WATERCOLOURS RECENTLY ACQUIRED FOR THE NATION
PLATE II



"SOUVENIR D'AMSTERDAM"

MATTHEW MARIS

If we consider the final outcome of his efforts to be negative in a certain sense—it is so because he imposed harder laws upon himself than any other contemporary artist whom we know of. We may despise him, and assert that he foolishly aimed at something *over aeven*—beyond human scope, but if this be right we, for our part, cannot help admiring the butterfly that flew towards the sun and burnt its gorgeous wings.

Matthew Maris had it within his power to acquire wealth and position; he could have moved as a prominent figure in the highest circles. But this would have imposed upon him some compromise with his artistic conscience, some concession to a world he hated and disdained—he withstood all temptations and vanquished the almighty Dollar. There is grandeur in this attitude, which reminds us of the noblest characters in history. The frail, old man, who required only so small a heap of earth for his last abode, taught us a strong, moral lesson. It has, perhaps, not been heard in the roar of the world's contest—but it will not be lost, and it will speak to those who are not deafened by greed and egoism.

Whatever Matthew Maris's opinions may have been on his own pictures—they no longer belong to him, but to posterity. And if he has been unjust towards himself, it is our duty to pay him the humble tribute of our admiration, to study his works and to determine their proper place in the history of art. This is not a task I would venture to undertake in these few lines. Some of his more competent countrymen have been engaged for years on this work, and no doubt we shall, before long, see further results of their investigations.¹ I would merely endeavour to draw a rapid outline of the painter's evolution, supplementing at the same time the biographical notes already given in Mr. C. J. Holmes's penetrating study on Matthew Maris's landscapes.²

Matthew Maris was born at The Hague on the 17th August 1839, as the second son of humble parents. As pointed out already, he was surprisingly precocious. He entered the Academy of his native town as a boy of 13, and some of his prize-drawings are preserved there. When still a pupil of the Academy, he was admitted to the studio of the marine painter Louis Meyer, a

reputation at the time, and eventually painted figures in his master's pictures. In 1855 an allowance of Queen Sophie enabled him to complete his studies at the Antwerp Academy; he returned to The Hague in 1858. The works of this early period, executed either at The Hague or at Antwerp, include numerous copies in colour or in black-and-white from contemporary pictures, besides some anecdotic subjects, and are hardly of any interest to us. But they include also many studies from life and landscapes, revealing a keen sense of reality and painted with a truly astounding ease and mastership of technique. The number of these studies, mostly preserved in Holland, is much larger than is generally known, and I would not attempt to enumerate them; I shall only mention one of the most surprising achievements of that time, a full length study of a *Negro Boy* (1856), which appeared at a sale at Amsterdam, 31st October, 1916.

The proceeds of copying historical portraits allowed the brothers James and Matthew, in 1861, to undertake a long journey to the Rhine, the Black Forest, Switzerland and France. This proved to be a decisive factor in Matthew's artistic development, not merely on account of the *Allgemeine deutsche und historische Kunst-Ausstellung* they are supposed to have visited at Cologne, but chiefly for the romantic scenery which indelibly impressed the younger of the two brothers. This memorable journey, which ran back to The Hague over Dijon, Fontainebleau and Paris, awakened the romanticism which was asleep in Matthew's inmost soul, and which was to remain one of the prominent features of all his further work. In the pictures of that period and of the subsequent years, spent at The Hague, conflicting tendencies may easily be detected. The quick realism of the artist's early days offered him a sound basis to build upon, but henceforth he aimed at some higher scope, of which he was not yet fully conscious. Occasionally, a somewhat trivial sentimentality, borrowed from the contemporary German school, prevails in his figurative compositions. Elsewhere he expresses himself more freely as in his phantasies on *Lausanne*, or preludes to his later views of towns as in the *Back Premises*, belonging to Jhr. J. R. H. Neervoort van de Poll. In his *Christening at Lausanne*³ a perfect harmony between the various tendencies of that period was realised.

(To be continued.)

¹ A series of biographical articles on M. Maris, by P. Haverkorn van Rijsewijk, will be published in *Onze Kunst*, 1918.

² *The Burlington Magazine*, March 1907, p. 348.

³ Belonging to Mr. J. Völcker, Eefde, and different from other pictures with a similar title.

EARLY TEXTILES FROM DAMIETTA

BY A. F. KENDRICK



ALMOST all the stuffs belonging to the earlier centuries of the Christian era hitherto found in the Egyptian burying-grounds have come from Upper Egypt, between Cairo and the first cataract. The nature of the soil of the Delta was not conducive to the preservation of buried textiles, although the district supported a thriving population. It was, however, a brilliant idea of French archæologists to try the neighbourhood of Damietta, and the results fully justified the experiment. The town lies on the more eastern of the two arms of the Nile, about 7 miles from its mouth. Here M. Albert Gayet, whose work at Antinoë is so well known, conducted some excavations in the winter of 1898-9. Numbers of the textiles he unearthed were shown at the Paris Exhibition of 1900.

Two textiles of the first importance which have just passed into the collections of the Victoria and Albert Museum tally so exactly with items in M. Gayet's catalogue¹ that there can be no doubt about their provenance. One has been generously given by Messrs. Restall, Brown and Clennell. The other has been acquired from the interest of a fund bequeathed to the Museum some years ago by the late Mr. Francis Reubell Bryan. The site of M. Gayet's operations was the village of Shaikh Shatâ, lying on a sandy promontory on Lake Manzala, 2 miles to the east of Damietta. The shaikh who was buried there, and gave his name to the place, was a renegade Copt who joined the Arabs when they invaded and conquered Egypt. The locality obtruded into the light of history once more when Damietta became the focus of the operations of the Crusaders in Egypt. M. Gayet holds the view that the Crusaders' burying-ground was on the site previously used by Byzantines and Arabs, being the only suitable spot in the district, and he refers to the difficulties encountered in discriminating the burials of the successive periods. He even hints that the crypt in which the two stuffs illustrated [PLATE, I and II] were found may possibly have belonged to a chapel erected in the middle of the Christians' camp. But there can be no question of Crusaders here. Such stuffs would not have been transported across Europe by the invading armies, and what the Egyptian stuffs of that time were like is illustrated by dated examples in various collections, notably that of the Victoria and Albert Museum.² On the other hand these two pieces are only differentiated by their completeness and their striking character from stuffs found in other parts of the country. In material, tech-

nique and ornamental motives they are matched by numerous fragments from the various localities in Upper Egypt. A question which has often been asked before comes pertinently to the mind on the first glance at these two remarkable stuffs. Had the wrappings of the dead in Egypt previously served as garments for the living? We have only to look at the wax portraits, the sculptured Coptic tombstones or (let us say) the ceremonial mosaics of Justinian and Theodora at Ravenna, to see that the principal garments worn in those days were a sleeved tunic and over that a cloak or mantle. Custom determined somewhat closely the form and ornamentation of the tunic. The mantle appears to have been susceptible of more individual treatment in both respects. There can be no doubt about the tunics found in the graves having been worn by the living. They are of good materials and workmanship, often threadbare and frayed, and sometimes darned. In regard to the outer wrappings there is more scope for speculation. One of the finest stuffs ever unearthed in Egypt—the blue-dyed hanging with the story of Semele and Bacchus in the Louvre, was found by M. Gayet at Antinoë, twisted into a rope and wound round the neck of a mummy to fill the depression between the head and shoulders. It seems quite unsuitable for a garment. So it is here. The markings on the stuff with the two great pilasters show that its last office was to envelop a mummy. Such decoration would be clumsy on a mantle to be thrown over the shoulders. For a curtain it would be more intelligible, and the fact that four were found together lends support to the view that they were intended for that purpose—whether to hang between the columns of a ciborium over an altar, as suggested by M. Gayet, or to screen doorways it is difficult to say. The notion of strength suggested by columns and pilasters is so obvious that such features were often used as decorative motives. They may be seen in early art inlaid in mosaic, flanking the openings of screens or on the side-posts of doorways. Whether it was a happy idea to transfer the pilasters from the door-posts to the curtain itself may be open to question, but the aim of the designer seems perfectly clear. Not so clear is the purport of the heads in medallions above the columns. Are they intended as symbols, as portraits, or merely as decoration? Skillfully woven busts of pagan deities and portraits are seen on other stuffs from Egypt in the museum, and there are instances where small heads in medallions are introduced with such prodigality that the intention can only have been decorative. A peculiarity of the hanging here described is the deliberate avoidance of balance in colour and ornamental detail. The pilaster on the left is in purple wool, the details being picked out in

¹ Exposition Universelle de 1900. *Le Costume en Egypte* (Paris, 1900), pp. 68 foll., 228, 229.

² See A. R. Guest in *Journal Roy. Asiatic Soc.*, April, 1906, pp. 387 foll.



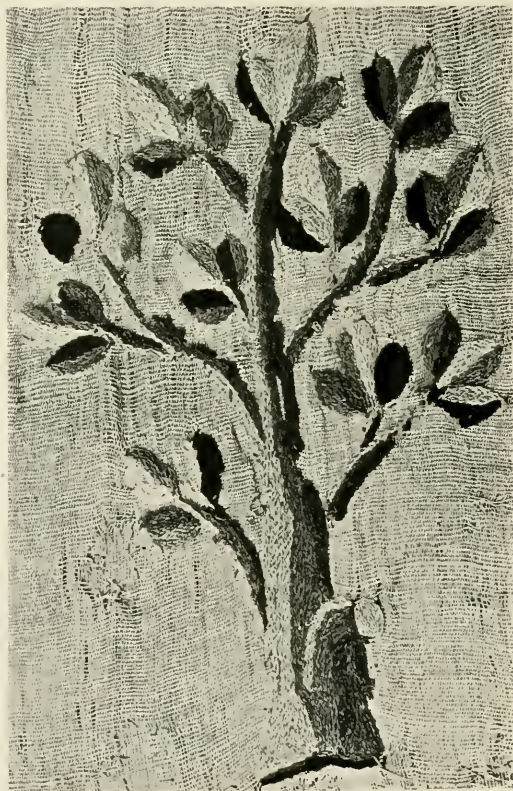
HANGING WITH TAPESTRY ORNAMENT, 5TH C., 5' 2" × 3' 6"



DETAIL OF TOP BORDER, ON A LARGER SCALE



PORTION OF HANGING



DETAIL OF POWDERING, ON A LARGER SCALE

Early Textiles from Damietta

undyed linen thread. The other pilaster offers a striking contrast. The base is in red, blue, pink and yellow on a ground partly yellow and partly pale blue. The shaft is in the same colours, with the addition of green wool and plain linen, the ground being purple with a red edging. The capital is pale blue with scattered yellow foliage. The medallions above are in yellow with a red border, the heads being rendered in strong purple outline filled in with pink and touches of red. The row of detached blossoms down the middle of the hanging is in red, yellow and green. The ornamentation throughout is inwoven by the tapestry process, on warps provided by the horizontal threads of the linen ground. This hanging in some degree challenges the unique place hitherto accorded to a remarkable hanging, preserved in a fragmentary state, in the Berlin Museum.

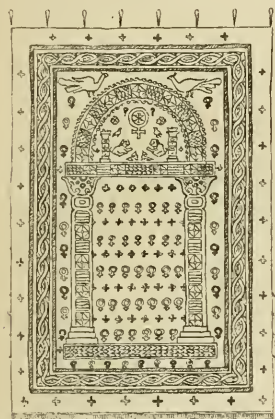


FIG.—RESTORATION OF A HANGING FROM EGYPT IN THE KGL. MUSEUM, BERLIN

That hanging was formerly in the possession of Herr Graf of Vienna, and is stated to have been found in the Fayûm district. The sketch here reproduced³ [FIGURE] is a conjectural restoration by Dr. H. Swoboda, of the hanging, of which the left-hand portion only (in a decayed state) is preserved. Enough remains to show that the struc-

ture of the design was based on an arrangement of two pilasters supporting a semi-circular arch. The materials and technique are the same as in the hanging under consideration. Three loops still remaining along the top edge reveal the use to which this panel was put. The strings at the side were probably used to tie back the lower part of the hanging in the manner exemplified in early mosaics⁴ and reliefs. The two hangings have somewhat similar decorative features, and they must belong approximately to

the same period. The 5th century seems the most probable date. The severity and simplicity of the one pilaster contrasted with the riot in colour and ornamental detail of the other, are a warning to all who attempt chronological classifications of fragments from the burying grounds. Had these two pilasters not been found in one piece they would have been a veritable pitfall to the cataloguer. Even the architectural form is varied; the stepped base of the purple pilaster is replaced in the other by one shaped as an inverted capital. Enough of the three other hangings remains to show that the apparent lack of balance was corrected when the four were used together. Two had the purple column on the left-hand side and two on the right. Two had both medallions on a yellow ground, and two had one on green and one on yellow. In one instance the green medallion was on the left, and in the other on the right.

The second piece [PLATE II] acquired out of the Bryan Fund was found in the same burial-place. The technique is quite different, the ornament having been worked in coloured wools with the needle on the finished linen web. This method of embroidery, almost universal to-day, was comparatively rare in the time when tapestry-working was commonly practised. The piece is by far the most important example of its class in the Museum, and it claims a place in the front rank among all embroideries which have come down to us from western antiquity. The hanging is not quite complete, but the border of vine-stems growing alternately from vases and baskets [PLATE II, B] marks the limit at the top. This border belongs to an earlier tradition of ornament than the freely designed trees and scattered roses covering the main portion of the hanging [PLATE II, C]. The trees are in dark blue, yellow, pink and three tones of green. For the roses, red is added. The border has all the above colours with the addition of a light purple in the vases and baskets. A linen fragment from Akhmim in the Victoria and Albert Museum is embroidered in similar tones of wool with a jewelled cross having a bird on either side, enclosed by a wreath of foliage. Both that and the hanging from Shatâ may be ascribed to the 4th-5th century. At a later date silk replaces wool for the embroidery, and actual scenes from the gospels are more commonly to be found than mere Christian symbolism.

³ From *Römische Quartalschrift*, vi. (Rome, 1892), p. 105 and Pl. VI. The nature of the ornament originally occupying the lunette is very uncertain.

⁴ The easiest to refer to in this connection are the mosaics in S. Vitale and the church of S. Apollinare Nuovo at Ravenna. See also a Christian sarcophagus in the Lateran, No. 174 (Oriens Christianus. New Series I, 1911).

THE LATE STANLEY WILLIAM LITTLEJOHN

BY LAURENCE BINYON AND SIR SIDNEY COLVIN

THE last number of *The Burlington Magazine* contained a brief note of the fact that this uniquely gifted craftsman and valuable public servant, the head of the repairing and restoring workshop in the Department of Prints and Drawings at the British Museum, had been killed in action in France on the 23rd of September last. It is fitting that a fuller tribute should be paid to his memory and to the character of the services by which some of the chief treasures of that department have been permanently rescued from past and made safe against future deterioration.

Mr. Littlejohn was born in 1876, his father being by profession an engraver, attached to the staff of the well known firm of Layton & Co. After serving an apprenticeship with the same firm he led for nearly ten years a life of varied and roving experience, trying many trades, travelling in many parts of the world, and acquiring in the course of his adventures a surprising range of technical insight and practical attainment. A settled life began for him again with his appointment in 1904 to the staff of the Museum mounting department, of which he became the head in 1908. After the outbreak of the great war he was bent with patriotic enthusiasm on serving his country in some active capacity, and early in 1917 obtained a commission in the Royal Engineers, with a view to being employed on special work in which his inventive and mechanical gifts would have scope. After some months of training he was transferred to the R.G.A., and on the eighth day after reaching the front was standing in his battery in conversation with his major when a fragment of a shell exploding close by struck him on the head and killed him instantaneously. He had been married a short time before.

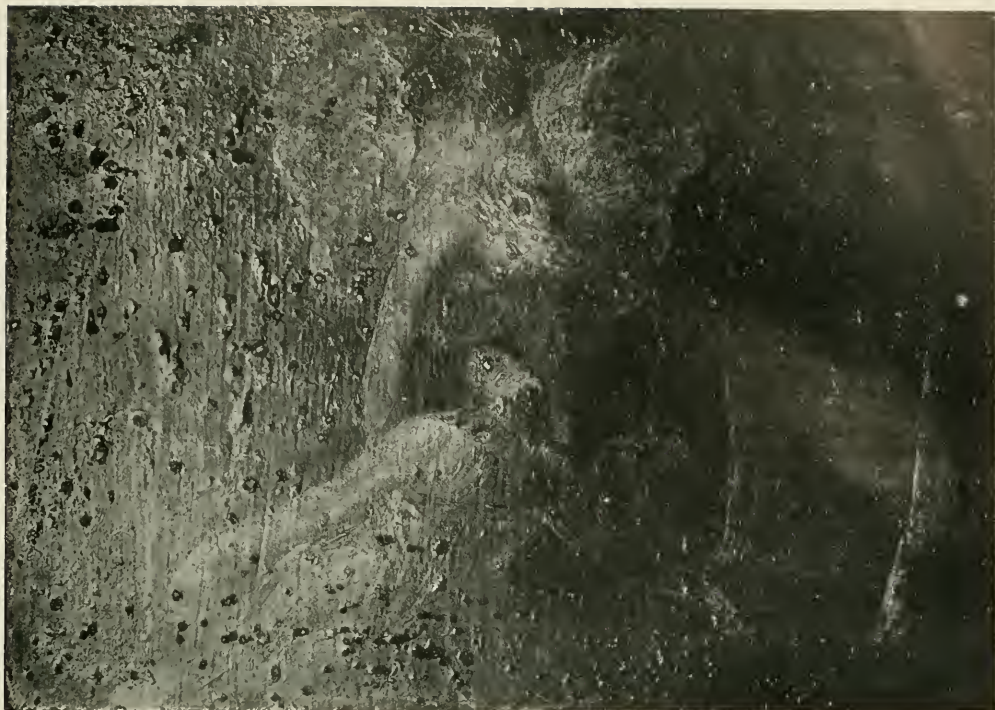
Though his official career was comparatively short, Mr. Littlejohn had done brilliant work for the Museum, and had won high reputation abroad as well as in England. In his own line he had no rival anywhere. Gifted with an eager curiosity and an extraordinary quickness in picking up knowledge and above all in applying it, he was never content till he had mastered all that he could learn about any trade or business that came in his way. He had an instinctive genius for materials, their nature and capabilities. Pigments and paper; silk; textile fabrics of all kinds; precious stones; furs; metals and woods; plants and herbs;—these were all in turn objects of his penetrating study. He had a surprising store of information as to how things were made, and how counterfeited. On the scientific side, though without any systematic training, he had a working knowledge of chemistry as applied to the study of pigments and materials, acquired during years

when he worked as a process-engraver, and was an able mechanician. These interests and acquisitions served him in good stead in the mounters' room of the Print Department. He always insisted on the necessity of finding out the precise causes (actually very various) of the stains, spots, or discolourations which are met with in old prints and drawings and of treating each special case accordingly. He studied the inks, papers, pigments, etc., in use at different periods and in different countries, no less than the chemical changes brought about by time and atmosphere, or careless usage. Where colours had changed or faded, his object was to restore by chemical means, without touching the surface, what the atmosphere had deteriorated or taken away; and to this end devised an apparatus by which a fume was directed on the particular colour which had suffered. It was thus sometimes found possible to bring back colour which had apparently vanished entirely. His work on the great series of Tintoretto sketches in tempera on paper, acquired in 1907 from Brazil, and anciently the property of D. Haro e Guzman, nephew of the great statesman, involved the removal of successive layers of varnish which had been passed over the surface in later years with the intention of brightening and preserving the colours, but with the actual effect of blackening and three parts obliterating them. The result was a triumph of genuine restoration without the addition of a single retouch to the original work.

Even more remarkable was Mr. Littlejohn's work on paintings by Blake, many of which, being painted in various experimental methods, had completely lost their original aspect. The unique colour-print, *Glad Day*, in the Print Room reveals, as now restored, subtleties of radiant and gorgeous colour, which in its former state would never have been suspected. In his private time Mr. Littlejohn undertook similar work of restoration for some of the famous Blakes in Mr. Graham Robertson's collection, with extraordinary success. An illustration is given of one of these before and after restoration [PLATE].

During the last ten years Mr. Littlejohn became increasingly interested in Oriental painting. With a native curiosity about and sympathy with Far-Eastern things, he was quick to take advantage, for the sake of Museum work, of the visit to England of some of the best wood-engravers, colour-printers, and mounters in Japan, at the time of the Japanese exhibition at Shepherd's Bush in 1910. An exhibition of Chinese and Japanese paintings was held at the Museum the same year. Mr. Littlejohn set himself to master the Japanese methods of mounting and secrets of repairing, and was probably the first European to learn how to mount a painting as a *Kakemono*.

A



B



"CHRIST IN THE GARDEN, SUSTAINED BY AN ANGEL" ; BY WILLIAM BLAKE. (A) "Fresco" ON COPPER, 10" X 14" (MR. W. GRAHAM ROBERTSON) STATE IN 1904 ; (B) RESTORATION BY THE LATE STANLEY WILLIAM LITTLEJOHN

The late Stanley William Littlejohn

The wonderful collection of silk paintings which had recently been brought from Chinese Turkestan by Sir Aurel Stein and housed in the Museum needed the greatest care and skill for their proper preservation and presentment; and for this work Mr. Littlejohn's knowledge and resource proved invaluable. The paintings were in crumpled fragments crushed together, sometimes separated in different bundles, and sometimes a mass of brittle fragments. It was characteristic of Mr. Littlejohn that he should now take up the study of Buddhism and Buddhist symbolism and iconography, without some acquaintance with which it would indeed have been difficult to piece the fragments together. He devised a method of backing the paintings with a neutral-tinted silk and mounting them on light stretchers, which has proved admirable in every way. The dirty, crumpled bundles as they were when they first arrived have become paintings glowing with fine colour, and though no repairing or retouching has been done to the original silk the effect of the mutilation they have suffered is quite unobtrusive to the eye. Critical visitors from abroad were warm in their praise of this work. A paper on Silk read by Mr. Littlejohn to the China Society testified to the extent of his researches into the history of this

fabric, though he had little gift for putting his knowledge into literary shape. He compiled a mass of valuable information on Oriental pigments, and collected a small library of out-of-the-way books on Chinese *materia medica*, Eastern plants, and kindred subjects, from which he derived useful clues; he also possessed specimens of the actual pigments. One of his last occupations before joining the Army was to write some notes on the origin of the Chinese and Japanese conventions of kakemono-mounting and their development from the decoration of the temple-banners, in which the Stein Collection is so rich. The details were worked out with great care, and the theory advanced was convincing. He had also prepared materials for a book on the preservation, cleaning and repairing of prints and drawings. Mr. Littlejohn had the defects of a versatile and enthusiastic temperament, always eager to attack fresh problems and apt to be over-sanguine as to the time that fresh undertakings would involve, and to make promises and assurances in advance of the execution. But he was a devoted and irreplaceable public servant, caring intensely for the credit and interests of the Museum as a national institution; his nature was generous and open, and he was as ready to teach as to learn.

RECENT ACQUISITIONS BY THE BRITISH MUSEUM AND THE NATIONAL GALLERY

IN pursuance of the plan inaugurated last year, we give our readers a brief account of some of the more interesting artistic accessions to the British Museum during the year 1917.

The only outstanding accessions to the Department of Greek and Roman Antiquities were derived from the sale of the Hope collection, at Deepdene. By far the most important is the Orestes vase (lot 134). This is a red figured bell-shaped crater 22 inches high, in the rich later style of the South Italian vase painters. The vase has been often reproduced, since the original publications (Millin, *Mon. ant. ineditis* I, pl. xxix; Millin and Dubois-Maisonneuve, II, pls. lxxvii, lxxviii), but the first and all subsequent drawings have been in reverse, much to the detriment of the design. Orestes is seen kneeling at the Delphic *omphalos*, the conical stone decorated with woollen fillets, which was supposed to mark the central spot of the earth's surface. Immediately behind him is the Delphic tripod. He has been pursued hither by the snaked Furies, from whose threats he is protected by Apollo and Athena. The shade of Clytaemnestra, demanding vengeance, and the figure of Pylades, the faithful friend of Orestes, complete the picture.

The vase is notable for the vigour of the figures,

very inadequately represented in the published drawings, and the wealth of accessory detail, such as the rich costume of Athena, and the theatrical equipment of the Furies. It is executed in black on the red ground with a free use of purple, and with white masses, shaded with the black glaze thinned to yellow. It has never been broken, and has not been retouched, and is one of the most striking examples of its kind. The original possessor was the Comte de Paroi, who formed his collection at Naples in the time of Sir William Hamilton. He was reduced to poverty by the Revolution, and sold the Orestes vase to Thomas Hope in the first decade of the 19th century. At the auction in July the vase fell to a foreign bidder, and as the result of subsequent negotiations it was purchased in December by the Trustees of the British Museum. A liberal contribution from the National Art-Collections Fund greatly assisted the purchase.

Next may be mentioned a vase with the subject of the anodos or ascent of Dionysos (lot 76). This is also a bell-shaped crater, with red figures, 13 inches high. The design is of more interest to the student of mythology than to the artist, as the drawing is mediocre. Dionysos is seen coming up from a rocky hole in the ground bordered with shrubs. He is greeted by a flying figure of

Recent Acquisitions by British Museum and National Gallery

Victory, and received by a band of Maenads and Satyrs. There is an obvious parallelism between the re-ascent of the wine-god from the earth and the better known ascent of Demeter the corn-goddess. This vase is believed to be the only published representation of the former subject. It was originally given in Tischbein's *Vases I*, pl. 32, and most recently in Miss Jane Harrison's "Themis", p. 422.

The third Hope vase represents the subject of the arrival of Apollo at Delphi from the land of the Hyperboreans (lot 98). It is a bell-shaped red-figure crater, 12½ inches high. The god is mounted on a swan, which is about to alight by the Delphic palm, where he is received by a Satyr and two Maenads. The subject is rare and interesting. See Tischbein's "Vases", II, pl. 12.

From the same sale lot 94, purchased and presented by Mr. George Durlacher, come five pieces. Two of these are kylikes (diam. 8½ inches) which were evidently originally produced as a pair, and have never been separated. On the outer surfaces they have geometric patterns, chequers, rays, etc., of an altogether unusual type for kylix decoration. In one instance, a black-figure goat is drawn beneath the two handles. Each has an internal medallion design with a pair of red figures. Another kylix from the same gift (diam. 7¼ inches) gives Theseus and the Minotaur (see Tischbein's "Vases", I, pl. 25).

A cast of a new fragment of the Parthenon frieze has been presented by the Museum of the Louvre, to which the original has lately been given by Mlle. de la Coulouche. The head appears to be that of a standing figure half turned to the right, and may be conjecturally attributed to the magistrate of the East side of the frieze, No. 52.

The acquisitions of the Department of Prints and Drawings during 1917 were not very numerous, with the exception of an unusually important gift received in December, which must be reserved for separate notice.

The chief drawings of the foreign schools are three presented by Mr. H. Oppenheimer, Mr. F. A. White and Mr. C. Dodgson respectively through the National Art-Collections Fund: *Phaëthon demanding the Chariot of the Sun*, by G. B. Tiepolo; *Noah's Sacrifice on leaving the Ark*, a fine brush drawing in red by G. B. Castiglione; and *Coriolanus receiving the Roman Matrons*, by Claes Cornelisz. Moyaert, an artist by whom the Department has hitherto possessed no drawings. Minor drawings (all presented) are a study by Carlo Dolci for the picture known as *Die Aufrichtigkeit in the Vienna gallery* (No. 374), and specimens of F. Lemoyne, C. Parrocel (a drawing engraved by Le Bas in *L'École de Cavalerie*, 1733), J. G. Wille (still life), Gustave Boulanger, and Gustave Doré. The eighteenth-century German school is represented by two good watercolours

by the etcher A. C. Dies of the tomb of Caecilia Metella and a companion subject (1788). The chief drawing of the English school is a water-colour portrait by Gainsborough of Anne (Duncombe), Countess of Radnor, given by Mr. Harland-Peck. Modern drawings include a water-colour, dated 1861, by W. E. Frost, R.A., two drawings of soldiers by E. H. Kennington, three of Miss E. M. Henderson's remarkable charcoal studies of animals, presented by the Contemporary Art Society, and Mr. L. Raven-Hill's fine *Punch* drawing, "Held" (Verdun, published May 31st, 1916), the gift of Mr. A. E. Anderson. Mr. Pennell has generously presented 108 drawings of English Munition Works, the originals of the lithographs which have been much exhibited.

Among Engravings, the most important are a small selection of rare early prints from the Pembroke sale, including the only known specimen with full signature of *Lot and his daughters* by the 15th century Cologne Master P.W.; *Aristotle and Phyllis*, an equally rare example of Wenzel von Olmütz, specimens of Melchior Lorch and of several rare "Little Masters", and a Madonna (P. 32) by Giov. Ant. da Brescia. A *Life of S. Norbert* (35 plates, Antwerp, n.d.) by Cornelius Galle, and a number of scarce ornament prints, including good specimens of P. Birkenhultz, A. Collaert, G. de la Quellerie, D. Mignot, B. Zan, and several copies of P. Flindt, may also be mentioned; these came from an album of prints for the use of goldsmiths, bound early in the 17th century, which also contained a number of drawings of similar subjects, including designs for knives and plate made, apparently, for Henry, Prince of Wales. Robert White's "New Booke of Variety of Compartments", 1671 (12 plates), is another acquisition of the same class.

Several Woodcuts of great rarity were bought at the Pembroke Sale, including the Aldegrever published in this magazine (XIII, 219—see also XVI, 348), the only known specimen of a *chiaroscuro* by Schäufelein, a splendid *Warrior* in *chiaroscuro* after Pordenone, *David playing the harp before Saul*, also in *chiaroscuro*, by F. Floris and rare cuts by H. S. Beham, Jacob Cornelisz, and Cornelis Teunissen. Two very rare and undescribed early Dutch woodcuts of soldiers came from another source, and four of L. Beck's Saints of the House of Austria were given by Mr. A. G. W. Murray.

Gifts of Etchings have not been so numerous as usual. Turner's etching of the *Water Mill* (R. 37) in the *Liber Studiorum* has been given by Mr. A. A. Allan, M.P., and the *Vallée de Chamouni* (1780) is a good specimen of the hand-coloured work of the German etcher Carl Hackert, hitherto unrepresented. A trial proof of L. Flameng's *La Source*, after Ingres, touched and annotated by painter and engraver, has been given by Mr.

Recent Acquisitions by British Museum and National Gallery

A. D. Anderson. Modern etchings include the six dry-points done by Mr. J. McBey at the Front early in the year, three landscapes by Mr. C. S. Cheston, and five specimens of Miss D. Woodlard's skilful etchings of trees. Mr. J. F. Badeley has given his fine original engraving *Lucifer*, and the American etcher, Mr. Frank W. Benson, has generously presented twenty-two of his excellent dry-points, chiefly of wild fowl on the wing or swimming. Lithographs include four rare examples of Fantin-Latour, the three newly published works of Mr. Charles Shannon, and specimens of the work of Mr. Walter Sickert and Miss Sylvia Gosse. A complete set of the lithographs exhibited in the summer by the Fine Art Society under the title of "The Ends and the Means", has been promised to the Department.

Among the acquisitions of the Sub-Department of Oriental Prints and Drawings, two or three pieces deserve a mention. These are two large makimono, printed in colours from wood-blocks, of the present Emperor of Japan's coronation procession (presented by the artist, Mr. Sanjiro Urushibara), and a European Soldier, a painting by Shiba Kōkan, who was noted for his introduction of European style into Japanese painting (presented by J. Spier, Esq.).

Gifts to the Department of British and Mediæval Antiquities have not been numerous during the year, but among them are some of more than common interest, particularly in the Chinese section. First of these comes the gift from Messrs. Hampton, of Pall Mall, of a number of stone slabs and carvings evidently from Northern China. All students of early Chinese art are familiar with the works of Monsieur Ed. Chavannes on the early sculptures of Northern China, from the Han dynasty onwards. While the eye of desire might be directed at such monuments, many of them weighing a ton or more, it was hardly to be expected that examples should come to this country. Here the unexpected has happened, and, thanks to the energy of Messrs. Hampton, two of the grave slabs, 9 feet long by 3 in height, such as Chavannes figures in his "Sculpture sur Pierre en Chine" are now in the British Museum. The designs are in faint outline representing dances and ceremonial performances of the style of the slabs from Hiao T'ang Chan shown in Chavannes' pl. xxxvii et seqq. In due course it is hoped that a detailed account of these may be given in the *Magazine*. One difficulty is present in that the surface of the more interesting of the two is so smoothed by the passage of water and mud, due to the inundations to which they have been subject in the course of centuries, that a photograph gives but a faint image of the elaborate designs. In addition to these slabs, Messrs. Hampton's gift includes a life-size figure of a sitting tiger, which may well be of the T'ang dynasty, and a number

of architectural fragments, some of which bear dates of the Sung period.

The series of Gandhara sculptures has been enriched, again from an unexpected quarter, by the appearance among the classical remains at the Deepdene sale of a group of characteristic examples. If these belong to the same period of collecting as the rest of the contents of Deepdene, they must be about the earliest examples of Graeco-Indian art to come to England. With the help of the National Art-Collections Fund and of Mr. G. Eumorfopoulos a good selection was obtained for the Museum, chief among them being a colossal head of a Bodhisat, an unusually good example of the suave dignity characteristic of the best of the Gandhara types.

Another notable accession is the fine Ming pottery figure described by Mr. Hobson in the December number of the *Magazine*. To Mr. Hobson's description there is nothing to add.

In a widely different category comes the bequest by Lady Reade of a handsome Elizabethan silver-mounted jug, of the pottery known as "tiger ware". The mounts are of English work with the London hall mark of 1592. With this Lady Reade bequeathed also a fine silver covered cup of typical English work of the year 1683.

In the Department of Coins and Medals, the most important acquisition, from the artistic standpoint, is perhaps a particularly brilliant specimen of the silver four-drachm piece of Seleucus I, king of Syria (312-280 B.C.), which has been presented by Sir Evelyn Grant Duff. The types are those introduced by Alexander the Great: the head of young Heracles wearing the lion's skin, and the seated figure of Zeus holding his eagle. But the inscription and the minor adjuncts in the field of the reverse show that the coin was struck after 306 B.C. in the king's eastern dominions, and probably at Babylon; and it is interesting to observe in this specimen, which is almost as fresh as when it was first struck, that the features of Zeus, minute as they are, are distinctly Oriental in type. The beautiful coinage of a contemporary of Seleucus, Lysimachus, king of Thrace (323-281 B.C.), is also represented by two mint-fresh gold staters from a small hoard which was found somewhere in Macedonia.

Among mediæval acquisitions, mention is due to a specimen of the gold "Paris" of Philip VI of France. The king is represented seated on a dais, holding sceptre and hand of justice, his feet on two couchant lions—a pretty example of French engraver's art of the mid-14th century. Of the extremely few medals produced by Germany during the present war, which have any sort of artistic quality, one is a piece cast in iron by Löwental, with a wistful portrait of General von Kluck. The reverse, rather finely designed and modelled, shows an eagle, perched on a gun emplacement and gazing

Recent Acquisitions by British Museum and National Gallery

at the buildings of Paris, which rise, unattainable, in the distance. The sentiment, oddly enough, is appropriate to a French rather than to a German work; and it is difficult to understand why the German authorities have allowed this medal to go out of their country.

PICTURES ACQUIRED FOR THE NATIONAL GALLERY DURING 1917.—Five pictures have been bequeathed: No. 3162, one of the *Angels*, belonging to the large altar-piece of *The Virgin and Child with Saints*, by Francesco Pesellino (see *The Burlington Magazine*, Vol. XVI, p. 125), by the late Countess Brownlow; No. 3163, *Flower Piece*, by J. van Huysum, by the late Dr. Wilkes; Nos. 3225, 3226, 3227, *Flower Piece*, by P. T. van Brussel, *Fruit and Game*, by G. J. J. van Os, and *Florentine Nobleman*, by J. Sustermans, all by the late Mr. W. W. Ashton, and lent by the trustees to his widow during her

lifetime. Four pictures have been presented: No. 3134, *Battle Piece*, by Hendrik Verschuring, by Mr. A. Sargent, and the other two through the National Art Collections Fund, No. 3163, *Sacrifice of Isaac*, by G. B. Piazzetta (see *The Burlington Magazine*, Vol. XXX, p. 114), by Mr. Robert C. Witt; No. 3164, *Cathedral Interior*, by B. van Bassen, by Mr. F. E. White; and No. 3272, *The Marquess of Tweeddale*, by Sir Godfrey Kneller, by Mr. George Leon. Four pictures have been purchased: out of the Temple West Fund, No. 3214, *The Philosopher*, by Rembrandt (see *The Burlington Magazine*, Vol. XXXI, p. 170); out of the Clarke Fund, No. 3215, *Holy Family*, by J. Jordaens; out of the Mackerell Fund, No. 3216, *Incredulity of S. Thomas*, by Guercino; and out of the Temple-West Fund, No. 3230, the second *Angel*, the fellow to the one bequeathed by Countess Brownlow, from Capt. Lord Somers (see *The Burlington Magazine*, Vol. XVI, p. 125).

MEMORIES OF DEGAS BY GEORGE MOORE

IN his lifetime legends began to gather about him, and the legend that has attained the greatest currency is that Degas was an old curmudgeon who hated his kind and kept his studio door locked. As early as '76—it was about that time I made his acquaintance in the Nouvelle Athènes—I heard him described as harsh and intractable, but I could not see that he was either, and wondered why people should speak of him with bated breath, as if in terror, for indeed he seemed the type and epitome of a French gentleman, as I conceived it to be. He was courteous to all who knew him, entered into conversation with all who asked to be introduced to him, and invited those who seemed interested in his painting to his studio. Why then the legend? Degas put himself forward as an old curmudgeon, and as it is always easier to believe than to observe he became one in popular imagination; and by degrees this very courteous and kind gentleman, loving his kindred and finding happiness in society, became moulded and fashioned by the words he had uttered casually, without foreseeing that sooner or later he would have to live up to them. He said that he would never speak to a man who wrote about him in the newspapers. He described journalists as pests. "The artist", he said, "must live apart, and his private life remain unknown". The power of speech is greater within than without and in the end every man falls a victim to his words.

Said I to him once: "How are your works to become known?" He answered, "I've never heard of anyone buying a picture because it was

spoken about in a newspaper: a man buys a picture because he likes it or because somebody told him to buy it". It may be that I have quoted these words of Degas before; they may be in the article to be laid before the readers of *The Burlington*, but if they are I have repeated myself, a licence that must be allowed to everybody on occasions.

And now I bring to my telling a fact that is testification of the truth of what I have said regarding Degas's natural character and how his artificial character came into being. I forgot Degas's warning that he would never speak to anyone who wrote about him, and went to Paris, forgetful that Degas and his opinions were in "Confessions of a Young Man". I called one morning at his studio in the rue Fontaine. He pulled the string at the foot of the spiral staircase. I went up and found Degas reading amid his lithographic presses my book in a French translation. And for a moment I stood like one frozen; but Degas was amiable—highly pleased expresses his mood—with all I had said of him—so pleased, indeed, that he took me out to breakfast and entertained me, as he never failed to do, with wit and wisdom till late in the afternoon. He spoke of my book to the crowd his personality collected about him; he had passages off by heart; and encouraged by his enjoyment I began to meditate an article on Degas, untroubled by any fear of an interruption in our intimacy. His dislike of notoriety is purely an imaginary one, I said to myself. So it was, and the article might have proved as acceptable to Degas as the book had done if somebody had not unfortunately told me



THE DANCER; BY DEGAS. PASTEL

THE LATE SIR WILLIAM EDEN'S COLLECTION

MEMORIES OF DEGAS
PLATE I



FAN. "DANSEUSES"; BY DEGAS. WATERCOLOUR



LES BLANCHISSEUSES"; BY DEGAS. PASTEL

Memories of Degas

that Degas's brother had lost a great deal of money in Mexico, and that Degas had proved himself a great brother on that occasion, saving his brother from bankruptcy.

As the article happened to be one of my best articles (it could not be else since it was written out of a very complete knowledge of the subject and with enthusiasm and love) it attracted attention in France, and Degas found himself in a dilemma. He had given out to the world that he would never speak to anybody who related his private life in an article. He either had to allow that he was not a man of his word or he had to break with a friend, one who I have reason to believe was a dear friend. Mine was a flagrant instance. I counted on the help of Ludovic Halévy, but despite all Halévy could do and Madame Halévy to bring us together he persisted in his determination not to see me, till he fell under the power of remembrance, and sent me word that he would be glad to see me when I came to Paris again. But it is difficult to renew a friendship that was as close as ours after several years; I did not feel that it could be renewed, and never saw Degas again.

The last news I heard of him came through Monsieur Lafond, the Curator of the National Museum, at Pau. Monsieur Lafond wrote to me asking me in which book he would find my article on Degas, and I sent him "Impressions and Opinions," and a correspondence followed the sending of this book, and a phrase of this kind occurs in his last letter to me: "Degas lives alone and almost blind, seeing nobody, without any kind of occupation". The letter fell from my hands and I fell to thinking of the old man of genius hearing of his pictures selling for thousands and unable to see them, sitting thinking, weary of his life.

Into this solitude a certain French nobleman, the Playboy of Paris, the inspiration of Huysman's *Des Esseintes*, the hero of "A Rebours," succeeded at last in clambering through an unguarded loophole and reaching Degas. "Why, Monsieur Degas," he asked, "do you remain always at Montmartre; why not let me take you to the Faubourg St. Germain?" The answer he got was: "Monsieur le comte de —, leave me upon my dunghill"—a quip that seems to me as worthy of quotation as any in the huge dish of Degas's table talk that Mr. Walter Sickert laid before the readers of *The Burlington Magazine* in a recent number. However this may be, it will help to make clear a point that Mr. Walter Sickert had in mind when he was compiling his list of quips. He seems to have felt that any criticism written at the present time about Degas's work could not be else than a languid repetition of things that have been said and re-said for the last ten or a dozen years. Since we must write about Degas, Mr.

Walter Sickert thinks that our memories are more valuable than our thoughts. We are at agreement in this, but an article written twenty years ago with enthusiasm and love, when Degas was a nightly speaker in the *Nouvelle Athènes*, may be acceptable; it will certainly be more palatable than anything I could write now. And that is why I pressed it upon the editor of *The Burlington*, saying: "why print a new article that must be bad instead of a good one that is unknown to the large majority of your readers? The few that have read it probably preserve a pleasant memory of it, and will be glad to read it again".

One evening, after a large dinner party, given in honour of the publication of "L'Œuvre", when most of the guests had gone, and the company consisted of *les intimes de la maison*, a discussion arose as to whether Claude Lantier was or was not a man of talent. Madame Charpentier, by dint of much provocative asseveration that he was undistinguished by hardly any shred of the talent which made Manet a painter for painters, forced Emile Zola to take up the cudgels and defend his hero. Seeing that all were siding with Madame Charpentier, Zola plunged like a bull into the thick of the fray, and did not hesitate to affirm that he had gifted Claude Lantier with infinitely higher qualities than those which nature had bestowed upon Edouard Manet. This statement was received in mute anger by those present, all of whom had been personal friends and warm admirers of Manet's genius, and cared little to hear any word of disparagement spoken of their dead friend. It must be observed that M. Zola intended no disparagement of M. Manet, but he was concerned to defend the theory of his book—namely, that no painter working in the modern movement had achieved a result proportionate to that which had been achieved by at least three or four writers working in the same movement, inspired by the same ideas, animated by the same aestheticism. And, in reply to one who was anxiously urging Degas' claim to the highest consideration, he said, "I cannot accept a man who shuts himself up all his life to draw a ballet-girl as ranking co-equal in dignity and power with Flaubert, Daudet, and Goncourt".

Some four, or perhaps five, years after, one morning in May, a friend tried the door of Degas' studio. It is always strictly fastened, and when shaken vigorously a voice calls from some loophole; if the visitor be an intimate friend, a string is pulled and he is allowed to stumble his way up the cork-screw staircase into the studio. There are neither Turkey carpets nor Japanese screens, nor indeed any of those signs whereby we know the dwelling of the modern artist. Only at the further end, where the artist works, is there daylight. In perennial gloom and dust the vast canvases of his youth are piled up in formidable barricades. Great wheels belonging to lithographic presses—lithography was for a time one of Degas' avocations—suggest a printing-office. There is much decaying sculpture—dancing-girls modelled in red wax, some dressed in muslin skirts, strange dolls—dolls if you will, but dolls modelled by a man of genius.

On that day in May Degas was especially anxious for breakfast, and he only permitted his visitor to glance at the work in progress, and hurried him away to meal with him—but not in the café; Degas has lately relinquished his café, and breakfasts at home, in an apartment in the Rue Pigalle, overlooking a courtyard full of flowering chestnut-trees.

As they entered the apartment the eye of the visitor was caught by a faint drawing in red chalk, placed upon a side-board; he went straight to it. Degas said, "Ah! I look at it, I bought it only a few days ago; it is a drawing of a

Memories of Degas

female hand by Ingres; look at those finger-nails, see how they are indicated. That's my idea of genius, a man who finds a hand so lovely, so wonderful, so difficult to render, that he will shut himself up all his life, content to do nothing else but indicate finger-nails".

The collocation of these remarks by Zola and Degas—two men of genius, working in the same age, floating in the same stream of tendency, although in diverging currents—cannot fail to move those who are interested in the problem of artistic life. Perhaps never before did chance allow a mutual friend to snatch out of the oblivion of conversation two such complete expressions of artistic sensibility; the document is sufficient, and from it a novelist should be able to construct two living souls. Two types of mind are there in essence; two poles of art are brought into the clearest apprehension, and the insolvable problem, whether it be better to strive for almost everything, or for almost nothing, stares the reader in the face; we see Zola attempting to grasp the universe, and Degas following the vein of gold, following it unerringly, preserving it scrupulously from running into slat. The whole of Degas' life is in the phrase spoken while showing his visitor the drawing in red chalk by Ingres. For no man's practice ever accorded more nearly with his theory than Degas'. He has shut himself up all his life to draw again and again, in a hundred different combinations, only slightly varied, those few aspects of life which his nature led him to consider artistically, and for which his genius alone holds the artistic formulae.

Maupassant says in his preface to Flaubert's letters to Geo. Sand:—"Nearly always an artist hides a secret ambition, foreign to art. Often it is glory that we follow, the radiating glory that places us, living, in apotheosis, frenzies minds, forces hands to applaud, and captures women's hearts. . . . Others follow money, whether for itself, or the satisfaction that it gives—luxuries of life and the delicacies of the table.

"Gustave Flaubert loved letters in so absolute a fashion that, in his soul, filled with this love, no other ambition could find a place".

With the single substitution of the word "painting" for "letters", this might be written with perfect truth of Degas. To those who want to write about him he says, "Leave me alone; you didn't come here to count how many shirts I have in my wardrobe?" "No, but your art. I want to write about it." "My art, what do you want to say about it? Do you think you can explain the merits of a picture to those who do not see them? Dites? . . . I can find the best and clearest words to explain my meaning, and I have spoken to the most intelligent people about art, and they have not understood—to B—, for instance; but among people who understand words are not necessary, you say—humph, he, ha, and everything has been said. My opinion has always been the same. I think that literature has only done harm to art. You puff out the artist with vanity, you inculcate the taste for notoriety, and that is all; you do not advance public taste by one jot. . . . Notwithstanding all your scribbling it never was in a worse state than it is at present. . . . Dites? You do not even help us to sell our pictures. A man buys a picture not because he read an article in a newspaper, but because a friend, who he thinks knows something about pictures, told him it would be worth twice as much ten years hence as it is worth to-day. . . . Dites?"

In these days, when people live with the view to reading their names in the paper, such austerity must appear to many like affectation; let such people undeceive themselves. Never was man more sincere; when Degas speaks thus he speaks the very essence of his being. But perhaps even more difficult than the acceptance of this fact will be found the association of such sentiments with a sweet genial nature, untouched with misanthropy or personal cynicism. Degas is only really cynical in his art, and although irony is an essential part of him, it finds expression in a kindly consciousness of the little weaknesses of human

nature when directed against those he loves. For instance, when he is in company with any one who knew Manet, his confrère and compeer in realistic pictorial art, and the friend of his life, he loves to allude to those little childishnesses of disposition which make Manet's memory a well-beloved, even a sacred thing.

"Do you remember," Degas said, as he hurried his friend along the Rue Pigalle, "how he used to turn on me when I wouldn't send my pictures to the Salon? He would say, 'You, Degas, you are above the level of the sea, but for my part, if I get into an omnibus and some one doesn't say: "M. Manet, how are you, where are you going?" I am disappointed, for I know then that I am not famous.'" Manet's vanity, which a strange boyishness of disposition rendered attractive and engaging, is clearly one of Degas' happiest memories, but all the meanness of *la vie de parade*, so persistently sought by Mr. Whistler, is bitterly displeasing to him. Speaking to Mr. Whistler, he said, "My dear friend, you conduct yourself in life just as if you had no talent at all." Again speaking of the same person, and at the time when he was having numerous photographs taken, Degas said, "You cannot talk to him; he throws his cloak around him—and goes off to the photographer."

A dozen, a hundred other instances, all more or less illustrative of the trait so dominant and decisive in Degas, which leads him to despise all that vain clamour which many artists are apt to consider essential, and without which they are inclined to deem themselves unjustly treated or misunderstood, might be cited. One more will, however, suffice. Speaking to a young man hungering for drawing-room successes, he says, and with that jog of the elbow so familiar in him, "Jeune M—, dans mon temps on n'arrivait pas, dites?" And what softens this austerity, and not only makes it bearable but most winsome and engaging, is the conviction which his manner instils of the very real truth, of the unimpeachableness of the wisdom which he expresses by the general conduct of his life and by phrases pregnant with meaning. Nor is it ever the black wisdom of the pessimist which says there is no worth in anything but death, but the deeper wisdom, born it is true of pessimism, but tempered in the needs of life, which says: "Expend not your strength in vain struggling in the illusive world, which tempts you out of yourself; success and failure lie within and not without you; know yourself, and seek to bring yourself into harmony with the Will from which you cannot escape, but with which you may bring yourself into obedience, and so obtain peace."

In accordance with this philosophy, Degas thinks as little of Turkey carpets and Japanese screens as of newspaper applause, and is unconcerned to paint his walls lemon yellow; he puts his aestheticism upon his canvases, and leaves time to tint the fading whitewash with golden tints. They are naked of ornament, except a few *chefs-d'œuvre* which he will not part with, a few portraits, a few pictures painted in his youth. Looking at *Semiramis Building the Walls of Babylon*, Manet used to say, "Why don't you exhibit it, *cela fera de la variété dans votre œuvre*?" There is a picture of some Spartan youths wrestling which Gérôme once ventured to criticise; Degas answered, "Je suppose que ce n'est pas assez turc pour vous, Gérôme?" Not in his dress nor in his manner will you note anything glaringly distinctive, but for those who know him the suit of pepper-and-salt and the blue necktie tied round a loose collar are full of him. For those who know him the round shoulders, the rolling gait, and the bright, hearty, essentially manly voice are brimmed with individuality; but the casual visitor of the Café de la Rochefoucauld would have to be more than usually endowed with the critical sense to discern that Degas was not an ordinary man. To pass through the world unobserved by those who cannot understand him—that is, by the crowd—and to create all the while an art so astonishingly new and so personal that it will defy imitator, competitor, or rival, seems to be his ambition, if so gross a term can be used without falsifying the conception of his

character. For Degas seems without desire of present or future notoriety. If he could create his future as he has created his present, his future would be found to be no more than a continuation of his present. As he has in life resolutely separated himself from all possibility of praise, except from those who understand him, he would probably, if he could, defend himself against all those noisy and posthumous honours which came to the share of J. F. Millet; and there can be but little doubt that he desires not at all to be sold by picture-dealers for fabulous prices, but rather to have a quiet nook in a public gallery where the few would come to study. However this may be, it is certain that to-day his one wish is to escape the attention of the crowd. He often says his only desire is to have eyesight to work ten hours a day. But he neither condemns nor condones the tastes and the occupations of others; he is merely satisfied that, so far as he is concerned, all the world has for giving its untroubled leisure to pursue the art he has so laboriously invented. For this end he has for many years consistently refused to exhibit in the Salon; now he declines altogether to show his pictures publicly.


In old times, after a long day spent in his studio, he would come to the Nouvelle Athènes late in the evening, about ten o'clock. There he was sure of meeting Manet, Pissaro and Duranty, and with books and cigarettes the time passed in agreeable aestheticisms. Pissaro dreamy and vague; Manet loud, declamatory, and eager for medals and decorations; Degas sharp, deep, more profound, scornfully sarcastic; Duranty clear-headed, dry, full of repressed disappointment. But about the time of Manet's death the centre of art shifted from the Nouvelle Athènes to the Café de la Rochefoucauld. Degas followed it. He was seen there every evening, and every morning he breakfasted there—every year looming up greater and more brilliant in the admiration of the young men. Latterly Degas has abandoned café life. He dines with Ludovic Halévy and a few friends whom he has known all his life; he goes to the opera or the circus to draw and find new motives for pictures. Speaking to a landscape-painter at the Cirque Fernando, he said, "A vous il faut la vie naturelle, à moi la vie factice."

(To be continued.)

UNCOMMISSIONED ART

BY D. S. MACCOLL

REFLECTIONS AT THE ALPINE CLUB

MONG the many unlooked for things which the War has brought about one is the direct employment of artists by the State. In pre-war times I more than once wrote upon the text that the State's duty towards living artists is not so much their "encouragement" by purchase of casual productions at exhibitions as their employment on work that is definitely wanted, in memorial and decoration, for public buildings. A signal occasion for memorial work has arisen, a great "subject" is provided, and some of our most capable men are now at work. Many artists indeed have been absorbed in the humble if useful processes of camouflage, some, like Messrs. Derwent Wood and Tonks, have applied their skill in the fine tasks of facial surgery, but Messrs. Muirhead Bone, Dodd, Orpen, Kennington, Rothenstein and others already hold commissions for illustrative records, and now the Canadian Government has stepped in with a scheme for great commemorative pictures, and has enlisted among its band of painters one of our chief unemployed talents, that of Mr. Augustus John.

If such action is the right one for the State, and a promising lead for the municipality and private patron, how wholesome and invigorating for the artist himself! To be trained to produce, and then to loiter in the market-place without task prescribed or commission given has been the unhappy condition of the modern. Genius may here and there produce great things on its solitary initiative; but genius itself suffers from the vagueness, the absence of stimulus, of definite demand, of stringent conditions. Witness G. F. Watts among his allegories. The mere promise (so little fulfilled) of public employment in

the mid-19th century helped to determine a great outburst of English art, on the one side Stevens and Watts, on the other Madox Brown and the Pre-Raphaelites. The end of the century saw our artists hugging their "freedom", poor things, boasting that they produced only to please themselves, only to be comprehended by themselves, even; and "art" tended to be a private and incommunicable toy, almost a private vice; for "idiocy", it should be remembered, is the Greek for perfectly private activity. As Mallarmé had carried verse a long way towards the bounds of the inane, so Picasso, emptying a representative art of the representative image and of communicable meaning, aspired to design *in vacuo*, and paid the price in designs that are in every sense insignificant.

If my argument appear to be fanciful let me bring it to the test. Of artists now in their prime, no men are more obviously gifted than Mr. Epstein and Mr. John, so gifted that in an age of happier occupation and tradition they would by this time have to their credit a solid achievement of public work in sculpture and painting. Actually the solid part of their achievement is almost entirely portraiture, the one branch of those arts still regulated by commissions, "jobs" executed on the demand of a customer. On the other side, in Mr. Epstein's case, are productions like the "Venus", in which "design" has eaten up what subject there originally was and deformed itself in the process; the thing has ceased to be sculpture without becoming architecture. Whereas when Mr. Epstein had a commission for the building in the Strand, whatever element of whim the infrequent commission betrayed, a balance between subject and design, sculpture and architecture, was maintained.

Mr. John's case is different. He makes eccentric

Uncommissioned Art

experiments, but has less persistence; he needs goading into action. He is apt to take the line of least resistance and to turn out quantities of little panel studies, in which a lesser artist might take some pride, but which are very small change for a great talent. He varies this with half-hearted projects for big pictures, like the *Galician Gipsies* in the present exhibition. His most solid performance in this line, *The Mumpers*, is salvage from a commission given him by Hugh Lane for the decoration of his house.


What is more, these two tendencies, the vain pursuit of "design-in-itself" on the one hand, the dissipation of energy on the other, with pleasant but absent-minded boiling of the gipsy pot, have their effect in the long run on portraiture also. There was a crucial case in Mr. Epstein's exhibition. His *Man with the Tin Hat* was an admirable man, modelled with the force and keen character of many other portrait heads; it was also a tin hat; but the hat was merely an exterior object clapped on; it was not modelled *with the head*: design was taking holiday with Venus. In Mr. John's exhibition not all the heads have engaged his full powers; the habit of the short sprint in the panels tells here in a thoughtlessness about scale and disposition that makes middling pictures of some very vivid likenesses; or there is a surrender

short of conclusion; the sitter is allowed to escape from the wrestle without a blessing.

All this may sound peevish and ungrateful, but it is not either of those splendid gifts I am quarrelling with; it is the conditions of their production that make for sterility and dissipation. And I should not say so much if I were not stirred by the hope that his tardy employment may exact from Mr. John the full measure of his powers, and that Mr. Epstein may model many more army types till the time comes for larger memorials. What the pressure of an absorbing subject may mean for a more modest talent has been illustrated by Mr. Kennington's *Kensingtons at Laventie*, with its element of Pre-Raphaelite intensity. And this work should point the way for many others who will be engaged in memorial work. Our painters and sculptors are few of them great poets, but it is the custom to attempt in memorials a key that only high poetry admits: let them be satisfied with the more attainable pitch of portrait-history.

Meantime I would not be unjust to the occasion of these remarks. There are things at the Alpine Club worthy of the author of *The Smiling Woman* and the Liverpool portraits that began with *Professor Mackay*; one of them, the child's portrait, *Robin*, would hold its own in the neighbourhood of Rembrandt.

PIETRO DEGLI INGANNATI BY TANCREDO BORENIUS

MONG the numerous following of Giovanni Bellini there is one artist of some interest who hitherto has been but very little known—namely the one whose name stands at the head of the present article. The recent discovery of a signed picture by this master affords a suitable opportunity of reviewing what has up to now been known about him and somewhat adding to the information concerning him.

Although Pietro degli Ingannati appears to have been in the habit of signing his pictures, and until the fall of the Venetian Republic many of them doubtless were to be seen in Venetian palaces, he is passed over by all the early Venetian writers on art—Ridolfi and Boschini in the 17th century as well as Zanetti in the 18th. A signed example of his art having been acquired by the Berlin Museum in 1821, this period of oblivion came to an end; and after passing references had been made to him by various writers (e.g., Kugler and Waagen) he was first discussed at some length by Crowe and Cavalcaselle in their "History of Painting in North Italy" (1871).¹ Two signed pictures by Pietro degli Ingannati were known to Crowe and Cavalcaselle: one, the above mentioned picture at Berlin, and the other in the Gatterburg-Morosini

Collection in Venice (since sold by auction in 1894). Struck by the oddness of his surname and by the resemblance of his style, as seen in the Berlin picture, to that of Francesco Bissolo, Crowe and Cavalcaselle put forward an ingenious theory—that Pietro degli Ingannati and Francesco Bissolo were one and the same person, and further, that "Pietro-of-those-that-were-taken-in" had prided himself on that nickname from his successful "imitation of the Bellinesque and Giorgionesque manner". Although they do not say so, one of the reasons which led Crowe and Cavalcaselle to believe in the identity of Bissolo and Pietro degli Ingannati was doubtless that Lanzi refers to Bissolo as "Pier Francesco Bissolo"²; but from records discovered by Dr. Ludwig³ it has been abundantly clear for some time that the identification of Francesco Bissolo and Pietro degli Ingannati cannot be upheld. Not only is Bissolo never called Pietro in any document or signature, but the names of Bissolo and his supposed *alter ego* both appear in the list of members of the Venetian Painters' Guild, drawn up in 1530. Various other documents relating to Pietro degli

¹ Lanzi (L.), *Storia pittorica della Italia*, 4th ed. (Florence, 1822), III, 39.

² See "Archivalische Beiträge zur Geschichte der Venezianischen Malerei", in the *Berlin Jahrbuch*, XXVI, supplement, p. 102 sq.

¹ Original edition, I, 291 sq.; 1912 edition, I, 298.



"VIRGIN AND CHILD WITH SAINTS" (ROYAL GALLERY, BERLIN)



PORTRAIT OF A MAN (P. KELLY, DUBLIN)

PICTURES INSCRIBED "PETRVS DE INGANATIS"

PIETRO DEGLI INGANNATI

Pietro degli Ingannati

Ingannati were also found by Ludwig: the earliest, a signature as witness to a will, dating from 1529; another similar document, dating from 1543; and a valuation, made jointly in 1547 by Pietro degli Ingannati and Giampietro Silvio of three pictures which Francesco Torbido had painted in the Scuola della Trinità at Venice. Seeing that Pietro signs himself "degli Ingannati" in legal and official documents, it would evidently be mistaken to attribute to his surname the significance hinted at by Crowe and Cavalcaselle. To the information about Pietro degli Ingannati given by Ludwig may be added that he was still living in 1548; this is proved by the date of a picture by him, which appeared at Christie's at the sale of the collection of Mr. D. P. Sellar, on March 17th, 1894. I give the entry in the sale catalogue as it stands:

P. DE INGANNATUS.

137. THE MADONNA with the Infant Saviour in her lap, attended by St. Joseph, St. John and St. Catherine.
Signed and dated 1548.

Although both the Gatterburg-Morosini¹ and the Sellar dispersals took place within quite "historic" times, I have yet been unable to ascertain the present whereabouts of these two authenticated examples.² Of the style of the latter I know nothing, and of the former only what Crowe and Cavalcaselle say—that it represents the Madonna and Child with the Baptist and a female saint (wood, half-lengths); that the picture is signed "Petrus de Ingannatis p."; and that it is of a later style than the Berlin picture, being "more in the manner of Girolamo da Santa Croce". The only clue to Pietro degli Ingannati's artistic personality has thus for some time been the picture which came to Berlin with the great Solly collection, and now hangs in the Kaiser-Friedrich Museum (No. 41). The picture (which measures 68 by 100 cm.) represents the Virgin and Child surrounded by S. John the Baptist, an unidentified female saint, the Magdalen and S. Nicholas of Tolentino³; on the ledge in front is the signature, in capitals, PETRVS·DE·INGANATIS ·P· [PLATE, A]. The composition is a typical Bellinesque *Sacra Conversazione*, and the principal group echoes a design which is a commonplace in the school of Giovanni Bellini; in the facial types and the tenderness and luminosity of the general tonality the picture is doubtless strongly reminiscent of the works of Francesco Bissolo, although there can be no question of any absolute identity of style with that of Bissolo.

With this picture in one's mind, a new and unsuspected aspect of Pietro degli Ingannati's

work is revealed by a portrait, to which my attention was drawn by Mr. Thomas Bodkin, of Dublin, to whose kind offices I am also indebted for the photograph from which the accompanying reproduction is made [PLATE, B]. The picture, which is now in the possession of Mr. P. Kelly, of Dublin, shows the half-length of a man of about thirty, with hair and beard of a sandy brown, seen in front of a marble niche, and leaning his right arm against a ledge, which bears the signature, again in capitals:

PETRVS·DE·INGANATIS

·P·

He is dressed in a black doublet, under which the strongly contrasted white of his shirt and deep red silk sleeves become visible. The drawing of the eyes, the nose and the mouth still distinctly reminds one of the Berlin picture; but in the pose and expression of the figure, and the richness and vigour of the general tonality, the artist's adoption of the principles of style of the Venetian Cinquecento is clearly seen; and but for the signature one would probably have looked for the artist somewhere in the direction of Bernardino Licino, of whose essays in the Giorgionesque manner there is indeed not a little to remind us here.

Of the history of the picture nothing is known for certain beyond the fact that it was formerly in the possession of the D'Arcy family of Welfort, Kilkerrin, Co. Galway. On the back is a very coarse inscription which apparently reads: "This belonged to the Doge of Venice." It so happens that in an inventory of the pictures in the Palazzo Rezzonico at Venice, drawn up on September 22nd, 1682, there exists the following entry which has not been referred to by those who have up to now written on Pietro degli Ingannati:—

Un simile in tavola ritratto di Pietro dell' Ingannati con sua cornice d'albeo.⁴

But in the absence of any more detailed evidence it would doubtless be rash to do more than suggest the possibility that the portrait in Dublin may be the one formerly belonging to the Rezzonico family.

The Dublin portrait widens in a remarkable manner the field for a reconstruction of the artistic personality of Pietro degli Ingannati⁵; and we may perhaps expect that, as in the cases, say, of Giovanni Francesco da Rimini and Baldassare d'Este, once a beginning has been made, the number of hitherto anonymous or misnamed works which can be restored to him will increase before very long.

¹ Levi (C. A.), *Le Collezioni Veneziane* (Venice, 1900), II, 76.

² I find that various ascriptions to Pietro degli Ingannati, which I am unable to verify, are put forward by Waagen (*Treasures*, II, 59, III, 82, 237, IV, 115); and that Mr. Berenson (*Venetian Painting in America*, 1916, p. 262) referring to a *Madonna with the Magdalen, the Baptist and two Donors* in the Jarves Collection. New Haven, suggests that it may have "affinities with Petrus de Inganatis".

³ Dr. Ludwig, and following him the Berlin catalogue, are mistaken in stating that the Manfrin collection in Venice formerly contained a picture by Pietro degli Ingannati.

⁴ The Gatterburg-Morosini picture was sold for 8,000 francs (see a note by Dr. Bode in *Reperitorium für Kunstwissenschaft*, XVII, 246); the Sellar picture for £13 13s. to "Parlington".

⁵ Not S. Anthony of Padua, as stated in the Berlin catalogue.

REVIEWS

THE METROPOLITAN MUSEUM OF ART. Catalogue of the collection of pottery, porcelain and faience; by GARRETT CHATFIELD PIER. xxii + 425 pp., 44 pl.; New York, 28. 2d.

A catalogue of the entire collection of pottery in the Metropolitan Museum at New York should be a noteworthy addition to the literature of ceramics. Being of comparatively recent growth the collection cannot of course compare in size or comprehensiveness with those of the great national museums of Europe; nevertheless the production of a catalogue with nearly 3,000 entries covering a wide range of date and provenance is an undertaking of which the successful accomplishment would be no small achievement. To those already familiar enough with ceramic history to be in a position to read with critical discrimination, Mr. Pier's work certainly can be of service as a detailed record of one of the chief public collections of pottery in America. The Metropolitan Museum is numerically strong in specimens of Chinese porcelain, which form about one-third of the ceramic collection; of these however more than half belong to the Yung Ch'eng and later periods, and are consequently but indifferent exponents of the mastery in this art of a nation whose potters have been second to none. The catalogue includes only six pieces earlier in date than the Ming dynasty, none of them very remarkable. The Japanese series is also large and comprehensive, and bears comparison with that of any public museum in Europe, although it is far inferior both in numbers and representative character to the Morse Collection in the Boston Museum. The Near Eastern section appears to have been the object of special attention and includes several pieces of real distinction. Noteworthy in particular are a dish from Rakka with radial panels, a beautiful bowl with two figures seated by a cypress (stated in the text to be from Sultanabad though the illustration of it bears the title "Rhages"), and the tilework garden picture from Ispahan of the time of Shah Abbas I similar to that in the Victoria and Albert Museum.

Amongst the Hispano-Moresque ware also are many fine specimens; the large bowl with a diaper of bryony flowers of which an illustration is given is a conspicuously beautiful example of a ware which, at its best, has never been surpassed for decorative value. Though it is not so stated, the reigns of the kings of Aragon are chosen as the periods for dating the earlier Valencian ware, until the year 1500 is named somewhat arbitrarily and misleadingly, for the close of a term beginning with the succession of Ferdinand of Sicily in 1479. To the same period are assigned certain pieces which must surely have been made considerably later, as for instance some of the dishes with embossed gadroon or acanthus borders; this style continued in a decadent form well into the 17th century, witness two dated dishes at South Kensington. An orange-tub with the arms of the second Don John of Austria in the same museum

shows that the decoration with birds among flowers in ruby-coloured lustre (as on No. 1999 in Mr. Pier's catalogue) should be referred to the middle or second half of the 17th century. The section of Italian maiolica is weak and contains apparently only two pieces of first importance, a plate from the Gonzaga-Este service painted by Nicola Pellipario and another from the Castellani Collection with the subject of the death of Achilles in which, to judge from the illustration, we may recognise the hand of the same master or of another closely imitating his manner. The series of 18th and 19th century European wares is very uneven. There is a pair of vases with genre subjects after Moreau le Jeune which would hold their own in the most splendid collections of Sèvres porcelain. A fine vase of Wedgwood's blue jasper ware from the Sanderson Collection described at somewhat disproportionate length, may also be mentioned.

As has been said, the catalogue will be useful to students as a record of the pottery in the New York Museum. It cannot be said that it will be of equal value to ordinary visitors to the museum, equipped with little or no special knowledge of the subject. In fact the catalogue is so full of errors and pitfalls that such readers are likely to be confused rather than illuminated by it. We find for instance the expression "coarse blue-white paste" used of pieces to which the impurity of the glaze gives an outward appearance of this colour. The heading "Lung or Wan period" can mean little to those unfamiliar with Chinese history. On pp. 55, 56 for no apparent reason three Ch'ien Lung pieces are thrown in under the heading "K'ang Hsi period". The list of contents refers to "Japan and Korea" as the section occupying pp. 211--238, though we search there in vain for a single Korean specimen. No. 2065 is described as a mosque-lamp with a black glaze on which an inscription is picked out: the black is doubtless a pigment with which the white slip surface is covered before the application of a clear siliceous glaze. Two tiles (No. 2093) are described as "from Brussa, Damascus". What can even the specialist make of No. 2103, a dish described as follows: "Mezza majolica. Grayish body, interior enamelled with the design of a fish surrounded by floral sprays and cross hatchings. About inner rim is a border of diamond shaped designs separated by broad bands, the whole design being in turquoise blue and purplish black enamels. Exterior and foot glazed a thin opaque brown." It is indeed time to banish from the vocabulary of ceramics the term "mezza majolica", invented by Passeri and applied by him, in ignorance of their true nature, to two entirely different types of ware. Its use by later writers has led to much confusion, and we find Mr. Pier employing it of lead-glazed *sgraffiato* ware (No. 2099, etc.), of the tin-enamelled lusted ware of Deruta (No. 2099, etc.), and in No. 2093 of Heaven knows what. From the heading "Diruta

(Pesaro)" on p. 317 it appears that Mr. Pier still accepts the generally discredited claim of Passeri that lustrated maiolica was made at Pesaro. The Delft wares are grouped under the names of their potters, each followed by a date which is that of enrolment in the Guild of St. Luke; there is nothing to explain this to the layman, who will probably assume the date to be that of the manufacture of the respective items. On p. 375 we find four specimens of porcelain marked "R. g." ascribed to Regensburg; Mr. Pier is evidently not familiar with the monograph on Thuringian porcelain by Graul and Kurzwelly, or even with the Franks Catalogue of Continental Porcelain, and we find the explanation of this error when we note in the bibliography that the edition of Chaffers, cited therein—a work full of perils to the inexpert—is that of 1870. A tortoise shell-glazed Whieldon teapot shown in an illustration (No. 2610) is described in the text as having an "agate glaze", whereas the term "agate" was used in Staffordshire only of a variegated body, not of a surface colouring. Most astonishing of all the vagaries of this unconventional catalogue is the use of the heading "Rococo" to cover all European wares from St. Cloud and the earliest Meissen porcelain to Sèvres of the Republic, First Empire and Restoration, Biedermeier style Vienna, the most classically intentioned Wedgwood, and the *pâte-sur-pâte* of the late Mr. Solon. The work abounds in minor blunders which cannot all be condoned as printer's errors. For correction in future impressions it is only fair to name "Goodman Collection" and "Abarello" in the bibliography, "Oude Kirk" (No. 489), "Hotel" for "Hotei" (1364), "sprout" (1931), "Fountain Collection" (2111, 2113), "Westerwal" (2189), "Schreiber" (2265), "Vinoro" (2268), "Rouenaise style" (2475), "Veilsdorp" (2484), "Weseley" for "Wegeli" (2490), "Fürslich Fuldäish" (2507), "De Klaw" (2538), "Hochst" (p. 373), "Chelsea, Derbyshire, England" (plate facing p. 394). This list might easily be lengthened, but enough has been said to show that the catalogue is in need of searching revision. Future issues will, it may be hoped, contain a larger number of illustrations, chosen on less haphazard lines than those of the present edition; copious illustrations are more helpful than the most detailed catalogued descriptions. x.

A MONTHLY CHRONICLE

THE KAUFMANN SALE.—One of the most remarkable private collections on the Continent was undoubtedly the one formed by the late Herr Richard von Kaufmann of Berlin. The section of Old Masters was especially strong in Netherlandish and German primitives (no 17th-century Dutch or Flemish pictures being in fact included in the collection) and comprised also a number of fine Italian pictures. The collection was sold by auction early in December, very high prices

LIVELY RECOLLECTIONS; by the Rev. JOHN SHEARME, M.A. Hon. Canon of Winchester. (Lane.) 5s. n.

The recollections—not all of them being "lively"—of Canon Shearme make good, easy reading. One claim to the interest of readers of *The Burlington Magazine* lies in Canon Shearme's acquaintance with G. E. Street, R.A., who designed and built at his own expense the church at Holmbury St. Mary, Surrey, of which parish Canon Shearme was the first incumbent. Another lies in the account of a dinner of "Strattonians", or natives of Stratton in Cornwall, at which Mr. John Lane proposed the health of "the Director of the National Portrait Gallery, the Editor of *The Burlington Magazine*, the Publishing Manager of the Vale Press, the Slade Professor of Fine Arts at Oxford, as well as an artist who is one of our finest landscape painters". All five were present. Were the banquet to take place to-day, there would be a sixth, the Director of the National Gallery; for all five were in one skin—that (our readers will have guessed it) of Mr. C. J. Holmes. H. H. C.

THE SILVER CHAIN; a Satire on Convention; by William Blake Richmond. (Cecil Palmer & Hayward.) 6s.

Fiction, as fiction, is not criticized in *The Burlington Magazine*; and we need not ask here how far Sir William Richmond has succeeded in writing a good novel. Enough that this promising young author has done very well for a beginner, and that, as his experience ripens, he may do better still in years to come. His satire on convention is not very deadly. Harder and shrewder blows than this have been dealt to the Puritans of England, the wealthy Protestant Nonconformists, with their ugly homes, ugly manners and ugly lives. Sir William attacks them less effectively by showing how ugly they are than by showing how much beauty there is elsewhere. When he takes us to Italy, to the Sabine hills, to Rome; when he shows us the Italian shepherds' life in their *capanna*, a wedding-feast in a hill-town, a hunt after robbers in Sicily, the bodily and spiritual loveliness of a Sabine girl; then by revealing beauty he condemns ugliness. At the Trattoria, too, and elsewhere, there is good strenuous talk about painting, which "tosses" the subject, as Bacon would say, though it may bring nothing new to the discussion. H. H. C.

being generally realized and bringing the sum-total to the large figure of close upon twelve million marks. Among the pictures, the top price was realized by Nicolas Froment's *Raising of Lazarus*, which brought 390,000 marks (*i.e.*, with parity of exchange, about £19,500); next followed a fine Roger van der Weyden portrait (340,000 marks) and Brueghel's *Pays de Cogne* (310,000 marks). We give below, on the authority of the "Berliner Tageblatt", an account of the

A Monthly Chronicle

prices (in marks) realized by all the pictures as well as by some of the sculptures and *objets d'art*. The attributions are those of the sale catalogue, and a few comments on some of the pictures are added in brackets.

- No. 1. Taddeo Gaddi, *Polyptych* (from the Verdura collection, Palermo), 49,500.
- No. 2. Florentine school, 14th century, *Predella*, 1,700.
- No. 3. Florentine school, 14th century, *Capture of Christ*, 5,600.
- No. 4. Lorenzo Monaco, *S. Jerome*, 24,000.
- No. 5. Lorenzo Monaco, *The Nativity*, 22,500.
- No. 6. Nicola di Segna, *The Nativity*, 20,000.
- No. 7. Lippo Memmi, *Madonna*, 62,000.
- No. 8. Berna da Siena, *Crucifixion*, 29,000.
- No. 9. Pietro Lorenzetti, *The Nativity*, 25,000.
- No. 10. Sienese school, *Fragments of Altarpiece*, 10,000.
- No. 12. Francesco di Vannuccio, *Reliquary*, 23,500.
- No. 13. Sienese school, 14th century, *Processional Cross*, 13,000.
- No. 14. Italian school (Venetian ?), 14th century, *The Agony in the Garden*, 12,000.
- No. 15. Italian school, 14th century, *Crucifixion*, 3,500.
- No. 16. Italian school, 14th century, *Polyptych*, 5,500.
- No. 17. Italian school, 14th century, *Polyptych*, 40,500.
- No. 18. Florentine school, 15th century [at one time assigned to Masaccio], *The Marriage of the Virgin*, 28,000.
- No. 19. Botticelli, *Judith*, 110,000.
- No. 20. Botticelli, *Maionna*, 78,000.
- No. 21. The "Paris" Master (1470), *Diana Bathing*, 24,500.
- No. 22. Florentine school, c. 1500, *The Adoration of the Infant Christ*, 11,500.
- No. 23. Piero di Cosimo, *The Myth of Prometheus*, 48,500.
- No. 24. Florentine school, c. 1500, *SS. Peter, Bernard, Dominic*, 3,800.
- No. 25. Matteo di Giovanni, *Madonna*, 21,000.
- No. 26. Guido Cozzarelli, *Madonna*, 15,000.
- Nos. 27-28. Giovanni di Paolo, *Two predella panels* (Saints in shipwreck—Robing of a monastic saint), 42,000.
- No. 29. Giovanni di Paolo, *The Adoration of the Magi*, 50,000.
- No. 30. Sienese school, 15th century, *Coronation of the Virgin*, 4,000.
- No. 31. Antoniazio Romano, *Madonna*, 16,000.
- No. 32. Domenico Panetti, *The Virgin and Child enthroned with four Saints* (signed), 25,000.
- No. 33. Lazzaro Grimaldi (of Ferrara), *The Virgin and Child enthroned with four Saints* (signed), 10,000.
- No. 34. "Ercolo Grandi", *Madonna*, 20,000.
- No. 35. Garofalo, *The Circumcision*, 8,000.
- Nos. 36-40. Innocenzo da Imola, *Five predella pictures* (from the church of S. Isaiiah, Bologna), 6,600.
- No. 41. Lauro Padovano, *Predella with the Drusiana legend*, 150,000.
- No. 42. Carlo Crivelli [more probably by Benvenuto di Giovanni], *Two youths before a crucifix*, 38,500.
- No. 43. Central Italian Master, *Legend of a female saint*, 15,500.
- No. 44. Venetian school, c. 1449, *Madonna*, 32,000.
- No. 45. Venetian school, early 15th century, *The Annunciation*, 10,500.
- No. 46. Giorgio Schiavone, *Madonna*, 42,000.
- No. 47. Venetian school, *Madonna*, 30,000.
- No. 48. Giovanni Martini, *SS. Peter, John Evangelist and Paul*, 32,500.
- No. 49. Italian school, 15th century, *Crucifixion*, 15,000.
- No. 50. North Italian school, c. 1480, *S. John the Baptist*, 15,000.
- No. 51. Marco Zoppo, *S. Jerome*, 27,000.
- No. 52. Venetian school, *Two men in modish dress*, 15,500.
- No. 53. Giovanni Mansueti, *Apollo and Neptune*, 21,000.
- No. 54. North Italian school, dated 1523 [close to Bartolomeo Montagna], *Madonna*, 33,000.
- No. 55. Veronese school, c. 1500, *A Knight*, 2,700.
- No. 56. Giorgione [the attribution to this master very questionable, but an interesting piece in the manner of Giorgione], *Allegory of Chastity*, 34,000.

- No. 57. Lotto, *Portrait of a Goldsmith*, 77,000 (bought by Herr Koch, a jeweller of Frankfurt).
- No. 58. Basaiti [in reality Lotto], *S. Jerome*, 13,000.
- No. 59. Sebastiano dal Piombo [incorrect ascription; formerly in the Malmesbury collection, see Crowe and Cavalcaselle, "North Italy", 1912, iii, 252], *Portrait of Titian*, 22,000.
- No. 60. Tintoretto, *Portrait of Ottavio di Strada* (formerly at Blenheim), dated 1547, 230,000 [a superb work].
- No. 61. Tintoretto, *Portrait of a Procurator*, 68,000.
- No. 62. Bassano, *Portrait of a Man*, 30,000.
- No. 63. Moretto, *Portrait of M. A. Savelli*, 200,000.
- No. 64. F. Beccaruzzi [a characteristic specimen], *Full-length of a gentleman*, 50,000.
- No. 65. Italian school, *Portrait of Pope Gregory XIII*, 1,850.
- No. 66. Russo-Greek school, *Icon*, 2,750.
- No. 67. Roger van der Weyden, *Portrait of a Man* (bust: 32 by 26 cm.), 340,000.
- No. 68. Flemish school, *Madonna*, 80,000.
- No. 69. Memling, *Christ*, 72,000.
- No. 70. Memling, *Madonna*, 135,000.
- No. 71. Master of the Ursula Legend, *S. Anne, the Virgin and Christ*, 26,500.
- Nos. 72 and 73. Albert Bouts, *Two wings of an altarpiece, with portraits of the donors*, 46,000.
- No. 74. Albert Bouts, *Head of Christ*, 13,500.
- No. 75. Albert Bouts, *S. Jerome*, 18,500.
- Nos. 76 and 77. Gerard David, *SS. John the Baptist and Francis* (wings of an altarpiece), 105,000.
- No. 78. Gerard David, *The Nativity*, 200,000.
- No. 79. Gerard David, *Pietà*, 70,000.
- No. 80. Adriaen Ysenbrandt, *Triptych*, 76,000.
- No. 81. South Flemish school, *Madonna*, 24,000.
- No. 82. South Flemish school, *A S. unt.*, 10,500.
- No. 83. Colijn de Coter, *The Grieving Magdalen*, 93,000.
- No. 84. South Flemish school, *Bust of Christ and the Virgin*, 6,400.
- No. 85. Joos van Cleve, *Portrait of the artist* (38 by 27 cm.), 215,000.
- No. 86. Joos van Cleve, *S. Jerome*, 10,200.
- No. 87. Joos van Cleve, *Madonna*, 53,000.
- Nos. 88 and 89. Joos van Cleve, *Pair of Portraits*, 32,500.
- No. 90. Joachim Patinir, *Triptych, The Rest on the Flight into Egypt and Two Saints*, 70,000.
- No. 91. Mabuse, *Male Portrait*, 63,000.
- No. 92. Mabuse, *Madonna*, 59,000.
- No. 93. South Flemish school, *Triptych*, 46,000.
- No. 94. South Flemish school, *S. Francis*, 5,800.
- No. 95. South Flemish school, *The Last Supper*, 31,500.
- No. 96. South Flemish school, *The Magdalen*, 22,500.
- No. 97. Herri met de Bles, *Landscape with S. Christopher*, 27,000.
- No. 98. Patinir, *Landscape with an Allegory of Vanity*, 20,500.
- No. 99. Netherlandish school (dated 1546), *Landscape with village*, 10,800.
- No. 100. Netherlandish school, c. 1540, *Portrait of a Young Lady*, 80,000.
- No. 101. Pieter Brueghel, *Le Pays de Cocagne*, 310,000.
- No. 102. Netherlandish school, *Male portrait*, 15,000.
- No. 103. M. Coiffemans, *The Agony in the Garden*, 8,200.
- No. 104. M. Coiffemans, *The Capture of Christ*, 10,200.
- No. 105. M. Coiffemans, *The Resurrection*, 6,000.
- No. 106. Geertgen tot St. Jans, *The Nativity* [a night scene of exquisite quality; 32 by 26 cm.], 205,000.
- No. 107. Master of the "Virgo inter Virgines", *The Nativity*, 91,000.
- No. 108. Jerome Bosch, *The Mocking of Christ*, 105,000.
- No. 109. Dutch school, c. 1500, *The Root of Jesse*, 31,000.
- No. 110. Joest van Calcar, *The Nativity*, 80,000.
- Nos. 111 and 112. Jan Mostaert, *Pair of portrait groups*, 49,500.
- No. 113. Jacob Cornelisz van Amsterdam, *The Magdalen*, 52,000.
- No. 114. Jacob Cornelisz van Amsterdam, *Adoration of the Magi*, 64,100.
- No. 115. Dirk Jacobsz, *Male portrait* (from the Doetsch collection), 101,000.
- No. 116. C. Engelbrechtsen, *The Crucifixion*, 24,000.
- No. 117. Lucas van Leyden, *Madonna*, 140,000.

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No. 118. Dutch school, *Male portrait*, 2,100.
 No. 119. Nicolas Froment, *The Raising of Lazarus*, 390,000.
 Nos. 120 and 121. Master of S. Ægidius, *Two wings of an altar-piece*, 43,000.
 No. 122. French school, c. 1500, *Triptych*, 20,500.
 No. 123. French school, *Portrait of a young man*, 11,000.
 No. 124. French school, *Portrait of a young man*, 12,000.
 No. 125. Spanish school, c. 1480, SS. Paul and James the Greater, 17,500.
 No. 126. Bohemian school, c. 1380, *The Crucifixion*, 58,000.
 No. 127. Bohemian school, c. 1420, *Two panels from an altar-piece*, 32,000.
 No. 128. Stephen Lochner, *S. John the Evangelist and the Magdalen*, 63,000.
 No. 129. Westphalian school, *S. Anne, the Virgin and Christ*, 41,000.
 No. 132. Master of S. Bartholomew, *The Baptism of Christ*, 230,000.
 No. 133. Master of S. Bartholomew, *S. James*, 35,000.
 No. 134. Barthel Bruyn, *The Baptism of Christ*, 74,000.
 No. 135. Barthel Bruyn, *Portrait of a woman*, 162,000.
 No. 136. Barthel Bruyn, *Portrait of a young man*, 24,500.
 No. 137. Barthel Bruyn, *Portrait of a woman with her daughter*, 61,000.
 No. 138. School of Cologne, *Portrait of a woman*, 7,500.
 No. 139. Hans Schuchlin, *Christ carrying the Cross*, 17,500.
 No. 140. South German school, *The Annunciation*, 3,000.
 No. 141. Hans Holbein the Elder, *Madonna*, 41,000.
 No. 142. Hans Holbein the Elder, *Madonna*, 36,800.
 No. 143. Hans Holbein the Elder, *The Martyrdom of S. Bartholomew*, 32,000.
 No. 144. Daniel Hopfer, *Four small panels from an altar-piece*, 66,000.
 No. 145. Bernhard Strigel, *Madonna*, 65,000.
 No. 146. Suabian Master, *Portrait of a young man*, 48,000.
 No. 147. Georg Breu, *Madonna*, 27,560.
 No. 149-152. H.L. Schäufelein, *Four panels from an altar-piece*, 13,000.
 No. 153. H. L. Schäufelein, *Christ taking leave of the Marys*, 17,500.
 No. 154. H. L. Schäufelein, *Scene from the story of Ginevra Degli Alimieri*, 23,500.
 No. 155. Georg Pencz, *A Knight with his Squire* [based upon a composition by Giorgione or Titian], 8,500.
 No. 156. The Master of Messkirch, S. Werner, 46,000.
 No. 157. The Master H.R., *Portrait of Dr. G. Hauer*, 8,500.
 No. 158. South German school, *Martyrdom of S. Catherine*, 8,300.
 No. 159. Wolf Huber, *Christ taking leave of His Mother*, 27,500.
 No. 160. Lucas Cranach, *The Nativity*, 34,800.
 No. 161 and 162. Lucas Cranach, *Portraits of Martin Luther and his wife*, 104,000.
 No. 163. Lucas Cranach, *Triptych*, 32,500.
 No. 164. Lucas Cranach, *Male portrait*, 76,000.
 * Among the sculptures the principal piece (No. 275) was a *Statue of an Angel*, in marble, by Piero di Giovanni Tedesco, from the doorway of the Florence Duomo, bought by Herr C. von Weinberg for 116,000 marks. Other notable prices were:—
 No. 180. Peter Vischer, *Madonna*, bronze, 60,000 (Rosenbaum, Frankfurt).
 No. 224. Paduan school, c. 1500, *She-wolf*, bronze, 80,000 (Langaard, Christiania).
 No. 228. Sansovino, *Neptune*, bronze, 71,500 (Dr. von Pannwitz, Berlin).
 No. 235. *Andron*, bronze, 16th century, 80,000.
 No. 252. School of Cologne, 15th century, *Madonna*, bronze, 35,000 (Rosenbaum).
 No. 179. South German school, 15th century, *Madonna Enthroned*, 60,500.
 Nos. 213 and 214. Riccio, *Satyrs*, bronze, 53,500 (Langaard).
 No. 215. Riccio, *Decorative bottle*, bronze, 68,000 (Dr. Bottag).
 Nos. 233 and 234. Venetian school, c. 1575, *Figures carrying mussels*, bronze, 28,000.

Nos. 237 and 238. *Two Inkslands*, bronze, Venice, 16th century, 38,000 and 30,000.
 No. 251. Bavarian school, 15th century, *Madonna*, bronze, 25,000 (Heilbronner, Berlin).
 No. 253. Flemish school, c. 1575, *Hercules*, bronze, 29,000.
 No. 259. Venetian school, c. 1500, *Two Statues of boys*, marble, 33,500.
 No. 276. Italian school, 15th century, *Madonna*, 42,000 (Cramer, Cassel).
 No. 280. Robbia, 16th century, *Two Angel Candelabra*, 26,000.
 No. 278. Florentine school, 14th century, *Angel standing*, marble, 116,000 (a Frankfort collector).
 No. 286. Italian school, 15th century, *Terra-cotta bust*, 50,100.
 No. 309. German school, 15th century, *Christ carrying the Cross*, 29,000 (Rosenbaum).
 No. 319. German school, 16th century, *Two small Angel Candelabra*, wood, 30,500 (Kaiser Friedrich Museum).
 No. 323. Rhenish school, 15th century, *Madonna*, 34,500.
 No. 333. *Small Augsburg House-altar*, c. 1500, 35,000 (Rosenbaum).
 Nos. 371 and 372. Rhenish school, *Two wooden figures*, 38,000.
 Nos. 373 and 374. Antwerp school, 15th century, *Two pieces of sculpture*, 33,500 (Böhler).
 Nos. 383 and 384. *Two Gothic choir stall sides*, 41,000.

Further important items were:—

A Florentine Angel Candelabrum in clay, 49,000; a Carolingian Reliquary, 97,000; a Limoges 13th century Ostensory, 64,000 (Reiling, Mainz); a Syrian Mosque lamp, 34,000 (Drey, Munich); two Spanish armchairs, 18th century, 34,000 and 40,000; a Brabant tapestry with story of Danaë, 81,000; a Flemish Gobelin, with the Rape of Europa, 68,000; a Persian carpet, 92,000. The prices of the woodcarvings generally ranged from 10,000 to 30,000 marks.

T. B.

THE NEW SLADE PROFESSOR.—At a meeting on 19 December the Senate of the University of London elected Mr. Henry Tonks, F.R.C.S., to the Slade Chair of Fine Art at University College, in succession to Professor Frederick Brown, who has resigned after holding the Chair since 1892. Mr. Tonks's career is specially interesting. He was educated at Clifton College and the London Hospital Medical School, qualified as a medical man and became a Fellow of the Royal College of Surgeons in 1888. He obtained a high reputation as a demonstrator and teacher in anatomy. His artistic instincts asserted themselves, and he decided on a career as an artist and as a teacher of art, taking his training at the Westminster School of Art, under Professor Brown. Since 1893 Mr. Tonks has been very closely associated with Professor Brown in his work at the Slade School, and the co-operation of the two men has led to the remarkable and distinctive success of that School; indeed Mr. Tonks is recognised as one of the most stimulating teachers of Art in this country. Under his influence his pupils do not become lesser Tonkses, but are developed to the highest degree which their individual powers are capable of reaching. Besides the names of pupils who immediately occur to the memory, such as Augustus John, William Orpen and Ambrose McEvoy, there are many highly accomplished artists in the most diverse styles who owe their accomplishment to the combined stimulus of Professors Tonks's and Brown's

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teaching. Mr. Tonks has also been in close association with the New English Art Club almost since its foundation. His own contributions to Art have been considerable, and he is represented in the National Gallery of British Art by the pastel portraits of M. and Mme. Rodin, a portrait of himself, *The Girl with a Parrot*, and the *Study of a Girl*.

Mr. Tonks has served during the War in the Royal Army Medical Corps. He has utilised for the service of the world in a remarkable way his combination of medical and artistic faculties. After experiences in hospitals immediately behind the French and Italian Fronts and many months' voluntary work at Aldershot, he has been concerned in starting a Hospital for Facial Injuries, and is now associated with the Queen's Hospital at Sidcup, which is entirely devoted to this purpose. While at Aldershot and later he made a series of drawings and models in connexion with the work of facial restoration, which scarcely another man possessed at once the strength of mind, the medical knowledge and the sureness of technique to make. This series has now been placed in the Royal College of Surgeons, and has already been noticed in these pages.

In the work of the Slade School during the second term of this session, which begins on 7 January 1918, Professor Tonks will be assisted for the time being by his predecessor, Professor Brown, and by Mr. P. Wilson Steer. That Professor Tonks and Professor Brown should be working together again with reversed precedence is striking evidence of the single-mindedness of both, and of their unity of purpose. The work of the Sculpture Department will continue to be in the hands of Professor Havard Thomas. M. A.

THE MODERN LOAN EXHIBITION AT THE GROSVENOR GALLERY.—This exhibition—apart from a small section of French pictures including examples of Degas, Monticelli, T. H. Rousseau, Millet, Corot, Anquetin, etc.—suggests to a great degree the atmosphere of the New English Art Club, where most of the artists have figured at one time or another. The most prominent individual performance, on account of its size and the great ability of its execution, is Mr. Glyn Philpot's *La Zazarrrosa*. But the honours of the exhibition will fall to Mr. McEvoy's series of portraits. Here, too, there is great executive ability, but of a more subtle kind, and if the real value of the

artist's own personality is sometimes rather submerged allowances may be made for the difficulties of fashionable portraiture. "Fashionable portrait painting", with its implied associations of artistic snobbery and chocolate-box ideals, has become a term of reproach. Mr. McEvoy survives the ordeal better than most. He has great command over his material, without that mechanical dexterity which distinguishes the true portrait-manufacturer. All the apparatus of flattering illumination and brilliant broken colour is adroitly made use of in his presentation of pretty women and pretty clothes, and if these pictures and drawings end rather in generalisation than in the intimacy of the best portraiture, they are always saved by nervous draughtsmanship and a feeling for gradation from the commonplace of Mr. Sargent's water-colour portrait (No. 143).

Mr. Steer is represented by a group of paintings and drawings which show several aspects and periods of his art. The *Marine* (No. 2) is a particularly admirable example. There are also numerous works by Professor Henry Tonks, Mrs. Swynnerton and Sig. Mancini (who is as unsatisfying as ever, but in these surroundings is free from that air of intrusion which so ill becomes him in the Lane Collection). Three early drawings of slum types form an interesting genesis of Mr. Epstein. Specimens of the more mature achievement of the late J. D. Innes might advantageously have been added to the few drawings of his which are exhibited. Mr. Max Beerbohm's intensely amusing drawings form a class apart. The qualities one looks for in him are in every case fully present, but he seems to be developing a new scheme of colour.

FLOWERPIECES BY ROGER FRY; CARFAX AND CO.—In a notice of Mr. Fry's exhibition his position as an Editor of this magazine prevents criticism in detail. But it is not exceeding a reasonable limit to characterise these twenty paintings as serious and thoughtful work, full of a feeling for the possible dignity of this branch of still-life, and showing appreciation for colour, growth, and pictorial structure, expressed without the tedium of over-literal representation. The larger pictures are perhaps the best; in particular *Irises*, *Poinsettia*, and *Lily*. The last named has been purchased by the Contemporary Art Society, and will, it is hoped, find a permanent place in a public gallery. R. S.

LETTERS, ETC.

SIR CHARLES HOLROYD'S ETCHINGS

SIR,—All those who admire the etched works of the late Sir Charles Holroyd, and in particular his beautiful plates of Italian towns and English landscapes, will appreciate Mr. Campbell Dodg-

son's short note in your issue of last month. Mr. Dodgson gives the number of his etchings as "nearly 300". May I say that only a few weeks before his death Sir Charles kindly sent me, in order to settle a question as to one of his etchings,

his own private MS. list of his etched works, which gives the number as 281. Sir Charles very kindly allowed me to make a typewritten copy of this catalogue, which has been bound and placed in our library here. The list gives full titles and measurements, and we shall be happy to allow use to be made of it for reference at any time.

Yours faithfully,

C. A. M. BARLOW

(Sotheby, Wilkinson and Hodge).

18th December, 1917.

CÉZANNE

GENTLEMEN,—If you can kindly spare the space, I am pleased that Mr. Hugh Blaker, by his superior reproofs, gives me, on the subject of Cézanne, a second innings. Most people know that good bad-drawing by inspired primitives, also Greco, and others, is immeasurably more estimable than the bad good-drawing of many of our modern art-schools. We all agree that mere photographic accuracy, with nothing more, produces but cold, pseudo art. It needs no messenger from . . . somewhere in England, to tell us *that*! People of taste delight in pictorial poetry rather than in pictorial reporting. "Il faut se servir de la Nature comme d'un vocabulaire", said Besnard. But is it not essential for an artist of any value to feel and execute a line of beauty rather than an ignobly ugly form? In your August number Mr. Roger Fry told us of Cézanne's damning admission "*the contour escapes me*". Yet he, *not* Mr. Fry! had the coarse audacity to petulantly exclaim "*Ingres m'em*" . . . *cambronne!* Monsieur Vollard patiently posed 115 times for

his portrait by "the *master not excelled by Manet*", when it was abandoned, because the artist was only satisfied with the shirt-front. Granted that poor Cézanne was, as a youth, taught how to spell in art, that only aggravates his later solecisms. It is as though an Eton boy, in middle-life, should drop all his *hs* in the House of Commons! Mr. Blaker's suggestion of "wilful distortion", to palliate the shocking shortcomings of Cézanne, is partially explained by his candid little boom for his forthcoming biography of the hero!—

Mais, alors, vous êtes orfèvre, Monsieur Josse!

Yours faithfully,

RALPH CURTIS.

AN INQUIRY.—A correspondent makes the following inquiry, which we are glad to insert:—

Can any of your readers help me to trace the present whereabouts of the spurs worn by King William III at the Battle of the Boyne, which were given by Earl Harcourt in 1777 to Horace Walpole, and sold at the Strawberry Hill sale in 1842 for £13 2s. 6d. to Thomas, of No. 2 Bond St. ?—H.

Answers can be sent to the Manager.

ED.

IN reference to a general notice, in Vol. XXX., p. 249, of publications issued by the Medici Society, Ltd., Mr. Lee Warner, of that society, protests that the term "Medici Print" is applied by his society only to colour-collootypes labelled "Medici Print", and that the process prints are not called by his society "Medici Prints".

ERRATUM.—Vol. XXX, p. 250, in 2nd col., l. 20, for "26th day of November", read 17th.—Sir Charles Holroyd died on 17th November, 1917.

AUCTIONS

SOOTHEY, WILKINSON AND HODGE will sell 30, 31 Jan. and 1 Feb. 527 lots of Autograph Letters and Historical MSS., the properties of Mrs. Colman, the late Mr. George Denholm, Mrs. Warre Cornish, Mrs. Cameron and other owners unnamed. The collection of Mrs. Colman, who is the great-granddaughter of John Piozzi, includes more than 200 letters between Mrs. Thrale

(Mme. Piozzi) and Dr. Johnson. Mrs. Warre Cornish's property is chiefly interesting for the correspondence of well known modern men of letters, Thackeray, Swinburne, Robert Browning, etc.; Mrs. Cameron's consists chiefly of political correspondence. The catalogue (2s.) is illustrated with reproductions of Dr. Johnson's correspondence and a copy of verses by him.

ITALIAN PERIODICALS

BOLLETTINO DI ARTE DEL MINISTERO DELLA PUBBLICA ISTRUZIONE, Anno X.

FASC. I-II. Jan.-Feb., 1916.—DR. DE NICOLA writes on recent acquisitions of the Museo Nazionale, Florence. Only important works are mentioned, exclusive of the Martelli S. *Giovannino* by Donatello (already discussed in the "Bollettino" for August 1913) and the *Madonna and Child* from Domenico Gagini's workshop dealt with in the "Pagine d'Arte", 1914, No. 8. One of the most interesting objects discussed is a *fondo* relief by Benedetto da Rovezzano, which is certainly another fragment of the tomb of San Giovanni Gualberto. It represents Leo IX, to whom S. Giovanni Gualberto presents two lay brothers, and refers to a miracle on the occasion of the Pope's visit to the Badia of Passignano, of which S. Giov. was then abbot. DR. DE NICOLA publishes a few new documents from the Vallombrosian archives in the Archivio di Stato, Florence, showing that the first payments for the tomb were made in July 1505, and the final one in May 1513, and the names of three assistants are given, Benedetto de Michele, Bartolomeo, and Filippo, all

of whom it is difficult now to identify. These dates correct Vasari, who dated the commencement of the work, 1515. Milanese had already conjectured that this was probably a mistake for 1505. Among other works discussed are: Venetian and Emilian sculptures of the early 15th century: two terra cotta heads, fragments of Giambologna's original study for his *Virtue overcoming Vice* and a number of small bronzes and plaquettes.—DR. PITINI deals with frescoes by Pietro Novelli in the chapel of the Villa Valdina, between Flavia and Baghera (Sicily). Some of these paintings, being in very bad condition, have been transferred to canvas and removed into the villa, but others are still on the walls of the chapel and are fairly well preserved. They afford another proof that Novelli's sojourn here must have been of some duration.—DR. VINCENZO RUFFO writes on "La Galleria Ruffo nel secolo XVII in Messina, con lettere di Pittori ed altri documenti inediti". Under this modest title are published a series of articles (continued throughout the year 1916) which form a notable contribution to the history of art in general and contain a mass of interesting data well

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worthy of close study. In this first article a detailed history of the Ruffo family is given and an account of the palace and its pictorial decoration. It was erected in the Regio Campo nella Marina at Messina between 1644 and 1646, in which year Don Antonio Ruffo (the founder, with his brother Abate Flavio, of the Ruffo gallery) was already established there, and the palace, with its rapidly developing collections of pictures, medals, goldsmith's work, tapestries, and other works of art, soon became the rendezvous of all that was best in the literary, artistic, and musical world of Messina and continued to be so up to 1715 and later. Inventories and account books show that by 1649 a large number of pictures had already been acquired, including one by Van Dyck, bought at Palermo and probably painted when the master was there c. 1624; a panel portrait by Titian; pictures by A. da Salerno, Stomer, Poussin, Jordaens, A. Breugel, etc., as well as works of the early German and Netherlandish schools, to cite only a few of those inventoried. Another inventory of 1678 speaks of tapestries—with mythological subjects from designs by Rubens—which were valued at a much higher figure than any of the pictures, when, on the death of Don Antonio, they passed into the possession of his son Don Placido; eventually all trace of them was lost. The inventories have been carefully collated, together with information, gathered from letters of artists and from other sources, concerning the pictures in the collection, so that painters, subjects and sizes of pictures can be seen at a glance. The first instalment of letters (of 1649) is published at the end of this article, and includes the names of P. da Cortona, Ribera, Artemisia Gentileschi and M. Stanioni; all contain interesting references to pictures produced by them for Antonio Ruffo, and to other works. The concluding letters, also of 1649, from Guercino.—In the Cronaca, under "Scavi di Roma e del Lazio", are given the results of excavations in these regions between 1909 and 1914.

March-April.—Dr. PARIBENI deals with accessions to the Museo Nazionale Romano, among them a fine head discovered in 1914 and acquired for a very small sum; he has now identified it as one of the "conquered Provinces" from the temple of Neptune, and suggests that it may be one of the four which in the 16th century were in the portico of the Pantheon and disappeared later.—Dr. GIGLIOLI publishes the frescoes of a tabernacle near the church of Maiano (Fiesole), which he ascribes to Giov. Battista Uffizi, a painter of Faenza of the first half of the 16th century, whose artistic personality was first described by Dr. Corrado Ricci. These frescoes were formerly ascribed to Ridolfo Ghirlandajo and then to Pocetti. Dr. Giglioli bases his attribution on their likeness to the works of Uffizi, reproduced by Dr. Ricci.—Dr. PACE continues his "Ricognizioni archeologiche nelle Spordi", a chronicle of the excavations begun in 1913 in the neighbourhood of Ialysus, one of the most ancient cities of Rhodes.—Continuation of the RUFFO GALLERY. This instalment contains numerous letters from Guercino and Benedetto Gennari, with a large number of extremely useful notes by Dr. Ruffo. In one of Gennari's letters mention is made of the death of his uncle, Guercino, on December 22nd, 1666. A list of pictures identified from these letters follows; ten by Guercino, three of which were not actually in the Ruffo collection; one by Giov. Andrea Sirani, and others by Cignani, Guido Reni, and Franceschini, which are identified from other sources as having been purchased by one of Don Antonio's agents in Bologna. In letters of 1654-1661 reference is made to three half-lengths by Rembrandt executed for the collection.—Under CRONACA, excavations and discoveries at Velletri, on the Via Lata, and at Vicoavaro, are discussed.

May-June.—Dr. PACCHIONI reproduces two circular frescoes in the atrium of S. Andrea at Mantua, which he considers, with Prof. A. Venturi, to be early works of Correggio. They were mentioned in old guide-books, but in the early 19th century were concealed by modern paintings which have now been removed. These *tondi* were first ascribed to Correggio by Donesmondi in his history of Mantua (1912) and their damaged condition (judging from the reproductions) would seem to render any definite expression of opinion hazardous. Dr. Pacchioni, however, champions their authenticity and attempts to draw analogies between them and the *Christ taking leave of his Mother* (Benson collection), the *Madonna of S. Francis* (Dresden Gallery), and other beautiful early works by Correggio. The illustrations in no way confirm these analogies, and questionable

also, it seems to me, is the attribution to Correggio (first put forward by Prof. Venturi and reiterated here) of the votive fresco of the *Madonna and Child with Saints* in the Modena Gallery, which is also claimed as an early work.—Dr. MAUCERI contributes a note on Stefano Giordano, a painter of Messina of the middle of the 16th century, and Dr. MAUCERI writes on the restoration of the Albergo della lingua d'Italia at Rhodes, which after the siege of 1522 shared the fate of other beautiful palaces in the historic street of the Knights of Rhodes—they were sold to private individuals. Rottiers in his "Monuments de Rhodes" (1826) has left a drawing of the façade and a brief description of the building as it then was. It was built (or at all events completely restored) in 1519 by Del Caretto, Grand master of the Order. An earlier building must have existed there, however, as Roberto da Sanseverino is known to have enjoyed hospitality there on his journey to the Holy Land in 1458. Since the Italian occupation of the island in 1912, the building has been admirably restored by the military authorities in collaboration with the Ufficio di Sovrintendenza dei monumenti del Dodecanesso.—THE RUFFO GALLERY. Many interesting details (contained in letters of 1662) concerning the pictures by Rembrandt commissioned by Don Antonio, and an autograph letter from the painter, reproduced in facsimile. One of these pictures, *Aristotle*, was ordered in 1654, and in 1660 Don Antonio ordered the *Cosmographer* from Guercino as a pendant to Rembrandt's picture, but later he appears to have thought better of it and ordered two more from Rembrandt, *Alexander* and *Homer*. From the correspondence it appears however that Ruffo was dissatisfied with these pictures, and one was returned to Rembrandt to be improved upon and finished. A letter from Giuseppe de Rosis (1663) contains a note by Salvator Rosa of pictures in his own possession by Correggio, Lotto, Titian (portrait of a Farnese), and Dürer (portrait of a man dated 1506). Then follow letters from Abraham Bruegel, written from Rome in 1665, with references to paintings by Poussin, Claude Lorrain, and many other well known masters, with all of whom he was on intimate terms. Bruegel refers also to his own pictures, one of which, a flower-piece dated 1665, he says he is sending to Signora Alfonsina, the wife of Don Antonio. The Gallery contained also eight other flower-pieces by him and several landscapes. Bruegel seems to have been very active in acquiring pictures for the Ruffo collection and despatching them to Sicily. In his letters he makes numerous references to the excellence as a painter of Francesco Neve of Antwerp, who was working in Rome and whom he ranks above Maratti, and to a certain Giov. Domenico, "the best pupil of Claude Lorrain", whom the writer of these articles has been unable to identify.—In the Cronaca, the damage done by fire to the cathedral of Andria is chronicled.—Discoveries and excavations at Bologna and in the Emilia are discussed by Dr. GHIRARDINI, and under "Sovrintendenza Archeologica dell'Etruria" Dr. GALLI chronicles accessions to the archaeological museum at Florence (which forms one institute with the "Sovrintendenza d'Etruria") and excavations in the neighbourhood of Volterra, Cortona, Arezzo, and elsewhere in Tuscany.

July-August.—Dr. FILIPPINI writes on the frescoes of the Bolognini chapel in S. Petronio, Bologna. The former attributions to Buffalmacco and Vitale have been abandoned for chronological reasons, and others have been rejected as purely arbitrary. Venturi's suggestion that they show some affinity with signed works by Jacopo di Paolo is thought by Dr. Filippini to be more acceptable. In the *matricola* of 1410, the date when these frescoes were executed, Jacopo and Cristoforo di Giacomo (1370-1420) were the only Bolognese artists dignified with the title of "Maestro". Jacopo was also a carver and the fine carved altarpiece of this chapel is probably his work; the affinity between it and the frescoes was already noted by Crowe and Cavalcaresse. By the second artist mentioned, Cristoforo di Giacomo Benintendi, there is a signed work in the gallery at Ferrara and there is no doubt that he painted at Mezzaratta; a MS. which deals with the restoration of those frescoes in 1578, proves that those on the right were painted by Cristoforo in 1380. Dr. Filippini inclines to think that the Bolognini frescoes were the work of these two painters, the best being by Jacopo di Paolo.—Dr. CANTALAMESSA ascribes to Giov. Batt. Tiepolo a small picture in tempera in the Galleria di Arte antica, Rome. The artist, he admits, is not known to have worked in this medium, nevertheless after passing in review all the known

followers and imitators of the master he concludes that if not by Giov. Battista himself, it must be a good work by his son Gian Domenico. It cannot be said that the illustration confirms this opinion. On the contrary it produces the impression of a modern work in spite of Dr. Cantalamessa's assurance that competent judges have certified the painting to be old.—Dr. FERRI restores to Barocci six drawings in the Uffizi ascribed to Fr. Vanni and hitherto unpublished; he also identifies as by Barocci a drawing in the Magherini Graziani coll. which has recently come into the possession of the Dept. of drawings in the Uffizi.—Mgr. BIASIOTTI reproduces the so-called *Madonna di S. Luca* of S. Maria Maggiore, Rome, which had never been seen until some years ago when Mgr. Wilpert obtained permission from the Pope to study it. In 1904 it was exhibited for a brief period in the Sala dell' Archivio Libreriana at the Vatican, and was then photographed and reproduced in colour. Mgr. Biasiotti believes this *Odigitria* of S. M. Maggiore (the official representation of the *Madonna* in Rome), to be the copy of a full-length figure of earlier date and surmises that the composition contained other figures. It probably occupied a prominent position in the semi-dome of the Apse. Prior to the destruction (for some reason unknown) of this composition the copy must have been made in order to preserve the composition of the central figure. Before being placed in the chapel erected for it by Pope Paul III, this *Madonna* was enclosed in a tabernacle, a drawing of which is preserved in Abate de' Angelis' book dealing with the Basilica in 1621.—The RUFFO GALLERY. Letters from Mattia Preti, the Neapolitan painter. In one, written from Malta in 1661, he describes two half-lengths by Titian, which eventually came into the Ruffo collection; and the Rembrandt pictures, already mentioned, are again referred to. Another very interesting letter of October, 1662, from Malta, speaks of the two half-lengths by Titian, *S. George* and a *YOUTH holding a lute and gloves*, as among that master's best works. Both were in the Treasury of the Knights of Malta. The pictures arrived at Messina in December 1662, but apparently Don Antonio, who was considered a good connoisseur, was by no means satisfied with them. Preti, writing again in March 1663, reaffirms his belief in their authenticity. The correspondence in this number is of special interest both for the copious and detailed references to pictures under discussion (though four only were eventually acquired for the gallery) and for Preti's estimate of many contemporary artists. At the same time as he was obviously dealing in pictures and acting as Ruffo's agent, his attributions and appreciations of works of art and painters must be accepted with reserve.—In Cronaca Dr. RICCI chronicles various gifts to the State, i.e. (1) the collections and library of Prince Fabrizio Ruffo di Motta Bagnara in May 1915, which are to be incorporated with his former munificent gift to the Museo S. Martino at Naples; the collections include much valuable china, Oriental, Meissen and Capodimonte; (2) the palace in Via de' Benci, Florence, with all its collections and contents, bequeathed by Mr. Herbert Horne; (3) The Ca' d'Oro at Venice presented by Baron Franchetti together with his magnificent collections of paintings.—Dr. CRISTOFANI reproduces a fresco in the oratory of S. Benardino at Spello, which had been entirely masked by late repainting in oil. This has now been removed and the fresco is considered to be a characteristic example of Pintoricchio. The date 1503 inscribed upon it was an addition of the restorer and Dr. Cristofani conjectures that the fresco must have been painted before 1501; in 1503 Pintoricchio was fully employed in the library at Siena and moreover in June 1502 had bound himself to undertake no work outside the Cathedral library either in Siena or elsewhere. Dr. Cristofani believes that Pintoricchio used the same cartoon which he had made some twenty years earlier for the picture of S. Maria Maggiore.—Dr. GALLI continues his account of archaeological discoveries and accessions to museums, and covers a wide field (*Sovrintendenza archeologica dell' Etruria*).

Sept.—Oct.—Dr. FRIZZONI writes on the mosaics in the ceiling of the chapel of S. Elena in S. Croce in Gerusalemme, which he thinks were inspired by Melozzo da Forlì and which are usually, but of course erroneously, ascribed to Baldassare Peruzzi. The distinguished critic's arguments are not wholly convincing; these compositions seem altogether lacking in the virile strength and energy of Melozzo's work, or even of that of his immediate followers. The S. Peter of the Vatican Grottoes, here brought forward for comparison with the S. Peter of the mosaics and as

proving its authenticity, comes much nearer to Melozzo himself, though many good judges do not admit that it is by him. The chronological difficulty created by the presence of Cardinal Carvajal (Cardinal of S. Croce in the early 16th century) kneeling at the feet of S. Helena is got over by assuming that he was not the donor of the mosaics, as usually believed, but only had them restored, probably by Baldassare Peruzzi; this would explain their present attribution to the master. Dr. Frizzoni, in order to make his theory of a personal share by Melozzo in these mosaics possible, would ascribe their origin to a period prior to 1484, in which year Melozzo quitted Rome for ever.—Dr. DEL VITA publishes some interesting notices, discovered by him in the archives at Arezzo, concerning the family of Piero della Francesca and more especially his mother. Doubts had been cast upon Vasari's statement that her name was Francesca, and later writers have thought that Piero should more properly be styled de' Franceschi. Dr. del Vita proves that the name cited by Vasari was correct. Francesca was the daughter of Angelo Cenci of Arezzo and married, as his second wife, Benedetto of Borgo San Sepolcro, their son being the painter Piero, and both he and his brother Antonio called themselves after their mother "della Francesca". Benedetto died soon after 1465 and she probably then returned to Arezzo, where she married a second husband, Andrea di Bernardo Grifoni.—Dr. UMBERTO GNOLI writes on an altarpiece by Bartolomeo Caporali, painted for Castiglione del Lago in 1487. Mariotti, writing of it in 1788, states that in 1774 it had been removed from its place by the priest of the church, who broke up the altarpiece, framing each of the panels of which it was composed, and hanging them in his house. Three of these panels are now in the gallery at Perugia, and Dr. Gnoli has had the good fortune to discover two others in the gallery at Udine. This was the only signed work known, by Caporali, "the Nestor of Perugian painters", whose name appears in the guild books as early as 1442.—Dr. CANTALAMESSA reproduces three pictures in the Borghese Gallery for which he suggests the names of Mansueti, Caraccio, and il Greco.—Dr. FRATI writes on pictures painted for the Marchese d'Ormea and for Carlo Emanuele III, by Bolognese painters of the 18th century, Giuseppe Maria Crespi, and others. The facts are gathered from the correspondence of the Marchese d'Ormea with Paolo Salani, abbot of S. Michele in Bosco, Bologna, who had entertained Carlo Emanuele between August 24th and 28th 1742, the latter being accompanied on that occasion by the Grand Chancellor Carlo Ferrero, Marchese d'Ormea. The letters date from the autumn of that year.—RUFFO GALLERY. Continuation of the correspondence of Matteo Preti. The list of pictures acquired through him is given; in addition to the two works by Titian we have one picture by Tintoretto and Paolo Veronese respectively, one by Petrazzini, who was more or less of an amateur, and two by Preti himself. A letter from one of Don Antonio's agents, written in 1664 from Naples, refers to Luca Giordano's clever imitations of pictures by Titian and P. Veronese, numbers of which were in the hands of dealers who had done a remarkably good trade in them, though at the date of this letter their fraudulent practices had been exposed. Further correspondence in this number includes letters by Giacinto Brandi, Ciro Ferri and Carlo Maratti (as he always signs himself and not Maratta), they date from 1671-1673 and are mostly written from Rome. The gallery of Don Antonio, who in 1672 became Principe della Scaletta, had been increased by several bequests and in addition to other lists Dr. Ruffo gives us at the end of this number a complete catalogue of the pictures, 364 in all, including too which were set apart as entailed property and are here marked with an asterisk; among them are two by Palma, six by Polidoro da Caravaggio, those by Titian and Rembrandt already referred to, one by Direr and many more.—Under Cronaca the damage done at Venice by enemy aircraft and at Rimini by earthquake is chronicled.—Dr. GALLI concludes his record of archaeological research (*Sovr. dell' Etruria*), and Dr. Orsi writes on what had been accomplished up to 1916 in Calabria.

Nov.—Dec.—COUNT CARLO GAMBA writes fully on Baron Franchetti's magnificent gift to the State of the Ca' d'Oro built for Marino Contarini, who personally directed the work with the assistance and advice of Marco d'Amodeo and the Milanese sculptor Matteo Raverti. It was begun in 1421 and finished in 1435 and was decorated by the celebrated artists Giovanni and Bartolomeo Bon with a host of assistants. The beautiful well-head in red Verona marble made by Bartolomeo in 1427 was

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discovered by Baron Franchetti as it was about to be sent out of the country and has been placed in its original position in the cortile; the whole building is being restored with the utmost care and judgment. At the time when this article was written, only the chapel had been completed but the scheme for the housing of the collection of pictures was developing. The collection, which was still in the Palazzo di S. Vidal, is of the highest interest and, whenever the Ca' d'Oro is ready to receive it, will be a revelation to most people. It contains many well-known masterpieces such as Mantegna's *S. Sebastian* from the Scarpa collection, a picture ordered by Vincenzo Gonzaga but still in the master's studio at the time of his death and seen by the "Anonimo" in 1525 in the collection of Pietro Bembo; a *Venus* by Pier di Cosimo, and another bearing the signature of Titian, a replica of the *Venus* in the Hermitage though some restorer has removed the mirror and the cupids holding it and has replaced them with a curtain and various accessories, it may be the picture mentioned by Ridolfi as painted for Niccolò Crasso; a *Flagellation* by Signorelli; many interesting examples of the Florentine school and of the school of the Emilia, and among Venetian pictures, in which the collection is particularly rich, a beautiful *Madonna* by Giambono, a most interesting *Christ taking leave of his Mother and S. John*, probably by Jacopo de' Barbari (the Virgin unfortunately modernised by repainting); works by Bellinesque painters, by the pseudo-Boccaccio now recognized as Agostino da Lodi, by Rocco Marconi, B. Licinio, and many more, and among non-Italians, a superb portrait by Van Dyck of a member of the Brignole family, a masterpiece which is already widely known.—Dr. SAVIGNONI writes on the collection of Greek vases in the Villa Giulia, an introductory note to his forthcoming catalogue of this highly important collection.—RUFFO GALLERY. After the death of Don Antonio the collection remained for some time intact but after 1693 the history of its gradual dispersal begins, by 1710 it had apparently been reduced to 166 pictures, and though later on the death of members of the family it received considerable accessions they could not compare in importance with those of the earlier collection. Dr. Ruffo traces the history of the gallery through all its intricacies and vicissitudes in the 18th century and later. In

1821 the Principe della Scaletta removed it to Naples and eventually to the Villa Gazzi, where the collection is said to have been destroyed by fire, but it is quite uncertain how many of the pictures were actually removed thither, and there is no doubt that many had been sold from the collection at different times. In his closing chapter Dr. Ruffo makes a very interesting attempt to identify some of the pictures in different galleries. A few which were ceded to the Spanish viceroy in 1696 may eventually come to light in Spain; the Andrea da Salerno was certainly in the museum at Messina before the earthquake of 1908, and a Mucius Scaevola there, attributed to Gherardo delle Notti, is undoubtedly identical with the picture of this subject by Alonso Rodriguez (the celebrated painter of Messina, 1578-1648) in the Ruffo gallery; other identifications are suggested in Rome, Florence, Naples, and elsewhere. This study, the writer tells us, was begun with the idea of re-constructing the Ruffo gallery as it was in the 17th century on the evidence of documents, leaving to others the task of following up clues bearing on the pictures; eventually however circumstances obliged him in some instances to follow up the clues himself, though a great deal still remains to be dealt with. In any case, as he observes, the publication of so many letters of scienziato painters and the detailed enumeration of so large a number of pictures may prove a useful contribution to the history of art, a view which may be heartily endorsed and it is to be hoped that so useful an epitome, invaluable for reference, may be re-issued in a more convenient form.—In the Cronaca Dr. MAUCERI chronicles the first work of restoration on pictures of the National Museum at Messina, some of which were found to be in a deplorable condition. After the earthquake the Soprintendenza di monumenti di Palermo simply collected everything that could be found from churches and other buildings, storing all in their depôts. Only by degrees has some sifting of this vast material been possible and the restoration of the paintings has now become a matter of extreme urgency.—The archaeological note by Dr. Orsi deals with excavations in the neighbourhood of Catania and Syracuse; the province of Messina has been aggregated to the Soprintendenza di Syracuse. Accessions to museums between 1909 and 1916 have been considerable. J.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

CHATTO AND WINDES, 111 St. Martin's Lane, W.C.

The Lyrical Poems and Translations of Shelley; ed. C. H. HERFORD; xxvi+480 pp. ("Florence Press Type"); 12s. 6d. n.

THE COMPLETE PRESS, West Norwood, S.E.

OLDHAM (Roger). *The Art of Englishmen and other Writings*; 128 pp., illust.; privately printed, 2s. 6d. n.

"COUNTRY LIFE", LTD., by authority of the Admiralty.

DODD (Francis). *Admirals of the British Navy, portraits in colours, with introduction and biographical notes*; Pt. 1; 5s. n.

The remainder of this series will be entered, as the parts appear, under "Occasional Serials".

THE WESTERN FRONT; 100 drawings by Muirhead Bone (and 5 parts bound together), 15s.

HARVARD, U.S.A., UNIVERSITY PRESS (Humphrey Milford).

SIRÉN (Oswald). *Giotto and some of his Followers*; English trans. by Fred. Schenck; Vol. 1, x+285 pp., Vol. II, 220 Pl. and list; £2 10s. n.

P. N. VAN KAMPEN ET FILS, Amsterdam.

LUGT (Frits). *Le Portrait-miniature, illustré par la collection de S.M. la Reine des Pays-bas*; 108 pp., 14 colour, 41 b.-and-w. fig.; N.P.

JAMES MACLEHOSE AND SONS, Glasgow.

CAW (Jas. L.). *William McTaggart, R.S.A.: a bibliography and an appreciation*; xiv+302 pp., 5 Pl.; 25s. n.

SOTHEY, WILKINSON AND HODGE (privately printed for).

HOBSON (G. D.). Partner in the Firm. *Notes on the History of Sotheby's*; brochure, 42 pp., 10 Pl., including 2 original etchings; not for sale.

T. FISHER UNWIN, 1 Adelphi Terrace, W.C.

HAYDEN (Arthur). *Chairs on Old Clocks; a practical guide for the collector*; 302 pp., 81 illust.; 6s. n.

PERIODICALS.—WEEKLY.—*American Architect*, 2184—*American Art News—Architect—Country Life—Illustrated London News*.

FORTNIGHTLY.—*Art in America*, v. 6—*L'Arte*, xx, 4+5—*Boston, U.S.A., Museum of Fine Arts, Bulletin—Bulletin of the Alliance Française*, No. 75—*Carnet des Artistes*, 1917, 19—*Revista General* (Madrid), 1, 2—*Vell i Nou* (Barcelona), III, 52.

MONTHLY.—*Art World* (New York), Nov.—*Colour—Connoisseur—Fine Art Trade Journal—Journal of Imperial Arts League* 30—*Kokka*, 328—*Les Arts*, 163—*New York, Metropolitan Museum, Bulletin* XII, 12—*Onze Kunst*, XVI, 11—*Oude Kunst* (Haarlem), III, 2.

OTHER MONTHLY PERIODS.—*Cleveland Museum of Art, Bulletin* (10 a year), IV, 7—*Minneapolis Institute of Arts, Bulletin* (9 a year), VI, 9.

QUARTERLY.—*Felix Ravenna*, 25—*Gazette des Beaux Arts*, 692—*Muskegon, Mich., Hackley Art Gallery, Aesthetics*, 11—*Oud Holland*, XXXV, 3—*Pennsylvania Museum, Bulletin*, 59—*Print Collectors' Quarterly—Quarterly Review*, 453.

OCCASIONALLY.—*Journal of Indian Art and Industry*, xvi, 136.

TRADE LISTS.—B. T. Batsford, Ltd., 94 High Holborn, W.C. *A Catalogue of illustrated books on Houses and Gardens, Decorations, Art, and Building Science; and New and Forthcoming Books, Autumn, 1917—Norstedts Nyheter* (Stockholm), Nr. 11—*Mr. John Lane's Autumn List*, 1917.



VIRGIN AND CHILD, PANEL. $48\frac{1}{2}'' \times 28\frac{1}{2}''$ (MR. OTTO H. KAHN)

A PICTURE BY PIETRO CAVALLINI BY OSVALD SIRÉN

THE large *Madonna* here reproduced, which now belongs to Mr. Otto Kahn, was brought to New York a few years ago. The picture had been bought in the old church at Calahorra near Miranda, and was put up at a public sale in New York. Somehow none of the New York collectors or dealers at that time seems to have grasped the artistic and historical importance of the work; the bidding was very slow, and the original purchaser retained his treasure. When I came to New York about a year later the picture was in the hands of a well known dealer, still covered with the dust of ages and attributed to Cimabue. For anyone acquainted with early Tuscan art it was, however, easy to see that the picture was not by Cimabue nor by any other Florentine painter contemporary with him. After a close study of the problem which this remarkable picture presented, I reached a definite conclusion that it was the work of Pietro Cavallini, and presented my reasons for that ascription in a brochure which was privately printed in only half a dozen copies, and thus never reached students or amateurs abroad. Considering the unusual importance of this picture, *The Burlington Magazine* now publishes it, together with a short statement of my reasons for assigning it to Cavallini. It is indeed one of the fundamental pieces of early Italian painting which should be known by every student who wants to understand the art out of which Giotto gradually emerged.

As the picture is illustrated little description is needed beyond a few notes on the colour. The throne on which the Virgin is seated is of inlaid woodwork and is slightly turned towards her left. The small half figures in the medallions on either side of the Virgin's head, each holding a globe and sceptre, represent angels. The colour is rich and deep. The Virgin wears a dark blue mantle over a deep violet gown, the Child a robe of cinnabar red. Both garments are heightened with golden lines and stripes. The cushion on the seat of the throne is also a cinnabar red, the floor is green. The tunics of the angels are dark brown with pearl-embroidered stoles; the background of the medallions is red. The large haloes are ornamented with a conventionalised classic leaf pattern, and the brown wooden throne is inlaid with ornaments in lighter tone.

The traditional attribution to Cimabue is by no means surprising. Every one who has given a certain amount of attention to early Italian art will agree that this is a picture of Cimabue's period, that is to say, the last quarter of the 13th century. A comparison with Cimabue's well known *Madonnas* in the Academy at Florence and in the Louvre, establishes, however, beyond doubt that the famous Florentine was not the painter of the

present *Madonna*. Cimabue's style is harder, the proportions of his figures are more elongated, his types are taller with large aquiline noses and strong mouths, his mantles are drawn tightly in sharply creased folds about the tall bodies. The proportions of the present *Madonna* are in every way more harmonious; she is broader of build, her type is rounder, and the whole design has a massiveness which is entirely foreign to Cimabue's art or to that of any other contemporaneous Tuscan master, including Duccio and the other Siennese of the end of the 13th century. This impression is partly due to the broad, sweeping folds of the mantle, which float in long curves over the upper part of the figure and fall in heavy masses over the knees. It is a mode of draping that suggests quite another origin than either the gentle rippling of the folds that we may observe in Duccio's draperies or the severe and angular character of Cimabue's. The style is neither Gothic nor Byzantine in the stricter sense of those terms. It is classic, and inspired by the draping of the togas on Roman statues. We can hardly be mistaken if we also ascribe the unusually good proportions and harmonious design of the whole figure to the influence of antique Roman sculpture.

Who then was the master who at the end of the 13th century embodied so much of that influence in his works? So far as our present knowledge goes, there was only one painter who did this: Pietro Cavallini—"Il maestro dottissimo et nobilissimo", to quote Lorenzo Ghiberti, who at the end of the 14th century admired Cavallini's works in Rome. Happily enough we are also in a position to control this general conclusion by comparing the *Madonna* with authenticated paintings by Cavallini in Rome. The frescoes by Cavallini in S. Cecilia in Trastevere of which Ghiberti speaks, were rediscovered in 1901, and though they are in a fragmentary and far from satisfactory state of preservation they still reveal to us a definite and individual style. The parts that still survive are the Christ and the apostles [PLATE II] of a *Last Judgment* and some fragmentary scenes from the *History of Jacob*. These paintings have for historical reasons been dated about 1293. In these designs, and particularly in *The Apostles*, the influence of classic sculpture is evident. The types of the figures and the draping of their heavy mantles follow closely late Roman statues, and they stand out in strong relief in a way unusual in Italian art before Giotto. Somewhat less sculptural are the angels who surround the central figure of Christ. If we compare some of these angels, particularly those beside the Baptist, with the Virgin and the two angels in our picture, we find that they show exactly the same types. Their faces are comparatively well rounded, the noses

A Picture by Pietro Cavallini

are only slightly aquiline, the eyes are large, and the mouths are remarkably small. Furthermore, we find that in both cases they wear the same embroidered stoles, and that their wings are drawn exactly on the same pattern. If we allow something for differences of size, technique and preservation, we must admit that the essential features correspond so closely that they fully warrant the conclusion that the figures were designed by the same artist. The Madonna shows a somewhat milder and more Byzantine version of the same type; naturally she stands a little closer to old Byzantine models for this standard subject. On the other hand her mantle falls in the same broad lines of classical drapery as those of the Apostles, and her right hand corresponds exactly to that of S. John who holds a cup before him. Another morphological detail of importance is the ear of the Child, which is of the same shape as S. John's ear, and distinctly different from the ears of Cimabue's figures.

The only other works by Cavallini, hitherto known, are these frescoes in S. Cecilia in Trastevere, and the mosaics in S. Maria in Trastevere—works which by reason of a difference of technique and scale are not well fitted for comparison with a finely executed panel picture of moderate size, such as Mr. Otto Kahn's *Madonna*. It is therefore of all the greater importance to grasp the painter's essential feeling for form and the basic features of his classic mode of draping. They distinguish his works from the creations of contemporary masters in Florence and Siena or at other centres of Tuscan art. When we recognise them in a painting of this epoch we can be sure that it is closely connected with Cavallini. And when, besides that, the quality of the painting is

of the very highest, when it is a masterpiece of design and decorative beauty, like the present *Madonna*, we have good reason to believe that it was executed by the master himself and not by some unknown follower. Here everything proclaims a great master's touch—the hand of a painter who knew the Byzantines as well as the remains of Roman art. The principal morphological details also connect it more closely with Cavallini's frescoes than with any other work of that time. But in some respects the *Madonna* seems a little more archaic in style than the specimens of Cavallini's art that survive in Rome; this inclines us to think that it was executed at an earlier date than those frescoes.

We know from a contemporary document that Cavallini was already active in Rome in 1273, and it is also interesting to note that Cimabue is mentioned in a Roman document of the previous year. The two great masters probably met in the Eternal City, which was at that time the greatest art-centre of Italy. But the lines of their evolution diverged, as can be seen, for instance, in Assisi, where they probably worked simultaneously a few years later. There is a basic difference in conception between the creations of these masters—Cimabue is more dramatic, Cavallini more epic—and their figures are designed with a different aim in view.

The extraordinary importance of the present *Madonna* as a work by Cavallini need hardly be dwelt upon. It is, as far as we know, the only panel picture by the great Roman master which as yet has come to light. Its dignified beauty and largeness of style justify indeed Ghiberti's epithets of praise when he speaks of Cavallini as the "*nobilissimo maestro*."

ANOTHER DRAWING OF THE LIFE OF S. BENEDICT BY CAMPBELL DODGSON

THE identity of the "Benedict-Master," as he was called for short, used to be one of the most debated problems among students of early German art in the decade before the war. I have given a brief bibliography of the chief writings on the subject in the publication of the Vasari Society for 1910-11 (VI, 28), and need hardly repeat it here; so far as I know, nothing definitely bearing on it has appeared since then. The master takes his provisional name from a series of pen and ink drawings illustrating the Life of S. Benedict, which are widely scattered about Europe. Of the eight hitherto known, Berlin, Brunswick (Blasius collection), Darmstadt, Munich, Paris and Vienna possess one apiece, while the British Museum has two, one of which was acquired so recently as 1910, and was published soon after by the Vasari Society. Four of these drawings are washed with

water-colour; the rest are uncoloured. All, except the Albertina drawing, have an arched opening on one side or the other, either drawn in outline, or filled in round the edges, as seen in the Vasari Society reproduction, with a vine-stem serving as frame to the opening; the shape is always the same. The purpose of this reserved space is explained by the presence, in two cases (at Darmstadt and the Louvre) of the arms of two Nuremberg families. All the spaces were evidently intended for a similar purpose. In all probability the series represents the designs for a set of glass-paintings in the church of some Benedictine abbey not far from Nuremberg, contributed by donors belonging to the patrician families of that city.

But if the destination of the designs remains a matter of conjecture, so does their authorship. Hausmann, who was the first comparatively modern writer to venture an attribution, ascribed



FIGURES OF APOSTLES AND AN ANGEL, DETAILS FROM FRESCOS BY PIETRO CAVALLINI
(S. CECILIA IN TRASTEVERE, ROME)



"THE VISIT OF S. BENEDICT TO HIS SISTER, S. SCHOLASTICA," DRAWING IN BROWNISH INK BY THE BENEDICT-MASTER;
24 X 15 CM.

Another Drawing of the Life of S. Benedict

the Brunswick drawing to Dürer, under whose name the Darmstadt drawing had been published in 1814 in one of Prestel's etched facsimiles. More recent critics, in the present century, have canvassed the claims of Schüpfelin, Wolf Traut and Hans von Kulmbach, but none of these attributions has met with acceptance. Still less has Dr. Röttinger's attempt to prove that the drawings are by the Strassburg artist, Hans Wechlin, during a period in his chequered career in which, before and after several surprising transformations, he is alleged to have worked at Nuremberg in Dürer's circle. In Dürer's circle, at any rate, these drawings must have originated very early in the 16th century, and for want of any convincing proof that they are by any of the artists whom we know, a personality has been constructed, known variously as the *Benediktmeister* or the *Brigittenmeister* (from the Revelations of S. Bridget, 1500), to whom these and certain other drawings, a large number of woodcuts, and some pictures, including the *Seven Sorrows of Mary* at Dresden, are attributed. A reaction has set in. The Dresden cycle has been reclaimed for Dürer by Dr. Pauli. I have heard that one of the most eminent authorities at Berlin believes that the lengthy series of small woodcuts which I ascribed to the Benedict-Master in the eleventh publication of the Graphische Gesellschaft is really by Dürer. Perhaps when the dust of controversy has settled and we look at the outstanding works of the group with clearer eyes, undistracted by attributions of now discarded rubbish, we may all recant our doubts, and agree that the missing name is "Dürer" after all.

A ninth drawing of the series, hitherto quite unknown, was sold at Sotheby's on November 2nd, 1917 (Lot 353), and passed shortly afterwards into a private collection in London. It is drawn in brownish ink, has no water-mark, and measures 24 by 18 cm. The subject, to be found, like all the others of the series, in the life of S. Benedict in the Golden Legend, is the visit of the sainted abbot to his sister, S. Scholastica. The story is told as follows in Caxton's version¹: "It happed an other day that saynt benet wente to visite hys systre named scolastica, and as they satte atte table she prayd her brother that he wold abyde there al that nyght, but he in no wyse wold graunte her and sayd he myght not lye out of hys cloyster. And whan she sawe that he wold not

graunte to her to abyde she enclyned her heed and made her prayers to our lord, & anon it began to thondre and to lyghtne, and the ayer to wexe derk whyche to fore was fayr and clere, and a grete rayn fyl down so that for nothyng he myght departe. And lyke as she wepte wyth her eyen right so forthwyth the rayne and storme cam, & thenne she lyft up her heed. Thenne saynt benet said to his sustre, Almyghty god forgyve you that ye haue don, for ye have letted me that I may not departe hens. And she said, Fayr brother god is more curtoys than ye be, for ye wold not accepte my prayer, but god hath herd me, now goo yf ye may. And thenne saynt benet abode there all the nyghte, spekyng of god bytwene hym and hys sustre wythout slepyng, til they were bothe eased." The life of S. Scholastica, in the additions to Jacobus de Voragine², not translated by Caxton, tells the same story at considerably greater length, but adds nothing essential to it. We are there told, however, that S. Scholastica came to visit her brother once a year, and that he came out to meet her at a place not far outside the gate of his own monastery. We hear, moreover, of his being accompanied by some of his disciples, and the author dwells at length on the fact that the flood of tears which S. Scholastica shed upon the table had a mysterious attraction for the torrent of rain that burst at the same instant from a clear sky. Nothing in the legend explains the action of S. Benedict, who appears to be blessing a beaker which he holds in his hand. The attendant monk and nun, who take no share in the religious discourse of the two saints, cover their hands with their sleeves to keep off the damp and chilly evening air. The monk does not disguise his opinion that the entertainment has lasted long enough, and the nun is going to sleep. The bearer of S. Benedict's pastoral staff is watchful, but cross. The remnants of supper are scanty.

This is the only drawing of the series in which women appear, except in the scene where S. Benedict rolls in thistles to subdue the lust of the flesh³. The monks, however, are decidedly more interesting than the nuns, and the heads both of S. Benedict and his neighbour are excellently drawn and full of character.

² P. 885 in T. Graesse's edition, Leipzig, 1850.

³ If a drawing ever turns up illustrating the further escapade of the priest Florentius, we shall have better opportunities of studying the artist's knowledge of the female form.

DRAWINGS AT THE BURLINGTON FINE ARTS CLUB BY ROGER FRY



THE Burlington Fine Arts Club have arranged a most interesting collection of drawings by dead masters. Abandoning the club's usual method of taking a particular period or country,

the committee have this time allowed their choice to range over many periods and countries, excluding only living artists, and admitting one so recently dead as Degas. This variety of material naturally stimulates one to hazard some general

Drawings at the Burlington Fine Arts Club

speculations on the nature of drawing as an art. "H. T.", who writes the preface to the catalogue, already points the way in this direction by some *obiter dicta*. He points out that the essence of drawing is not the line, but its content. He says :

A single line may mean nothing beyond a line ; add another alongside and both disappear, and we are aware only of the contents, and a form is expressed. The beauty of a line is in its result, in the form which it helps to bring into being.

Here the author has undoubtedly pointed out the most essential quality of good drawing. I should dispute rather by way of excessive caution his first statement, "A single line may mean nothing beyond a line", since a line is always at its least the record of a gesture, indicating a good deal about its maker's personality, his tastes and even probably the period when he lived ; but I entirely agree that the main point is always the effect of two lines to evoke the idea of a certain volume having a certain form. When "H. T." adds that "Draughtsmen know this, but writers on art do not seem to", he seems to be too sweeping. Even so bad a writer on art as Pliny had picked up the idea from a Greek art critic, for in describing the drawing of Parrhasios he says ;—¹

By the admission of artists he was supreme in contour. This is the last subtlety of painting ; for to paint the main body and centres of objects is indeed something of an achievement, but one in which many have been famous, but to paint the edges of bodies and express the disappearing planes is rare in the history of art. For the contour must go round itself and so end that it promises other things behind and shows that which it hides.

This is an admirable account, since it gives the clue to the distinction between descriptive drawing and drawing in which the contour does not arrest the form, but creates plastic relief of the whole enclosed volume. Now, this plastic drawing can never be attained by a mere *description* of the edges of objects. Such a description, however exact, can at the utmost do no more than recall vividly the original object ; it cannot enable the spectator to realize its plastic volume more clearly than the original object would. Now, when we look at a really good drawing we do get a much more vivid sense of a plastic volume than we get from actual objects.

Unfortunately this is a very severe test to apply, and would, I think, relegate to an inferior class the vast majority of drawings, even of those in the present exhibition. The vast majority of drawings even by the celebrated masters do appeal mainly by other more subsidiary qualities, by the brightness

of their descriptive power, and by the elegance and facility of their execution. There is an undoubted pleasure in the contemplation of mere skill, and there are few ways of demonstrating sheer skill of hand more convincingly than the drawing of a complex series of curves with perfect exactitude and great rapidity. And when the curves thus brilliantly drawn describe vividly some object in life towards which we have pleasing associations we get a complex pleasure which is only too likely to be regarded as an æsthetic experience when in fact it is nothing of the kind.

The author of the preface has quite clearly seen that this element of brilliance in the execution of the line does frequently come into play, and he considers this calligraphic quality to be always a sign of a lowered æsthetic purpose, citing Tiepolo quite rightly as a great master of such qualities. And he quite rightly points out that with the deliberate pursuit of calligraphy there is always a tendency to substitute type forms for individual forms. On the other hand, all good drawing also tends to create types, since a type results from the synthetic unity of the design. The real question here would seem to be the fulness or emptiness of the type created, and it would be fair to say that the calligraphic draughtsman accepted most readily an empty type. For instance, one would have to admit that Ingres created a type, and repeated it as much as Tiepolo, only Ingres continually generated his type of form upon actual material, whereas Tiepolo tended merely to repeat his without enriching it with fresh material.

The exhibition has been to some extent arranged around Ingres, and as many of his drawings as possible have been collected. Ingres has long been accepted in the schools as *par excellence* the great modern master of drawing. His great saying, "*Le dessin c'est la probité de l'art*", has indeed become a watchword of the schools and an excuse for indulgence in a great deal of gratuitous and misplaced moral feeling. It has led to the display of all kinds of pedagogic folly. Art is a passion or it is nothing. It is certainly a very bad moral gymnasium. It is useless to try to make a kind of moral parallel bars out of the art of drawing. You will certainly spoil the drawing, and it is doubtful if you will get the morals. Drawing is a passion to the draughtsman just as much as colour is to the colourist, and the draughtsman has no reason to feel moral superiority because of the nature of his passion. He is fortunate to have it, and there is an end of the matter. Ingres himself had the passion for draughtsmanship very intensely, though perhaps one would scarcely guess it from the specimens shown in this exhibition. These unfortunately are, with few exceptions, taken from that large class of drawings which he did as a young man in Rome. He was already married, and was poor. He was engaged on some of his

¹ I have had to paraphrase this passage, but add the original. Whether my paraphrase is correct in detail or not, I think there can be little doubt about the general meaning.

Plin., *Nat. Hist.*, xxxv, 67 : "Parrhasius . . . confessione artificum in liliis extremis palmam adeptus. Hæc est picture summa sublimitas ; corpora enim pingere et media rerum est quidem magni operis, sed in quo multi gloriam tulerint. Extrema corporum facere et desinentis picture modum includere rarum in successu artis invenitur. Ambire enim debet se extremitas ipsa, et sic desinere ut promittat alia post se ostendatque etiam quæ occultat".

A further note on this passage is added on page 81.



"APOTHEOSIS OF NAPOLEON", PENCIL AND WATER COLOUR WASH, BY J. A. D. INGRES; 16½" × 15" (LE VICOMTE D'ARCY)



PENCIL DRAWING BY COROT, INSCRIBED "FLORE À L'HOTEL DE VILLE 110" 11 $\frac{1}{4}$ " x 9" (MR. J. P. HESELTINE)



STUDY IN BLACK AND WHITE CHALK BY TITIAN (?) OR PERHAPS GIORGIONE (?), 9 $\frac{1}{4}$ " x 6 $\frac{3}{8}$ " (MR. W. BATESON)



"MOSES AND THE BURNING BUSH"; PEN, SEPIA AND INDIA-INK WASH, BY REMBRANDT, $4\frac{1}{2} \times 9\frac{1}{2}$ " (MR. HENRY OPPENHEIMER)

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biggest and most important compositions, on which he was determined to spare no pains or labour; consequently he found himself forced to earn his living by doing these brilliant and minutely accurate portraits of the aristocratic tourists and their families, who happened to pass through Rome. These drawings bear the unmistakable mark of their origins. They are commissions, and they are done to satisfy the sitter. Anything like serious research for form is out of the question; there is little here but Ingres's extreme facility and a certain negative good taste. The details of costume had to be observed even at the cost of missing the continuity of rhythm, so that we often find a really well-drawn head and features which are not organically connected with anything else in the drawing. No. 54, however, rises to a much higher level, and is clearly more inspired than the majority; but probably the only drawing here which shows Ingres's more serious powers is the tight, elaborate and rather repellent study for the *Apotheosis of Napoleon*, which is a splendid discovery of composition within a round [PLATE I]. But the real fact is, I believe, that Ingres's power as a draughtsman hardly ever comes out fully in his drawings; one must turn to his paintings to see how great and sincere a researcher he was. In his drawings he was too much preoccupied with the perfect description of facts; when he came to the painting he began that endless process of readjustment and balance of contours which make him so great and original a designer. If one places his drawings and studies from the nude for, say, his *Venus Anadyomene* beside the photograph of the picture one gets some idea of the tireless and passionate research for the exact correspondence of the contours on either side of the figure which Ingres undertook. He throws over one by one all the brilliant notations of natural form in the studies, and arrives bit by bit at an intensely abstract and simplified statement of the general relations. But though the new statement is emptied of its factual content, it has now become far more compact, far more intense in its plasticity. Here and there among Ingres's innumerable drawings one may find a nude study in which already this process of elimination and balance has taken place, but the examples are rare, and if one would understand why Ingres is one of the great masters of design, one must face the slightly repellent quality of his oil paintings rather than allow oneself to be seduced by the elegance and ease of his drawings.

It would, I think, be possible to show that very few great designers have attained to full expression in line. I suspect, indeed, that the whole tradition of art in Europe has been against such complete expression since about the end of the 15th century. If we compare the great master-

pieces of pure drawing such as the drawings of figures on Persian pots of the 12th and 13th centuries, and the few remaining examples of drawings by the Italian primitives of the 14th and early 15th centuries, with the vast mass of European drawings subsequent to that date, we see, I think, the contrast of aims and purpose of the two groups. Somewhere about the time of Filippino Lippi there was formulated an idea of drawing which has more or less held the field ever since in art schools.

As most drawing has centred in the human figure we may describe it in relation to that, the more so that this view of drawing undoubtedly came in with the study of anatomy. The general principle is that there are certain cardinal facts about the figure, or points of cardinal importance in the rendering of structure—the artist is trained to observe these with special care, since they become the *points de repère* for his drawing. And since they are thus specially observed they are noted with a special accent. When once the artist has learned to grasp the relations of these *points de repère* firmly he learns also to pass from one to the other with great ease and rapidity, not to say with a certain indifference as to what happens in the passage. By this method the essentials of structure and movement of a figure are accurately given and the whole statement can be made with that easy facility and rapidity of line which gives a peculiar pleasure. Such drawing has the merit of being at once structurally accurate and more or less calligraphically pleasing. The most admired masters, such as Vandyke, Watteau, even to some extent Rubens, all exhibit the characteristics of such a conception. Now in the earlier kind of drawing there were no recognized *points de repère*, no particular moments of emphasis, the line was so drawn that at every point its relation to the opposed contour was equally close, the tension so to speak was always across the line and not along its direction. The essential thing was the position of the line, not its quality, so that there was the less inclination to aim at that easy rapidity which marks the later draughtsmanship. Essentially, then, this earlier drawing was less descriptive and more purely evocative of form. It may well be that the demands made upon the artist by the closer study of nature brought in by the Renaissance became an almost insuperable barrier to artists in the attempt to find any such completely synthetic vision of form as lay to hand for their predecessors. We see for instance in Albert Dürer's *Beetle* (No. 1) an example of purely descriptive and analytic drawing with no attempt at inner coherence of form. On the other hand, of course, all the great formalists made deliberate efforts to come through the complex of phenomena to some abstract synthesis. Fra Bartolomeo and Raphael clearly made such

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abstraction a matter of deliberate study,² but as I have pointed out in the case of Ingres, the obsession of fact has generally forced the artist to such a long series of experiments towards the final synthetic form that it is only in the finished picture that it emerges fully.

On the other hand, some modern masters have also found their way through, more or less completely, and from this point of view few drawings in the exhibition are as remarkable as the drawing of a seated woman by Corot (No. 3) [PLATE II]. Here one supposes it may be a kind of naïveté of vision rather than the exhaustive process of an Ingres, that has led Corot to this vividly realised plasticity of form. I find the essentials of good drawing more completely realised here than in almost any other drawing in the exhibition, and yet how little of a professional draughtsman Corot was. It is hard to speak here of Degas's works as drawings. With one exception they are pastels of essentially paintings, but they are of great beauty and show him victorious over his own formidable cleverness, his unrivalled but dangerous power of witty notation.

At the opposite pole to Corot's drawing with its splendid revelation of plastic significance we must put Menzel with his fussy preoccupation with undigested fact. It is hard indeed to see quite how Menzel's drawings found their way into this good company, except perhaps as drunken helots, for they are conspicuously devoid of any æsthetic quality whatever. They are without any rhythmic unity, without any glimmering of a sense of style, and style though it be as cheap as Rowlandson's is still victorious over sheer misinformed literalness. Somewhere between Menzel and Corot we must place Charles Keane, and I fear, in spite of the rather exaggerated claims made for him in the preface, he is nearer to Menzel, though even so, how much better! The early Millais drawing is of course an astounding attempt by a man of prodigious gift and no sensibility to pretend that he had the latter. It is a pity there are no Rossettis here to show the authentic inspiration of which this is the echo.

But to return to the Old Masters, there is a drawing of the Venetian school (No. 90) [PLATE III], tentatively given to Titian, which seems to me to be very noteworthy, and to have a quality of plastic unity extremely rare among Venetian artists, who in fact hardly ever rose to the Florentine conception of design. They were generally satisfied—and in this Titian was hardly an exception—with a more ornamental and decorative view of design. Now the one Venetian Master of the full renaissance who had this power was Giorgione. Considering the extreme rarity of his

works—that, in fact, hardly any certain drawings by him exist—it is of course rash to suggest that this drawing is by him, but I confess that I am tempted to put forward that view, however tentatively. It certainly has the peculiar blunt and almost naïve simplification and directness in its form that we find in Giorgione's works—a simplicity which is so conspicuously absent from Titian. In any case it seems to me a quite exceptional work among later Venetian drawings, and to have qualities which some artists scarcely even so much as envisaged.³

I come now to the Rembrandts, of which there are several good examples. Rembrandt always intrigues one by the multiplicity and diversity of his gifts and the struggle between his profound imaginative insight and his excessive talents. The fact is, I believe that Rembrandt was never a linealist, that he never had the conception of contour clearly present to him. He was too intensely and too inveterately a painter and a chiaroscuroist. The last thing he saw was a contour, and more than anything else it eluded his vision. His vision was in fact so intensely fixed on the interplay of planes, their modulation into one another, and on the balance of directions, that with him the drawn line has a quite peculiar and personal meaning. It is used first to indicate directions of stress and movement, as, for instance, a straight line will be dashed down to indicate, not the contour of a limb, but its direction, the line along which stress of action takes place. He seems almost to dread the contour, to prefer to make strokes either inside or outside of it, and to trust to the imagination to discover its whereabouts, anything rather than a final definite statement which would arrest the interplay of places. The line is also used to suggest very vaguely and tentatively the division of planes; but almost always when he comes to use wash on top of the line his washes go across the lines, so that here too one can hardly say the line indicates the division so much as the approximate position of a plane. A masterpiece of this extraordinarily suggestive use of line is the *Moses and the Burning Bush* (No. 45) [PLATE IV], in which the faintest, most vaporous washes build up a complete vision of the play of light and shade, the space construction of the whole scene, and no less, the volume, mass and inertia of movement of the figure and the animals. The suggestion here of all the elements of design in a great finished picture is completely achieved with an almost miraculous economy of means.

The Poussin near by (No. 47) is disappointing. Poussin, too, was an artist whose great qualities as a designer only emerge in the finished work.

² See No. 62 where, so far as possible, all the forms are reduced to a common measure by interpreting them all in terms of an elongated ovoid.

³ Since writing the above I hear from the owner, Mr. Bateson, that Mr. Binyon has already made this suggestion, which emboldens me all the more to repeat it here.

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Of the two Claudes one (No. 20) is an extremely charming drawing done with unusual care and mastery; the other (No. 37) is a serious and laboured work with almost all the qualities of Claude's oil paintings. It is hard to speak of it even as a drawing, for here as in his finished pictures nothing seems to count but the placing of the units within the rectangle of the frame. What these units are, how clumsily rendered, or how redundant of useless detail doesn't matter; they are, after all, only the raw material of his wonderful spacial architecture.


In conclusion I would suggest that the art of pure contour is comparatively rare in modern art. For what I should cite as great and convincing examples of that art I would ask the reader to turn to the "Morgan Byzantine Enamels" (*Burlington Magazine*, Vol. XXI, pp. 3, 65, 127, 219, 290), the "Manafi-i-Heiwan" (*Burlington Magazine*, Vol. XXIII, pp. 224, 261), and to Vignier, "Persian Pottery" (*Burlington Magazine*, Vol. XXV, p. 211), while other examples might be found among Byzantine and Carolingian miniaturists.

Now, this art depends upon a peculiarly synthetic vision and a peculiar system of distortion,

without which the outline would arrest the movement of planes too definitely. There indeed is the whole crux of the art of line drawing; the line generates a volume, but it also too definitely arrests the planes: that is why in some great modern artists, as we saw in the case of Rembrandt, there is a peculiar kind of dread of the actual contour. It is felt by those who are sensitive to the interplay and movement of planes that the line must in some way, by its quality or its position, or by breaks or repetitions, avoid arresting the imagination by too positive a statement. It was almost a peculiarity of the early art that I have cited to be able to express a form in a quite complete, evenly drawn contour without this terrible negative effect of the line. I say almost a peculiarity, because I think a few quite modern artists, such as Matisse and perhaps Modigliani, have recovered such a power, but in the great mass of post Renaissance drawing the art of the pure contour in line has broken down, and the essential qualities even of the great linealists are only to be seen fully in their paintings; the drawn line itself has had to take on other functions.

MEMORIES OF DEGAS (conclusion)

BY GEORGE MOORE

FROM the quotations scattered in the foregoing paragraphs the reader has probably gathered that Degas is not deficient in verbal wit. Mr. Whistler has in this line some reputation, but in sarcasm he is to Degas what Theodore Hook was to Swift, and when Degas is present Mr. Whistler's conversation is distinguished by "brilliant flashes of silence". Speaking of him one day, Degas said, "Oui, il est venu me voir". "Well, what did he say to you?" "Rien, il a fait quelques coups de mèche, voilà tout". One day, in the Nouvelle Athènes, a young man spoke to him of how well Manet knew how to take criticism. "Oui, oui, Manet est très Parisien, il comprend la plaisanterie" ("Yes, Manet is a true Parisian, he knows how to take a joke"). Speaking of Besnard's plagiarisms, "Oei, oui, il rive avec nos propres ailes". Speaking of Bastien-Lepage's picture, *La récolte des pommes de terres*, "C'est le Bouguereau du mouvement moderne"; and of Roll's picture of *New York*, "Il y a cinquante figures, mais je ne vois pas la foule; on fait une foule avec cinq et non pas avec cinquante" ("There are fifty figures, but I see no crowd; you can make a crowd with five figures, not with fifty"). At a dinner at Bongival he said, looking at some large trees massed in shadow, "How beautiful they would be if Corot had painted them!" And speaking of Besnard's effort to attain lightness of treatment, he said, "C'est un homme qui veut danser avec des semelles de plomb" ("He is a man who tries to dance with leaden soles").

Of Degas's family history it is difficult to obtain any information. Degas is the last person of whom inquiry could be made. He would at once smell an article, and he nips such projects as a terrier nips rats. The unfortunate interlocutor would meet with this answer, "I didn't know that you were a reporter in disguise; if I had, I shouldn't have received you". It is rumoured, however, that he is a man of some private fortune, and a story is in circulation

that he sacrificed the greater part of his income to save his brother, who had lost everything by imprudent speculation in American securities. But what concerns us is his artistic not his family history.

Degas was a pupil of Ingres, and any mention of this always pleases him, for he looks upon Ingres as the first star in the firmament of French art. And, indeed, Degas is the only one who ever reflected, even dimly, anything of the genius of the great master. The likeness to Ingres which some affect to see in Flandrin's work is entirely superficial, but in the *Semiramis Building the Walls of Babylon* and in the *Spartan Youth* there is a strange far likeness to the master, mixed with another beauty, still latent, but ready for efflorescence, even as the beauty of the mother floats evanescent upon the face of the daughter hardly pubescent yet. But if Degas took from Ingres that method of drawing which may be defined as drawing by the character in contradistinction to that of drawing by the masses, he applied the method differently and developed it in a different direction. Degas bears the same relation to Ingres as Bret Harte does to Dickens. In Bret Harte and in Dickens the method is obviously the same when you go to its root, but the subject-matter is so different that the method is in all outward characteristics transformed, and no complaint of want of originality of treatment is for a moment tenable. So it is with Degas; at the root his drawing is as classical as Ingres's, but by changing the subject-matter from antiquity to the boards of the opera-house, and taking curiosity for leading characteristic, he has created an art cognate and co-equal with Goncourt's, rising sometimes to the height of a page by Balzac. With marvellous perception he follows every curve and characteristic irregularity, writing the very soul of his model upon his canvas. He will paint portraits only of those whom he knows intimately, for it is part of his method only to paint his sitter in that environment which is habitual to her or him. With stagey curtains, balustrades, and conventional

Memories of Degas

poses, he will have nothing to do. He will watch the sitter until he learns all her or his tricks of expression and movement, and then will reproduce all of them and with such exactitude and sympathetic insight that the very inner life of the man is laid bare. Mr. Whistler, whose short-sightedness allows him to see none of these beauties in nature, has declared that all such excellencies are literary and not pictorial, and the fact that he was born in Baltimore has led him to contradict all that the natural sciences have said on racial tendencies and hereditary faculties. But there are some who still believe that the *Ten o'Clock* has not altogether overthrown science and history, and covered with ridicule all art that does not limit itself to a harmony in a couple of tints. And that Degas may render more fervidly all the characteristics that race, heredity and mode of life have endowed his sitter with, he makes numerous drawings and paints from them; but he never paints direct from life. And as he sought new subject-matter, he sought for new means by which he might reproduce his subject in an original and novel manner. At one time he renounced oil painting entirely, and would only work in pastel or distemper. Then, again, it was water-colour painting, and sometimes in the same picture he would abandon one medium for another. There are examples extant of pictures begun in water colour, continued in gouache, and afterwards completed in oils; and if the picture be examined carefully it will be found that the finishing hand has been given with pen and ink. Degas has worked upon his lithographs, introducing a number of new figures into the picture by means of pastel. He has done beautiful sculpture, but not content with taking a ballet-girl for subject, has declined to model the skirt, and had one made by the nearest milliner. In all dangerous ways and perilous straits he has sought to shipwreck his genius; but genius knows no shipwreck, and triumphs in spite of obstacles. Not even Wagner has tested more thoroughly than Degas the invincibility of genius.

If led to speak on the marvellous personality of his art, Degas will say, "It is strange, for I assure you no art is ever less spontaneous than mine. What I do is the result of reflection and study of the great masters; of inspiration, spontaneity, temperament—temperament is the word—I know nothing. When people talk about temperament it always seems to me like the strong man in the fair, who straddles his legs and asks someone to step up on the palm of his hand". Again, in reply to an assurance that he of all men now working, whether with pen or pencil, is surest of the future, he will say, "It is very difficult to be great as the old masters were great. In the great ages you were great or you did not exist at all, but in these days everything conspires to support the feeble".

Artists will understand the almost superhuman genius it requires to take subject-matter that has never received artistic treatment before, and bring it at once within the sacred pale. Baudelaire was the only poet who ever did this: Degas is the only painter. Of all impossible things in this world to treat artistically the ballet-girl seemed the most impossible, but Degas accomplished that feat. He has done so many dancers and so often repeated himself that it is difficult to specify any particular one. But one picture rises up in my mind—perhaps it is the finest of all. It represents two girls practising at the rail; one is straining forward, lifting her leg into tortuous position—her back is turned, and the miraculous drawing of that bent back! The other is seen in profile—the pose is probably less arduous, and she stands, not ungracefully, her left leg thrown behind her, resting upon the rail. The arrangement of the picture is most unacademical; the figures are half-way up the canvas, and the great space of bare floor is balanced by the watering-pot. This picture is probably an early one. It was natural to begin with dancers at rest; those wild flights of dancers—the première danseuse springing amid the coryphées down to the footlights, her thin arms raised, the vivid glare of the limelight revealing

every characteristic contour of face and neck—must have been a later development. The philosophy of this art is in Degas's own words, "*La danseuse n'est qu'un prétexte pour le dessin*". Dancers fly out of the picture, a single leg crosses the foreground. The première danseuse stands on tiptoe, supported by the coryphées, or she rests on one knee, the light upon her bosom, her arms leaned back, the curtain all the while falling. As he has done with the ballet, so he has done with the race-course. A race-horse walks past a white post which cuts his head in twain.

The violation of all the principles of composition is the work of the first fool that chooses to make the caricature of art his career, but, like Wagner, Degas is possessed of such intuitive knowledge of the qualities inherent in the various elements that nature presents that he is enabled, after having disintegrated, to re-integrate them, and with surety of ever finding a new and more elegant synthesis. After the dancers came the washerwoman. It is one thing to paint washerwomen amid decorative shadows, as Teniers would have done, and another thing to draw washerwomen yawning over the ironing-table in sharp outline upon a dark background. But perhaps the most astonishing revolution of all was the introduction of the shop-window into art. Think of a large plate-glass window, full of bonnets, a girl leaning forward to gather one! Think of the monstrous and wholly unbearable thing any other painter would have contrived from such a subject; and then imagine a dim, strange picture, the subject of which is hardly at first clear; a strangely contrived composition, full of the dim, sweet, sad poetry of female work. For are not those bonnets the signs and symbols of long hours of weariness and dejection? and the woman that gathers them, iron-handed fashion has moulded and set her seal upon. See the fat woman trying on the bonnet before the pier-glass, the shopwomen around her. How the lives of those poor women are epitomized and depicted in a gesture! Years of servility and obedience to customers, all the life of the fashionable woman's shop is there. Degas says, "*Les artistes sont tellement pressés! et que nous faisons bien notre affaire avec les choses qu'ils ont oubliées*" ("Artists are always in such a hurry, and we find all that we want in what they have left behind").

But perhaps the most astonishing of all Degas's innovations are his studies of the nude. The nude has become well-nigh incapable of artistic treatment. Even the more naïve are beginning to see that the well-known nymph exhibiting her beauty by the borders of a stream can be endured no longer. Let the artist strive as he will, he will not escape the conventional; he is running an impossible race. Broad harmonies of colour are hardly to be thought of; the gracious mystery of human emotion is out of all question—he must rely on whatever measure of elegant drawing he can include in his delineation of arms, neck, and thigh; and who in sheer beauty has a new word to say? Since Gainsborough and Ingres, all have failed to infuse new life into the worn-out theme. But cynicism was the great means of eloquence of the Middle Ages; and with cynicism Degas has again rendered the nude an artistic possibility. Three coarse women, middle-aged and deformed by toil, are perhaps the most wonderful. One sponges herself in a tin bath; another passes a rough nightdress over her lumpy shoulders, and the touching ugliness of this poor human creature goes straight to the heart. Then follows a long series conceived in the same spirit. A woman who has stepped out of a bath examines her arm. Degas says, "*La bête humaine qui s'occupe d'elle-même; une chatte qui se lèche*". Yes, it is the portrayal of the animal-life of the human being, the animal conscious of nothing but itself. "Hitherto", Degas says, as he shows his visitor three large peasant women plunging into a river, not to bathe, but to wash or cool themselves (one drags a dog in after her), "the nude has always been represented in poses which presuppose an audience, but these women of mine are honest, simple folk, unconcerned

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by any other interests than those involved in their physical condition. Here is another; she is washing her feet. It is as if you looked through a keyhole".

But the reader will probably be glad to hear of the pictures which the most completely represent the talent of the man. Degas might allow the word "represent" to pass, he certainly would object to the word "epitomise", for, as we have seen, one of his aestheticisms is that the artist should not attempt any concentrated expression of his talent, but should persistently reiterate his thought twenty, fifty, yes, a hundred different views of the same phase of life. Speaking of Zola, who holds an exactly opposite theory, Degas says: "Il me fait l'effet d'un géant qui travaille le Bottin". But no man's work is in exact accord with his theory, and the height and depth of Degas's talent is seen very well in the *Leçon de Danse*, in M. Faure's collection, and perhaps still better in the *Leçon de Danse* in M. Blanche's collection. In the latter picture a spiral staircase ascends through the room, cutting the picture at about two-thirds of its length. In the small space on the left, dancers are seen descending from the dressing-rooms, their legs and only their legs seen between the slender banisters. On the right, dancers advance in line, balancing themselves, their thin arms outstretched, the dancing-master standing high up in the picture by the furthest window. Through the cheap tawdry lace curtains a mean dusty daylight flows, neutralizing the whiteness of the skirts and the brightness of the hose. It is the very atmosphere of the opera. The artificial life of the dancing-class on a dull afternoon. On the right, in the foreground, a group of dancers balances the composition. A dancer sits on a straw chair, her feet turned out, her shoulders covered by a green shawl; and by her, a little behind her, stands an old woman settling her daughter's sash.

In this picture there is a certain analogy between Degas and Watteau, the grace and lightness and air of fête remind us of Watteau, the exquisite care displayed in the execution reminds us of the Dutchmen. But if Degas resembles Watteau in his earlier pictures of the dancing-classes at the opera he recalls the manner and the genius of Holbein in his portraits, and nowhere more strikingly than in his portrait of his father listening to Pagano the celebrated Italian singer and guitarist. The musician sits in the foreground singing out of the picture. Upon the black clothes the yellow instrument is drawn sharply. The square jaws, the prominent nostrils, the large eyes, in a word, all the racial characteristics of the southern singer, are set down with that incisive, that merciless force which is Holbein. The execution is neither light nor free; it is, however, in exact harmony with the intention, and intention and execution are hard, dry, complete. At the back the old melomaniac sits on the piano-stool, his elbow on his knee, his chin on his hand, the eyelid sinks on the eye,

the mouth is slightly open. Is he not drinking the old Italian air even as a flower drinks the dew?

Another great portrait is Degas' portrait of Manet, but so entirely unlike it to any other man's art that it would be vain to attempt any description of it. It shows Manet thrown on a white sofa in an attitude strangely habitual to him. Those who knew Manet well cannot look without pain upon this picture; it is something more than a likeness, it is as if you saw the man's ghost. Other portraits remind you of certain Spanish painters, the portrait of Mlle. Malot for instance; and in his studies of the nude there is a frankness which seems borrowed from the earlier Italians. Degas' art is as he says himself based upon a profound knowledge of the great masters. He has understood them as none but a great painter could understand them, and according to the requirements of the subject in hand he has taken from them all something of their technique.

The following anecdote will give an idea of Degas' love of the great masters. In 1840, Degas set up his easel in the Louvre and spent a year copying Poussin's *Rape of the Sabines*. The copy is as fine as the original.

Degas now occupies the most enviable position an artist can attain. He is always the theme of conversation when artists meet, and if the highest honour is to obtain the admiration of your fellow-workers, that honour has been bestowed on Degas as it has been bestowed upon none other. His pictures are bought principally by artists, and when not by them by their immediate *entourage*. So it was before with Courbet, Millet, and Corot; and so all artists and connoisseurs believe it will be with Degas. Within the last few years his prices have gone up fifty per cent.; ten years hence they will have gone up a hundred per cent., and that is as certain as that the sun will rise tomorrow. That any work of his will be sold for twenty thousand pounds is not probable; the downcast eye full of bashful sentiment so popular with the uneducated does not exist in Degas; but it is certain that young artists of to-day value his work far higher than Millet's. He is, in truth, their god, and his influence is visible in a great deal of the work here and in France that strives to be most modern. But it must be admitted that the influence is a pernicious one. Some have calumniated Degas' art flagrantly and abominably, dragging his genius through every gutter, over every dunghill of low commonplace; others have tried to assimilate it honourably and reverentially, but without much success. True genius has no inheritors. Tennyson's parable of the gardener who once owned a unique flower, the like of which did not exist upon earth, until the wind carried the seeds far and wide, does not hold good in the instance of Degas. The winds, it is true, have carried the seeds into other gardens, but none has flourished except in native soil, and the best result the thieves have obtained is a scanty hybrid blossom devoid alike of scent and hue.

THE REICHENAU CROSIER

BY H. P. MITCHELL

THE 14th century is notable in the history of enamelling for the development of what is perhaps the most beautiful of all the processes of that art. Known by the French names of "basse-taille" or "translucide sur relief", and the English equivalent of translucent enamelling on relief, the method consists in first modelling the decoration in low relief in the metal plaque with graving tools, then filling up and covering the surface so worked with translucent enamels of the

desired colours, and finally grinding and polishing them to a flat surface. The varying depth of enamel lying in the hollows of the modelled surface of the metal (generally silver but sometimes gold) produces a variety of tone by which the most delicate effects of light and shade may be expressed, and the goldsmith's art is provided with a medium for the rendering of form and colour far more subtle and refined than the earlier cloisonné and champlevé methods afforded.

The most complete examples of translucent

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enamels are obviously those, like the subject of this article, in which enamelling is applied to both subject and ground. But in many instances, and even in some of the finest, such as the gold St. Agnes Cup in the British Museum,¹ only the subjects are enamelled, the ground being left in metal and sometimes treated with engraving. In others again the process is reversed, and the figures or other subjects of decoration are reserved in the metal and simply engraved, while the surrounding ground is enamelled. The latter may be "powdered" with flowers reserved in the metal,² or more usually are enriched with an engraved pattern to show through the translucent colours. This effect was anticipated by the Anglo-Saxon and other Teutonic goldsmiths beneath their garnet and glass inlays, and actually in enamel work by the goldsmiths of the Carolingian period in such examples of cloisonné enamelling as the Milan altar-covering, where the metal base is worked with engraving (*guilloché*).³ Sometimes, however, even this enrichment is omitted from translucent enamelling of the 14th century, and nothing further is aimed at than a pleasing play of light due to the irregularities of the chiselled surface seen through the enamel. These plain grounds are often found in Italian examples, more northerly craftsmen preferring the diapered grounds probably suggested by the quarries of Gothic stained glass windows.

The main varieties described may be regarded as belonging to different stages of development. The earlier stage is represented by those pieces in which only the ground is enamelled, a method in direct sequence from the practice of opaque *champlevé* enamelling on copper.⁴ The full development is seen in the enamelling of both ground and subject, and a later stage is sometimes considered to have been reached where the enamelling is restricted to the subject, leaving the ground in metal. But these distinctions must not be too rigidly applied. Finally, it should be remarked that work in which modelling of the surface to be enamelled plays no part, even though executed with translucent colours on silver or gold, cannot properly claim the term of *basse-taille* or enamelling on relief, but is technically no more than a variety of *champlevé* enamelling. And it is precisely from this variety of work that translucent enamelling on relief, as might be expected, seems to have been developed. It may be added that, after having run its course in the 14th and 15th centuries, it was to this, differently applied, that it continued in the 16th and 17th.⁵

¹ Described by Sir C. H. Read, and reproduced in colour in *Vetusla Monumenta*, vii, 1904.

² As in the plaques on the base of the Jeanne d'Evreux Virgin in the Louvre (Labarte, *Hist. des Arts Industriels*, Album, II, pl. cxiii), where, as is usual, the engraved lines of the inner drawing of the figures are emphasized with enamel filling.

³ Molinier, *l'Émaillerie*, p. 65.

⁴ Molinier, *op. cit.*, p. 201.

That the method did not arise suddenly and without a long course of development is natural and obvious. Translucent colours had, of course, been in use for centuries in cloisonné enamelling, usually on gold, but that process had very generally given place to *champlevé* enamelling in opaque colours on copper before the appearance of translucent enamelling on relief. Yet here and there, even as early as the 12th century, isolated examples of translucent enamelling in the *champlevé* method are met with. A small casket of this date in the Victoria and Albert Museum is enamelled on copper with medallions in which the ground is alternately of a sapphire blue and a rich green, both perfectly translucent. The well known pair of semicircular plaques of the 12th century with the figure of Bishop Henry of Blois, in the British Museum,⁶ include among their colours a semi-translucent crimson purple. Certain Limoges enamels of the following century, such as a reliquary in the Salting Collection at South Kensington,⁷ and another belonging to Shipley Church, Sussex,⁸ at present lent to the same Museum, have details in a beautiful translucent enamel varying from dark indigo to a bluish grey. A semi-translucent brownish purple is also found in Limoges work of the same class. These, however, are all on copper.

It is in the opening years of the 13th century (1205) that we meet with a real advance towards the practice of translucent enamelling on silver, in the Shrine of Notre-Dame at Tournay, the latest recorded work of Nicholas of Verdun. Here the panels of foliage and symbols of the evangelists are executed on silver with grounds of blue and slightly translucent green enamel⁹—a highly significant innovation at the close of its author's career, definitely foreshadowing the practice which was destined to supplant the method of opaque *champlevé* enamelling on copper of which he had been so great a master.¹⁰

During the latter part of the 13th century the method of translucent enamelling on silver was in practice at any rate in Italy,¹¹ and during the 14th century it may be said to have been in

⁵ A notable Italian example of the 16th century is the altar-cross attributed to Valerio Belli, at South Kensington. (*The Burlington Magazine*, ix, plate al p. 129.) The Gemmingen Cup, a gold covered beaker in the Pierpont Morgan collection, is a dated (1610) German specimen of the following century. (G. C. Williamson, *Catalogue of the . . . Jewels, etc.*, 1910, pl. lv.)

⁶ A. W. Franks in *Archæological Journal*, x, 1853, p. 9.

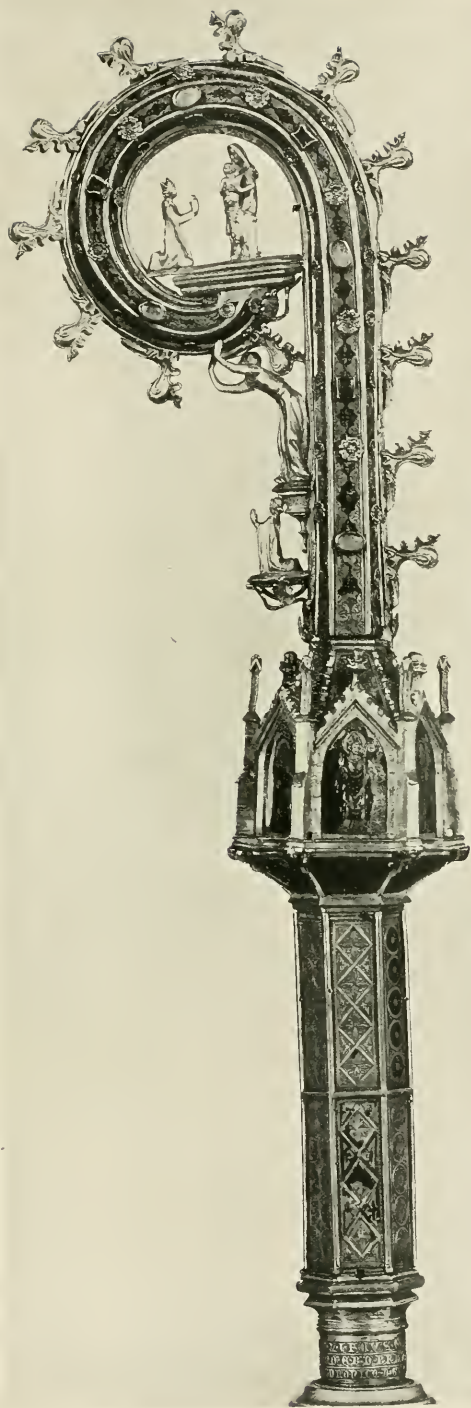
⁷ From the Heckscher Collection, Sale Catalogue, 1898, lot 182, plate.

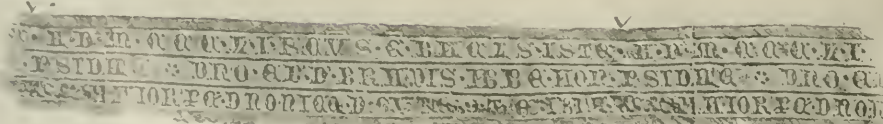
⁸ Col. engr. in E. Cartwright, *The Parochial Topography of the Rape of Bramber*, 1830, p. 304.

⁹ See Cloquet in *Revue de l'Art Chrétien*, xlii, 1892, p. 308, col. pl. viii-x.

¹⁰ In a small detail of the same work, the clasp of the Virgin's girdle, both green and blue translucent enamels are used, an experiment suggested, in Cloquet's opinion, by a small medallion of Byzantine cloisonné enamel applied as a brooch on the breast of the figure. *Ibid.*, p. 325, pl. viii.

¹¹ For examples see Labarte, *Hist. des Arts Industriels*, iv, pp. 11 ff.





DETAILS OF THE KNOP OF THE REICHENAU CROSIER. S. MARY MAGDALEN, VIRGIN AND CHILD, S. PIRMINIUS, THE THREE MAGI. RUBBING OF THE INSCRIPTION

general use throughout western Europe. Wherever goldsmiths of sufficient skill were at work at this period, there no doubt the current method of imparting colour effect to their work was in use. The opinion formerly in vogue that its practice was restricted to particular centres is no longer tenable. A melancholy result of such an opinion was the fictitious importance given to Montpellier by antiquaries of the last century, since shown to rest on the misreading of a single word in an inscription.¹² And an excessive, though less undeserved, prominence has in recent years been given to Siena, enamels of this class, not always even of Italian origin, having been described indiscriminately as Sienese. It is true that the eminence of Sienese goldsmiths in such work is established both by examples of the most important kind and by documents.¹³ But there is plenty of evidence also to prove that they enjoyed no monopoly in this direction.¹⁴

Equally unsound appears to be the view of those writers who would seem to exclude England from the general artistic activity of western Europe in regard to enamelling in the Middle Ages, or who at least demand evidence in support of the English origin of historical pieces in England which they would hardly think necessary for such pieces in another country. Even disregarding the inherent improbability of such an exclusion of England, a country which excelled generally in the arts of the period, the more closely the facts are studied the more they are found to establish the contrary of such a theory. The attribution to Italy of such a piece of work as the Wykeham crosier,¹⁵ appears to me not only to set aside probabilities of the strongest kind, but to ignore the characteristic quality and definitely English features of the work. And the same statement holds good of the suggestion of a foreign origin for such examples as the Lynn Cup¹⁶ and the Bruce Horn.¹⁷ Yet the English origin of these examples is sometimes either discredited or put forward as hardly credible.¹⁸

Most of the chief monuments of this branch of enamelling have been published more or less adequately, many of them long since, and the subject of this article is no exception. But it seems to deserve further publication both to elucidate its history and also to give the advantage of photographic illustration to what is the most important example of this branch of the art in the national collection at South Kensington.¹⁹

It appears to have been first published by Cahier,²⁰ who gives a rather inadequate wood-cut of it and discusses the first part of the inscription which it bears. A closer examination would have doubtless enabled him to see that this "defaced inscription" (*inscription fruste*) is only partially disfigured and is still quite legible, even in the last line. Labarte²¹ describes and illustrates it in a coloured plate, and with him the statement of its having belonged to an abbot of Basle appears to have originated. It figured as lot 199 in the Soltykoff Sale Catalogue.²² More recently it has attracted the attention of Dr. v. Falke²³ who refers to it as "der Baseler Bischofstab," no doubt on the strength of Labarte's indication. Finally Lüer and Creutz in their history of metalwork²⁴ add particularly to the identification of locality by speaking of it as having come from the cathedral treasure of Basle. There is, however, no mention of such a crosier in the Basle treasure, either in the inventory of 1511, or in that made in 1835 shortly before its dispersal.²⁵ It may now be stated that the association of the crosier with an abbot of Basle appears to rest upon nothing but a misapprehension, possibly due to a misreading of the inscription.

The crosier-head (the staff is lost) is made of copper gilt, the flat surfaces set with plates of silver engraved and enamelled in translucent colours—blue of two shades, green, purple, crimson, and brown, with touches of opaque "sealing-wax" scarlet.²⁶ As may be seen from the illustration [PLATE I] the six-sided shaft, with moulded base

¹⁹ The plaque of the *Virgin and Child* in the Victoria and Albert Museum, No. 224—1874, illustrated and described in enthusiastic terms by Schnütgen (*Zeitschr. für christl. Kunst*, VII, 1894), and also figured by v. Falke and Frauberger (*Deutsche Schmelzarbeiten des Mittelalters*, fig. 50) and styled by them "das grosszügigste Beispiel des gotischen Relieffemails", might be considered to occupy this position, but it appears to me to be one of the remarkable forgeries executed sixty years ago by Gabriel Hermeling of Cologne. The enamels of two triptychs by this modern master in the same Museum (Nos. 4684—1859 and 7148—1860), both based on the Wolf-Metternich shrine formerly at Gracht (v. Falke p. 120, pl. 113), and more recently in the Pierpont Morgan collection at New York, are proof of his skill in this class of work. They were first exposed in a communication by Dr. F. Bock.

²⁰ *Mélanges d'Archéologie*, IV, 1856, p. 240.

²¹ *Histoire des Arts Industriels*, 1864, Album, I, pl. 51.

²² Paris, 1861. "Très-bel ouvrage de la Suisse allemande".

²³ *Deutsche Schmelzarbeiten*, pp. 120, 121.

²⁴ *Geschichte der Metallkunst*, II, 238.

²⁵ Both printed by C. Burckhardt in *Mittheil. der Gesellschaft für vaterl. Alterth.*, IX, X, 1862-7.

²⁶ Total height 20½ inches (52 cm.). No. 7950—1862 in the Museum register.

¹² Molinier, *L'Enaillerie*, p. 203; *l'Orfèverie*, p. 212.

¹³ Labarte, *l.c.*

¹⁴ In the sale catalogue of one of the principal collections of medieval art sold in recent years a reliquary decorated with translucent enamel was duly described as Sienese, in deference to the prevailing fashion, in spite of its strongly marked Spanish character and a Spanish hall-mark. Enough Spanish examples of translucent enamelling exist to make such an attribution unnecessary.

¹⁵ See below. Photogravures with a paper by Sir W. H. St. John Hope in *Archæologia*, LX, pl. XLV, XLVI; also in C. J. Jackson, *History of English Plate*, I, pl. at pp. 114, 118.

¹⁶ Photogravure in Jackson, *op. cit.*, pl. at p. 112; col. engr. in Shaw and Meyrick, *Specimens of Ancient Furniture*, pl. LXVII.

¹⁷ Engraved with details in *Archæologia*, III, 1786, pl. VI; see also A. W. Franks, *Vitreous Art* (in J. B. Waring's *Art Treasures of the U.K.*, 1858), pp. 27, 28; Jackson, *op. cit.*, II, figs. 811—817.

¹⁸ Even by Mr. Dalton in the Introduction to his Catalogue of the McClean Bequest, Fitzwilliam Museum, Cambridge, which contains the best historical sketch of enamelling yet written in English.

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at the junction with the staff, carries a knop of architectural form with six faces, each surmounted by a gabled canopy between pinnacled buttresses. From the top of this rises the crook, outlined by crockets on the outer ridge and supported on the inner side by an angel's figure (the wings lost) with a kneeling monk below. In the crook a mitred abbot kneels before the Virgin and Child. Such a disposition of figures in the design is by no means unusual in crosiers of this period. Following on a remark by Cahier,²⁷ attention has been drawn to the similarity of examples so widely separated as those at Cologne, at Citta di Castello, William of Wykeham's at Oxford, and the present specimen, and it has been suggested that all of them must have emanated from the same country, Italy.²⁸ But the most characteristic feature, the angel supporting the crook, is found not only in goldsmiths' work, but also in French crosiers in ivory of the same date. Moreover, in spite of their general similarity, when the drawing and design of their enamels are closely compared it becomes apparent that these are widely different in style, reflecting the national characteristics of the art of their several countries. It seems more satisfactory, therefore, to regard the type as one common to Western Europe in the 14th century, a product of Gothic art everywhere.²⁹

From the enameller's point of view the knop is the centre of interest. The six faces are occupied by figure-subjects engraved in low relief and richly enamelled in translucent colours, admirable examples of the *basse-taille* method. The faces and hands and certain details are, however, reserved in the metal and their engraved lines simply filled in with enamel. The figures, placed each under a cusped arch on a ground of rich blue showing an engraved diaper through, irresistibly recall similar designs in the stained glass of the 14th century. The drawing of the robes is full of beauty and the colours are pure and brilliant. They represent:— the Virgin and Child enthroned, the Three Magi with their gifts, S. Mary Magdalen with the pot of ointment, and a bishop wearing chasuble and mitre and holding his crosier as he gives the benediction [PLATE II]. The knop is finished above and below by bevelled surfaces enamelled respectively with finials on a "masoned" ground and with a series of wreaths reserved in silver on grounds of blue and green counterchanged.

The history of this excellent piece of work is

given by the inscription engraved on a silver ring, originally enamelled, which encircles the base of the shaft. [PLATE II, from a rubbing. The last line is a good deal defaced and does not come out clearly.] It reads: — 'A·D·M·CCC·L·I·F·C·V·S·E·B·AC·L·S·I·S·T·E / # D·N·O·E·B·D·B·R·A·D·I·S·A·B·B·E·N·O·N·P·S·I·D·N·T·E / D·N·O·N·I·C·O·L·D·V·T·E·B·G·T·H·E·S·I·B·I·D·E·A·V·G·A·I·O·R·P·C·' i.e. Anno domini MCCCLI factus est baculus iste domino Eberhardo de Brandis abbate non præsidente domino Nicholao de Gutenberg thesaurario ibidem Augia Majore per conventum (or capitulum). From this it appears that the crosier was made by order of the convent (or chapter) in 1351, when Everard von Brandis was non-resident abbot³⁰ and Nicholas von Gutenberg treasurer at Augia Major, i.e. Reichenau.

The Benedictine abbey of Reichenau, known both as Augia Major and Augia Dives, situated on an island in the lower portion (Untersee) of Lake Constance, was dedicated to the Blessed Virgin and SS. Peter and Paul. Its first abbot St. Pirminius (724-727), bishop "in Meltis", was held in high and deserved veneration there. From the 9th to the 11th century it was the scene of a splendid intellectual and artistic activity, famous for its schools of miniature-painting and goldsmiths' work, for its scholarship, music, and wall-paintings, and of such wealth as to acquire the name of Augia Dives, the rich islet, Reichenau.³¹ But a long course of prosperity and honour seem to have led to a not unfamiliar result. The reign of a great building abbot, Diethelm von Casteln (1306-1343), followed by that of another who at the least may be described as recklessly imprudent, Eberhard von Brandis (1343-1379), brought the fortunes of the house to the ground.³² In the

²⁷ Cahier says "qui ne résidait pas", i.e.

²⁸ A notice of the abbey and its remains is printed in F. X. Kraus, *Kunstdenkmäler des Grossherzogthums Baden*, 1887, I, pp. 325 ff. A popular account will be found in Westermanns *Monatshfte*, cii, 1907, p. 476. The documentary history is dealt with by K. Brandi, *Quellen und Forschungen zur Geschichte der Abtei Reichenau*, 1890-3. The goldsmiths' work is treated by Luer and Creutz, *Geschichte der Metallkunst*, II, pp. 116 ff. Drawings of some of the works still in the treasure of the abbey-church are to be found in J. Marmor, *Kurzer Geschichte der Kirchlichen Bauten und deren Kunstschatze auf der Insel Reichenau*, 1873. A critical examination of them, with views from photographs, is given by J. J. Marquet de Vasselot in *Revue Archéologique*, 1901.

²⁹ The motives which may be assumed to have prompted Abbot Eberhard to destroy the legal documents (*Rödel und Salbücher*, deeds and registers of rents or dues) of the abbey fully justify the terms in which the chronicler Oheim denounces him. (See Brandi, p. 127.) A few years later Abbot Wernher von Rosneg (1385-1402) was reduced to such poverty that he could no longer maintain a table for himself, but daily repaired for meals to the priest of Niederzell. Before the end of the century we catch sight of the same unfortunate abbot detected in an attempt to raise funds by the sale of some of the treasures of the monastery, and especially the shrine of S. Mark, to the Venetians. Under Friedrich von Wartenberg (abbot 1427-1453) the fortunes of the house revived for a time, but a century later it ceased to be an independent abbey and was incorporated in the see of Constance under the administration of a prior.

²⁷ *Loc. cit.*

²⁸ See the excellent sketch of the subject by J. J. Marquet de Vasselot in Michel's *Histoire de l'Art*, II, p. 966.

²⁹ For the Wykeham crosier see above, Note 15. The Cologne example is figured in Lindner, *Der Dom zu Köln*, pl. 45; that at Citta di Castello in Erculei, *Oreficerie etc.* . . . in *Orvieto*, 1893, pl. 3. The inscription on the one which is the subject of this article exhibits a peculiarity of lettering in the As which might provide evidence of locality.

The Reichenau Crosier

latter's time the name of Nicolaus von Gutenberg appears as "custor" (*custos*, treasurer).

This history elucidates the significance of the subjects and the identity of the persons represented on the crosier. The Virgin enthroned with the holy child finds her place on the enamels of the knop as patroness of the abbey. Mary Magdalen and the Magi, with their costly gifts, may perhaps stand as examples to the convent, which thought fit to endow their house with such an ornament as the crosier. The prelate who stands giving the blessing can hardly be any but Pirminius, the venerated missionary bishop and first abbot of the house. The abbot kneeling before the Virgin and Child in the crook is the unworthy Everard von Brandis, and the monk below must be the treasurer Nicholas von Gutenberg.

Such is the crosier of Reichenau, an admirable piece of Gothic art and an important dated example of translucent enamelling.

As regards the locality of its production it is impossible to be precise. At that date (1351) it must not be regarded as the work of a monastic craftsman, though there seems no reason why it should not have been made by a goldsmith of

Augsburg, or another of the famous centres of South German craftsmanship, lodged in the monastery for the purpose of supervision. Dr. v. Falke, accepting its supposed Basle origin, uses it to support the argument for a Basle school of translucent enamelling, but that provenance is now seen to be fallacious. The facial types of the enamels have some affinity with those of the Wolff-Metternich shrine from Gracht⁸³ of which unfortunately the early history appears to be unknown. But the grouping and determination of locality of examples of translucent enamelling on the basis of style is a problem which has not yet been taken in hand. It is, however, an undertaking which the publication of photographic representations of leading examples will make possible at no distant date, and to this the present study may be regarded as a contribution.

⁸³ See Note 19. Reichenau was in the diocese of Constance, and it would be tempting to see a likeness between the enamels of the crosier and those of the 14th-century chalice in the Sigmaringen Museum, which has a history of possession by a bishop of Constance as early as the 17th century (v. Falke, p. 120, pl. 111, 112; finely rendered in colours in Hefer-Altenack, *Die Kunst-Kammer . . . des Fürsten C. A. von Hohenzollern-Sigmaringen*, pl. 13-15). But the enamels of the latter are in a bolder style of drawing.

MATTHEW MARIS (*conclusion*) BY P. BUSCHMANN



MATTHEW MARIS left his birth-place definitively in 1869 and went to Paris. Soon after his arrival there he met a young countryman, then being trained for the art trade, the late Mr. E. J. van Wisselingh, whose subsequent rôle as a promoter of modern Dutch and French painting can hardly be overrated. The friendship then developed between them, and so whole-heartedly continued by Van Wisselingh's widow until the artist's very last hour, meant more for him than a comfort and a moral support throughout the trials of his long life.

Matthew Maris was thirty when he settled in Paris. He had then attained his full maturity, and during the next few years produced the paintings which are now most generally admired and eagerly searched for. And whatever our final opinion may be on these works as compared to those of later years, it can hardly be disputed that he realised here a harmony, an equilibrium between substance and spirit, such as he did not always maintain in a later stage. He seems, at that time, to have been absorbed in compositions telling some fairy tale, with a single figure, mostly a girl, in an attire and a *décor* where mediæval reminiscences are still alive. We can imagine, to some extent that these subjects irritated the master in his later years. They reminded him of his days of darkest distress, when he painted them for a

mere alms, aware that the buyers were rather attracted by their outward and accessory charm than by their intrinsic picturesque merits. These merits, in spite of the artist's bitter denial, will resist, we are sure, the depreciation which threatens a large portion of the once celebrated productions of our time. What does it matter whether he painted a girl with flowers and butterflies, or a kitchen-maid? It matters *how* he painted it; and then, the poetry is not in the subject, but in the poet. No more than the painter himself do we care a bit for the wholesale "attractiveness" of a picture, but if beyond and above this we discover the rarest qualities both of sentiment and realization, we shall rank that picture amongst the most perfect productions of all times.

Take the *Enfant Couchée*. Of course it would appeal even to the least educated eye, and might on this account be disregarded by some conceited super-critic. But he would be a poor judge if he would not be struck by its deep harmony of colour and line if he would fail to discriminate how masterly the movement of this young body is rendered, how life vibrates in these tender limbs, if he would not undergo a charm equalled only by the most delicate Florentine marbles. Yet there is more given here than any sculpture could express: the glance of the eyes, a poem in itself, that detaches us from all material contingencies.

Matthew Maris

It is instructive, in this respect, to compare this picture with *Butterflies*, which, at first, looks merely like a variant. But we find a great difference in its meaning; the girl may be a few years older, and the expression of her eyes brings us altogether in another world. This is no longer the unconscious dream of an innocent child; there is something strangely disquieting in this look; the girl is still a child, but it seems as if a vision had suddenly come over her, an anticipation of the future, frightening and irresistible at once. For a moment the child has the gaze of a woman who knows all the weal and woe of life. Matthew Maris shared with a few of the greatest artists that power to summarize a world of thoughts and feelings in a fugitive expression that passes like a cloud on a sunny sky.

This appreciation of the pictures of this group could be even more strikingly illustrated with the *Kitchen-maids*, apparently quite every-day subjects, where, however, the painter dispensed such ineffable treasures of emotion. But the limits of this article would not allow me to enter into further developments, and I pass to the landscapes and views of towns of the same period. In these works the painter reaches, perhaps, an even higher degree in the hierarchy of art. He becomes, if I may say so, more subjective, more aloft from reality, which he takes merely as a theme for variations on his intimate thoughts. Between us and the town or the landscape he represents, he spins the subtle veils of his emotion, and without any artifice, with the simplest, plainest means he raises us to an immaterial world where we may linger delightfully for hours. To find equivalents for his *Souvenir d'Amsterdam*, *Outskirts of a Town*, *The Four Mills*, etc., we have to look at the background of the *Mona Lisa* or of the *Chancellor Rolin*.

One is tempted to ask, with a deep melancholy, what would have happened if the artist, at that time, had found the recognition and the encouragement he so fully deserved. Instead of this, profound deceptions seem to have wrought fatal devastations in his soul. In 1877 Daniel Cottier induced Maris to come over to London, where he lived ever afterwards. So far as I know, there is not much left of the patterns for stained glass windows he is said to have made at that time. One of the first important works we meet with after his removal is his paraphrase, in etching, of Millet's *Semeur*, finished in the early eighties, after elaborate preparations. From that time onwards it becomes more and more difficult to discern anything like a chronological order amongst his productions; he kept them on the easel for years, repeating the same subject either with the brush, the pencil or the needle, and if he happened to finish any works at all, they were eventually those which he had most recently

started. The only clue we can follow is his progressive detachment from reality. Obviously the painter no longer worked from any substantial model, be it a landscape or a figure, but only from the visions he had gathered in his mind during the first half of his life. He lived entirely in the realm of his dreams and vanishing remembrances, and the equilibrium between matter and spirit, which I referred to above, tended more and more towards disquietude of mind.

I shall not venture to say whether this tendency was beneficial or detrimental to his art. We have glorious examples of artists whose misfortunes and subsequent isolation had a beneficial effect, and raised them to higher and higher summits. We only need to think of Rembrandt's later years. But Rembrandt dominated and chastened his grief; with Matthew Maris morbid resentments and regrets seem still to roam in the darkening shadows of his distances, and often we have the impression that the artist fell into the darkest discouragement after having strained too much the possibilities of pictorial art.

The final judgment must be left to future generations, and we have to accept with gratitude the gifts which the master bestowed upon us in the latter part of his life. During all that time he confined himself to a few very simple "subjects", but these allowed him to disclose wonderful domains of art, scarcely apprehended by any predecessor. Apart from a few imaginary landscapes, he again and again painted a young, loving couple, and even more frequently a single figure, mostly a head, emerging from mysterious twilight. One particular physiognomy seems to have haunted his mind as a remembrance full of charm and sorrow. Sometimes it appears as a mere child, elsewhere as a girl, and again as a woman—but ever with a smile that defies any possible description. It is fascinating and at the same time bewildering to a supreme degree. It is like some superhuman being, some spirit that has passed the arcana of death, and knows the mystery of life, and yet these sensual lips breathe and languish for love. It is a sphinx, the sphinx of Matthew Maris's existence, and of all human life. . . .

Here, I would say, the painter has reached the extreme limits of his art; his media of expression have become a negation; colour, in the usual sense, has nearly vanished; forms have melted away into vague adumbration; the atmosphere is no longer lit by the sun or the stars, but glows strangely with a magic phosphorescence of its own. The artist's sensations belong to the musical rather than to the visual world; no fixed image seems to be able to retain the impalpable movements and emotions of the artist's inmost soul which he was striving to exteriorize. And therefore it wants some initiation to approach the works of that period; they would hardly appeal to any super-

ficial spectator and certainly not to anyone impressed with commonplace conceptions and prejudices on pictorial art; but they will irresistibly fascinate and charm those who are not bound by the limits of material perception, those who are more sensible to fancy and poetry than to anything else in the world, and are capable and willing to accept in its supreme consequences the wonderful art of the most sensitive painter that has been.

Matthew Maris passed away quietly on the 22nd August 1917, in that simple but decent little flat in Westbourne Square, where he lived happily the last years of his life, just as he wished to live, away from the world and its worries. He proved by his will to whom his lifelong gratitude was due. He now reposes for ever in the old Hampstead churchyard, a spot he loved for its quietude. . . .

Before this freshly dug grave one could not attempt to determine definitively Matthew Maris's rôle and position in modern art. But we may safely say that its importance can hardly be exaggerated. "He was one of the links between the Barbizon painters and the new Romantics", wrote "M. E. S." in "The Times" of August 25th. ". . . All around him was the turmoil of modern industrialism, but he kept quiet because in his ears there was a whisper of the Middle Ages. And the whisper was not an echo of the dead past, but a prophecy of the future. He felt that the world would turn back from much of its modernism to something more akin to the mediæval point of view. His genius foretold a new mood in the mind of man . . .". Matthew Maris stood quite apart from his brothers, from his countrymen, from everybody else. There is hardly any example of an artist so independently developed to such a rare degree of individuality. Nearly the whole movement of impressionism passed close by him, leaving him untouched. He remained a romantic all his life; and nowadays that modern impressionism seems to have ended in a *cul-de-sac*, his true significance will perhaps be more readily appreciated by the coming generation than it would have been possible a couple of decades ago. He is one of those rare and exotic flowers which suddenly grow up in the painfully neat and orderly garden of

Dutch art; nobody knows where they come from, and they rather exasperate the wise gardeners—at least during their lifetime—even if they call themselves Rembrandt or Hercules Seghers, not to mention more recent names. . . . But as time goes on they prove to be the very charm of the garden, at least for anyone who believes that art is nothing without the touch of genius. James Maris, from a very early day, recognized Matthew's genial superiority, and we readily accept the elder brother's prophetic judgment, which will, no doubt, become the judgment of posterity.

Very divergent influences and similarities—both artistic and literary—have been discovered in M. Maris's works, but after all the influence of German romantists only seems to be unmistakable, as far as his earlier pictures are concerned. I doubt, however, whether any reference has yet been made to another influence, or rather a spiritual filiation with one of the greatest artists of the last century, who seems to have been somewhat forgotten of late, if not misunderstood—I mean Henry Leys.

When Matthew Maris studied in Antwerp, in 1855-58, Leys was just evolving the style of his later years to which we owe such a wonderful series of works and had secured already a world-wide reputation. Leys never actually formed pupils, but he profoundly impressed contemporary art in Belgium and abroad. Alma-Tadema borrowed from him what we may call the outer features of painting, but failed to retain anything of the master's deeper emotions—and so did a fastidious crowd of successors and imitators. But Matthew Maris was not only impressed by Leys's sumptuous colours and his unsurpassed skill as a draughtsman—as is obvious, for instance, in the *Enfant Couchée*, *The Kitchen Maid*, *The Flower*, etc.—but he actually lived in the same world of thoughts, he eagerly respired the same atmosphere of dream which will for ever remain Leys's paramount charm. These two great souls were wonderfully akin, however different their ultimate fate may have been, and I hold that Matthew Maris gathered impressions here which lasted for the rest of his life. A closer study of this relationship would be an attractive chapter in the history of modern art.

REVIEWS

THE COLLEGIATE CHURCH OF OTTERY S. MARY . . . by JOHN NEALE DALTON, Canon of Windsor. xxiv + 310 pp., 27 illust.; Cambridge (Univ. Press), 25s. n.

All persons acquainted with the beautiful church of Ottery S. Mary, near Sidmouth, in Devonshire, will understand readily why so learned a student of Church history as Canon J. N. Dalton should have devoted twenty years of study and research to the history of this church. There are special circumstances connected with this

history which render it of interest to a Canon of the College of S. George at Windsor Castle. The sumptuous volume now before us, a fine specimen of English book-production which is in itself a credit to the Cambridge University Press, is one long tribute to the memory of John Grandisson, Bishop of Exeter from 1328 to 1369, founder during this episcopate of the Collegiate Church of S. Mary at Ottery. Although the College of

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Ottery was dissolved in 1545 by King Henry VIII and a large part of its endowments transferred to the College of S. George at Windsor, it is Bishop Grandisson whose spirit still pervades this great church, in which the Bishop's effigy looks down from the central boss in the vaulting of the nave. Canon Dalton points out many associations in their early history between the collegiate foundations at Ottery and at Windsor. Bishop Grandisson's sister Katherine, wife of William de Montacute, first Earl of Salisbury, was the lady whose name is usually connected with the story of the founding of the Order of the Garter by King Edward III; it is interesting to note that Canon Dalton, who has special opportunities for knowledge of the early history of this Order, evidently inclines to a support of this tradition, although modern historians are disposed to attribute the honour of this anecdote to Joan, the Fair Maid of Kent, the betrothed wife of Katherine Grandisson's son, the second Earl of Salisbury. The special limitations of *The Burlington Magazine* prohibit any detailed criticism or analysis of the main matter of this interesting book, the "Ordinatio et Statuta" of this collegiate church, edited for the first time from manuscripts at Exeter and Winchester. Canon Dalton's learned exposition of these statutes will be indispensable for reference by all historians of the Church of England, especially for the copious and erudite notes accompanying each statute, from which we could single out for special mention that on the costume of the clergy, which is a valuable contribution in itself to the history of this interesting subject and deserves a special notice. Apart from its architectural interest the church of S. Mary at Ottery has suffered so many vicissitudes that its interest to historians and students of art has become somewhat fragmentary. Canon Dalton has evidently been conscious of his own preference for the study of documents than for architecture and other branches of the Fine Arts. He is content to give a lucid history of the church, relying on the admirable illustrations which accompany his text. It is notorious that this famous church was erected by Bishop Grandisson on the model of his episcopal church at Exeter, or rather superimposed on the foundations of the church built by Bishop Bronescombe in 1259, some portions of which were absorbed into Bishop Grandisson's new church, which was transformed from a parish into a collegiate church. Canon Dalton is a safe guide through all the history of this change, and he justly remarks that this church is unsurpassed among other churches of its size for the majestic austerity of its design and the admirable simplicity of its construction. We should like to take our readers on a circuit of the exterior, pointing out the special details of interest, such as the two transept towers, as at Exeter; the

lancet windows, without tracery or hood-moulding; the Lady Chapel, as an addition to the original plan; the consecration crosses, the heraldry, and other matters, all fully described by the author. His first great departure from the simplicity of the design was due to the north aisle added by the great lady, Cecily Lady Bonville, wife successively of Thomas Grey, Marquess of Dorset, and Henry Stafford, Earl of Wiltshire. This lady, who died in 1530, was, as Canon Dalton points out, with her direct issue closely related to three reigning kings of England and four queens. She was present at the inauguration in 1476 of the Chapel of St. George at Windsor Castle, and it is not surprising to find that the aisle added by her to the church at Ottery is in the same style as that used for the chapel at Windsor. At the dissolution of the college in 1567 the buildings fell into the destructive hands of the Protector Somerset, but it was reserved for much later generations to destroy or deface much which remained of the pristine beauty of the interior. Canon Dalton deals rather too tenderly with the injuries done to this church by the removal of the rood screen, the further mutilation of the reredos in the name of restoration, and the remodelling of the south transept by the late Lord Coleridge in 1850. It is no excuse for this last act that the work in itself is good and deserving of praise; a glance at the view of this restoration as shown on Plate xiii is sufficient to convince anyone of the inappropriateness of design and decoration intruded here on this particular church. Although this church has always been of such importance, the monuments and works of ecclesiastical art are not numerous or of surpassing interest. It is evident that Bishop Grandisson was a true lover of the fine arts from the two beautiful ivory carvings, which have been preserved and are reproduced in this volume: a diptych, of which half is in the British Museum and half in the Louvre, and a triptych also in the British Museum. The Lady Chapel with its minstrel gallery is of special interest. It may be noted that the lectern in the Lady Chapel, shown in Plate xxii, is in the form of a sea-bird and not an eagle, and was therefore probably the work of some local carver. We congratulate Canon Dalton on the completion of this admirable work, which cannot fail to interest even the unlearned reader.

ETCHINGS AND DRYPOINTS; by FRANK W. BENSON. An illustrated and descriptive catalogue; by ADAM E. M. PAFF, Boston and New York (Houghton Mifflin Co.). \$10.

Mr. Benson's etchings, we believe, were unknown in England before the appearance of this handsome monograph, which follows the example of M. Moreau-Nélaton's catalogue of Manet, M. Loys Delteil's *Peintre-Graveur Illustré*, and several other modern works of this class in reproducing every etching by the artist with whom it deals on

a sufficiently large scale to give a fair idea of the merits of the work. The catalogue also contains a characteristic original etching, beautifully printed. The favourable impression produced by study of the illustrations has been confirmed by acquaintance with a representative selection of the etchings themselves, which Mr. Benson has recently been so good as to present to the British Museum. He has a true vocation to the craft of etching, and possesses, especially, a peculiar talent for depicting wild bird life. A large proportion of his plates deals with such subjects as ducks and geese, whistlers, old squaws, and other wildfowl, on the wing or in the water. Some of them challenge a comparison with Bracquemond, which they hardly sustain if the same high finish is demanded as we justly admire in the work of the recently deceased *doyen* of French etchers. But it would be hard to name another etcher of birds who could be put in the same class, though one or two modern German artists have specialised with suc-

cess in ducks. Certain of Mr. Benson's dry-points, such as *Geese alighting* (No. 92), *The Mirror* (No. 94), or *Ducks* (No. 95), have a beauty of their own that is unlike Bracquemond's work and frankly modern, without breaking away violently from good 19th century traditions. Another group of Mr. Benson's etchings, portraits of women, studies of bathers, and the like, betrays the influence of Zorn, and is not so entirely satisfactory as the etchings of birds. Mr. Benson has taken to etching comparatively late in life. Born in 1862, he made his name as a painter, and never etched, apart from an early experiment at the age of twenty, until 1912. A hundred plates recorded in this catalogue are the work of the last five years. The book itself, compiled by Mr. Adam Paff, one of the staff of the Boston Museum, deserves the highest praise, and meets every demand that can be made of such a work in respect of clearness and accuracy in detail. C. D.

A MONTHLY CHRONICLE

THE BRITISH MUSEUM, THE NATURAL HISTORY MUSEUM AND THE AIR BOARD.—The recent proposal to appropriate the British or the Natural History Museum for the use of the Air Service was unknown to any of the staff of *The Burlington Magazine* until the January number was in the press; and the project had been already discussed and abandoned before that number appeared. We therefore now take this first opportunity of stating that our editorial staff took every means within its power to defeat the project from the first moment that it was suggested. It is now a matter of common knowledge that the scheme was opposed from the first by experienced officials of the Air Service; that the Director and Trustees of the Museum did their duty boldly in defending the national property; that they were supported throughout by Ministers of State open to the wider and more statesmanlike view; and that the Cabinet immediately interfered when the facts were accurately placed before it. To the numerous writers who protested from all points of view in the daily press, and thus strengthened the hands of the objectors, and to those further-sighted Ministers, high praise and gratitude are due from all those whose views *The Burlington Magazine* endeavours to represent and express. For let us consider what the appropriation of either museum by the Air Service meant. Some of the national art institutions have been entirely, and others partially, devoted to other national work, without any serious objection being raised so long as proper precautions were taken, because those buildings, being used for purely civil purposes, have not hitherto become objects on which it seems worth the enemy's while to

waste explosives. The institutions are in no greater danger from the air than they were before. But if the late project had been realised, the museums would have become legitimate objects of attack, according to the very principles of civilised warfare to which the Allies have constantly appealed. The project ignored the imminent jeopardy of treasures which are, directly or indirectly, invaluable to the whole people of this great empire whether in war or in peace, and from which every individual benefits. Yet it respected the interests of private commercial companies whose dividends might suffer if their property were temporarily appropriated. How strong this element was in determining the selection has been divulged by the unconvincing excuses and explanations offered, since the project was defeated, by the sectional press which represents those interests. But there is a wider objection than tender scruples for the private investor. It is we, above all other peoples, who proclaim our readiness to shed our last drop of blood, and spend the last penny of our wealth, in order to establish for ever, all over the world, a sane and tolerant civilisation, and to destroy a military and a territorial tyranny. What a figure for derision we should have made in the eyes of our acutely intellectual Allies in Europe and Asia, and of the free people of the United States, who fight beside us in the same cause, if the mainsprings of the arts of peace in England, and now of intellectual activity in the art of war, had been converted into tempting and legitimate targets for hostile aircraft. For we now know that this ill considered proposal was based on a glaringly inaccurate estimate of the cubic space required by the Air Board. In view of the hotels still available and

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the large number of mansions out of commission, the pretext for requisitioning museums was too flimsy.

THE EDITORS.

RED CROSS AND S. JOHN OF JERUSALEM IN ENGLAND.—The Editors of this Magazine are glad to comply with the request of members of the indefatigable Committee for Silver, Jewellery and Enamels concerned with the annual sales held at Christie's for the support of these societies, to call attention to a display of some of the more important gifts of plate, jewellery, and enamel, in the windows of 112 Regent Street, lent by the Goldsmiths' and Silversmiths' Company. This year's sale will be held at Christie's during the spring, at a date not yet fixed, and will, as before, include all objects of art, as well as those within the scope of the Silver Committee. It will, the Editors are informed, not fall short of the standard of quality reached in previous years. THE EDITORS.

THE MUSEUM OF FINE ARTS, WORCESTER, MASS.—We congratulate Mr. Raymond L. Wyer, the late energetic director of the Hackley Gallery, of Muskegon, and editor of "Æsthetics", his organ during his directorship of that minor collection, on his appointment as director of the Worcester Museum of Fine Arts, Mass. We believe that Mr. Wyer, who was back in England for some months during 1915, is still the only Englishman directing an art gallery in the United States, and the Worcester Museum, from its handsome endowment, will give him an excellent opportunity for the exercise of his energy and discretion. He made a very good impression as regards his capacity for such work during his last stay in England.

THE EDITORS.

THE NEW ENGLISH ART CLUB.—The winter exhibition is a very sober one. Circumstances connected with the war may account for the absence of some exhibitors who are habitually prominent, and there are no important pictures of the kind that from size or singularity at once challenge the attention. Indeed, the followers of more revolutionary creeds, who are now disposed to look upon the New English Art Club as a *succursale* of the Royal Academy, may be fortified in their opinion by a hasty glance round these walls. The qualities of the pictures are of the undemonstrative kind. There is even, as it were, a sort of family likeness among them, for those who come predisposed to find monotony, and it is true that some of the secondary exhibitors pursue the easy downward path of repetition without any fresh creative impulse or interest. But these generalities do not affect the value of the exhibition's better side. Professor Tonks's pastels, in particular, the two portraits of men, have a quite remarkable vitality, and are subtle in draughts-

manship and characterization. The medium, a difficult one, which has rarely been well handled in England, is here expressively used, and the artist worthily continues the sequence of sound tradition that extends from Chardin and La Tour to Degas. There are good examples of Mr. Steer and Mr. McEvoy, neither of whom, however, excels his past performance.

It is interesting to compare Mr. W. Rothenstein's *Storm*—authoritative and thorough, with its solid structural qualities and its completeness of vision—with Mr. Collins Baker's treatment of a similar subject, *West Bay*. The latter, with its greater insistence on linear design, is successful, too, in its way, but lacks the weight and grasp of the other. To exaggerate a little, the feeling for solidity is apparent only in the sky, which is without the variation natural to even the heaviest thunder-cloud. Perhaps this objection might be made in some degree against Mr. Rothenstein's sky, but the balance of parts within the whole picture is with him so much more perfect that this is not noticed. Mr. Collins Baker has a vision similar to that of Mr. C. J. Holmes, whose landscapes are occasionally over-synthesized, an insistence on design leading to formlessness and emphatic contours containing nothing. Not so, however, in his *W'hermside* and *Snow-showers on Malham Moor*, nor in *Harlingdon, Autumn*, which are among the best things Mr. Holmes has done. Mr. Lucien Pissarro continues to paint English landscape with that special feeling which always places his pictures among the most genuine things in these exhibitions. Mr. Francis Dodd is developing, in a series of admirable charcoal drawings, his aptitude for the genial interpretation of middle-class domesticity. There is something of Charles Keene in these drawings (which has probably been said before): a rare intimacy, without any false sentiment, attained by very direct means. Mrs. Swynnerton's work is disappointing. The two portrait heads suggest the decadence of Millais. The picture by Mr. Archibald Wells has a pleasing callow freshness and promise. There is at least no doubt about the personal quality of its inspiration, which by comparison makes many more accomplished paintings seem dull. Mr. Marcel Jeffery's work, which is new to these surroundings, is accomplished without dullness, though perhaps his command over colour is not here seen at its best. His compatriot, M. Léon de Smet, has two characteristic pictures in which apparently riotous colour is ably controlled. Miss Nina Hammett's portrait, powerfully composed, has not quite her usual keenness of perception. Mr. Meninsky and Mr. Wheatley show some sound drawings, and the technique of etching continues to be exploited with understanding by Mr. Francis Unwin and Mr. C. S. Cheston.

The memorial exhibition of pictures and draw-



(A) "APOLLO"; PEN AND INK DRAWING, BY A. DURER



(B) "FEMALE FIGURE HOLDING A VASE"; BLACK AND RED CHALK DRAWING, BY LUDOVICO CARRACCI

ings by the late Captain Gerard Chowne, which occupies one of the smaller rooms, is not thoroughly representative of him. It seems ill-advised to have included the numerous slight water-colour sketches done on active service, since they can do little to enhance his reputation as an artist. For those who know the altogether higher standard of some of his work—for instance, the *After Lunch* of 1910—there will be a feeling of disappointment at the false impression of his talent conveyed by the collecting together of his least noteworthy productions. Z.

WOODCUTS BY TIMOTHY COLE (GREATORIX GALLERIES).—Amateurs of reproductive engravings will be interested in this collection of thirty-five examples of the work of the late Timothy Cole. The specimens exhibited are all interpretations of paintings of the British school of the 18th and early 19th centuries. The engraver usually entered very fully into the spirit of the masters of his predilection, and a personal feeling removes his work to some extent beyond mere reproduction to the sphere of translation. So much may be said in defence of what may be looked upon as an anachronistic and futile talent. His technical skill and his ability to obtain the precise quality he wished are unquestionable, but even the quality is not always appropriate to woodcutting, suggesting rather in some cases the Victorian steel-engraving, or, in the case of Constable's *Waterloo Bridge*, the mezzotints of Lucas. Considerable use is made of the white line, and the peculiar floating, filmy appearance obtained is frequently well fitted to the theme he is handling. But no matter how beautiful the engraving may be, one cannot always have faith in the rendering of a secondary personality, and most lovers of painting will cling to their own impressions even if conveyed by merely mechanical reproductions. No. 3, *Mousehold Heath*, seems to have missed the dignity of Crome. Turner's *Frosty Morning* (very difficult to translate into black and white) and *Cicero's Villa* by Richard Wilson, are nearer the spirit of the originals; but here also there is an elusive foreign atmosphere which I can momentarily connect only with Gray's "Elegy" and the etchings of F. L. Griggs. Nevertheless, Timothy Cole's patient and almost perfect craftsmanship, his sincere and unflinching enthusiasm, will always meet with the respect they deserve. R. S.

MR. ERIC GILL.—We have pleasure in stating

that Mr. Gill proposes to hold an exhibition of some of his work in the Alpine Club Gallery during March. We think that architects, sculptors and artists of all kinds will approve of our giving this somewhat unusual notice, for Mr. Gill deserves and we believe has their sympathy. Westminster Cathedral has itself been almost unanimously regarded by architects throughout the world as the most important ecclesiastical building erected during living memory; and Mr. Gill's *Stations of the Cross* and Capt. Von Anrep's mosaic are the only decorations in the building which have not been generally and severely condemned by artists. Mr. Eric Gill's quixotic offer, made in times of peace, to provide these remarkable *Stations* at an inordinately low price, has inevitably resulted in serious loss during times of war, and all who are interested in the fabric of Westminster Cathedral will desire to mitigate those losses in any way they can. M. A.

ADDENDUM.—The version by Philemon Holland* of the difficult passage quoted by Mr. Roger Fry, on p. 52, may interest readers of his article.

[Parasius] Hee woon the prise and praise from them all in making up the pourfile and extenuities of his lineaments, which is the principall point and hardest matter belonging to the whole art : For to draw forth the bodily proportions of things, lo hach also, yea and to fill within, requireth (I confesse) much labour and good workmanship; but many have been excellent in that behalle : marie to pourfill well, that is to say, to make the extremities of any part, to marke duly the divisions of parcels, and to give every one their just compasse and measure, is exceeding difficult, and few when they come to the doing of it, have benee found to attaine unto that felicitie. For the utmost edge of a worke must fall round upon it selfe, and so knit up in the end, as if it shaddowed somewhat behind, and yet shewed that which it seemeth to hide. In this scorious and inexplicable a point, *Antigonus* and *Xenocrates* both, who wrote as touching this art, have given him the honour of the best : not onely confessing his singular gift therein but also commending him for it.

* *The Historie of the World, Commonly called The Naterall Historie of C. Plinius Secundus. Translated into English by Philemon Holland, Doctor in Physicke.* London. Printed by Adam Islip. 1601.

NOTICE.—We have received too late for publication a letter from Mr. Julian Sampson protesting against the disfigurement of Harrington House, Craigs Court [see Mr. Sampson's former Letter, *B. M.*, June 1905, vol. VII, p. 248], by the addition of a yellow brick story and the removal of the balustrade. Since Mr. Sampson's protest is too pressing to be postponed, we hope that he will publish it in the daily press. THE EDITORS.

AUCTIONS

SOTHEBY, WILKINSON AND HODGE will sell after Easter the collection of drawings by Old Masters, belonging to Sir Edward Poynter, Bart., P.R.A. Unusual interest attaches to the sale of this collection, for it is surely one of the most choice "cabinets" in private possession in England, and in addition to the artistic excellence of the contents has a special

appeal to students and collectors through the long and distinguished pedigrees of so many of the drawings composing it. The Italian Section is both the most extensive and the most representative; among the earlier drawings we may single out for mention the *Groups of Ecclesiastics* by Vittore Carpaccio, published not long ago in this Magazine together with the

Auctions

Female Saint by Bartolomeo Montagna [see *The Burlington Magazine*, Vol. xxix., p. 271, etc.]; a *Sketch for a Composition*, in red chalk, by Correggio; a sheet with *Studies of Two Figures* by Filippino Lippi; a *Study for a Boar Pig* by Pisanello; a *Group of Nudes* by Luca Signorelli, presumably a study for a group of Demons in one of the Orvieti frescoes; a *Design for a Decoration* by Giovanni da Udine; while among the later Italian drawings stands out the supremely beautiful black and red chalk drawing of the *Head and Arms of a Female Figure holding a vase*, by Lodovico Carracci [PLATE, B], apparently a study for the Bacchante and a Tamburine in the fresco of the *Triumph of Bacchus and Ariadne* in the Palazzo Farnese in Rome. Among the French drawings, attention is attracted by a remarkably fine series of Claude drawings; and the German drawings include three examples of Albert Dürer, foremost among them the marvellous pen-and-ink drawing of *Apollo* [PLATE, A] which shows all the firmness and delicacy of Dürer's draughtsmanship at its best. Specimens of the great Dutch and Flemish masters form also part of the collection; mention should specially be made of an exquisite, free and fluent first study by Rubens for the picture of himself, Helene Fourment and their eldest child, formerly at Blenheim, and now in the Alphonse de Rothschild collection in Paris; while the mastery of Rembrandt's stroke and the pathos and intensity of his sentiment are admirably seen in a *Subject from the Story of Job or Tobit*. T. B.

CHRISTIE, MANSON AND WOODS will sell on 15 March the collection of the painter John Linnell, sen., for his present representatives. The chief feature of the sale is the Linnell collection of the works of William Blake made by John Linnell during Blake's lifetime and immediately after his death. The sale opens with some 50 pictures by John Linnell, including a portrait of Blake. These will be followed by some 20 works by old masters and others more recently deceased, and a death mask of Blake. Among the old masters are a few of considerable interest, such as a good imitation with variations of the *Adam and Eve* at Vienna now ascribed to Hugo van der Goes, a genuine early Netherlands portrait reminiscent of Van der Weyden, and a *Crucifixion* with small scenes from the Passion, which recalls the Northern French side of that eclectic school of Rhinish work which was in vogue at Hamburg and in the Scandinavian countries. The Linnell Blakes consist

mainly of long series of designs in watercolour or pencil. There are no "frescoes" nor other paintings, nor apparently any of the large and important "printed drawings," such as the well known *Nebuchadnezzar and Elijah*, and the unique *Hecate and Lamech and his Two Wives*. The largest of the series of drawings are the designs in colour for the "Divine Comedy," nearly 100 in number. These are the best known, as a selection of them was included at Burlington House in the Winter Exhibition of 1893 and 4, and another selection in the Tate Blake Exhibition arranged by Mr. Charles Aitken in 1913. Seven of the Dante designs have been published, and some of the plates are now offered for sale. A certain number of the other Linnell Blakes were exhibited at the Burlington Fine Arts Club in 1876 and at the Tate Gallery. The other series consist of 21 colour-drawings representing the designs of the famous "Book of Job"; 12 colour-designs for "Paradise Regained"; 20 drawings for Phillips's "Pastorals," on a larger scale than the woodcuts; and a large number of the Visionary Heads in pencil. Among the isolated prints, some of them washed with colour are a frontispiece and headpiece of "The Daughters of Albion," a title-page of "Europe"; the *Man at a Forge*; another design for "Europe"; another for the book "Arise, O Rintrah"; and a set of selected impressions of the plates for Young's "Complaint" and "Night Thoughts". Among the "Books" are "Songs of Innocence," 1794; "Songs of Experience," 1789; "Marriage of Heaven and Hell"; "French Revolution," Bk. 1, 1791; "America," 1793 (unique); "Jerusalem," 1804; "Song of Liberty"; "Sibylline Leaves"; "There is No Natural Religion"; 11 sheets of the original MS. of "Genesis"; and the original MS. of "Vala". It is to be hoped that much of this work by the most characteristically English genius among artists in the whole history of the nation, and an English lyric poet of the first eminence, will not be allowed to leave this country. It will be eagerly sought for in the United States and throughout the Scandinavian countries, Austria and Germany, and every effort should be made to save the bulk of it. Though some irritation has been caused by the comparative inaccessibility of the Linnell collection owing to strict testamentary depositions, it must be remembered that the present owners are now taking a considerable pecuniary risk by offering the Dante drawings and all the large series complete, without dividing them; and are thus preserving the author's original plan, to the best of their power. M. A.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated. Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

GEORGE ALLEN AND UNWIN, LTD.

KNIGHT (A. Charles). *Cordwainer Ward in the City of London, its History and Topography*; 111 pp., 10 illust.; 4s. 6d. n.

HEADLEY BROS., LTD., Kingsway House, W.C.
STAVELL (F. Mellian). *The Price of Freedom, an anthology for all nations, . . . with reproductions of famous paintings and sculptures*; 165 pp., 24 Pl.; 3s. 6d. n.

NEW YORK, METROPOLITAN MUSEUM OF ART.
RICHTER (Gisela, M. A.). *Handbook of the Classical Collection*; xxiv + 276 pp., 159 illust.; 1 s. p.

PRIVATELY PRINTED.

SHERMAN (Fred. Fairchild). *Landscape and Figure Painters of America*; 71 pp., 29 illust.

PAMPHLETS, REPORTS, etc.—Catalogue of a loan exhibition of Ancient Chinese and Jade Objects from the collection formed by Charles Lang Freer and given by him to the Nation, compiled by F. W. Goskin, Chicago (Art Institute)—*Donatello and Michelozzo in an unpublished work of Collaboration, a critical study on some Donatellian Madonnas, by Albert Serafini* (privately printed)—*La Chiesa del Santo Sepolcro in Gerusalemme, dissertazione letta alla Pontificia Accademia Romana di Archeologia dal socio ordinario G. Teresio Rivoirra*, 30 Nov. 1916.

PERIODICALS—WEEKLY.—*American Art News*—*Architect—Country Life*—*Illustrated London News*.

FORTNIGHTLY.—*Bulletin of the Alliance Française*.

MONTHLY.—*Art World* (New York).—*Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League*—*Kokka*, 329, 330, 331—*Onze Kunst*, xvi, 12.

BI-MONTHLY.—*Art in America*, vi, 1—Boston, U.S.A., Museum of Fine Arts, Bulletin, 91, 92.

OTHER MONTHLY PERIODS.—Cleveland, Museum of Art, Bulletin (10 a year), iv, 8, 9—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), vi, 10.

QUARTERLY.—*Boletín de la Sociedad Española de Excursiones*, xxv, 3—*Gazette des Beaux Arts*, 693—*Print Collectors' Quarterly*, vii, 4—*Quarterly Review*.

ANNUALLY.—*Institut d'Estudis Catalans*; *Anuari* MCXIII-XIV, Any v, Parts 1, 2 (Palau de la Diputació, Barcelona).

OCCASIONALLY.—*Storia dell'arte (Italiana)*: PIETRO TOSCA fasc. 25 + 26, pp. 433-480; 2d. (Unione Tipografica, Turin)—*War drawings by Muirhead Bone*, large format, Pt. iv, 10s. 6d. n.

TRADE LISTS.—Norstedts *Nyheter* (Stockholm), 1917, Nr. 12—*Maggis bros.*, 109 Strand, W.C., Catalogue 363, *The Drama and Music*.



"OÙ VENONS-NOUS? OÙ ALLONS-NOUS?", BY P. GAUGUIN. 1.7 x 4.5 M.

ON A COMPOSITION BY GAUGUIN BY ROGER FRY

THE greatest and certainly the profoundest artists are those who arrive at a vision so universalised that they become almost indifferent to what material lies to their hand. One kind of object, one type of human being, serves as well as another; whatever is presented to their eyes becomes the springboard for their leap into infinity. But Gauguin was not one of these. He needed for his inspiration a certain kind of life, a certain type of natural forms. He had passionate tastes and preferences, and in these he was original—to some extent his pictures express these views about life, and to that extent at least they have a literary content. They are not purely expressions of feelings about form, but also even, if indirectly, about life. It is pretty clear for instance that in finding his way out of European civilisation into the primitive life of Tahiti, Gauguin was finding himself. And it was not only Tahitian civilisation that revealed Gauguin to himself, it was also Tahitian art. So that Gauguin became the first of the many modern artists who have since found the best part of their inspiration in the art of so-called savages. The extraordinary thing is that this intensely self-conscious and intellectual Frenchman did manage to create an art which fused perfectly the naïveté of savage art with the most accomplished European tradition. Gauguin was never naïve; the wonder is that an artist so sophisticated, so nearly an academic (in the best sense of the word) did manage this feat without becoming affected or acquiring a false naïveté.

The picture here reproduced is one of the most important and the most ambitious he ever attempted. It is said to be a symbolical expression of his own life. The very fact that he found in such a symbolic presentation the inspiration for a great design shows how much even in his

painting he remained a critic of life. Gauguin's *Noa Noa* proves how readily a literary form of expression came to him, how much of a poet he was as well as a painter, so that one need not wonder at finding him towards the end of his life trying also to make his extraordinary powers of design serve the same ends. Fortunately he never forgot the limitations of pictorial art, so that in the great composition here in question we are really not in the least concerned with the meaning of the symbolism. I must in fact confess that I have never even tried to discover in what way it expresses Gauguin's life, unless indeed that one would suppose his whole life to have been occupied with Tahitian idols and Tahitian women, which was certainly not the case. Nor do I imagine that one's pleasure in the picture would anyway be heightened by an elucidation of the symbolism. That indeed was Gauguin's own affair—it led him to this splendid co-ordination of forms, and in that it served all its purpose. It remains like Giorgione's *Tempest*, a magnificent design the origin of which was symbolical, but the effect of which on the spectator is purely and quite satisfyingly pictorial. It is a work which summarises the whole development of Gauguin's art, his learned simplification and amplification of form, his intricate and yet lucid rhythmic design—which is here called upon to hold together a whole panorama—his development of flat, scarcely varied, masses of colour in frank opposition and yet harmonised by a peculiar subtlety of tone and a splendid lacquer-like quality of the surface. In all of these personal characteristics it would be hard to say whether he had learned more from his native Latin tradition or from Polynesian handicrafts and sculpture, so perfectly are the characteristics of each fused by the fire of Gauguin's imaginative spirit.

SWEDISH AND ENGLISH FONTS BY JOHNNY ROOSVAL*

IT is well known that in Viking days Sweden possessed a distinctive national style of ornament. At the beginning of the 11th century Christianity was introduced into Sweden, and with it arrived the artistic impulses of the countries from which the missionaries came. These countries were Germany and England; with the latter indeed Sweden had maintained her connections since the Viking period. Missionary work proceeded slowly, and it was only by gradual stages in the course of the 11th and 12th centuries that episcopal sees connected with Germany or England

were organised. The 12th and 13th centuries also saw missions sent to Sweden from the great monastic orders in Europe, with new standards of art in their train, those from France being especially strong. We do not, however, exhaust thus all the foreign currents that affect the earlier mediæval Christianity of Sweden. A marked importance, added to that of France, Germany and England, attaches to oriental and Italian influence. To this I shall briefly recur at the end of the present article.

The objects on which the earliest of these foreign influences may be detected most plainly are baptismal fonts which have been preserved in quite large numbers through the ages chiefly on account

* Translated for Dr. Roosval by Rev. J. H. Swinstead, Chaplain of the British Legation, Stockholm.

Swedish and English Fonts

of the strength of their form and of their material—stone. They also yield striking evidence of the

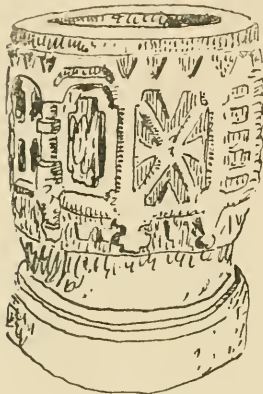
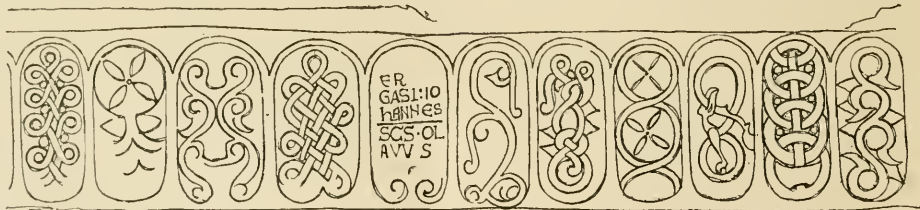


FIG. 1—MÅNSTAD, VÄSTERGÖTLAND
seems natural enough considering its position facing west. It is uncertain whether Väster-

götländ was converted by English or German agents, or by both, but it is quite certain that about 1100 and the first half of the following century ecclesiastical influence from England was powerful. At that time bishops of the diocese of Skara, metropolitans of Västergötland, bore English names, and Englishmen were missionaries in the contiguous district. We assign to this date the earliest baptismal vessels of the province. They may be arranged in three groups: cylindrical, quadrilateral, and chalice-shaped.

The cylinders are often undecorated, *e.g.*, at Gösslunda, a copy of which is in the Swedish church inventory, at Råda, Ova, *etc.* Where ornamentation is found it points so often and so manifestly to English art of the Norman period that one seems justified in tracing the descent of all cylindrical fonts in Västergötland to English influence, *e.g.* Månstad [FIG. 1] with its dentated friezes; and Hangelösa, which may be compared

FIG. 2—HANGELÖSA, VÄSTERGÖTLAND (DECORATION)



with leaden fonts in England. The S-shaped spray on the font of Hangelösa [FIG. 2] recurs on the Tidenham font²; the decoration second from the left is found at Pyecombe [PLATE II, H]. The dragon coil on the third panel from the right is Swedish in theme as may be seen by comparing it with the runestones. The lettering of the inscription has correspondences in Scandinavia during the first half of the 12th century. The font of Ottravad [PLATE I, A, C, D, F] has roughly drawn figures on rectangular panels, including a representation of the artist himself chiselling a block [F], a sculpture which curiously enough George Stephen in his day interpreted as Tor with his hammer.³ The interpretation was rejected by Hans Hildebrand, in "Månadsbladet", the monthly bulletin of the Academy of Fine Arts, History and Antiquities.⁴ In point of fact Stephen's conjecture was far from unreasonable. Many indubitable indications of heathen conceptions are illustrated in the earliest Christian art of Sweden. The crucified figure is surrounded with foliation, and sunk rhombic designs; these find parallels in the chapel of Durham Castle and other English buildings.⁵ The usual cylindrical type in

England shows a variation with bulging sides, as at Little Billing [FIG. 3]. This outline, too, occurs in Västergötland, *e.g.*, in the Eriksberg font [FIG. 4] now preserved in the Nordiska Museum, Stockholm. The font of Little Billing is dated in England as of William the Conqueror's period. But I do not venture to claim an

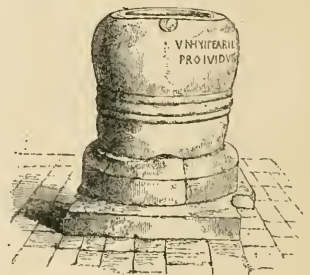


FIG. 3—LITTLE BILLING, NORTHANTS

¹ *Sveriges kyrkor*, edited by Curman and Roosval, *Västergötland*, by Ernst Fischer, I, 122.

² Reproduced in Bond's *Fonts and Font Covers*, p. 81.

³ Stephen, *Thunor the thunderer, carved on Scandinavian font*.

⁴ No. III, 42.

⁵ Reproduced by Prior and Gardner, *Medieval figure sculpture*, p. 147.

Swedish and English Fonts

earlier date than 1100 for any stone font in Sweden. This shape is most interesting in a few decorated examples, where zigzags and dragons give the impression, if the analogy be not too audacious, of Chinese Chou bronzes set in stone, *e.g.*, the font from Ving [FIG. 5], now in the Historical Museum. From Ringkarleby [FIG. 6], also in the Historical

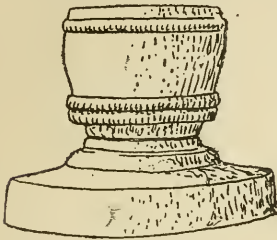


FIG. 4—FROM ERIKSBERG, VÄSTERGÖT-LAND

Museum, is another like it, in which the excellently drawn ornamentation recalls certain Norman tympana in England. Another variant of the cylinder narrowing downwards is to be met at Skörstorp⁶ [PLATE II, G], to which parallels in England are found at Stanton and North Newbald.⁷ The cylinder-form survived to the end of the 12th century, when it was entirely superseded by the chalice-shaped type. The latest cylinder font I have hitherto discovered is at Härje-
vad; the figures and arcading there agree with a school which in other respects appears in chalice shape, dated beyond question at the

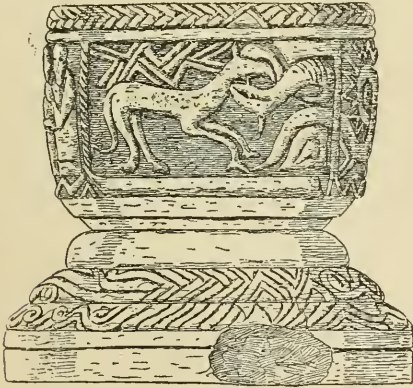


FIG. 5—FROM VING, VÄSTERGÖTLAND

end of the 12th century. In fonts of this type the low cylindrical bowl terminates in an inverted truncated cone. This may be called the eastern chalice type, as depending upon the influence of eastern Sweden.

The quadrilateral form is still more nationally

English than the cylindrical, although a very favourite form on the other side of the North Sea also. In Sweden, it is chiefly to be found in the district of Bohuslän, *e.g.*, the font from Norum [FIG. 7], now in the National Museum; it is signed by the sculptor Sven, and possesses an especially interesting human figure, which seems probably to represent a man, with bound hands, treading on a curious triangular object, and surrounded by snakes which resemble plaited-work.

This is doubtless Gunnar in the serpents' cave playing a harp with his feet and by this melody checking the deadly attack of the serpents. This interpretation must be considered decisive owing to the authoritative dictum of the literary historian, Henrik Schück. It is credible that the illustration of the saga has been symbolically presented in the same manner as Orpheus playing to the beasts, in the catacomb-paintings. Gunnar is indeed one of the characters in the story of the Seven Kings, but the episode of the serpent-cavern occurs only in the older, the English, and not in the later, the German, version. By reason of its friable material, *viz.* potstone, and the depth of its hollow, the font is damaged. The whole bottom is loose; the



FIG. 6—FROM RINGKARLEBY, NÄRKE



FIG. 7—FROM NORUM, BOHUSLÄN

base, which may have been restored from similar examples preserved in the museum at Göteborg, is quadrilateral and protrudes below the bowl. Other fonts of the quadrilateral group exist within the limits of Västergötland, *e.g.* the one from Rödene church, now in the Historical Museum, Stockholm, [FIG. 8], of which the structure recalls familiar Norman types, *e.g.* at Winchester, while in the decoration it is allied to the rune stones of the

⁶ See Hildebrand, *Dopfunter*, fig. 24.

⁷ Reproduced by Bond, *op. cit.*, p. 218 and p. 42

Swedish and English Fonts

11th century in Sweden. As it is impossible to dwell on the numerous other quadrilateral specimens with their interesting figure designs, I must confine myself to indicating the two extreme limits in examples which show the existence of the type. Those executed by Sven, after the Rödene type, constitute the oldest known; their decoration harmonises with rune stones of the 11th century, and



FIG. 8—FROM RÖDENE, VÄSTERGÖTLAND

in that respect they do not follow the ornament of the Anglo-Norman style. About the year 1100 may be assigned for the rune inscriptions, but not earlier. The latest are the handiwork of another noted master, Andreas, who belongs to the latter end of the 12th century, for many of his fonts are of the same type of chalice form, in which the low cylindrical bowl terminates in a truncated cone inverted. These in Western Sweden cannot be older than the end of the 12th century. By exception, Andreas uses once only a quadrilateral font, at Gällstad [PLATE I, B]. That is the farthest limit of quadrilateral fonts in Västergötland. Let us now pass to the third of the types, which originated from England.



FIG. 9—CHADDESLEY CORBET, WORCESTERSHIRE

The chalice-form with hemispherical bowl I name "the western chalice type", since it is quite distinct from the type with the low cylindrical bowl already described. The western chalice type is represented in England by instances like the font at Chaddesley Corbet [FIG. 9], *etc.* The type has produced a prolific family in Södermanland as at Frustuna [FIG. 10], and Skee [FIG. 11], but is less common in Västergötland. The majority of the Swedish examples, being hewn from hard granite, are somewhat simplified or even entirely without ornament. Still there are some more richly decorated, even with dragons of great size coiled round the bowl, as at Chaddesley Corbet. This monumental decoration is however, first and foremost, the peculiarity of a large group of Danish fonts which opens a most notable chapter in the history of sculpture during the 12th

century, hitherto practically unknown outside Denmark. Of this class is the font of Tobjerg in Jylland [PLATE I, E]. These fonts are undoubtedly

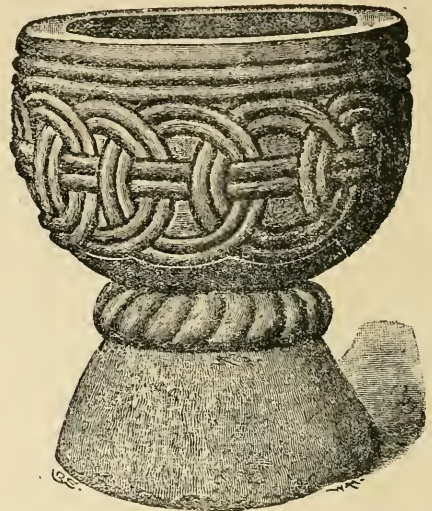


FIG. 10—FRUSTUNA, SÖDERMANLAND

English by descent, but surpass their parentage in artistic quality. Although not represented by examples so magnificently decorated as the



FIG. 11—SKEE, BOHUSTÄN

Danish, this shape never ceased in Sweden during the middle ages. When the chalice form with cylindrical bowl from East Sweden began



(B) GÄLLESTAD, VÄSTERGÖTLAND



(A) OTTRAVAD, VÄSTERGÖTLAND, SWEDEN: FROM PHOTOGRAPHS BY
HERR M. HOFVING



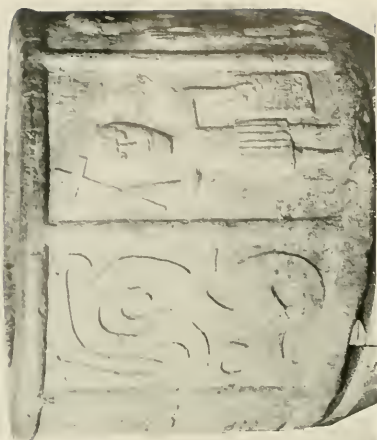
(D) OTTRAVAD



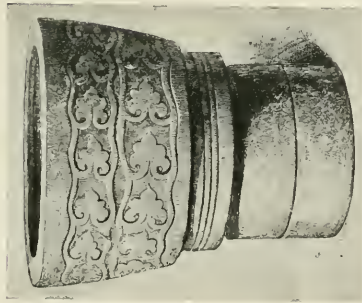
(E) TOBERG, JUTLAND, DENMARK



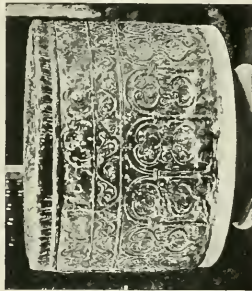
(F) OTTRAVAD



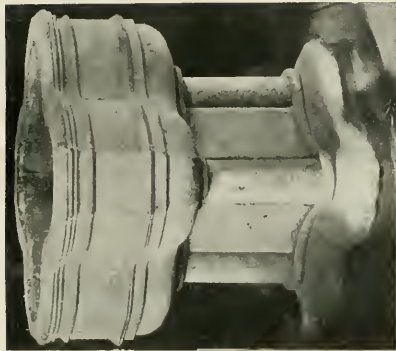
(C) OTTRAVAD



(g) SKORSTORP, VÄSTERGÖTLAND, SWEDEN



(h) PYECOMBE, SUSSEX; PHOTOGRAPHED
BY MR. J. SHARP NORTH



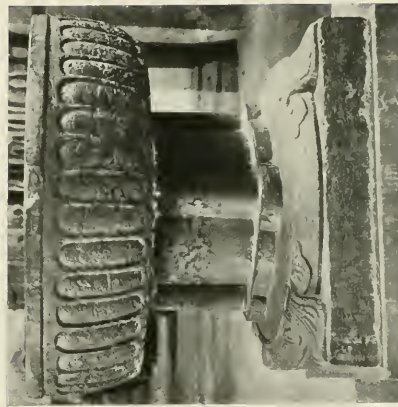
(j) SOUTH URENT, SOMERSET; PHOTOGRAPHED
BY MR. F. H. CROSSLEY



(k) MARTEBO, GOTLAND, SWEDEN.
FROM A PRINT



(l) TIKØB, DENMARK; PHOTOGRAPHED BY DR. ROOSVAL



(m) BEVERLEY MINSTER, YORKS; PHOTOGRAPHED BY
MR. F. H. CROSSLEY

Swedish and English Fonts

to influence the rest of the western types at the end of the 12th century, this one proved so essentially related that it prolonged its existence, though with slight modifications; one example, as late as the beginning of the 16th century, closely akin to the fonts of Chaddesley Corbet survives in the National Historical Museum. It came from the neighbourhood of Stockholm, but from which parish is not now known [FIG. 12].

Contemporaneously with the development of the types now described, there flourished, as has been already hinted, an extraordinarily rich form of stone sculpture in East Sweden and more especially in the extreme east, on the island of Gotland. Not only were the bowls of these fonts supplied with the whole circumference in relief, but similar fonts were even exported to other Swedish provinces, to Denmark and North Germany, and sculptures executed for church façades of these countries. This art of Gotland is in part the product of the remarkably high culture of the island since heathen times, but it is fostered besides by certain foreign elements—Oriental and Italian—to which I have already alluded. Gotland was an important halting-place for traders between Europe and Asia and thus received the impress of art both from West Asia and Byzantium. But not only so; the Gotlanders were artistically active in Skåne, where the cathedral of Lund was erected in the first half of the 12th century, largely under guidance from Italy, or more precisely, Lombardy. By this means, too, rich new impulses worked on Swedish art, and were all the more easily assimilated because Lombardic ornament is essentially akin both to old Norman and West Asiatic art. Such notable

currents enriched the flow of art both in eastern and southern Sweden.

Genuine Gotland fonts are chalice shaped in outline, and they abound with figures in relief, mostly accompanied by arcading. Their popularity was so great throughout Sweden that schools arose in many parts imitating them. One



FIG. 12—FROM AN UNIDENTIFIED CHURCH, NEAR STOCKHOLM

example is the font at Vättnösa [FIG. 13]. Nevertheless, these Gotlandesque arcadings do contain elements of English iconography. As has been already said, the preponderance in West Sweden

of types founded on English style ceases with these, temporarily, only to return with greater vigour in the 13th century.

About 1230 the abundance of figures in the fonts of Gotland declined, until we find fonts without any figures. Their bowls are embellished with sprays of vegetation or else the modelling of their surface consists of protruding folds resembling a scallop shell, this being the only ornament. Both of these forms appear to have an English origin, and



FIG. 13—VÄTTNÖSA, VÄSTERGÖTLAND

are not confined to England, but preponderate over all the mainland of Sweden and in Denmark, it is manifest that English influence—repressed awhile by the brilliance of the east Swedish school—once more resumed its sway. The new departure was foreshadowed as early as the 12th century. Save the type previously mentioned as doubtlessly in affinity with Chaddesley Corbet, traceable in Västergötland and Södermanland, we have the dominating Skåne type of the 12th century confirmed by the name of the sculptor, Mårten. The parallel between South Brent, Somerset [PLATE 11, J], and Felestad [M] and Vestra Strö [FIG. 14], the two last reproduced after Tynnell's "Skånes medeltida dopfuntar", is so clear that any doubt of their relationship is scarcely possible. But the



FIG. 14—VESTRÅ STRÖ



FIG. 15—HUSABY, VÄSTERGÖTLAND (SECTION)

affinities of Skåne are in many cases intensified to a far greater elaboration in that ornament which was derived from the smelting house of Lund cathedral. The school of plant-decoration previously men-

Swedish and English Fonts

tioned became highly embellished under the Lombardic influence. The ornament in the group belonging to the latter half of the 12th century is geometric rather than vegetable. In the 13th century we find none but vegetable motives, and then Västergötland was the centre of the type. In Husaby [FIG. 15, 16] there is a preëminent specimen. The font of Studham, Bedford [FIG. 17], may be compared with it. At this point I cannot

historic interest. The utility of Purbeck marble is familiar industrially for details of architecture, and pre-eminently for shafts of columns.

Similarly an industrial craft arose in Gotland in a red spotted marble not utilised previously; it was employed partly for details of architecture and more particularly for fonts. Blue-grey limestone also came into use, and the actual preference of the material asserted itself by the polished roundness



FIG. 16—HUSABY (DECORATION)

refrain from mentioning a brilliant example of fonts showing the trend under discussion, which was imported direct from England to Scandinavia. In Tikjøb church, in North Jylland, there is a font basin [PLATE II, L], exquisitely carved, unique in Denmark, of which the origin has never been elucidated; but its form is such that it obviously belongs to the same English school which fashioned the fonts at Great Kimble and Aylesbury, both in Buckinghamshire.

The other chief group of the 13th century, decorated with fluting resembling scallop shells, centres in Gotland. The similarities which appear in the font-bowls of Martebo and Beverley [PLATE II, K, M] are decisive in favour of an Anglo-Swedish connection in this respect: the quatrefoil plan of the Beverley font is quite common in the Gotland group in question. The architectural form of its shaft has also its counterpart in Sweden, e.g., in Gudmundrå, Ångermanland.



FIG. 17—STUDHAM, BEDS.

English conditions are reflected from another point of view by the mussel-bowl group of Gotland. From the end of the 12th century a lively industry in stone carving had developed at Purbeck, Dorsetshire; this was represented in the following century by the extensive exportation of quadrilateral fonts of Purbeck marble, which must have been attractive in their day by reason of the shining polish of the material. Though a product of industry rather than art, this nevertheless furnishes a detail of

of its surface. Just as Purbeck had export-routes round the coasts of England, so the mussel-bowls of Gotland had theirs on the shores of the Baltic.

Baptismal art in mediæval Sweden is unusually rich, and may be compared advantageously with the same art in England, though England is certainly much favoured in this respect. This fact is, however, not illustrated in the present article, which exemplifies only a small section of the subject in Sweden, but it emerges more clearly from a study of stone sculpture in East Sweden and especially in Gotland, where during the 12th century the artist of Gotland remoulded his older traditions with the impressions which he received from Germany, and through Italy or Russia from the East, and compounded of the two a development of remarkable interest.

Note.—In this article sources have not been quoted for those details which are well known to Swedish students, but possibly unfamiliar to some readers of *The Burlington Magazine*. I therefore make the following general reference to the latest works on the subject, where the reader may also obtain information concerning earlier literature:—

HILDEBRAND (Hans), *Sveriges Medeltid III*, Stockholm, 1898-1900, p. 478 ff.

TYNELL (Lars), *Skånes medeltida dopfuntar*, Stockholm, 1913.

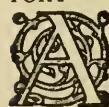
CURMAN (Sigurd), ROOSVAL (Johnny), Ed., *Sveriges Kyrkor, Konsthistoriskt inventarium*. From 1912.

ROOSVAL (Johnny). Papers on (1) *Svensk Konsthistoria*, Ed., Axel Romdahl and Johnny Roosval, Stockholm, 1913; (2) *Utställningen av äldre kyrklig konst*, Strängnäs, 1910; (3) *Studier*, Ed. Curman, Roosval and Af Ugglas; (4) *Utställningen av äldre kyrklig konst i Hernösand*, 1912; *Studier*, Ed., Johnny Roosval; (5) *Östergötland*, Ed. Alice Trolle, Stockholm, 1916; (6) *Dopfuntar i Statens Historiska Museum*, Stockholm, 1917.

ILLUSTRATED BOOKS OF JAPAN—II

BY MAJOR J. J. O'B. SEXTON

UTAMARO'S BOOKS ON NATURAL HISTORY



AMONGST the books illustrated by Ukiyoye artists that have come down to us, those of Kitagawa Utamaro rank very high, not only on account of their rare artistic qualities but also by reason of their variety of subject. From beives of beautiful women to charming landscapes; from birds, shells and insects to the secrets of the chamber we have a panorama of art, which no other artist except Hokusai—and he in quite a different manner—has produced. Utamaro studied his subjects to such good effect that one is lost in admiration of the accuracy with which he depicted them. In none of his books is this more apparent than in those now under consideration. Here we have, condensed into 36 plates, as truthful a rendering of the beauties of entomology, conchology and ornithology, as is to be found in similar books of any nation. The surroundings in which the artist has placed his creatures are no less marvellous than are their natural poses. We detect not only the genius of a master artist but also the acute perception of a born naturalist. It is hard to persuade those who are unacquainted with the technical process by means of which these masterpieces were produced that they are not original water colours, so deftly has the printer expressed the artist's designs.

De Goncourt and Kurth in their books on Utamaro, Duret in his catalogue of the Bibliothèque Nationale of Paris, and the compilers of the sale catalogues of various collections have afforded us a glimpse into the nature of these books. Still, it is only a glimpse. Such questions as are of vital interest to collectors, as for example how to distinguish the first editions, they have, with the exception of Kurth, ignored. The latter, however, has been guilty of several errors of description, with the result that we have been misled rather than guided on some of the most important points.

The following notes apply in general to all books:

1. The date on which a book was published is generally found on a page at the end, upon which also appear the name of the artist, the name and address of the publisher, and sometimes that of the engraver. The name of the printer is rarely given.

2. The date of the first edition of a work is often repeated in subsequent editions, so that we are led to believe ourselves to be the possessors of the original edition, whereas we only have a later edition printed from the more or less worn-out blocks that were used for the first edition. Copies were frequently issued some twenty years or more after the original. Hence it is important to carefully note the points which characterize the first edition of a book. The detailed description of

each book mentioned in this series refers to the original issue, remarks being added to show how later editions differ from the original.

3. As regards the dating of books, it should be borne in mind that the Japanese seasons (old style) differed from ours in that the first three months of the year were styled Spring (Haru), the second three Summer (Hatsu), the third three Autumn (Aki), and the last three Winter (Fuyu). Moreover the 1st, 2nd, 3rd months, etc., do not necessarily correspond to our Jan., Feb., Mar., etc. In fact they rarely do so correspond.

4. Owing to lack of space, I have reluctantly decided to exclude translations of the Kiōka and Hokku poems which accompany the book illustrations.

THE INSECT BOOK.—General description.
Title: "Yehon Mushi Erabi, A picture book of selected insects", 2 vols., each 10½ in. by 7¼ in., in colours, gouache, and mica. Author of preface: Yadoya Meshimori. Author of postscript: Toriyama Sekiyen. Designer: Kitagawa Utamaro. Publisher: Tsutaya Jūsaburō of Tōri Abura chō. Engraver: Tōissō, who is not mentioned as is usual at the end of the book, but is referred to by Sekiyen in his postscript. Date of publication: first month of the year Tsuchi-no-E Saru, Temmei era (February, 1788). The postscript is dated the winter of 1787. Covers: light brown basket-pattern paper, on which are light and dark brown geometrically drawn conventional flowers. Affixed to the front covers of each volume is a white label with a geometrical design, splashed with silver, on which is inscribed the title, Utamaro gwa (painted), and Jō or Ge, meaning first or last volume respectively.

TRANSLATION OF THE PREFACE.—On this the night of the 14th of the 8th month, I have persuaded some friends of mine with a nice turn of wit to assemble at a shop hard by Ryōgoku, northwards in the direction of the Yoshiwara in order that we may listen to the chirpings of the insects in the fields. We spread out our mats on the banks of the Sumida River and try, each according to our several tastes, to place a right value upon the songs of the insects. Purposely we have banned both women and wine, thereby incurring the scorn of the bystanders, who take us for a set of stingy fellows wishing to enjoy their banquet alone. Mingling with the songs of the insects comes the chanting of the Sutras from a certain temple. How full of pathos and how reminiscent of that ancestral hall built by the celebrated Kuenshi! People ridicule us, dubbing us seekers of second-hand goods at the morning market. Not wishing to pass the hours in idleness, we follow in the footsteps of the renowned Choshushi by imitating his insect poem competitions. We sing, moreover, humorous love-ditties. So the night speeds on. As no proprietor owns the river, the mountain breezes or the moon, and as there are here no land-levying taxes, we agree that the Insects themselves are the masters of our banquet laid on carpets spread on the grass. And now it is time to quit the spot, turning our faces towards the place where the dew lies heaviest. Oh! how like a House of Mourning with its 360 Buddhist priests! Written by Yadoya Meshimori.¹

¹ The author compares the dulness of the picnic at which women and wine had been banned to a House of Mourning in which is only audible the lugubrious requiem of 360 monks.

Illustrated Books of Japan

Detailed description of Vol. I.—Three pages of preface followed by eight plates, each being divided in half and each half being within a double-lined frame. The pages are numbered on their inner margins between each half plate. On each plate are two poems of a humorous character supposed to be sung in most cases by the insects depicted and are signed by well known comic poets of the time, amongst whom is the artist Ippitsusai Bunchō, under the pseudonym of Tsuburi Hikari or Shiny Pate in allusion to his baldness.

Vol. I, Pl. i, p. 1.—On the right half, a reddish-brown hairy caterpillar with pink stripes (Ke-mushi, lit. hair insect. Larva of the *Lepidoptera*) is crawling upwards with body arched along the stem of a green plant, with white flowers edged pink. Those parts of the stem on which the pro-legs of the larva are resting are touched with Chinese white to represent the glutinous excretion from its glands. On the left are three greyish-black wasps (Hachi), two of which are clinging to a light grey coloured nest that hangs from the plant, whilst the third is flying below. This plate is remarkable for the lifelike character of the laborious progress of the caterpillar and the buzzing movement of the wasps.

Pl. ii, p. 2.—A grasshopper (*Umaoi-mushi*, *Locusta plantaris*), with yellow body and brown back, is feeling its way along a blade of grass, while a brown centipede (*Nukabe*) wriggles up a stem of a plant tipped with lilac and yellow-white blooms. The colouring and drawing of the flowering plant are very fine.

Pl. iii, p. 3.—A large greyish-purple bamboo shoot extends almost across the plate. A mole-cricket (*Kera*, *Gryllotalpa*) is crawling along the foreground. An earwig (*Hasami-mushi*, *Forficula* sp.), with black back striated white and with brown underparts, is poised on the shoot with tail uplifted. Behind the shoot, and rearing its bloom upwards, is the stem of a pinkish-white flower tipped with a bud just opening and disclosing the red within. The treatment of the opening bud is masterly, while the whole picture set against a faint yellow ground is one of great charm.

Pl. iv, p. 4 [PLATE, A].—A beautiful arrangement of poppies in various shades of pink are rearing their heads upwards against a pale yellow ground. On the right half a large dragonfly (*Tombo*) hovers over a drooping poppy bud. Its wings are outstretched and its legs dangle as if about to descend on to the stem. On the left side, a white butterfly (*Chō*) with folded wings has settled on a poppy, whilst its mate in white, shaded light brown, is flying downwards as if to join the first. The wings of the insects glisten with mica. The beautiful colouring of the poppy blooms and their pale green foliage are marvels of flower painting. The sheen on the wings of the

insects is a masterpiece of printing. Wonderful too is the delicate network of veins in the wings of the dragonfly. Gaufrage lightly applied enhances the beauty of the flowers and buds. The whole plate is suffused with bright sunshine.

Pl. v, p. 5.—A white caterpillar (*Imo-mishi*) lies with extended body along the stalk of a taro-plant, whilst a light brown horsefly (*Abu*) with uplifted wings is about to settle on a leaf at the base of the same plant. The corrugations of the caterpillar's body are expressed in gaufrage without outline, the eyes and pro-legs being in black.

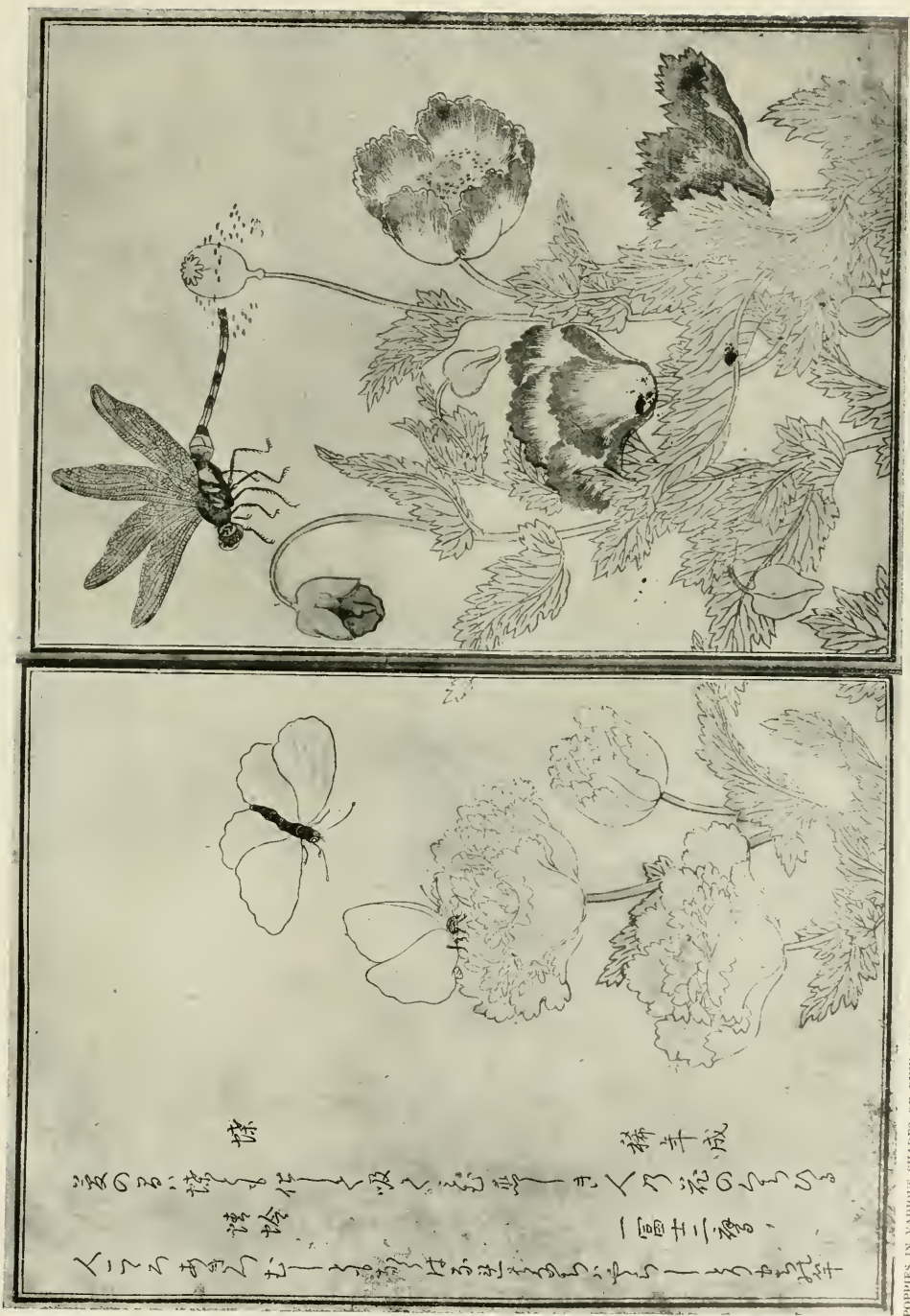
Pl. vi, p. 6.—A night scene. On a gray wash ground, a pale gray cricket (*Matsu-mushi*, *Calp-totryphus marmoratus*) is voraciously feeding on the flower of a grass plant. Three fireflies (*Hotaru*), two crawling upwards along the stem and blade of the plants, a third flying downwards light up the darkness of the night with the glow from their posterior phosphorescent organs, whilst the red patch on the thorax of two of them is clearly visible. The nearest blades of grass are deep black, those in rear becoming gradually lighter as they approach the illumined zone. The artist has here succeeded in reproducing with astonishing realism a scene of nature most difficult to delineate.

Pl. vii, p. 7.—A praying-mantis (*Tōrō*, *M. religiosa*) is patiently waiting on a small yellow melon with its fore limbs pawing the air in readiness to seize any insect that may come within its reach, whilst its head is turned in an expectant manner towards the right. A small green grasshopper (*Batta*) crawls along an elongated pod of the soya bean plant. The attitude of the Mantis is truly lifelike.

Pl. viii, p. 8.—Against a pearl gray ground, a cicada (*Higurashi*), with gray wings mottled black and white and light green head, crawls up the leaf of an indian maize. A spider (*Kumo*) in two shades of dove colour is on another blade busily spinning its web, the white meshes of which are faintly visible above the insect. A pale yellow maize projects from its sheath. This fine plate is noticeable for the way in which gaufrage without outline is applied to represent the grains of the "cob" of the maize. The last page is blank without any frame.

Vol. II. Reverse of page 1 is blank without a frame.

Pl. ix, p. 1.—On the right half of the plate, supported in position by bamboo rods painted white or yellow, are several pinks and two violet flowers of the genus *ptatycodon grandiflorum*. Crawling up the white bamboo is an insect that infests rice fields (*Inago*, *Locusta* sp.). On the left half of the plate a red dragonfly (*Aka-tombo*) has just alighted on the end of one of the yellow bamboos. The wings of both insects sparkle with mica, which is also sparsely sprinkled on



POPPIES IN VARIOUS SHADES OF PINK, WITH A DRAGON FLY AND WHITE BUTTERFLIES, ON A PALE YELLOW GROUND

Illustrated Books of Japan

the violet flowers and their foliage producing the effect of dew.

Pl. x, p. 2 [PLATE, B].—Uncoiling itself from around a plant with small blue flowers is a gray and white snake (Hebi) with protruding tongue preparing to pursue a yellow lizard (Tokage) mottled brown, that has halted in its flight and is gazing back over its left shoulder at its pursuer as if mesmerised. The bodies of both reptiles are resplendent with mica. A fine picture, full of movement and admirably balanced.

Pl. xi, p. 3.—A helmet-beetle (Kabuto-mushi, *Xylotrupes dichotomus*), standing on the leaf of a flowering plant, is gazing upwards in the direction of a basket-worm (Mino-mushi) suspended from a branch laden with small yellow and pink flowers (Lespedeza). The black body of the beetle reflects a metallic lustre.

Pl. xii, p. 4.—Crawling downwards from the top of a deep purple egg-plant (*Solanum melongena*) is a kind of noisy-cricket (*Kutsuwa-mushi*). A light grayish-pink coloured snail (*Katatumuri*) is making its way upwards along the leaf of a flowering Zingiber Mioga. The facial expression of the cricket is noteworthy.

Pl. xiii, p. 5.—A green cricket with yellow wings and pinkish abdomen is progressing sideways along the stem of a snake-melon plant rich with two golden flowers and two elongated fruits. On one of the latter is a cicada (Semi) with gray body and silvery wings, the delicate veins of which show red and through which the body itself is clearly visible. The foliage in different shades of green, the sheen from the wings and legs of the cricket expressed by mica, the transparency of the wings of the cicada, and the slight gaufrage of the golden blooms all combine to form a very beautiful picture.

Pl. xiv, p. 6.—A black cricket (*Kōrogi*) is just disappearing behind a leaf of the Begonia evansiana, the posterior portion of its body only being seen. A pink earth-worm (*Mimizu*) winds its way in and out among the lower stalks of the plant.

Pl. xv, p. 7.—Beneath the surface of a clear pond partly overgrown with a species of Lotus (*Hasu*, *Nelumbium speciosum*) a large male frog (*Kairu*) is swimming towards its mate, who is squatting on a small leaf, hidden, as she thinks, under a huge leaf, and quite unconscious of the fact that the reflection of her image in the water below has revealed her lurking place. On the same leaf is a golden-insect beetle (*Kogane mushi*, *Mimeta Gaschkevitchi*). The distorted-reflection in the water of the female frog is admirably expressed, whilst the bustling excitement of the male is drawn with much humour.

On the right of the next page, which is unnumbered and is reproduced in Kurth's book, is a notice of three projected works on birds,

beasts and fishes, to be illustrated by Kitagawa Utamaro and compiled by Yadoya Meshimori. It also contains the date of the present work and the name and address of the publisher, together with an announcement to the effect that the aforementioned books would shortly be published and that the subjects for the poems would be given out by the publisher, who requests people to kindly compose suitable Love poems and send them in to him. On the left side of the page and continued on its reverse is Toriyama Sekyen's postscript, a translation of which is as follows :—

POSTSCRIPT.—To form pictures of living things in the mind and then to transfer them to the brush is the true art of Painting. My pupil Utamaro, in depicting the life of these insects, has produced "pictures from the heart". I recollect how Uta-shi (also pronounced Uta-ko) in his childhood acquired the habit of observing the most minute details of living creatures; and I used to notice how absorbed he would become when playing during the autumn in the garden with a Dragonfly tied to the end of a thread or with a Cricket held in his hand. Oftentimes have I had to reprimand him, being fearful lest he might take their lives. In presenting us with these tokens of his mature talent, his brush has become famous. He has despoiled the Pearl-insect (*Tama-mushi*, *Chrysocroa elegans*) of its sheen, thereby causing Ancient Painting to stagger, against which too he has turned the fragile weapons of the Praying Mantis. He has employed the burrowing powers of the Earth-worm in order to grope, together with the larvae of the mosquito, into the dark profundities of Nature, being lighted on his path by the glow of the Fireflies.

I have been asked to find out, in conjunction with the members of the comic poem competition, the first thread which will solve the entanglement of this Spider's Web and so unravel the origin of these things which the skilful knife of Tōissō has engraved on the cherry tree. Hence I have written this.

(Signed) Toriyama Sekiyen.

(Sealed) Toriyama Toyofusa.

In the winter of the Goat Year, in the 7th year of the Temmei era (= 1787).

The last page contains a list of books already published by Tsutaya. This important page which is not mentioned by Kurth is only to be found in the earliest issue of the first edition. It contains the titles and a brief description of ten books (four of these being without illustrations are omitted) :—

1. Temmei Shinkei Hyakunin-issu, *Kokon Kiōka Fukuro*, "a new series of 100 poets of Temmei era; a sackful of ancient and modern comic poems". One vol., in colours, enclosed in a case.
2. Temmei Shinkei Gojūmin-issu, *Azuma-buri Kiōka Bunko*, "a new series of 50 poets of Temmei era; a book-case of comic poems in the style of Azuma". One vol., in colours.
3. Yehon Musha waraji, "a picture book of the straw sandals of warriors". Two large vols., in colours, illustrated by Kitao Shigemasa.
4. Yehon Kotoba no Hana, "a picture book of the language of flowers". Two vols., illustrated by Kitagawa Utamaro.
5. Yehon Sujiya Kama, "a picture book of the kettles of Sujiya". Two vols., illustrated by Kitagawa Utamaro.
6. Yehon Momochidori, "a picture book of birds" (lit : a group of little seabirds). Three vols., illustrated by Kitao Shigemasa.

Following this list is the name and address of the publisher. Of the above books, numbers 1

Illustrated Books of Japan

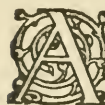
and 2 are illustrated by Kitao Masanobu, and were published in 1786. No. 4 was published in 1787. No. 5, as far as is known, has not come down to us. It is described as containing illustrations of warriors and landscapes, to which comic poems are attached. Sujiya is a bridge situated near the Nihonbashi, and was a fashionable resort. This book and Nos. 3 and 6 were obviously published before 1788, but the exact dates have not yet been ascertained.

A 2nd edition of the "Insect Book" appeared, according to the Gillot catalogue (Paris, 1904), in one vol., with 18 illustrations, in 1821. We are not told what are the subjects of the additional plates. A 3rd edition in 2 vols., in colours, mica

and gaufrage, and with the plates in the same order as in the first edition, was published by Nishimura Yohachi in 1823. It is a pretty book, but the colouring less delicate than in the original edition; whilst the 14th plate has a pink-wash ground. A 4th edition, entitled *Mushi-rui Gwafu*, "pictures of the insect family", 1 vol. in colours, was published in Tōkiō in 1892, and is signed Utamarō.

As we close the "Insect Book" we share to the full Sekiyen's enthusiasm for his pupil's work, and echo his admiration of the consummate skill of the engraver Tōissō. We also recognise the deft manipulation of the unknown printer who has left us one of the world's masterpieces of colour printing.

A PORTRAIT BY VAN DYCK—A NOTE BY LIONEL CUST



AMONG the fine paintings collected by the second Lord Northwick, which still remain at Northwick House near Blockley in the possession of Capt. E. G. Spencer-Churchill, there is a fine portrait by Van Dyck, which was purchased originally as a portrait of the famous Earl of Strafford. The portrait obviously does not represent Strafford or any Englishman, but one of Van Dyck's contemporaries at Antwerp. This portrait has recently had its disfiguring varnishes and repaints removed by Mr. Tanner at Birming-

ham, when an original inscription came to light: *Actatis Suae 46 Primo Octobre, Anno 1631*. This inscription is in accordance with the painting itself, which is an exceedingly fine example of Van Dyck's work at Antwerp, just before he was persuaded to remove to London. It is difficult to identify the portraits of this period, when the subjects do not appear in Van Dyck's famous *Iconographie*. Possibly the publication of the portrait here may lead to identification hereafter. The portrait speaks for itself, and calls for no criticism.

WHAT ARE "CANIONS"? BY F. M. KELLY

[Stubbe's "Anatomy of Abuses," 1583: "The other sort [of *French hose*] containeth neither length, breadth nor sidenes (being not past a quarter of a yarde side) wherof some be paned, cut and drawne out with costly ornaments with canions annexed reaching beneath their knees".

"... *canions* or *canons* . . . were not tags or tubes at the ends of the ribands or laces, as Mr. Strutt has conjectured, but one or more rolls terminating the breeches below the knee as a common French dictionary would have told him."—Planché: "British Costume", 1846 edition.

Ibid. Introduction, p. xiii: "It is extraordinary to observe the implicit confidence with which the most egregious mistakes have been copied by one writer after another, apparently without the propriety, however, having once occurred to them of referring to the original authorities".]

THE late J. R. Planché spoke only too truly, and the universal acceptance to this day of his explanation of this very term—"canions"—is a capital instance of how even writers of deserved repute in their own line are content, without further enquiry, to copy the dictum of a supposed expert in another. His own rather dis-

¹ Thus Planché's fallacy has been perpetuated by Fairholt, Furnivall, W. W. Greg, Skeat the Oxford Dictionary, the Concise English Dictionary, the Century Dictionary, the Encyclopaedic Dictionary, the Standard Dictionary and many more, an array sufficiently formidable to give me pause.

dainful reference to Strutt's tentative suggestion is hardly warranted, for though the latter undoubtedly missed the point, he was yet nearer the root-sense of the word than his critic. "A common French dictionary" is anyhow but doubtful authority for the explanation of 16th century French nomenclature, and not the sort of evidence one might fairly expect from a stickler for "the propriety of referring to original authorities". Moreover I have yet to find the French dictionary, common or uncommon, that lends any support to Planché's pronouncement; nor has any class of French writer, so far as I know, connected the term "canons" (Anglicised "*canions*") with "rolls terminating the breeches below the knee". Most of them, indeed, still under the glamour of the *Grand Siècle*, revert to meanings current under Louis XIV, and ignore altogether the original application of the word in the 16th century.² Whatever one's general estimate may be of Boyer and Napoléon Laudais—whom Planché quotes as his

² Even the universal Larousse is not free from this "classical" obsession. *La Grande Encyclopédie* (s. v. *Canon*) is an honourable exception.



UNIDENTIFIED PORTRAIT, INSCRIBED "AETATIS SUAE 46, PRIMO OCTOBRE ANNO 1631" (CAPT. E. G. SPENCER-CHURCHILL)

A PORTRAIT BY VAN DYCK—A NOTE

What are "Canions"?

witnesses—neither of them (1) can claim to be authoritative for the 16th century, nor (2) so much as hints at these "one or more rolls, etc."³ Nares, being in doubt upon this same point, shows praiseworthy caution.⁴

I would submit at the outset that these "canions of breeches", whatever they may have been, figure

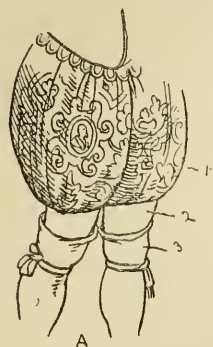


FIG. 1. 1589. VACCIELLO: KABITI, ETC. (1) "USANO BRACONI DI VELLUTO AD OPERA, CON ALCUNI COSCIALETTI". (2) "CHI GLI CUOPRONO LE GENOCCHIE, E CALZANO CALZETTA". (3) "FATTE ALL'ACO DISELA TORTA . . ."

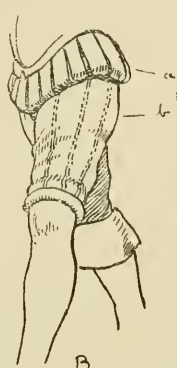


FIG. 1. circ. 1595? "ADAM VAN BORT IN VENTOR, GIELIS VAN BRAIN, SCULPTOR, DOU-VADUS GOLTZI EXCU-DEVAL".

far too obtrusively in Elizabethan-Jacobean texts to denote so relatively insignificant a feature of contemporary apparel as the "rolls" to which Planché has lent undue prominence.⁵ Accordingly

³ These rolls below the knee are not specially characteristic of the Elizabethan or Jacobean periods; but they are *per contra* a marked feature of the "landsknecht" fashions so generally popular c. 1510-40, and the "Glossary" to Fairholt's work alludes to them s. v. "Bulwarks" on the strength of a line from Wynkyn de Worde. The rolls delineated in Planché's article on "Canions" in vol I of his "Cyclopaedia" are almost certainly the rolled tops of the stockings. The two anonymous French paintings—*Les Noces de Joyeuse* and *Bal à la cour de Henri III*—in the Louvre show them agreeing in texture and colour with the stockings, the breeches being mostly of a different tint, corroborating therein the remarks in H. Estienne's "Deux Dialogues" 1578. Moreover "bas à rouller" occur in several French accounts, etc., of the 16th century. See also Fig. 1, B, where one stocking-top, unrolled, hangs down over the garter like a valance.

⁴ I quote from Halliwell and Wright's edition (1905) of the "Glossary", but believe this item to conform to the original: "Canions—Thus defined in Kersey's Dictionary 'Canions=boot-hose tops; an old fashioned ornament for the legs'. That is to say a particular addition to the breeches".

Ed Phillips' "New World of Words" (ed. 1679—Addenda) has, by the way, "Canions (French: *Canons*—Gk: *ὀρεγκριλίδες*) a sort of Boot-hose-tops".

⁵ Not that one would deny the occasional appearance of a small roll or other ornamental border to the knee-breeches as to the canions themselves, e.g., portrait of James I as a child, 1574 (Nat. Port. Gall.) or the figure of George Gascoigne presenting his *Hemetes* the Heremite to Queen Elizabeth, 1575-6 (Brit. Mus. M.S. Royal 18 A xlviii). Cf. the "pickadills" at the knee in Frobisher portrait, 1577 (Bodleian), in plate to my "Shakespearean Dress Notes—1" (*The Burlington Magazine*, June 1916).

let us see whether, in the light of more or less contemporary allusions, we can gather any definite notion of what the term *does* denote; having done which, we may further examine whether contemporary delineations of costume offer any obvious feature that fits in with these impressions.

1° The earliest English forms of the word⁶ all betray the *n* (=ny) of the parent Spanish *cañon*=a tube or pipe, and hence, by extension, any object more or less tubular in form. Minshew's "Ductor in Linguas", 1617, says s.v. "*cannions of breeches*"; . . . G [alice] *canons*; on les appelle ainsi pour ce qu'ils sont aucunement semblables aux canons d'artillerie, because they are like cannons of Artillerie or Cannes or pots". He, like other lexicographers, English, French and Italian, of the Spanish tongue at this date, gives as synonymous "*nuslos de calças*" (literally="thighs of hose", a phrase, by the way, actually used in an account of the Lord High Treasurer of Scotland for February 1547-48). In 1598 Florio renders the Italian *ginocchielli* as "canions for the knees", i.e., coverings for the knees, as indeed they commonly were, and the same word denotes the knee-cops of an armour.⁷ Quicherat, Thiers, Enlart *re* "genouillères".

With the Spanish *nuslo* cf. the Italian *cosciale*="a covering for the thigh of any kind, either armour or apparel".⁸ This word (as also *coscioni*) Antoine Oudin explains as "*canons de chausses*". Vecellio's figure of "a Burgundian noble" wearing

⁶ As *canion*, *canyon*, *cannion*, *caneyane*. See the Oxford Dictionary. The word survives in the "Grand Canyon" of Arizona. French: *canois* [*de chausses*]. Spanish: *cañones*, *nuslos* [*de calças*], *garaguelles*. Italian: *cannoni*, *cosciali*, *ginocchielli*. Cf. dictionaries of Cotgrave, R. Percival, Minshew, César and Antoine Oudin, Vittori Florio (and Torriano's edition of same, 1659, but based on the Della Cruscan *Vocabolario* and Florio's unpublished notes), Covarrubias, etc.

⁷ The *Century Dictionary*, s.v. "canions" is guilty of singular disingenuousness; for, having repeated the Planchéan fallacy, it adds, in apparent support, "Minshew—1617" I Minshew's *Spanish Dictionary*, 1599, renders "Cañon—The great bones in the arms and legs, a quille, the barrell of any gunne, the canions of breeches. Also a cannon or great piece of ordnance". And the *Novissimo Dictionario de la Lengua Castellana*, published under the auspices of the Spanish Academy in 1868, has "*Cañon* (en los vestidos)—la parte que por su figura o dobléz imita de algun modo al cañon, como son las mangas, los pliegos de los vestidos" and quotes from P. A. de Alarcon "Usaba [Clavijo] en todo tiempo recias botas negras de alto cañon". Cf. the modern German "Kanon" used of the high-topped boots of university students.

⁸ Quicherat defines the "canions" as a kind of "genouillère", intermediate between the short, puffed breeches and the stockings, and is followed by MM. Ad. Thiers (s. v. "Canon" in "La Grande Encyclopédie") and Enlart ("Manuel d'Archéologie française—III "Le Costume" 1916). Unfortunately none of them adduces contemporary evidence. While the real erudition and conscientiousness of the first-named make one reluctant to believe that he committed himself to any unfounded theory, it looks as if the other two writers had taken his conclusion on trust. Their view is substantially my own, but it should be observed (a) that the "canions" were not an independent article but an adjunct of the breeches proper and (b) were commonly of materials other than *lingerie*. See quotations below.

⁹ Cf. s. v. *Cosciale* of the Della Cruscan "Vocabolario" of 1612, and Antoine Oudin's "Recherches italiennes et françaises". 1613.

What are "Canions" ?

"braconi di velluto ad opera, CON ALCUNI COSCIALETTI CHI GLI CUOPRONO LE GINOCCHIE" (Fig. 1, A) is unequivocal testimony as to the nature of these cosciali.

"Canions" seem to be always associated with wide breeches of the "trunk-hose" class—sc. "French" or "round" hose, generally "paned" —or "gally-gascoynes", an impression definitely confirmed by Covarrubias y Horozco.¹⁰ As in Spanish *muslos de calças=cañones* and in Italian *cosciali, ginocchielli=canioni*, so in English we meet with *scalings, scablonians, scavilones*, as apparent synonyms of *canions*. To me at least the texts appear to point directly to this conclusion.¹¹

Ergo what we have to look for in contemporary illustrations of dress is an article (a) tubular in structure, (b) appended to shortish wide breeches, (c) covering the lower thigh and knee.¹² With these postulates before us we are immediately reminded of a very characteristic feature of masculine costume which makes its appearance in contemporary art just about the date when canions begin to be noticed by writers. This is a fashion of close, sheath-like continuations attached to the short trunks and encasing the lower thighs and

¹⁰ "Tesoro de la lengua Castellana o Española" 1611, which defines "Cañones" as "los [cañones] q se pegan en los calças sueltas". Philibert Monet's "Inventaire" etc., 1635, translates "chausses à canons—Utraria femoralia".

¹¹ Account of Sir Philip Sidney at Oxford, August 1566.
¹² Item, for [sarce]nettle to make [Mr. Philipp a pai]re of skalinge [hose because of certaine meriegalles . . .]
¹³ Item, for a lace to drawe his skalinge hose together benethe knee.

1577. Holinshed (sub anno 1571)—"galeygascoyne breeches all of Crymson satyn . . . he put off his nether stockes and so barefoot and barelegged save hys sylk scavilones to the ankles". Cf. this and the preceding quotation with Note 13.

1570. MS. letter at Corp. Christi, Camb., censures the "regents" Niolls and Browne for wearing " . . . great galligaskins and barrelled hoes stuffed with horse tayles; with skablonians and knitt netherstockes".

1577. "Great bumbasted breches, skalings, or scabulonious cokes and gownes after the laie fashion", quoted in J. Raine "Vestments". "Scabulonious", if correct, looks like an ἀπαξ λεγόμενον, but I suspect an erroneous transcription, and venture to submit as an emended reading " . . . breches, skalings or scabulonious, cokes and gownes . . .".

See also in "Henslowe Papers" (ed. W. W. Greg) an inventory of apparel of the year 1598, in the hand of Edward Alleyn, where, under the sub-heading "Frenchose" occur "Gould payns with black stript scalings of canish", "red payns for a boy wth yello scalins" and a number of similar entries.

¹³ 1572. Accounts of court of Charles IX:
" . . . chausses d'estamiet gris couppees au genoil, faictes à bandes à l'Espagnole . . . avec canons et pochettes".

1570. *Ibid.* "4 aulnes vellours noir pour faire . . . chausses à la gargesse . . . et petit canons de tafetas noir".

1585. J. Higin "Nomenclator" Subligar = L. Superior brachiarum pars pudenda et femora obtegens = G. Brayes = A. Slops or breeches without canions or nether stockes.

1593. Inventory of Hector Wooddrington in Surtees' *Durham Wills*—"j pair Frenchose with crimosen sattan carryons" [sic].

1598. Henslowe "Diary" " . . . a payer of paned hose . . . drawn out with cloth of silver and canyons to the same".
"a payer of Rownd hosse of payns of sylke layd with sylver lace and caneyanes of clothe of sylver".

1611. Cotgrave "chausses à queue de merlus—round breeches with strait canions . . ."

knees (like the "legs" of our knee-breeches).¹³ They appear to have come into vogue, when, in the course of the 16th century, the breeches and stockings, heretofore permanently united,¹⁴ tended increasingly to be divorced. Quicherat's statement—that their ostensible purpose was to fill up any hiatus between the two—seems well enough founded.¹⁵ They varied in length both upward and downward, ascending as the breeches were curtailed. The stockings are depicted as drawn up and secured indifferently outside [PLATE, A, (a)] or inside (Figs. 1 and 2B) the canions. In the 80's and early 90's of the 16th century, when the breeches proper often shrank to a mere padded (and mostly paned) roll about the hips they ascended till they usurped the lion's share of the covering of the upper limb; hence their later identification with the breeches.¹⁶ These *canions* or *scalings* or *scablonians* (as I venture to call them) are of constant recurrence in paintings, prints, etc., circa 1570-1620. They are shown of plain stuff in the left wing of the Hart family triptych, 1575 (Lullingstone) [PLATE, B], the portrait of Sir W. Raleigh and son, 1602 (Wickham Court) the full-length portrait of Essex, c. 1595 (Woburn). Richly brocaded or embroidered examples are

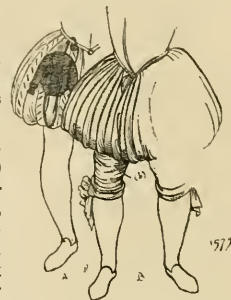


FIG. 2. TURBerville; "BOOK OF HAWKENS", PANED TRUNK HOSE, (A) WITH CONTINUOUS LONG STOCKINGS, (B) WITH CANIONS (B) AND ROLLED STOCKINGS.

¹³ Their nearest modern analogues perhaps are the close-laced or buttoned "extensions" of modern riding and sporting breeches.

¹⁴ See Fig. 2, A. The *Mémoires* of Marshal de Vieilleville, by his secretary Carloix, mentions troops cutting off their netherstockes preparatory to fording a stream—"Car en ce temps là [viz. : in 1552] toutes sortes de gens, . . . portoiënt des chausses entières, le haut tenant au bas . . .".

1557. *Comptes royaux* of Julian de Bourdeville "Pour demye aulne de serge noire de Fleurence pour faire ung bas long pour servir à un hault [de chausses] de veloux. Cf. other quotations illustrating the point in "Shakespearean Dress-Notes" (*The Burlington Magazine*, June 1916). An anonymous Netherlandish print of late 16th century in the Bibliothèque Nationale shows a number of females fighting over a pair of trunkhose [PLATE, A], with stockings attached, and a similar pair figures in the painting of the *Saint Bartholomew Massacre*, by F. Dubois (Silvius—d. 1584) in the Musée Arlaud at Lausanne. Their aspect when not actually in wear is rarely illustrated [PLATE, A (b)].

¹⁵ It is significant in the Henslowe papers and "Diary" that in the few cases where the "French", "round" or "paned" hose are not furnished with "canions" (or "scalings") they are coupled with long stockings.

¹⁶ As e.g. in Middleton's "More Dissemblers besides Women" we find "Tis pity thou wast ever bred to be thrust through a pair of canions"; or again in R. Richmond's prefatory verses to Coryate's "Crudities"—"For nought fears he backbiters' nips in doublet or in canions"; with which compare frontispiece of that work.



(a) "EMBLEMATA SAECULARIA", 1596, BY J. T. AND J. I. DE BRY
(BIBLIOTHEQUE NATIONALE, PARIS)



(B) THE ELDER SON OF SIR PERCYVAL
HART WEARING PLAIN CANIONS, 1575
(DETAIL) BY C. KETEL (?) (SIR W. HART
DYKE, BART.)



(C) SIR JEROME BOWES WEARING EMBROIDERED CANIONS, BY M. GHEERAEDTS,
1583 (EARL OF SUFFOLK)

What are "Canions"?

depicted in the portraits of Sir C. Hatton, c. 1580 (Ditchley), Sir J. Bowes, 1583 (Charlton Park) [PLATE, c.]. Specimens of the "cut" (or "slashed") variety are seen in Hilliard's full-length miniature of Sir C. Hatton in Chancellor's robes, 1577 (Salting bequest, Victoria and Albert Museum), and in the three-quarter portrait of Sir H. Lee with his dog, Bevis, c. 1595 (Ditchley). Cf also PLATE, A (a) "*J'en passe et des meilleurs*".¹⁷

About the middle of the 17th century we seem to have substituted the French form "canons" for its Hispaniolate original; but by that date the

¹⁷ A single instance occurs in the illustrations to S. Didier's *Traité de l'espée seule*, 1573. Better examples are seen in Turberville's two works on hunting and hawking (both of 1575) (Fig. 2). Fig. 3, from Pluvinel, is the only illustration known to me of breeches and canions not actually in wear. Though the first edition of Pluvinel appeared 1623, the author died in 1620 and the note in one plate ("*le Roy âgé de 16 ans*") shows the date of execution to be about 1616-17.

word applies to a variety of adjuncts to costume, of which comprehensive definitions will be found in the dictionaries of Richelet (1678-80) and Furetière (1690).¹⁸

[P.S.—The growing interest of late years in English portraiture between Holbein and Van Dyck may perhaps justify the lengthy annotation of this short article.]

¹⁸ It would seem as if among tailors some recollection of the original meaning of "canions" survived to the end of the 17th century; for Furetière (1690) says they used the term "canions" to indicate "... les deux tuyaux de chausses où l'on met les cuisses."

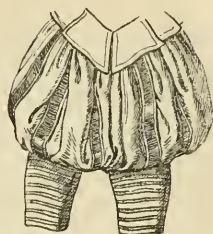


FIG. 3. PLUVINEL, FROM "INSTRUCTIONS DU ROY", 1ST ED., PUBLISHED 1623.

STUDIES IN PERUVIAN TEXTILES BY CYRIL G. E. BUNT

DOUBLE-CLOTH WEAVES

ANY authors who have written of the textiles of Old Peru mention that the Peruvians practised a method of weaving in "three-ply". In most cases this statement is probably made on the authority of some previous writer, and no care has been taken to verify its truth. I think that it must have been Squier who first made the assertion, and subsequent writers have copied him, scarcely understanding what "three-ply" means as a weaving term. In the nature of things one cannot bring exhaustive negative evidence against the contention, but it is, to say the least, doubtful. There is no such fabric in any of the collections I have studied, including those at Bloomsbury and South Kensington. I cannot say what there may be in continental or American museums or in private hands, but I feel sure that, if examined, these collections, although they will yield interesting examples of "two-ply" or double-cloth weaves, will be found to contain no true "three-ply" fabrics.

It would perhaps have been unnecessary to deal with this question at length were it not that even Dr. Uhle, one of the foremost authorities on Peruvian works, in his fine monograph on Pachacamac has mentioned these three-ply cloths, and moreover has given weavers' drafts of three of the pieces in question. To those unfamiliar with the technique of weaving this may well be held to settle the question. Coming as it does from so eminent an authority it would indeed have been conclusive were it not that these diagrams do not really illustrate three-ply weaves. They appear rather to be diagrams of double-faced cloths, and

even at that are unsatisfactory. Only an examination of the actual stuffs or more comprehensive drafts prepared by a practical weaver from actual analysis of the weaves could settle the matter. Dr. Uhle's reference in the same work to a modern fabric of a like nature from Bolivia (illustrated in "Kultur und Industrie", II. pl. 14) would appear rather to support than invalidate my contention, although here again it is impossible to tell definitely from the coloured lithograph.

Three-ply cloth is built up of three distinct webs, and necessitates three warps and three wefts. In like manner two-ply or double-cloth weaves are composed of two distinct webs with two warps and two wefts. Moreover in such weaves the portions which are plain unfigured tabby are susceptible of being separated one from the other, and if cut through an instrument such as a paper-knife may be passed between the webs.

Even if the Peruvians should prove to have been unacquainted with the method of weaving in three-ply, we must accord full credit to their inventive genius in that they carried double-cloth weaving to a remarkable state of perfection. When we consider their cultural position of complete isolation from what we consider the civilized world, the achievement is surprising. It speaks volumes for their ingenuity and ability. I venture to think that if ever it is found possible to assign definite dates to the non-Incan textiles it will be found that these weavers of the ancient New World invented the process of weaving double cloth almost, if not quite, as early as their brother weavers of the Old World. No tissues of a like technique are known among the products of the Eastern hemisphere of earlier date than the 12th

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century, and the very latest of Incan weaves cannot be much later than the end of the 15th.

In considering the technique of these interesting fabrics it will be useful to take as an example one of the less complicated pieces [FIG. 1], the original of which, in the Victoria and Albert Museum, is from a small piece of non-Incan fabric, found in the graves near Lima. It is a panel of blue and

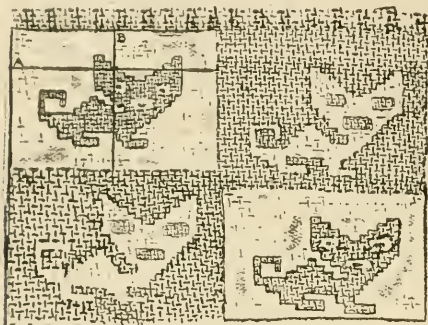


FIG. 1

white cotton divided into rectangles, in each of which is an animal with a big head, staring eyes, and a curved tail. The colours are reciprocal, that is, where blue appears on one side it is white on the reverse, and *vice versa*. The warps were laid upon the warp-beam in pairs, two white and two blue alternately, as may be seen at the top edge. Where the two colours separate to form the panels, the number of threads and picks being halved, the ground appears as a somewhat loosely woven tabby. The design is produced by the interchange of the webs, the warp and weft of one ply rising as the other falls. A horizontal section at the line A is shown in the following diagram [FIG. 2, A]. The dots and circles represent the warps in the two colours cut through, while the lines and dashes represent two throws of weft in

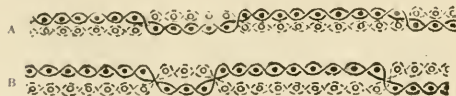


FIG. 2

each colour. In like manner the next diagram [2, B] is a vertical section along line B. The dots and circles in this case stand for the severed wefts, while the lines and dashes indicate the two white and two blue adjacent warps. It will readily be seen from these sections that the two webs are quite distinct except at the points of intersection.

All of the fabrics illustrated are built in this way, the structure being characteristic of all

true double-cloth weaves. Although it may not be so readily apparent to the lay mind as to one familiar with the possibilities and limitations of the hand-loom, it is a fact that to evolve a cloth of this structure on a primitive loom would be a task of some difficulty. We have here quite a different problem from that which faced the weavers of even the finest of Peruvian tapestries. Great ingenuity and perseverance were the outstanding needs in the case of the tapestry work but in the technique there were no complications. In the case of the weaves we are describing however there are exceptional difficulties to be overcome. All the ordinary weaves met with in ancient Peruvian textiles could be accomplished on quite a primitive loom, consisting of little more than a framework upon which to warp the threads and several healds or heddle-sticks. To construct successfully a double-cloth such as we are con-

sidering would be practicable, however, only with very small designs and geometric repeats if such a loom were employed. It would therefore seem certain that the weavers of old Peru were familiar with the principle of the draw-loom, and this not only before the Spanish conquest but even prior to the Incan domination. It is not of course con-



FIG. 3

tended that their looms were in any sense draw-loom in the modern conception of the term, but the draw-loom principle was certainly applied in a rudimentary form. We are forced to this conclusion because the only other possible way of accomplishing the task would be by the employment of a multiplicity of heddles, which would involve such congestion as to make the machine practically unworkable. It is this remarkable technical consideration which lends so much interest to these double-cloth weaves. They enable us to appreciate to some extent the exceptional skill of these old weavers who in pre-Columbian times had already mastered the difficult art of weaving as they had mastered pottery making and goldsmiths' work.

As in the case of the pre-Incan piece already

Studies in Peruvian Textiles

mentioned, so with the two pieces illustrated in FIGURES 3 and 4, the pattern is produced by the interchange of the webs. The technique is precisely similar. But there is a marked improvement in the closeness of the work and the successful



FIG. 4

handling of the design. FIGURE 3 is worked out in dark brown and buff-coloured wools of fine quality—probably alpaca. FIGURE 4 is in a coarser thread, perhaps Llama wool, not so pliable to the touch and more rusty in colour. Quite apart from the fact that the piece illustrated in FIGURE 1 is by no means so finely woven as these others, it is obvious that it must be ascribed to an earlier date. It is quite clearly a product of the coast before the Incan influence had become manifest. FIGURES 3 and 4 on the other hand are of Incan age, although possibly woven by weavers of the coastal districts. The Incas were always awake to the value of good craftsmanship, often moving weavers and metal-workers of conquered tribes to Cuzco, their capital, that they there might work for the Inca's benefit.

With regard to the age of these interesting cloths we cannot dogmatise. We know that all three pieces were secured from graves in the neighbourhood of Lima. That is all unfortunately. The Lima (Lurin) valley, and the neighbouring valleys of Pachacamac, Rimac and others, came under the Incan sway during the reign of the Inca Pachakutij (1340–1400) and it was probably not much more than ten years before the close of Pachakutij's reign that Cuismanco, chief of the tribes inhabiting those valleys, diplomatically capitulated to the Inca and became his ally. Thus it would seem quite safe, and not far wrong, to assign the two later pieces to the 15th century, while the earlier piece [FIG. 1] is most probably of late 14th century date. More than this we cannot at present say. Other pieces of double-cloth weave similar to the later fabrics are to be seen in the British Museum, one of which has been illustrated by Mr. T. A. Joyce in his "South American Antiquities". These are much of the same age as these later specimens in the South Kensington collection.

But in FIGURE 5 we give a sketch of a stuff which, if its history is correctly stated, is perhaps the earliest known example of double-cloth weaving from Peru. It is in the collection of Mr. J. Guthrie Reid of Queen's Gate, S.W., and comes from Nasca. It is moreover believed to have been secured from one of the graves from which the same owner's fine collection of Nasca style pots was obtained. Of course there is the element of doubt inseparable from non-scientific excavation, but an examination of the fabric and the whole "feeling" of the piece leads me to think it may quite possibly be of this period. It is certainly of non-Incan workmanship, and most probably considerably older than the piece FIGURE 1, for the period of the Nasca-type pottery preceded the later pre-Incan age to which FIGURE 1 is ascribed. In fact it is one of the earliest cultural periods of Peru. This piece was described in a London weekly publication as "tapestry" and was referred to the Incan period. It is of course neither the one nor the other.

In conclusion a word or two may be said of the decorative features of the cloths here illustrated. The quaint animal appearing in the first has been said to represent the puma. But a close study of the animal in its many variations both in the tapestries and on the pottery leads one to recognise it as the wild mountain cat—an animal sacred in old Peru, particularly in the neighbourhood of lake Titicaca. In fact the lake is said to derive its name from this animal—*Titi qaga*, the rock of the mountain cat. The same animal appears also in FIGURE 1, a somewhat severe but pleasing design in which two cats in reversed positions are set within panels formed of interlocking scrolls.

FIGURE 4 has a pattern resembling to some extent the motives found on some of the Chan-cay vases. Between diagonal bands of diamonds are set conventionalised male figures, the symbol of some sacred idea which is at present unknown. FIGURE 5 has the familiar "stepped pedestal"—the symbol of the "Great Spirit of the Earth"—Pachacamac.

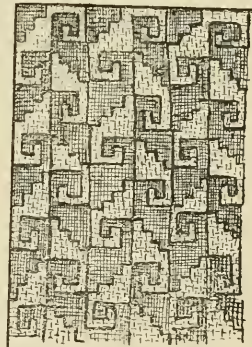


FIG. 5

But it is the technique of these weaves that is of outstanding interest. The more one thinks of it the more astonishing it seems. For here we have a highly technical achievement appearing as the result of isolated development in

Studies in Peruvian Textiles

a comparatively small and savage culture-centre at the time unknown to the civilised world. It would be difficult to find a more striking instance

of parallel development, in any craft, in circumstances which preclude all possibility of a common origin for the process.

MILANESE BOBBIN LACE WITH HUNTING SCENES BY P. G. TRENDALL

ITALY shares with the Low Countries the distinction for the earliest eminence in lace-making. The craft did not flourish in France until a later date under Louis XIV, who acted upon the advice of his minister Colbert, and Italian needlepoint lace was copied, primarily under the tuition of workers brought from that country. While it may in general terms be claimed that the palm for needlepoint lace belongs to Italy, and for bobbin lace to the Low Countries, it must not be forgotten that fine needlepoint was produced in Flanders, and to a still greater degree fine bobbin lace in Italy. Venice was the home of needlepoint, and Milan soon took the lead in bobbin lace, a variety which she made peculiarly her own. The majority of bobbin laces have simple decorative motives of repeating floral character, but examples exist where a more ambitious scheme was worked out. We think of the coverlet in the Cinquantenaire Museum at Brussels,¹ in which an allegorical figure of Love is surrounded by the Archdukes Albert and Isabella, King Philip II and others, with the shields of Brabant, Spain, England, Austria and France, sacred subjects and monograms, motives taken from the Ommegang of Brussels, angelic musicians, and a vandyked border representing Roman Emperors and the Sibyls. This is believed to have been a gift from the lace-makers of Brussels to the Archdukes Albert and Isabella on the occasion of their marriage in 1599.

The Brussels coverlet will always be regarded as a classical example of the employment of bobbin lace for pictorial ends, but the narrative purpose is too conspicuous. The arrangement is that of a chessboard, and the full-length figures in the wide border give a restless effect. The decorative parts are mere shapeless curves, and the whole piece is rather a *tour de force* than a work of art. A very different result is attained in the larger of the two bobbin-lace panels which have been lately given to the Victoria and Albert Museum by Mr. Louis Clarke [PLATE I]. Here we see that Italian genius has given a real decorative value to the subject. Cupid with bow and arrow, huntsmen holding spears, hounds in leash, stags, lions and dogs are there, but blended into the bold and symmetrical floral pattern, so as to form part of it and to make an agreeable relief to the foliage. Naturalism is here carried far enough, but not too far. If it were a tapestry or

painting we should expect to see both men and animals in a wooded landscape with all the natural features represented. This would be too elaborate a scheme for lace-workers to reproduce, and the graceful well-balanced scrolls adapt themselves more to the convention of their craft and make a sufficient and admirable setting. This panel is a fine example of the earlier kind of North Italian bobbin lace, which was joined by bars or *brides* of twisted threads, or was so designed that even these slight connections were unnecessary.

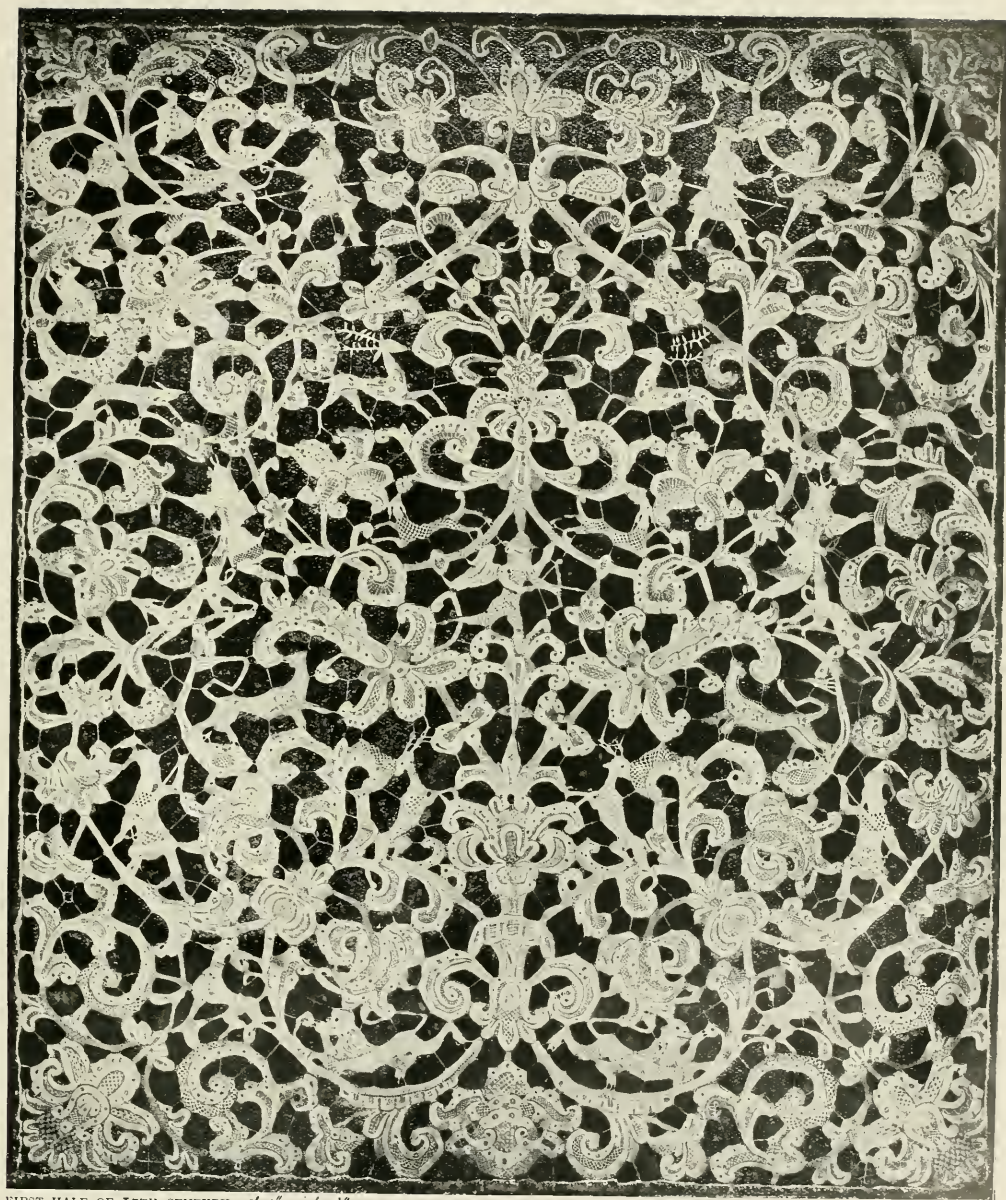
The smaller panel forming part of Mr. Clarke's gift [PLATE II, B] shows the later development of this lace towards the end of the 17th century. Huntsmen with hounds are here introduced less conspicuously into the design, and in addition a double-headed eagle appears at the bottom of the panel.

Signora Ricci illustrates a similar panel, which has representations of sirens as well as eagles amongst the curving stems.² It belongs to the Milanese group, but the authoress suggests that it may have been actually made at Vienna. It does not, however, seem necessary to seek for an heraldic significance whenever we find a double-headed eagle used as a decorative motive. It is true that there occur such examples as the important Flemish cover of 17th century bobbin lace in the collection of the Victoria and Albert Museum, which is said to have belonged to King Philip IV of Spain (1605-1665), and in which crowned eagles appear, as well as the collar of the Order of the Golden Fleece. The eagles on that specimen and the sirens on Signora Ricci's panel remind us that both are common motives upon the richly coloured embroideries from Crete of the 17th and 18th centuries. This may be accounted for by the influence of Italian art in the Greek Islands during the centuries following the fall of Constantinople.

The thickly plaited ground of diamond-shaped mesh shown in PLATE II is a feature introduced in the later part of the 17th century, and very commonly seen from that time on Italian and Flemish laces. The technique, however, varies; in Italy the patterns were made separately and the mesh was worked round afterwards, whilst in Flanders the lace was usually worked in one piece. These two fine panels of lace form a handsome addition to the Museum collection.

¹ E. Van Overloop, *Une Dentelle de Bruxelles de 1599*.

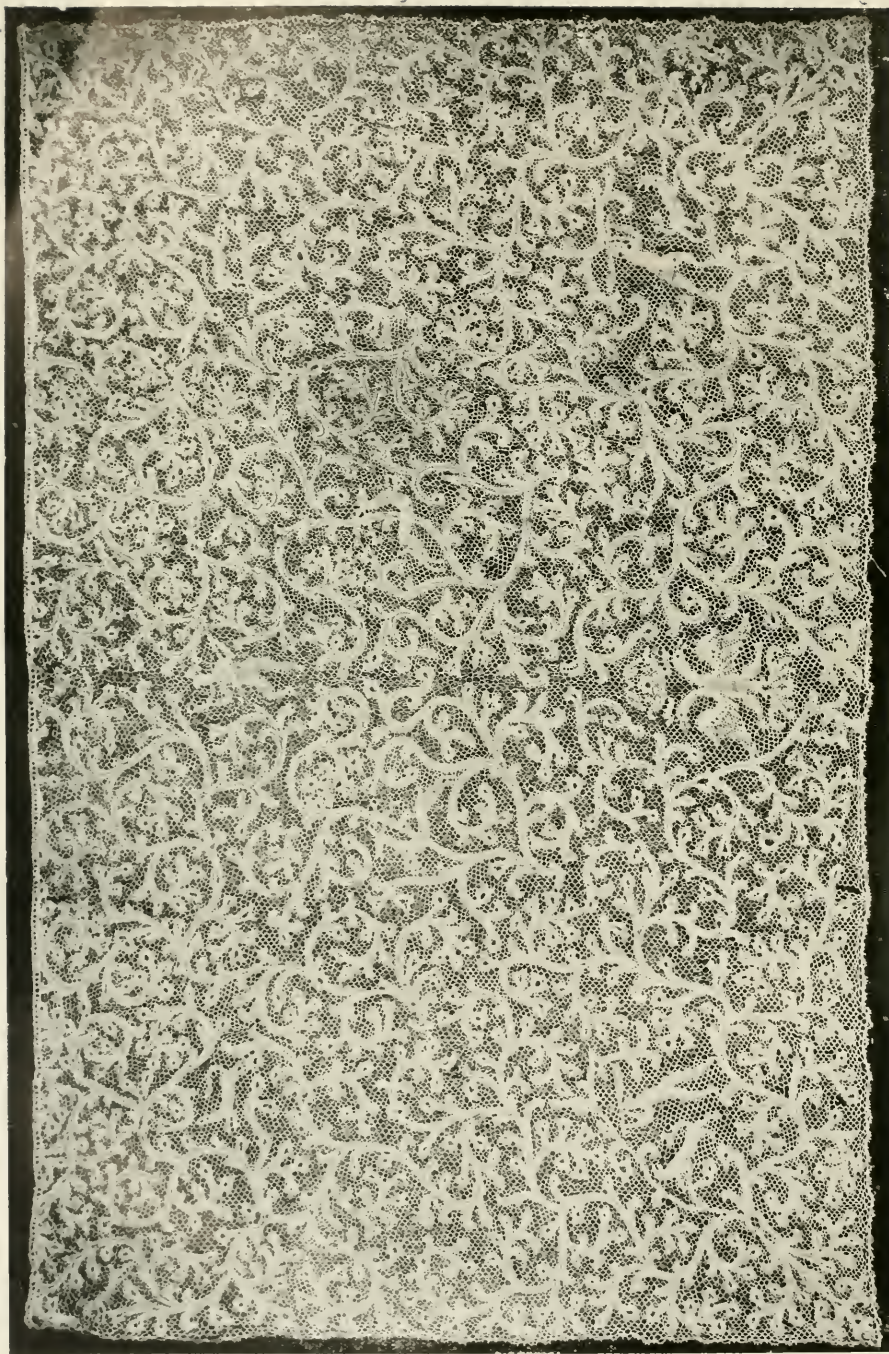
² Elisa Ricci, *Antiche Trine Italiane. Trine a Fuselli*. Milano. Fig. 9.



FIRST HALF OF 17TH CENTURY: 3' 2" x 2' 7½"

GIFT OF MR. LOUIS CLARKE TO THE VICTORIA AND ALBERT MUSEUM

MILANESE BOBBIN LACE WITH HUNTING SCENES
PLATE I



LATE 17TH CENTURY; 2' 5 $\frac{1}{2}$ " X 1' 6 $\frac{1}{2}$ "

GIFT OF MR. LOUIS CLARKE TO THE VICTORIA AND ALBERT MUSEUM

MILANESE BOBBIN LACE WITH HUNTING SCENES
PLATE II

REVIEWS

BENCH ENDS IN ENGLISH CHURCHES; by J. CHARLES COX, LL.D.
vii+208 pp., 164 illust. (Oxford University Press), 7s. 6d. n.

The chief merit of this work lies in its clear and excellent photographs of mediæval English wood carving. The letter-press consists mainly of brief accounts of bench-ends and pews arranged in catalogue form according to counties. There is much interesting information, as might be expected from so distinguished an antiquary as Dr. Cox, though there are too many slips, mistakes and misprints for the work of a scholar, which suggests haste in final compilation or revision—not in collection nor observation, the work of many years. Dr. Cox is an antiquary *par excellence*, to whom antiquity and archaeology are of the first and last importance. Thus alone can we account for a serious omission in his work. There is no chapter, scarcely even a paragraph, on the art of mediæval wood-carving, nor on the peculiar genius and originality of English wood-carvers, and the remarkable skill of local carpenters. Nor is there any attempt to classify styles of work, nor explain sources of inspiration. For instance, numerous examples are given of carvings of weird beasts, but nothing is said of the influence of the pseudo-religious Bestiaries in producing zoö-morphic ornament. There is a strong individuality in the art of the English wood-carver, added to a powerful realisation of the most startling and unexpected conception of design. The carver was himself a true artist, who worked with a free and robust hand, producing work grand in its depth and boldness of outline and detail, and well proportioned in its beauty of symmetry. There was nothing insignificant or finical in the development and execution of his idea and motive. He was often a man of grotesque and delightful humour, who took his illustrations freely from the daily life or current whimsicalities of his age. But withal there was a deep underlying reverence—reverence for his art and reverence for his church. His power was shown equally in carving the emblems of the Passion, or, in cutting out of a solid post, the figure of a hyena grinning in a mirror, or in carving grotesque monkeys, with inimitable expression clinging to a poppy-head together with the fine portrait of a mitred ecclesiastic, as on a very fine bench-end in Winchester Cathedral. By a natural instinct he understood that the true value of decoration is to add to the effect of the fundamental form to be adorned, and that ornament must be held in subordination and subjection to the primary idea, and not treated as a mere encrustation on an object. So also should archaeology be subordinated to art. At the same time Dr. Cox's book will prove a useful work of reference and illustration for those who study the beautiful art of mediæval carving. But the student will have to make his own index of objects, and classification of style and work. The subjects illustrated are of amazing variation and diversity. A few examples must suffice: *The Annunciation*,

Resurrection, *Ascension*, *Saints*, *Angels*, a religious procession, *the Seasons*, a *Sword Dancer* and *Jester*, *A Pedlar*, *Man Playing Bag-pipes*, *Monks and Soldiers*, *Castle Gateway*, *Heraldic Designs*, *A Blacksmith and Bellows*, *Mermaids*, *Beasts*, *Owls and Monkeys*, *Windmills*, and a *Ship in a Storm*. This last splendid piece of carving is on a bench end at East Budleigh, Devon. Dr. Cox gives no credence "to the oft-repeated tales as to the carved seating in the West of England being the work of itinerant gangs of Flemish craftsmen. Contrariwise, there is an abundance of evidence that it is strictly English and local". But, unfortunately, the antiquary does not think it worth while to give any, though he adds, somewhat lamely, that "it may readily be admitted that arabesque designs or other Renaissance patterns, which frequently occur in the neighbourhood of the once celebrated port of Bideford, though executed by natives, came from over the seas." The author's omissions are the more surprising, seeing that he gives a Bibliography in which are mentioned books on the art of wood-carving, detail and ornament, and ecclesiastical woodwork.

P. A. M. S.

L'OBRA D'ISIDRE NONELL; Pròleg de Eugeni d'Ors; Biografia de Alexandre Plana; Estudi de Francesc Pujols, Ramon Raventós, Raimon Casellas, Francesc Vayreda, Joan Sacs, Joaquín Folch i Torres, i Romà Jori; 173 pp., 16 illust. ("La Revista") Barcelona, 3 Pess.

The newer generation of Catalan artists looks upon Nonell as an apostle, and certain of his compatriots—Alexandre Plana, Francesc Pujols, Casellas, Vayreda, Joan Sacs, *etc.*—have combined to pay their tribute of respect and admiration in the volume under review. In Paris, which has welcomed so many Spanish painters, from Zuloaga and Sorolla to Picasso, Nonell is naturally better known than in England. He exhibited annually at the Indépendants towards the close of his short life, and had aroused interest by exhibitions of his works at Le Barc de Bouteville, and Volland galleries. From the outset of his career, at a time when his native Barcelona was an unsympathetic milieu, his general tendency along the lines of certain modern French movements was clearly indicated. Subsequent short visits to Paris confirmed him in the path chosen, but his admiration for Daumier, Forain, and the Japanese, and later of Cézanne, left him master of his own personality. If the amplitude of his forms, the forcible simplifications of his drawings, and his capacity for caricature irresistibly recall Daumier, his crétins and gypsies are all his own, such as he saw them. His biographer reveals Nonell's curious interest ("la volupté de la répulsion", as a French critic says of him) in the lamentable and degraded types of humanity he discovered in the meaner streets of Barcelona and Montmartre, or among the idiots and deformities of Caldes de Bui. In his painting the simplification of form is sometimes pushed to an extreme, and the search for colour and quality is more and more

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intense towards the close of his career. Preserved by the loyal support of his family from the struggle for life, he pursued his way with entire single-mindedness and devotion, clear and instinctive in his intelligence, and little concerned with theories and aesthetics. But as Cézanne was ambitious of being hung in the Salon, so Nonell desired the appreciation of the public, and was

naively gratified when at the age of 36 his exhibition in Barcelona proved a complete success. After this he worked with renewed vigour, and produced some of his best pictures in the brief interval before his death in 1911. The dozen or more illustrations give some small indication of the nature and variety of the artist's talent.

A MONTHLY CHRONICLE

THE SALE OF DEGAS'S COLLECTION.—On March 26 and 27 will be held by Georges Petit the sale of pictures belonging to the late Edgar Degas. We have received the illustrated catalogue of this sale from Messrs. Lair Dubreuil, and it merits special notice. Most collections reflect, of course, in some way the characters of the men who formed them, but the selections made by the ordinary rich man who takes up collecting are generally formed by many conflicting desires. Here, on the contrary, there are only two motives apparent; one, friendly personal feeling towards artists whom Degas knew, and this accounts for certain secondary works; and two, Degas's insatiable and pure love of the highest artistic quality. This passion was in Degas so clear-sighted and discriminating that he was able to recognise quality under any aspect of style, and willing to accept it under the most diverse forms.

A mere list of some of the names which figure in the catalogue will show at once what an unfamiliar kind of collection this is—and it must be remembered that it is a small collection made by a relatively poor man, and not at all on the princely scale of the American financiers. I begin with the old masters—Cuypp, El Greco, Perronneau—then in the 19th century a number of Ingres, both paintings and drawings, Delacroix, Corot, Daumier, Manet, Pissarro, Sisley, Renoir, Cézanne, Gauguin, Van Goch.

When one reflects that there are only 93 paintings, this is a surprising list. One may safely say that only an artist of rare critical power could have disregarded so completely the catchwords of the schools and the quarrels of contemporary critics as to comprehend in his collection Perronneau, Gauguin and Van Goch.

But even more surprising than the wide sympathies and penetrating judgment which the list of names reveals is the actual quality of the pictures; in speaking of these I must go mainly by the illustrations in the catalogue, as my personal recollection of Degas's pictures depends on a single visit paid a good many years ago, a visit occupied mainly in the study of Degas's own

works. In so many cases Degas has chosen pictures which, though rarely important or ambitious works, reveal the fundamental qualities of the painters at their purest and highest. There are, of course, more striking El Grecos than Degas's *S. Ildefonso writing under the Dictation of the Virgin*, but few which reveal more startlingly his singular powers of design.

Corot, I am sure, never did anything more austere than his *Pont de Limay*. The portrait of Baron de Schwiter throws for me an entirely new light on Delacroix's genius. I confess I found it hard to understand the enthusiasm of almost all great French painters for Delacroix, but this portrait makes me suspect that underlying what appears to us the tiresome romantic rhetoric of Delacroix's designs there must be the same qualities which are here manifest enough.

The Ingres are all of the fresh and most uncompromising kind, whilst his collection of Ingres's drawings is almost impeccable.

Manet, too, comes out in almost a new light in his *Départ du bateau à vapeur*, and at the best of his more familiar moods in the *Portrait of M. X.*

It seems a pity that the French nation is not able to keep together in the Louvre this magnificent collection, a collection chosen with a discrimination that no board of museum directors can ever hope to rival.

ROGER FRY.

WILLIAM BLAKE: THE LINNELL COLLECTION.

—The sale of the Linnell collection of works by William Blake which is to take place at Christie's on the 15th of this month, will be an event of outstanding interest in English art-records. The collection embraces nearly the whole of Blake's work of his latest, and probably from the point of view of imaginative content, his greatest period. The designs for Dante which form its central feature, in spite of the presence of dull and uncompleted passages to be expected in so long a series, must, taken as a whole, be counted as richer in invention and more splendid in execution than any other group of his drawings. They are besides

in astonishingly brilliant condition. The question of the destiny of this wonderful series, which ranks among the most precious of our national creative assets, is one that gives cause for serious anxiety. It is sincerely to be hoped that the occasion may be met by private generosity, as it is unlikely that any public funds will be available; and that the whole series may be retained for one of the national collections. A second series of high, if less vital, interest, is the duplicate set of designs for the "Job" which was made by Blake for Linnell. Although some symptoms of boredom are apparent in the execution of these replicas and their condition leaves something to be desired, they are drawings of great value. I would place however on a higher artistic level the reduced pencil drawings made by Blake for the purposes of his engravings, which are also contained in the collection. Slight and rough as they are, these are executed with incomparable delicacy and beauty. The small original designs for the woodcuts in Thornton's "Virgil" are also of rare beauty. The illustrations of "Paradise Regained", if in some ways less captivating than their companions for "L'Allegro", "Il Penseroso" and "Comus", include several notable drawings. *The Creation of Eve*, of which several smaller versions exist, and *The Wise and Foolish Virgins*, of which a duplicate was exhibited at the Tate Gallery, are both of them admirable in characteristic qualities of invention. Other items of interest in the sale catalogue are a unique copy of the printed "French Revolution", the original MS. of the poem, "Vala", a fragment of an illuminated MS. of "Genesis", and several prints of great rarity.

A. G. B. RUSSELL, Rouge Croix.

THE OPPENHEIM SALE.—We have learnt from the American, and later from the English press, that the sale of the Oppenheim collection, postponed from the autumn of 1914, is to take place in Berlin during March. The collection is now probably the finest private collection in the world, and the merits and values of a large proportion of it are fixed by universal consent. We have also learnt from the same sources that the German Emperor invites the concurrence of enemy-purchasers by the medium of neutral agents. This is a surprising lapse from the principles of the higher finance of which the further sighted allied politicians will no doubt permit their subjects to take advantage. For much of the Oppenheim collection possesses the financial quality of gold, and is subject to no further fluctuation in value than the metal. One would have supposed that, if the Emperor William possessed that satanic power and intelligence with which he has been credited by the press, he would not have invited the export of this pictorial and glyptic gold from Germany. Before he issued

his invitation, he would have consulted an authority at his elbow of universal reputation, Dr. Wilhelm von Bode. But perhaps he did, so that the gold of the collection will be retained in Germany by outbidding, and only *Floras* be allowed to emigrate. Patriotic Americans should therefore be cautious how they dally with Flora or she may melt in their arms; for they have the intelligence and will probably have facilities for acquiring from this great collection, and for storing what they buy in Sweden, Holland or Switzerland, and it is to be hoped that what they store will be gold and not wax.

SALVAGE.—Our contemporaries, both daily and weekly, have published accounts of the labours accomplished by the Italian Government, through the military, the civic, and the fine arts authorities, working in co-operation with the population, in removing works of art from their sites in Northern Italy, in many instances within range of the enemies' outposts. The most notable example is the removal under the greatest difficulties of the enormous mass of the Colleoni equestrian statue from Venice. Dr. Ardouino Colasanti gives an excellent account of it, in detail, in the "Tribuna" for February 6th. We wish that we had space to reproduce that graphic and precise description. But the most remarkable point to be observed in Dr. Colasanti's article is the co-operation of all the branches of the Italian executive in this national work. We have hitherto purposely abstained from demanding from our authorities more than they were constitutionally able to perform, but the fact that imminent danger to the British Museum was averted only by popular outcry forces us to ask pertinent questions. Now that, as a distinguished general, Lord Dundonald, has said, we are "well on in the fourth year of the war", and that "the victory that is essential to our very existence is as much, if not more, in doubt than in 1914", we ask when the various divisions of the executive will begin to act in concert, as our Italian Allies have acted for the sake of their works of art in the face of a powerful invading army? When will soldiers, civil officials, and the public be permitted to co-operate in the salvage of works of art in London which are the heritage of mankind? The Parthenon friezes have only been rescued by violent public outcry from being once again set up as a target for cannon. Stringent inquiries should at once be made whether the room at the Victoria and Albert Museum, called the Sheepshanks Gallery, has been made so liable to fire by the piercing of large windows on a formerly blank wall, as to endanger the safety of the whole building if any fire broke out in the adjoining mews. And again what has been done to preserve the Raphael cartoons? At least, those individuals who

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have lent valuable works to the Museum have the right to inquire into the truth of this not incredible report; and also to ascertain whether the London Fire Brigade continues to hold itself responsible for the safety of the building since these unnecessary alterations for the inconvenient offices into which a part of the Board of Education has been driven.

THE REGISTRATION OF WORKS OF ART IN OCCUPIED COUNTRIES.—We learn the following interesting items of news from the German Wolff Agency and the "Informations Belges", 2 Feb., respectively.

The German Wolff states that :—

Although the Higher German Command did all in its power during the march through Belgium to collect the art treasures of the occupied territories and preserve them from destruction, the German science of art-history is about to draw up an inventory of the great art-treasures of the occupied territories, of which photographs will be taken to promote the study of art in the future. A Wurtemberg amateur of the arts, Herr Ludwig Laiblein, has given 20,000 marks for this object, but that will scarcely cover the initial expenses. The German Emperor has also given 35,000 marks for the same purpose. A plan has been drawn up by German savants and directors of German museums. Operating from four centres, Brussels, Antwerp, Ghent and Liège, German kunstforschers will take artistic photographs of Belgium. A special library already exists at Bonn for the literature of Belgian art, and the photographs which exist in Belgium, but are dispersed, will be collected and taken to Bonn.

The "Informations Belges" replies that :—

The Germans should have shown this zeal for artistic conservation before they set fire to Louvain, Dinant, Thermonde and Ypres and looted the bronzes, brasses and other works of art. At any rate we may expect the appearance of these photographs in volumes in the style of "Die Klosterbauten der Zisterzienser in Belgien", the shameless compilation of Belgian authors which does not, however, acquit them of artistic negligence; or perhaps in the style of the recent book by Dr. Joseph Sauer, Professor of the University of Freiburg-in-Breisgau, who enunciates seriously that the Germans have not attacked cathedrals, churches and works of art except for imperious strategical reasons, and not out of pure vandalism as the French, and still more the English, have done.

These two statements suggest the hope that no "artistic negligence" has been or will be shown by the British Government in preserving and registering the artistic objects of the far larger areas occupied by our troops, and that efforts such as we now learn have been made by individual Germans and Belgians apparently "emboschés" to assist that Government in the work of preservation will not be discouraged here. There are plenty of both officers and men, in Palestine, Mesopotamia and the less explored frontiers of Egypt, well able to use initial discrimination in registering works of art and to preserve them when found. Nor ought any objects of primitive Negro art which German kunstforschers have missed, to be overlooked by our troops in the occupied portions—now almost the whole—of German Africa. Several of the popular books on the African campaign by those who took part in it show excellent faculties

for general observation, and the writers' faculties should be utilised in that direction. Moreover, we already owe much knowledge of Negro art to the independent action of intelligent officials before the war. MORE ADEY.

THE MEŠTROVIĆ COMMITTEE.—We are asked to state that—"The Committee formed to obtain a characteristic example of the work of Ivan Meštrović for a public collection, has decided to apply the amount already subscribed, viz., £350, towards the purchase of the relief in wood, *Descent from the Cross** (size 5 ft. 5 in. by 3 ft. 7 in.). It is hoped that some heroic group in the round, like the *Mother and Child*, originally thought of, may be secured in happier times. To complete the purchase of the relief, a sum of £200 is still required, and the Committee appeals with confidence to those who have been moved by the measureless sacrifice of the Serbian race and the tragic expression given to it in the art of the Serbian sculptor. The example chosen is a fitting symbol of the first, and would, it is believed, be welcomed among our national treasures as representing one remarkable side of Meštrović's art. Contributions should be sent to the honorary secretary, Ernest H. R. Collings, 18 Ravenslea Road, Wandsworth Common, London, S.W.12".

* This is a different design from *The Deposition* published in *The Burlington Magazine*, Vol. xxvii, p. 207, and apparently a finer work. The appeal sent out by the Committee gives a reproduction.

OBITUARY.—We have to record with regret the recent death of three men very well known to artists and to amateurs and collectors of works of art—His Honour Judge William Evans, Mr. Alfred de Rothschild, and Mr. Lockett Agnew. The death of Judge Evans is a loss to the whole community, for he was an admirable County Court Judge, sound in his law, and of an equitable and independent mind. He was a very genial and discriminating patron of contemporary art, and was, with Mrs. Evans who shared his taste, a constant visitor at all exhibitions, galleries, and sales where works of contemporary painting or drawing were exhibited. He and Mrs. Evans collected a large number of works which show contemporary art in England at its best.

Mr. Alfred de Rothschild's social good qualities and private liberalities have already been chronicled at length in the daily press. His fine Watteaus are well known, and he established a reputation for knowledge of all kinds of 18th-century French art, but his taste was confined within narrow limits. In spite of the interest which he took in the two public institutions of which he was long a trustee, the National Gallery and Hertford House, it cannot be claimed that his exercise of those offices benefited the collections to any great extent.

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Mr. Lockett Agnew was a man of immense energy, and greatly increased the family business of Thomas Agnew and Sons, of which he has been the head and moving spirit for a good many years. Lockett Agnew has become, indeed, the type of the successful picture-dealer all over the world, largely owing to his masterful temperament, and few can boast that they ever got the better of him in matters of business. But he was also a man of humour, who expected to receive a blow when he gave one. Though he had no special connection with this Magazine, he seemed rather to like its independent spirit, for he was ready to inform

the Editors of any masterpieces which passed through his hands, to give them opportunities for careful examination and independent judgment, and if they desired to reproduce fine pictures, to give them every facility for doing so. He also greatly assisted the Magazine by providing it with admirable photographs. The Magazine is much indebted to his good-humoured help, for a very large number of important works passed through the Agnew galleries while Mr. Lockett Agnew was head of that firm. Apart from the vigorous conduct of his business, he was an active Justice of the Peace and took a lively interest in politics and sport.

LETTERS

"THE REICHENAU CROSIER"

GENTLEMEN,—Perhaps you will allow me to supplement the illustrations of the Reichenau crosier in your last issue with two or three particulars which are not apparent in them. The pinnacles of the buttresses of the knop originally had finials which must have added something to the grace of the design; all of them are broken off and lost. The napkin (*sudarium*) with which the crosier was grasped hung from the lower part of the knop, and every alternate buttress is pierced for the cord to suspend it. The loss of most of the enamel from the shaft below shows where it was held. The stones in raised settings which adorn the crook, alternating with gilt rosettes, are alternately sapphires and colourless crystals, some of both in paste and several lost.

Yours faithfully,

20th February, 1918. H. P. MITCHELL.

ÉGLOMISÉ

GENTLEMEN,—The following notes on a word omitted from most dictionaries may, I hope, be of interest to your readers. The term "égloisé" has given some trouble to connoisseurs owing to the fact that it has been used to designate two different forms of art, one of which was invented in the 18th century and the other practised as early as 1500. The word was first used for the 18th-century process, and was subsequently employed to denote the somewhat analogous process of two centuries earlier. Stated briefly, the 18th-century églomisé consisted in painting ornamental designs for "surrounds" on the back of glass for pictures, so as to be seen through the plate: the 16th-century process was enamelling, or painting, or gilding applied for a similar result to glass vessels of various sorts—a process which may have been introduced into Europe from the East.

The derivation of the word églomisé has puzzled many and is very curious. In Mr. Albert Hartshorne's "Old English Glasses" (Edward Arnold, 1897), p. 78, there is a note—

An account of the process and the derivation of the strange name are given by Victor Gay—*Glossaire Archéologique*, 1887, vol. I.

It appears from this Glossaire (only one volume of which was published) that the word, églomisé, comes from the name of the inventor, M. Glomy, who was a Parisian picture-framer in the 18th century.

La spécialité de Glomy consistait à encadrer le verre de filets peints et dorés sur le verre lui-même, à l'envers.

The process was very successful, and—

on disait glomiser ou églomiser un dessin, une estampe, c'est-à-dire l'encadrer sous verre à la façon de Glomy.

In 1825 M. Carrand, of Lyons, having to describe for the purposes of a catalogue some "mediæval" glasses painted and gilded on the inside used the word églomisé, which had come to be employed to designate a rather similar process, which he did not know was quite modern. The word then came into general use. The Italians have adopted it and naturalised it as "agglozzato".

This information is given in a long quotation from an article by M. Edmond Bonnaffé, in the "Chronique des Arts" of 12 April 1884.

It appears further that the Germans call the process "egloisieren": see Brockhaus's "Konversations-Lexikon", and Meyer's "Konversations-Lexikon", vol. 5—égloisé (Hinterglasmalerei).

The addition of the initial "é" to "glomiser" is evidently either for the sake of euphony or by analogy to a great number of words such as *ébaucher*, *éborgner*, *ébranler*, etc., where the "é" is a mere prefix to *bauche*, *borgne*, *branler*, etc., and is so described by Littré.

Fine specimens of églomisé were included in the John Edward Taylor Collection of works of art sold at Christie's in July 1912, lot 85 being a portable altar composed of two plaques of églomisé, Italian, circa 1500, and lot 199 a bowl with polychrome decoration painted on the under-side, Italian, early 16th century.

I am, Gentlemen,

Yours faithfully,

CHARLES COOK.

Letters

THE DATE OF A PICTURE BY BORGOGNONE

GENTLEMEN,—In the Crespi Collection at Milan, before its dispersal, there was a *Holy Family* by Ambrogio da Fossano called Borgognone. It is not described in Venturi's "La Galleria Crespi in Milano", published in 1900, and was presumably acquired after that date. It has been photographed by Anderson (No. 3430), and a good reproduction is given in the Sale Catalogue (Paris, Galerie Georges Petit, 1914). It is mentioned by Mr. Berenson, "North Italian Painters", 1907, p. 174, as *Holy Family with Angels*, and by Dr. Tancred Borenius in a note to his edition of Crowe and Cavalcaselle, "History of Painting in North Italy", vol. ii (1912), p. 374, again with "Angels" in the plural number. An examination of the reproduction shows that only one of the two figures kneeling behind the Bambino is an angel, the figure nearest to the Madonna being a boy of about 8 years old. It is obvious that if this boy can be identified the picture can be dated within a year or two. The Bambino holds in his left hand a scroll directed towards His Mother, on which are the words "DILECTA MATER PETE QUID VIS". The Madonna's hands are joined in prayer and from between the finger-tips issues another scroll, which ends close to the head of the boy kneeling beside her; on it are the words "DOMINE SALVUM FAC POPVLVM ISTVM". Now *istum* should mean "the person or thing pointed out", and there is no "people" in the picture. Evidently the Madonna's prayer is offered on behalf of the boy, and I venture to suggest that *populum* may be due to a restorer, and that *parvulum* is what the artist painted. The letters of *populum* are rather spread

out, while those of *parvulum* would occupy the space correctly. If this interpretation of the meaning of the picture is correct, the boy is evidently some one of importance. I believe him to be the child-Duke of Milan, Giovanni Galeazzo Maria Sforza. According to the chronicle written by Donatus Bossius, printed at Milan in 1492, and dedicated to the same duke, he was born on the 20th June 1469, succeeded his father 26th December 1476, and formally entered on his dukedom, "in maiori templo ducatum iniiit", the 24th April 1478. Bossius records further that the plague raged at Milan in 1477, and that according to the public records 1,565 persons in the city died of it. This may well have been the occasion for the painting of a votive picture for the safety of the infant duke. This date suits very well with what is known of Borgognone's life. In Thieme and Becker's "Allgemeines Lexicon", vol. iv, (1910), pp. 358 ff., it is stated that according to Zappa the earliest known picture by Borgognone is the *Madonna with eight Saints and Angels*, in the Ambrosiana at Milan, and that he ascribes it to 1480. In the year 1481 the artist is styled *Magister* in the matriculation book of the Milanese Università dei Pittori, so that he must have attained some celebrity before that date. If my suggestion is right, that the Crespi *Holy Family* was painted in 1477, when the duke was eight years old, it is the earliest known picture of Borgognone's to which a reasonably approximate date can be assigned.

I am, Gentlemen,
Yours faithfully,
P. M. BARNARD.

10 Dudley Road, Tunbridge Wells.

AUCTIONS

SOTHEY, WILKINSON AND HODGE will sell from 8 to 12 April the whole of the late Mr. H. B. Wheatley's large and fine library; on the 8th and 9th, English, French, Italian, Spanish, German and Netherlands bookbindings from the 15th century to the present time; on the 10th, books concerning Dryden and Shakespeare; on the 11th, books on London and on bibliography, autograph letters and book-plates; and on the 12th,

early English books, matter relating to Pepys, and miscellaneous works. The catalogue, well illustrated with a colour frontispiece and many half-tone prints of bindings, is priced 4s. —The sale of Sir Edward Poynter's collection of drawings by old masters, already noticed here [Feb., p. 81], is now fixed for 24 and 25 April. There is a fully illustrated catalogue, priced 2s. 6d.

JAPANESE PERIODICAL

THE KOKKA (Tokyo, monthly, Jan. 1916—July 1917, Nos. 308—326) continues its admirable work. Publications such as this, the "Shimbi Taikwan", and the "Geien Shinsho", with their excellent reproductions and notes and comments by Japanese critics, are of the greatest possible value to Western students of Oriental art. The schools of landscape of China and Japan are well represented in the present series. First in date, probably, are the two pictures (Plates I and II, No. 321) ascribed to Jên Yüeh-shan or some master of the close of the Yuan period (Jên Yüeh-shan is also credited with the picture of a horse in No. 323, a development of the Han-kan model). These landscapes are beautiful in their tempered realism and mature mastery, and have those qualities of poetry and romance combined with observation of nature which we associate with the best Chinese landscape. The *Bamboo Grove* (Plate III, No. 308) of the late Yuan or early Ming dynasty—at all events not later than 1391—shares these qualities to the full. Plate III, No. 316, assigned to the early Ming dynasty, is interesting as showing the close relation between the Chinese and Japanese

schools. Approximately contemporary are the two landscapes ascribed to Shūbun, one (Plate V, No. 311), so far as we can tell from the reproduction, of minor importance, the other (Plate II, No. 313) a masterly and individual performance. Another work of the mid-Ashtikaga period in the Shūbun tradition is ascribed to Gakuo. The work of Shūbun's great pupil, Sesshū, is well shown in Plate II, No. 310, and there is in this number an interesting paper on the artist's travels in China in 1467-9. Plate V, No. 319, is a close imitation of his style by Unkei.

Examples of middle and later Ming are Plate V, No. 318 (*Viewing a Waterfall*, by Chung Li) and Plate III, No. 310, by Wang Mên. Plate VI, No. 309, by Li Shi-Ta, has great charm, and this artist's qualities are also illustrated in the fine autumnal landscape (Plate IV, No. 317) painted in 1618 and which looked upon as one of his masterpieces (see "Geien Shinsho", Feb. 1916, for another reproduction of this picture). Something of the same typical arrangement of rock, torrent and tree is seen in Plate VI, No. 314, by Chang Jui-tu, dated 1631; Plate V, No. 308, *Hermitage in a Plum Grove*, by Wu Tan (early Ch'ing);

and Plate IV, No. 313, by Tao Chi, 1669. Plate VI, No. 318, *Forest in Autumn*, by Liu Wei (early Ch'ing), with its solitary figure wandering among the fallen leaves, is excellent in its refined and subtle sentiment. Landscapes by Li Yin (Plate VII, No. 319) and Wang Hsueh-hao (Plate V, No. 316) complete a representative group of Ch'ing masters.

We have examples of the fully developed landscape of the Kamakura period in the backgrounds of the two very fine scrolls illustrated in Nos. 322 and 324, the first of which, the "Shinzei" scroll of the Heiji-monogatari, is of the same series as the well-known makimono at Boston, and by the same hand. Among later Japanese work may be noted a fine snow-piece on a great scale by Okyo Maruyama (Plate III, No. 313), and a view on the Tōkaidō by Hiroshige (Plate VIII, No. 311), superior in virtue of its spontaneity and freshness to the woodcut done from it. Of less appeal to the average Western mind is the development of certain Japanese schools of the early 19th century, less illustrative and more subjective than some of their contemporaries, and laying more stress on the calligraphic side of their art. [See the interesting series of articles: "Subjectivism in Chinese Painting of the T'ang and Sung Periods" (No. 313), dealing with the relation between calligraphy and painting, their gradual unification through the T'ang to the Sung dynasty, and the evidences of subjectivism in the growth of landscape painting; "Painting and Calligraphy" (Nos. 320-321), in which the subject is pursued as far as the Post-Impressionists and Kandinsky; and "Japanese Calligraphy" (No. 326)—a brief historical account.] A frequent recurrence to Ming and early Ch'ing models challenges unfavourable comparison with their prototypes. *Viewing a Waterfall*, by Sōyū (Plate V, No. 317) appears at a disadvantage beside the Chinese version of the same theme in Plate V, No. 318. Other cases are the *Hōraisan* (Plate VI, No. 319), by Sōhei (1830); *Landscape* (Plate V, No. 322), by Bunchō Tani (Bunchō is illustrated again in No. 326); Plate VI, No. 321, by Hankō Okada (1842); and Plate VII, No. 325, by Baiitsu (1846). On the other hand, if less profound than the Chinese, the Japanese genius excels in such work as the dramatic battle-scenes in No. 319 (Plates I, II, III), by Yoshishige Yano of the early Tokugawa period, or the wonderful illustrations of the Heiji-monogatari already referred to. Very spirited, too, are the dragon (Plate VI, No. 312) and tiger (Plate VII, No. 312), by Tannyū Kanō (see also No. 321 for other examples of this artist). Kōrin is represented by *The Yora Cascade* (Plate I, No. 312) and a fan painting (Plate I, No. 315), characteristic of one aspect of his work in their buoyant mastery. Kōryūsai displays the qualities made familiar by his prints in the painting, Plate VI, No. 317. Okyo Maruyama, in addition to the landscape mentioned above, has examples of his fine draughtsmanship in the bird and flower-piece (Plate II, No. 308), and in the portrait of a legendary courtesan of Eguchi (No. 318); the same clear-cut, if in this case somewhat arid, style being evidenced in the peacocks by his pupil, Tessen Mori (Plates VI-VII, No. 316). Another exercise in the peacock *genre* by Soken Yamaguchi (Plate I, No. 311) gains preference probably through the beauty of the colour reproduction. Of equal merit is the *Spring Fields* of Hōitsu (Plate VI, No. 323), but the *Cotton-flowers by Moonlight*, by a later member of the Mori family, Ippō, seems to be a decline into banality, though the accompanying note claims that it is "strikingly profound and suggestive". We have considerable material for contrasting the sober and very completely carried out brush technique of most of these painters (carried out, certainly, in almost every case, with little loss of alertness or vitality—for instance, in the minutely executed *Founts* of Jakuchū Iō in No. 313), with the rapid and synthetic method of others, both Chinese and Japanese. The *Cormorant* of Musashi Miyamoto (Plate I, No. 318) successfully disregards the unessential; the drawing by Kwazan (Plate VII, No. 311) perhaps less successfully; while, to revert to the work of the Yūan dynasty, we have an incisive drawing of a Sage by Indra (Plate VI, No. 310), *The Priest Fēng-k'an* (Plate VI, No. 324), and *A Priest Mending his Clothes* (Plate III, No. 114), in which the economy of means is carried very far. Skillful brush technique is a feature of the drawings by Goshun (Plate VII, No. 324).

The *Plum-Blossom* (Plate V, No. 325), the bird-and-flower piece by Wang Li-pēn (Plate VII, No. 314)—second half of 14th century) with its obvious intensity and mastery, and the

sensitive and beautiful drawing of Liu Chi's *Lotus* (Plate VI, No. 315)—Ming, make many of the Japanese works already mentioned seem dry and materialistic. Interesting examples of more modern Chinese bird-and-flower pieces, which had a direct influence on Japanese art, are the works of Ch'ên Nan-p'ên (1748) reproduced in No. 326. It is needless to insist on the superiority of Chinese art in its great periods, but in the field of portraiture, too, such works as *The Priest Pu Ying* (Plate II, No. 318)—"the most representative of all priest-portraits produced in the Yūan dynasty"—must be almost supreme. As in many Chinese landscapes we seem to find points of contact with European artists, it may be with Dürer's water-colours, or Claude, or Alexander Cozens, so here we are reminded of Holbein. The portrait of a priest by Shūi (Plate I, No. 317), fine as it is, is not of the same class; nor is the portrait of a Lama, a specimen of the Tibetan manner, showing a mixture of Indian and Chinese conventions (Plate II, No. 311). The Arhats from the Tokaiann Monastery at Kyoto (Plates III-IV, No. 311—Yūan) may almost be classed with the realistic portrait school, and a similar affinity exists in the "Reishōjo" of the late Ashikaga painter Keihitsusai—probably inspired by a Sung painting. *The Portrait of a Lama* (above) is one of the treasures unearthed by Colonel Kosloff; another of the Kara-Khoto discoveries (Plate III, No. 312) represents the deity Shaka, and is conjectured to be of the late Sung period. It is important among the rich harvest of works found in recent years in Central Asia. Plates VII No. 316 and VIII No. 319 give some more specimens brought back by the Japanese expedition of 1904—a series of fragments of wall paintings in all probability of the beginning or middle of the T'ang period, and of the greatest interest as documents. A series of articles deals with the inter-relation of Tibetan and Chinese art (No. 311) and with Indian influences (Nos. 316-17) shown in early works such as the mural paintings of the Hōryūji Temple, Yamato, some of which are reproduced in No. 315. The similarity in external form to the Ajanta frescoes is clearly pointed out in the description of these early paintings, which are of great value in spite of partial restoration in the Kamakura period. A Persian origin is assigned to some of their decorative detail. Buddhist art is further illustrated in the fine Sung picture of the divinity Mayura (Plate III, No. 309); in the most important *Senju-Kwanon* (Plate III, No. 321—late Sung or early Yūan); the mid-Kamakura masterpiece of Jizō-Bosatsu (Plate II, No. 317); the early Kamakura Fudo divinity with boy attendants (Plate IV, No. 318); the Fujiwara *Dainichi-Kinrin* (Plate VII, No. 324) preserved in the Daigoji Temple, whose treasures are enumerated in an article in this number; the Fugen-Bosatsu (Plate IV, No. 319) "genuinely Japanese with a slight admixture of Chinese influence of the Sung dynasty"; the Amida triad (Plates I-II, No. 316), 11th or 12th century, probably from a T'ang original; the portion of a scroll of about the 13th century in No. 313; the 13th century Sunde-avalokitesvara (Plate I, No. 326); the Kumano Mandara of about the latter half of the 14th century (Plate IV, No. 310); and the Bezaiten, probably late Kamakura (Plates I-II, No. 314), impressive and rich in colour.

Nos. 323-4-5 contain a valuable selection, which it is to be hoped may be added to, from M. Victor Golubew's photographs of the Ajanta frescoes. The article dealing with them is a little out of touch with European opinion, and it is surely an injustice to ignore the labours of Lady Herringham.

Specimens of 7th century sculptures from Shan-tung are reproduced in Nos. 308 and 313. Plate VII, No. 317, shows a wooden figure of Ryūmyō, probably 9th-10th century, simple and dignified, and of excellent workmanship; and in Plate VIII, No. 322, we have a fine wooden image of Aizenmyōwō, presumably of the Kamakura period.

The applied arts are represented by a series of Chinese bronze mirrors, from the Han dynasty onward (Nos. 320-1, 324-5); by a bronze wine-vessel of the Han dynasty (No. 318), and by three early Kamakura lacquered cases (Nos. 309, 314, 317).

Among literary contributions not already noted are:—(I) "Art encouragement under the Sung dynasty" (No. 308), in which some account is given of the great collections of the Emperor Hui-tsung, of his own paintings, some of which have survived, and of the status of artists at this period; (II) "Japanese Architecture" (No. 312), an essay on timber construction, with diagrams; (III) "The Influence of Western Prints on Japanese Art", which points out that engravings were the chief source of occidental influence from the suppression of

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Christianity in Japan to the close of the 18th century (No. 314), in which connection see the curious landscape in oils (No. 322) by Jogen Araki.

The foregoing précis gives an indication of the varied and interesting nature of the "Kokka", but it should be emphasised that the beauty of the colour-reproduction adds enormously to its value. It is not too much to say that we have nothing in Europe to equal these "chromoxylographs" in their own line. Colour-reproduction has made great strides amongst us, and certain processes are very successful; but the appearance of the best of these processes in a magazine of moderate price is a phenomenon we expect in vain. We find in expensive books reproductions by the three-colour process, less satisfactory as reproductions, and with the unpleasant quality inseparable from the use of clay papers (this quality, of course, occurs equally in all half-tone work, which is in most ways inferior to collotype). We doubt if any artist who works habitually for reproduction by this process is ever satisfied with "three-colour". Certainly he despairs of anything equalling the Japanese work. How far this is unavoidable is a question. The Japanese have behind them the tradition of their great schools of colour-prints; they have supreme skill in engraving on wood; their papers are of beautiful quality and tone, and closely resemble the materials used in their drawings; their inks (we believe) are not mixed with oil as ours are, and gain in purity. In short the Japanese is an artist-craftsman working with the exactitude of a machine, but intelligently interpreting rather than mechanically reproducing. Whether he would be as successful in reproducing a modern oil-painting is open to doubt. Colour-prints from wood-blocks seem in no way suited to that end. But he would probably adapt himself to some process like chromo-collotype (some of the prints in the "Kokka" are "chromoxylograph with collotype applied"). We do not mean to imply that artist-craftsmen do not exist among us. They do, and are perfectly well known, but the pressure of the commercial system demands ease and cheapness rather than quality. No one, however, will question the wisdom of the British Museum authorities in employing Japanese craftsmen to reproduce the Ku K'ai-Chih Roll.

No. 320 has unfortunately never reached this country, but it is hoped that a fresh supply may be procured.

ADDENDUM: Nos. 327-331, August-December, 1917.

No. 327 contains, in addition to the usual descriptive text, a chromoxylograph (remarkably successful as a colour reproduction) of an example of the richly ornamented papers used by the fastidious in China and Japan from the 10th-12th century;

a series of collotypes of badly damaged wall-paintings recently discovered in ancient Korean tombs; and reproductions of the Butsugen Mandara in the Jinkōin Temple, Kyōto (Heian period), of a landscape of Fuji by Tanyū Kanō, *Lao-tzu passing the barrier* by Ch'en Hsien (Ming), *Shigenori remonstrating with his father* by Tamekaka Okada, and a *Summer Landscape* by Chikuden Tanomura.

No. 328 contains reproductions (the one in colour again a notable success) of the admirable masterpieces of the bird-and-flower painter, Li Chi (Ming), the third of which, representing pheasants in a ravine, is unusually powerful in design; also of the Fugen Bosatsu from the Daigo-ji Temple, of a painting, *Filial Piety*, attributed to Sun Chün-tse (Yüan), and examples of the work of Naonobu Kanō (brother of Tanyū) and Hankō Okada. No. 329 contains a further portion of the Shinzei scroll of the Heiji-monogatari (reproduced in colours); a portrait of a Japanese priest of the early 14th century, a dignified specimen of its kind; a section of the Tōkokuin-ia-awase scroll, probably of the early 14th century; *Crows on a plum-tree*, attributed to Unkoku-Tōgan; a *Landscape* by Chan Ching-feng; and specimens of lacquer work attributed to Kōami (1410-1478).

No. 330 has *The Pui Tree* by Wang Wei-lieh (later Ming—reproduced in colours); a *fine Portrait of Sanctus Kanazawa* (13th century); *Arhats crossing the Sea* by Taiga Ike (d. 1776); portions of a 14th century scroll of Chigo Kwanon; and an interesting Chinese bronze statuette of Miroku, of the epoch of the Six Dynasties. Among the literary contents is an article on *The Renaissance Attitude in Japanese Art* in which current aspirations similar to those of the so-called Calcutta School are sympathetically treated. The small reproductions suggest that the new school may have an interesting future.

No. 331 contains two wings of a triptych by Shōei Kano; a painting of conjoined divinities excavated at Kara Khoja; a Pictorial Scroll of the Shūi-kotoku-den; a landscape attributed to Shōbun, and probably of his school; and two more examples of Ōkyo Maruyama. Literary contributions include an article on *Primitive Art in Japan*.

[No. 332, which has arrived while these pages are going through the press, contains a truly admirable xylograph in colour and gold of a gilded, bronze lien, belonging to Baron Kitchizaemon Sumitomo, of Osaka. The names of the wood-engraver, M. Yoshihira, and of the colour-printer, T. Tamura, deserve to be recorded. The text tells us that the lien, supposed to be a vessel intended to hold incense or perfumery, though resembling a work of the Han dynasty, cannot be dated later than the Six Dynasties.—ED.]

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated. Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

CAMBRIDGE UNIVERSITY PRESS.

COULTON (G. G.). *Social Life in Britain from the Conquest to the Reformation*; xvi + 549 pp.; 15s. n.

MACMILLAN and Co., St. Martin's Street, W.C.

BIGELOW (Fr. Hill). *Historic Silver of the Colonies and its makers*; xxiv + 476 pp., 325 Pl.; 31s. 6d. n.

PERIODICALS.—WEEKLY.—American Art News—Architect—Country Life—Illustrated London News.

FORTNIGHTLY.—Bulletin of the Alliance Française, 78—Vell i Nou, III, 54, IV, 60.

MONTHLY.—Art World (New York).—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League—Kokka, 331, 332—Les Arts, 164—New York, Metropolitan Museum, XIII, 1—Onze Kunst, XVII, 2.

BI-MONTHLY.—Art in America, VI, 1—Boston, U.S.A., Museum of Fine Arts, Bulletin, 92.

OTHER MONTHLY PERIODS.—Cleveland, Museum of Art, Bulletin (10 a year), IV, 9—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), VII, 1.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, XXV, 3—Gazette des Beaux Arts, 693—Oud-Holland, XXXV, 4

—Pennsylvania Museum, Bulletin, 60—Print Collectors' Quarterly, VII, 4—Quarterly Review.

ANNUALLY.—Institut d'Estudis Catalans; Anuari MCMXIII-XIV, Any v, Part 2 (Palau de la Diputació, Barcelona)—The Year's Art, 1918 (Hutchinson and Co.) 7s. 6d. n.

OCCASIONALLY.—Church Crafts League, list of articles and craftsmen; illust. (League Office, Church House, Dean's Yard, Westminster)—Cleveland Museum of Art, Catalogue [raisonné] of the Collection of Paintings presented by Mrs. Liberty E. Holden; drawn up by Stella Rubinstein; 46 pp., 20 illust.—The Game, an occasional Magazine, II, 1—Manchester, John Rylands Library, Bulletin, IV, 2—St. Louis, City Art Museum; Exhibition of Lithographs of War Work; Exhibition of Paintings by Old Masters and Gobelin Tapestries.

TRADE LISTS.—John Long's New Books, Spring 1918 (12-14 Norris St., Haymarket, S.W.)—Messrs. Sanctu's illustrated list of announcements of forthcoming books for the first half of the year 1918 (36 Essex St., W.C.2)—Norstedts Nyheter (Stockholm), 1918, Nr. 1—Schulman (J.), Numismatiste, Keizersgracht 448, Amsterdam. Cat. LXV, "La Guerre Européenne," 1914-1916. Médailles, Monnaies, Papiers-monnaie; 156 pp., illust., and 10 Pl.



DIANA AND ACTEON - FINISHED SKETCH BY THOMAS GAINSBOROUGH (H. M. THE KING)

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XL BY LIONEL CUST

DIANA AND ACTÆON, BY THOMAS GAINSBOROUGH

THOMAS GAINSBOROUGH, the immortal painter, died at Schomberg House, Pall Mall, on August 2, 1788, at the age of sixty-one. He was at the height of his artistic powers, and had secured the patronage of royalty, the nobility, and the wealthy gentry of England to an extent which should have enabled him to amass a substantial fortune; yet this incomparable artist left his widow and his unmarried daughter very ill provided for, and almost in straitened circumstances. Like all artists who have been struck down by death in the midst of active employment, Gainsborough left many paintings in his studio in various stages of incompletion. His favourite nephew, Gainsborough Dupont, who had resided for some years with his uncle as his principal assistant, was deputed by his uncle's will to complete as far as possible the commissions which Gainsborough had actually in hand. In the year following the painter's death an exhibition was held in his studio of the paintings, finished and unfinished, which remained, including many of his landscapes, for these had not secured the appreciation by fashionable society which has been in later days accorded to them. Gainsborough Dupont continued to carry on his uncle's practice, residing in Fitzroy Street, until his own death on January 20, 1797. Mrs. Gainsborough survived him until December 17, 1798; but after her nephew's death his executors sent for sale to Christie's the paintings by Gainsborough which belonged to Mrs. Gainsborough and to Gainsborough Dupont, as well as the latter artist's own remaining works, with the copperplates and prints in stock of his own engraving. This sale took place on April 10, 1797.

Although it had been known already that such a sale had taken place, and that certain unfinished paintings by Gainsborough had been bought from the painter's widow by George, Prince of Wales, and placed in Carlton House, the actual details of this sale have been recently published for the first time by Mr. M. H. Spielmann in the Fifth Annual of the Walpole Society for 1915-1917. From the sale-catalogue there printed it now appears that the unfinished paintings in the royal collection were purchased at this sale, and that among the certified paintings by Gainsborough himself, which belonged to Mrs. Gainsborough, there was one of *Diana and Actæon*, purchased by one Hammond for the ridiculous sum of £2 3s.

For a hundred years and more the *Diana and Actæon* remained practically unnoticed and treated of little account in the royal collection at Windsor Castle, until the accession of King Edward VII, when it was, as it were, rediscovered, brought to

notice, and its surpassing merits and peculiar artistic interest recognised. It was first brought to notice and reproduced by Sir Walter Armstrong in his book on "Thomas Gainsborough and his Place in Art", and it was selected for reproduction in the present writer's work on "The Royal Collections at Buckingham Palace and Windsor Castle", published for King Edward VII by the Fine Arts Publishing Company in 1906. Not long ago this painting was removed from Windsor Castle to Buckingham Palace, and it has at the present moment been included in a selection of important paintings of the British school which have been lent by H.M. the King for public exhibition in the Victoria Art Gallery at Bath. An opportunity is therefore now offered to art lovers of studying this remarkable and fascinating production of the painter's creative skill.

To the ordinary mind any unfinished painting remains little more than a fragment, and at first sight of less value, than a work of art must possess when carried to completion. In such a work as the *Diana and Actæon* the true lover and student of art will offer up sincere thanks to the good fortune which arrested the painter's hand at this particular moment of execution. There are moments in the history of a work of art at which the genius of the artist seems to be at its zenith of inspiration, and when one longs to hear the words of Faust about the fleeting moment of content and happiness which, in spite of Mephistopheles, he was able to grasp:—

Verweile doch, du bist so schön,

and to feel that such an evanescent glimpse of beauty could be arrested and secured for all time. We see something of the same fascination in the unfinished portrait of Romney by himself in the National Portrait Gallery, much also in the unfinished paintings by J. M. W. Turner, R.A. Furthermore, in the same gallery at Bath it is to-day possible to study the effects and defects of over-elaborate completion in the famous painting by Lord Leighton of *Cimabue's Madonna carried in Procession*, which also forms part of the King's loan to the city of Bath. In this great composition the poetry and movement of the painter's original vision has been overlaid by the elaboration of details, until the whole design has become little more than a series of detached motives linked together by a rather slender thread of interest. In the *Diana and Actæon* the painter's vision has been that of the true poet, a Sophocles, a Shelley, or a Wordsworth. Diana and her nymphs are in their simple nudity, true visions of the super-human or fairy life which may still be supposed to exist in inviolate woodland secrecy. Actæon, even in this slight sketch, is the creature of earth which has intruded on these mysteries, and is

Notes on Pictures in the Royal Collections

punished accordingly. The landscape, which is peculiarly Gainsborough's own, flutters and shimmers with pearly notes of musical harmonies. We feel as if we ourselves were intruding like Actæon, and not, as in the case of Leighton's *Cimabue*, as if we had paid for a seat to see a magnificent *tableau vivant*.

The *Diana and Actæon* has an additional interest in being perhaps the only known instance in which Gainsborough tried his hand at painting the nude. The subject naturally calls up memories of the glorious rendering of the same subject by Titian at Bridgewater House. How differently, however, do the two painters approach their subject. Titian finds in each nude body a fresh opportunity of showing his skill in the painting of healthy human life in its most alluring form. The goddess and her nymphs glory in their nudity, and Actæon starts back dazzled by the intoxicating vision that he has beheld. In Gainsborough's painting the goddess and her nymphs are shy, like frightened deer, and have evidently never been disturbed by mortal eye before. Actæon is held to his place by the vision of such beauty, and Diana seems to expostulate with him for his violation of their privacy, though the impenitent mortal seems disinclined to obey her, heedless of the punishment which is overtaking him, and of which indications are already apparent.

Titian's treatment of the *Diana and Actæon* may perhaps be looked upon as the highest achievement of academic training, when to consummate knowledge derived from study of the human model and perfected by continuous and successful practice, there has been added the deep passion of a fervid and poetic Southern temperament. Gainsborough, on the other hand, was one of the least academic of painters, and at a time, moreover, when the academic influence of Italy

and France was strongly in the ascendant. Gainsborough had no yearnings like Reynolds and Romney in the direction of Raphael and Michelangelo, still less in that of Luca Giordano or any other skilful practitioner. The only painter to whom Gainsborough acknowledged his debt throughout life was Van Dyck, and much similarity can be traced in the temperaments of the two artists. Van Dyck, however, derived immediately from Rubens, whereas Gainsborough in early life owed little to any master's influence, perhaps most of all to Gravelot, and through him to that phase of the French school which had found its expression in Watteau. Had Watteau tried to depict *Diana and Actæon* he would perhaps have come nearer to Gainsborough in his conception than to Titian. Both Gainsborough and Watteau seem shy in their handling of the nude, as if they were conscious of the respect due to a woman's modesty. With somewhat similar feelings both Van Dyck and Velazquez seem to approach the nude, at a moment when Titian would exult and Rubens would revel in the sheer pleasure of their task.

It is a pleasure to be able to note the point at which Gainsborough laid down his brush, and to surmise that he felt himself unable to add anything more to his own satisfaction. It is still more consoling to think that this painting escaped completion at the hands of Gainsborough Dupont, and that it passed so soon into the collection of so appreciative a connoisseur as George, Prince of Wales, who, in spite of other failings, was throughout life a student, lover and patron of the fine arts. The name of Gainsborough is one which will always be connected with the city of Bath, and it is fitting that it should be at Bath that this particular painting should be placed for the first time on public exhibition.

THE BACINI OF S. APOLLINARE NUOVO, RAVENNA BY GAETANO BALLARDINI*

EVERYONE knows that the basilica of S. Apollinare Nuovo, at Ravenna, was built by King Theodoric, as is recorded by the historian Agnellò, when he cites the "*ecclesiam Sancti Martini quam Theodericus rex fundavit, quae vocatur caelum aureum*". And beside the church there was erected, about the 11th century, the tall cylindrical campanile with which, in its decorative aspects, I have already dealt elsewhere.¹

The explosion of the bomb, dropped from an Austrian aeroplane on 12 February 1915, directly ruined the upper left portion of the façade of the

basilica; caused other very grave injuries to the front; and damaged the upper part of the campanile, so that it became necessary to embark upon a vast scheme of restoration.²

The work in question afforded me an opportunity of re-examining at close quarters the campanile's ceramic decoration, some account of which, it seemed, might interest readers of *The Burlington Magazine* [PLATE I]. The three top stories only of the tower bear, or rather bore, *bacini* (or majolica dishes), and the entire decorative series faced towards the south-east. It would appear that they were originally five in number, and were placed

* Translated from the Italian by A. Van de Put.

¹ G. Ballardini, *Le ceramiche del campanile di Sant' Apollinare nuovo in Ravenna*; in *Felix Ravenna*, 1911, I, 4.

² S. Muratori, *Bombardamento del 12 febbraio 1915*; *op. cit.*, 1916, 21. Also G. Gerola, *La facciata di S. Apollinare Nuovo attraverso i secoli*, *ibid.*, Suppl. 2, 1916.

The Bacini of S. Apollinare Nuovo, Ravenna

above the arches of the two- or three-light openings or windows, *i.e.*, two over those of the lower triple-light opening and one over the arches of the double-light just below. That they were dissimilar in shape is to be inferred, not only from the remaining two, but also from the impressions or traces left by the backs of the other three, in the mortar in which they were embedded. Their arrangement can however be discerned by an observer at the street level, as follows: in the upper row, a dish and a *scodella*; in the middle one, a *scodella* and a dish; in the lower row, a dish. The two examples formerly upon the top story have different ceramic bodies; the substance of the dish in this respect being redder than the substance of the *scodella*.

The dish is painted with conventionalised foliage of stalks and leaves, disposed crosswise and radiating from the centre [PLATE II B, (1)]; one notices: (a) that the venations of the leaves are spiraloid, "reserved" or, rather, incised (*graffite*) upon the ground; (b) that empty spaces are charged with pairs of small dashes or other touches; (c) that the ornaments are painted in reddish gold or pale copper metallic lustre upon a warm, milky white ground; (d) that the enamel ground is stanniferous; it has the delicacy of colour of tin enamel, its polish and thickness.

The *scodella* [D (2)] has a plumbeous, or lead glaze; (a) the glaze has radically deteriorated through atmospheric agency, so that iridescence appears in places. I hasten to lay stress upon the purely accidental nature of this iridescence, due to decomposition in the plumbeous constituent of the surface; the coloured lucent of the *bacino* is, on the other hand, intentional (metallic lustre); (b) the *scodella* exhibits worse states of preservation than the *bacino*; this is perhaps explicable by the fact that its metallic envelope is less resistant than that of the dish; (c) it is decorated with two green bands, disposed symmetrically in two concave parallel archings on four sides of the cavity, and enclosing a broad cruciform area; (d) the colour is obtained from oxide of copper; the whitish coating, which is rather cracked, is not unaffected by the colour of the clay beneath.

The plate measures 24 cm. in diameter, with a major depth of 4 cm.; the *scodella*, 20 cm. in diameter; its major depth is 74, and its thickness 5, mm.

As to the setting of the *bacini* in the Campanile, the following points may be observed: (a) that the brickwork courses around those *in situ*, as well as the spaces left by fallen *bacini*, are in regular alignment with those of the surrounding wall itself; (b) that in places from which they have fallen—corresponding to the maximum depth of the cavity or sinking (a depth contained by the slope of *bacino* or *scodella*)—the backing is visible; (c) that the courses of brick were laid round the

bed of the dish, for which space had been reserved in construction, so that one brick extends from beneath another, down to the point of contact with the bed itself, from which they rise until the normal coursing is reached; (d) that the mortar containing the impression of the backs is of the same quality as that of the beds of the brickwork, inside as well as outside the tower, that is, mixed with gravel and small stones; (e) that, as regards the top two-light opening, a portion of the foot of the *bacino* (or *scodella* with widish brim) remains fixed in its bed, which being circular, shows within and around it, mortar of the same quality. From these considerations I inferred that the ceramic decoration was coeval with the tower; and, therefore, was not an embellishment introduced later. A direct inspection of the monument, which I carried out upon the exterior, from the scaffolding erected by the *R. Soprintendenza dei Monumenti*, has shown that if this inference be correct, it is so, as regards the portion of wall holding the pottery. In fact, the explosion, causing a series of displacements in the mass of the structure, has brought to light quite clearly that, at a period subsequent to the date when the Campanile was constructed—yet a sufficiently early one—its outer wall was much restored, and exactly in a triangular or conical area extending from the top down to the third row of openings: the said area of restoration faces due south-east and contains the ceramic ornaments. Examination of the two wall structures, *i.e.*, of the original one and of the old restoration; examination of the mortars and of the pebbles, etc., they contain; of the bricks; of their courses; and of the manner of working, convinces me that a broad pointed streak of later construction has been inserted, wedge-like, into the mass of the Campanile. This wedge of restoration can, upon *data* afforded by a comparison with contemporary local edifices, be assigned to the Romanesque period; there is consequently nothing remarkable about the Romanesque architect's obedience to the fashion of the moment in decorating what he had built with the ornaments then applied to religious edifices.

Examination of the *scodella* *in situ* reveals nothing very striking. It is, in fact, lead-glazed, green pottery with six dark coloured double zones placed in concave archings so as to form a curved square, or as we have said, a broad cruciform area. The central depression is encircled by a garland of running conventionalised ornament, simple enough in itself, but in which orientalising suggestions might be discovered [FIG.].

The *bacino*, on the other hand, incrustated over the point of contact of the two left-hand arches of the upper three-light opening [D (1)], belongs to



The Bacini of S. Apollinare Nuovo, Ravenna

a well known type which I do not hesitate to denominate "Mussulman" or "Saracenic"; a sufficiently comprehensive term referring it to a date posterior to the epoch of the Mohammedan conquest of Persia, Syria and Egypt in the second half of the 7th century. Its classification can be carried further even, and we may say at once that the style is Hispano-Moresque — due reserve being entered as to the bearing of the term. The type, which can be gathered quite clearly from [PLATE II, D] places this beyond doubt, both in the symmetrical disposition of the ornament; in the conventional form of the *motif*; in the disposition of the volutes and fillings, in the shape of the *graffiti*, as in enamel, colour and lustre.

The Spanish Moors were not of course alone in the application of metallic lustre to ceramics; for the whole wide belt of Saracen dominion, from Egypt to Persia, and from North Africa to Spain, produced wares of that kind. Leaving aside the discussions upon possible Byzantine influences, in the vague terms of Heraclius and Theophilus, and those relating to Egyptian derivation, it is to be noted that some would see in the ceramic type in question a non-Persian production, although of Persian origin, yet however essentially Saracenic on the grounds either of the use of enamel or of metallic lustre. If it be merely traditional and in no sense proved that lustre flourished originally in Mesopotamia and notably at Bagdad in the 9th century; it is nevertheless certain that the most recent excavations at Rakka in the Euphrates valley, and upon the sites of other ruined cities in Syria and Persia attest the antiquity of this technical process. Rhages, Sultanieh and Veramin in North Persia have yielded noteworthy specimens, the more interesting because dated (1217 and later), which, already impregnated by Mongol characteristics, witness to the currents that proceeded, more specially under Ghengis Khan, from the Far East in the early 13th century. Certainly at the fall of the Bagdad Caliphate, which is one of the great historical events of the Nearer East, the process of decorating earthenware with metallic lustre was at its apogee; yet still earlier, Nassiri-Khosrau, the 11th century Persian traveller, found it at Misr (at the spot where Cairo arose later), and marvelled thereat as a thing unknown; and the excavations of Fostat (old Cairo, destroyed *circa* 1163) and at Kûs, near Luxor, have yielded fragments of Fatimite bowls with a bright ruby pigment or with gold lustre on a white enamel, which is declared to be stanniferous. These bowls were attributed by Fouquet and others (whether with absolute certainty I am unable to say) to the 10th and 11th centuries. On the other hand, the researches of Marçais have shown us the pottery, likewise lusted, of Hammadite Barbary drawn from the Qal'a of the Beni Hammâd, indicating, according to the same authority, one stage of the

current which travelled from Mesopotamia or Persia along the southern shore of the Mediterranean basin, afterwards crossing to Spain, while the various Saracen tribes, in successive invasions from Irak and the Hejâz, from Egypt and from Syria, overcoming each other in turn, changed their habitat under pressure from their neighbours. But if all this is to be accounted to the Mussulmans of the East and of Africa, the rôle of Spain is also an instructive one. Already in the 10th century the potters of Andalusia can boast of oriental decorative motives, as the discoveries of Don R. Velázquez Bosco at Medina Azzahra and Alamiyria and the great palace of Abderrahman III (commenced in 936-7, destroyed at the beginning of the 11th century) have determined; at Toledo in the mid-11th century, according to documents recently brought to light, gold-lusted pottery was made. Edrisi, in a work terminated in 1154, cites the golden vases of Calatayud as exported afar; the Moors of Xativa are in 1238 guaranteed in their craft by the Christian conqueror upon a payment in respect of each kiln; in the same century the golden ware of Malaga in Southern Andalusia is mentioned by Ibn Said and in the 14th by Ibn Batuta, and the Alhambra, to which ceramic art contributes so extensively, is begun in 1273.

This rapid sketch was perhaps necessary for the recapitulation of some leading dates in the history of Mussulman ceramics, with special reference to lustre. From them one sees that Spain took its place early in the art, so rapidly did the tide set from east to west. From Spain in particular, also, was Upper Italy invaded and its "golden" products became a boon so much in request, that later on in the height of the 15th and 16th centuries, great Italian families ordered of the Spanish fabriques dishes with their own arms. There is, then, nothing very remarkable in some dishes being brought to Ravenna in the 13th century for the decoration of the basilica which had been known as *caelum aureum*. I say "some dishes," because, as I have explained, the *bacini* of the campanile were five in number: *i.e.*, three dishes and two *scodelle*. To-day there remain one dish and one *scodella*; the others, two plates and a *scodella*, are wanting.

In the Kunstgewerbe-Museum in Berlin are exhibited two gold lusted plaques or *bacini* from the Lessing collection, which had been acquired at Rome in 1884 at the Castellani sale. Now these the Castellani declared they had seen incrustated in a church in Upper Italy. That S. Apollinare of Ravenna was the church in question cannot be affirmed, but neither can it be excluded as an impossibility: it is sufficient to compare our *bacino* with one of the two in Berlin [PLATE II, C (1)] in order to establish the striking similarity between them. I will merely remark that the



MASONRY OF THE CAMPANILE WITH THE BACINO AND SCODELLA EMBEDDED IN IT



(1)



(2)

(C) HISPANO-MOURESQUE BACINI (KUNSTGEMERDE MUSEUM, BERLIN)



(2)

(1)

(D) FRONT VIEW OF THE BACINO (1) AND SCOVELLA (2) OF THE CAMPANILE (R. MUSEO NAZIONALE, RAVENNA)

The *Bacini* of S. Apollinare Nuovo, Ravenna

bacino now in Berlin is decorated with a quadruple inscription wanting to the Ravenna example; but this adds as little as it detracts from the very close relationship which exists between two works of art, as refined as they are harmonious and chastely simple in their ornamentation.

In confirming my previous identification of the type of the Ravenna pottery as Hispano-Moresque, I find myself differing from Migeon, who assigns them to the Syro-Egyptian art of Egypt, that is Fatimite of the 12th century; as from the late Henry Wallis, who was inclined rather to believe that the Berlin *bacini* were Persian. I am however in agreement with the communications made to me by Dr. v. Falke, with Sir H. Read and other connoisseurs. I admit that dogmatism in the matter is impossible, because the Ravenna *bacino*'s resemblance to either variety of the great ornamental family to which the term Saracenic is applied, appears too inevitable in itself, confronted as we are by artistic styles descended from the same stock and slowly transformed at various stages according to place and time. But I should like to say at once that the attribution to "Hispano-Moresque" type need not be held surprising if one circumstance only is considered: that we are too accustomed to use the term for those ornamental varieties only which, of more general manufacture, afterwards flourished in the 15th and 16th centuries, and it requires a certain mental effort to "back-date" the classification. It is nevertheless certain that the whole of Hispano-Moresque production, in the fulness of its content, can be grasped with one distinction only, as follows:—

- | | |
|---|--|
| <p>(a) Group of Arab prevalence, <i>i.e.</i>, Mesopotamian, Syrian (erstwhile "Damascene"), Egypto-Saracenic; personified, later, in the type which can be designated, in the 14th century, as of Malaga.</p> | <p>(1) Cordovan and Toledan Types.
 The Hermitage vase
 Palermo vase
 Stockholm vase
 Alhambra vase
 New York vase-neck
 Madrid fragments
 Berlin <i>bacini</i>
 Ravenna <i>bacino</i></p> |
| <p>(b) Group of Spanish prevalence, typified in the name Valencia, which attains its later phases in the 15th and 16th centuries; etc.</p> | <p>(2) Tiling of the Cuarto Real de Santo Domingo, Granada. Tazza with name "Malaga" in Arabic (Sarre coll.).
 (3) Tiling of Abû-l-Hajjâj (1406, '07) now in Osmia collection, which forms the nexus with subsequent developments.</p> |

We assign the Ravenna *bacino* to the first group. Showing unmistakable, close, Saracenic influence

it yet, both in the peculiar method of its decoration, in the technical quality of its paste, enamel, lustre and tone, approximates to and confounds itself with the orientalising productions of Spain.

Another observation; in speaking of these types and in contrasting them with those termed more properly Saracenic (Syro-Egyptian, Mesopotamian, Persian, Berber, etc.), their technical characteristic has not always been accurately differentiated: *i.e.*, whether all be true *maiolica* (tin enamel); or, whether this latter be predominant, if not entirely so, as regards the Spanish potteries; the others employing instead a silico-alkaline glaze. This point seems to me of great importance and it will form the subject of technical inquiry, stylistic data alone being insufficient. The Saracenic East worked, in fact, upon a body of which the major constituent is siliceous, rendered plastic by rather less than three parts of clay to six of alkali, which requires an equally high siliceous percentage for the glaze. The body of stanniferous pottery is, on the other hand, perceptibly different; it is less siliceous and more alkaline, so that the tin enamel is wonderfully adherent and takes the reddish tinge of the paste. According to Deek, moreover, the Spanish colorants consist of sulphuric amalgams of copper, silver and iron, and so far, even they also, differ from the oriental ones.

One word more. But a few months ago the pottery remaining upon the campanile of Sant' Apollinare Nuovo could not be examined by the student because it was incrustated at some scores of metres of height, inaccessible to the naked eye, and only visible from the interior of the tower by means of a combination of mirrors. The Austrian bomb necessitated the erection, on the outside of the campanile, of a platform from which the *bacini* were within an arm's length. Alas! The explosion has covered their surfaces with a fine network of cracks, thus determining the *R. Soprintendenza dei Monumenti* of Ravenna to act upon my fervently spoken advice: that the two works of art should be taken down from the place whence they were destined, more or less quickly, to disappear, together with the block of mortar that holds them and which, being detached, would no longer serve to support the campanile's roof.

In PLATE II, D, we have, then, these fine and authentically original pieces, now among the treasures of the Museo Nazionale at Ravenna and, I think, unique in the world. For once Mars has done Minerva a service, . . . but, at what a cost!

ALEXANDER THE GREAT'S CELESTIAL JOURNEY

BY R. S. LOOMIS*

I—EASTERN EXAMPLES

THE legend of a hero who embarked on the back of some monstrous bird, or contrived a cage or basket in which, borne up by winged creatures, he might voyage through the air, and after a survey of the heavenly regions was obliged to descend to earth, is of very ancient origin. It has branches in almost every literature, appearing in the pages of "The Arabian Nights," in the legend of Bellerophon, in Dante's "Purgatory," and in a matchless, humorous passage of Chaucer's "House of Fame". A study of the ramifications of the legend after it was attached to Alexander the Great would be of the highest interest; relating how it sprang out of the cradle of the East, mated with this great hero, ran a romantic career through the unscrupulous imaginations of Western Europe, was condemned with scowling brows by homilists and theologians, lived on despite this clerical anathema, enjoying the approval of the laity, till with the renaissance the plague of historical scepticism caused its quietus as a living tradition. Nevertheless, although references to literary testimony will illuminate the path which I shall follow in this paper, yet that path will lie, in the main, among the artistic representations of Alexander's Celestial Journey, which present a no less fascinating field. This subject I hope to treat more comprehensively than has been done hitherto; yet were it not for the many previous discussions of archaeologists, to which I refer in the footnotes, this study would not have been possible.

In what form was this story first told of Alexander the Great? It will not be found in that earliest body of romantic Alexander tradition which goes by the name of Pseudo-Callisthenes (though it is interpolated in two 15th and a 16th-century manuscript), nor in the 4th-century version of Julius Valerius. For several centuries, then, the figure of the great conqueror had been attracting to itself the marvellous tales of the East before that of the Celestial Journey fastened itself upon him. The first witness to the association of this episode with Alexander is a 9th-century abecedary poem in Latin. The stanzas beginning F and H speak of Alexander's determination to make an ascent in a basket of rushes borne up by gryphons, of the fear that overtook him in the heavens, of his prayer to return, and of the founding of a city on the spot where he descended.¹ We next find the story related in the "Historia de Proeliis" of the Archbishop Leo, who wrote at Naples between 951 and 969. It runs:

* [Professor R. S. Loomis was on the point of joining the U.S.A. army when he last communicated with us, but we are not yet able to give him his proper military rank.—Ed.]

¹ *Bericht der Sächsischen Gesellschaft der Wissenschaften, phil. hist. cl.*, 1877, pp. 67, 69.

"I took counsel with my friends how I might fashion such a machine that I might ascend the heavens and see if they be the heavens which we behold. I made ready a machine wherein I might sit, and I caught gryphons and bound them with chains, and set before them rods and meat on the tops thereof, and they began to ascend to heaven. Nevertheless, the divine power overshadowed and cast them down to the earth in a meadow more than ten days journey from my army, and I suffered no hurt, even in the iron throne. I rose to such a height that the earth seemed like a threshing floor below me. The sea, moreover, seemed to me like a serpent writhed about it, and with great peril I was reunited to my soldiers".²

This account was soon expanded and formed the basis for the many versions of the French, German, Italian, Spanish, and English romances of Alexander.

At the same time apparently that the episode was attaining a vogue in the West as one of the exploits of Alexander, it was being related in a similar form by Oriental writers of other heroes. For the following references I am indebted to Budge and Pavlovskij. The Arabian chronicler Tabari and the Persian poet Firdusi, both writing in the 10th century, attribute to one of the mythical Persian kings, Kai Kā'ūs, a celestial journey.³ The latter's account runs to the effect that at the suggestion of a demon the king was persuaded to extend his dominions and to ascend to the sky. Four eagles were attached to his throne, and, as in the case of Alexander, were lured upward by two lances baited with meat.⁴ Wearying at length, however, they began to flutter downwards, and Kai Kā'ūs was precipitated to the earth, alive but stung with remorse for his impious ambition. For a time he lived a penitent in the wood where he had fallen, but was at last restored to his throne and regained the favour of heaven. We see that, as in the case of Bellerophon's ascent to heaven on the winged steed, the story of Kai Kā'ūs's attempt is regarded as an instance of sinful pride. The same interpretation of the story is found in an Arabian tradition told of Nimrod, who after a disastrous essay to reach heaven by building the tower of Babel, made an ascent in a chest borne by four huge birds, only to fall upon a mountain with such force that it shook with the impact.⁵

The tradition concerning Kai Kā'ūs is much older than the version of Firdusi, since it is the subject of a reference in the "Zend Avesta".⁶ This story must have been influenced by that of the Babylonian hero Etanna, which is preserved on a cuneiform inscription made for the Royal Library

² The original version of Leo, as preserved in the Bamberg MS., is published by F. Pfister, *Der Alexanderroman des Archipresbyters Leo*. Quotation from p. 26. Other versions that have been published as Leo's make considerable amplifications.

³ *Chronique de Tabari*, tr. H. Zotenberg, I, p. 405. F. Spiegel, *Eranische Alterthumskunde*, I, p. 595.

⁴ [A Persian version is illustrated [PLATE, I, F] which has not been seen by the author, who is therefore not responsible for its inclusion.—Ed.]

⁵ E. A. Wallis Budge, *Life and Exploits of Alexander*, p. 33.

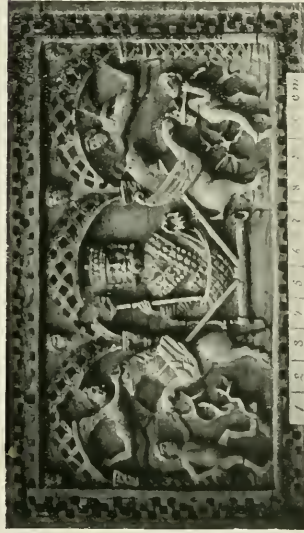
⁶ *Sacred Books of the East*, XXIII, pp. 241, 242, n. 1.

A



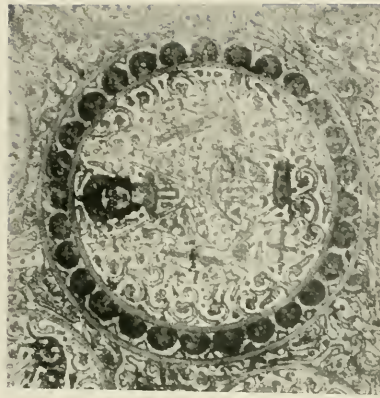
12TH CENTURY GERMAN EMBROIDERY IN S. PATROKLOS'S CHURCH, SOEST

B



PANEL OF BYZANTINE IVORY CASSET

C



DETAIL OF AN ENAMELLED BOWL FROM WESTERN ASIA



F

"FLIGHT OF KAI KĀ'ŪS", PERSIAN MINIATURE



D

STONE CARVING FROM THE PERIBLEPTOS, MISTRA



G

G

RUSSIAN CARVING IN S. DEMETRIUS'S CHURCH, VLADIMIR



E

E

GREEK MARBLE RELIEF ON THE NORTH ELEVATION OF S. MARK'S, VENICE



H

H

DETAIL OF MOSAIC PAVEMENT, 1165, OTRANTO CATHEDRAL

Alexander the Great's Celestial Journey

at Nineveh between 668 and 626 B.C.⁷ In this version of the legend it seems that Etanna wished to ascend to the highest heaven, and an eagle said to him: "Rejoice, my friend, and let me carry thee to heaven. Lay thy breast on my breast, thy hands on my pinions, and let my side be as thy side." When the eagle had soared upwards for two hours with Etanna clasping him, he showed the hero the great ocean which surrounded the world, and the earth's surface, which appeared like a mountain projecting from it. After another two hours the eagle showed him that the ocean clasped the land like a girdle, and after the third two hours they saw that the sea had become like a little pool of water. They finally rest at the door of the gods Anu, Ea, and Bel. After a gap in the text the eagle and Etanna appear soaring to the abode of the goddess Ishtar. Presently the eagle's strength seems to fail, and down he falls till at length Etanna is dashed to pieces on the earth. Wallis Budge, from whom I quote this account, adds:

"There is little doubt that the story was also fastened on to Gilgamesh, a famous Accadian and Assyrian hero: . . . in fact, it seems as if we had here one of the stories with which men amused themselves in a primitive period. . . . Given a brave, fearless soldier, marching with an army through a certain country for conquest and pleasure, it seems that the same stories must be told of his progress and exploits, whether he be Etanna, Gilgamesh, Nimrod, or Alexander. With the advance of time the first tolerably accurate description of his life will be first distorted and then enlarged, and when he has become a mere memory his name will be made a peg on which to hang stories, legends, and myths".⁸

Having, then, traced back to its origin in the cloudland of oriental myth the story of Alexander's Celestial Journey, let me turn to the main subject of this paper, the remarkable vogue of this motif and its wide diffusion, isolated from the other incidents of the Alexander legend, throughout mediæval art. Since the first published identification of the subject in a bas-relief on the exterior of S. Mark's by Julien Durand in 1865, archaeologists have added gradually other examples to our knowledge, so that at present I can point to twenty-nine unmistakable illustrations of this subject extant outside of illuminated manuscripts. From Mesopotamia to the English West Country, and from Otranto in the heel of Italy to Remagen on the Rhine the design of the crowned Alexander flanked by his gryphon team seems to have caught the fancy of mediæval craftsmen. In the case of most of these illustrations it is not easy to date them with precision, and in enumerating them I shall follow only roughly a chronological order.

In view of the fact that we find the legend of Kai Kā'ās and his ascent flourishing in Persia between the 3rd and 10th centuries, it is almost certain that the episode was illustrated in contemporary Persian art. Yet though illuminated

manuscripts of Firdusi's "Shah Nameh" of the 16th or 17th centuries usually contain an illustration of the episode, no portrayal dating from the period in question is known to me. Yet the symmetrical placing of the gryphons in all the earlier illustrations which we are presently to examine may have been influenced by the very common oriental motif of tree worship, in which two animals, frequently gryphons, stand on each side of a conventionalised tree.⁹ Moreover, a king standing between two gryphons appears on a pre-Christian Persian seal.¹⁰ Accordingly, while no direct evidence is available, the motif of the gryphon flight probably began to take shape under the influence of these familiar designs.

Since the legend of the Celestial Journey, transferred from Kai Kaus to Alexander, reappears in the 9th-century Latin poem, we must conclude that the literary tradition had passed from Persia to the Latin speaking West through the territories where the romantic tales of Alexander were still in the process of formation. Such a track would lead us through the Byzantine Empire. It is natural enough, then, that we should find the earliest artistic treatments of the episode Byzantine in provenance or treatment.

In Greece itself two crude sculptures occur, one at the monastery of Dochiariu on Mt. Athos,¹¹ the other in the monastery of the Peribleptos at Mistra. The latter [PLATE I, D], according to Strzygowski, shows in the arabesque lines and other details traces of Moslem influence, such as were at work in Greece about the year 1000.¹² The vehicle here seems to be the basket referred to in the Latin abecedary poem. The relief on the north elevation of S. Mark's [E], which, as I have noted, was the starting point for the discussion of Alexander's Celestial Journey in art, is of Greek marble,¹³ and without question is one of the spoils brought by the Venetians from other lands for the decoration of their cathedral. Although the date of the carving, on the authority of M. Bertaux, is as early as the 10th century,¹⁴ we see already signs of that corruption through misunderstanding which is the lot of every traditional motif in art. Alexander is represented as standing in a quadriga, a vehicle chosen by the artist apparently on his own initiative, without regard for its unfitness for a skyward course. It is most interesting to see how this first corruption has led another craftsman, who was ignorant of the story, into other perversions of the motif. The carver of a

⁹ Seesselberg, *Frühmittelalterliche Kunst des Germanischen Volkes*, figs. 18a, 31, 32.

¹⁰ O. von Falke, *Geschichte der Seidenweberei*, I, fig. 132.

¹¹ Figured by Strzygowski, *Amida*, p. 352.

¹² *Ibid.*, p. 352.

¹³ Boito and Scott, *Basilica of St. Mark's*, p. 537. A case for the Oriental, not Byzantine, derivation of this carving has been made in *Zeitschrift für christliche Kunst*, xxiv, p. 307.

¹⁴ E. Bertaux, *L'Art dans l'Italie Méridionale*, I, p. 490.

⁷ E. A. W. Budge, *op. cit.*, p. xxxviii.

⁸ *Ibid.*, pp. xl, xliii.

Alexander the Great's Celestial Journey

Byzantine ivory casket¹⁵ has introduced on one of the panels [B] a design much like that of the S. Mark's relief, with the addition of certain features from the design of a victorious chariot driver. This mingling will be at once apparent if one compares the panel with an Alexandrian textile fabric of the 7th-century figured by Migeon, *Les Arts du Tissu*, p. 17. In the panel the king with his tiara, the chariot and the gryphons appear as in the Venice relief, though the gryphons no longer have any appetite, for a ball and a sceptre ending in a beast's head have taken the place of the baited spears in the hero's hands. And here the chariot has suggested the introduction of the genii of victory which flutter round the chariot in the Alexandrian textile design.

I have noted that according to the original Persian legend of Kai Kaus he was borne up by eagles. We have seen that when the adventure was attributed to Alexander, the common tradition transformed the eagles into gryphons, and Western versions of the Alexander romance uniformly preserve the gryphons. But Eastern traditions concerning Alexander's Celestial Journey, notably that preserved in the Ethiopian version of the Pseudo-Callisthenes¹⁶ and that which was added in certain late MSS. of the Pseudo-Callisthenes itself,¹⁷ describe him as carried by two huge birds, and these birds are also found in two illustrations of the episode. The first is a Byzantine embroidery, dating probably from about the year 1000, and strangely preserved since it was made up as a part of a triumphal banner by the people of Würzburg in 1266, and has been in the possession of the Historical Society of the town for a number of years.¹⁸ This textile, although of so early a date, appears to be a corruption of an earlier design, for Alexander bears two sceptres in his hands, and the two eagles seem to have merged into a sort of aquiline Siamese twin. The birds appear also on a 12th-century embroidery of German workmanship [A] preserved in S. Patroclus's Church, at Soest.¹⁹

With this one exception all the illustrations I have so far mentioned seem to have had their origin in the late Byzantine Empire. Let us now begin to trace the spreading of the motif outward from that centre. One of the most interesting illustrations [E] is that on an enamelled bowl from

Western Asia.²⁰ An Arabic inscription (not shown in the reproduction) indicates that it was made for Mawud, one of the petty princes whom the conquests of the Seljukian Turks established in Syria and Mesopotamia. This Mawud reigned between 1114 and 1144. The design, in which the wheels of the quadriga appear as meaningless flower-like circles at some distance from Alexander and the gryphons, is certainly based on the Byzantine tradition represented by the S. Mark's relief. But Strzygowski believes that the artist came from Persia or Transoxania, and Migeon recognizes in his work the influence of Chinese technique.²¹ The motif seems to have spread, as was natural, also up into Russia, and appears on a carving at the Church of S. Demetrius, Vladimir [G],²² and on a gold diadem in the Collection Khanenko at Kieff.²³ Of these I have been able to learn nothing.

If we turn westward from our centre at Byzantium, we find at the Cathedral of Otranto, in the heel of Italy, the subject forming part of a huge design in the mosaic pavement covering the nave [H].²⁴ Significantly enough the records tell us that the pavement was laid down in 1165 by a Greek artist, Pantaleone, and the style is still markedly Byzantine. The king is seated on a stool placed on the backs of two gryphons, but that the artist knew his subject is clear from the legend, "ALEXANDER", over the king's head. At San Domenico, Narni,²⁵ and at the Cathedral of Borgo San Donnino the Celestial Journey is carved on the façade.²⁶ In the year 1303 the inventory of Anagni Cathedral records: "Item j dalmatica de samito viridi cum paraturis in fimbriis historia Alexandri elevati per grifos in aerem".²⁷ An Italian poem of the 14th century, the "Intelligenza," in describing an imaginary chamber adorned with mural paintings of subjects from the romances, says that there was portrayed in good colours and cunning shapes how Alexander was carried into the air by the gryphons, and how he surveyed all regions.²⁸

(To be continued.)

¹⁵ Preserved at Ferdinandeum, Innsbrück. Described in Strzygowski, *Amida*, p. 353, and in *Monatshefte für Kunstwissenschaft*, 1909, p. 234.

¹⁶ Strzygowski, *Amida*, p. 353. *Monatshefte für Kunstwissenschaft*, 1909, p. 235.

¹⁷ *Byzantinische Zeitschrift*, 1893, II, p. 400, and *Freiburger Münsterblätter*, II. [The example here given is from the *Byzantinische Zeitschrift*, to which the author had not access.—Ed.]

¹⁸ *Collection Khanenko, Croix et Images, 1899-1900. Époque Slave*, 1902, pl. xxvii.

¹⁹ Described by Garufi in *Studi Medievali*, 1906/7, II, p. 507.

²⁰ J. R. Rahn, *Geschichte der bildenden Künste in der Schweiz*, p. 218, n. 3.

²¹ Porter, *Lombard Architecture*, IV, pl. xxix, fig. 3. [This example is so much more Western than Eastern in treatment that it will be illustrated in the continuation.—Ed.]

²² *Annales Archéologiques*, XVIII, p. 26.

²³ *Intelligenza*, ed. Gellicrich, st. 216.

¹⁵ Preserved in the Grossherzogliches Landesmuseum, Darmstadt. Described by Graeven in *Bonner Jahrbücher*, vol. 108/9, p. 266.

¹⁶ E. A. W. Budge, *op. cit.*, pp. 277 ff.

¹⁷ Pseudo-Callisthenes, ed. Meusel, p. 767.

¹⁸ Described in Hefner-Alteneck, ed. 2, I, p. 17. Figured *ibid.*, pl. 29, and in K. G. Stephani, *Älteste Deutsche Wohnbau*, II, p. 662.

¹⁹ Described in *Zeitschrift für Christliche Kunst*, 1902, p. 177.



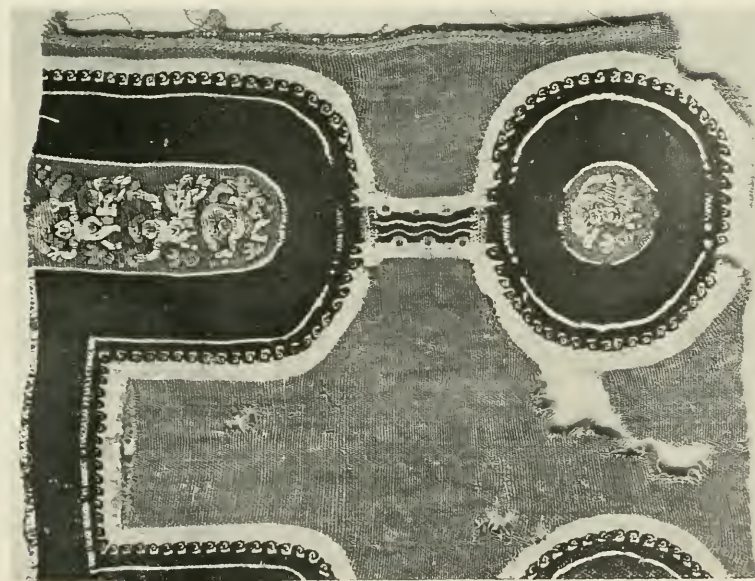
(A) KERCHIEF, 5TH CENTURY; $10'' \times 8\frac{1}{2}''$; GIVEN BY STEPHEN CASELEE, ESQ., C.B.E.



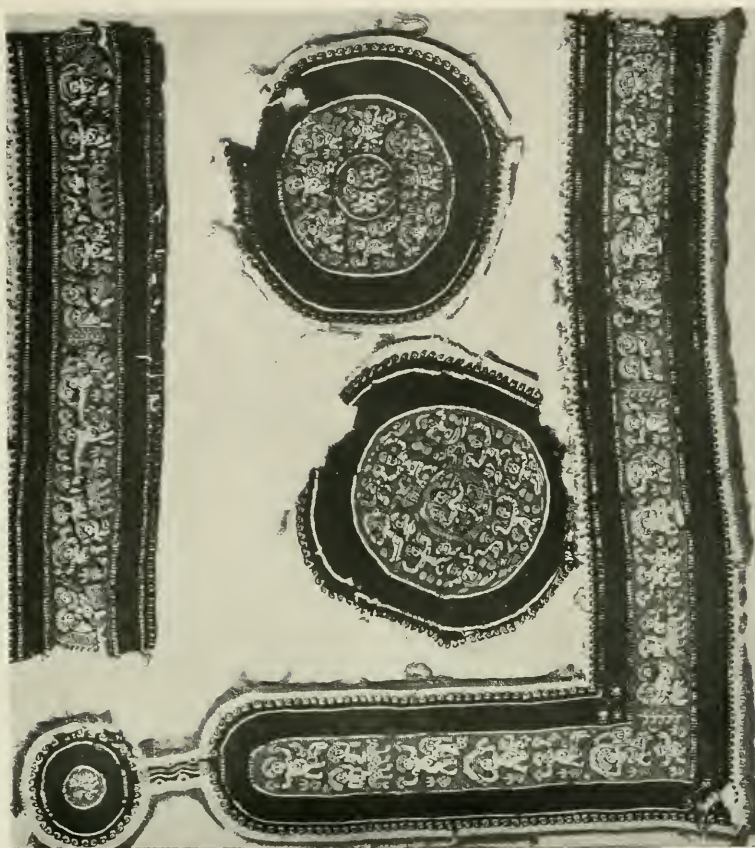
(B) PANEL FROM A TUNIC, 5TH CENTURY; $6\frac{3}{4}'' \times 7''$. GIVEN BY MAJOR R. G. GAYER ANDERSON



(C) PANEL FROM A TUNIC, 3RD OR 4TH CENTURY; $6\frac{1}{2}'' \times 7\frac{1}{4}''$; GIVEN BY MAJOR R. G. GAYER ANDERSON.



(D) PORTION OF PATTERN ROUND THE NECK OF A TUNIC, 5TH CENTURY, FROM A LARGER FRAGMENT, $11\frac{1}{2}'' \times 13\frac{1}{2}''$, GIVEN BY SIR WILLIAM LAWRENCE, BART., FORMERLY OWNED BY FIELD MARSHAL LORD GRENFELL (VICTORIA-ALBERT MUSEUM)



(E) PORTIONS OF PATTERN FROM OTHER PARTS OF THE SAME TUNIC (L. SASSOON)

MORE TEXTILES FROM EGYPTIAN CEMETERIES

BY A. F. KENDRICK

TO all interested in our artistic patrimony, the unobtrusive generosity of private benefactors, who have again and again come forward to rescue for the national collections works of art thrust into the market by the European upheaval, must for a long time be a matter of the liveliest satisfaction and gratitude. The value of a purchase-grant, small though the sum may be when set against the opportunities for using it to the public advantage, is never more evident than when it is not available.

One small section of our national collections—the stuffs from the Egyptian burying-grounds—may be taken as an illustration. Three collections of these stuffs, each including specimens which it seemed essential to secure for the nation, have been offered for sale in London within the past nine months.

From the first of these a few selected pieces, given by several donors, were illustrated in *The Burlington Magazine* last July.¹ A few weeks after the appearance of that collection another, smaller in number, but of no less interest, came into view. Two important pieces obtained from this collection were illustrated in a subsequent number of *The Burlington Magazine*.² A third example, since acquired from the same source, is now illustrated [PLATE I, A]. It is given by Mr. Stephen Gaselee, who is not for the first time a donor, and who has with no less generosity placed his learning at the disposal of the museum. Its interest is two-fold, due in the first instance to the unusual design and technique, and once more to the use to which it was put. It is a piece of linen, moderately fine, with an interwoven pattern of straight, narrow stripes in small close loops of pink wool. A remarkable example of this weaving, given by Sir William Lawrence, has already been reproduced.³ In that instance the loops covered the ground as well, for warmth; here they form the pattern only. The straight pink stripes, oddly recalling the stuffs of the period of Louis XVI, are very remarkable in an early textile. It would be no easy matter to assign a date to this example by itself, but taking the whole group of these looped stuffs together, it is evident that they belong to the Græco-Roman period. Typical designs are classical figures, dolphins, roses, heart-shaped petals and the like, ranging in date from the 3rd to the 5th century.⁴ Two small pleats in the middle of one side have warped the stuff to a bowed shape. This suggests that it was worn on the head, as seen in the

illustration, and if we may identify it with No. 509 in M. Gayet's catalogue,⁵ we have the excavator's confirmation of this theory, and the clue to its provenance as well. The village of Durunkah lies a short distance south of Asyût, on the edge of the desert.

The third collection was that of Field-Marshal Lord Grenfell, dispersed at Sotheby's last November. From it was obtained a specimen selected by Sir William Lawrence as his gift to the museum. This panel is taken from a tunic, just below the neck-opening, and a portion of it is illustrated in PLATE II, D. The ornamentation preserves the tradition of Græco-Roman times in a modified form. The small diagram here reproduced was made with the help of some

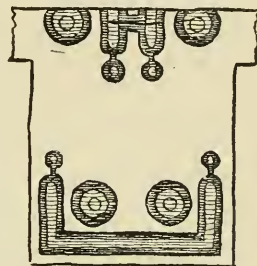


DIAGRAM SHOWING PROBABLE
ARRANGEMENT OF TUNIC

upturned ends along the bottom is a feature adopted apparently about the 5th century; it is not seen in tunics of the earliest style. By the 6th century, the probable date of our example, it had become common. In later Coptic times the tendency was to replace it by a deep border right round, but it survived in ceremonial robes elsewhere for several centuries. It is seen on the tunics worn by Justinian and his Empress in the mosaics of S. Vitale at Ravenna, and we find it in an elaborated form as late as the 12th century.⁶ It is not by this feature alone that the tunic betrays its late origin. The earlier garments are of linen, with woollen tapestry ornaments. Here the tapestry method is employed throughout, and the material is entirely wool. The striking colour scheme betrays the growing influence of the East. The tunic is bright red; the ornaments are in deep blue, with an outer uncoloured edge, and an inner apple-green ground.

¹ Dronk. *Fragment de coiffure de femme, étoffe chenillée* (Paris Ex., 1900, *Le Costume en Egypte*).

² E.g. Emperor Henry II (1002-24), illum. Gospels at Munich (Beissel, *Evang.*, fig. 58); Byzantine emperor of 11th cent. on the grave-cloth of Bishop Günther (d. 1064) (Cahier and Martin, *Mélanges* II, Pl. xxxiv and p. 256, *Bamberger Dom-schatz*, Pl. 10); King Roger of Sicily (d. 1154), mosaic in the Martorana, Palermo (Kutschmann, *Meisterwerke*, Pl. 3).

¹ Vol. xxxi, p. 13.

² Vol. xxxii (Jan. 1918), p. 10.

³ *Burl. Mag.*, xxxi (July 1917), Pl. I, D.

⁴ Examples were found by M. Gayet at Antinoë in a grave containing documents dated A.D. 454, 455 and 456 (E. Guimet, *Portraits d'Antinoë*, p. 11).

More Textiles from Egyptian Cemeteries

On the last is seen a succession of horsemen in polychrome. These bring to the mind the hunting subjects often rendered with so much spirit in the earlier stuffs; but here the horsemen are in the attitude of the Coptic saints, who, when mounted as they so often are, seem to ignore the natural relation between horse and rider. The horsemen hold both hands above their heads.⁷ In execution the weaver has relied on the colour, and to that he has been content to sacrifice definition of outline. The tunic is recorded to have been found at Akhmim.

The last two illustrations [PLATE I, B, C] represent panels from tunics of the Græco-Roman period, given, with others, by Major R. G. Gayer-Anderson. They are of tapestry, woven in the customary purple wool and undyed linen. Their provenance is not recorded, but they are probably from Akhmim. The first [B] represents the bust of a woman, an essay in monochrome full of vitality. The artist was probably content with that, not aiming at portraiture. We read of portraits on garments as early as the 4th century, and many existing stuffs from Egypt show figures obviously so intended. Others incline to *genre* or to subjects of mythological import, but very many treat the

human figure merely as a decorative motive, as in this case, though not always so successfully. The border is in keeping with the middle panel, but the varying direction of the warps shows that it does not actually belong to it.⁸ It is either from the shoulder-band or the cuffs. The panel may be attributed to the 5th century.

The other panel [C] is the earlier of the two in style, and may even be as early as the first half of the 4th century, as it is not unlike a panel of that period found by Prof. Petrie at Hawarah.⁹ These interlaced patterns call to the mind the favourite motives of Muhammadan art, but we are quite right in resisting the temptation, into which writers have occasionally fallen, to associate the two chronologically. Interlacings in many beautiful forms were common in Egypt long before the arrival of the Arabs, and it is quite likely that this outstanding feature of their art was picked up there.

Such are the problems which go far to explain the attractiveness of these stuffs from Egypt. They belong to a time of momentous change, which witnessed the end of the antique and the rise of the modern world.

⁷ A panel in the museum (No. 1280—1888) with a toilet scene has its own border, of the same design as this.

⁸ Hawara (1889), Pl. xviii.

AN OLD REPRESENTATION OF THEODORIC BY GIUSEPPE GEROLA*



CONTEMPORARY representations of King Theodoric must certainly have been numerous, even though he seldom ventured to stamp his own effigy on the coinage. Unfortunately no portrait of him has come down to our times,¹ except the fine gold coin discovered some years ago by the Commendatore F. Gnechi of Milan.² With this exception he seems generally to have confined himself to camouflaging with his own features an image intended for someone else.³ Procopius tells us of the Theodorian statue at Rome destroyed by Rustician,⁴ and of the mosaic with the figure of the king in the forum of Naples.⁵ Jordanes notices the portrait of the king

at Constantinople⁶ and Agnellus testifies to the mosaic in the royal palace of Pavia,⁷ and to the statue⁸ and incised figures existing in the king's palace at Ravenna.⁹ Also, the common opinion is that the figure of the king represented during the very middle of his residence at Ravenna among the mosaics of S. Apollinare Nuovo was obliterated on the "reconciliation" of the church to the Catholic archbishops in the time of Justinian.¹⁰ Nor, certainly, will these examples exhaust the series. On the death of the powerful monarch, as is well known to everyone, legend was not slow to take possession of his "gesta", and Theodorian

* Jordanes. *De rebus geticis*, 57.

¹ Agnellus. *Liber pontificalis*, 94.

² *Ibid.* The statue was taken by Charlemagne to Aix la Chapelle in 801.—Cf. Walafridus, *Versus de imagine telici*; also C. P. Bock, *Die Reiterstatue des Ostgothen Königs Theodorich vor dem Pallaste Karl des grossen in Aachen*, in *Jahrb. des Vereins von Altertumsfreunden in Rheinlande*, vol. v and I, Bonn, 1844 and 1871; H. Grimm, *Das Reiterstandbild des Theodorich zu Aachen*, Berlin, 1869; G. Dehio, in *Jahrb. für Kunstwissenschaft*, vol. v, Leipzig, 1872, p. 176.

³ W. Schmidt, *ibid.*, vol. vi, 1873, p. 1 seq.

⁴ Agnellus, *op. cit.*, 94.

⁵ J. Kurth, *Die Mosaiken von Ravenna*, München, 1912, p. 179 seq.; but with much exaggeration! Another small figure of Theodoric was probably represented also in the tympanum of that reproduction of the palace of Theodoric in the place in which Agnellus bears witness that it appeared in the original palace.

* [As it has not been possible to submit proofs to the author, Dr. Gerola must not be held responsible for verbal variations in the translated text, nor for inaccurate references in the footnotes.—Ed.]

¹ Friedländer, *Die Münzen der Ostgothen*, Berlin, 1844.

² F. Gnechi, *Appunti di numismatica romana*, xxxiv, *Medaglie d'oro di Teodorico re*, in *Rivista italiana di numismatica*, ann. viii, fasc. 2, Milano, 1895, tav. lili—and W. Wroth, *Catalogue of the Coins of the Vandals Ostrogoths, etc.*, in the *British Museum*, 1911, frontispiece.

³ This seems to have been the case with the statue at Ravenna which was originally intended to represent the Emperor Zeno.

⁴ Procopius, *De bello gothico*, iii, 20.

⁵ *Ibid.* i, 24.—Cf. E. Muntz, *Notes sur les mosaïques chrétiennes de l'Italie*, vi, in *Revue archéologique*, série iii, t. I, Paris, 1883, p. 27.



(A) "INTERVIEW BETWEEN POPE, S. JOHN I. AND THEODORIC"; FRESCO BY A FOLLOWER OF GIOTTO (CHURCH OF S. MARIA IN PORTO FUORI, RAVENNA)



(B) TWO MARBLE SLABS. S. HILARUS WITH THEODORIC AND HIS HORSE FALLING BEFORE THE SAINT", 11TH OR 12TH CENTURY; 82 x 54 AND 84 x 61 CM. (CHURCH OF S. ELLERO DE GALEATA)

An Old Representation of Theodoric

iconography passed very quickly out of the historical into the legendary field. Among mediæval representations very different from each other,¹¹ the Fulda¹² and Veronese¹³ designs, and the bas reliefs of the front of S. Zeno in Verona¹⁴ are celebrated. Ravenna also possesses a thirteenth-century fresco of her ancient king, painted by a follower of Giotto, in the north abscidal chapel of the suburban church of S. Maria in Porto Fuori, representing Theodoric in the act of disputing with Pope John I, whom he afterwards threw into prison¹⁵ [PLATE, A].

But if this is very little known, entirely unknown is a bas relief at S. Ellero (S. Hilarus) di Galeata, which, while it represents a new episode of the Theodoric legend, acquires by its antiquity alone an interest scarcely decreased by its rudeness as a work of art. The author of the "Life of S. Hilarus", the supposed monk Paulus, relates how King Theodoric, desiring to construct a palace on the banks of the Bidente, not far from Galeata, in what is now Romagna-toscana, imposed an odious tribute of forced labour on the inhabitants of the district in order to finish the fabric of the new edifice. Having been informed that S. Hilarus, who had founded his cenobium on those mountains, refused to obey these injunctions, he sent a squadron of soldiers to take him prisoner, but they wandered through the mountains for two whole days without being able to find the saint's dwelling. Theodoric, enraged, mounted his own horse, but as they approached the monastery, the animal, as if terrified by the vision of an angel, refused to move forward and finally threw his rider, both man and horse remaining fixed to the spot. Theodoric, comprehending that the action was miraculous, sent to call the holy hermit and implored his forgiveness. From that day forward, inflamed with veneration for the place, he heaped favours upon the monastery.¹⁶ Whatever truth there may be in all this story it is not of a kind that can be easily established. Although the author of the "Life" declares that he is a contemporary and disciple of S. Hilarus, who must have died in 558, and critics are not wanting to give

credence to this assertion,¹⁷ I cannot believe that the "Life" is of much earlier provenance than the 9th or 10th century, to which period belongs the oldest codex which contains it.¹⁸ Also, the story of Theodoric has too much resemblance to the misadventure of the prophet Balaam with the ass, and moreover is too discordant with the king's overbearing character to bear the appearance of veracity.¹⁹ But that is a question into which I am not called upon to enter more deeply.²⁰

On the street which leads from Galeata to the old church of S. Ellero (S. Hilarus), just before it reaches the sanctuary, we find a tabernacle in masonry of very simple form and quite recent date.²¹ The back of this shrine is formed of two marble slabs, one measuring 82 by 54 cm., and the other 84 by 61; on the faces of the slabs is represented the miraculous scene [PLATE, A], and on their backs is an incised inscription of which the end is wanting. On the left stands S. Hilarus, rigid and contorted, holding the abbot's crozier in one hand and displaying the book of the rule with the other; his head is surrounded by the nimbus. He is assisted by a comparatively minute and puffy cherub, represented in profile, the usual angel so often referred to in the "Life" of the saint. The figure of Theodoric is sculptured in

¹¹ Cf. the note presented by F. Lanzoni on 3 May 1914 to the Deputazione di Storia Patria di Bologna (*Atti e memorie della R. Deputazione di storia patria per la Romagna, serie iv*, vol. iv, fasc. 4-5, Bologna, 1914, p. 510). We await the publication in *Felix Ravenna* of this interesting disquisition, which the writer has courteously allowed me to consult in manuscript.

¹² That is to say, MS. Tangense 29 of the Biblioteca Nazionale di Roma.

¹³ I do not mean by this to deny that the legend has any real foundation. The fact remains that they were recently discovered not far from Galeata, and on the banks of the river, at Saetta (on the Caselli property), in front of a building (perhaps thermal) which local popular tradition calls the palace of Theodoric. (Cf. J. B. Morgagni, *Opuscula miscellanea*, vol. III, Venetiis, 1763, p. 31 seq.) Nor indeed is this improbable, when we think of the many edifices constructed by the Gothic king, and above all of the works accredited to him on the aqueduct of Ravenna, which was in fact derived from the Bidente (Cf. A. Zannoni, *Scoperta dell' acquedotto di Trajano*, Ravenna, 1886; A. Santarelli, in *Notizie degli scavi di antichità*, Roma, 1882, p. 41).

²⁰ We all know well that legends of this sort are scarcely ever without some basis in fact. I cite a typical instance concerning this same S. Hilarus. Among the various sculptures still preserved in the church dedicated to him is a very rough Madonna whose Bambino is so contorted that it looks as if it had been twisted hind before. This feature is common enough in the productions of Romance art. Among the most typical examples are the lambs of the 13th-century sarcophagus of a bishop at Como, whose heads are turned the wrong way round. But this reminds us of another legend in honour of S. Hilarus, "Times out of mind has the holy man, adjoined by a weeping mother, come to offer before him her tender infant, born with its face turned backwards, when at the sign of the cross from the holy abbot, did the infant appear in her arms restored to its proper shape and smiling". (G. Sangiorgi, *Vita di Sant' Ilaro abate di Galeata*, Faenza, 1792, p. 79).

²¹ I here publicly thank my friend Dr. Enrico Tradella, and the Arciprete of S. Ellero, Dom Giuseppe Andreani, my friend for having served me as a most intelligent guide, and the Arciprete for having in every way facilitated my study of the little antique.

¹¹ Beyond the middle ages the finest of all is the famous bronze statue of the tomb of Maximilian in the Court Church at Innsbruck (D. von Schönherr, *Geschichte des Grabmals Kaisers Maximilian I. in Jahrb. der Kunstsamm. der österr. Kaiser-haus*, vol. xi, Wien, 1890, tav. xxix).

¹² *Monumenta Germanie historica, auctororum antiquissimum*, vol. XII, Berlin, 1894.

¹³ G. Pfeilschifter, *Theoderich der Grosse*, Mainz, 1910, fig. 26.

¹⁴ A whole bibliography on the argument is in existence. Among the most recent additions to it are: L. Simeoni, *S. Zeno di Verona*, Verona, 1909; A. Moschetti, *Per la caccia di Theodoric sulla facciata del S. Zeno di Verona*, in *Mélanges offerts à Emile Picot*, Paris, 1913.

¹⁵ Cf. A. Brach, *Giottos Schule in der Romagna*, Strassburg, 1902, p. 9.

¹⁶ *Acta Sanctorum*, maii, vol. III, Venetiis, 1738, p. 474. An epitome in G. M. Brocchi, *Vita de' santi e beati Fiorentini*, vol. II, Firenze, 1752, p. 116.

An Old Representation of Theodoric

higher relief but is rather more weather-beaten. Both the horse and the king are curled up in the process of prostrating themselves before the saint. The horse is bending his haunches in order to genuflect. The coarse, beardless head of the king just emerges in profile out of the background; one would say, so far as a fragment of his crown enables one to judge, that it is ornamented with the lotus flower. He stills holds the loosened reins in his hands and wears a long tunic, while the end of the mantle which envelopes his shoulders and a large part of his left arm flies away to the right. From his girdle hangs what may be a small purse. The saddle rests on a double saddle-cloth.

But this feature, the miraculous genuflexion of an animal, is a common motive in mediæval iconography.

The inscription on the reverse is mutilated [FIG.], the end of it being lost.²³ It runs:

Tunc cum rex Theodericus sedebat [i.e. "condebatur"] palatii iuxta flumen Bidentem, Galigatē partibus, et illic cogebat ire multos operarios, quidam sibi detulere quemdam Dei famulum ibi proximum habere suum habitaculum, qui parere dignatur [i.e. "dedignatur" or better "dedignaretur"] preceptis regalibus. Ipse autem rex Theodericus, ut audivit, ira magna repletus, rapidissimo cursu in equum ascendit; et in ipso furore, dum voluisset ad Dei hominem properare . . .²⁴

This contains an epitome of the legend; we do not know whether it may correspond with some version, perhaps, more ancient than the one of the

TVNC CŮREX THEODE
PALATIŪ IUXTA FLŪ
GATE PARTIB. ET ILL
TOS OPERARIOS Q. DĀ
DĀ DĪ FACŪLŪ IBIPRO
HABITACVLŪ Q. PARER
REGALIBVS IPSE AVT
VI AVDIŪ IRA MAGNA REP
CURSVINE QŪ VASCEN
DŪQOLVIS SETADDĪ

RI CVS S ED EBA
MBIDENTĒ GALI
COGEBAT IRE QŪ
SIBI DETULERE QŪ
XIMU HABES VŪ
EDIGNATVR PCEPTIS
REX THEODERICVS
LETVS RAPIDISSIMO
DI TEI IN IPSO FVRORE
HOMINĒ PROPERARE

As we see, the sculpture does not precisely follow the legend, as it is known to us through the "Life" by Paulus, but combines two episodes of the story in one scene. In the legend the horse, terrified by the angel, lurches forward and falls motionless to the ground, and the king afterwards prostrates himself before the saint.²⁵ The sculpture represents, in one scene, the horse kneeling and the king bowing himself upon the horse.

"Life", or whether it may have been composed for this particular purpose. At any rate its connection with Paulus's text appears evident, if we only compare the last lines of the epigraph with the corresponding passage of the biography:—

Audito hoc, rex Theodericus, ira magna repletus, rapidissimo cursu in equum ascendit, et in ipso furore, dum voluisset ad hominem Dei properare . . .

²³ Sangiorgio, the author quoted above, asserts that remains of an inscription, perhaps a continuation of the narrative, were legible on the front of the marble: . . . RENERIO . . . QVOD MILITE . . . VIRO DEDIT DOMINO GRATIAS (op. cit., p. 66). But nothing is visible on our two slabs, nor do any other inscriptions seem ever to have existed on them.

²⁴ Published, but not always accurately, by Sangiorgio, op. cit., p. 66, and reprinted by G. Andreani, *Vita di Sant' Ellero*, Rocca S. Casciano, 1871, pp. 45 seq.

²⁵ More recent representations of the legend are naturally not wanting. I record, for example, a little 17th-century marble bas-relief, of the worst kind of workmanship, given not long ago to the Museo Nazionale of Ravenna. It came from Galeata and represents Theodoric and his squire kneeling before S. Hilarus, with soldiers and horses in the background.

An Old Representation of Theodori.

As to the period of the writing itself, the form of certain letters, E, M, C, Q, the contractions of Q for "qui" and P for "per", and other paleographic characteristics, carry us back to the period of the 11th and 12th centuries. We are brought to a similar conclusion by an examination of the style of the bas-relief, in which if the figure of S. Hilarus represents one of the clumsy degenerations of barbaric art in its decadent period, in the representation of Theodoric, the inevitable rudeness of rural art has been used

as a mere medium for expressing the new idealism of contemporary Romance. But however rude and inexpert the work may be, it must be acknowledged that we have to-day special reasons for regarding with favour the ingenuous chisel of the unknown stoneworker of the Tusco-romagnian Apennines who desired to perpetuate in marble the figure of the truculent Teutonic monarch, forced to humble himself before the little Latin Brother whom he had thought that he had the power to override unjustly.

LOUDIN'S (*ALIAS* "LOWRIS") CHINA HOUSE, BRISTOL BY WILLIAM POUNTNEY

THE location of the pottery in which porcelain was first made at Bristol is a mystery which ceramic students have sought to solve ever since attention was drawn to the subject by Dr. Pococke's "Letters" on his "Travels through England". After many years' search it has been my good fortune to rediscover this lost site.

Dr. Pococke's letters were published by the Camden Society in 1888. They are referred to in the preface of the book thus :—

The original letters of Dr. Pococke describing the particular travels, now printed for the first time, are not known to exist; the manuscript volumes contain transcripts of the original only, evidently made with a view to publication, as they bear the marks of careful revision by the traveller's own hand.

Dr. Pococke was born in 1704, at Southampton, and educated in his native town and at Corpus Christi, Oxford, and was successively Bishop of Meath and Ossory during 1750 and later years. Two of his letters referring to the subject of Bristol porcelain were cited by Hugh Owen in a fly-leaf, numbered 15,* inserted presumably after the appearance of the Camden publication, at p. 15 in some extant copies of his "Two Centuries of Ceramic Art in Bristol". In the first of these letters dated "Tavestock in Devonshire 13 Oct. 1750" is the following reference :—

We went nine miles to the South near as far as Lizard Point, to see the Soapy Rock, which is a little opening in the cliff, where a rivulet runs over a vein of Soapy-rock into the sea, the lode or vein running along the bottom of the valley; it is about four feet wide, most of it is mixed with red, like the terra lemnia, and the stone or walls on each side are of the same colour and they find some of it hard and unfit for use even in the vein; there are white patches in it, which is mostly valued for making porcelain, and they get five pounds a ton for it, for the manufacture of porcelain, now carrying on at Bristol, there being much trouble in separating the white from the red; but they have received instructions lately not to be so exact in separating it, probably on their not being able to afford it at that price. There is a narrow vein of green earth near it, and about twenty yards west a small vein of white, which seemed to me not to be of so soapy a nature. It feels like soap, and being so dear it must be much better than pipe clay; there is a vein of something of the like nature at the Lizard Point.

The second letter on the subject is dated "Bristol, Nov. 2 1750", and reads as follows :—

I went to see a manufacture lately established here, by one of the principal of the manufacture at Limehouse which failed. It is at a glasshouse, and is called Lowris (?) china house. They have two sorts of ware, one called stone china, which has a yellow cast, both in the ware and the glazing, that I suppose is made of pipe clay and calcined flint. The other they call old china; this is whiter, and I suppose this is made of calcined flint and the soapy rock at Lizard Point which 'tis known they use. This is painted blue, and some is white, like the old china of a yellowish cast; another kind is white with a bluish cast, and both are called fine ornamental white china. They make very beautiful white sauce boats, adorned with reliefs of festoons, which sell for sixteen shillings a pair.

The name "Louris" occurs in the second letter, and in the printed text is marked with a query. I have examined the original transcription and find that there is no doubt the transcriber could not read the exact letters of the name written by Dr. Pococke. The word looks much more like Low*ns with a blot between the w and the n. The n might easily be taken for ri. Soon after I had seen this transcription I made a search for any glass or china makers whose names commenced with Low... or Lou.. and found in an old Bristol newspaper the following advertisement appearing in 1745 :—

To be sold by Auction on Thursday the 27th day Instant at Four in the Afternoon at the Bush Tavern in Corn Street for the remainder of a term of Fourty Years, granted by the Dean and Chapter of Bristol, whereof twenty eight years are to come, under a yearly Chief Rent of 30s., a messuage in Redcliff Street known by the sign of the Glass House, consisting of several tenements lately in possession of William Lowdin, and extends from Redcliff Street to Redcliff Backs with all manner of conveniences.

For particulars enquire of Mr. Hollister, baker in Broad Street, where as also at the Bush Tavern, conditions of Sale may be seen.

As I could find no other name of a potter or glass maker at all resembling the name as given by the transcriber, or even beginning with the letter L in the Burgess Books or Apprentice Registers in the Council House, Bristol, we can only conclude that Lowdin's Glass House was the place referred to by Dr. Pococke. I then searched through the papers belonging to the Dean and Chapter of Bristol, with the kind assistance of the late Mr. E. T. Morgan, lay-clerk at the Cathedral, and found that the same premises and kiln had

Loudin's (alias "Lowris") China House, Bristol

been used as a pottery, and a lease of the same had been granted by the Dean and Chapter to Edward Crosse, a potter, as early as March 2nd 1667. The papers of 1745 show that Loudin's lease for 40 years from 1733 was sold to John Tandy, a brewer, who surrendered it, and the premises were then re-leased to James Lavis, a mason, and John Tandy, and divided, Davis taking the kiln or cone, etc.

The next question is, what ware was made at Loudin's Glass House. According to Dr. Pococke a ware :

called Stone-China, which has a yellow cast both in the ware and the glazing.

This agrees with the description of a ware which was made during the whole of the 18th century at all the principal potteries in Bristol, shards of which have been found on all the pottery sites excavated, as also in the old *outer* moat of the City which was gradually filled in with town refuse between 1710 and 1750, and also around the sites of many old houses since demolished. The ware consists of a hard delft-like body, coloured and glazed on the inside only in dishes, but all over the in- and out-sides of stock-pots, which latter were generally made with three small feet and a hollow handle, like that of a warming-pan. The glaze and the colour of the dishes stopped within $\frac{1}{2}$ of an inch of the rims, which were notched to give a key to the pasty-cover of the contents. The pans or dishes seem, from the charred outsides, to have been pushed along the hearthstone, into the hot embers of the fire, for the cooking process to take place. In shape they were mostly round, and 14 or 15 ins. in diameter, but later they were made oblong or square. The glaze, which was of a yellow cast, covered a coating of light yellow colour with brown lines thereon running parallel along the dish. Sometimes the colouring was reversed, the ground of dark brown and the lines yellow. Some good whole samples are in the Bristol Museum.

The porcelain made was of two kinds of paste, one quite soft with a creamy glaze, the other, containing streatite, relatively hard, with a thin bluish glaze, resembling the earliest Worcester porcelain. Sauce boats of both types are known bearing the mark "Bristol" or "Bristol" in relief; examples are to be found in the British Museum (VII, 1)

[PLATE I, C], and in the Victoria and Albert Museum (No. 3151-1901 and Shreiber collection, No. 87) [PLATE I, A, B]. The resemblance in form between specimens of the softer of the two types of paste and certain sauce boats made at the Bow factory is probably to be explained by the fact that both were copied from silver articles of an earlier date. The plaster mould would be easily obtained from silver plate without any damage to the silver. There is no doubt that one of the moulds, at all events, became the property of Champion, and that he produced sauce boats from it, but that was in hard paste. The "Guide to English Porcelain in the British Museum" gives a description of one in that collection in a footnote, p. 117. Several pieces from these porcelain works were in the late Mr. Alfred Trapnell's collection sold in 1912 (see Nos. 66 to 69 in the sale catalogue) [PLATE I, D]. In the same catalogue, No. 70,¹ is :—

A pair of bluish white Chinese Porcelain figures, in hard paste, covered with a clear, brilliant alkaline glaze. This extraordinary pair of figures, not beautiful but most interesting on account of their being made with "hard paste", have the word "Bristol 1750" in raised letters and figures round the base—6 $\frac{1}{2}$ inches high.

The Rev. A. W. Oxford, M.A., M.D., who wrote the preface to this catalogue, adds a note to lot 70 which says :—

These figures were probably the result of an experiment, as all other known pieces from the Louris factory in soft paste were sold at Christie's a few years ago for a mere trifle; and it was not till the purchaser washed them that he discovered the inscription.

It is, however, almost certainly an error to class these figures as "hard paste"—i.e., true kaolinic porcelain, such as was made later by Champion. This was pointed out by M. L. Solon in his "History of Old English Porcelain", 1903, p. 178, Pl. 58, where they were criticised as follows :—


The exceptionally dry and unvitrifiable nature of the body—evidently an experiment—would scarcely allow the term "soft paste" to be applied to these abnormal figures; it does not follow, however, that they are real hard porcelain.

Without further evidence, therefore, it cannot be maintained that any kaolinic porcelain was ever made at Loudin's works.

(To be continued.)

¹ [We are greatly obliged to A. Amor, 31 S. James's Street, for the use of the photograph from which the block was made; Mr. Amor purchased the lot at the Trapnell sale, and has since sold it.—Ed.]

SYMBOLIC ANIMALS OF PERUGIA AND SPOLETO BY MILTON GARVER*

OW many, among the numerous travellers in Europe, notice the large part that animals play in the decoration of the mediæval churches? And when it is noticed that, apart from the fantastic gargoyles of the Gothic churches, such decoration is used, it is rarely observed that many

of such animals had, in their origin, a symbolic meaning and are not merely so much decorative

* [Professor Garver being now a Lieutenant in the United States Army has not been able to pass the proofs of this article, but as it has been long withheld from publication by extreme pressure on our space, it seemed preferable to print it without the author's final corrections.—Ed.]



(A) ONE OF A PAIR, DECORATED IN GOLD (VICTORIA-ALBERT MUSEUM, SCHREIBER COLL. NO. 87)



(B) MARKED "BRISTOLL" IN RELIEF (VICTORIA-ALBERT MUSEUM, NO. 3151 1001)



(C) MARKED "BRISTOLL" IN LOW RELIEF (BRITISH MUSEUM, VIII, 1)

SAUCEBOATS IN BRISTOL SOFT PASTE PORCELAIN



(D) ONE OF A PAIR OF BLuish WHITE PORCELAIN FIGURES MARKED "BRISTOL 1750" IN RAISED CHARACTERS; 6 $\frac{3}{4}$ " HIGH (TRAINELL SALE, 1912 NO. 79)

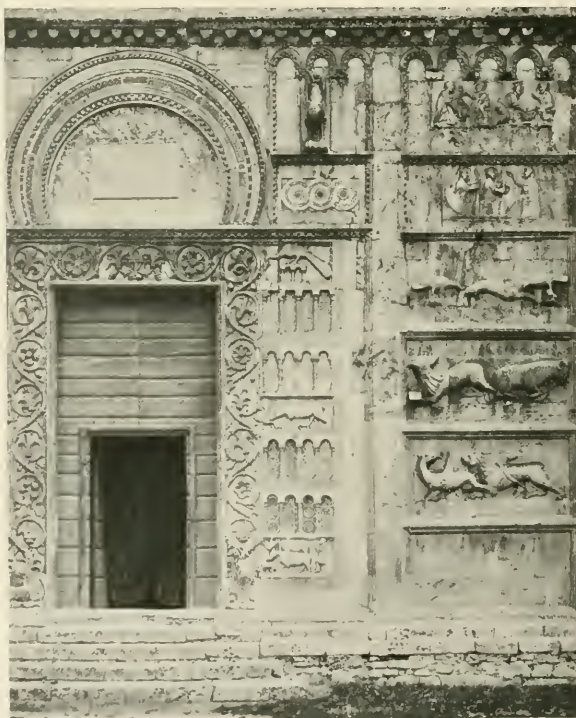
LOUDON'S (*alias* "LOWRIS") CHINA HOUSE, BRISTOL
PLATE I



(A) WEST FRONT OF THE CHURCH OF S. COSTANZO, PERUGIA



(B) WEST FRONT OF THE CHURCH OF S. PIETRO, SPOLETO



Symbolic Animals of Perugia and Spoleto

ornament. To show the twofold nature of this decoration and to describe the façades of two Umbrian churches is the object of this paper.¹

To understand the symbolism of decoration in Christian art we must go back to the very beginning of this art, or rather to the oldest remains we have left, the frescoes in the Catacombs. That the symbolism used in the Catacombs was current throughout the Church we learn from literary sources and we may be safe in assuming that the art of the Catacombs was the art of the Church. Much of the earliest art was derived directly from Roman pagan decorations and was used merely for a decorative purpose and, as the art of the Catacombs had mainly a commemorative basis, such pagan subjects as Orpheus, the peacock, and the phoenix, already used in classic art, as sepulchral symbols, were adopted by the Christians. Other subjects also became popular as it was possible to attach to them a Christian symbolism, and Christian art, in becoming symbolical, was simply a reflection of Christian faith and Christian teaching.

In the mosaics of S. Costanza in Rome we see birds, fishes and beasts used in a purely decorative way with no symbolism attached, but early in the frescoes of the Catacombs we find the dove, representing the Holy Spirit; the peacock, of which the flesh was thought to be incorruptible, and which thus became a symbol of immortality; the fish, the mystic symbol of Christ; the stag drinking from a stream, the Fountain of life; and birds, fruits and flowers representing Paradise. Some of these symbols, such as the fish, disappeared altogether when the need of secrecy was no longer felt by the Christians, but others remained, such as birds and vines, and in particular certain decorative forms. One of the most common of these was the arrangement of two animals or birds facing each other on either side of a vase, and drinking from it, or often two birds pecking at a fruit. The vessel has usually been interpreted as the Eucharist and there is especial significance in placing on either side of it the immortal peacock, or the sheep to illustrate the command, "Feed my sheep", or John x. 9, "I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture". The dove, a symbol of the soul, is also used thus, as well as other animals and birds, and later we find them facing not only a vessel but sometimes the cross. This arrangement however was not original with the Christians, for animals confronted have been used

from the time of the famous lion gate at Mycenae and in Assyrian architecture, and survive to-day in many coats of arms as the lion and unicorn of Great Britain.

We now come to the first of the two façades which I wish to describe, that of S. Costanzo in Perugia, the church of the second Bishop of Perugia, martyred in the 2nd century [PLATE A]. The present church dates from the 12th and 13th centuries and is noteworthy as the only example of Romanesque architecture in the city. On the pediment at the top of the building is the figure of Our Lord surrounded by an aureole, from the foot of which spring branches of the vine. This motif, we have seen, dates from the earliest Catacomb frescoes, and even from the pagan frescoes and mosaics, and was used as a symbol of the church, the vine often springing from a vessel which symbolises the Eucharist: "I am the vine, ye are the branches". Below this figure is a round window, in the centre of which is the Lamb representing Christ and around the window are the symbols of the four Evangelists, the Eagle (John), Angel (Matthew), Ox (Luke), and Lion (Mark). Lower down, on either side of the porch, are four panels with the Cross as the central theme, on either side of which are lions, griffins, and doves grouped as they are frequently found in the decoration of the Catacombs. These need not have had any especial symbolism to the designer, being merely a reproduction of a long consecrated form; but with the change from the usual vessel between the animals to the Cross he may have intended to represent the act of adoration or the protection afforded by the Cross to the meek as well as to the strong. The introduction of the griffin,² which is not found in earlier Christian decoration, merely reflects the influence of the builders of Lombardy, where some of the Romanesque churches run wild with all manner of animals; many of them mere grotesques with no especial significance.

Around the doorway the sculptures represent somewhat the same ideas as those expressed above. On the lintel again Christ is seated in a halo surrounded by the four symbols of the Evangelists, each with an open book. On the jambs is a running scroll with animals among the leaves, a pattern often found about mediæval church doors, which strongly recalls the mosaics of S. Costanza in Rome and frescoes in the Catacombs, where birds and animals amid trees and flowers symbolised Paradise. In the uppermost circle on the left are two birds, in the position very common in the Catacombs, drinking from a vase which here strongly suggests the chalice of the Church, while

¹ These two churches, S. Costanzo in Perugia and S. Pietro in Spoleto, have not been described in detail so far as I have been able to discover. Mâle in his *Religious Art in France* makes no mention of them. Von der Gabelentz in *Di Kirchliche Kunst im Mittelalter* mentions various groups from S. Pietro, in his lists of similar sculptures, without describing them. A. Venturi, *Storia dell'Arte Italiana*, III, 900-903 similarly cites groups from S. Pietro.

² However, the griffin and lion may be connected with the griffin on the Palazzo Publico and the griffin and the lion on the public fountain at Perugia, where they are the ensigns of the town and the Guelphs respectively. In the mediæval art of Umbria various animals are used with a political significance, and the same idea is found in Dante.

Symbolic Animals of Perugia and Spoleto

below these is a single bird and still lower others feeding on fruit and the vine. It is interesting to compare here a sentence from the "Confessions" of S. Augustine, IX. 3:—

Now lays he not his ear to his mouth, but his spiritual mouth unto Thy fountain, and drinketh as much as he can receive, wisdom in proportion to his thirst, endlessly happy.

III EN ΘΕΩ, drink in God, is a part of some of the epitaphs found in the Catacombs. On this same jamb, at the bottom, are curious animals tearing one another, and J. W. and A. M. Cruickshank in their "Umbrian Towns" see in this, man in his unregenerate state, a prey to evil passions, in contrast with the birds above dwelling in peace among the branches, significant of the joys of those who live in harmony with the divine ruling. This may have been in the sculptor's mind, but it seems to me³ that the upper part is merely a reminiscence of the earlier symbolism and conventional ornament, while the animals in the lower part show again the Lombardic influence of grotesques and strange combinations and curious inventions of imaginary animals. On the right jamb is a running design⁴ of leaves with a small seated human figure, a bird pecking, a lion-like animal and a griffin. The joining of the stones about the doorway is very uneven and the irregularities so apparent that one may easily believe that all these stones were not originally part of the doorway as first built. However the unity of the symbolism is not destroyed by this, and as we have seen descends from the early Church.

However, when we turn to the interesting façade of S. Pietro in Spoleto there is found quite a new element in its decorative sculpture. This church was the cathedral until 1067, and was restored after its destruction in 1329; the reliefs are probably of the 12th century [PLATE, B]. The façade is divided into three horizontal bands, in the topmost of which are two panels with two calves standing sideways and possibly symbolical of sacrifice. Above these are two angels swinging censers. In the middle band is a round window with the symbols of the four Evangelists grouped around it, as was noticed in Perugia. But when we reach the third and lowest section of the façade we find most beautiful and interesting work evidently belonging to two periods, the carving about the door being most delicate and with a Byzantine feeling, while the rest is much plainer and less carefully executed.

³ Cf. Arthur Kingsley Porter, *Lombard Architecture*, New Haven, 1917; vol. I, p. 216. Mr. Porter thinks that much nonsense has been written on the interpretation of what is plainly nothing more than grotesque ornament, and quotes the celebrated passage from S. Bernard on the subject; S. Bernard, *Apologia ad Guillelmum*, XII, 29, ed. Migne, Pat. Lat. CLXXXII, 915.

⁴ On the jambs of the Duomo at Spello is found the vine with birds in the branches, and on the lintel are animals pursuing one another, somewhat like the sculptures on S. Michele in Pavia and the hunting scenes on the church of S. Nicola at Bari and the cathedral at Angoulême.

The jambs and lintel of the door have the usual running scroll of foliage formerly symbolical of Paradise, but this time without any birds pecking at the fruit. On either side of this scroll are two strips of seven panels with arcades of delicately carved colonnettes, the flat spaces between which on one side are filled in with decorative rosettes, while on the other side some are left blank or have conventionalised designs of plants, and two are occupied with an eagle and a rampant lion. Above the colonnettes on either side is a relief of a peacock, earlier symbolical of immortality, pecking at a bunch of grapes. At the bottom is a *genre* scene of a man driving a yoke of oxen, while a dog jumps barking before them. If the artist had any symbolism in mind here, it may have been to portray the results of the fall of our first parents. "In the sweat of thy face shalt thou eat bread, till thou return unto the ground" (Gen. 3, 19). Thus far the trend of the symbolism resembles that of the doorway in Perugia and is all related to that descended from the Catacombs. But we must keep clearly in mind that, while it is so related, most of the ornament at Perugia, and thus far on the doorway at Spoleto, has become by this time merely decorative and must not be confused with the ornament which I am about to describe. The origin of this latter was much nearer to the builders, showing a new source of inspiration and containing a directness of allusion which by this time had been lost in the conventionalised forms already noted. Between the second and third panels of colonnettes is introduced a scene which differs from those already mentioned, and marks the transition to the remainder of the doorway. This is a stag with a serpent in its mouth. To be sure, the stag is found in the catacomb frescoes, but always, as far as I know, drinking at a stream, "as the hart panteth after the water brooks" (Ps. 42, 1), while here we find a new source of inspiration, namely, the "Bestiary". In the Greek and Latin "Physiologus" and the Romance bestiaries the stag is the enemy of the snake or dragon, and, after eating him, runs to a fountain and drinks, thus making himself young and shedding his antlers. In the words of the bestiary, so must we have recourse to the fountain of life—that is, Christ—and so regenerate ourselves. Thus we have, on both jambs of the door, scenes representing sin, the yoked oxen; redemption, the stag; and immortality, the incorruptible peacock.

On either side of these panels are two series of five scenes each, of which the topmost two do not concern us especially. On the right is portrayed the washing of Peter's feet by Christ, and the calling of Peter and Andrew, who are in a boat with Christ beckoning to them from the shore. On the left the two panels show the death of the righteous man and the sinner. However, the three

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lower scenes on each side again make use of the bestiary or fable material, as we found above in the case of the stag. The first one on the left shows a lion with both feet caught in the cleft of a log with a man standing over the log and holding in his hands an axe.

This I take to be a variant of the ungrateful animal group of stories. An Italian fable in *terza rima* of the 15th century is the oldest written version now known that has the lion as the principal character.⁵ In this fable the lion, while playing with a wedge in a log, accidentally gets his paw caught. A man, happening to pass, helps the lion to release himself, whereupon the lion wishes to eat him. The man objects to this, and three animals are called upon to decide the question. A dog and a horse decide against the man, but a fox wishes to see the lion in his original predicament before deciding. When his paw is again fastened in the tree, the fox tells him that he can stay there as a reward for his action to the man who befriended him. Our panel, however, follows more closely, I think, a fable⁶ given in a Latin manuscript dated 1322. A lion meets an ass and a horse, who say that they have been maltreated by their master, the man. The lion finds the man cutting logs, and asks him his name, to which the man replies "mulier vocas". The lion wishes to know where is this beast called "homo", and the man says that he will bring him if the lion helps him with the logs. While doing so the man pulls out a wedge and the lion's paw is caught. The man's wife then pours boiling water over the lion and he escapes, leaving his paws in the log. He later returns with a number of lions, and the man, in fright, climbs a tree and drives them away by shouting "*aquam calidam*". I take this to be the story illustrated, because the man is represented holding an axe as though he had just been working on the log, while in the Italian version he is just a chance passer-by.⁷ The date of the Latin story also more nearly corresponds to that of the church, which is either late 12th or early 13th century. This type of tale is used possibly to show the superiority of man over the demon, for while the lion in the Bible and the bestiaries is the king

of beasts and is most noble, still he is also used as a symbol of the Prince of Darkness: "Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour", 1 Peter, v, 8; "He (the wicked) lieth in wait secretly as a lion in his den", Ps. x, 9.

The two lower panels are more closely related to the bestiary. The first of these shows a man on his knees in an attitude of supplication before a lion; the second, a man lying on the ground with a lion gnawing at his head. These qualities of the lion are found in various writers from Pliny and Solinus down to the bestiaries of Richard de Fournival and the Italian versions.⁸ The Italian manuscript, Paris, says that when the lion has eaten and someone passes before him and does not look him in the face, he lets him go on and does him no harm; but if the man looks at him, he falls on the man and does him all the harm he can. And in addition, if the lion is in a wood and a man passes before him and sees him, if he bows humbly to him, the lion will do him no harm at all. So, says the Italian text, if we put our understanding in wordly things, we will have tribulations and adversity, while if we ask mercy and pity of God he will pardon us our sins, as does the lion to the humble men.

On the other side of the door comes first the hungry fox lying on his back counterfeiting death, while two unsuspecting birds are beginning to peck at him. This trick of the fox who, when hungry, thus provides himself with food, is found in all the bestiaries, where the fox typifies the Devil who deceives the human race, entangling it in sin and finally dragging it down to hell. It is also a symbol of the deceitful man of the world and the trickery of the fox is too well known from the animal fables to need further comment.

The next scene well illustrates the fable of Marie de France,⁹ where the wolf tries to learn his letters, but can say only three or four when his mind reverts to sheep as his nature gets the upper hand of him. In this panel is seen the wolf wearing a scholar's hood and holding an open book in his paws. But his head is not turned toward the book; instead he is looking back at a ram which, evidently aware of his danger, seems to be trying to escape as fast as he can. That this panel portrays this particular story is made clearer by a relief in a passage connecting the choir and south transept in Freiburg cathedral in Germany and dating from the first half of the 12th century. Here the wolf is not only shown with his book and looking over his shoulder at a lamb, but also the monk teacher seated on a stool is portrayed, together with the three letters A, B,

⁵ Kenneth McKenzie, *An Italian Fable, Its Sources and its History*, *Modern Philology*, 1, 497, 1904. McKenzie thinks that there is no difficulty in believing that the lion was already present in oral versions in India and mentions ungrateful animal stories in the *Disciplina Clericalis*, 12th century, the *Extravagantes* and the *Panchatantra*. The version with the lion may have come to Italy and been current in popular tradition long before it was written down in the form we now know it.

⁶ McKenzie, *op. cit.*, p. 520.

⁷ This idea of an animal caught in a log is widely spread (cf. McKenzie, *op. cit.*). It is interesting to note that this story is found as late as Uncle Remus. In *Nights with Uncle Remus*, chapter 7, *Mr. Lion hunts for Mr. Man*, the lion is caught in precisely the same way as in the Latin version; in another story of Uncle Remus, *Brother Wolf gets in a warm place*, where Brer Rabbit's wife pours boiling water on the wolf, is seen the *aquam calidam* of the Latin tale.

⁸ M. S. Garver, K. McKenzie, *Il Bestiario toscano secondo la lezione dei codici di Parigi et di Roma*, *Studi romani*, VIII, Roma 1912.

⁹ Ed. Karl Warnke, Halle, 1893, p. 271, No. 81.

Symbolic Animals of Perugia and Spoleto

C, which the wolf has learned, placed above the picture.¹⁰ In connection with this a second group is shown where the wolf has the lamb in his paws and is being chastised by the monk with his rod.

For the remaining panel I have found no satisfactory explanation. Here is shown a lion with one of his paws on the tail of a griffin who has his head turned back with a resentful expression on his face and his long tail wrapped around the lion's body. Judging from the five other scenes which are all taken from the bestiary or fables, one would expect this picture to have a similar source, but such I have so far been unable to find.¹¹ On either side of the lunettes over the side doors and above the central door are decorative figures of birds, and very battered lions flank each doorway as is so common at the entrances to Italian churches. The last bit of decoration is a small plaque above the left door which represents

a winged figure, probably S. Michael, thrusting a long lance through a dragon.

While on many churches one finds animals in conventional decorative arrangement originating in the symbolism which descends from the Catacombs, as well as stray bits of natural history taken from the bestiary or fables, I know of no church which presents such a complete system of allusive ornament as is found on S. Pietro of Spoleto. It makes one almost believe that the sculptor was illustrating some bestiary manuscript which he had recently read, as one frequently finds collections of fables appended to the usual bestiary chapters. S. Pietro is pre-eminent among churches using animals as decoration in that the stories can be traced to definite literary sources and their symbolism can still be read by those acquainted with medieval tales, whereas in most other cases the animals have degenerated into mere conventionalised grotesques or owe their origin to the inspiration of the Catacomb frescoes and the early Church, as illustrated by S. Costanzo at Perugia.

¹⁰ For other representations of this same subject at Parma, Ferrara and Verona, cf. Porter, *op. cit.*, I, 339.

¹¹ Might this have a political significance, as was suggested for the griffin at Perugia?

REVIEWS

THE GOLDEN DAYS OF THE EARLY ENGLISH CHURCH, FROM THE ARRIVAL OF THEODORE TO THE DEATH OF BEDE; by SIR HENRY H. HOWORTH, K.C.I.E., *etc.*; 3 vols., cxciv + 384, vi + 517, viii + 443 pp., illust., maps, tables and appendices. (John Murray) each vol. 12s.

The famous period from the arrival of Archbishop Theodore of Tarsus (A.D. 669) to the death of the Venerable Bede is well styled by the author of this voluminous work "the Golden Days of the Early English Church". It was a time when all that was best in Art and Literature, and, we may add, in social and political life, was focussed in the work of the Church. It was an age of fervid enthusiasm, and Sir Henry Howorth, in his vivid narrative, reflects the spirit of the age. If a little impetuous, a trifle precipitate at times (there are some curious mistakes suggestive of breathlessness), the author may be excused, in the face of his strenuous work and most painstaking exploration in this interesting field of history. He has produced a valuable work of reference, not only to the history of the period, but to the writings of some of its greatest historians, from which copious extracts are taken. Complete biographies are given of the religious leaders of the age, and many sidelights are thrown on their social and political influence. Nor is the remarkable ecclesiastical art of this early age neglected. And it is interesting to notice that Sir Henry Howorth holds the view that this art generally is not Anglo-Saxon, as some writers have averred, but that it is to be traced chiefly to Irish sources. This is especially the case in the North of England, where the influence of the Irish Church was long felt. In fact, it is impossible to study the remains

of this Christian period in Scotland and Northern England apart from those in Ireland—whether of illuminated manuscripts, of metal work, of sculpture, of building and architecture. Ireland is the furthest point in Europe reached by the great migration westward, and the first wave of culture did not break upon the Irish shores for centuries after it had left its original source. Hence, in Ireland, where they last existed, we find the most marked traces of those elements which are common to all peoples in the development of their primæval arts. The art of the scribe was carried to a wonderful perfection in Ireland, as may be seen in the lettering of illuminated pages of the Psalters and Gospel Books. The lettering resembles that of the oldest Lombardic and Gothic manuscripts. The linear designs include the divergent spiral or trumpet pattern, the Triquetra, and interlaced bands and knot work. The natural forms of foliage and animals are treated conventionally. From Ireland this art spread to Iona, Melrose and Lindisfarne, and though it was in no characteristic Teutonic, it came to be misnamed Anglo-Saxon in England. But in regard to sculptured art there is considerable difference of opinion. It has generally been considered that the crosses of Ruthwell and Bewcastle were 11th-century monuments, and that the figures were similar to those on the Irish High Crosses. But Sir Henry Howorth agrees with Sir Martin Conway and Mr. Dalton that they are late 7th or early 8th century. He tells us further that he arrived at the independent opinion that the art of these crosses came from Egypt and Syria.

Then he cites Professor Lethaby in *The Burlington Magazine* (xxi, 146): "I am entirely satisfied that the Ruthwell cross is a 7th-century monument, and I believe that its art types were derived from Coptic sources". Though there is much to be said for each contention, the evidence for the 7th-century date can hardly be considered quite conclusive. Nor should it be forgotten that if the crosses were set up in the 11th century, the sculptor may have been influenced by the iconographical scheme of the Byzantine "Painter's Guide". Also it may be noted that the fine art of the Ruthwell cross is a great advance from the crude drawing and lettering in the 7th-century coffin of S. Cuthbert. But the Hartlepool slab-incised crosses are, as Sir Henry Howorth says, "of the second half of the 7th century, and unmistakably of Irish origin and due to the mission of S. Aidan. Of these crosses there are several good illustrations. A very full account is given of the opening of S. Cuthbert's grave in 1827, but it is surprising that Sir Henry Howorth is not aware of the last examination of the grave in the time of Dean Kitchin, nor of Dr. Plummer's interesting monograph on the remains. It is more surprising to find the Celtic scroll pattern on S. Cuthbert's portable altar described as "pretty patterns of Anglian interlacings of a continuous line". The architecture of the period covers many pages in these volumes. It would have been a much more convenient arrangement if a separate volume had been assigned to art, literature and architecture as distinct from history and biography. And it might have saved some slips and mistakes. For example, in the introduction Sir Henry Howorth makes the unjustified statement that the "Churches of the Irish Monks were almost entirely of wood". No doubt some of the first mission structures were of wood and wattles, as in Adamnan's description of Iona. But the Celts were pre-eminently builders in stone from an early age, as may be seen in the beehive monasteries, and in the little oblong churches and oratories of stone, whose design came from the east. In any case the buildings in the period from Theodore to Bede were in general of stone. The more important Saxon churches and remains in England are described at some length, and of the most interesting there are some good illustrations and ground plans. In many instances lengthy extracts are given of the views of noted antiquaries. At the end of the third volume there are five very long appendices. These are learned and exhaustive discussions on i, The Royal and High-born Nuns, which includes the Rule of S. Cæsarius; ii, Archbishop Theodore's Penitential, of which a translation is given; iii, The Poems attributed to Cædmon, more especially the "Dream of the Holy Rood", of which a fragment is found in runes on the Ruthwell Cross, and the whole in a manuscript

at Vercelli; iv, The Northern Memorial Crosses; and v. The Codex Amiatinus of the Bible, which is now in the Mediceo-Ambrosian Library at Florence. The date assigned to this MS. is the 8th century. There are three good illustrations from the MS., one, an interesting example of the crude drawing of the monks, depicts Ezra writing, seated on a stool in front of a large open cupboard, with shelves containing manuscripts. The age of Theodore and Bede witnessed for England the dawn of art and literature, intimately bound up with the religious and political life of the nation. It is a period which amply repays careful study and research. In writing its history Sir Henry Howorth has evidently laboured long and earnestly, and for these elaborate volumes students will owe him a debt of gratitude.

P. A. M. S.

ON COLLECTING JAPANESE COLOUR-PRINTS, being an introduction to the study and collection of the colour-prints of the Ukiyoe school of Japan, illustrated by examples from the author's collection; xii + 124 pp., 18 pl.; (Kegan Paul) 6s. n.

In the preface to his volume entitled "On Collecting Japanese Colour-prints", Mr. Basil Stewart informs us that he wrote it "mainly to assist the amateur who is starting a collection for the first time, or the person who, while not actually a collector, is sufficiently interested to read about the subject, yet finds the more exhaustive and advanced works thereon somewhat beyond him". On page 14 he further states that his "experience is that, amongst non-collectors, the impression prevails that the collecting of Japanese prints is an expensive hobby, and many would-be collectors are consequently afraid to indulge their artistic tastes therein. To remove this conception is one of the objects of this volume". With these aims in view, the author has divided his work into six categories, dealing with technique: the formation of a collection; forgeries, imitations and reprints; some of the artists and the subjects they portrayed; and Japanese chronology as applied to the dating of prints. All these points are doubtless of considerable interest to those for whom the book has been written. A frontispiece in colours of a print by that rare artist, Chōensai Yeishin, is followed by 32 reproductions of prints by Toyokuni I, Utamaro I and II, Yeishi, Choki, Yeizan, Kiyomine, Yeisen, Hokusai, Hokuju, Gakutei, Hiroshige, Kuniyoshi, Kuniyasu, Sadamasu, Yanagawa Shigenobu and Sugakudō. With the exception of the frontispiece, the signatures and marks on the other illustrations have been transcribed by small reference numbers on the margins with a key below—a happy idea which should be of much assistance to the novice. Although I do not agree with all that Mr. Stewart has written, yet I consider that upon the whole he has within his self-imposed limits produced a useful little volume, which will doubtless be appreciated by those for whom it is intended. He has, however, made some unfortunate errors which

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not only detract from the value of the book, but which are unpardonable in a work intended as a guide to the uninitiated. Seemingly the author has, like so many previous writers on the subject, little or no acquaintance with the Japanese written language, else he could not have made the following mistakes. Referring to a seal which he correctly reads as "Kiwame", he writes :—

It was originally intended as a kind of hall-mark, and reads "Kiwame", meaning "perfect", and was affixed by the publisher himself to prints only of a certain merit. It has no connection with the censor; but as the art of the colour-printer fell into decay towards the middle of the last century it became customary to put it on every print issued, so that it eventually lost its significance as a mark of a good print.

This is entirely wrong. As a matter of fact this seal has nothing whatever to do with the quality of the print. It is an official seal of inspection or approval, and is referred to in the old records of legislative measures adopted by the Bakufu in regard to prints under the name of "Kyoka no kenin", or "Seal of inspection or approval". Again, on Plate No. 5 the publisher's seal is given as that of Tsutaya Jusaburō, whereas it is that of Tsutaya Kichizō—a very different man. On page 119, in referring to a seal on Plate 26, the reading is given as "Tempō Tiger 7—that is, seventh month, Tiger year, in the Tempō period=1842". In reality there is no mention of the Tempō period in this seal, which is shown by the 7th intercalary month embodied therein to be equivalent to the Tiger year of 1854, and not to that of 1842. On page 117, in referring to Plate 18, the author remarks that it is "seal-dated Sheep year, without any indication of the period, and may be either 1847 or 1859". There is no doubt that the latter date is correct, and this is the date ascribed in brackets on the plate itself. This seal reads "Sheep 10 examined", and the fact that it is incorporated with the Aratame character leaves no doubt as to the date. Had the Aratame been in a separate seal, the date would have been 1847. I hope that, should a second edition of the book be issued, the author will correct these and other obvious errors of minor importance.

J. J. O'B. SEXTON.

THE PATH OF THE MODERN RUSSIAN STAGE AND OTHER ESSAYS; by ALEXANDER BAKSHY: xxiii+236 pp., 12 illust.; (Cecil Palmer and Hayward) 7s. 6d. n.

In England few writers on aesthetics deem the stage worthy of their notice; and on this account, if on no other, Mr. Bakshy's book demands attention from those interested in the stage. They will not be surprised to learn that Mr. Bakshy has very little to say about the modern English stage. Mr. Gordon Craig is the only modern English theatrical artist whom he mentions, and for Mr. Gordon Craig the English stage has, characteristically, "had no use". For all that, when the war is over, and Mr. Granville Barker takes off

his spurs, theories of stage-production will be again discussed and problems attempted; and perhaps the aims will be a little clearer and the understanding of them a little sounder for a knowledge of Mr. Bakshy's book. In his account of the development of the Russian stage and yet more in his essay on "Living Space and the Theatre", Mr. Bakshy attempts to analyse theatrical art from the point of view of the relation of the stage to the audience. "Art as art exists only for the beholder, whether he be the artist or the spectator, which is tantamount to saying that the work of art ceases to be 'of art' as soon as it is no longer felt as distinct from, and opposed to, the personality of the man who comes in contact with it". The various degrees of this opposition are the subject of his thoughts. The basis is the broad distinction between presentation and representation. Presentation means that the work of art "operates by the voice of its own material". It is a stage-play. Representation means that the work is offered as an illusion of an entirely different world; that is, as if the thing shown had an existence separate from that of the spectator, and independent of his relation to it. According to Mr. Bakshy, the very form of the work of art is determined by the degree of this opposition. In presentation the work has no separate existence; and, obviously, its relation to the spectator is much closer than in the case of representation, when some sort of, as it were, artificial continuity has to be set up to unite audience and play. Mr. Bakshy's development of his ideas, the principles or illustrations which he draws from optics and many other sources, and his analysis of theatrical art on the lines of its relation to the spectator, are not to be epitomised. His progress leads him to some daring and extraordinarily interesting criticism of well-worn subjects: the Greek tragedy, the mediæval miracles, the Elizabethan theatre (in discussing this he gaily bowls over the hallowed image of the Elizabethan audience's "imagination") and Reinhardt's "substitution of make-belief emotionalism for the religious actuality characteristic of the true theatre of action". Everything that he writes is fresh and vigorous; although owing to its form the book is rather a cupboard-full of lively and suggestive thoughts than an ordered exposition. A single, fully developed work by Mr. Bakshy on the æsthetics of the theatre should be well worth writing and reading. At least, it might revive in some jaded and disappointed minds the idea that the theatre is, after all, worth taking seriously.

H. H. C.

METROPOLITAN MUSEUM OF NEW YORK, CERAMIC CATALOGUE.—Owing to some mistake in distribution which cannot now be accounted for, we reviewed in January as the current catalogue of pottery, porcelain and faience belonging

o the Metropolitan Museum, New York, a catalogue which had ceased to be circulated some time before we received it for review in April 1917. The Direction of the Metropolitan Museum is therefore not only free from all responsibility for the catalogue reviewed, but had already criticised it more efficaciously than our reviewer by ceasing to circulate it.

EDITORS.

ERRATA.—The descriptions on page 105 are,

A MONTHLY CHRONICLE

THE TRUSTEES OF THE NATIONAL GALLERY.—The appointment of the Earl of Crawford as a Trustee of the National Gallery is irreproachable. Rather than dwell on his evident qualifications, one is more inclined to congratulate the Treasury for having found time to enlist his services on behalf of the national institution in which we are all deeply interested. By appointing a critic and student of the arts—let alone the owner of an exceptionally fine collection—the Treasury encourages hopes that the new basis of selection on which experts in art-history, in criticism, in values, and in the practice of painting, but not in politics, were chosen as Trustees for the Tate Gallery, will remain in similar appointments for the National Gallery, where such expert knowledge is even more necessary. We may hope that the old idea of the National Gallery benefiting in some unexplained way from a Trustee's wealth or political prominence, has disappeared for good. Few of the Trustees eminent in finance or politics had much knowledge of pictures or their values to offer for a Director's assistance, and it is curious how few of the most generous benefactors to the Gallery by gift or bequest ever held the office of a Trustee. Lord Crawford's appointment also encourages the particular hope that since the value of historical knowledge and fine taste in the arts has been recognised in his case, it will also be recognised where it is combined with the actual practice of the arts, in the case of a collector, student, author and artist so accomplished as Mr. Charles Ricketts, as soon as another vacancy among the Trustees occurs. Mr. Ricketts's advice is in constant request concerning the acquisition of works of art in the public interest, and his qualifications for office have long been recognised by officials usually consulted by the First Lords of the Treasury in making art appointments. No one, therefore, of Mr. Ricketts's experience and activity, would be more likely to prove a valuable and welcome colleague to fellow-connoisseurs, like Lord Crawford.

MORE ADEY.

WILLIAM MORRIS COMMEMORATION.—Whether the present time is altogether a favourable one for a

owing to an accident, unintelligible, and should read as follows :—

FIG. 1, A—1589. Vicellio, "Habiti, etc.". (1) "Usano bracone di velluto ad opera, con alcuni coscialetti". (2) "Chi gli cuoprono le genocchie, e calzano calzete". (3) "Fatte all'aco di seta torta . . ."

FIG. 1, B—*circ.* 1595? "Adam van Oort inventor, Gielis van Breen, sculptor, Conradus Goltzi excudebat".

propaganda of Morris's ideals and art-handicrafts is perhaps a moot question. Nevertheless a number of votaries (unfortunately without a sufficient announcement beforehand to the general public) recently organised a Morris celebration under the auspices of the London Rambling Club at Ashburton Hall in Red Lion Square. The locality was associated with the Morris movement from its earliest years; for it was at No. 17 in the same square that Morris and his circle established the headquarters of the newly founded firm of Morris and Company.

The celebration, which took place from 12th to 19th February, was of two-fold character. It consisted of an exhibition of specimens of Morris's designs and handiwork; and also of a series of evening lectures by well-known authorities, *e.g.* Professors W. R. Lethaby and J. W. Mackail, Messrs. Bernard Shaw and Halsey Ricardo. The programme included songs, recitals and readings from Morris's writings. On account of the limited space available the exhibition was necessarily a small one, but it proved amply sufficient to illustrate the untiring energy of the man who wore himself into a premature grave through sheer hard work. The objects shown ranged from the first beginnings of his art, when Morris had not yet shaken himself free from the conventional project of becoming a picture painter, as distinct from a decorative artist. He was still strongly influenced by the neo-medievalism (of which D. G. Rossetti was the most prominent representative) when in 1858 he produced his one oil-painting, depicting his wife in the guise of Guinevere. The effort was not a conspicuous success, and Morris thenceforward wisely forsook easel-painting for applied decoration. Among the latest designs and one to which a peculiarly pathetic interest attaches, is Morris's own drawing, dated 1896, for the leather binding of his splendid Kelmscott edition of Chaucer.

If it is not too soon after his death to attain a true perspective of the nature and merits of Morris's work, it may at any rate be observed that he was at his best when he was most himself and least successful when his work was most derivative, not to say imitative. For Morris was, after all,

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though he would probably have been the last to admit it—really modern of moderns. He himself was far too strenuous and responsive to the forward movements of his time to allow himself to retire into a “lordly pleasure-house” of his own or of the past, aloof from the life and impulses of his contemporaries. He would needs share with the humblest and the most obscure the keen delight which he himself felt in labour—labour dignified by art and beauty. It was this which drove him into the ranks of social reformers and made him pronounce for Socialism, as he understood it. Hammersmith, where he made his London home and where he died, is justly proud of its distinguished citizen, and a number of important exhibits was contributed by the Hammersmith Public Library, including a goodly volume of cuttings of reviews and a great variety of notices from the press concerning Morris’s life and work.

As a practical outcome it is proposed to establish a guild or fellowship, having for its general object the extending of the knowledge of Morris’s life work and ideals. As a means of carrying this purpose into effect it is proposed (1) to form a library of William Morris’s books, and of other books relating thereto (e.g. the great mythologies, mediæval history, art and literature, social questions, etc.); (2) to meet periodically for the study and discussion of Morris’s writings and ideas, literary, artistic and social, and to hold occasional exhibitions of special aspects of his work; (3) to encourage the practice of handicraft, the development of taste in the domestic arts, and the attainment of the ideal of pleasure in labour; and (4) to arrange visits to places of interest in connection with William Morris.

AYMER VALLANCE.

THE FITZWILLIAM MUSEUM, CAMBRIDGE.—The excellent annual bulletin* records that the number of gifts has far exceeded that of any previous year. That this is largely due to the energy, persistence and, let us add, the great personal popularity of Mr. Sydney Cockerell there can be no manner of doubt. Disagreeable directors and fractious keepers of museums and galleries, however learned they may be, have done more harm to their various institutions than any amount of criticism. Much, too, is often lost to a city or the nation by churlishness which has been known to conceal ignorance and indifference. We learn with particular pleasure that Cambridge has been enriched by Greek vases of high quality, some of them being obtained at the Hope sale by the generous assistance of the National Art Collections Fund, private benefactors and the Friends of the Fitzwilliam, that excellent society to which all Cambridge men ought to subscribe. The importance of fine examples of Greek art in a University town cannot be exaggerated.

* *The Sixty-ninth Annual Report of the Fitzwilliam Museum Syndicate for the year 1917*; Cambridge (University Press), 1918.

Too many scholars are indifferent to an aspect of Greek genius hardly less important than the brilliant literature which survives, and of much greater importance than the political history or topography, often matters of mere speculation. Mediævalism is not likely to suffer neglect from Mr. Sydney Cockerell, who has done so much and will do more in the future to develop what should be the indispensable section of every English museum in any originally mediæval town. The modern side is always a difficulty; trivial objects of ephemeral interest or no value whatever are always pressed on reluctant curators. It would be an exaggeration to say that the Fitzwilliam report is entirely free from items it would be invidious to mention; but they are more than balanced by others of permanent worth, such as Mr. T. H. Riches’s gift of a Maris and Harpignies; Mr. Alec Martin’s gift of a drawing by Augustus John, and some entrancing Pre-Raphaelite works. R. R.

THE CHURCH CRAFTS LEAGUE.—During the second half of February some members of the Church Crafts League held an exhibition of their work in Old Cavendish Street. The object of the League is to devote the highest artistic talent available to the highest purposes. It makes this its object in view of the unfortunate fact that the furniture and fittings of sundry church interiors have too long been abandoned to the commercial enterprise of the ecclesiastical upholsterer. The exhibition took place in the premises of the London school of weaving, where visitors were enabled to see the actual process of weaving which the League is wont to employ in producing its exquisite fabrics. Not least among the qualities requisite in materials for church hangings and vestments, particularly for the latter, is flexibility; and in this respect the League is doing excellent work—not least in the production of metallic fabrics. Cloth of gold, or “lama”, much used in continental vestments, is rich enough in texture, but yet is of its nature too rigid to admit of graceful folds. The cloth of gold and the cloth of silver (or rather aluminium—for silver cannot be relied on not to blacken when exposed to the atmosphere) woven under the auspices of the League leave nothing to be desired in softness and delicacy. Other charming effects are produced by the use of flax, which, especially in combinations of shot colours, has all the gloss and brilliance of silk, and yet has the advantage of being much less costly. For the rest one cannot help remarking how difficult a task it is—perhaps more so in ecclesiastical than in any other branch of design—to steer a middle course between the bizarre and eccentric on the one hand and the merely trivial and commonplace on the other hand. What Professor Selwyn Image says of the late chairman of the League, his friend

Thomas Stirling Lee, may be applied in a measure to a wider circle among the members. "I do not pretend that Lee's decorative sense was quite on a level with his imaginative vision and his craftsman's skill. . . . Well, there are artists and artists. . . . Our friend's true and beautiful art on" the "formally inventive side of it left something to be desired." It behoves his successors and brethren in the League to supply what was lacking in him, so that when their work comes to be compared with that of others in the profession with whom they have entered into competition, it may not be found to incur the reproach of amateurism, but may attain in fulfilment to the standard of the lofty ideal which they have made their aim and object. V. H.

ANDRADE'S CHINESE POTTERY (8 Duke Street, S. James's).—Mr. Andrade is exhibiting a nice collection of Chinese glazed pottery, particularly interesting to amateurs of roof tiles, of which he has more than two dozen examples. This sort of Chinese attached decoration is the kind most suitable for detached ornaments on account of its varied and attractive design. Besides roof-tiles, Mr. Andrade exhibits a good many pieces of ancient make, or fine form, or both combined, for without examining each piece in detail—and even then without long experience—there is the usual difficulty in assigning the correct date. Chinese pottery is almost always archaic, so that a given piece has often been made much later than its form would suggest. The first object that catches the eye is the *Seated Warrior* (No. 36), measuring on its pedestal 27 in. high, a successful achievement of the potter's art on a large scale rather than an object of beauty. With it are two rather smaller figures, well suited to attend the warrior, though not necessarily made to accompany that particular specimen. A piece which can be confidently stated to have been made in the later T'ang period is an especially well-modelled saddled horse with a bob-tail, in shades of pale green and brown. As fine in form, but more fantastic, are (No. 22) a large Buddhist *Saddled and Caparisoned Elephant*, 14½ in. high, shaded with pale green, bearing on its back a cusped knob resembling a taper-holder; and a *Feng-luan Bird*, in raw siena and green. Both are quite perfect, and of what is called "Ming" in design, though made later than the close of that period. There is also (No. 30) a large 12-lobed *Vase*, 17 in. high, with 6 knobs on the lip, of fine form, fairly early in design and probably in make, with a beautiful rich green glaze. A warrior horseman in rocky surroundings, under a contorted pine tree, is "amusing" as an elaborate, bright-coloured ornament, but is evidently late in make.

Mr. Andrade will also show anyone who is

interested the gold torque, in an excellent state of preservation, which was found not long ago in Cornwall. As these torques are all much alike, and most national collections already possess specimens, Mr. Andrade's should be acquired—and probably could be acquired without difficulty—for a local collection which has not yet got one. M. A.

PICTURES OF WAR, BY C. R. W. NEVINSON, AT THE LEICESTER GALLERIES.—More than any other artist who has exhibited war-pictures in England, Mr. Nevinson has, in my opinion, a dramatic sense of his subject, and has been inspired by unfamiliar aspects of human activity to the production of work which should have a permanent interest. There are no laborious studies or preparations for these pictures, but an impression is nearly always forcibly and directly conveyed by means of his acute power of visualisation. Those who have experienced the conditions depicted, and who are concerned with truth of impression rather than with the myopic accumulation of facts, commonly agree as to the vivid realism of Mr. Nevinson's record. His real interest in movement has led him to paint not only armies on the march and aeroplanes doing "stunts", but, in other exhibitions, the action of waves, of crowds, and of trees in the wind. To some extent this interest explains his sympathy, at one time more marked, with the "dynamism" of Marinetti's circle; but he finds equal dramatic opportunity in the stillness of night or of deserted battlefields. This estimate of him implies an uncommon talent as an illustrator, which may not coincide with his account of himself in the preface to the catalogue of this exhibition. He claims to be "merely interested in plastic form"; nevertheless, the thing represented and the story told are not without importance for him, and it is not derogatory to say so. Mr. Nevinson will not resent a comparison with Daumier, who also was "interested in plastic form"; yet the spirit of the *Rue Transnonain*, for instance, which is largely illustrative, has much in common with some of these war-pictures. Their author disclaims any literary or journalistic intention, but tried by the standards of those who find Van Gogh or Boccioni literary, and Marinetti a pronounced journalistic type, Mr. Nevinson must be found at least equally so. Perhaps this is unimportant, since pictures stand or fall on their merits. One does not judge Courbet as an artist by his own *fanfaronades*, and controversial questions need not interfere with our enjoyment of such paintings as the *Group of Soldiers*, *Spiral Descent*, and the *Road to Bapaume*. A word should be added in praise of Mr. Nevinson's frank and expressive use of lithography. R. S.

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EXHIBITION OF ANCIENT ECCLESIASTICAL ART, GUSTAVIANUM, STOCKHOLM.—Our contributor, Dr. Roosval, is superintending this exhibition, which is being held from 23 March to 20 May. One of the chief attractions is both Roman and Gothic textiles and the permanent collection of vestments belonging to the treasury of Upsala Cathedral. There is also much carved eccle-

siastical furniture in stone and wood from the earliest times to the elaborate baroque escutcheons of the 18th century, with ornaments in metal of all periods. Since visitors will now be restricted by necessity, it is to be hoped that a good illustrated catalogue will be published, for the benefit of those who would like to be present if they could get to Sweden. M. A.

AUCTIONS

SOTHEY, WILKINSON AND HODGE will sell 15, 16-19 April the second portion of the famous Alfred Morrison Collection of autograph letters. The letters throughout are of the highest importance for collectors. There are several from famous artists, some of which are important in the history of the Fine Arts, notably a letter from Titian to the Emperor Charles V, referring to the portrait of the late Empress, two from Rembrandt to Constantine Huygens, also pictures painted for the Prince of Orange, one from Perugino to Isabella d'Este about a picture which he is painting from her, and one from Jean Perréal to Margaret of Austria. Others from Rubens, Reynolds, Romney, Poussin, Giulio Romano, Salvator Rosa, are interesting for their contents. The price of the illustrated catalogue is 5s.

GALERIE GEORGES PETIT, 8 rue de Sèze, Paris.—On 3 May will be sold the late vicomte De Curel's collection of Modern Pictures, containing (No. 1-20) works by Corot, Courbet, Daubigny, Decamps, Diaz, Charles Jacque, Jonkind, Meissonier, Michels, Monet, Gustave Moreau, Regnault, Rousseau, Roybet, Troyon and Ziem; (No. 20-23) with a water colour each by

Detaile; Eugène Lami, and a pastel by Troyon; Old Masters Pictures (Nos. 24-55) by Boilly, Boucher, Chardin, Danloux, David, Desportes, Duplessis, Van Dyck, Fragonard, Greuze, Largillière, Nattier, Netscher, Oadry, Pater, Vigée-Lebrun, Watteau and Wouverman; and Pastels (Nos. 56 and 57) by Perroneau: with *Objets d'Art* (No. 58, 59) and Tapestries (Nos. 61, 62) Gobelin and (Nos. 62, 63) Aubusson. (No. 14) *Edipe et le Sphinx* may be noticed as the work of a master seldom on the market, and represented very sparsely, if at all, in England, Gustave Moreau; No. 3, *Bergère lisant* seems a fine example of Corot's portrait studies, and No. 11 *L'Amateur de Peinture*, an attractive Meissonier, at least to those who value that master high. No. 54 *Le Conteur de Fleurette* is a quiet little Watteau with two figures, pleasing even in the reproduction, which does not seem to do it justice. The time for elaborately illustrated sale catalogues is passed, and they must not be expected. The present one is very copiously illustrated, but it is only fair to the pictures to point out that the illustrations by no means flatter them.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

AUTHOR (printed by Unwin Bros., Ltd., Gresham Press).

Catalogue of the Miniatures and Portraits in Plumbago or Pencil belonging to Francis and Minnie Wellesley; 211 pp.

[A very well produced catalogue of probably the largest collection of plumbago drawings in existence.]

AUTHOR (translator), F. F. Sherman, New York.

EVANS (Nellie Seelye), translator from the Spanish. *Francisco de Zurbarán, his epoch, his life and his works by José Cascales y Muñoz*; xxiii + 158 pp., 62 illust.; \$10.00.

BOSTON, U.S.A., MUSEUM OF FINE ARTS (Houghton Mifflin).

GILMAN (Benj. Ives). *Museum Ideals of Purpose and Method*; xxii + 434 pp., illust. \$3.00.

CONSTABLE AND CO.

VALENTINI (Enzo), trans. by Fernanda Bellachioma. *Letters and Drawings of Enzo Valentini, conte di Laviano, Italian volunteer and soldier*; vi + 168 pp., 9 Pl. 5s. n.

"COUNTRY LIFE", 20 Tavistock St., W.C.

NEVINSON (C. R. W.). *British Artists at the Front*, Part 1, with introductions by Campbell Dodgson and C. E. Montague (continuation of "The Western Front"). 5s. n.

[The first set of very good colour reproductions, to be followed by Part II, from drawings by Sir John Lavery]

FIFIELD, 13 Clifford St. Inn, E.C.4.

KIDDIER (Win.). *The Oracle of Colour*, by the author of "The Profanity of Paint". 2s. n.

SEELEY, SERVICE AND CO., 38 Great Russell St., W.C.

RICH (Alf. W.). *Water Colour Painting*. 256 pp., 67 illust. ("New Art Library"). 7s. 6d. n.

SKEFFINGTON AND SON, Ltd., 34 Southampton St., W.C.

RICKARD (W. Lloyd). *The Cult of Old Paintings and the Romney Case*, with a foreword by Sir Edw. J. Poynter, Bart.; 195 pp., 16 Pl. 6s. n.

WILLIAMS AND NORGATE, 14 Henrietta St., W.C.2.

The Divine Liturgy of the Presanctified of S. Gregory the Dialogist, the Greek text with a rendering in English; 188 pp.

[The 5th uniform volume of the liturgy of the Orthodox Church according to the use of the Orthodox Greek Church in London. These convenient little volumes, intended for devotional use, and apart from their very high literary value, should be useful in determining the subjects and inscriptions of Byzantine and Orthodox Greek art.]

PERIODICALS.—WEEKLY.—American Art News—Architect—Country Life—Illustrated London News.

FORTNIGHTLY.—Bulletin of the Alliance Française, 78—Vell i Nou, iv, 61, 62.

MONTHLY.—Art World (New York) Mar.—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League—Kokka, 332—Les Arts, 164—New York, Metropolitan Museum, XIII, 2, 3—Onze Kunst, xvii, 2, 3.

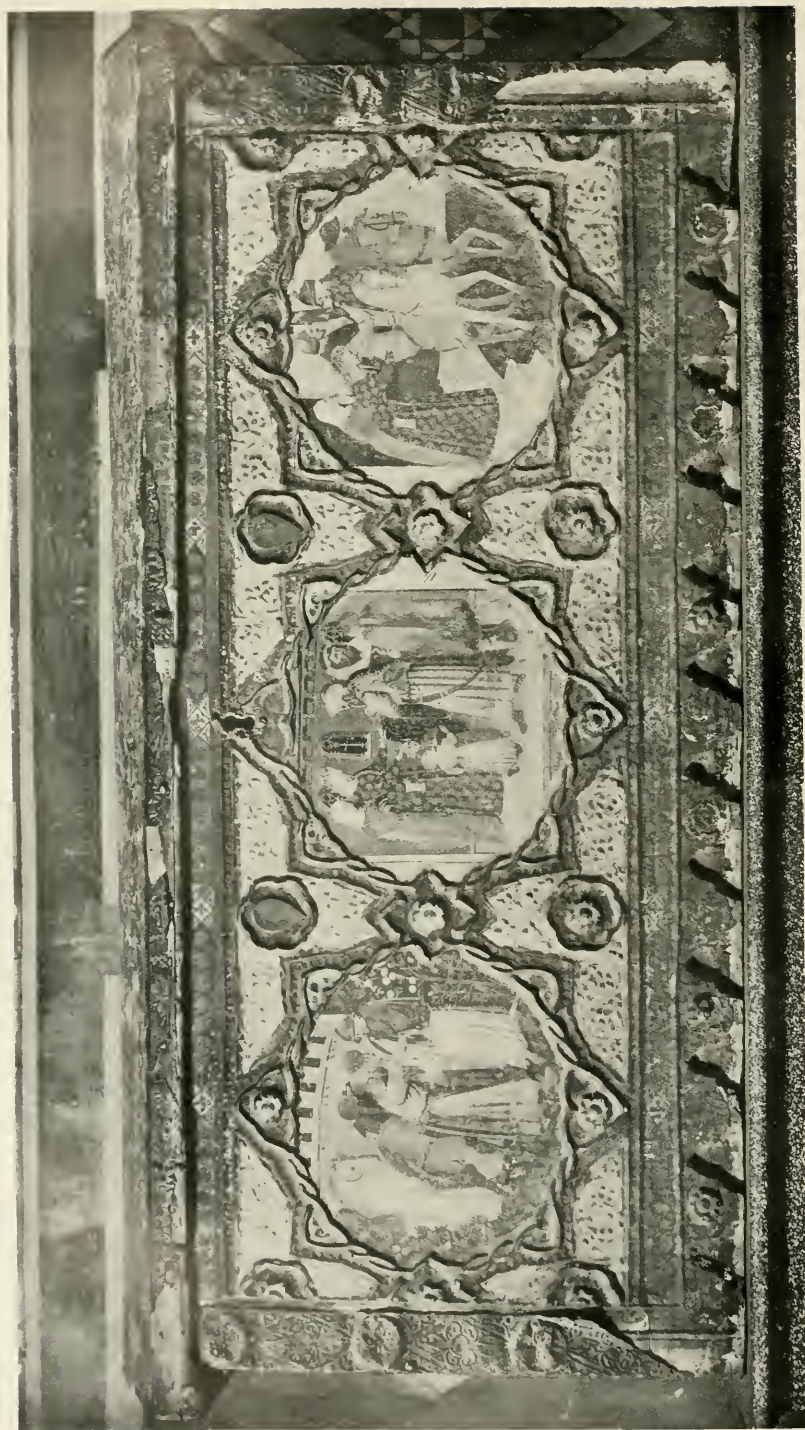
BI-MONTHLY.—Art in America, vi, 2—Boston, U.S.A., Museum of Fine Arts, Bulletin, 93—L'Arte, xxi, 1.

OTHER MONTHLY PERIODS.—Cleveland, Museum of Art, Bulletin (to a year), v, 1—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), vii, 2.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, xxv, 3—Gazette des Beaux Arts, 693—Oud-Holland, xxv, 4—Pennsylvania Museum, Bulletin, 60—Print Collectors' Quarterly, vii, 4—Quarterly Review—Worcester, Mass., Art Museum Bulletin viii, 4.

OCCASIONALLY.—Generals of the British Army, portraits in colours by Francis Dodd. Part 2 ("Country Life"). 5s. n.—War Drawings by *Winifred Bone*, édition de luxe, from the collection presented to the British Museum by His Majesty's Government; Part 5 (Country Life, Ltd.). 10s. 6d. n.

TRADE LISTS.—Maggis Bros. *Early printed Books, MSS., stamped Bindings*, No. 394; illust. (109 Strand, W.C.)—Norstedts Nyheter (Stockholm) 1918, No. 2—Duckworth and Co. A catalogue of the books published, 3 Henrietta St., W.C.2.



CASSONE WITH FRONT ILLUSTRATING BOCCACCIO'S NINETY-NINTH "NOVELLA", THE STORY OF SALADIN AND MESSER TORELLO D'ISTRIA; PAINTED BY AN ARTIST OF THE SCHOOL OF LORENZO DI NICCOLÒ AND NICCOLÒ DI PIETRO GERINI, END OF 14TH—BEGINNING OF 15TH CENTURY

FLORENTINE CASSONI IN THE BARGELLO—(1), THE OLDEST ILLUSTRATION OF THE DECAMERON

NOTES ON THE MUSEO NAZIONALE OF FLORENCE—VI BY GIACOMO DE NICOLA

TWO FLORENTINE CASSONI

I DO not wish to depreciate in any way the recent work on cassoni by Dr. Schubring,¹ who has brought together from every public and private collection nearly nine hundred examples, and illustrated many of them sumptuously, but it must be confessed that the work is in many respects immature. If the scope is to include not only cassoni da nozze but deschi da parto, spalliere, and the various other decorative furniture in civil and religious use, Dr. Schubring's list could be increased by several hundreds. We at once notice, for example, that he omits the *Virtues* of the Uffizi which Pollaiuolo and Botticelli painted on the spalliera of the Sala della Merchatantia.² Moreover, if the attributions were submitted to a critical revision many would have to be changed. But the greatest defect is Schubring's indifference to heraldic research, and his weakness in identifying the subjects. And yet these are the two primary questions of his theme. Certainly as regards the coats-of-arms in the most frequent examples, marriage-chests, besides often giving us the year in which they were executed, may lead us to the school which produced them, and in some cases to the artist, and in others, to the subject.³ In the subject often lies the whole importance of the cassone. Beside histories, legends, romances, and allegories; Greek, Roman, and mediæval; sacred and profane; are unfolded in these chests, the principal events of contemporary families and cities. Thus the whole life of the time, both private and public, is placed before our knowledge in the most visible forms. This knowledge would therefore have become perfect if we had cultivated the taste of collocating with the graphic illustration the contemporary written account which corresponds to it. A cassone, for example, represents a tournament in the Piazza di Santa Croce,⁴ and we have beside it the minutest description of a tournament in which Giuliano de' Medici took part.⁵ Here we have a banquet, either Dido and Eneas, or Esther and Ahasuerus, or Nastagio degli Onesti, and there, a full commentary, the account of the banquet given by Benedetto Salutati at Naples in 1476.⁶ Again we have a marriage procession, as in the celebrated

spalliera in the Accademia in Florence, and as a sequel to it, "L'Informazione delle Nozze" of Lorenzo il Magnifico with Orsini, drawn up very accurately by Cosimo Bartoli, one of the organisers of the festival.⁷

I hope, therefore, that Professor Mather, who has been occupied for years with the same theme, instead of finding Dr. Schubring's book an obstacle to publication, will rather find it an incentive, for a second book on cassoni will be none too much.

(I) THE OLDEST ILLUSTRATION OF THE "DECAMERON"

The cassone of the Museo Nazionale reproduced here [PLATE I], was explained for the first time by Schubring, to whom it appeared quite plainly to illustrate the story of Mattabruna.⁸ That story, which is current all over the world, was well known in Italy also, both in the literature which relates it, above all in the "Sacre Rappresentazioni", where it is referred to S. Uliva and S. Stella;⁹ and by frequent representations on the cofanetti of the Embriachi which depict it, and more completely on one of the ivory tablets of the same workshop formerly in the Certosa of Pavia and now in the Pierpont Morgan collection.¹⁰ But not one of the essential or secondary features of the legend has the least coincidence with the scenes represented on our Bargello cassone. Indeed Dr. Schubring's description has no connection whatever with what he intends to describe. For instance, the third scene [PLATE II], in which a cavalier is evidently represented parting from his own people, is described thus: "Dionigia flies with her sons to Rome to the Pope, and there finds miraculously her husband, and the sons find their father".

On the contrary, the scenes of our cassone really belong to the story of Saladin as it is told by Boccaccio in the last but one of his "Novelle".

Boccaccio relates, more or less as follows, how:—

Saladin, lord of Babylon, having learned that the Christians were preparing for a new Crusade, decided to betake himself to the West in order to prospect, and "under the semblance of going on a pilgrimage, with two of his greatest and wisest men and three servants only, set out on his journey in the disguise of a merchant". And when Saladin and his men had passed through many provinces it chanced that while going from Milan to Pavia they met with a gentleman whose name was Messer Torello d'Istria, of Pavia. . . . And when Torello saw them, perceiving that they were gentlemen and strangers, he desired to do them honour. And he entertained them cordially in his country-house. The next day Torello, having conducted the three strangers to Pavia, received them with great state in his house and presented them to his wife, "who, being a very beautiful woman . . . and attired in rich garments, accompanied by two young sons . . . came to meet them and saluted them very pleasantly". And having learned from them whence they came and whither they were going,

⁷ *I. id.* c. 108-108v.

⁸ Pp. 54, 95, 222-3 (No. 18), Tav. III.

⁹ A. D'Ancona, *Sacre Rappresentazioni*, vol. III, p. 235 e seq.

¹⁰ T. v. Schlosser, *Die Werkstatt der Embriachi in Venedig*, in *Wiener Jahrbuch*, vol. xx, pp. 265-7, Tav. XXXVII.

¹ Paul Schubring, *Cassoni*, Leipzig, Hiersemann, 1915.

² *Anonimo Gaddiano*, ediz. C. v. Fabriczy, 1893, p. 56.

³ Schubring publishes the precious workshop book in which the associates, Marco del Buono and Apollonio di Giovanni, note the cassoni which they painted between 1446 and 1463 for Florentine families which they name. It is very difficult to explain why not a single one of these 170 cassoni remains, according to the results reached by Schubring. But in order to verify this conclusion it is necessary to begin to identify the coats-of-arms of existing Florentine cassoni.

⁴ Schubring, *op. cit.*, Kat. No. 140.

⁵ A part of it is printed by Mazzatinti, *Inventari dei Manoscritti delle Biblioteche d'Italia*, vol. XI, pp. 27-29.

⁶ Florence, Biblioteca Nazionale, MS. Cl. xxv, 574, c. 109-110.

Notes on the Museo Nazionale of Florence

said "Then I see that my feminine counsel will be useful, and therefore I pray you . . . not to refuse . . . this little gift which I will have brought for you"; . . . And having had brought for each two changes of apparel . . . she said: "Take these; . . . considering that you are far distant from your own wives, and the length of the journey that you have made and have yet to make . . . these might be valuable to you". The day after, Saladin and his men left the house of Torello. Meanwhile, the time of the Crusade being now come, Torello also was forced to depart. On taking leave of his wife he desired a promise from her: that she should not marry again until one year, one month and one day had passed after the day of his departure. The lady said: "I will obey you faithfully in that which you ask of me." . . . having ended these words . . . she embraced Messer Torello, weeping, and drawing from her finger a ring, gave it to him, saying: "If it chance that I die before I see you again, remember me when you look upon this ring." And he, having taken the ring, mounted his horse.

The passages taken from Boccaccio might serve word for word as a description of the three scenes of the cassone. There is no doubt, then, on the identification of the subject. In the first scene Torello receives Saladin and his two companions at his house in the country [B]; in the second the three travellers, whose oriental character is in this scene even better indicated by their costumes and the arrangement of their hair, receive from Torello's wife, accompanied by her two little sons and a serving-maid, the gift of the clothes [C]; in the third scene Torello departs for the Holy Land and receives from his wife the ring which is to remind him of their love [D].

The novella of the "Decameron" does not end with this episode; Torello having been made prisoner is carried to Alexandria, where he is soon recognised by Saladin. Mindful of the welcome which he had received at Pavia, Saladin covers him with honours, and by means of a necromancer in his court procures his miraculous return to Pavia. There, the time fixed by the promise being passed, the wife of Torello is about to contract a second marriage against her will. Torello secretly obtains an invitation to the marriage-feast, and by means of the ring recalls himself to his wife's remembrance and secures his happy reunion with her. This second part of the novella was evidently represented in a second cassone by three of the most salient episodes, perhaps the capture of Torello, his recognition by Saladin, and his recognition by his wife. For it was almost always two cassoni that the bride presented with the dowry. There is often, therefore, a single story divided between the two chests. The cassone with the second part of the novella of Torello, the sequel to the cassone of the Museo Nazionale, is perhaps destroyed, or perhaps remains unrecognised in some private collection.

However, there exists in the Castello di Vincigliata near Florence a cassone that, by the identical decoration in pastiglia round the painted incidents, and not repeated anywhere else, may perhaps be referred to the same workshop, and certainly to the same school as ours. Now whereas on the Bargello cassone the two coats-of-arms have entirely disappeared, in the Vincigliata cassone the sinister coat, that is to say, the husband's, is clearly visible and can be identified as the coat of the Alessandri.¹¹

The presence of the Alessandri coat is almost sufficient to indicate a Florentine origin in any cassone; and this is confirmed in the cassone of the Bargello by its provenance from the Hospital of Santa Maria Nuova, and also by the style, which is certainly the style of a secondary Florentine painter working between the end of the 14th and the beginning of the 15th century within the circle of the group headed by Lorenzo di Niccolò and Niccolò di Pietro Gerini.

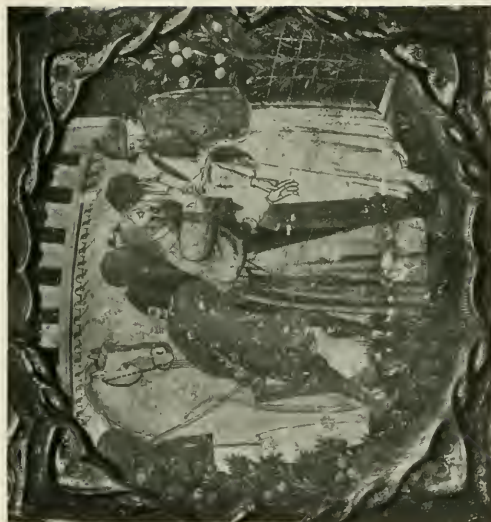
The novella of Saladin and Messer Torello had had many ramifications in the mediæval world. Doubts might therefore arise whether the painter might not have used some other source instead of the "Decameron". But apart from the "Decameron" being, for a Florentine particularly, the most direct source, we know well that none of the other versions of the novella repeats exactly the account of Boccaccio.¹² On the other hand, we have seen above how literally faithful the painter of the cassone is to Boccaccio. Hitherto no pictorial representation from the "Decameron" of this time has been known. On cassoni and spalliere the Boccacciesque novelle of Griselda and of Nastagio degli Onesti appear frequently, but only from the beginning of the second half of the 15th century.

The subject of the Saladin story was particularly appropriate to a marriage-chest. Indeed no more beautiful example of gentleness of soul and conjugal fidelity could be offered to the newly married than Messer Torello d'Istria and his wife — so cordial in their hospitality to the unknown travellers to their house, so tender in the act of farewell, so mindful of one another during their forced separation, and so joyful when the miraculous return permitted their reunion.

(To be continued.)

¹¹ Schubring calls it (p. 223, No. 21) the arms of the Arte della Lana!

¹² P. Rajna, *La novella boccaccesca del Saladino e di Messer Torello*, in *Romania*, vol. VI [1877], p. 359-368.



MESSER TORELLO D'ISTRIA RECEIVING SALADIN AND HIS COMPANIONS



THE WIFE OF TORELLO PRESENTING SALADIN WITH CHANGES OF GARMENTS



THE WIFE OF TORELLO PRESENTING HIM WITH THE RING

E



F



(E) PAINTED IN ENAMEL COLOURS, BUT ATTRIBUTABLE TO LOUDON'S CHINA HOUSE ON THE ANALOGY OF MARKED PIECES (MR. ARTHUR HURST, YORK)

(F) MOULDED IN RELIEF, AND PAINTED INSIDE IN BLUE, UNMARKED (MR. ARTHUR HURST, YORK)



G

PAINTED IN BLUE, MARK "BRISTOL" IN RELIEF (MR. EDWARD SHELTON, MANCHESTER)



H

PAINTED IN BLUE, MARK "BRISTOL" IN RELIEF (MR. EDWARD SHELTON, MANCHESTER)

LOUDIN'S (*ALIAS* "LOWRIS") CHINA HOUSE, BRISTOL (*conclusion*) BY WILLIAM POUNTNEY

THE following are some of "the Proprietors'" advertisements. From them it will be seen that the names of the individual proprietors are in all cases omitted. Benjamin Lund, whose name does appear, was a brass founder and stay maker; his works, and also his dwelling-house, were both in the parish of SS. Philip and Jacob, and a lease dated 1768 shows that his brass works and buildings that had been erected by him long before that date were part of the present "Hooper's Glasshouse", the business premises of Messrs. Powell and Ricketts, glass merchants, Cheese Lane, in that parish. On February 3rd, 1728, Benjamin Lund, of Bristol, merchant, and Francis Hawksbee, of London, took out a patent for manufacturing copper, extracting silver from same, making brass to be cast into plates, etc., and a new way of mixing copper with calamy and charcoal, and making thereof brass without pans or pots.

Benjamin Lund acted as "the Proprietors'" agent, and may have subscribed to their fund, but in business he never was either a practical glass-maker or a potter.

He was, however, a Quaker, and was married 24.10.1719, at the Friends' Meeting House, Bristol, to Christobel, d. of Robert Ingram, of London, the wedding being witnessed, and the register signed, by some of the Champions of the generation before that of Richard Champion, the famous Bristol porcelain maker, and by many of the Harford, Lloyd and Scandrett families. From this it may be assumed that Richard Champion was not unacquainted with the operations at "The Glasshouse". The advertisements given below are in order of date as they appeared.

In November and December 1750 and July 1751 the following advertisement appeared many times in a Bristol paper:—

Whereas for some Time past Attempts have been made in this City, to Introduce a Manufactory in Imitation of *China Ware*, and the Proprietors having brought the said Undertaking to a considerable Degree of Perfection, are determin'd to extend their Works and Sales of Ware, as soon as proper Hands can either be procured or instructed in the several Branches of the said Business: *they therefore give this Notice*, That if the Parents, or Guardians of any young Lads above the age of Fourteen are inclined that they shall learn the Art of Pottery, as practised in *Staffordshire*, and will find them Lodging and all Necessaries during the Term of Apprenticeship, no Money will be required for learning them in the best Manner, and in particular Children of either Sex, not under the above Age, may be learned to draw and paint by Persons appointed for that Purpose, that they may be qualify'd to paint the said Ware, either in the *India or Roman Taste*, whereby they may acquire a genteel Subsistence.

The Consideration expected for such Instruction, being the Perquisite of the Painters, it is left to them and the Persons to agree.

For Any person that is inclin'd to purchase a six or four leaved Screen, or to have one or more made to any particular Height or Dimensions may be directed where to apply by *Mr. Lund, on St. Philip's Plain*, who also can inform them concerning the above Particulars.²

Bristol, July 20, 1751.

This is to give Notice, That the Ware made in this City for some Time past, in Imitation of Foreign China, is now Sold at the Proprietor's Warehouse in Castle Green, at the end near Castle-Gate, where constant attendance is given during Day Light. The lowest price will be mark'd on each piece of Ware according as it is more or less Perfect, without Abatement, unless to Wholesale Dealers, for present Money, who shall be allow'd a Discount on any Parcel of Ware they may Purchase above the Value of Forty Shillings, that will make it their Interest to deal for this Ware.

For the future no Ware will be Sold at the Place where it is Manufactured; nor will any Person be admitted to enter there without Leave from the Proprietors.

Bristol, January 18, 1752.

This is to give Notice that during the Time of the Fair, The Ware made in this City in Imitation of Foreign Porcelain or China and Sold at the Proprietors Warehouse in Castle Green, will be Sold at their Warehouse next the Bell Inn in Temple Street; with a Sortment of enamel'd Ware and Toys. The lowest Price will be marked on each Piece according to the Sort, as it is more or less perfect, without Abatement.

N.B.—Good Allowance will be made to Wholesale Dealers; and the imperfect Ware made on their first Experiments will be sold very cheap.

The above was repeated on 25 January, with this footnote in addition.

For At the same place is to be Sold four Screens, three of them in the India taste with six leaves.

As the first of these three advertisements, in November 1750, says that "for some time past Attempts have been made in this City" to introduce the manufacture of porcelain; and as Dr. Pococke in his letters of October and November of the same year refers to the purchase of the Cornish clay and the manufacture of porcelain in Bristol *before* the dates of his letters, it is only reasonable to suppose that the manufactory was in existence for some time before that year, say as early as 1746, especially as the imperfect experimental pieces are spoken of which must have been made by "the Proprietors" long before "the Undertaking" was brought to "a considerable degree of perfection"; moreover, much time must have been occupied in making a stock large enough to warrant a considerable advertisement, and the setting up of one permanent, and one temporary, warehouse. Also, when William Cookworthy and his discovery of Cornish clay and Gowan stone are considered in connection with these experiments, and when we remember that as early as 1745 he was writing of samples of clay which he had seen from "the

the Schreiber collection; cf. PLATE I, A, c, p. 153. Parallels are to be found in the "India Plants" mentioned amongst the decorations used at Chelsea in the catalogue of the second year's auction sale of productions of that factory (1755), and in the "indianische Blumen" and "deutsche Blumen" of early Meissen porcelain.

² The italics of the original are reproduced here.

¹ The reference to "India or Roman taste" is interesting. By the former is undoubtedly meant the Chinese style, which is the usual manner of painted decoration, both in blue and in colours, on the pieces marked "Bristol", as in sauceboats illustrated in PLATE II. The Roman taste may refer to such decoration as the more or less classical gilt festoons on the sauce-boats in

Loudin's (alias "Lowris") China House, Bristol

Back of Virginia",³ it seems only reasonable to conclude that Cookworthy had made his discoveries in Cornwall just before "the Proprietors" took these works, say 1745, and, that he joined with, and became one of, "the Proprietors" from the very first.

There is a curious feature in these advertisements which seems to require explanation, that is, the careful suppression in all of them of the names of "the Proprietors". From this it may be concluded that there was special need of secrecy in their operations, an assumption which is borne out by the advertisement of July 1751, announcing that for the future no Ware will be sold at the place where it is manufactured; nor will any person be permitted to enter there without leave from "the Proprietors". Jealousy of a rival firm was doubtless the reason for this secrecy, and the quarter in which one at least of the rivals may be looked for, is suggested by the discovery I have made that an uncle of Edward Heylyn, co-patentee with Thomas Frye in 1744 for the porcelain made at Bow, was a prominent brass and copper merchant at Bristol. This uncle, John Heylyn by name, was born at Turnham Green, Middlesex, 30th June, 1712. He married Elizabeth Stantow of Lonbridge, Warwickshire, at Siston Church, 22 November, 1760. She was probably his second wife. He died, the newspapers say, "very sudden" 28 August 1766, and his Will left all his library of books and his private papers in a bureau to the Bristol City Library. The books are in the City Library, and in the index to same is the coroner's jury's finding that John Heylyn had shot himself. The Bureau and papers have entirely disappeared, but his Will is in the Bristol Museum and Art Gallery. The Will directs where he shall be buried, within S. Stephen's Church, Bristol, and a mural tablet indicates the spot. These papers might have helped with some items of the history of the Bow pottery, for the Uncle seems to have advanced money in his lifetime to the nephew. I may here recall the fact that, like Cookworthy, the Bow potters were experimenting with American clay—the so-called "unaker" from Carolina—and that one of them, Thomas Frye, took out a second patent for the manufacture of porcelain in 1750, rather more than a year before the date of the advertisement to which I have drawn special attention. It may then be assumed that fear of the competition of the Bow factory was a reason for the observance of secrecy at "the china-house."

The next and most important question is: Who were "The Proprietors"? and as yet no documentary evidence of any sort helps us to find a conclusive answer. The warehouse in Castle Green, "at the end near Castle Gate", was no doubt the same as that used by Champion in later years. Thomas Frank, the potter, was a Quaker;

he had been married, twice, at the Friends' Meeting House. He had been apprenticed to Edward Ward, 8 August 1689, who was then the proprietor of both the Brislington and the Temple Back potteries; he would be about 14 years old when apprenticed, and in 1745 would be about 70. After he retired from his pottery in Redcliff (almost adjoining Loudin's glass-house) in favour of his son Richard, he lived near Castle Gate, in the parish of SS. Philip and Jacob, and also near the Castle Green warehouse. Is it not probable that he would be one of those interested in his friend Cookworthy's pottery experiments, and would he not most likely have a financial interest therein? They were both Quakers, and Cookworthy was a noted preacher of that sect, and made periodical visits to Bristol in his religious capacity.

The only other potters doing good business at this time were Joseph Flower, of Redcliff, a pupil of T. Frank, 1736, whose excellent delft ware and very artistic decoration are so well known; Frank's son, Richard, who seems to have been enlarging his output of the commoner but more saleable delft ware, pasty dishes and red ware; and Thomas Cantle, of the Temple Back Pottery, Water Lane. Cantle was born in Bedminster in 1697, and apprenticed to "Henry Hobbs, pot maker, and Hanna his wife" in 1711, at the Limekiln Lane Pottery, Bristol, where he remained till he became proprietor in 1741, soon after which date he bought the Temple Back Pottery business, and removed there, taking the connection of the Limekiln Lane pot-house with him, Limekiln Lane ceasing to be a pottery from that time. Cantle must have been a very energetic and businesslike man. The Limekiln Lane apprentices were all transferred to him on the death of the former proprietor, as were also some apprentices at Temple Back. In all he had no less than seventeen apprentices, of whom fifteen were with him between 1746 and 1753, the probable dates of the Loudin china works' existence. Of these the following are a few who became noted potters in later years:—

Samuel Davis,	apprenticed to Cantle	15 Aug. 1746
Philip James,	" " "	7 Jan. 1746
John Brittan,	" " "	" 2 " 1749 (this was the noted potter who became Champion's foreman. He was son of Meshak Brittan, of Devizes, Wills, and the Wiltshire Society in Bristol paid £10 to Cantle with the apprentice).

Richard Frank, apprenticed to his father in 1726, had one pupil apprenticed to him, namely William Chatterton (brother of the poet), in 1741, whereas his father had sixteen between 1698 and 1736, among whom were Joseph Flower, five Taylors (some of whom became noted painters on tiles, etc.), and his son Richard. From this list it seems likely that only Thomas Frank or Thomas Cantle may have been amongst "the Proprietors" as

³ See J. Prideaux, *Relics of William Cookworthy*, 1853, p. 12.

Loudin's (alias "Lowris") China House, Bristol

master-potters. Amongst the apprentices who may have joined them would be the three brothers Taylor, Thomas, Joseph and Hugh, and the delft decorator John Niglett, as nothing is known of them after 1750. Nothing further is known as to the potter from Limehouse, who, according to Dr. Pococke, "established" the china manufacture at Loudin's glasshouse, but it must be assumed that he also was included amongst the number of "the Proprietors".

The following advertisement shows where "the Proprietors" went and what they became.

Bristol, July 24 [and August 1] 1752.

Whereas the Proprietors of the Manufactory for making Ware in this City, in Imitation of Foreign China, are now united with the Worcester Porcelain Company, where for the future the whole Business will be carried on; therefore the said Proprietors are determin'd to Sell their Remaining Stock of Ware, very cheap at their Warehouse in Castle Green till the whole is disposed off.

The lowest price will be mark'd on each Piece of Ware according as it is more or less perfect, without Abatement, unless to Wholesale Dealers, for Ready Money only, who shall be allowed a Discount on any Parcel of Goods they may purchase above the Value of Forty Shilling, that will make it their Interest to Deal for this Ware.

There will be a small Parcel of Foreign China, consisting of Dishes, Plates, Old China Jars, &c., to be Sold at same place.

In January 1755 the ware was again advertised to be sold from same warehouse, showing that some stock still remained, but no name appears to the advertisement; but in January 1757:

"Robert Carpenter (Agent for The Worcester Porcelain Company)" says he has removed "from the Warehouse in Castle Green, to the Key opposite the Drawbridge, having a new Assortment," &c., &c., will be sold "on the Key and at his shop in Temple Street, six doors below the Cross on the left hand side during the Time of the Fair".

The wording of these advertisements is so much like those published by the Proprietors previously, that they are probably composed by the same person, but it must be remembered also that Robert Carpenter may have been a new agent who simply copied the old form of advertisement.

The only advertisement or notice as yet found

dealing with American porcelain is (in November 1764, amongst the London News in a Bristol paper) the following:

This week some pieces of Porcelain manufactured in Georgia, was imported: the Materials appear to be good, but the workmanship is far from being admired.

Unfortunately the site of Loudin's Glass House cannot be excavated; it became a dock over 100 years ago, and has for many years been the property of a railway company, and all traces of the works and of the ground upon which they stood have long since disappeared. To discover the sort of porcelain made in the various trials which are almost certain to have been made between 1753 and the starting of Wm. Cookworthy's Plymouth factory, it is suggested that the sites of glasshouses should be excavated.

Glasshouse heat was required, and the potteries were only provided with kilns generally built of the local "penant" stone. Two of these penant stone kilns are still standing on an old pottery site at Crew's Hole, S. George's, Bristol.

In 1743 is advertised—

One of the finest Fire Stone Quarries in England
[The Stone] is proper for all chimneys whatever particularly for Glass Houses, Sugar Houses, Ovens, and all other Places where great and lasting fires are kept.

N.B.—The Quarry lies between Mrs. Hart's house [Stoke] and Sea Mill Dock.

This brief collection of notes and comments will be dealt with at greater length in a book shortly to be published, entitled "The Old Potters and Potteries of Bristol and Brislington". In this book I propose giving the history of each pottery and the results of excavations which I have been conducting on the sites of seven potteries in or near Bristol, and one at Wincanton. I shall be greatly obliged for any corrections or suggestions, in addition to those which I have already secured from Mr. Bernard Rackham, so that the book may be as accurate and complete as possible.

ALEXANDER THE GREAT'S CELESTIAL JOURNEY (*conclusion*) BY R. S. LOOMIS

WESTERN EXAMPLES

MEANWHILE the motif had crossed the great barrier of the Alps, and we find it early scattered along the natural highway of the Rhine. On the portal of the church at Remagen one of the most grotesque treatments is found [FIG. 1]. Alexander, a little mannikin seated in a bowl, stretches out his short arms to hold two rods baited with puppies; two creatures with bodies like weasels and wings like insects are emulating the feat of lifting one's self by one's bootstraps by crawling up the ropes by which they are supporting the bowl. At Freiburg cathedral a



FIG. 1.—PORTAL OF THE CHURCH AT REMAGEN

Alexander the Great's Celestial Journey

capital shows Alexander sitting in a basket swung from the necks of two gryphons and holding rods, on which the bodies of two small animals are spitted.²⁹ A capital at Bâle cathedral repeats the subject, though the inevitable corruption of the rods into sceptres has taken place [FIG. 2]. Of Rhenish workmanship, too, is an enamel of

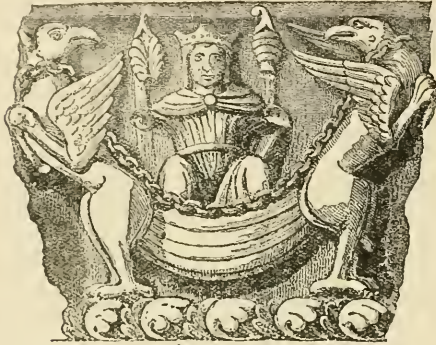


FIG. 2.—CAPITAL AT BÂLE CATHEDRAL

the middle of the 12th century [PLATE II, L], which is singular in representing Alexander in profile, drawn along in a wheeled chariot by a gryphon team.³⁰ It shows a characteristic Teuton touch in the long, pink sausage used to lure the gryphons onward. In the German museums are preserved at least two native textiles depicting the subject: one at the Kunstgewerbe Museum, Berlin; the other at the Gewebesammlung, Crefeld, a woven silk of Ratisbon workmanship, belonging to the 13th century [PLATE II, M].

The fact that France affords no clear illustration of Alexander's adventure in the skies is strange and hard to explain. Only a sculpture at Le Mans cathedral, bearing a remote resemblance to the Freiburg capital, may be a derivative from that source.³¹ In view of this dearth, it is surprising to find across the Channel carvings of the Celestial Journey of various dates and widely scattered. At the little church of Charney Bassett in Berkshire³² a tympanum of the second half of the 12th century shows the king seated between two amiable gryphons [PLATE II, K]; but the absence of the vehicle and the rods, and the intrusion of other features give evidence of corruption. This corruption is due to the influence of a variation on the *Sacred Tree* motif, an example of which may be seen in an illumination in a book of

hours made at Limoges. Here two lions place their forepaws against the trunk and bite at the branches.³³

In marked contrast to the rough workmanship of the Norman tympanum is the delicate carving on a misericord of about 1330 at Wells cathedral [PLATE III, R].³⁴ This piece is imbued with a feeling which renders it not unworthy of a place in a building which bears on its front the finest series of sculptured figures in England. Unfortunately in this case, as in several others that follow, the shaft of the spear has been broken. Gloucester cathedral, not far away, affords two misericords of this subject, which are to be dated about 1345.³⁵ In one [W] Alexander stands in a basket formed of many coils, and carries two boars' heads on the tips of his spears. In the other [Y] he sits on a throne attached by chains to the necks of the gryphons, and offers them as bait the two shanks of some hoofed animal. At Lincoln [U] about 1370 and at Chester [I] about 1390³⁶ the subject was again carved on the misericords of the respective cathedrals. At Cartmel Priory church in Lancashire a striking variation is to be seen on a misericord dating from the close of the 14th century [PLATE II, P]. Here sits a crowned figure with a hideous face, wearing as his only garment a tippet over the shoulders. His hands and feet are clawed, and in his left hand he grasps a short mace. Beside him two dragons crouch. In view of the interpretation which presently we shall see was put upon the episode, this treatment is significant. The Darlington misericord [Q], to be dated about 1430, comes next in order, and exhibits Alexander sitting huddled between two handsomely collared gryphons and holding two sceptres. In the slightly later misericord from Whalley, Lancashire [J], we have a return to the baited spears and also to some likeness of the basket. The last of this series of misericords was carved about 1445, and is preserved at S. Mary's church, Beverley, Yorkshire [S]. In it we note the recurrence of the sceptres and the introduction of two extra dragons. While it is impossible to trace any connexion between these carvings, yet it is noteworthy that the motif seems to rise in the south-west and to move, with occasional deviations and retirements, toward the north-east, and that the three northernmost examples, at Cartmel [P], Darlington [Q], and Beverley [S], all display the perverted treatment of the baited spears.

In a fine series of tapestries illustrating the romance of Alexander, made at Tournai about 1450 and now adorning the Palazzo Doria at Rome, the

²⁹ Figured F. X. Kraus, *Christliche Kunst*, II, 1, p. 402. Described in *Freiburger Münsterblätter*, II.

³⁰ In 1897 it was owned by Lord Llangatlock.

³¹ Cahier and Martin, *Nouveaux Mélanges d'Archéologie*, I, *Curiosités mystérieuses*, p. 171.

³² C. E. Keyser, *Norman Tympana*, p. 70.

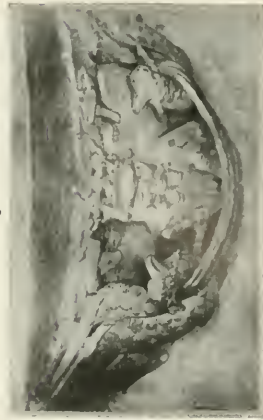
³³ A. Michel, *Histoire de l'Art*, I, 2, p. 885.

³⁴ For the dates of the misericords I am indebted to F. Bond's work on that subject, *Misericords*, pp. 226 f.

³⁵ Figured by F. Bond, *op. cit.*, p. 80, upper figure. The lower figure on the same page depicts a modern work.

³⁶ Figured *ibid.*, pp. 78, 79.

J



MISERICORD, WHALLEY CHURCH, LANC.

K



TYMPANUM OF CHARNEY BASSETT CHURCH, BERKS.

L



12TH CENTURY RIESENHESSEL

N



CARVED SLAB, FRONT OF DUOMO, BORGO-SAN-DONNINO

M



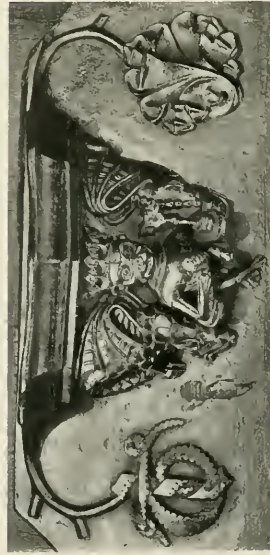
DETAIL OF 13TH CENTURY RATISBON TEXTILE

O



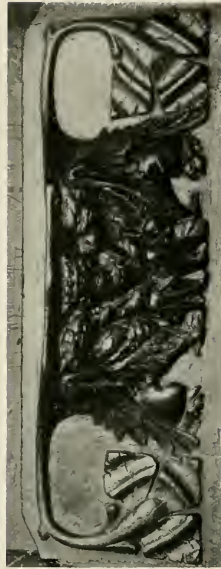
DETAIL OF TOURNEY TAPESTRY (PALAZZO DORIA, ROME)

P



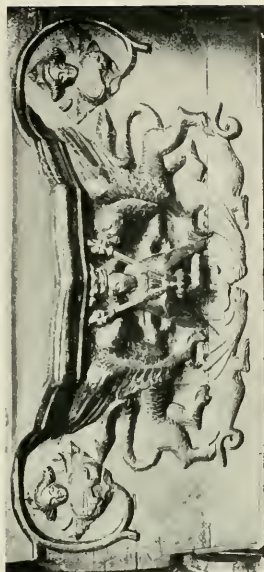
MISERICORD, CARMEL PRIORY, LANC., PHOTOGRAPHED BY MR. G. C. DRICE, F.S.A.

Q



MISERICORD, S. MARY'S, DARLINGTON, PHOTOGRAPHED BY MR. JAMES HARR

S



BEVERLEY MINSTER

U



LINCOLN CATHEDRAL

Y



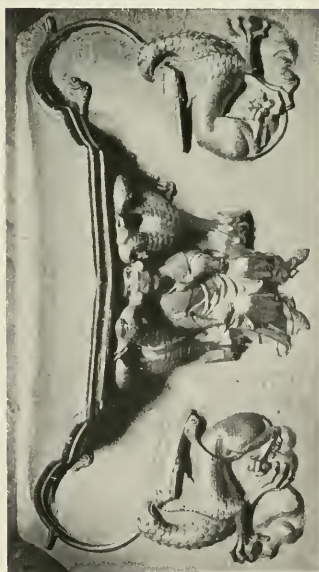
GLOUCESTER CATHEDRAL

K



WELLS CATHEDRAL

T



CHESTER CATHEDRAL

W



GLOUCESTER CATHEDRAL

Alexander the Great's Celestial Journey

episode of the Celestial Journey occurs [PLATE II, O]. Above the magnificent cage of wrought ironwork in which Alexander is seated, God the Father appears in clouds, mournfully deprecating Alexander's presumption. A glance at the 15th-century illumination reproduced in *The Burlington Magazine*, vi, p. 395, demonstrates that the tapestry designer was inspired, not by the independent artistic tradition which we have been tracing, but by the illuminators of manuscripts of the Alexander romance. A woodcut of the first half of the 16th century by Schaufelein, kept at the British Museum, seems also independent and is characterized by freshness and spirit.³⁷

After this survey, the question inevitably arises: how came it that to this one episode out of a whole cycle such marked favour was shown by the mediæval craftsman? Why was it so often used in the decoration of sacred buildings? Did some recondite significance lurk beneath the hard surface of enamel or mosaic, the smooth texture of silk, or the rough modelling of wood or stone? Now it is clear that in certain cases such as the Doria palace tapestry [O] and the imaginary painted room of the "Intelligenza", where the scene is found among many others from the same romance, it was introduced without thought of any interest other than the strangeness and ingenuity of the mode of ascent. Likewise in the enamelled bowl of Mawud [C] and the Schaufelein woodcut, whose designers would not have been in touch with the mediæval ecclesiastical tradition, no symbolical meaning was probably attached to the figure.

Let us turn, then, to the examples from ecclesiastical art. Have we any reason to suppose that Alexander's Celestial Journey stood for some good or evil experience, or typified some good or evil personage? The most telling piece of evidence in favour of a good interpretation is the embroidery at Soest [A], which, together with another embroidery of the *Agnus Dei* in exactly the same style, forms a cushion for relics. It is hardly conceivable that for this use or for the decoration of an ecclesiastical vestment such as that men-

tioned in the Anagni inventory, a symbol of evil would have been deliberately chosen. Evidence, however, of a convincing sort that any general and authoritative tradition set a favourable interpretation on Alexander's exploit, is lacking. To be sure, certain early Ethiopian romances of Alexander paint his career as that of an exemplary and somewhat ascetic Christian, but they seem to have had no influence upon Western tradition. The highly interesting quotation from the "Cy Nous Dit" given by Julien Durand seems at first sight to put an end to the discussion, since it shows that the author of a fairly well known mediæval book regarded Alexander as displaying a laudable curiosity to know concerning heavenly things. Translated the quotation runs thus:

Certain histories say that at the time of Mardocheus reigned Alexander, the which Alexander caused himself to be borne into the air in a chair with four gryphons, and turned a piece of flesh upon a lance whithersoever he wished to go, for they were anhungered. . . . So may we learn that it behoves us all to aim and desire to have everlastingly the beauty of the heaven, even as Alexander put himself in such peril to behold the earth and the sea.³⁸

But an examination of the book shows that the compiler, selecting popular motifs from art, arbitrarily without any general sanction placed upon each any moral that would fit. While, therefore, some such moral as he gives may have obtained for the Soest embroidery [A] and the Anagni dalmatic, yet we cannot regard him as the mouth-piece of the prevailing mediæval tradition, a tradition which, as we have seen, was particularly weak in France.

On the other hand, there is testimony from early times that Alexander, the hero of popular romance, was looked upon with grave disapprobation by the scholarly, and especially the clerical world. He presents in this respect a striking resemblance to Dietrich of Bern, who at the same time was idolised by the world of German chivalry and consigned to hell by monkish historians. In the 3rd century Dion Cassius wrote that in the reign of Heliogabalus there appeared on the banks of the Danube a demon resembling Alexander, who with a company of bacchic revellers passed through Thrace, receiving divine honours, and finally disappeared after a sacrifice offered to him.³⁹ Valerius Maximus, who had much authority in the Middle Ages, spoke after this fashion:

The valor and good fortune of King Alexander resulted in three very manifest stages of insolence. In contempt of Philip, he assumed Jupiter Ammon for his father; in weariness of the manners and dress of Macedon, he took to himself Persian clothing and customs; and despising mortal estate, he imitated that of a god.⁴⁰

The character for pride borne by Alexander among mediæval moralists is attested by the fact that in the Middle English "Alphabet of Tales", translated

³⁷ Figured *Burlington Magazine*, vi, p. 400. I have not included several carvings cited by various authors as illustrations of the Celestial Journey, since to my mind it seems rash to assume that a man placed between two monsters is necessarily a corruption of that particular motif. The following seem to me examples of rash identifications: at Urcel cited by Martin, *Nouveaux Mélanges d'Archéologie, Curiosités Mystérieux*; at Rouen cited by F. X. Kraus, *Christliche Kunst*, II, 1, p. 403; at Pavia and at Parma cited by Boito and Scott, *Basilica of St. Mark's*, p. 542; at Bitonto cited by Gabelentz, *Mittelalterliche Plastik in Venedig*, p. 127. The third misericord at Gloucester cathedral described by Meissner in *Archiv für Neuere Sprachen*, LXVIII, p. 184, as showing the gryphons whispering temptation in Alexander's ear is a modern work, probably suggested by the similar misericord at Chester. Meissner's whole theory of such a scene, distinct from the scene of the actual flight, has no authority in literature and has no other basis in art than this modern carving. The citation of a mosaic at Taranto by O. M. Dalton, *Ivory Carvings in the British Museum*, pp. 75 f., is probably an error for Otranto.

³⁸ *Annales Archéologiques*, XXV, p. 150.

³⁹ Dion Cassius, *Annales*, Bk. LXXIX, ch. 18.

⁴⁰ Valerius Maximus, Bk. IX, ch. v, Ext. 1.

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from Étienne de Besançon, Alexander is the chosen example of Ambitio and Superbia.⁴¹

Since Alexander enjoyed such a reputation, and since the accounts of the Celestial Journey frequently hint that his ascent was terminated by the divine displeasure, was it not natural that the attempt to reach the heavens should have been regarded, as it was in the cases of Kai Kā'ūs and Nimrod, as an act of impious audacity? Now have we any warrant for believing that such was the mediæval interpretation? Goldschmidt has called attention to some lines accompanying an illumination of the *Celestial Journey* in a manuscript of Rudolf von Ems' "Weltchronik", which furnish the warrant needed.⁴² They may be translated as follows:

Alexander, whither wilt thou? Thou hast verily no good intent. Wilt thou strive against the Godhead? Thou wilt suffer for it. No one enters heaven save he can deserve it.

Such an attitude is indicated also in the Otranto mosaic [H]. The pavement of which it forms a part covers the nave, and the general design consists of two huge trees on the backs of two elephants. One, apparently, is the *Tree of Good* and enfolds in its branches men and animals symbolic of the virtues; the other is the *Tree of Evil*, and among its branches are the impious king and his gryphons.

It had been noticed, furthermore, by Father Cahier that at Bâle cathedral the capital that is carved on one side with the Celestial Journey [FIG. 2] is decorated on the others with the Fall and Expulsion of Adam and Eve. Was a connection possible and what was that connection? Father Cahier suggested that the presumption of the first man was typified or paralleled by the pride of Alexander. But I believe that an obscure passage from a 12th-century writer gives us our best clue to a complete interpretation: namely, that the pride and fall, not of Adam, but of the Devil is here typified in the Celestial Journey. The Venerable Godfrey, Abbot of Admont, in his "Homiliæ in Scripturam" in commenting on the first chapter of the "Macchabees" first explains that by the name Alexander we are to understand not unfittingly the dragon, the old serpent, who is called the Devil or Satan.⁴³ Again later, commenting on the words "egressus de terra Cethim", he ejaculates:

Cethim means fear. He departed, alas, from fear when, despising the fear of God, he was exalted to such arrogance of mind that he chose to be under his own rather than God's dominion, saying in his heart, "I will set my throne in the North, I will be like the Most High".

We learn further that Darius stands for our father Adam. Finally, summing up the whole, Godfrey says:

Alexander after leaving the land of Cethim, that is, the Evil Angel after falling from heaven, slew this King Darius when out of envy he persuaded him to eat the forbidden apple, and by this means cast him down miserably to death.

It scarcely seems to me possible that the venerable homilist should have struggled to foist such an awkward interpretation on the verse unless he had been accustomed to associate Alexander the Great with the rebellion and fall of Lucifer. The Bâle capital [FIG. 2] tends to show that the particular episode of the Celestial Journey was a special point of resemblance. The identification of Alexander with the devil is confirmed by the Cartmel misericord [P], which depicts the king with the monstrous features proper to Satan. We may then say with some assurance that although in some exceptional cases the Celestial Journey was understood as a type of laudable striving heavenward, the authoritative tradition of the Church, stated by Rudolf von Ems and the Venerable Godfrey, and reflected in the Otranto mosaic [H], the Bâle capital, and the Cartmel misericord, found in the episode an instance of overweening pride, and even a type of Lucifer's supreme attempt against the throne of God.⁴⁴ The question naturally arises: how did such a motif perpetuate itself and pass from town to town, from country to country, across mountains and seas? Sometimes, doubtless, the artist saw the motif at one place, then travelled on and reproduced it at another. But we may imagine that more often it was the design itself that travelled to the artist. Carved on a casket, or woven in a web, it followed the great merchant routes westward and northward, to delight the eye not only of noble dame or wealthy burgess but also of the craftsmen in their employ. Probably, too, the craftsmen themselves compiled and passed around sketch-books of stock designs, somewhat like that of Villard de Honne-court, though of a humbler variety. Sometimes the design would stand unexplained, mysterious, with the result that the copy made from it would show manifest distortions; sometimes the single word *Alexander* would give the clue to an artist who was well versed in his romances; sometimes, perhaps, the figure would be explained as a symbol of pride; sometimes, as a type of Satan, he would be depicted with the paws and face of a monster; sometimes, in association with the Temptation and Fall of Adam, the scene would be expounded at length as an allegory of Lucifer's impious ambition to sit upon the throne of the Most High. With the design before him, one craftsman would follow the lines with the skill of a master, another with a bungling stroke: one would emphasise the moral, another would have appreciation for nothing but the symmetry of the design.

Much may yet be added to our knowledge of the history of this episode, and the day has yet to come when we can point to a passage which

⁴¹ Early English Text Society, O.S., vol. 126/7, Nos. 49, 737.

⁴² A. Goldschmidt, *Albanus Psalter*, p. 72.

⁴³ Migne, *Patrologia Latina*, vol. 174, p. 1130.

⁴⁴ Meissner's identification of Alexander with Antichrist in *Archiv für Neuere Sprachen*, LXVIII, p. 185, is not there supported by a shred of evidence, and no facts in confirmation of it have come to my notice.

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explicitly states that Alexander's Celestial Journey was a type of the rebellion of Lucifer. Yet I think we are in a position to say that the episode is an excellent example of the changes, minglings, misunderstandings, interpretations, which allure and baffle and still allure us in the study of mediæval literature and art.

[The carved tablet on the front of the Duomo, Borgo-San-Donino, is illustrated here [PLATE II, N] from a photograph kindly supplied by Mr. Arthur Kingsley Porter, the author of the sumptuous work "Lombard Architecture". He records the local designation of the figure, "Berta che

filava", Vol. II, p. 191, where he gives the legend of Berta, but, as Professor R. S. Loomis and Sir Martin Conway have independently observed, the tablet evidently represents Alexander's Celestial Journey, and not Berta. We also, with the author, have to thank Mr. G. C. Druce, F.S.A., for the use of many photographs besides those of the misericords, which have allowed reproduction on a larger scale, and for much advice and research; and Mr. A. F. Kendrick, Keeper of the Department of Textiles in the Victoria and Albert Museum, for valuable suggestions and additional references.—ED.]

THE MOSAIC PAVEMENT OF SHELLAL, NEAR GAZA BY CAPT. MARTIN S. BRIGGS

PORTIONS of the pavement reproduced here from drawings have already been published in the illustrated press from photographs, but its curious situation on the top of a conical hill made a complete photograph of the whole floor quite out of the question. This very interesting relic was found during military operations near the end of May 1917. It lay at a point about 13 miles south of Gaza, close to the Wadi el-Ghuzze, or Wadi of Gaza, a few miles north of a line drawn from Khan Yunus to Beersheba, in southern Palestine, at a place called Shellal, which must have been always important as a crossing of the Wadi and as the site of an excellent spring of water. The Wadi, at this part of its course, is a wide and desolate channel, covered with stones which were awkward for both infantry and cavalry. In the summer a blinding glare is reflected from its white bed, and clouds of dust sweep through it nearly all day. At the time when this discovery was made I was living in a dug-out in a small gully about a mile north of Shellal, and was working every day at the water-supply at Shellal and Hiseia. It was thus possible to make the drawings reproduced here, but conditions prevented me from completing them for several months.

The mosaic was first found by an Australian officer who was examining the summit of the hill on which it lay [see FIG.]. This hill, though of no great elevation, commands the Shellal crossing, and the Turks, who had occupied it up to a few weeks before, had dug a trench round the summit and made a machine gun emplacement there. In so doing they had revealed a portion of the pavement which had previously been covered by clay and debris, and they must have considerably damaged the remains. When the mosaic was discovered by our troops, the work of superintending the excavation was undertaken by the Rev. W. Maitland Woods, C.F., a chaplain attached to the Anzac Division. Arrangements were made for drawings to be prepared, and my own sketching

there was entirely unofficial. When I first saw the pavement, on June 1st or 2nd, it was nearly all uncovered, but on comparing my own drawings with those made by the Australians, I find that parts of it must have been either broken up or wantonly removed during the few days before I first saw it. According to the earlier drawings, the two peacocks, to be seen at the bottom of the pavement in the PLATE, were both complete, and the inscription below them was decipherable for nine lines instead of the two which appear in my drawing. The latter fact

X



THE WADI EL GHUZZE, LOOKING TOWARDS SHELLAL. Reduced from a print, No. 39, printed by the Survey of Egypt, 1917 (983), from a drawing by the author, June 1917. The mosaic pavement was found on the summit of the hill X.

is corroborated by a photograph, and another photograph taken early in the proceedings seems to indicate that the small central panel over this inscription contained a representation of the head of Christ, as the XP symbol was apparently included. However, by coming on the scene rather late, I was able to witness the uncovering of hitherto unknown parts of the mosaic and thus to embody the elaborate border in my drawings.

The work of removing the mosaic was commenced just after I arrived and lasted for two or three weeks, the chaplain taking charge. It was carefully and skilfully done. The whole pavement was divided into squares by white chalk-

The Mosaic Pavement of Shellal, near Gaza

lines, one circle of the central portion being included in each square. The longer inscription formed a large section by itself. A piece of canvas was glued on the face of the mosaic, after the latter had been carefully swept free from dust, and when the canvas was dry the cement and concrete beneath were slowly removed with a sharp knife. This substratum consisted of, firstly, a thin layer of white cement, apparently composed of lime and ash, and below that a bed of concrete, formed with large white rounded pebbles from the Wadi, many of them 6 inches long. When the substratum had been removed, square by square, each square of mosaic was carefully lifted, and placed on a bed of freshly made plaster-of-paris in a shallow deal case. These cases were finally removed to Cairo on June 20th. When last I heard of them the question of their ultimate resting-place had not been decided.

The operations of clearing the mosaic and removing it were carried out under considerable difficulties, though not within range of enemy guns as a journalist characteristically hinted! Aeroplanes certainly hovered over our heads every day, but the thousands of horses and camels at the neighbouring water-troughs would have tempted their bombs more than half-a-dozen archeological workmen on the little hill. The chief drawback was the almost incessant cloud of dust which blew all the debris over the pavement as fast as it could be cleared. This obliterated the rich colouring as well as the outline of the design and at times made drawing almost impossible.

This mosaic pavement is undoubtedly a valuable find. The composition is both spirited and delicate, the technique is superb. Historically it should be considered as an important addition to the remains of a somewhat obscure period. A copy of the inscription at the top of the illustration was submitted to Mr. A. H. Smith of the British Museum, who translated the portion of it still existing as follows:

+ (Sign of the Cross). This temple with spacious (? foundations) was built by our most holy (bishop or similar title) and most pious George—in the year 622 according to —(the year of Gaza¹).

According to an interviewer writing in "The Egyptian Gazette" for the 22nd of September, 1917, the chaplain suggests that this fragmentary inscription might be amplified thus:—

+ And so he contributed generously to the building of this church here; he who was the most saintly of us all and the most beloved of God, George was his name, and the (building was) erected in the 622nd year after (the Roman foundation of the city of Gaza¹).

The same writer states that the chaplain adds that:—

Under this inscription were discovered the bones of the Saint, lying feet to east and arms crossed on chest. These, about 1400 years old, crumbled at the touch. The right forearm had been broken and set . . . Such bones as would bear very careful handling were reverently placed

in a casket, but this had to be done when the high wind of the afternoon had died down.

The discoverers of the mosaic have thus sought to identify this George of Shellal with S. George of Cappadocia, the patron saint of England, for which there is of course no evidence nor even probability. The suggestion naturally aroused a good deal of criticism and a not very edifying duel of letters in the Egyptian press. However the newspapers seized on S. George as an excellent opportunity for attractive headlines, and views of the mosaic are sold in Cairo bearing the assertive legend "Anzac S. George Mosaic, Palestine?" An anonymous critic, whose opinion, as I have since learned, is of value, writing previously in "The Illustrated London News" for 18th August 1917, had made the following remarks to which he has now kindly enabled me to add:—

The temptation to identify the "God-fearing George" with the patron saint of England should be steadily resisted. His place in the inscription is secondary; he is mentioned not as a great person but as an ordinary man; he is probably one who, by purse or by profession, contributed to the erection of the local church.

The same cautious writer now adds:—

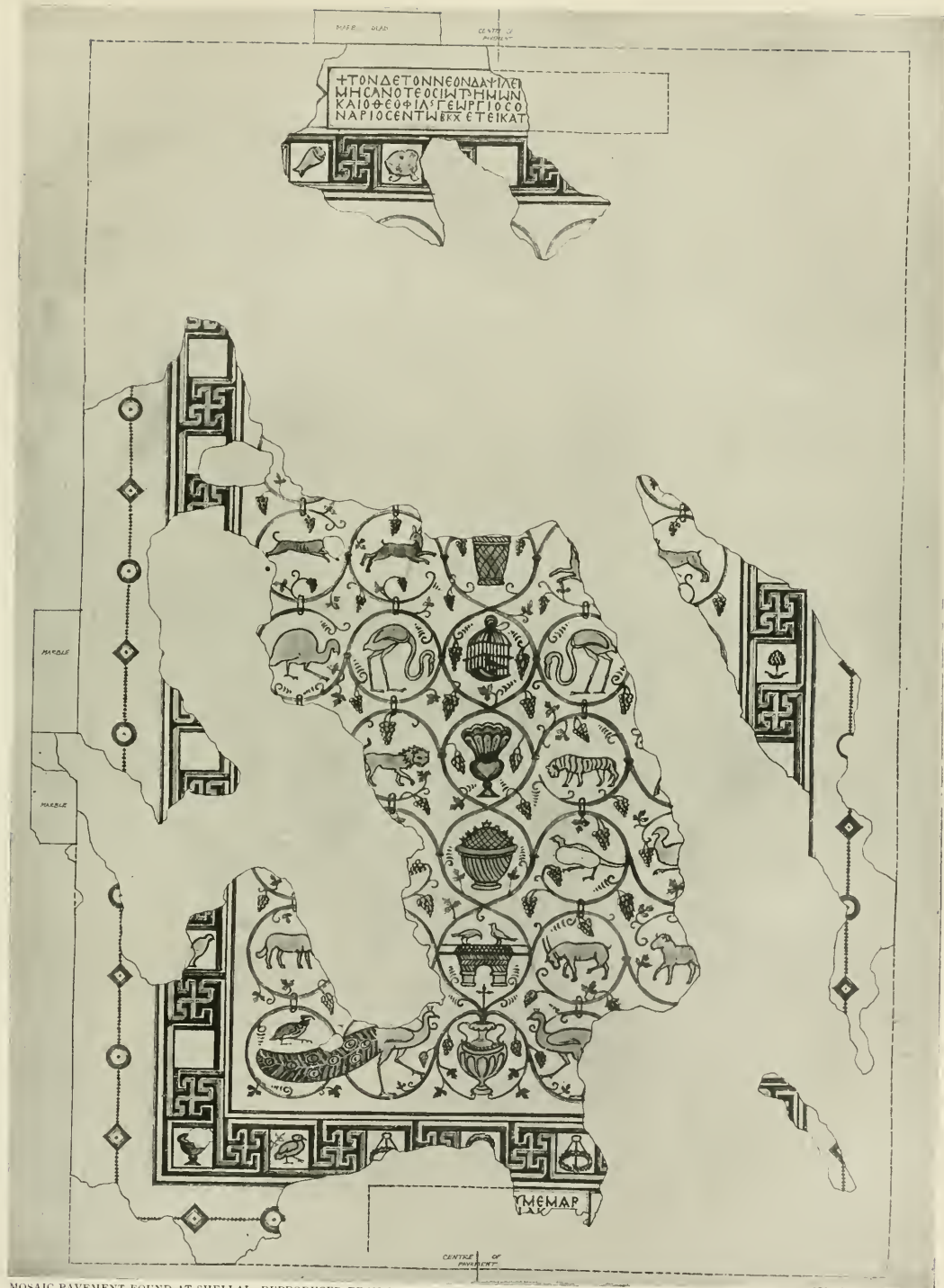
Not only is there, so far as my nescience goes, no evidence that the interred (if there was only one skeleton) was a saint, and not a sinner seeking spiritual aid by burial in a holy place, but there is nothing definitely to prove that the bones are those of any George. The inscription has nothing to do with the remains, at any rate directly; it simply refers to the building of the church, and to two persons concerned in its erection. People were often buried under mosaic pavements; a donor very likely would be. All this does not detract from the great interest of the discovery; it is sufficient to itself and does not need adventitious claims.

The general character of the design is not at all unusual in Southern Palestine, and was common from the 4th to the 7th century A.D. On parallel examples I quote again the writer in "The Illustrated London News", with some additions from the same pen:—

A close parallel to the present pavement was discovered in 1894, near the Damascus Gate, at Jerusalem. In that case, however, all the creatures represented are birds; there also is seen the rather amusing birdcage with its diminutive occupants. Another parallel is the well-known mosaic brought by Renan from Kasr Hiram, and now in the Louvre at Paris. Mosaic pavements of this kind, mostly with animal ornament, were made in great numbers in all the countries of the South and East Mediterranean littoral; the people of Syria-Palestine were fond of them, and the town of Madeba, N.E. of the Dead Sea, has proved especially rich in remains. A taste for this form of luxury probably spread into Sinai, where, in such places as Abda and Esbeita, more mosaics should ultimately be found.

I have myself seen photographs of a mosaic found at Um Jerrar (the *Gerar* of the Old Testament) between Shellal and Gaza, since I left Palestine. It is much smaller and less refined in detail than the Shellal example, but it resembles the latter in having many naturalistic figures of animals introduced into the design. Remains of a mosaic pavement were said to have been discovered near Sheikh Zuweid while I was there with my Division in February 1917, but I was unable to see them and my informant said that nothing of importance was visible.

¹ The year 622 in the era of Gaza is equivalent to 361-2 A.D.



MOSAIC PAVEMENT FOUND AT SHELLAL, REPRODUCED FROM SKETCHES MADE ON THE SPOT, JUNE 1917, BY CAPT. MARTIN S. BRIGGS. (Approximate scale, as reproduced, $\frac{3}{8}$ in. to the foot). PRINTED BY THE SURVEY OF EGYPT 1917 (983). (All rights reserved)

The Mosaic Pavement of Shellal, near Gaza

The principal features of the design of the Shellal mosaic may be clearly seen on the PLATE reproduced. But something should be said in regard to the colours and the materials employed. The cubes of marble used almost throughout are remarkably small and closely jointed. The principal colours are white, black, various shades of grey and various shades of red. These colours are very skilfully graded, so that the change from white to grey is imperceptible. These delicate shades were completely lost under the film of fine dust that continually obscured them, and even when washed over with water they were not easily distinguishable. The flowing scrolls of vine-stem that surround the circular panels are in various reds, the tint being midway between crimson and brick-red. Red is also extensively used in the elaborate *swastika* or fret-border that encloses the design, but the reproduction of the drawing does not do justice to the ingenious effect of perfection that is produced in this part of the pavement. The animals are depicted in different combinations of the colours already mentioned. An exception is met with in the representation of the two peacocks in the lower panels. The plumage of these birds is drawn with great spirit and shows considerable richness of colouring. Besides a certain amount of yellow and brown marble mosaic, not found elsewhere in the design, another material is used in these two figures, apparently malachite, having a smooth surface highly polished, and for the most part a brilliant green, though a darker hue is also found.

The symbolism of the various beasts and birds represented in the numerous panels is probably capable of interpretation by those learned in such matters. There seems to be no doubt that the central *motif* is the Vine, springing from a chalice in the middle panel of the lowest row, and if my supposition—that a head of Christ appeared beneath the chalice, enclosed in one of the small panels of the fret-border—is correct, then this assumption is justified. The peacock symbolises immortality, and many of the other figures have a place in the curious half-mythological, half-religious zoology of the period. Strangest of all are the two objects represented in the two upper panels of the fret-border, apparently the two halves of a fish. But, to quote once more the writer in "The Illustrated London News":—

It is not advisable to press the symbolism too far; at the date at which the pavement was laid artists were wont to graft on the symbolic stem details intended merely for decorative effect.

In addition to the actual mosaic of the pavement, there were two other relics of the building. The first was a trace of a threshold or a "surround" on the north side, and of what must have been a "surround" on the east side. Both of these were of slightly yellowish marble or limestone. These may well have formed part of a marble margin

round the mosaic. On the other hand, there was evidence at the west end, in the shape of fragments of vertical marble skirting, that the mosaic border ran right up to the wall. Finally, the inscription at the west end must have projected outwards, beyond this skirting, when it was complete. The natural conclusion is that this western inscription slab projected as a threshold into the recess of a western entrance door or porch.

The second relic, which, like the marble slabs, does not appear to have attracted the eye of our amateur archæologists was a damaged Doric capital of white marble or limestone. The abacus measured 1 ft. 10 in. or 1 ft. 11 in. square and about 2½ in. deep. Beneath it was an ovolo about 1½ in. deep and 2½ in. projection. The shaft of the column must have been about 1 ft. 6 in. in diameter. This capital was lying at the foot of the slope of rubbish on the south side of the little hill, amid every sort of debris and thousands of small cubes of mosaic. Some of this debris must have been flung over the edge of the summit by the Turks when digging, but it appears that the whole of the south-east corner of the pavement must have slipped down as constant erosion wore away the mass of the hill on which it was built. All the clay cliffs round the Wadi are eaten into fantastic shapes by some sort of natural agency, apparently the action of water and frost rather than the blowing sand that has modelled the bold escarpments of the Libyan oases.

The site chosen for erecting this little church, with its wonderful mosaic floor, is a strange one, in a wild and lonely gorge. The neighbourhood of the Shellal and Hiseia wells, and of a road across the Wadi that many travellers must have taken as they went from Egypt towards Jerusalem may have been the cause. As they reached the fissured cliffs that form the banks of the Wadi they would gaze at this little sanctuary perched on its prominent mound.

So far as I am aware, this is the only outstanding relic of antiquity that has been found by our army in its long journey of 150 miles from the Suez Canal to Gaza, though at Pelusium, Phelusiut, El Arish, and Khan Yunus there are remains of various old buildings. But now that Palestine is rapidly coming under British control, one wonders what will be the fate of any other "finds", whether they will be removed, and, if so, whither? What city and what museum is to have such art treasures as this mosaic from Shellal?²

[² I cannot refrain from expressing the hope that the cases of mosaic will either be preserved as near their original locality as possible, for instance in the Cairo Museum; or that, if they are removed overseas it will be to Australia, where they will not only be a unique relic of antiquity, but a memorial of the highest national import. They were saved by Australian enterprise and intelligence, and they will represent how much Australia has done to save the whole English-speaking race. Though there is no evidence whatever that the pavement has even the remotest connection with S. George, Australia has very strong claims to possess it.—Ed.]

TWO "LITTLE MASTERS" OF LIMOGES ENAMELLING BY H. P. MITCHELL



AMONG the fine artists who worked in grisaille enamelling at Limoges during the middle third of the 16th century are two whose works, though small in size, have an artistic quality of an exceptionally high order. The names of both are unknown, and the productions of one of them, unsigned even by initials or stamp, can only be identified by the indications of style and method. The purpose of this paper is to bring together for comparison a group of the works of each of these artists with a view to establishing their characteristics.

The pieces in the unsigned group are distinguished by a style remarkable for its vivacity and lightness of touch, and by the cloudlike quality of its filmy whites, which have the appearance of being floated in a watery consistency on the lustrous black ground. The artist has a preference for nude figures, nipped in at the waist and knees, their action somewhat exaggerated, and their claw-like hands dramatically expressive. His work is full of action and spirit, tingling with enthusiasm for the myths and motives of classical antiquity. He seems to have specially occupied himself with little oblong plaques, suitable for mounting on the sides of small caskets.

The accompanying reproductions of the following five pieces will illustrate his style better than any analysis, and make detailed descriptions unnecessary:—

1. *Hercules and Deianira with the centaur Nessus* [PLATE I, C]. Victoria and Albert Museum (No. 914—1855). 5.8 cm. by 4.5 cm.

2. *Mars and Venus discovered by the Gods* [PLATE I, A]. Victoria and Albert Museum (Salting Bequest, No. C. 2400—1910). 8.4 cm. by 4.5 cm. From the De Lafaulotte Collection (Sale Catalogue, Paris, 1886, lot 9, "Attribuée à Kip"). [Illustrated in *The Burlington Magazine*, XX, 1911, p. 85.]

3. *A Combat of Cavalry*; in the foreground a river-god [PLATE I, B]. M. Albert Lehmann, Paris. 7.7 cm. by 4.3 cm. From the Spitzer Collection (Sale Catalogue, Paris, 1893, lot 450, pl. XVII, "Jean III Pénicaud"). Illustrated in "La Collection Spitzer" (Popelin and Molinier, "Les Émaux Peints", II, p. 30, No. 34, "Jean III Pénicaud"). [PLATE I, B.]¹

4. *A Sacrifice of a Lamb* [PLATE I, D]. Victoria and Albert Museum (presented by Mr. Otto Beit, No. C. 149—1917). 9 cm. by 5 cm. Given to the Red Cross Sale (Christie's, March 1917, lot 995) by Mr. A. G. W. Murray, who obtained it from a dealer at Brighton.

5. *A Sacrifice of a Bull* [PLATE I, E]; on the left a young man seated, in a pose borrowed from

¹ I have to thank M. Albert Lehmann for kindly providing this photograph, and for his permission to reproduce it.

the *Resting Mercury*, holding a figure of Victory. Mr. Otto Beit. 6.9 cm. by 4.2 cm.²

Details such as the hair of Venus in No. 2, and the figure of Victory in No. 5, are sometimes put in in gold. The reverses are coated with clear flux. In No. 4 a pale bluish tinge is perceptible on the altar and on the ground; the white is in tangible relief, and apparently overheated and bubbled in the firing. No. 5 is of exceptionally beautiful quality in the gradation of shading, which largely disappears in the photograph. The artist's method is, of course, to a certain extent *par enlavage*—that is, by the removal of the superimposed white allowing the black ground to show through where required; but he seems to have relied to an unusual degree (see especially Nos. 1 and 2) on a judicious reserving of the ground, much in the manner of modern water-colour painting, touching in his subject with such dexterity as to avoid very largely the necessity for *enlavage*, and it is greatly to this, I think, that the unusual freshness and charm of his work are due.

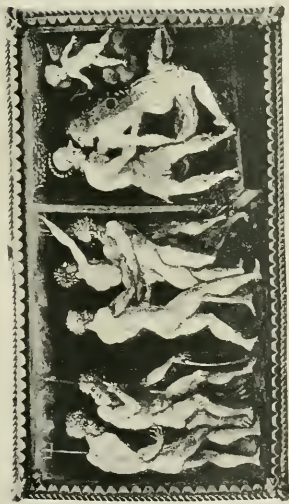
More than one suggestion, as the quotations above show, has been made as to the identity of this fine artist, one writer attributing his works to "Kip" and others to "Jean III Pénicaud". As to the first suggestion, it is disproved by the most casual comparison with the very distinctive work of the artist who goes by the name of "Kip", but whom I have shown grounds for regarding as Jean Poillevé.³

As regards "Jean III Pénicaud", it is necessary to say that, though the existence of such an enameller has been most freely assumed in the past, it has never yet been established, and it is purely a matter of conjecture to assign any particular work to that name. Still, whether his name were Jean Pénicaud the third or something else, the individuality of the artist who goes by that title is clear enough, and his style has been characterised by De Laborde⁴ with his customary acuteness, though for once he seems somewhat to overrate the artistic value of his work. However admirable this may be in effective contrasts of chiaroscuro, it is often poor enough in drawing. He used the same stamp as Jean II—that is, the well-known crowned P L monogram of the Pénicaud family. A characteristic specimen of his work is here shown for comparison.

² I have to thank Mr. Otto Beit for kindly allowing the reproduction of this piece.

³ *Burlington Magazine*, XIV, 1909, p. 278, with illustrations of several pieces.

⁴ *Notice des Émaux, etc.*, 1857, p. 161. A good analysis of his style is also given by L. Bourdery, *Notice sommaire sur les Émaux peints de Limoges*, 1890, p. 8. The present attitude towards "Jean III Pénicaud" is shown in M. Marquet de Vasselot's recent catalogue of the Louvre collection (*Catalogue Sommaire*, 1914), where his name disappears altogether, and the works formerly attributed to him are distributed under other headings, mainly under "Ecole de Jean II Pénicaud".



A



B



C

C



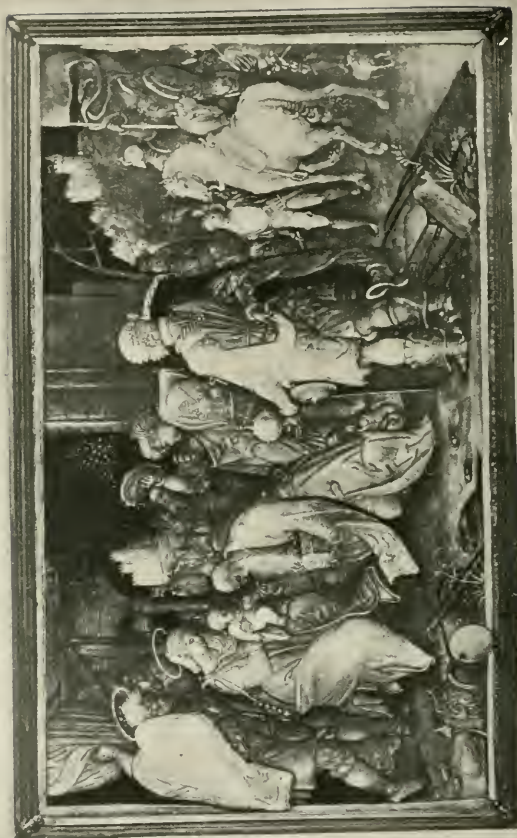
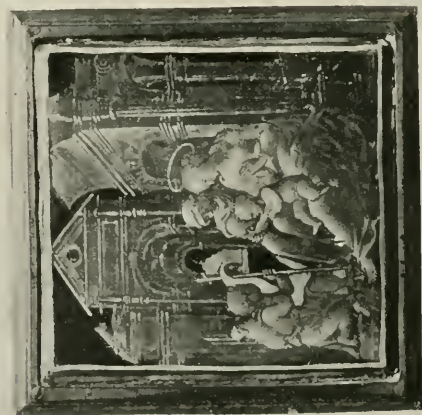
D



E

(A) *Mars and Venus discovered by the Gods* (SALTING BEQUEST, V.-A. MUSEUM). (B) *A Combat of Cavalry* (MONSIEUR ALBERT LEHMANN). (C) *Heracles and Deianira with the Centaur Nessus* (V.-A. MUSEUM). (D) *A Sacrifice of a Lamb* (OTTO BEIT GIFT, V.-A. MUSEUM). (E) *A Sacrifice of a Bull* (MR. OTTO BEIT)





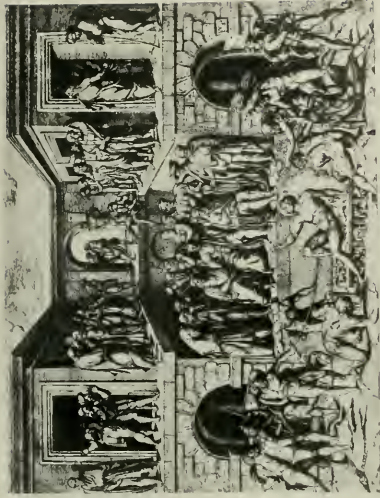
(F) *Combat of Horsemen and Foot Soldiers*; FROM A PHOTOGRAPH BY J. E. BULLOZ (SALTING BEQUEST, V.-A. MUSEUM). (H) *The Virgin and Child with S. Elizabeth and S. John the Baptist* (V.-A. MUSEUM). (G) *The Martyrdom of S. Lawrence*; FROM A PHOTOGRAPH BY J. E. BULLOZ (SALTING BEQUEST, V.-A. MUSEUM).

ENAMELS BY THE MASTER M^C.

TWO "LITTLE MASTERS" OF LIMOGES ENAMELLING
PLATE II



K



L



M



N

(K) *La Vierge au Palmier*, ENGRAVED BY MARCANTONIO AFTER RAPHAEL (DYCE BEQUEST, V. A. MUSEUM). (L) *Martirio di S. Lawrence*, ENGRAVED BY MARCANTONIO AFTER BACCIO BANDINELLI (DYCE BEQUEST, V. A. MUSEUM). (M) *Christ among the Doctors*, BY THE SO-CALLED *Jean III. Penicaud* (V. A. MUSEUM). (N) *The Road to Calvary*, BY JEAN II. PENICAUD (PIERPONT MORGAN COLL., NEW YORK)

ENGRAVINGS AND ENAMELS IN GRIS VILLE

TWO "LITTLE MASTERS" OF LIMOGES ENAMELLING

Two "Little Masters" of Limoges Enamelling

6. *Christ among the Doctors* [PLATE III, M]. Circular. Grisaille, with touches of gold, the flesh slightly tinted. Reverse stamped with the Pénicaud mark, P L crowned, and coated with clear flux. Victoria and Albert Museum (No. 790—1877). Diam. 10.8 cm.

The summary handling, and figure-drawing sketchy and poor in quality, though combined with an almost Rembrandtesque mastery of effect, mark the work as the production of an artist of a different kind of talent from that of the enameller we are considering. His productions are, moreover, evidently slightly later in date, and these considerations sufficiently dispose of the suggestion of identity.

Since, then, we are unable to attach a name of even dubious reality to the author of our first group, and are unprovided with a signature even of initials, I venture to suggest that he may be known for purposes of reference most conveniently from his most characteristic piece as the artist of the Mars and Venus plaque of the Salting Collection.

For our second group we are happily provided with a signature of initials, M P in monogram, varied in one instance as $\frac{P}{M}$. The works of this enameller are remarkable for their minute and laborious finish, in marked contrast with the fresh, rapid, and decisive touch of the other artist. He exercised himself on more ambitious subjects, after works by the great masters of painting, in a method of carefully elaborated outlines and modelling *par enlavage*. His figures are remarkable for their beauty of drawing, and the exceptional softness of his gradations of tone is sometimes enhanced by the use of a grey ground or by overspreading the completed grisaille with a transparent film of pearly grey, a practice entirely at variance with the sharp contrasts of the former enameller. Equally striking is the difference of sentiment between the two artists. The following pieces will, I think, amply illustrate these points of difference.

7. *The Martyrdom of S. Lawrence* [PLATE II, G]. From an engraving by Marcantonio after Baccio Bandinelli (Bartsch, 104). Signed M P in monogram. Victoria and Albert Museum (Salting Bequest, No. C. 2401—1910). 8.1 cm. by 6.5 cm. From the De Lafaulotte Collection (Sale Catalogue, Paris, 1886, lot 8), and previously in the Louis Fould Collection. Illustrated in *Burlington Magazine*, XX, 1911, p. 85. A greatly reduced photograph of Marcantonio's large engraving is given on PLATE III, L (from the example in the Dyce Collection, Victoria and Albert Museum, No. 1022), and shows with what general fidelity, though with much softening of the action, the enameller followed his model on a miniature scale.

8. *A Combat of horsemen and foot-soldiers* [PLATE II, F]. Circular; grisaille. Signed M P in

monogram. Musée du Louvre (Gatteaux Bequest, J. J. Marquet de Vasselot, "Catalogue Sommaire," 1914, No. 501). Diam. 8.5 cm. A work of extraordinary beauty.

Another piece with the same signature, a *Virgin and Child*, is noted by Darcel,⁵ as having been exhibited by M. Guersent at Evreux in 1864, but I have not succeeded in tracing its present whereabouts.

As regards these, No. 7 is in a bluish grey tint of grisaille, 8 is on a grey ground. The reverse of both is clear flux.⁶ In discussing the second of these pieces M. Darcel⁷ refers to an *Adoration of the Shepherds (Magi)* then in possession of the Duke of Hamilton, which he considers to be by the same hand, though signed rather differently, the P being above the M. This piece was shown at South Kensington in 1862, when it was described by Sir A. W. Franks⁸ as "very exquisitely painted in grisaille on a black ground" and compared by him with another plaque of "the same subject, and by the same artist, but unsigned," then in Colonel Meyrick's collection at Goodrich Court. These two very similar *Adorations* have both found their way to Paris and are now in the collection of Baron Édouard de Rothschild, and in the Dutuit Collection, respectively.⁹ The Meyrick (Dutuit) plaque has an additional figure on the right, and there are certain other modifications of design; but substantially it is the same as the Hamilton piece, and apparently distinguished by the same extraordinary beauty of workmanship and exquisite gradation of tone. It is here shown for comparison with 7 and 8.

9. *The Adoration of the Magi* [PLATE II, J]. Grisaille. Dutuit (formerly Meyrick and Spitzer) Collection. 15 cm. by 8.9 cm. (For references and attributions see foot-note 9.)

It seems to me impossible to accept the attribution of this to Jean II Pénicaud, but the suggestion has been endorsed by so many competent judges

⁵ *Notice des Emaux, etc.*, 1867, p. 115.

⁶ The patches on the upper part of 8 are no doubt due to the injury it suffered in the fire at M. Gatteaux's house in 1870 (see G. Duplessis in *Gazette des Beaux-Arts*, 2nd series, IV, 1870, p. 342).

⁷ *Gazette des Beaux-Arts*, XIX, 1865, p. 530.

⁸ Special Loan Exhibition Catalogue, p. 151, No. 1686.

⁹ The former is shown in a poor woodcut in the Illustrated Catalogue of the Hamilton Palace Collection, 1882, No. 973. The Meyrick (Dutuit) plaque is illustrated in the Sale Catalogue of the Spitzer Collection, 1893, No. 429, pl. XVII; in *La Collection Spitzer* (Popelin and Molinier, *Les Emaux Peints*, II, pl. II); in G. Cain, *La Collection Dutuit*, pl. 51, with a notice by Gaston Migeon—in all of which it is ascribed to Jean II Pénicaud; and in Froehner and others, *La Collection Dutuit*, pl. 43, with a notice by J. J. Marquet de Vasselot, who attributes it to the artist M P of the circular plaque 8.

A third example of the same design is in the McClean Bequest at the Fitzwilliam Museum, Cambridge (O. M. Dalton, *Catalogue*, 1912, No. 64, pl. XXI), but by a later (even perhaps quite recent) and very inferior hand. For the fullest information about these pieces and their present ownership I am indebted to M. Marquet de Vasselot.

Two "Little Masters" of Limoges Enamelling

that it will not be unfitting to illustrate for comparison a good example of the work of this celebrated master, the more so as it will also provide an interesting contrast with the work of the so-called "Jean II Pénicaud" shown beside it.

11. *The Road to Calvary* [PLATE III, N]. Grisaille, with touches of gold, the flesh slightly tinted. Signed P I (Pénicaud Junior), and stamped on the back three times with the Pénicaud mark, P L crowned. Pierpont Morgan Collection. Diam. 12 cm. From the Mannheim Collection (Molinier, *Sale Catalogue*, Paris, 1898, lot 158).

Seen thus in comparison it is obvious enough that Jean II Pénicaud's well executed but dry and academic work, marked by a mannerism of thick-legged figures and heroic profiles, is really far removed from such a graceful and delicate production as our No. 9.¹⁰

There seems no reason to doubt that M. Marquet de Vasselot is right in attributing the latter to the artist of 7 and 8. Both the technical quality of the work, and also the drawing of heads of men and horses, furnish a test of comparison which appears conclusive. As has already been remarked M. Darcel similarly identified the Hamilton (Rothschild) example as the work of this artist (see above); and Franks's view that the Hamilton and Meyrick plaques are by the same hand thus receives corroboration.

Another piece by the same master, but unsigned, may, I think, be recognised in a small rectangular plaque of the Victoria and Albert Museum.

10. *The Virgin and Child with S. Elizabeth and John the Baptist* [PLATE II, H]. The group is a variant of that in Marcantonio's engraving of the *Vierge au Palmier* (Bartsch, 62), after Raphael. Grisaille, overspread with a film of grey. Victoria and Albert Museum (No. 4247-1857). 6.7 cm. square. (Marcantonio's print is shown in PLATE III, K, reduced from the example in the Dyce Collection, Victoria and Albert Museum, No. 1021.)¹¹

In this piece the same exceptional softness of

tone is the most marked characteristic, and the beauty of the figure-drawing in an identical manner is very striking.

The group of pieces thus constituted (7 to 10) is sufficient to establish the character of M P's work. The difference of style between this artist and the author of our first group is as apparent in sentiment as in technique. Compare, for instance, the horses' heads in Nos. 3 and 8. In the former they are almost grotesque in their animation, with raised nostrils, jaws opened for attack, and protruding eye-sockets. By the side of these, M P's horses are indeed very tame circus chargers. With what charming composure, too, M P's soldiers, mounted and unmounted, engage in mortal combat, and how gracefully S. Lawrence consents to die at the hands of his gentlemanly executioners. Compare this with the animation and entirely ill-bred emphasis with which the other artist's plebeian gods express their sense of scandal at the proceedings of Mars and Venus. As much by the psychological as by the technical test their work stands apart in two groups, even allowing for the use of designs by different masters as models and in spite of the intermediate quality of a highly finished piece like 5.

What name is concealed by the initials M P or P M remains undiscovered. The transposition of the initials suggests precisely a signature varying between a French and a Latin form, as we find in Jean II Pénicaud's practice. It may be presumed from his method that he probably belonged to the atelier of Jean II Pénicaud, at least for some part of his career. Franks¹² even, like Labarte,¹³ supposed him to be a member of that family, and suggested that the signature $\frac{P}{M}$ might stand for "Pénicaudi manu". But when it is remembered how carefully the Pénicauds differentiated themselves by their signatures, it seems hardly likely that one member of the family would have arrogated to himself the name Pénicaud without some sign of his individuality. There is unfortunately no record of a Pénicaud bearing a Christian name with M for its initial.

Two further points remain to be considered; the first in regard to a small grisaille medallion in the Louvre, attributed by Darcel¹⁴ to the same artist as the pieces signed M P. It represents a combat of soldiers, and is signed on the back with the initials M P in gold, and thus seems as if it might help to elucidate the artist's identity. M. Marquet de Vasselot, who has been so kind as to make a careful comparison of this piece side by side with M P's circular plaque (8), has furnished me with a description of the results, and a convincing opinion that the two are really quite distinct in style and evidently the work of different masters.

¹⁰ One of the leading "documentary" pieces of Jean II Pénicaud is illustrated in *The Burlington Magazine*, xx, p. 85. Other fine examples will be found in the illustrated catalogue of the Burlington Fine Arts Club, Exhibition of Enamels, 1897, pls. xxxiii-xxxvi.

¹¹ P. Kristeller (*k. preussischen Kunstsammlungen, Jahrbuch*, xxviii, 1907, p. 220), following a remark by C. Ruland in his Catalogue of the Raphael Collection at Windsor (p. 72), considers this print to represent a preliminary design by Raphael for the *Madonna del divino amore* at Naples, which is obviously a variation of the same composition. It seems probable that the enamel, in which the group corresponds much more closely with the print, represents a work by Raphael intermediate between the two. It is hardly likely that an enameller, especially one who followed the S. Lawrence engraving so laboriously, working from the Marcantonio *Vierge au Palmier*, would have so completely altered the background, still less that he would have invented the playful touch of the lamb on the back of the young S. John, a touch which seems to me very characteristic of Raphael's graceful fancy. My thanks are due to Mr. Campbell Dodgson for his help in regard to this print.

¹² *Loc. cit.*

¹³ *Histoire des Arts Industriels*, iv, p. 94.

¹⁴ *Notice des Emaux*, No. 218, p. 115.



(A) "COMBAT BETWEEN AMOR AND CASTITAS", GENERALLY ASCRIBED TO COSIMO ROSELLI, PANEL 16 $\frac{3}{4}$ " x 13 $\frac{1}{4}$ " (NATIONAL GALLERY, NO. 1196)



(B) "GROUP OF LADIES", HERE FIRST ASCRIBED TO COSIMO ROSELLI, PANEL 12" x 9 $\frac{1}{4}$ " (MR. W. B. CHAMBERLIN)


A CASSONE-PANEL BY COSIMO ROSELLI (2)

Two "Little Masters" of Limoges Enamelling

Finally it has to be considered whether M P can be identified with the contemporary master who signed his works M D Pape, M Pape, M D P P, etc.¹⁵ A comparison shows these works to be executed in a somewhat uninteresting and formal manner in which hatched shading is

¹⁵ Darcel, *Notice*, p. 257. A good example of his work is figured in the *Illustrated Catalogue of the Burlington Fine Arts Club, Exhibition of Enamels, 1897*, pls. LVII, LVIII.

A CASSONE-PANEL BY COSIMO ROSELLI (?) BY ROGER FRY

T the Linnell sale at Christie's there appeared a small picture attributed to the school of Botticelli and described as *S. Ursula and her Virgins*. By the kind permission of Mr. W. B. Chamberlin, the present owner, this is here reproduced [PLATE]. There is, as far as I can see, no reason to suppose that the central figure of this group is S. Ursula, or that the small group of women which surrounds her is intended to stand for the eleven thousand, who, though never represented quite literally by the old masters, generally make a rather more imposing bevy than we see here. Nor is the attribution to the school of Botticelli more fortunate. The picture is by no means a masterpiece; but among the minor works of a peculiarly fortunate period of Florentine art it counts because of a certain naïve grace and lyric charm. The landscape at once strikes one as peculiar. It seems, indeed, more typical of an English park with its rolling downs and clumps of beech wood than of any country within reach of Florence. Such verdant and luxurious landscapes are rarely found in the backgrounds of Florentine pictures; but we have a curiously similar example in a little picture in the National Gallery representing the conflict between Love and Chastity, which is there ascribed (safely enough) to the Tuscan school. This picture is here reproduced [PLATE], and it will be seen that the landscape backgrounds of the two correspond so exactly that one might suppose them to have formed separate panels of a single compound picture. Now it happens that the *Love and Chastity* of the National Gallery is one panel out of a series painted for a cassone. The long centre panel, a *Triumph of Chastity*, is in the Gallery at Turin. The National Gallery picture formed one end and the panel of the other end is missing. At first sight I was so much

conspicuous, a style more nearly related to the manner of Pierre Reymond than to one showing the tenderness of feeling and refined variety of tones displayed by M P.

We must be content, therefore, to know the artist of our second group, assuredly one of the very finest of the Limoges masters, by the initials M P, until the discovery of some fresh evidence may make his name known.

struck by the likeness between the picture at the Linnell Sale and the *Love and Chastity* that I hoped this might prove to be the lost third panel. The dimensions,¹ however, put this out of the question. There can, however, be little doubt that Mr. Chamberlin's panel was painted by the same artist at about the same period of his career, and in all probability for a similar purpose, namely, the decoration of a cassone. I am inclined to guess, even, that this cassone also was decorated with the same subject of the *Triumph of Chastity* (a favourite one for such objects), and that the group of virgins are attendants on Chastity awaiting the arrival of her triumphal progress, which would have filled the long centre panel. Now the National Gallery and Turin pictures have long been recognised by students as the work of Cosimo Roselli, and I think there can be little doubt that he is the author of the Linnell picture. It is true that Cosimo Roselli is generally known for his exceedingly dull and laborious compositions on a large scale. In those of the Sistine Chapel in particular he shows his incapacity to keep up with the standard of his fellow artists. Vasari says of him, "Although he was not for his time a remarkable or excellent painter, he yet produced sound works (*ragionevoli*)". His works were certainly never freakish or odd, in short he was a dull capable fellow. But even such an artist could catch at moments some gleam of the imaginative fervour of his day, and in the little panel of the National Gallery, to which we may now add Mr. Chamberlin's picture, we see not so much the plodding journeyman Cosimo as the inspiration of that happy moment in Florentine art.

¹ The dimensions are as follows:

<i>Love and Chastity</i>	...	...	16½" × 13¾"
Mr. Chamberlin's picture	...	...	12" × 9½"

REVIEWS

METROPOLITAN MUSEUM OF ART. HANDBOOK OF THE CLASSICAL COLLECTION; by GISELA M. A. RICHTER; pp. xxxiv + 276, 159 illust.; New York, 1917.

This volume follows hard on the catalogues of the Cesnola collection and of the ancient bronzes

which have already been reviewed in these columns. It is, like them, admirably printed, and the half-tone illustrations are of the first quality. The authorities of the Metropolitan

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Museum have grouped their collections according to periods, with the exception that the large marble sculpture, for reasons that can well be understood, has all been placed together in the Central Hall. They have also, in the case of the Prehistoric period, for reasons equally obvious, supplemented their few original pieces with reproductions of important objects from other collections. The collections, as a whole, are very representative, and this handbook is compiled with so much knowledge, skill and taste that it may be heartily recommended as giving an admirable outline of the development of Greek and Roman art. We notice one curious omission; in an arrangement in which chronological grouping is a chief feature it is nothing less than astonishing to find that the Ward collection of Greek coins, which the Metropolitan Museum is known to possess, is entirely ignored. Yet no kind of antiquities lends itself so well to chronological arrangement, or illustrates so well and so continuously the development of art from the 7th century onwards. The omission to make use of this instrument of education is the more remarkable because a catalogue of the Ward collection is in print, as the writer of this notice has the best of reasons for knowing. Will archaeologists never get over their nervousness about numismatics? Let us hope that in the next edition of her "Handbook" Miss Richter will have done so. In such an edition the misprints on p. 185 (*Alno* for *Alno*) and p. 222 (*tan* for *tau*) should be corrected. An interesting further point arises with regard to the relief mentioned in the latter passage. Miss Richter gives the names in the inscription as ΔΙΣΙΣΠΑΘΗ ΙΑΝΑΘΗΝΑΙΣ, noting the omission of the first T in the former name. If the first vowel is really I and not Y, one would like to be certain whether the inscription is as early as the relief (which is undoubtedly genuine). The mistake of I for Y is more likely to be made by a modern Greek than by an Athenian of the 4th century B.C. G. F. II.

FRANCESCO MALAGEZZI VALERI. LA CORTE DI LUDOVICO IL MORO. Gli Artisti Lombardi; xl + 368 pp., 489 illus., 16 tav. Milan: Hoepli; L28.

Having already dealt with the two greatest artists of the court of Ludovico, the writer, Count Valeri, enters in this third volume upon the work of the Lombard masters of that period. He then goes on to point out that the sculptors of the period at Milan are here intentionally omitted because they had been touched on to some extent in speaking of Bramante, since their activities were mainly concerned with the Certosa di Pavia, and lastly—as the writer frankly admits—because they had already been treated by him in his richly illustrated work upon G. A. Amadeo, sculptor and architect, published in 1902. In speaking of painting in this volume special attention has been given to portrait art, which was largely practised

at the court of the Sforza. His first chapter, "I Ritrattisti", includes that interesting master, Ambrogio de Predis, as well as Bernardino de' Conti, Gianpetrino, Boltraffio and Salaino, and the numerous profile portraits, which the two first-named of these painters especially produced, are richly and completely illustrated. The exquisite female portrait of the Ambrosiana, also in profile, the headdress broided with pearls, which has been attributed to Leonardo himself, is here reproduced both from the original and from a very inferior copy in the Salting collection, and is given definitely to the painter De Predis. As to who was the sifter for this lovely portrait the conclusion given here is that she must remain unknown. The author rejects the theory which would make her either Beatrice d'Este or Bianca Maria Sforza, and compares this picture with the female portrait in Lord Roden's collection at Tullymore Park in Ireland, "erroneously held by Cook to be that of Cecilia Gallerani," which he asserts to be evidently the work of De Predis, to whom also belong a very interesting series of male portraits, the finest of which, painted very strongly under Leonardo's direct influence, is *The Musician* of the Ambrosiana. We have to remember, as this writer very justly points out, that this later period of the Sforza dynasty, though extremely rich in art creation, was followed by terrible political and social convulsions, which disintegrated and scattered the work thus created; hence the difficulty of tracing them, so that under these conditions great credit is due to the author for the fine and representative collection of miniatures which are reproduced in this volume. A very notable work, which is illustrated among these, is the famous "Book of Hours" of Duchess Bona di Savoia, which has now found a home in the British Museum, and of which several reproductions are given here; while another masterpiece of the miniaturists' art, connected quite as closely with the Sforza dynasty, is the "Life of Francesco Sforza" (1491) in the Bibliothèque Nationale at Paris, in which the portraits are of great historical interest, the borders lovely in design, and the type of that fine, clear Roman type which belongs to the Italian incunabula of this great period in the printer's art. The succeeding chapter (III) deals with the masters in wood carving, a branch of art which flourished at this period, and often possessed really high qualities of sculpture, as in the *Pietà* of the Chiesa del Sasso above Locarno and the coloured *Crucifixion* in wood of the Monastery of the Sacromonte above Varese. In the last chapter (IV) the goldsmith's art is fully treated, including the chiselled silver work of the great processional crosses and the "niello" and enamel work in which the Museo Poldo-Pezzoli is so rich, and the yet more elaborate tabernacles in silver-gilt, a fine example of which from this

period is in the Musée du Louvre; and in a work which is especially devoted to the Sforza dynasty, the medallion portraits of members of that house come appropriately at the conclusion. In the last—and final—volume of this valuable series, which is yet to appear, we are promised some account of the art industries, of what we should now probably call “Arts and Crafts,” under the Sforza Dukes at Milan, as well as of her writers, poets, and musicians.

S. B.

CATALOGUE OF A LOAN EXHIBITION OF ANCIENT CHINESE PAINTINGS, SCULPTURES AND JADE OBJECTS from the Collection formed by Charles Lang Freer; compiled by F. W. GOOKIN; 53 pp., 9 illust. (Art Institute of Chicago, 1917.)

The first item in Mr. Gookin's excellent catalogue will have for most students of Chinese painting by far the greatest interest. The Lo Shên roll (attributed to Ku K'ai-chih) has, it is true, been reproduced in the “Kokka”, but on a much reduced scale. One wishes that Mr. Gookin had given a full-size reproduction of some detail in it. As this catalogue embodies much useful information and is likely to be used for reference, I venture to suggest certain small corrections:

No. 12. Wang Wei's name in Japanese is O-Makitsu or O-I, but never “Omakitsu Oi”.

No. 14. Chung-lang is not a title, but was Chou Fang's “literary name”. The common title “Lang-chung” is written with slightly different characters.

No. 49. The artist here called Kou Lung, “concerning whom no information is available”, must surely be the well-known 12th-century Academician Kou Lung-shuang (written with the characters “Hook-Dragon-Lively”).

No. 52. “No information concerning Su Han-ch'en is available”. The usual type of biography will be found in the “Precious Mirror of Painting” (T'u-lui Pao-chien) and other standard works.

No. 58. Why is Yüan Ch'ien called Yüan Tsing two lines lower down?

No. 64 (9). “Mu-lin, a great collector”. Evidently Hsiang Mo-lin is intended. In the index, by a combined misspelling and misprint, he is called “Mu-ein”.

Mr. Gookin promises us transliteration according to the Giles system, but does not consistently fulfil his promise, while his Chinese collaborator is apparently transliterating the Shanghai dialect, with confusing results. Accuracy could have been secured if Mr. Ma had been asked to look up the characters in Giles's Dictionary.

A. W.

JOHANNES BOSBOOM, door G. H. MARIUS en W. MARTIN; xi + 164 pp., 80 illust.; The Hague (Martinus Nijhoff), 20 guilders; cloth 22.50 guilders [not franes as previously stated in error].

Johannes Bosboom was the senior of that pleiad of artists who brought about the brilliant renaissance of Dutch painting in the second half of the 19th century. The anniversary of his birth (1817) was celebrated last year with memorial exhibitions at The Hague and

Amsterdam, and the present book is a further and worthy tribute to his genius. Bosboom primarily distinguished himself from his contemporaries by the choice of his subjects; he specialised as a painter of church-interiors, and even when he eventually departed from this theme and represented some old town hall or a rustic interior, he was attracted in the first instance by the constructive features of the room—and never sought the anecdotic or sentimental note, which Israëls or Neuhuys never failed to strike in their compositions. The figures remained a mere accessory to his scenes, especially in his later years, and in this respect he was an unmistakable successor to the Dutch church-painters of the 17th century; and I venture to say that he outpassed most of them in true comprehension of the architectural masses of a cathedral, with their wonderful spell of light and shadow, as well as in fluency of elocution. Bosboom also deserves our attention as one of the pioneers of the water-colour technique he practised even at a time when this process was utterly disregarded in his country and he found himself compelled to translate his water-colours into oils to make them at all saleable. No doubt Bosboom will forever rank amongst the most accomplished aquarellists of our time. It is gratifying that the honour of an exhaustive monograph such as is generally reserved for “old masters” has been for once given to a contemporary artist of these merits. The authors of the book are well known in England; Mlle. Marius, whose “Dutch Painting in the 19th Century” has been translated into English, and Prof. W. Martin, Director of the Royal Gallery, The Hague, a contributor to this Magazine. The work includes an Introduction and ten chapters, each dealing with a particular period of the painter's life. As the relation of events proceeds, the artist's evolution is outlined and his pictures are described and commented. This plan did not well allow a visible delimitation of each author's share in the common work, but we may imagine that Mlle. Marius is mainly responsible for the æsthetic comments and the characterisation of Bosboom's personality, and Prof. Martin for the historical facts and for the chronological catalogue of the artist's works which concludes the book and indeed was the necessary foundation of the whole. As it is, the book is a sound piece of historical and critical work, equally remote from the dilettantism which is too readily indulged in where contemporary art is concerned, and from pedantry, which is so often the opposite professional fault. The production too deserves nothing but praise. The book is handsomely printed in old-face Dutch type, on smooth hand-made paper; the illustrations—even those in the text—are in phototype and photogravure; and, as most of Bosboom's works are admirably suited for reproduction in

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black or brown, the whole presents an exceedingly pleasant and distinguished character. P. B.

DIE HOHENZOLLERN DÄMNERUNG: EINE WELT-TRÄGODEE (THE TWILIGHT OF THE HOHENZOLLERNS: A WORLD TRAGEDY); 12 illust. by GLYN PHILPOT. With titles and publishers' note (Cecil Palmer & Hayward); London, New York and Toronto. 5s.

The purpose of the book is to compare the tremendous story of "The Niblungs Ring" with the drama now being played by the nations in their deliberate intent to smash the Prussian grasp at world-power. The libretto is in German and English, and for the English version acknowledgment is made to Mr. Frederick Jameson and his publishers, Messrs. Schott and Co., of Great Marlborough Street, London, only small liberties with Wagner's text being required to make clear the intention of Mr. Glyn Philpot's twelve full-page

drawings. The titles of these indicate that the likeness between the phases in the famous operas and the ghastly pages of the war's history is a fairly close one. "German Ambition Grasps at the Dominion of the World", "Pan-Germanism Falls Exulting into the Arms of Prussian Militarism", "The Three Norns Sever the Rope of the German Empire on the Jagged Rock of Destiny", "The Fire of Retribution Consumes with Tongues of Flame the Bodies of Prussian Militarism and Pan-Germanism"—such are the legends under four of Mr. Philpot's furious and curious pictures, and he has contrived by an archaic parsimony in detail and emphatic masses of contrasted light and shade to suggest the brutality of German efforts and the bestiality of German ideals. The drawings form a trenchant indictment. S. S. S.

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THE STATIONS OF THE CROSS IN WESTMINSTER CATHEDRAL.—These sculptures have now been completed and placed in position, and with their completion it becomes more evident that in this case the choice of an artist has been uncommonly apt. Mr. Eric Gill is well fitted for the task by his capabilities, his sentiment and aspirations, and his fourteen important reliefs are entirely worthy of Bentley's building. A brief glance at some other portions of the decoration in the interior of the cathedral, or at the indifferent sculpture which degrades the outside of the main door, should at least make Mr. Gill's critics thankful that he has saved us from further trivialities of a like nature. His inspiration is at its highest, rising with the nature of his theme, in No. XII (*Jesus dies upon the Cross*) and in No. XIV (*The Entombment*). The last closes the series most fittingly with its rhythmic repetition of lines and slow, stately movement. Both are dignified expressions of the earnest feeling which underlies the whole work. Mr. Gill has considerable power in the handling of a restricted number of figures and the concentration of large and simple forms. Ingenious and varied use is made of the lines of the Cross in combination with the human form, the shafts of weapons, the curves of arches, etc., and where lettering invades the composition it is always with perfect decorative propriety. Gold and colour are employed with restraint, in such a way as not to interfere with the play of light and shadow on the surfaces of the stone. This question of lighting has evidently been carefully studied. In No. VIII, which receives no direct light, the effect of flattened linear design is still satisfactory; and here the marble casing, which as yet has been applied to only one of the brick piers on which the Stations are placed, will ultimately make this position more luminous. Elsewhere the discreet use of a claw tool varies the pleasant quality of the Hoptonwood stone. Technically, Mr. Gill is an excellent

carver, with a strong sense of his material and much experience of stone-cutting. The craftsman spirit, which has driven some other artists into a false mediævalism, fortunately results in his work in entire modernity. He represents his own period, and where he seems to approach the archaistic it is in consequence of his personal endeavour after form, and of certain tendencies of to-day which are more strongly developed on the Continent. He is one of the few British sculptors who would be taken seriously by cosmopolitan critics. Certain deficiencies may prevent him being placed at once in the very first rank, but it is to be hoped that he will be given further worthy opportunities of proving his powers. Weaknesses and mannerisms will probably disappear with greater growth. A minor objection may be made to his partiality for attitudes involving a hyper-extension of the lower leg, a position which the normally constructed man falls into with difficulty and avoids for its discomfort. As already mentioned, Mr. Gill is exhibiting cartoons for his *Stations of the Cross*, and other works, at the Alpine Club, from the 6th to the 14th of May. R. S.

CHRISTIE'S AND THE RED CROSS.—We record our admiration for the self-sacrificing services rendered to the Red Cross, now for the fourth time, by the firm of Messrs. Christie, Manson and Woods. The use of the firm's galleries has been four times entirely devoted for periods varying from a fortnight to sixteen days, to the exclusion of all other business, at the most favourable season of the year, with the result that sums of £50,000, £52,000, £82,000 and £151,000, making a solid £335,000, have been obtained for the Red Cross by means of the firm's generosity. But with this sacrifice by the firm we must not forget the enormous amount of extra labour devoted by the very greatly depleted staff, and especially by Mr. Lancelot Hannen and Mr. Alec Martin, who, as we understand, were occupied often until late

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at night for many weeks before the sales in sorting and cataloguing the very varied collections of gifts offered for sale. ED.

THE OPPENHEIM SALE.—The series of great art sales in Germany continues. In our January number reference was made to the Von Kaufmann dispersal; and this has been followed by the sale of the collection of the late Baron Albert Oppenheim of Cologne. As our readers will remember, this sale was originally fixed for October 1914, and the gem of the collection, the *Legend of St. Eloi*, by Petrus Christus, was discussed at length in the issue of *The Burlington Magazine* for September that year; but the war intervening, the sale was put off and did not take place until March this year. The Oppenheim collection was a much smaller one than that formed by Dr. von Kaufmann, and was besides, with one possible exception, limited to works of the Dutch and Flemish schools. As could be expected, the Petrus Christus fetched the biggest price, viz., 800,000 marks, or with parity of exchange £40,000. This is of course an enormous price for a work which is after all by one of the minor artists of the period; but otherwise the prices realised, although high, can for the most part hardly be called exorbitant, as may be seen from the following list (prices in marks):—

Ambrosius Benson, <i>Portraits of a Man and a Woman</i> ...	94,500
N. Berchem, <i>The Halt before the Inn</i> ...	21,000
Pieter de Bloot, <i>Village Festival</i> ...	16,500
Bartholomaeus Bruyn, <i>Two Wings of an Altarpiece</i> ...	34,000
Gonzales Coques, <i>Family Group</i> ...	35,000
Aelbert Cuyp, <i>Italian Pastoral Scene</i> ...	35,200
Gerard David, <i>The Virgin and Child</i> ...	82,500
A. van Dyck, <i>Portrait of Frans Hals</i> ...	54,000
A. van Dyck, <i>Portrait of Martin Ryckael</i> ...	20,100
Jan Fyt, <i>Still Life</i> ...	13,500
Aert de Gelder, <i>Male Portrait</i> ...	26,500
Frans Hals, <i>Female Portrait</i> ...	230,000
Frans Hals, <i>Laughing Child</i> ...	186,000
Frans Hals, <i>Laughing Child</i> ...	79,000
J. D. de Heem, <i>Still Life</i> ...	23,500
M. Hobbema, <i>Village among Trees</i> ...	171,000
M. Hobbema, <i>The Water Mill</i> ...	150,000
P. de Hooch, <i>A Mother with her Children</i> (dated 1658)	450,000
Jan van Kessel, <i>The Bleaching Ground near Haarlem</i> (signed) ...	70,100
T. de Keyser, <i>Portraits of a Man and a Woman</i> ...	206,000
Quentin Matsys, <i>Rest on the Flight into Egypt</i> ...	92,000
Quentin Matsys, <i>The Money Changers</i> ...	44,000
A. van der Neer, <i>Winter Scene</i> ...	101,000
A. van der Neer, <i>The Forge</i> ...	65,000
Gaspar Netscher, <i>Portrait of a Child</i> ...	27,000
A. van Ostade, <i>Boors Drinking</i> ...	27,000
P. Potter, <i>Pigs in a Storm</i> ...	70,000
Rembrandt, <i>Head of a Young Girl</i> (dating from the fifties; a fine example) ...	193,000
Rubens, <i>Landscape</i> ...	53,000
Rubens, <i>The Victory of Concord over Discord</i> (sketch for the Whitehall Ceiling) ...	162,000
Rubens, <i>The Chariot of Sun</i> ...	53,000
J. v. Ruysdael, <i>The Alley of Beaches</i> ...	66,000
F. Snyder, <i>Still Life</i> ...	58,000
J. Steen, <i>The Temptation</i> ...	60,000
D. Teniers, <i>The Archers</i> ...	41,000
D. Teniers, <i>Two Beggars</i> ...	16,500
G. Terburg, <i>A Lady and a Cavalier Drinking</i> ...	175,000

Velasquez (probably by a Fleming working in Spain), <i>Portrait of a Spanish Prince</i> ...	45,100
Verspronck, <i>Female Portrait</i> ...	44,000
J. Victor, <i>Game</i> ...	15,000
Emanuel de Witte, <i>Church Interior</i> ...	18,500

X.

JUDGE WILLIAM EVANS'S COLLECTION OF CONTEMPORARY PICTURES.—The interesting collection of pictures which was formed by the late Judge Evans is to be exhibited in his memory at the Goupil Gallery during May. It consists principally of works by living British artists, and might serve in some ways as a model to patrons of modern art. Many of the pictures were acquired by a wise discrimination before their authors arrived at maturity, and in general the promise of these early works is still steadily being fulfilled. In other cases where an artist is represented by his mature accomplishment it may confidently be expected that his reputation will increase. Collectors such as Judge Evans perform a public service by the encouragement of ill-recognised talent. If there are few absolute masterpieces among his possessions, there is compensation in the special interest which accompanies youthful work, and in the opportunity afforded for piquant comparisons between the art of to-day and the art of twelve or fifteen years ago. Here and there disquieting reflections may be suggested. There are evidences of the curse which has hung heavy on British art, of brilliant promise being succeeded by a more meretricious brilliance, and of the intense struggle for expression giving way to sleight-of-hand and mental inactivity. But we find enthusiastic effort sustained and ripened in the *Strolling Players* and *Birdcage* of Professor Tonks, which, with their high degree of mastery and beauty, must ultimately win far wider recognition. As yet only a relatively small section of art-lovers does full justice to this distinguished artist; and the fashion of the moment is unfavourable to him. An admirable specimen of his too rarely exhibited drawings is also in this collection. One of the most arresting pictures is the large early portrait of an Italian girl by Mr. John, with obvious defects but astonishing potentialities in its determined searching out of form and character. Several drawings, and a curious pastel, record other almost forgotten phases of his development. His disciple for a brief period, Mr. Henry Lamb, is well represented by paintings and drawings. It will be interesting to follow Mr. Lamb's course now that his appointment as official artist in Mesopotamia has broken into the years of artistic sterility occasioned by his generous work in war-hospitals. Mr. Ernest Cole, another artist whose drawings attracted considerable attention some years ago, and who at the outset was preoccupied with the accidents rather than the essentials of the old masters, nowadays seems likely to avoid as a

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sculptor the pitfalls which beset him as a youthful draughtsman. There are works by Mr. Steer, whose large canvas of 1889, with its traces of contemporary Parisian influences, will come as a surprise to many: well-chosen pictures by Mr. Walter Sukert, exhibiting several sides of his complex personality: *genre*-pieces by Mr. Orpen and Mr. McEvoy: many good Condors: and examples of Messrs. Charles Shannon, W. W. Russell, Ricketts, Pryde, Glyn Philpot, W. Strang, Connard, Bone, Ferguson, Peppercorn, Maresco Pearce, F. H. Shepherd, the late Spencer Gore, Gilman, Gertler and Sheringham. Among British artists of an older generation is Alfred Stevens, whose *saugine* study rises somewhat above his usual degree of passionless excellence. R. S.

WATER-COLOUR PAINTINGS BY ALFRED W. RICH AT WALKER'S GALLERIES.—Mr. Rich's work, in the present case as in the series of exhibitions formerly held by him at the Alpine

Club, gains by being collected together. In nearly a hundred drawings one can appreciate the great variety of his moods, and his outlook is much wider than is sometimes supposed by those who see only occasional examples at other galleries. He is recognised as a leading exponent of the best traditions of the English water-colour school: it is not so generally recognised how within the bounds of the traditional his own personality is developed and disclosed. His technique is so under control as to be used instinctively and without effort in the notation of his impressions (*The Last Gleam of Sunset, A Gleam of Sun on the Downs, Snow on the Downs*, etc.). It is in these rather than in more elaborate works, with their tendency to over-formal composition, that Mr. Rich's real strength lies. A characteristic which makes itself felt throughout is the peculiarly national quality of his sentiment—the outcome of a genuine love and understanding of English landscape. R. S.

AUCTIONS

GEORGES PETIT, Galerie 8 rue de Sèze, Paris.—The first sale of the Pictures, Pastels and Drawings by Degas will be held on 6, 7, 8 May (Mc. Lair-Dubreuil and Mc. Edmond Petit). We received the very fully illustrated catalogue, without descriptions, which more than 300 plates render unnecessary, too late to notice further than by a mere mention of this highly important sale. The illustrated catalogue will no doubt be widely distributed in London, but it can be seen at the office of *The Burlington Magazine* if desired.

SOTHEBY, WILKINSON AND HODGE will sell 7, 8, 9 May the collection of Engravings belonging to Lady Lucas. On the 7th will be sold Caricatures, Sporting, Topographical and Fancy Prints and Engravings by Bartolozzi, after Gainsborough, Morland and Reynolds; on the 8th, the remainder of the Prints after Reynolds, those after Romney, other Portraits and Naval Battles; and on the 9th Military Battles, Historical subjects, Mezzotints, Prints in line and stipple and those of the French school. The catalogue, illustrated with 9 plates, costs 2s. 6d.

The same firm will sell, 28, 29, 30 May, the late Lord Northwick's collection of Engravings and Woodcuts by Old Masters,

On the 28th will be sold Early Italian Schools (illustrated No. 6 Anonymous; 38, G. A. da Brescia; 67, Nicoletto da Modena; and 77, Christofano Robetta); Early German, Flemish and other masters (illustrated, Anonymous, 15th c.; and 148, Lucas Cranach); on the 29th Prints of and by Dürer, by Lucas van Leyden, Israel van Mackenem, Georg Pencz and others; and on the 30th Etchings by Rembrandt (illustr. No. 327, *Ecc Homo*); Mezzotints after Rembrandt (illustr. No. 387 *The Syndics*, 389 *Prince Rupert* (?)); Prints by the Master MZ; and Early Woodcuts by various masters. The illustrated catalogue costs 2s. 6d.

The same firm will sell, 3, 4, 5 June, Books, MSS. and Autograph Letters belonging to various owners—the late Mr. John Linnell, Mrs. Wright Boycott, Lieut.-Gen. Sir Herbert Chermiside, the late Col. Alex. Ewing, the late Mr. Theodore Watts-Dunton, Mrs. Gooch, Lieut. Lord Vernon, R.N., Capt. E. G. Spencer-Churchill, Miss Mary Boyle, Mr. T. P. Aston, Mr. A. L. Stephen and others. Among the lots are autograph MSS. of Byron, Early Arabic and Persian MSS., French, Italian and Spanish MSS., and autograph letters by English authors. The illustrated catalogue costs 1s.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

[The few new books received are held over until the June number.]

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life—Illustrated London News.

FORTNIGHTLY—Bulletin of the Alliance Française, 79—Vell i Nou, iv, 62, 63, 66.

MONTHLY—Art World (New York) Mar.—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League, 32—Kokka, 333+4—Les Arts, 164—New East, i, 1—New York, Metropolitan Museum, XIII, 3—Onze Kunst, XVII, 4.

BI-MONTHLY—Art in America, vi, 2—Boston, U.S.A., Museum of Fine Arts, Bulletin, 93—L'Art, XXI, 1.

OTHER MONTHLY PERIODS—Cleveland, Museum of Art, Bulletin (10 a year), v, 2+3—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), vii, 2.

QUARTERLY—Boletín de la Sociedad Española de Excursiones, XXV, 4—Felix Ravenna, 26—Gazette des Beaux Arts, 694—Oud-Holland, XXXV, 4—Pennsylvania Museum, Bulletin, 60—Print Collectors' Quarterly, vii, 4—Quarterly Review—Town Planning Review, viii, 3+4—Worcester, Mass., Art Museum Bulletin, viii, 4.

ANNUALLY—Washington, U.S.A., Annual Report of the United States National Museum for the year ending June 30, 1916—Zürcher Kunstgesellschaft, Jahresbericht 1917, illust.

OCCASIONALLY—Zürcher Kunsthaus, Ausstellung Ferdinand Hodler, 14 June-Aug. 1917, 32 Taf., 31e Augs.

TRADE LISTS—Cradock and Barnard, 10 Dudley Road, Tunbridge Wells. Illustrated Catalogue of Engravings by Old and Modern Masters, and a few Pictures—Duckworth and Co. A catalogue of the books published, 3 Henrietta St., W.C.2—Mr. Murray's Quarterly List, Ap. 1918, 50A Albemarle St., W.1—Norstedts Nyheter (Stockholm), 1918, No. 3.



SILVER DISH, INSCRIBED ON BACK 'C d · Vianen fecit · 16 · 35', LENGTH 1 $\frac{1}{2}$ g

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—I, II I—BY W. W. WATTS

A DISH BY CHRISTIAN VAN VIANEN OF UTRECHT, THE GIFT OF SIR JOHN F. RAMSDEN, BART., TO THE VICTORIA AND ALBERT MUSEUM

THROUGH the generosity of Sir John F. Ramsden, Bart., the Victoria and Albert Museum has been enriched with a piece of silversmith's work which, however freakish in design, illustrates a style of work in vogue for a time in Holland during the earlier part of the 17th century, and not without its effect upon the English craftsmen. From the illustration [PLATE I] it will be seen that the object, a shallow dish or bowl of irregular oval form, about 19 in. by 14, represents a pool of water in which dolphins are swimming. The high rim of the object is formed by two dolphins, their heads joined together, and with a single mouth from which a cascade of water tumbles into the pool. The tails of these dolphins merge into an indeterminate piece of ornament. The whole piece has been hammered from a single sheet of silver, and much dexterity is shown in the skilful manner in which the sheet has been turned to shape the dolphins which form the rim. On the back of the dish is engraved "C. d. Vianen fecit 1635".

Christian van Vianen was one of a family of silversmiths at Utrecht, the most celebrated being his father, Adam van Vianen, born in 1570. The Dutch silversmiths of the end of the 16th century produced work of as high excellence, both in design and execution, as any in Europe, and Adam van Vianen was in no way inferior to any of them. A tazza of his in the Victoria and Albert Museum exhibits all the delicacy and refinement of workmanship usually associated with the finest productions of the Netherlandish craftsmen. Yet it is to him that we owe the introduction of a kind of "Art nouveau" movement in silversmiths' work, the reflection of which is seen in this piece by Christian. It is impossible to conjecture from what source came the inspiration for these capricious productions, in which the predominant features were heads of monsters and ogres, hideous masks, shapeless ornament, indefinable forms where every projection became a grotesque mask, and all sense of stability seemed to be lost sight of. Here and there one seems to recognise a faint resemblance to the lines of the human ear, but in the main the fantastic and baroque ornament baffles definition. These characteristic features are seen in a tazza belonging to R. E. Brandt, Esq., signed "A. DE VIANA. FE. a. 1618" [PLATE II, B]. The bowl, including the two human figures, is hammered with skilful dexterity from a single sheet of silver.

From a technical point of view the execution of these pieces is astonishingly clever, and suggests

that the efforts of the craftsman were concentrated in producing an object not so much a thing of beauty as an exhibition of his manipulative ability.

We find Christian in England early in 1637, when the choice fell upon him to make certain altar-plate for S. George's Chapel, Windsor; it was completed in June of that year. Elias Ashmole, in "THE INSTITUTION, LAWS and Ceremonies of the most Noble ORDER of the GARTER", published in 1672, enumerates:—

Two little Candlesticks, chased and gilt, for Wax Candles; two Chalice, with four Patens; two great Candlesticks neat, for Tapers; two little Basins; one great Bason [weighing in all just over 1220 ounces]. The Workman made choice of, was one Christian van Vianen of Utrecht, a man excellently skill'd in chasing of Plate: and to give him due praise in this undertaking, he discovered a rare ingenuity and happy fancy, as the skilful did judge while the Plate was in being, and the design of each piece yet to be seen (among the present sovereign's rare collection of Draughts and Sketches) can sufficiently manifest.

Additional plate was executed by him for the chapel during the following two years, so that ultimately there were seventeen pieces, weighing 3,580 ounces, for which he was paid the sum of £1,564 6s. We learn that all these pieces were of silver gilt and decorated with "Scripture Histories rarely well designed and chased". We can only dimly conjecture what these pieces were like, for unfortunately they were seized by the Parliamentarians within five years of their production, and in all probability melted down. But the "Scripture Histories rarely well designed and chased" recall the wonderful ewer and dish made by Adam van Vianen in 1614, and now in the possession of the city of Amsterdam. Both pieces are minutely repoussé in fine and sometimes almost imperceptible relief, with battle scenes from the war of independence of the United Provinces of the Low Countries, and the scenes are divided by the characteristic baroque ornament.¹ In any case we may be quite sure that the "capricious" ornamentation first devised by Adam was not omitted in Christian's work.

That he felt considerable pride in this new style is evidenced by the fact that in 1650 Christian published a book of designs by his father with the title "MODELLES ARTIFICIELS, De divers Vaisseaux d'argent, et autres œuvres capricieuses, Inventées et dessinées du renommé S^r ADAM DE VIANE; le plus part d'iceux battus d'une pièce d'argent, tres utiles a tous Amateurs de l'Art, mis en lumière par son fils CHRISTIEN DE VIANE A UYTRECHT, et gravez en cuivre par Theodore de Quessel".²

¹ Illustrated in A. Pit.—*Het Goud-en Zilverwerk in het Nederlandsch Museum te Amsterdam*.

² Two of the three parts of an original copy of this work may be consulted in the Department of Engraving, Illustration and Design at the Victoria and Albert Museum. A reprint of the work was published by Martinus Nijhoff at The Hague in 1892.

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Nor was Christian the only member of the family to adopt this style. Another relative, Paul van Vianen, produced in 1610 the fine gold cup formerly belonging to the late Prince Frederick of the Netherlands, the bowl bearing in relief the story of Diana and Actæon; the foot is decorated with the characteristic baroque ornament. Similar work also appears on the base of a figure of Atlas in the Trippenhuys, Amsterdam, and on an ewer and two salvers belonging to the trustees of the Popta Hospital at Marssum, a village near Leeuwarden, in Friesland.⁴

The influence of this Utrecht group of silversmiths was felt to some extent in Germany, and, which is of greater interest to us, in England. Originality of idea and design, which was so marked a feature of the work of mediæval craftsmen in this country, was not so apparent in the Renaissance and subsequent periods. The silversmith was content rather to draw his inspiration from outside sources, though we must admit that he developed these ideas along his own lines. The weird novelty of the Utrecht designs presented considerable fascination, and it is perhaps owing to the publication of Christian's book in 1650 that we find several London silversmiths adapting this strange decoration to their English vessels. The ten years which succeeded the Restoration of Charles II were busy times for the craftsmen, and not least for the silversmiths, who were called upon to provide regalia and suitable plate for the coronation of that monarch. Prominent among the royal plate in the Tower of London is the great silver-gilt wine-fountain, surmounted by a figure of Cleopatra, bought of Sir Robert Vyner, the King's goldsmith, and presented to Charles II

⁴ Reproductions of all these pieces may be seen in the Victoria and Albert Museum.

II—BY A. F. KENDRICK

ENGLISH TAPESTRIES, GIFTS OF LADY WERNHER AND MR. OTTO BEIT TO THE VICTORIA AND ALBERT MUSEUM

ECENT experiences in the saleroom shew that the dealer in works of art cannot afford to let English tapestries pass as he was prone to do a few years ago. And for two reasons: step by step we are learning to know what English tapestries were like; and in equal measure we are learning generally to like things English. The latter reason finds a partial explanation in the natural desire to rehabilitate the interiors of old houses up and down the country more or less as they were in the past. But this is not all. We have become of late years more willing to be honest about what we like; we are tired of liking to order. There was a certain fitness in the spontaneous, and often naïve, outlook of the

by the borough of Plymouth; the smaller cavities of the bowl, as well as the borders which divide the larger cavities, might almost have been taken direct from Adam van Vianen's designs. Several of the royal salt-cellar bear the same style of ornamentation [PLATE II, c]; and two large tankards have bacchanalian scenes set in borders of similar work. Although the figure-subjects on the tankards bear the Hamburg hall-mark, Mr. Alfred Jones is of opinion that the borders which enclose them are English work.⁴ The Utrecht style is also clearly traceable on the two standing cups which are here illustrated by permission of the respective companies to which they belong; the one replacing an earlier piece given to the Goldsmiths' Company by Richard Hanbury in 1608, and the other bearing the London hall-mark for 1666, the gift of John Sanders to the Grocers' Company [PLATE III, E, F]. The Clothworkers' Company possesses a cylindrical standing salt-cellar of earlier form presented by Daniel Waldo in 1660, with ornamentation clearly of the Utrecht school. But probably the grotesqueness of the style is most prominently exhibited in the porringer and cover bearing the London hall-mark for 1668, the property of C. J. Jackson, Esq. [PLATE III, E]. Other English pieces are known, dating from the same period,⁵ but the attraction of the style for the craftsmen of this country seems to have died out before the end of the 17th century.

⁴ See E. Alfred Jones—*The old Royal Plate in the Tower of London*, pp. 31, 33.

⁵ A fine silver-gilt rose-water dish of 1660 is illustrated by E. Alfred Jones—*Catalogue of the Collection of Old Plate of Leopold de Rothschild, Esquire*, Pl. III.

[Our thanks are due to the gentlemen named and to the Goldsmiths' and Grocers' Companies for permission to publish the pieces illustrated.—ED.]

general run of artists and craftsmen throughout the country, and it is natural that sympathy with a past not lacking in expression and honest purpose, should eventually reassert itself. William Hazlitt writes somewhere about "refining the sense of beauty to agony", a process which in the end too often leads to the loss of the substance while grasping at the shadow. The English tapestry-panel which attracted some attention in the Red Cross Sale at Christie's, to which it was contributed by Lord Leconfield, is now introduced to a wider circle, and it is most gratifying to think that by Lady Wernher's generosity [PLATE, A] it has become a national possession. In the galleries of the Victoria and Albert Museum it will be a lasting memorial of her activities at the sale. The panel is a fine one, and our appreciation of it will not be dimmed by the reflection that it may be safely claimed as English. Is it the work of "I. Morris",



(B. SILVER TAZZA, SIGNED "A. DE VIANA FEE 1018", HEIGHT $5\frac{1}{2}$ " (MR. R. E. BRANDT, F.S.A.)



(B) INTERIOR OF BOWL OF MR BRANDT'S TAZZA. LENGTH $6\frac{1}{2}$ "



(C) SILVER-GILT SALT-CELLAR, C. 1660, HEIGHT $14\frac{1}{4}$ " (ROYAL COLLECTION OF PLATE, TOWER OF LONDON)



(D) SILVER PORRINGER, WITH COVER, LONDON, 1668, HEIGHT C. 5" (MR. C. J. JACKSON, F.S.A.)



(E) SILVER-GILT CUP, *temp.* CHARLES II, HEIGHT 13 $\frac{3}{4}$ "
(THE GOLDSMITHS' COMPANY)



(F) SILVER-GILT CUP, 1656, HEIGHT 15 $\frac{3}{4}$ " (THE
GROCCERS' COMPANY)



(A) 8' 3½" x 5' 1", GIFT OF LADY WERNHER



(B) 2' 2½" x 4' 9¼", GIFT OF MR. OTTO BEIT

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whose name was woven into the border of the tapestries from Perrystone Court sold at Christie's in July 1916? We must confess that in design it has the semblance of Dutch art filtered through French rococo. But so had the Perrystone panels, and there is a good number of others of the same type in the country. Two well-known mansions, one in Rutland and the other in Worcestershire, have complete sets. There is also a set from a house in Cumberland, and another in the north of Ireland. In conjunction with these must be remembered the panel from an English house given to the Victoria and Albert Museum by Messrs. Duveen Brothers in 1901, and sundry odd panels which have appeared in the market from time to time.

It is by no means a foregone conclusion that all these, including Lady Wernher's panel, are from the same atelier. Tapestry-weavers at all times have been in the habit of copying one another's work. But it is interesting to recall Mr. MacColl's suggested identification of the craftsman whose name was woven into the tapestries from Perrystone Court with Joshua Morris, "upholsterer and tapestry worker", who was sued by Hogarth in 1727 for payment for a tapestry design drawn by the latter, but not approved by Morris.¹ In his defence Morris claimed that he employed some of the finest hands in Europe in working tapestry, who were most of them foreigners, and had worked abroad as well as in England.² This statement throws light on the conditions of tapestry-weaving at the time in the country. Incidentally it provides a plausible explanation for the foreign element in the design of such panels as Lady Wernher's, and accounts for the obvious break with the later tradition of the Mortlake factory (then recently closed), where most English tapestry-weavers at the time had probably served their apprenticeship. The colouring of Lady Wernher's panel is remarkably decorative. The flowers and birds are in their natural colours, gay, varied and delicately shaded. The scroll work is mostly in gold colour shaded into brown and relieved by touches of strong red and blue. The background on which the vase is set is a pale grey, with a slight tone

of brown. The *contrefond* beyond is now greenish-blue, but the back of the tapestry shows that it was originally a full-toned green.

The small panel contributed to the same sale by Mrs. Welldon and acquired for presentation to the museum by Mr. Otto Beit [PLATE, B] is of no less interest in its way.³ It may be safely classed as English and of approximately the same date as Lady Wernher's. At first sight the affinity of the two panels is not very obvious, but there are links of evidence bringing them into line. The well-known tapestry settee in Earl Brownlow's possession at Belton House⁴ provides the chief argument. The flowers upon this, represented in two stone vases, are very similar in treatment to those on Mr. Beit's panel, but they are supported and enclosed by structural scrollwork in the manner of Lady Wernher's panel. The English origin of Earl Brownlow's tapestry is placed beyond doubt by the name "Bradshaw" woven into it. As before stated,⁵ we know very little about this weaver who worked in London, but can he have been the William Bradshaw called on behalf of the defendant in the Hogarth-Morris suit? And could Bradshaw himself have been one of those "finest hands in Europe" whom Morris claimed to have in his employment? If this surmise is correct, the appearance of two different names, Morris and Bradshaw, on two very similar tapestries is explained. But there is no real need to theorise; the facts give us all we want to establish the English origin both of Lady Wernher's and Mr. Beit's panels. The latter is on a russet ground which has toned down on the front to a shade consonant with the lacquered furniture with which it was probably meant to harmonise. The scrollwork border is in yellow shaded to brown with touches of red. Other examples like Mr. Beit's are on chairs at Belton House, and in the possession of Mr. Frank Green, and in a screen which has been for some years on loan from Lieut.-Col. Croft Lyons in the Victoria and Albert Museum. But Mr. Beit's yields to none of these in skilful workmanship and fine preservation.

³ It was mounted in a carved pole-screen to which it did not originally belong.

⁴ *Art Journal*, Oct. 1911, p. 325.

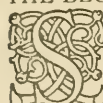
⁵ *Burl. Mag.*, April, 1917.

¹ *Burlington Magazine*, Oct. 1917.

² *Biographical Anecdotes of William Hogarth*, by J. Nichols, 1785, pp. 24-5.

NOTES ON THE MUSEO NAZIONALE OF FLORENCE—VII BY GIACOMO DE NICOLA*

TWO FLORENTINE CASSONI — (2) THE
FEAST OF S. JOHN IN FLORENCE AT
THE BEGINNING OF THE 15TH CENTURY

TILL more Florentine is the second of the two cassoni which came from the Hospital of Santa Maria Nuova to the Museo Nazionale [PLATES]. It illustrates, in fact, the Feast of S. John, the commemoration which during many centuries has inspired the populace of Florence with the most enthusiasm. An event of this kind, well adapted to sumptuous ornament in painting, could not—one would suppose—fail to be illustrated on cassoni and spalliere, on which are so often represented contemporary events of any importance, such as the tournaments of Santa Croce, the entry of Charles VIII,¹ and others. Yet, so far as is known to us, a Florentine painter recorded only this once, on this cassone, the annual festival of the Patron to which artists contributed much by their art. Poets, historians and men of letters, on the other hand, are never tired of celebrating it. The chroniclers, with Villani at their head, are already writing of it in the 14th century. At the beginning of the 15th, Goro Dati interrupts his "Istoria di Firenze" in order to make room for a full description of the festival. Zanobi Pierini writes a long canzone upon it, in 1407. A Greek who had been present at the celebration of 1439 is moved to hand down to us his admiration. In 1475 the goldsmith, Piero Cennini writes of it in detail to his friend Perrino d'Amelia. Matteo Palmieri describes it in his "History" and Filippo Rinuccini in his "Records". It is only in the 16th century that the long series of historians,² beginning with Giovanni Cambi, regard the festival more retrospectively according to the phases through which it passed.

Yet no written account is so rich in detail, so precise or so effective, as the illustration of the cassone. The festival which it presents to us is the one celebrated during the first decades of 1400. That is clear from the style of the painting, which approaches Rossello di Jacopo Franchi's.

* [Since it has not been practicable to submit final proofs to the author, Dr. Giacomo de Nicola must not be held responsible for clerical errors.—Ed.]

¹ But the picture by Granacci now in the Uffizi is not meant, according to the intention of the patron who commissioned it, so much to celebrate an event exceptional for the city as a date memorable in the history of Charles VIII, for he chose as the fellow subject, *The Entry of Charles VIII into Rome*. This results from an unpublished document, to which it seems opportune to refer here. In the *Inventario degli Oggetti di Guardaroba de' Medici* kept in Rome between 1571 and 1588 is entered under the year 1571: "Dua Quadri Antichi dipinti in tavola et in uno Dipinto la uia largha di fr^{co} quando il Re di francia fece lentrata e nel altro quando entro trionfante in Roma lunghi br. 6 e alti br. 4 con ornamenti di noce manolatici di fr^{co} m. Parugio Giadonati disse auerli auti da m. Lutozo Nasi a di 2 di luglio 1539" (*Firenze, Arch. di Stato, Invent. di Guardaroba*, No. 79, c. 45).

² By the last, Girolamo Mancini (*Rivista d'Arte*, 1909, pp. 185-227), are cited almost all the sources to which I refer here.

One particular, the isolation of the porphyry columns from the church of S. John, establishes a *terminus ante quem*, for it is known that they were not built into the sides of the doorway until 1429.³ But the certainty of the date of the matrimonial alliance between the two families whose coats-of-arms appear between the tondi of *The Virtues* that are near the corners of the cassone fixes 1416 or 1417 as the exact date of its execution. The coats are, on the sinister side, the husband's, Fini, azure, a lion's head between three stars of eight points, or; and on the dexter side, the wife's, Aldobrandini, azure, a band between two lilies, or;⁴ both families being resident in the quarter of Santa Maria Novella. Now the Florentine genealogists record that in 1417 or 1418 Tommaso di Berto Fini married Giana di Filippo Aldobrandini,⁵ and among the various matrimonial alliances which can be traced between the two families⁶ this is the only one that coincides with the time in which the style of painting places the cassone.

The appearance of the Piazza del Duomo in the first half of the quattrocento was not as it is at present, and the decorator of the cassone restores it for us with great fidelity.⁷ The front of the Duomo had the surface around Arnolfo's decoration of the three doors, peopled with statues and statuettes in niches, dominated by Donatello's *S. John the Evangelist*. We also see here the left-hand door and part of Arnolfo's *Nativity* relief, and on the right a niche containing a statue exactly similar to the scarce reproductions left to us from the statues of the ancient front. No other graphic document supplies us with the variants in the Baptistry which we find in this cassone. The porphyry columns, which the Pisans on their return from capturing the Balearic Islands, presented to the Florentines, in acknowledgment of the help which they had received from them on that occasion, are represented isolated from the church, because, as already stated, they were not built into the walls until 1429. Hanging from the Pisan columns is a trophy of the war with Pisa, the chains of the Port of Pisa which were taken by Grimaldi, the Genoese, in the service of Florence in 1362, and remained exhibited not only

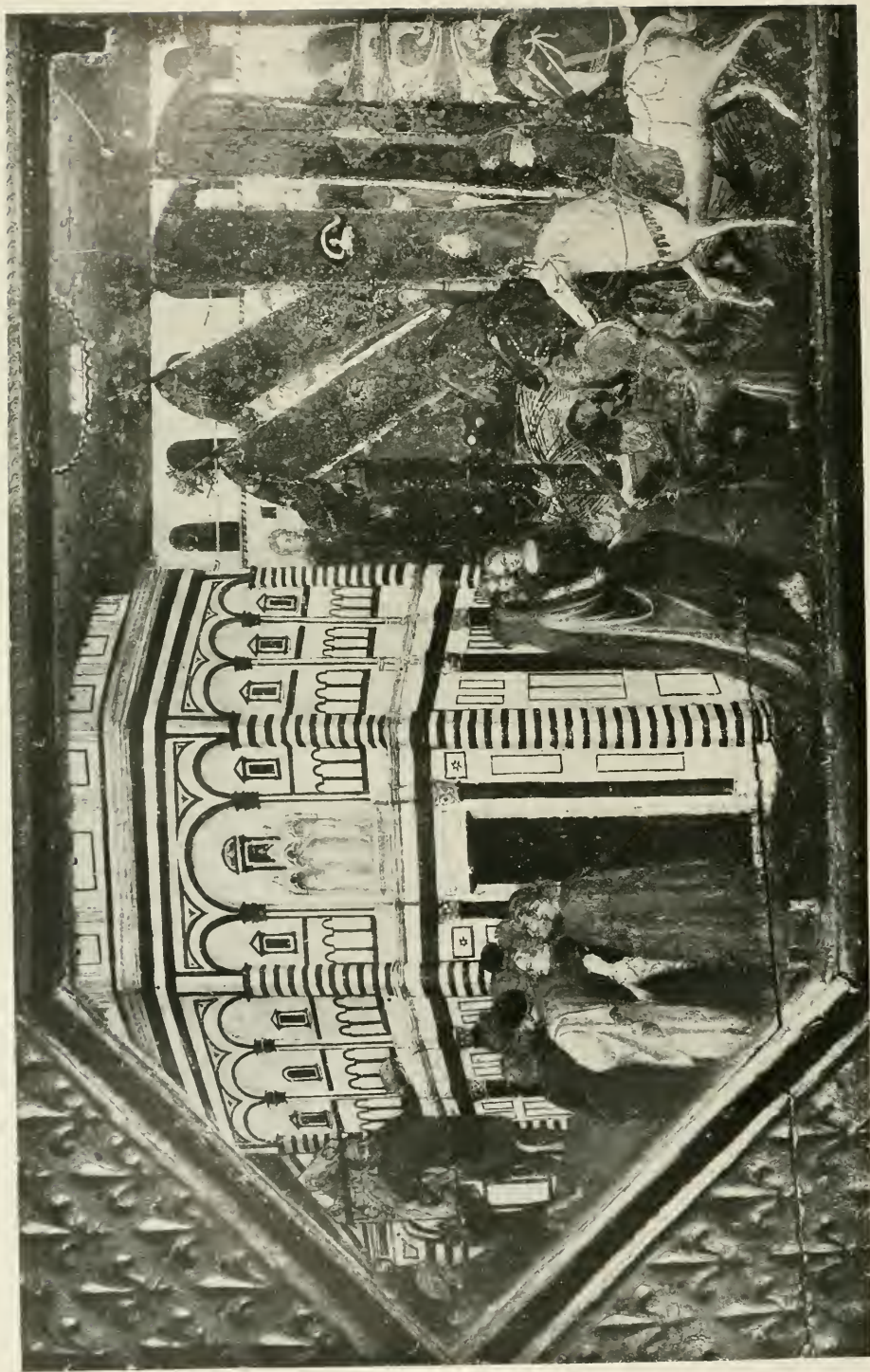
³ K. Frey, Vasari, I (1911), p. 342, Reg. 78.

⁴ To Dr. Schubring the coats appear to be the Florentine lily and the Marzocco (p. 224, No. 24).

⁵ Dell' Ancisa, in his *Spgli di famiglie fiorentine* (*Firenze, Arch. di Stato*, F.F. c. 3, e H.H. c. 280) repeats twice the year 1417, but Dei, an archivist, no less accurate, substitutes 1418 for the 1417 which he had himself previously written (*Ibid.*, *Carle Dei, famiglia Aldobrandini*, No. 176). The date of the marriage therefore remains uncertain, and consequently the date of the execution of the work lies between these two years.

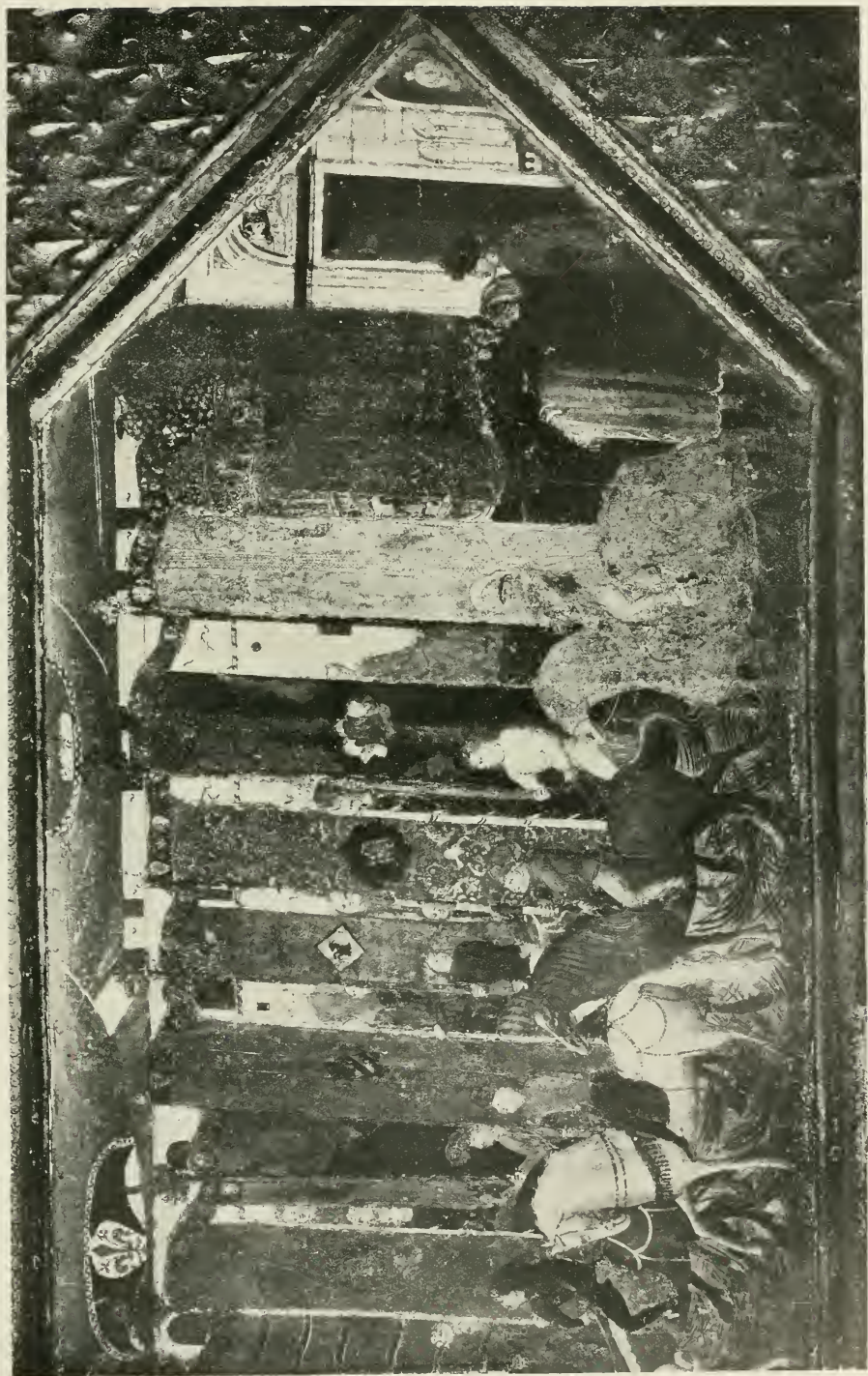
⁶ For example, a possibility with which I have had to reckon was that the coat might be Benci instead of Fini, for both families bore the same coat of the same tinctures.

⁷ A plan of the site as depicted in the scene is given here on p. 225.

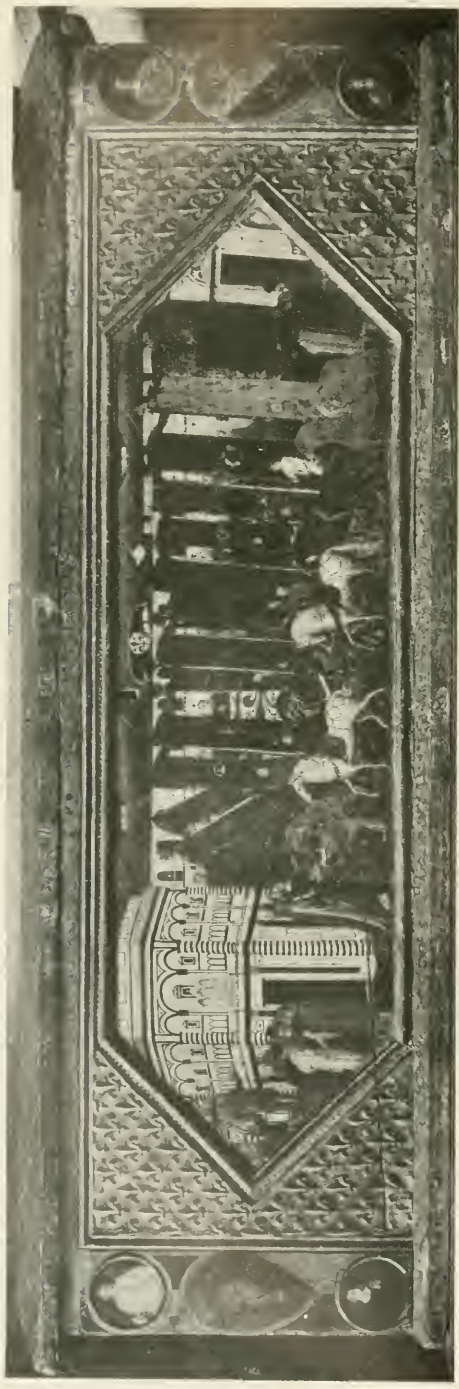


LEFT HALF OF THE CASSONE-PRONT, ILLUSTRATING THE PROCESSION OF THE PALLI, WITH THE BAPTISTERY

FLORENTINE CASSONI. (2) THE FESTIVAL OF S. JOHN



RIGHT HALF OF THE CASSONE FRONT, ILLUSTRATING THE PROCESSION OF THE PALLI, WITH THE DOORWAY OF THE DUOMO ON THE EXTREME RIGHT (THE BARGELLO, FLORENCE)



(1) CASSONE WITH FRONT ILLUSTRATING THE PROCESSION OF THE PALIO (THE BARGELLO, FLORENCE)

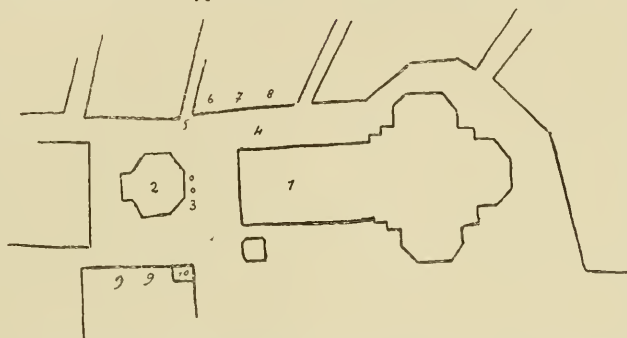


(2) THE FRONT OF THE FELLOW CASSONE, ILLUSTRATING THE RACE OF THE PALIO; FROM A DRAWING BY CAV. ANDREA DA VARRAZZANO IN THE COLLECTION OF THE SOCIETÀ COLONARI, FLORENCE

Notes on the Museo Nazionale of Florence

there but on several other Florentine public buildings until 1848, when Pisa received them back again. Over the door of the Baptistery which looks on to the Bigallo, under a gothic canopy, is *S. John baptizing Christ, with an Angel*. This is one of the marble groups, executed, perhaps, between 1309 and 1313,⁸ which were afterwards replaced, because they were "così goffi che pareva recassero vergogna",⁹ by the well known groups by Sansovino, Rustici and Danti. That the scene of the *Baptism* was where Vincenzo Danti's *Decollation* is now, is corroborated by the fact that when in 1502 the new group of *The Baptism* was ordered of Andrea Sansovino its destination was described as "over the door towards the Misericordia or Bigallo",¹⁰ its position over the door of *The Paradiso* being an afterthought.¹¹ Between the Baptistery and the Duomo, behind the court of the "palii", the cassone shows a palace of the Florentine trecento type. This cannot be the Bishop's Palace, as Schiaparelli states,¹² but the group of houses belonging to the Martelli, the Viviani and the Lorini, which stretched along the Via della Fondamenta, from the present Via de' Martelli to the Via Ricassoli. The three houses formed a continuous line like one house, for a decree of the Arte della Lana of 1388 had ordered that in this stretch of road the houses should be constructed on a similar plan.¹³ And the three houses seem to close the egress which the Via Larga had on to the Piazza del Duomo, through the Via degli Spadai, as the Via de' Martelli was then called, for that street was very narrow and certainly invisible from the point

of view at which the painter regards the scene. This point of view probably was from his own workshop, for there were workshops of "cofanai", coffer and cassoni makers, just on the Piazza de S. Giovanni between the Bigallo and the Bishop's Palace. He reproduces here that part of the festival which is occupied with the offering of the "palii". The offerings at the Festival of S. John began on the vigil of the feast day with the offering of the "ceri" made by the citizens assembled under the city banner. In the morning of the feast itself followed, with more spectacular magnificence, the offerings of the cities and territories subject to Florence and of the Signori of the Zecca. The procession was formed in the Piazza delle Signoria, whence it approached the Piazza by way of S. Pietro Scheraggio, the Loggia del Grano, the churches of Bordia and of S. Maria in Campo, the Duomo and the Via della Fondamenta. Further, in our cassone it is very clear



Plan of the scene of the *Festa di San Giovanni*.—1, Duomo. 2, San Giovanni. 3, Porphyry columns. 4, Via della Fondamenta. 5, Via degli Spadai. 6, Case Martelli. 7, Case Vivarini. 8, Case Lorini. 9, Workshops of the cofanai. 10, Loggia del Bigallo.

that the procession enters the Piazza San Giovanni, winding round the Duomo from the Via della Fondamenta. The procession was headed by the Captains of the Guelph Party with the knights and most honourable citizens; these were followed by the offerings of the territories tributary to Florence

—that is to say, the "palii" borne by men on horseback, and then the "ceri" or "torri" or "carri", as are variously called certain lofty constructions of wood and cardboard, in varied forms, almost all gilded, and ornamented with painting and sculpture, drawn on cars or carried on men's shoulders; following these were the Signori of the Zecca with their "cero", which was the richest of all, the Priori, the Podestà, etc.¹⁴

On our cassone the last "palii" are about to enter the church, and behind them, at the corner of the Duomo, appear the first of the "ceri". The crowd is near to the Duomo and S. Giovanni, and seated in two rows on benches, with their backs against the houses and the fronts decorated with flowers. Some groups allow their attention to be distracted by a cheap-jack who has planted

¹⁴ This is the order of the procession in the time of the chronicler Goro Dati (*Istoria di Firenze*, Firenze, 1735, pp. 84-89), who wrote during the first years of the quattrocento—that is to say, a few years before the execution of the cassone.

⁸ Vasari (ed. Milanesi, vi, p. 603) assigns them to 1240, but it was not until between 1309 and 1313 that a Deliberazione dell'Arte dei Mercatanti decided to have a *Baptism* by S. John in marble placed over both the doors of the baptistery (Frey, Vasari, I, pp. 332-3, Reg. 16). The style of the figures in the little reproduction accentuates still more clearly the trecento style of the tabernacle.

⁹ Frey, Vasari, I, p. 347, Reg. 137.

¹⁰ Frey, *op. cit.*, Reg. 136.

¹¹ The sopraporta of the cassone was annotated and reproduced by T. B. Supino in *Gli albori dell'arte fiorentina*, 1906, p. 92, and the detail of the porphyry columns by Fr. Rupp in *Der Inkunstionsstil der romanischen Baukunst in Florenz*, 1912, p. 85, fig. 23.

¹² A. Schiaparelli, *La casa fiorentina*, I, 1908, p. 56, nota 2.

¹³ G. Carocci, *Illustratore fiorentino*, 1915, pp. 71-3.

Notes on the Museo Nazionale of Florence

his booth and signboard near the apse of S. Giovanni.¹⁵ The ground is strewn with branches. High above a blue awning powdered with golden lilies, in circles, with coats of arms of the Arte dei Mercanti, gules, an eagle on the "torsello", and public coats is stretched over the piazza by means of strong cords fastened to the Duomo, San Giovanni and the houses.¹⁶ The knights who wear the "palii" proceed two by two flanked by trumpeters who sound long silver trumpets from which hang white pennons charged with a great red lily.

All this we see on the cassone, and all this we find again exactly stated in the chronicles, but the cassone-maker presents the forms of the "ceri" and the "palii" more precisely than the chroniclers.

Of the group of the four "ceri" just emerged from the Via della Fondamenta we can see well only the upper part, as the rest of the painting is very much damaged. They have hemispherical or elliptical domes, painted blue, powdered with golden stars and spots, and surmounted by the Florentine lily, or a globe or knob. Of the first "cero" we can just make out the whole form, a circular tower, and a little of the rich decoration, a "putto" supporting the coat of arms of the People. The "ceri" are carried on men's shoulders by means of wooden litters with wooden supports, at intervals, painted red, evidently supports for the "cero" when placed on the ground. These supports perhaps also served to carry tapers, as they end above the litters in somewhat enlarged heads with funnels, like candlesticks.

The "palio" is composed of a rectangular cloth about three metres high and 80 centimetres wide, kept stretched between two wooden staves, to which it is attached by means of five or six ribbons placed at equal distances. Each ribbon of the hinder staff is finished with an ermine tail. The front staff, which is guided by a knight, is sometimes painted in two colours repeated in the higher planes. The cloth is often richly ornamented, and in many instances traversed in the middle perpendicularly by a polychrome pale about twelve centimetres broad, or more rarely transversely by bends placed about 50 centimetres apart. In the middle of the cloth is a coat-of-arms, perhaps of the territory which the "palio" represents, or perhaps of the knight to whom it is entrusted.¹⁷ The decoration of both sides of the "palio" is uniform, as we can see in

the first two "palii" of which the opposite sides to those of the rest are shown, the knights having been obliged to slant them as they lowered them in order to enter under the door of the church. At the top extremity of the "palio" is a fascia half protruding from the middle of the hinder staves decorated with four of the public coats-of-arms on a blue field powdered with golden lilies: to the end of the front staff is fastened a sheaf of foliage with red flowers, probably branches of oleander. Among the "palii" thus described, the last visible to us is entirely gilded, with a longitudinal frieze in the middle, also gold, with the addition of two coats-of-arms at the top and a gold lily instead of the sheaf of oleander. The knight's doublet and his horse's trappings are also gold. This more elaborately decorated and more sumptuously attended "palio" is evidently the palio to be presented as the prize to the victor in the race which took place in the afternoon of S. John's Day itself.¹⁸

As the "palii" and "ceri" entered the church one by one they were hung against the walls and, until 1484,¹⁹ were not removed from them until they were replaced by the "palii" and "ceri" of the next year's festival. The cassone of Santa Maria Nuova has given us considerable information about the festivities on the recurrence of the patronal festival at the offering of the "palii"; but, as in the cassone with the novella of Messer Torello, the chronicle followed with a second cassone which represented precisely *The Race of the Palio*. The cassone was owned in 1741 by the Marchese Alamanno Bartolini-Salimbeni, and in that year was described and illustrated by the Cav. Andrea da Varrazzano on the "Atti della Società Colombaria di Firenze", to which the Cavaliere belonged.²⁰ Of this also, as of the second boccacesque cassone, all traces are lost.²¹ And thus a document very important to Florentine history is cut short in the middle of its theme.

¹⁷ But here they seem rather to be the coats of families related or friendly to the families of Fini and Aldobrandini. But I have not succeeded in identifying any of them with certainty. The coats which are on the cheap-jack's standard on either side of S. Paul belong to the families Del Biada and Amerighi, both of the Quartiere di S. Maria Novella.

¹⁸ "Cloth of gold trimmed with red damask, with a gold pale in the middle, with public coats of arms; at the upper ends a blue chief, with gold lilies and three little shields; lined with vair". This is the description of this same "palio" in the account of the cassone with *The Race of the Palio* which was the fellow and sequel of ours. And the description corresponds with the "palio" of ours, except that in ours the red brocade has disappeared, not having been securely fastened to the cloth-of-gold background.

¹⁹ Filippo Rinuccini, *Ricordi storici*, ed. Aiazzi, 1840, p. cxxxviii.

²⁰ Biblioteca della Società Colombaria, *Sunto di materie proposte dal Tarpatto*, tomo ix. c. 362-3.

I must here thank cordially Dr. Umberto Dorini, from whom I learnt of the existence at the Società Colombaria of the record of the Bartolini cassone.

²¹ On the present locality of this cassone-front see the Editorial Note below, p. 245, under the heading "Letters with Notes".

¹⁵ The presence of cheap-jacks and jugglers during the festival is noted by the chroniclers also.

¹⁶ That the awnings would have been precisely such is told us not only by the chroniclers, but also by the documents of the Arte dei Mercanti, whose duty it was to provide for the decoration of the festival (see Frey, *op. cit.*, p. 338, Reg. 41). In 1514 it was discovered that the awnings had damaged San Giovanni, which was consequently girt with an iron chain (*ibid.*, p. 348).

WILLIAM McTAGGART*

BY D. S. MACCOLL

PAINTERS usually occur in bunches, and the bunch of Scott Lauder's pupils at the Trustees' Academy, which included William McTaggart, was a considerable one for a small country like Scotland. Orchardson, Hugh, Cameron, Pettie, Tom Graham, Paul Chalmers, Colin Hunter all started well in painting from the Wilkie tradition. Most of them took their way to London, and one or two survived as painters among the exhibition influences there. Of the two who found their chief subjects on the West Highland coasts, Colin Hunter had the more striking conceptions for pictures, but his painting reached no fineness internally. McTaggart, who remained in Scotland, sacrificing thereby the big money-prizes of his art, took his material very casually, but did develop a remarkable sensibility to sunlight and moonlight, wind and weather, and a sketch-technique to render these and their effects upon waves and boats and fields and skies.

But before dealing with the "appreciative" part of our author's work let us summarise his interesting account of the painter's beginnings. It is the story of the thrifty and sturdy Scot, more French than English in its character. He was born in 1835, the son of a Campbelltown carrier, and escaped from apprenticeship with an apothecary to throw himself, at seventeen, with a few pounds in his pocket and a little amateur practice, upon portrait painting in the town. He trusted to the clannishness of Campbelltown folk to give him commissions; was prepared to live on a few shillings a week, and determined to win a schooling. He carried out his programme, a good deal through the friendship of a ship's captain, who took him over to Dublin and introduced him there. For small sums he executed portraits in the summer vacations, and thus paid his way at school. His fellows recognised his gift; he was noticed and purchased from the first at the Academy exhibitions, and in due course became an Associate (1859), an Academician (1870), the father of a first and a second family, and a quietly prosperous local artist. He detested equally intrigue and advertisement, resisted the baits of social success in London, hardly ever exhibited out of Scotland, and was content with a genial family and artist life in his own place. He is unrepresented as yet in any English public collection, and those of us who know him at all do not know him thoroughly enough to speak quite conclusively about him.

Mr. Caw, on the other hand, was his intimate friend and son-in-law, as well as an enthusiastic admirer. These titles have their advantage for

a biographer who undertakes to track his subject in his work from year to year, or to undertake, as Mr. Caw has done, the careful chronological catalogue with which the volume ends. Admiration too was called for, but would have been more effective if more exactly defined and measured and very greatly reduced in bulk. When a rhapsody is renewed over each picture as it is mentioned, the mind of the reader is somewhat battered with adjectives, and the writer himself exhausted by the pitch he has set. Better than all this, because more exact and penetrating, are the few plain words of one of McTaggart's fellow-artists quoted on page 63:

They are nothing short of just downright fresh air, and if that isn't everything, I don't know what is . . . you have got the gift of putting such delicious freshness into your work, that it's nearly as good as going to the country.

Now if "downright fresh air" were everything, this encomium would justify Mr. Caw's claim for McTaggart as a painter of the first rank, and different in degree if not in kind from his contemporaries. But the director of a national gallery should not be carried off his feet by fresh air alone among pictorial qualities, since the fact is that McTaggart is weak in the fundamental building part of picture-making. This is illustrated by the portraits, figure-pieces and sea-pieces alike, which are reproduced in this volume, the more clearly because the charm of colour and high-pitched light is absent (the one colour-reproduction is, as usual, a shocking failure). In the frontispiece portrait there is character and a rich swish of tone, but no control of forms to grip the eye or connect the subject with the frame. The architecture of a church holds *The Past and Present* together to some extent, but in *Spring* the carefully worked-out figures are in an undistinguished landscape against a trivial horizon, and the same is true of *Doia*. In a sea-piece like *Through Wind and Rain* the fishing-boat sets up awkward forms, as do the foreground groups in many of the sea-pictures. The painter of the sea from the beach is faced with difficult problems of composition: either he must accept the definite three stripes of land, sea and sky, or break across them with a counterchange of pattern in cloud and light, shipping and figures. If he turns sideways to include another element from the jutting out of a headland or spit of sand he has to meet the new difficulty of balance for this triangle. How far did McTaggart apprehend and overcome such difficulties? There is a very fair and sober summing-up in the words of another artist friend, Mr. Hugh Cameron, which follow close on those of Mr. Lawson already quoted:

I always looked upon him as doing pioneer work. He put aside convention after convention in his consistent and purposeful development towards the expression of the things in nature which fascinated him. The figure incidents with which he began were gradually subordinated until they

* William McTaggart, R.S.A., V.P.R.S.W. *A Biography and an Appreciation*. By James L. Caw. Glasgow, James Maclehose and Sons, 1917.

William McTaggart

became accessory to the atmospheric effects he painted. I do not think that the more formal part of art interested him much, for he seems to have designed from his wonderful instinct for selecting the paintable elements in what was before him and by his fine sense of colour and atmosphere.

Behind this friend's estimate we may read the judgment that McTaggart was gifted in one part of painting and that his instinct for this wrought upon what he rather naively accepted at first, reducing what was imported and groping towards singleness and coherence. That is a true witness; and underlining more than the friend cared to do, and expanding a little, we might put his case as follows: The figures of his first phase, the girl in *Past and Present*, the children in *Spring*, the figures in *Dora* and so on, are almost pure Millais of the Preraphaelite time, with a more Scottish accent. In his second phase McTaggart is one of those localised painters of whom, for sea and figure subjects, Hook is his English contemporary, Israels and Blommers the Dutch. Hook's art is an uncomfortable one because his figures assert themselves too much to be accessories to the sea, but are not interesting or important enough in scale to play the lead in the picture; there is a division of interest. The same is true of the earlier McTaggart. The studio figures make a poor pattern and stick out of the sea and weather. The difference is that McTaggart was instinctively aware of this. It did not lie within his gifts to design his figures in a grander way, nor was he austere enough to throw them overboard; but as the weather became more and more his theme he came to treat them as a kind of limpets on his rocks, or anemones, and to paint them as if the wind were disintegrating them into blown flakes of foam or torn rags of seaweed. The *Daybreak, Kilbrannon Sound*, for example, is a variant upon Hook's *Luff, Boy*, but the boat and the figures are dashed in like the crests of waves. On these terms he sometimes succeeded in placing his figures happily,

and in any case contrived that they should interfere less with his real subject; yet the *Ocean* and *Atlantic Surf* gain in impressiveness by their absence. By minimising the part of shape and tone he reached a relative goal; all-overishness of bright light and windy movement, with scudding and wispish notes of foam.

Where is he to be placed among the masters of a scabbled shorthand? One of the contemporary critics used to call the school of the West Highlands the "Scotch Impressionists", and it may be claimed for McTaggart that he paralleled independently the French movement, of which Monet was the leader, in two respects—pursuit of high shimmering light and adoption of a shorthand for its rapid notation and the suggestion of its come and go. The two painters have not been sufficiently confronted for any final estimate of their respective places, and we should have to see as many McTaggarts as Mr. Caw has seen, and pick them over carefully, to be sure of our ground. But when Mr. Caw puts Monet into a separate and lower class, "scientific" as opposed to an "imaginative" McTaggart, he is the victim of a common mistake about Monet and plays the special pleader for his own favourite. The feverish notation of light and weather is "imaginative" for both so far as it goes, but does not become more imaginative for one of them by the introduction of figures with a sentimental title. It is only the title that differentiates the *Emigrant Ship* from any other incidental ship in a marine picture. The French painter was more strictly conscious of his aim, and there was a temperamental difference: he handles his matter more brokenly; McTaggart saw tone more swimmingly, and did not force the purple note. When such things are possible again, Mr. Caw might be invited to join with Mr. Aitken in giving us a select exhibition of his idol at the Tate, combined with his French contemporaries.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD (1700-1760) BY H. AVRAY TIPPING

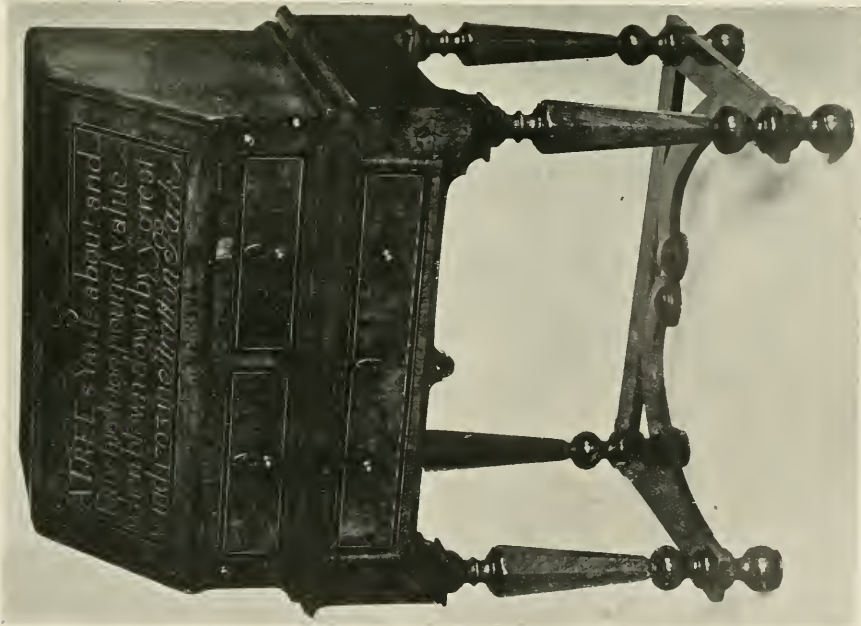
I.—DRAWER-FITTED FURNITURE



ALTHOUGH the furniture of our Elizabethan and Jacobean periods is very picturesque and sympathetic, it lacks the learnedness of design and expertness of craftsmanship which had already been attained in Italy and France. After the Restoration of 1660 England saw a rapid development of these qualities, and what in the domains of architecture and decoration was being effected by Wren and Gibbons, was also reached, in their sphere, by our furniture makers. If they did not quite emulate the palatial manner, the

ambitious gorgeousness, of some of their leading Continental compeers, certainly, by the beginning of the 18th century, they had, as producers of fine domestic stuff, reached a very high standard of excellence. This makes the reigns of Anne and of the first two Georges of particular interest in our furniture annals, and I propose, in a short series of articles, rapidly to survey the leading types that then prevailed, illustrating the theme from the collection of Mr. Percival Griffiths, who has gradually brought together a mass of representative pieces dating from this half-century.

The period is marked by a salient feature, and



(A) WRITING DESK ON STAND, WALNUT, WITH PEAR LETTERING AND PEAR AND EBONY HANDING, WIDTH 23" AT TOP; A LATE EXAMPLE OF THE STRAIGHT WILLIAM III LEG, C. 1710



(B) SMALL WRITING BUREAU WITH LEGS, WALNUT, WITH PEAR HANDING; EARLY EXAMPLE OF CABRIOLE LEG WITH BALL AND CLAW FOOT, C. 1710-15



(c) WRITING-BUREAU, MAHOGANY ; OPENS TO A CENTRAL CUPBOARD WITH FLUTED PILASTERS FLANKED WITH SETS OF DRAWERS ; WIDTH 27" AT TOP ; 1740 5)



(d) BUREAU-DRESSING-TABLE, MAHOGANY, CARVED IN LOW RELIEF ; THE WRITING FLAP PUSHES BACK TO DISCLOSE THE DRESSING APPARATUS ; THE CENTRAL CUPBOARD PUSHES BACK TO GIVE KNEE ROOM ; HEIGHT 32 1/2" , WIDTH, 38 1/2" ; c. 1750

English Furniture of the Cabriole Period (1700-1760)

may be described as the age of the cabriole. The straight leg held its own under William III, and became the vogue again under George III; but during the intervening reigns it fell out of fashion. It merely appears as a survival under Anne, and an occasional revival under George II, thus emphasising the prevalence of the cabriole. The normal Restoration leg had been a straight twist strengthened by turned or twisted stretchers, an arrangement which we find in the majority of early Charles II tables and cabinet stands, as well as in chairs and settees. Until then oak was the prevailing material of English furniture, although already in the 16th century walnut was the customary wood in Italy and France. In England it was then a scarce tree little known to commerce, and when the word occurs in Elizabethan inventories it probably refers to foreign-made furniture imported by travelled Englishmen. For instance, Sir Thomas Smith was in Paris as ambassador in the early days of the reign. A few years after his return an inventory was made of the contents of his country house of Ankerwick, near Eton. Therein we read that the parlour had "a great foulding table of Walnut Tre", and there are also a little court table of walnut and a cupboard of walnut and pear. No doubt they were pieces typical of the style of François I^{er} or his son and grandsons, but such importations turned our attention to their material, and the planting of walnut trees became habitual. Thus there had grown up in this country an adequate supply of the wood fit for felling when Charles II landed at Dover in 1660, bringing with him the Continental fashions, which favoured the use of the lighter and more easily carved wood. Walnut then held the field until it was superseded by mahogany at about the middle of the Cabriole period, so that the early pieces are almost exclusively of walnut, and the later of mahogany.

The straight leg of the Restoration shared popularity with the scroll, especially of the double C form, which was much favoured in the latter part of Charles II's reign. But with William III came a new form of straight leg, originating in France but probably reaching us through Holland, where it will have been introduced by Daniel Marot. It was baluster shaped, sometimes turned, but more often square or octagon, starting from a cap and diminishing as it descended to meet the stretchers that were inserted between the base of the leg and the bulbous foot, and formed a flat serpentine or set of C scrolls with a turned or carved vase at the central meeting point. The English examples soon took on a distinct native character, but the type arose in France early in Louis XIV's reign and was much used, until the 18th century closed, by André Charles Boulle and his other leading cabinet-makers. Meanwhile the cabriole was being evolved. Unlike the scroll

which it was to supersede, a living form was its immediate derivative. A French dancing term meaning a goat-leap, it is noticeable that a goat's foot was at first generally used to terminate the furniture leg that took the name and assumed a form that is a decorative adaptation of a quadruped's front leg from the knee downwards. Such a form consorts badly with a stretcher, which breaks the clean inner curve and projects awkwardly and unpleasantly from the fetlock. Fortunately, at the moment when design called for its abandonment, improved construction and workmanship rendered it unnecessary, so that, whereas it was usual at the beginning of Queen Anne's reign, at its end it was rare. Two writing desks, apart from the legs of much the same form and date, are illustrated to show the difference between the outgoing and the incoming fashion. That with straight legs [PLATE I, A] is somewhat of a survival. The legs and stretcher are of William III type, but as the desk flap informs us that it was made from a tree which fell during the historic storm of 1703, and as it was then the habit to use wood well and naturally seasoned, it cannot date much before 1710, which brings us to a time not too early for the second desk to have been produced. The two are similar in measurement, in the arrangement of the flap and the fittings of the upper part, in the choice of finely figured walnut for the veneer and in the character of the banding. But, besides the legs, there is another point of difference. The one is a movable desk set on a stand, the other [PLATE I, B] is all of one piece. A box with a sloping lid to write at when placed on a table was one of the very limited forms of early furniture, the chest, the table and the bench being the most important. From them had come many derivatives by the time the cabriole period began, and the multiplication of small household effects led to the development and general use of the drawer and the cupboard. The inconvenience of the chest, of which the top must be cleared to reach the contents, became strongly felt when that top was more frequently set with utilities or ornaments. Modifications were introduced. Its top was fixed and the front hinged. It was raised on short legs as a credence or hutch. The idea of the Court Cupboard is of chests superimposed. Into all such variations one or more drawers came to be fitted, and as their convenience was widely appreciated, not only did they occupy the entire body of chests very variant in form, but they were customary adjuncts of many other forms of furniture. Thus, with the cabriole there co-existed a multiplication of the drawer which threatened the existence of the leg in every piece of furniture which was not intended to sit on or to sit at. And even in the latter, where a flap falling or pulling forward

English Furniture of the Cabriole Period (1700-1760)


gave knee room in front of the main fascia of the piece, the drawers descended to the ground. Thus in the first two desks illustrated there are two drawers only below the flap, and therefore the pieces terminate with legs. But in the third [PLATE II, C], which is quite a quarter of a century later in date, the four drawers preclude the possibility of legs, and we get the chest of drawers with writing accommodation above, known as the "scrutoire" or bureau. Yet if the leg is gone the cabriole spirit is no less assertive. It controls the frame which swells forward on both front and sides. It also dictates the form of the footing, such as was adopted during the period even when the sides of a drawered piece were straight as in the last piece illustrated.

Although furniture by the middle of the 18th century had assumed many forms, it was not in the abundance—shall we say the plethora?—which characterises our own day,

(To be continued.)

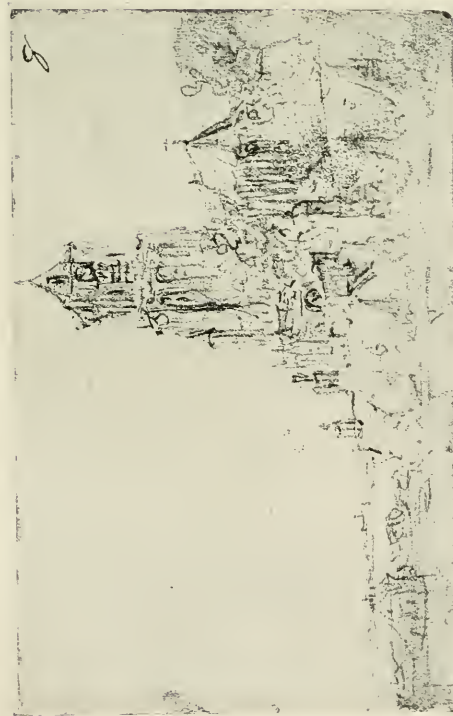
when quantity is so much more popular than quality. There was, therefore, a desire to make each piece as compactly comprehensive as possible. Hence what Chippendale in "The Director" calls a "Buroe-Dressing Table" such as is shown in PLATE II, D. It is an exquisitely finished and contrived piece. The central cupboard pushes back to give added knee room. The top drawer, when pulled out, has a baize-covered top for writing, and the little drawer at the side holds ink bottles. But a shallow scoop at each end of this top gives hold for the fingers to push it back and disclose an elaborate array of boxes and divisions to hold all the toilet requisites demanded by the most exigent Georgian belle. If she wishes herself to embellish her face, she raises the central apparatus as a looking-glass. But when she submits her head to the prolonged processes of the hairdresser she reverses the apparatus and raises it again as a reading-frame.

A DUTCH SKETCH-BOOK OF 1650 BY CAMPBELL DODGSON

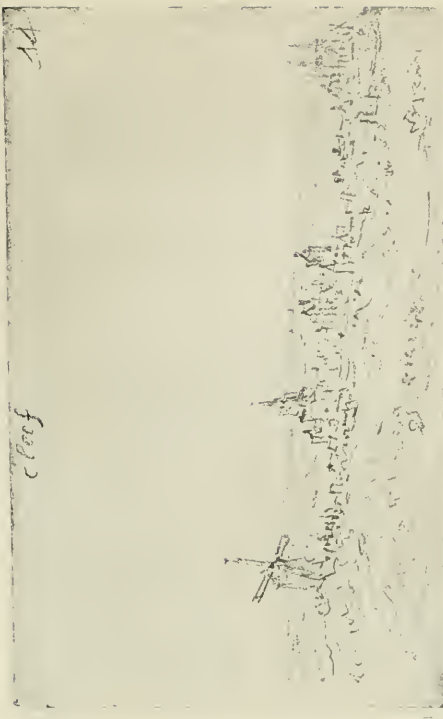
 KETCH-BOOKS by early artists preserved in their original state, or anything approaching it, are of very rare occurrence, but in the case of the book now to be described rarity interests us less than the artistic merit of the little sketches that it contains. The book in question measures $4\frac{1}{2}$ by $6\frac{3}{8}$ inches (10.5 by 16 cm.), and is about $1\frac{1}{2}$ inches (4 cm.) thick; its parchment cover bears on one side the inventory number 200 in faded ink. There are 179 leaves loose within this cover; these are numbered in ink in the upper corners, and the highest number now preserved is 290. A cursory inspection suggests that many leaves are missing, but closer examination makes this doubtful, for in the first place the cover could never have held another hundred leaves, or even a much smaller number in excess of its present contents, and, secondly, the method pursued by the artist, or whoever the person was who numbered the leaves, is very erratic. When there is a sketch on the back of a leaf as well as the front, he generally, but not always, numbers either page. More disconcerting than this, however, is his habit both of skipping and of duplicating numbers. This happens chiefly with numbers which mark the end of a decade. Up to 100 all goes fairly well, only 32, 67, 68 and 87 being absent, and 89, 90 occurring twice over; then there is a gap between 100 and 120, the number 120 itself occurs thrice, 140, 150, 160 and 170 also thrice, with many irregularities among the intervening numbers; there is again a gap between 200 and 220, while 220 itself

occurs four times; after 221 and 222 only 230, 240, 250, 260, 270, 280 and 290 are found, sometimes in duplicate or triplicate, with no minor numbers intervening to complete the decades. Every leaf contains one or more sketches in black chalk, skillfully supplemented by slight washes of Indian ink. There is no signature whatever, but the first page, which represents two men, in cloaks blown about by a fresh wind, looking at a rainbow, bears the date "Den 7 Juni 1650". Sixteen other leaves bear inscriptions in black chalk, in the artist's handwriting, each of which gives the name of a place represented in the sketch, except one page (220 *verso*, here reproduced), which consists entirely of memoranda, mentioning the names of several contemporary artists with a list of prices, apparently of their works; to this I will return later.¹

¹ The inscribed leaves are as follows: 7 (*verso*, referring to the sketch on 8 opposite [PLATE I]) "D kerck te tiel" (Tiel is on the right bank of Rhine below Nymegen); 19, "De kerck te Wamel" (a ruin; Wamel is on the left bank of the Rhine below Nymegen); 26, "T Huys te Ooy" (a château and neighbouring church; het Huis te Oyen, just south of Wamel, but on the Maas); 33, "Cleef"; 38, "De guese Kerck tot Kleef" (the church of the Gueux, or Geusen); 43, "Schenken schans" (a wide flat landscape with hamlets and windmills, bounded by the ridge of a low hill; the Schenkenschanz is just within the German frontier, on the Rhine between Emmerich and Nymegen); 44 [PLATE II], 46, "Cleef" (there are at least a dozen sketches of Cleves from many points of view, besides those actually named); 56, 63, "Elteren Berch...Bergh" (a château and church among trees on a hill, represented, like Cleves, in several drawings besides these actually named; the place is probably Elten, S.E. of Cleves); 66, "neer Elten" (Lower Elten); 69, not decipherable with certainty (wooded landscape with water and a cottage); 99,



LEAF 8, DESCRIBED, "THE CHURCH AT TIEL."



LEAF 14, DESCRIBED "CLIFF."



LEAF 88



LEAF 163



LEAF 164



LEAF 194

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90	Washington	1000	1000
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93	Washington	1000	1000
94	Washington	1000	1000
95	Washington	1000	1000
96	Washington	1000	1000
97	Washington	1000	1000
98	Washington	1000	1000
99	Washington	1000	1000
100	Washington	1000	1000

LEAF 220. THE MEMORANDUM

Barren

UNNUMBERED LEAF DESCRIBED, "BOMMEL"

A Dutch Sketch-book of 1650

The subjects represented include all the usual stock-in-trade of a Dutch landscape painter of the period: riverside and woodland scenery, country houses and castles, churches, windmills, cottages, peasants and travellers passing on horseback or in covered carts along roads through sand dunes, wide prospects over flat landscape and broad expanses of water, clumps of trees and groups of fishing boats. They include also studies of *Staffage* in the shape of cows, and little groups of figures, especially market women and their customers, sitting and standing round barrows and tubs of vegetables or fruit. The technique is invariably that already described, with the addition, in a single case, of a few touches of red chalk on a sail, while one sketch is drawn in brown chalk. The drawings are without exception fresh and vivid sketches from nature, evidently done entirely for the artist's own use, and eloquent of his interest in all that he saw on his travels, and his sense of the value of quite ordinary things as materials for artistic use in landscape compositions of more ambitious scope.

Who was the artist? Tradition carries us no further back than the second half of the 19th century. The sketch-book was bought on the continent by Mr. Johnson Neale, an old friend of the father of the present owner, Mr. T. Mark Hovell, F.R.C.S., of 105 Harley Street. A note placed at the beginning of the book, in the handwriting of Mr. Neale, informs us, on no authority now to be found in the book itself, that this is "Paul Potter's sketch-book of his marriage tour up the Rhine, from the Hague to the Castle of Cleves, now called 'Cleef', the former palace of the Grand Duke of Cleves, afterwards presented by the Elector of Brandenburg to Prince Moritz of the Netherlands, the friend and patron of Paul Potter". In support of this attribution Mr. Neale alleges that a cow on one of the sketches is introduced into the background of Potter's picture *The Bull*, at The Hague; that the sketches of the Castle of Cleves are used in the background of Potter's equestrian portrait of Van Tulp in the Six collection at Amsterdam; and that certain sketches of figures and of a horse were used in the same picture. Now there is a certain plausibility about the main statement, and about one, at least, of the assertions that are made in support of it. There is a view of Cleves in the background of Van Tulp's portrait, and Maurice of Nassau was actually a patron of Potter, and

paid several visits to his house at The Hague. Wurzbach comments on the painting of Cleves as an indication of some visit that Potter presumably paid to that town, though there is no other evidence for it. I find, however, on examination, that none of these statements about the use of certain sketches in the background of the two pictures by Potter rests upon anything more than vague resemblances. The drawings of cows, which only occupy three of the numerous pages of the book, are summary sketches such as a landscape painter would be likely to make, and very unlike Potter's highly professional and careful drawings of animals. The style of the book generally is so free, so unlike Potter's precise and tight method of draughtsmanship, even in the trees and other elements of landscape which often fill a quite important place in his pictures as backgrounds to groups of figures or animals, that my suspicion of the attribution was aroused at first sight of the book. To put the difficulty in a nutshell, it is too good for Potter. The story about the sketchbook being the fruit of Potter's wedding tour has, moreover, a romantic or sentimental flavour which provokes suspicion. If it receives apparent confirmation from the circumstance that Potter was married in 1650, here again a close scrutiny of the facts tells all the other way. Potter was married on July 3rd, while the book is dated June 7th. What is more improbable than that the artist would set out a month *before* his marriage on a long and apparently leisurely sketching tour?

Who then was the artist? He was evidently a thoroughly practised and professional landscape painter, who had no predilection for cows rather than windmills, sails or bushes as elements in the picturesque. On familiar acquaintance with the book, I can think of no more probable attribution than that which occurred to me at the first inspection, namely, Van Goyen. The sketches contain, in solution as it were, just the ingredients that we are wont to find, compact and pieced together with conscious art, in Van Goyen's pictures and in his finished drawings. These it was his habit to sign with his initials, often accompanied by a date, but the absence of a signature, in spite of this methodical practice, can readily be understood in the case of a sketchbook carried in the pocket on a journey, meant only for further use in the preparation of finished works, and not intended for sale or for the public eye. The riverside scenery, the rather indistinctly drawn steeples and towers, the dilapidated houses which abound in these sketches, are quite the favourite subjects of Van Goyen. Technically they are quite in his manner. How does the hypothesis fit the facts of Van Goyen's life (1596-1656)? We have no documentary confirmation of a journey to Cleves in 1650. At that period and for some years afterwards Van Goyen, an elderly man reduced to

"Rincom" (street with church tower; this is not a known place, but many places near Arnhem ending in "—kom" are to be found on old maps); 100, "Bodegraven" (houses, steeple, and bridge of three arches; Bodegraven is a town between Utrecht and Leyden); 174, "Igat vanden dyk" (the hole in the dyke; water with boats and cottages); unnumbered (after 222), Bommel (walled town with two churches). Bommel, or Zalt-Bommel, lies north of Bois-le-Duc and south of Utrecht, on the left bank of the Rhine. I am indebted to Mr. J. A. J. de Villiers, of the British Museum, for much help in deciphering these inscriptions and identifying the places named in them.

A Dutch Sketch-book of 1650

straits by unfortunate speculations in tulips and house property,* was living at The Hague, but there is no reason why he should not have gone on such a journey as that which resulted in filling the pages of this sketch-book. Two sketch-books by Van Goyen are mentioned by Wurzbach as existing, in the Dresden Cabinet and in the collection of H. E. Warneck in Paris; the former, as I am informed by Dr. C. Hofstede de Groot, contains sketches of Antwerp, Brussels, Laeken, Vilvorde, Bergen-op-Zoom, Dordrecht and other places. No specimens of Van Goyen's handwriting are available for comparison with the inscriptions in the book except mere monograms on drawings. The page here reproduced, which consists entirely of written memoranda, mentions the names of Rembrandt, Lievens, Sachtleven and Thomas Wyck. It consists of a list of works by these artists, with prices attached, while in one or two cases subjects instead of artists are mentioned. Its exact purport must be a matter for conjecture, but as it occurs in this intimate sketchbook for the artist's own use, the conjecture is obvious that it refers to pictures in his own collection which he had sold, or was pricing with a view to sale. In the case of Van Goyen such conjecture is rendered more probable by his financial difficulties. I append a transcript of the document, so far as it can be deciphered; the eighth line brings it within the scope of Dr. C. Hofstede de Groot's "Urkunden über Rembrandt".

(L. 1)	een stucken herberg		
(,, 2)	een stucken Jan lievens samen	... 24	v ³
(,, 3)	een Jan lievens	... 14	

* One of his houses, by the way, was occupied by Potter.

(L. 4)	een en(lu?)goor	... ..	10
(,, 5)	een stuck(l?)en Sachtleven		
(,, 6)	een Jacob samen	... ..	6
(,, 7)	een stucken tomas Wyck	... ..	10
(,, 8)	een tronje van Rembrandt		
(,, 9)	een stuck van lievens		
(,, 10)	een stuckien tomas Wyck...	... ..	40
104 ⁴			

P.S.—Since my article was in type Dr. de Groot has informed me that the sketchbook to which it refers was lent many years ago to the Mauritshuis at The Hague. It is mentioned in "Verslagen omtrent i Ryksversamelingen van Geschiedenis en Kunst," 1895, XVIII, 64. Dr. de Groot, who has written a description of the whole contents which he has never published, concurs with me in attributing the drawings to Van Goyen.—C. D.

³ "v" is probably an abbreviation for "Vlaamsch". Een pond Vlaamsch (a pound Flemish) was the equivalent of six guilders.

⁴ Translation:—

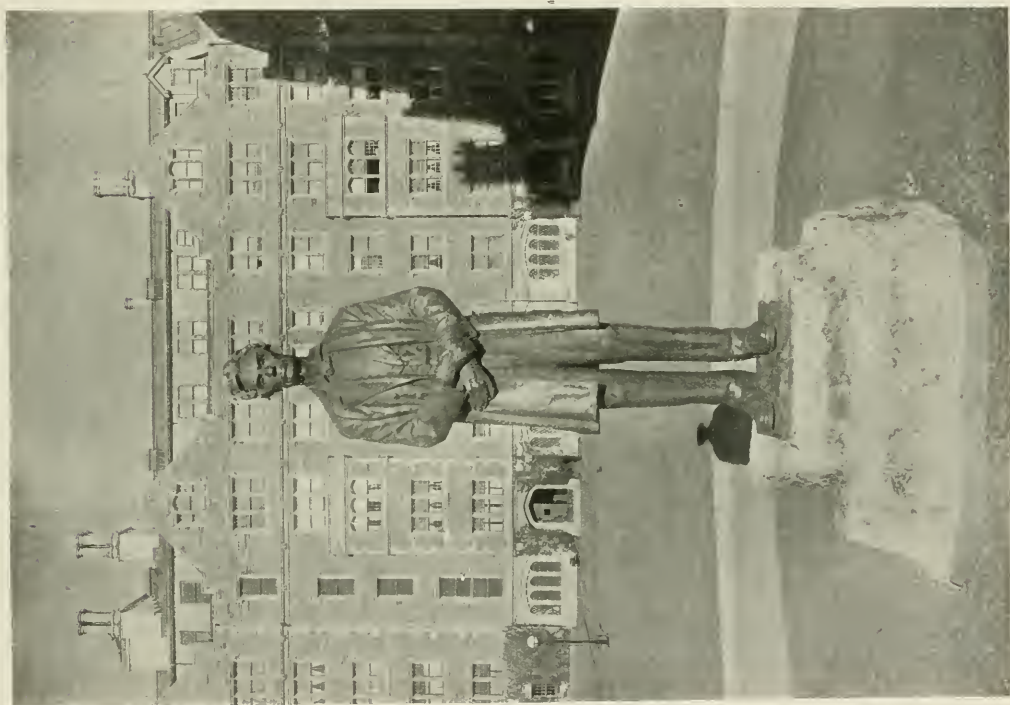
A tavern piece	
A piece by Jan Lievens, together	24 Flemish pounds
A Jan Lievens	... .. 14
A Van Goor	... .. 10
A piece by Sachtleven	
A Jacob, together	... .. 6
A piece by Thomas Wyck	... .. 10
A face by Rembrandt	
A piece by Lievens	
A piece by Thomas Wyck	... .. 40
104	

Jacob, in l. 6, may be either the first name of an artist or the subject of a picture. The pictures named in ll. 1 and 2, 5 and 6, and 8-10 respectively are reckoned two or three together at a lump sum. The fourth line, the exact reading of which is difficult to determine, may refer to an obscure Dutch landscape painter, Van Goor, who is mentioned by Wurzbach.

A MONTHLY CHRONICLE

THE LINCOLN STATUE.—Owing to long delay in the arrival of photographs, *The Burlington Magazine* has not hitherto published anything on the much discussed question of the Barnard statue of Lincoln offered to England, so that more adequate reproductions of the work might be given. These I think make it quite evident that the outcry against the statue is on account of its merits, and that London will be the loser if it be finally refused. London's loss will be indefinitely increased if we have instead St. Gauden's trumpery prettiness. Let us admit at once that the Barnard statue is not a work of the highest or purest plastic art, that it is not on the same plane as Donatello's *Gattamelata* or the Louvre *Portrait of Akenaten*, but can London, with its inimitable collection of bronze dummies, afford to reject even a work of art of secondary importance? And Barnard's statue is certainly that. It does not attain to the highest qualities of synthetic form, but it does evince a masterly and profound interpretation of

individual character in forms that have at least the unity that appertains to individuality. It may fairly be compared to some of Rodin's realistic works. I do not say that Barnard is as much a sculptor, that he has Rodin's ease of handling, but this statue, in its penetration of characteristic form, is comparable to Rodin. It is, of course, no great praise of a statue to say that if put up in London it would be without question the most interesting portrait statue in the city, and certainly among the first as a work of art. There would, in fact, be very little competition from this point of view. No doubt the Charles I is a pleasanter *objet d'art* from the collector's point of view, but this is mainly because it dates from a period when even a very minor work of art had a certain pleasant surface quality. The only other statue I can think of is Dalou's *Charity* by the Royal Exchange, and of course Rodin's recently erected *Bourgeois de Calais*. Still, as a portrait statue—not a pure work of art,



THREE VIEWS OF MR. G. BARNARD'S COLLOSSAL STATUE OF ABRAHAM LINCOLN

but a presentation of character in appropriate plastic form—Barnard's would certainly hold the field. The British are accustomed, where questions of taste are concerned, to listen with such respect to the *obiter dicta* of well-known public characters who have had neither time nor aptitude to study art, that it is probably useless to hope that good sense will prevail over ignorant prejudice in this matter. We may console ourselves by reflecting that London is already so deeply committed to every possible form of æsthetic abomination that it makes very little difference. Still one respectable statue would be a pleasure.

ROGER FRY.

ART BY WEIGHT.—Those of us who have not observed history from the economic point of view, and are not versed in the principles of high finance, are naturally surprised at the large and still increasing prices fetched by all kinds of works of art during the long continuance of war. We might expect the precious metals and minerals to rise in value, but the rise in the value of works of art is in almost precisely inverse ratio to the cost of their material and also to their utility. The art of architecture, the most utilitarian of all, has almost ceased except for military purposes, and objects of the cheapest materials, such as pigments and their foundations, have risen in price far higher than objects made of stone or the baser metals; while among glyptic works those of the commoner have risen higher than those of the rarer substances. Historians of social life tell us that the same phenomenon appears in the great cataclysms of past times; and it is as if mankind valued human work most at the very times when it is most prodigal of human life. The low proportion which the material has in this enhanced war-value is particularly noticeable in the case of gold- and silver-smithery. The value of badly designed jewellery and plate has gone up no higher than the value of its material, fixed by law. These alone are unsaleable, as may be seen in the interesting experiment now being carried out at 39 Old Bond Street for the benefit of the Red Cross and the Order of St. John of Jerusalem in England. Here all kinds of gold and silver work are collected as gifts to the two Orders. Many of the gifts, to which further reference must be reserved for another occasion, are objects of beauty and artistic merit, and some have historic or documentary interest; these are re-sold at the enhanced war-prices. But many more, objects of misapplied ingenuity, are thrown into boxes and sent to the Mint to be turned into bullion. We might without much risk of inaccuracy guess that the unsaleable matter dates from the Regency to the present time, and that the saleable objects within that period are deliberate imitations of

earlier styles. For though English plate and jewellery of all periods are generally solid and skilfully made, it is the design which fails, and the designs characteristic of the modern period, which culminates in the vulgarities of the International Exhibitions of 1851 and 1862, are worse than at any period in almost any country. I do not forget that much has been done towards asserting the superior necessity of design to bulk and mere adventurous craftsmanship, by individual artists, craftsmen or both combined. But this has not been sufficient, and there is scarcely a piece of modern plate or goldsmith's work worth more than another, by the ounce, because it is the work of a particular art-smith. In fact design seems to be almost entirely divorced from execution. Some of the new forces in art and literature which convulse us with hope, admiration, fear, indignation, or laughter according to our individual taste, may perhaps restore some vitality to this moribund art. It is too early to judge; we can only hope that they may. Unhappily, also, the greater the weight of the metal, and the more of the workman's time spent upon it, the worse is the result. Commemorative plate—royal gifts, trophies, prizes and vessels for ceremonial use—has the least artistic value. When we see these things, we wonder how soon those who have borne them away as prizes or have had them laid upon them as gifts will be able to lay aside their burdens surreptitiously. They have an opportunity for getting rid of them gracefully at 39 Bond Street. The hideous uselessness of these monuments is not altogether the fault of the Committees of Selection that choose them. They had of course far better spend their money on the furtherance of an objective interesting to themselves and to those whom they honour. But if Committees must buy some tangible object, they are given no choice; almost all the lumps of newly tortured metal offered to them by the manufacturers are equally ill designed. It is for the great manufacturing houses, some of which have supplied these things for many generations, to reform their stock, much of which, I venture to guess, is resold to them and slightly camouflaged into new complimentary encumbrances. Their Majesties the King and Queen have graciously refused to receive personal gifts in July, when they keep their twenty-fifth wedding-day. In ordinary circumstances this would have been the occasion for a fresh supply of monstrous plate. Let us, therefore, rather seize the happy opportunity for inaugurating, at least, a Silver Age of Georgian plate, more in accordance with the tastes both of the sovereigns and of the artists.

Z.

THE GUMPRECHT SALE.—Not by any means comparable to the Kaufmann or Oppenheim collections, the cabinet formed by the late

A Monthly Chronicle

W. Gumprecht, of Berlin, was yet one of considerable distinction, and the dispersal of it by auction at Berlin two months ago attracted no little attention. We give below, on the authority of the "Berliner Tageblatt", a list of the prices realised at this sale, beginning with the pictures (prices in marks; purchasers' names given when ascertainable):—

Frans Hals, <i>Portrait of a Man</i> (bust; less than life size; a late work) (M. Hoenegard, Denmark) ...	310,000
Maitre de Flémalle, <i>Male Portrait</i> (Böhler) ...	81,600
Jan van Kessel, <i>The Bleaching Ground, Overveen</i> (A. S. Drey) ...	76,000
Attributed to D. Ghirlandaio, <i>Female Portrait</i> (Böhler)	71,600
Guardi, <i>Palace Yard</i> ...	13,300
Brouwer, <i>Boors Smoking</i> (Klausner) ...	26,000
Teniers, <i>Landscape</i> (Dr. Pollak) ...	22,000
Dutch School, c. 1533, <i>Female Portrait</i> ...	18,200
A. v. Ostade, <i>Portrait of an Old Woman</i> ...	18,100
I. v. Oostade, <i>Frozen Canal</i> (Graupe) ...	22,000
S. v. Ruysdael, <i>Riverscape</i> (Kempner) ...	33,600
S. v. Ruysdael, <i>View near Haarlem</i> (Böhler) ...	19,000
Jan Vermeer, <i>Landscape</i> (Böhler) ...	20,000
Jan Vermeer, <i>Landscape</i> (Böhler) ...	25,500
Wouwerman, <i>The Cross by the Road</i> (Böhler) ...	32,000
Jan van Goyen, <i>Landscape</i> (Schwersenz) ...	32,200
Lutichuis, <i>Pair of Still Life pieces</i> (Dr. Pollak) ...	20,000
A. v. d. Velde, <i>Landscape</i> (Dr. Bode) ...	2,310
S. de Vlieger, <i>Seascape</i> (Dr. Friedländer) ...	16,300

Of the sculptures, the curious and possibly unique *Female Bust* in rock crystal by Tullio Lombardi brought the highest price, viz., 49,000 marks. Other important items were: Central Italian school, 15th century, *Figure of a Deacon*, carved wood (Kaiser Friedrich Museum), 10,100; Cologne school, late 15th century, *Madonna*, 11,500; Cologne school, late 14th century, *Bust of a Saint* (Baron Simolin), 9,050; School of Ulm, early 16th century, *St. John the Evangelist* (A. S. Drey), 10,000; Tilman Riemenschneider, *Female Saint* (Dr. Pollak), 16,000; Hans Leinberger, *Female Saint* (Dr. Pollak), 16,400. Among the *objets d'art* two Persian albarelli fetched respectively 5,500 and 5,100 marks; and four Renaissance plates 2,000, 2,600, 3,600 and 5,100 marks. For pieces of stoneware some very high prices were paid—e.g., for a pot dated 1673, 4,400 marks (Dr. Pollak), for one dated 1677, 6,150, and for one dated 1667, 6,900 (A. S. Drey). X.

HENRI GAUDIER-BRZESKA, AT THE LEICESTER GALLERIES.—In the work of Henri Gaudier-Brzeska there is great achievement, which must have turned to something greater—no dangerous precocity, but wholesome, steady growth; so in

this exhibition disappointment almost predominates, because he is dead, and he died too young. An artistic effort terminating at the age of twenty-three, even when the results are as rich as these, is not enough. Rarely has an artist left behind him such promise of masterpieces. Mr. Ezra Pound's preface, with its sincere feeling for the loss to art which Gaudier's death represents, seems purposely temperate, and avoids a too open challenge to prejudice. His view, a perfectly just one, is simply stated, and for those inclined to be unsympathetic he touches lightly on the obvious merits of the drawings, the quality of the stone animals and the sense of animal life. These will be readily accepted by almost anybody. South Kensington Museum prepared the way to general appreciation, almost directly after the artist's death, by wisely using an opportunity of acquiring a considerable number of drawings and the marble torso of a woman, delicately realistic, yet so rigidly sculptural. But these represent only a small part of a richly endowed personality. From this collected exhibition, with the possibility of tracing Gaudier's development step by step, there may arise a greater understanding of his more vigorous and forcible side, of his intense interest in the science of form, and of various manifestations of his logical and clear intelligence. He was preoccupied latterly with the emotional quality derived from the relation of forms to each other, and their ultimate plastic combination. The outcome verges on abstraction in the sculptures of 1914—the *Dancer*, *Stags*, and *Birds Erect*. The *Dancer*, perhaps, comes nearest to complete realisation. The *Wrestlers* of the same year is, of a different kind, extremely ingenious and powerful in design; and others of his last works indicate extraordinary invention and productive power. In some drawings—Nos. 70-71, for example, which I take to be about contemporary with the *Wrestlers*—there is an expressiveness of simple line suggesting the highest Oriental art. The contour, not less fluent than in the animal series, is more markedly a sculptor's, and contains greater fulness and weight. Such purpose and gifts might have formed part of a true Renaissance, bringing, perhaps, a new beauty to reinforce the little vital sculpture done in England since the last gems of the mediæval craftsmen. R. S.

LETTERS, WITH NOTES (ON THE DISAPPEARANCE OF TWO DECORATIVE PANELS)

I—THE CAPOCCI TABERNACLE

GENTLEMEN,—In an interesting paper on the Church of S. Maria Maggiore in Rome recently communicated to the "Accademia Pontificia" (Nov. 27, 1917), Monsignor Giovanni Biasiotti has called attention to the ancient tabernacle which belonged to the Basilica previous to its

restoration in the 18th century. This tabernacle (in reality a little chapel or *cella* for relics) was taken to pieces at the time by Fuga, the architect of Benedict XIV. It was the gift of the Capocci, and was constructed in 1256, the donors, in presence of the B. Virgin and Child, being repre-

sented in one of the mosaic panels which is now to be seen in the church of S. Michele Archangelo at Vico, in the mountains near Rome. The upper part of the tabernacle found its way to England, and eventually passed to the Walpole collection at Strawberry Hill. At the Walpole sale in 1842 it became the property of John Webb, the well-known dealer of 8 Old Broad Street, who retired from business in 1852, when the greater part of his collection was bought by the Victoria and Albert Museum. But, according to information received from the director, Sir Cecil Harcourt Smith, the tabernacle is not at South Kensington. Nor have further careful investigations, kindly undertaken by Miss C. A. Hutton, been any more successful. Museums in England and America disclaim any knowledge of the tabernacle, and Miss Hutton therefore suggests that it may be in some private chapel belonging to a Catholic family, or perhaps a religious community either in Great Britain or America. I therefore venture to ask you to insert this letter in *The Burlington Magazine*, that, by giving publicity to the matter, we may be able to discover the present whereabouts of an uniquely beautiful example of Cosmati work. I may add that the tabernacle (which was a shrine and altar-ciborium in one, supported on porphyry columns and rising to a height of 25 feet) is mentioned in Prof. W. R. Lethaby's "Medieval Art" (p. 283), where it is reproduced in outline, apparently after a large drawing now at the Society of Antiquaries, Burlington House. Any information sent either to me or direct to the Right Rev. Monsignor G. Biasiotti, Canon of Sta. Maria Maggiore, Rome, will be most gratefully received.

I am, Gentlemen, yours obediently,

EUGÉNIE STRONG

(Assistant Director, Faculty of Archaeology,
History and Letters, British School at
Rome, Valle Giulia, Rome). May 5, 1918.

11—THE BARTOLINI-SALIMBENI RACE OF THE PALIO

The front of the cassone, owned in 1741 by the Marchese Alamanno Bartolini-Salimbeni, which illustrates the *Race of the Palio*, reproduced in the PLATE on p. 224 from the drawing by Varrazzano, appears to be now in the Cleveland Museum, having been recently presented by Mrs. Liberty E. Holden. Varrazzano's drawing exactly tallies

with the reproduction of the Cleveland front on page 56 of the Catalogue prepared by Miss Stella Rubinstein published in 1917, except that Varrazzano has continued the design of the scene into the corners of the parallelogram cut off on the cassone by the decorative border. The proportions are also the same. The existence of the Cleveland front did not come to our notice until it was too late to call Dr. Giacomo de Nicola's attention to it. Miss Rubinstein tells us in her preface to the Catalogue that the history of the collection presented by Mrs. Holden is as follows: Mrs. Holden inherited the collection from her husband, who purchased it from James Jackson Jarves in 1884, after the bulk of the celebrated Jarves collection had been already deposited by Jarves in Yale College, which now possesses them. There is therefore little room for doubt that the front presented by Mrs. Holden to the Cleveland Museum is from the Bartolini-Salimbeni cassone. Mr. William Rankin also mentions the front and its subject, as the property of Mr. Holden, in 1908, in *The Burlington Magazine*, Vol. XIII, p. 381.

THE EDITORS.

A CORRECTION.—Mr. W. T. Whitley mentioned in a letter too late for publication in May that it was he and not Mr. M. H. Spielmann who first called attention to the extraordinary sale of 1797 at which Gainsborough's unfinished painting *Diana and Actæon* sold for £2 5s. Mr. Whitley discovered the importance of the sale through a preliminary note upon it by Sir Henry Bate Dudley printed in "The Morning Herald" in 1797, and collected from Christie's priced sale catalogue all the principal facts and figures including the price of the *Diana and Actæon*, as they appear in Mr. Whitley's "Thomas Gainsborough" (Smith, Elder), 1915, pp. 345-50. Subsequently, in 1917, Mr. Spielmann reprinted the catalogue of 1797 in the "Fifth Annual of the Walpole Society".

Mr. G. C. Druce, F.S.A., points out that he did not himself photograph the misericords reproduced on page 181, but merely lent photographs which he had collected. Our thanks are therefore due to Mr. R. W. Dugdale, F.S.A., in the case of the Gloucester Cathedral misericords, and in other cases, perhaps, to other amateurs, with our apologies for not having obtained their consent before publication.

AUCTIONS

SOTHEY, WILKINSON AND HODGE will sell from 10 to 12 June a selection of the books of the Sandbury Castle library which belongs to Lieut. Lord Vernon, R.N. They are to be sold in alphabetical order, not the universal practice but the arrangement most convenient for buyers; on the 10th as far as "Dances of Death", on the 11th from "Dante" to "Mignon", and on the 12th from "Milton" onwards. The collection chosen for sale includes a great variety of later illuminated MSS., early printed books, and

rare editions of 17th century authors. There appears to be a larger proportion than is usually found in such libraries of books interesting to read, apart from their mere value to bibliophiles, who frequently know no more of their books than their points of rarity. Among the most remarkable for the one reason or the other are:—Lot 17, Antoninus (Archiep Florentiae) *Somma de septe peccati mortali* (15th c. Italian calligraphy); 56, Belinzone (Bernardo) *Sonetti, Canzoni, Capiole*, etc., 1493;

Auctions

68, *Biblia, Nahum Propheta*, etc. . . . *Lectiones de Sanctis* (Byzantine 11th c. MS.); 69, *Biblia Pauperum* (15th c. block-book); 79, *Boccaccio Libro di Madonna Fiammetta* (Italian 15th c. illuminated MS.); 101, *Breviarum Romanum* (Italian 14th c. MS.); 150, *Clarendon, History of the Rebellion, 1707* (extensively grangerised); 170, Dante, *Divina Commedia* (Italian 15th c. MS.); and 180, *Divina Commedia* (Benevenuto de Imola, Venice, Weindlin de Speier, 1477); 211, *Dibdin Bibliographical Decameron*, 1817 (Grangerised to 10 vols.); 219, *Fabritius (A. C. degli), Libro della Origine dell' Volgari Proverbi* (Venetia, Bernardino e Matheo de i Vitali, 1526); 265, *Horae B.V.M.* (Flemish 15th c. illuminated MS. For a MS. of that date this appears from the illustration to be a very good one); 266, *Horae B.M.V.* (Printed on vellum, Guillaume Anabat, Paris, 1505, woodcuts coloured); 327, *Lorris (G. de) à Jean de Meun Le Roman de la Rose* (French early 16th c. illuminated MS. This seems to be a particularly interesting book, to which reference may be made here again later); 392, *Petrarca, Il Trionfo d'Amore* (Italian 15th c. MS.); 518, *Virgilius Opera* (Italian 15th c. illuminated MS.). The catalogue, with 10 pages of illustrations, costs half-a-crown.

The same firm will sell 14 June (about 3.0 p.m.) two large pieces of silver from the estate of the late Lord Northwick. One is an example of Speaker's Plate, in the form of a large oval Wine Cistern, London, 1724, 589 oz. 10 dwt. in weight, of the ordinary solid kind; and the other a curious oval dish 24 in. long, of mixed workmanship, concerning which there is much more to say. Pretty well all the available information about it is given in the brief catalogue, which illustrates both pieces, and after some inquiry into the matter, we may say here that the description seems to be quite correct. The obviously foreign design and workmanship of the dish itself in contradiction to the apparently English made handles and the mark of the London maker, Robert Hill, 1719, legible on the rim,

are accounted for. The four handles and presumably the ball-feet were added in London to a dish of Dutch Jewish origin, as may be concluded on the opinion of Mr. C. J. Jackson in reference to an almost precisely similar dish which belonged to the late Mr. Samuel Montagu (the 1st Lord Swaythling). The tradition concerning Lord Swaythling's dish is that it was presented to Cromwell—without feet or handles—by Menassch ben Israel, the Jewish savant who conducted the negotiations for the re-admission of Jews to England. There are also good reasons to suppose that the crude symbolism of the centre panel, distinctly suggesting Freemasonry, was designed by Jacob Judah Leon (or Ayele) surnamed Templo, who was connected with English Freemasonry. The Jewish and Masonic significance of Lord Northwick's dish is evident to the eye. The dish still presents a problem, and is all the more interesting on that account. Its claim to beauty is quite another matter.

The same firm will sell, 1 to 5 and 8 and 9 July, the seventh portion of the Huth Collection, consisting of Lots 6061 to 7182. The Catalogue, priced at half-a-guinea, contains a frontispiece in colours illustrating one of the full-page miniatures of "Sachsenspiegel" written and illuminated in the 15th century, and some 15 other black-and-white illustrations. Messrs. Sotheby announce that this Catalogue and those of the remaining portions of the Collection will be issued on fine paper, with lists of the prices and buyers' names, as soon as possible after each portion has been sold. As the present catalogue is ready well in advance of the sale, and can be obtained, it is unnecessary to specify the contents of this portion of the Library, which is similar in variety and quality to the six portions already sold.

The Illustrated Catalogue of the late Lord Northwick's Sale of Engravings and Woodcuts by Old Masters on 28, 29 and 30 May (2s. 6d.) was published too late for an earlier notice. It is well worth having, as it contains 8 reproductions of rare and well-known prints and 2 of mezzotints after Reinbrandt.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

CAMBRIDGE UNIVERSITY PRESS.

TILLEY (Arthur). *The Dawn of the French Renaissance*; xxv + 636 pp., 23 pl.; 25s. n.

CHATTO AND WINDUS, 97, 99 St. Martin's Lane, W.C.2.

BELL (Clive). *Pot-boilers, a collection of essays and reviews, by the author of "Art", dealing with such diverse subjects as the Plays of Peacock, Art and War, Ibsen, William Morris, Love Letters of the Carlyles, Persian Miniatures, Contemporary Art in England, Oedipus Rex, etc.*; viii + 260 pp.; 6s. n.

E. H. COURVILLE, Lymcombe, Friern Park, Finchley, N.12.

COURVILLE (E. H.). *Coins and their Values, a practical guide to the values and characteristics of coins and medals of note based on the actual auction catalogues of sales held between Jan. and Dec. 1917*; vol. 1, English, Scotch, and Irish coins and medals, Foreign and Colonial coins and medals, Greek and Roman coins, and War Medals; ix + 125 pp., many pl.; 12s. n.

HACHETTE ET CIE, 79 boulevard Saint-Germain, Paris.

WYBO (Georges). *Réflexions et croquis sur l'Architecture au pays de France*; illust., broché 12 fr.

JOHN LANE, The Bodley Head, and New York.

WILLIAMSON, Litt. D. (Geo. C.). *Life and Works of Oseas Humphry, R.A.* xix + 329 pp., numerous illust.; 63 3s.

STOCKHOLM, KUNGL. VITT., HIST. OCH ANT. AKADEMIE (Norstedt och söhn.).

BRANDEL (Sven). *Kyrkor i Danderyds Skeppslag, konsthistorisk inventarium ("Sveriges Kyrkor" "Uppland", Bd. 1, Häfte 1)*; 170 pp., 200 fig.; Kr. 6.60.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life—Illustrated London News.

FORTNIGHTLY.—Bulletin of the Alliance Française, 80—La Revista (Barcelona), IV, 64—Vell i Nou, IV, 67.

MONTHLY.—The Anglo-Italian Review, I, 1 (15 May)—Art World (New York) Mar.—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League, 32—Kokka, 334—Les Arts, 164—New East, I, 1—New York, Metropolitan Museum, XIII, 4—Onze Kunst, XVII, 4.

BI-MONTHLY.—Art in America, VI, 3—Boston, U.S.A., Museum of Fine Arts, Bulletin, 94—L'Art, XXI, 1.

OTHER MONTHLY PERIODS.—Cleveland, Museum of Art, Bulletin (10 a year), V, 4—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), VII, 4.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, XXV, 4—Felix Ravenna, 26—Gazette des Beaux Arts 694 and Chronicle des Arts, Ap. May—Oud-Holland, XXV, 4—Pennsylvania Museum, Bulletin, 61—Quarterly Review—Root and Branch, II, 3—Town Planning Review, VIII, 3 + 4—Worcester, Mass., Art Museum Bulletin, VII, 4.

ANNUALLY.—"The Athenaeum", *Subject Index to Periodicals 1916, Music*; 1s. n.—Zürcher Kunstgesellschaft, Jahresbericht 1917, illust.

OCCASIONALLY.—Saint Louis, City Art Museum; *Catalogues* (1) *Exhibition of Paintings by Six American Women*, April; (2) *Exhibition of Paintings by Edmund H. Wuerpel*, April; (3) *Exhibition of Water Colours by Winslow Homer and John Singer Sargent*, May—Cleveland, Museum of Art; *Catalogue of the Paintings presented . . . by Mrs. Liberty E. Holden*; 20 illust.

REPRODUCTIONS.—*Italian Furniture and Interiors*, with text by George Leland Hunter, Pt. v + vi, 40 pl. (Helburn, 418 Madison Ave., N.Y.)—*British Artists at the Front*; Pt. II, *Sir John Lavery, A.R.A.*, with introductions by Robert Ross and C. E. Montague ("Country Life"). 5s. n.

TRADE LISTS.—Maggs bros., 34, 35 Conduit Street, W.1 (New address); *Books with Coloured Plates, and with Engravings by the celebrated book illustrators of the 19th century, Sports and Pastimes*, No. 365—Norstedts Nyheter (Stockholm), 1918, No. 4.

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"THE VIRGIN AND CHILD WITH S. CATHERINE AND ANOTHER FEMALE SAINT"; BY QUENTIN MATSYS (A. H. BUTTERTY)

AN UNKNOWN QUENTIN MATSYS BY TANCRED BORENIUS

THAT Quentin Matsys is a figure of the greatest importance in the history of the Netherlandish school no one could of course at any moment have called into question; but for all that it is probably recording more than a personal experience to say that as a rule he does not stir one's imagination very deeply, but appears as a master of very sound ability, capable of vigorous and straightforward characterization, and seen at particular advantage when expressing himself in a spirit of forcible and effective caricature. Take his great *Triptych* in the Antwerp Museum: the central panel representing the Deposition of Christ is really the least successful part of the whole, so lacking is it in intensity of sentiment and dramatic life, so haphazard and cut up in design. In the shutters, on the other hand, the artist approaches the subjects, grim as they are, in a spirit of striking cartoonist's humour, and succeeds far better, whether it be the *Feast of Herod* he portrays, with Salome bursting into the room with the Baptist's head on a charger; or the *Martyrdom of S. John the Evangelist*, with the two unforgettable figures in the foreground stoking the fire.

Of a Matsys capable of rising to moments of higher inspiration and rarer and more exquisite moods, his work has, to be sure, not left one completely unsuspecting; but no picture of his

does, I feel, reveal his artistic personality in such a light more forcibly than the one which *The Burlington Magazine* is now privileged to publish for the first time by kind permission of its owner, Mr. A. H. Buttery [PLATE], into whose possession the picture passed after a somewhat Cinderella-like appearance at the Linnell sale at Christie's this spring. In the general planning of the design the work is characterized by a largeness and a noble and monumental dignity which are quite exceptional, not to say unparalleled, in Matsys; and the same is true of the intensity of feeling which marks the action and expression of the figures. The picture is not quite finished, and this is an accidental quality for which we must doubtless be thankful, saving as it does the composition from that excessive elaboration of form which is none too rare in Matsys. The scheme of colour is most exquisite too in its pale goblin-like tonality.

The dating of the picture presents no great difficulty: it finds a very natural place among the early works of the master. The models of the figures of the Virgin and the unknown female Saint on the right re-appear respectively in the Herodias and the Salome of the great altarpiece of 1511 at Antwerp already referred to; and on all points the features of style here exhibited also tally with the same work.

ENGLISH PRIMITIVES—VIII BY W. R. LETHABY

MASTER WALTER OF DURHAM, KING'S PAINTER c. 1230-1305.

THE PAINTED CHAMBER.—The Royal Palace at Westminster, as it was in the early Middle Ages, has been described in "*Archæologia*" (1911). The king's great bedchamber with which we are here to be concerned was a long room having a flat boarded ceiling and several early 13th-century windows. This chamber was ancient even at this time, and is mentioned as having been repaired in 1177; but Henry III practically rebuilt it and entirely decorated its walls twice over. The first series of paintings are mentioned in 1236, in which year the wall (the dado?) was painted in a good green colour in manner of a curtain [FIG. 1]. On the wall of the inner gable was a motto in French:—

He who nowt give what he has shall not receive his desire.

Rokewode says this referred to hospitality, but at Woodstock "a certain chequer-board" was painted

in the hall containing the same motto in Latin. I suppose it was a hint to pay contributions to the royal exchequer. Then there was a "great history" or subject painting; and we saw in my article, Part v [*Burlington Magazine*, Vol. XXXI,

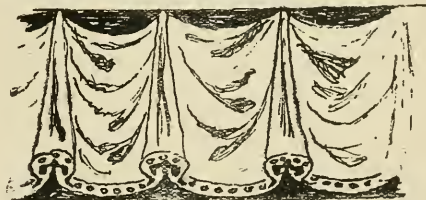


FIG. 1.—CURTAIN FROM A 13TH-CENTURY MS., FOR COMPARISON WITH THE DADO OF THE CHAMBER

p. 47], that there was also a *Mapa Mundi* devised by Matthew Paris. In the hall at Winchester Castle a map of the world was painted in 1239.

In 1251-2 the Keeper of the King's Books

at Westminster was ordered to supply Master William, the king's painter, with colours for repairing the paintings in the chamber, and in 1259 he painted above the fireplace a *Jesse-tree*.

After a fire in 1262, when the chamber was injured, it was entirely repainted, the walls being covered with a series of subjects arranged in bands with descriptive text between. The scheme was described by two sightseers in 1322 as being *The Wars of the Bible*, "ineffabiliter depicta". Warton, who quoted this record in his great "History of Poetry", observed:

That part of the Old Testament which records the Jewish wars was almost regarded as a book of chivalry. In France the battles of the Kings of Israel with the Philistines and the Assyrians were wrought into a grand volume under the title of "Plusieurs Batailles des Roys d'Israel contre les Philistines et Assyriens" (B.M. 19, D, 7).

To this I may add that already in the 12th century some pages were devoted to pictures of these wars in the Great Winchester Bible.

In 1264 the new works of painting were in charge of Master Walter of Durham, but he probably worked under the general direction of Master William, who himself did some work in the Chamber in 1272. William must have been

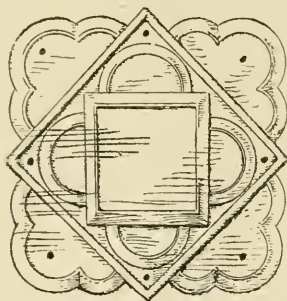


FIG. 2.—BOSS FROM THE CEILING OF THE PAINTED CHAMBER, WESTMINSTER

the senior of Walter by a generation, and the devising of a long series of Bible pictures would have been suitable work for a monk. Walter was a lay artist, and, as we shall find, he was succeeded by his son. In 1267 the Bailiffs of London were commanded to advance to Master Walter 20 marks for pictures made in "our Chamber" at Westminster, "and that you by no means omit to do it". In 1272 he received 100s., his "fee" for the year beyond his wages². Rokewode, who has given a full account of this very important work, says that payments continued to be made for the paintings in the Chamber down to the close of the reign of Henry III, in 1272, and entries for the years 1270 and 1271 confirm this, as does also the record of Master William's work in 1272. Henry III was an extravagant connoisseur, ever adding to and revising his

works of art. In *The Burlington Magazine* for 1905³ I described the paintings, and a restoration of the interior of the Chamber from these particulars has since been drawn for me by Mr. Matthew Dawson [PLATE]. I also add a detail of one of the flat bosses of the ceiling which was preserved a few years since at the Soane Museum [FIG. 2]⁴. There can be no doubt from the form of these bosses, recessed as they are with matrices, that they were set with coloured glass like the similar bosses in the retable. The style of the workmanship of the paintings can be made out more certainly from Stothard's exquisite copies preserved at the Society of Antiquaries than from the coloured prints, good as they are⁵. The modelling of the draperies was done by gradation, and not merely by drawn shading; there was much gold distributed on crowns and borders and other parts, mostly on raised gesso-work; the crowns had definite relief, say $\frac{1}{16}$ in. or so. The mail of the knights was silvered⁶. Ruskin in his "Ariadne" has some remarks on these paintings as examples of pure colour design like early Florentine works. These paintings, like all mediæval art, were blithe and masterly, but they were hardly of so high an order as the retable. In one subject several horsemen were represented riding to the front⁷.

It was Stothard's opinion that the Chamber has been repainted at least three times. He evidently meant repaired, for he added:—

I have reason to believe that the last time the subjects were so renewed, the gilder was more employed than the painter.

He also thought, and Rokewode agreed, that the first painting was prior to the fire of 1262; but, so far as this applies to the figure subjects which have been recorded, this is a mistake. The tabernacle work over the most important of the subjects, *The Coronation of S. Edward*, was clearly painted in imitation of the Westminster altarpiece. The draperies of the tall figures of Virtues in the window jambs with their borders of gold depend on the same source, as do some of the groups also. The whole work, in fact, was strongly influenced by the altar-piece. One of the subjects, a distribution of loaves to a crowd seated on

³ *English Primitives, The Painted Chamber, etc.*, Vol. VII, p. 259.

⁴ I could not find it recently. The late keeper of the museum, sending me a photograph of it, said: "The writing on the back of it is: 'A shield from the ceiling of the Painted Chamber at Westminster, taken down at the time of the general repair of that room in 1819'. It is 17½ inches across from point to point, and only an inch thick."

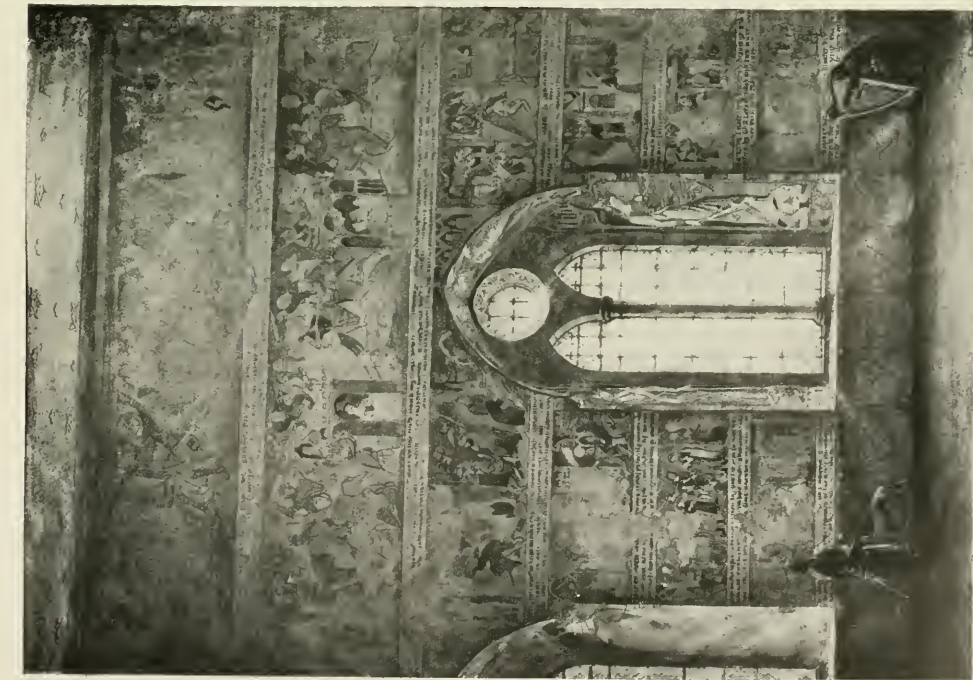
⁵ I wish the Society would reissue Rokewode's work in octavo, and illustrate it with collotypes of these drawings.

⁶ Silver is mentioned in accounts for other works. It was usually doubtless applied to backgrounds, like those of many of the early frontals described by Herr Andreas Lindblom.

⁷ There is a foreshortened horse in the Trinity College *Apocalypse*; cf. also the sketch-book of Villars de Honnecourt.

¹ Brayley and Britton's *Palace of Westminster*, p. 72.

² That is nearly £100 over and above his wages.



RESTORATION OF THE PAINTED CHAMBER, WESTMINSTER (MASTER WALTER), FROM A WATER-COLOUR BY MR. MATTHEW DAWSON

PAINTINGS BY MASTER WALTER OF DURHAM, KING'S PAINTER C. 1230-1295, AND HIS SON, THOMAS (?)



HENRY III AND EDWARD II, BY MASTER THOMAS (?) (SEDILLA, WESTMINSTER ABBEY)
FROM WATERCOLOUR COPIES BY MR. W. E. TRISTRAM



the ground, is an echo of the miracle of loaves and fishes on the retable.

In 1272 William was paid for painting the tabernacle about the king's bed, and as the king's bed was close to the picture of the *Coronation of Edward the Confessor*, as was shown in my previous article, it seems probable that this picture, with its painted tabernacle work, may have been the work of Master William. It was larger in scale than the rest. The king is enthroned, holding the sceptre with a dove: an archbishop on either side supports the crown on his head. Behind each archbishop is his crozier-bearer; a third figure close to the king may be the Abbot of Westminster; only ecclesiastics are present. A small subject of a king receiving a letter (Pl. XXXIV) is of interest, as the sealed letter is exactly like one shown on the Chertsey tiles, and it has been suggested that the latter might be a charter. The subject of the former, however, proves that it is a letter. The best description of the paintings contemporary with their discovery was printed in "The Gentleman's Magazine", November 1819, and of this I condense the substance:—

The exquisite beauty of the numerous paintings and stucco ornaments is lamentably defaced, but not so much from time as from the carelessness of the workmen at the time the room was altered. The entire walls were covered with paintings of figures and with inscriptions in some places written small and close, but towards the upper part large and bold. The ceiling is of wood and painted with various figures in compartments of different shapes united into one regular pattern, the whole coloured and enriched with stucco ornaments. Thirty-three panels painted with figures of angels, saints and kings are preserved. These are formed of thin board.⁹ Amongst the wall paintings the most extensive and beautiful is the *Coronation of the Confessor*, of which the figures are of larger size. The colours are most brilliant; dark green and red prevail. In the sides of every window is a figure of the size of life under a canopy encompassed with a great profusion of ornaments emblazoned with silver and gold on stucco. Over every canopy is the figure of an angel; they hold crowns and are clothed in blue with gilt ornaments; the background is red.⁹

It has been pointed out above that the flat "bosses" which were set on the boarded ceiling were like those of the altar-piece in form; they were also distributed in a similar order, and there can be no doubt from the description of compartments united in a pattern, painted with figures¹⁰ and enriched with gesso, that the whole ceiling was divided into star-shaped panels like those of the retable. In this ceiling, indeed, we probably find the prototype of the ribbed ceilings in wood and plaster, popular in later days. Stothard did not illustrate the angels which were on the soffits of the window arches, but there is a

⁹ The whole ceiling was boarded; for panels we may probably understand star-shaped compartments, as explained below.

¹⁰ Remnants of stained glass were found in the windows.

¹¹ In Stothard's notes quoted by Rokewode it is also said that the ceiling was painted.

sketch by Buckler of one of these in his collection now at the British Museum.

In 1292-4 a large work of repair of the paintings was undertaken. Rokewode has published some of the rolls of accounts of this time, and I. T. Smith others. There were weekly accounts for about two years¹¹. Master Walter's wages were seven shillings a week, and working with him was "Thomas, son of the master", who must have been quite young, as he received the lowest rate of payment, threepence a day. Two other assistants were Andrew and Giletto, who Smith suggests may have been Italians¹².

QUEEN ALIANOR'S TOMB.—Just before the time when the paintings of the chamber were restored Master Walter of Durham had executed a small work of which a faded stain may still be seen on the base of the tomb of Queen Alianor; it was painted on the surface of the stone itself. Dart says that the subject was—

A sepulchre at the foot of which are two monks and at the head a knight armed and a woman with a child in her arms.

There are four figures, but two were at one time hidden. Keepe, writing in 1683, while they were yet visible, says there was

A sepulchre painted with divers monks praying thereat.

From a copy made about fifty years ago in the Burges collection at South Kensington it appears that the two figures which Dart saw were monks in black garbs; the other two seem to have been lay persons. The background was green—"perhaps blue originally", says Burges, a remark which helps us on another point. The knight, of whom some traces are still to be seen, who in the same painting was kneeling before the Virgin, had a heraldic surcoat of green or blue pales crossed by a bend gules¹³. This figure must have represented Sir Otho de Grandison. Why he was so painted here may perhaps be explained by a reference to Mr. Kingsford's account of this famous knight's life¹⁴. Sir Otho was with Edward I in the Crusade of 1271, and remained his confidential

¹¹ The originals must now be in the Record Office K.R. Works. Smith says there were eleven rolls. Eastlake (1847) says that others up to forty-four had been found. For references at the present time see my former article (1905). Most of them must be unpublished, and it is time they should be properly edited.

¹² When Stothard drew the remnants of the paintings he found on the stones blocking a window "a complete series of subjects representing the employments of the twelve months of the year", and he thought from the form of the stones that they had been the original "frieze" of the fireplace. Possibly, however, they may have been associated with the painting of "a figure which may deservedly be likened to Winter itself", which in 1240 was painted on the chimney of the queen's chamber. These *Labours of the Year* would have been like those on the Chertsey tiles.

¹³ In a good light many years ago I was able to verify this and drew most of the figures.

¹⁴ *Transactions of the R. Hist. Socy.*, 1909, p. 138.

adviser and secretary. While Alianor was dying, Edward was preparing another crusade, and in July 1290 Sir Otho took the cross and (Mr. Kingsford says)—

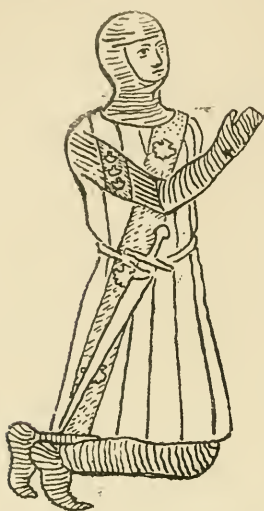


FIG. 3.—SIR OTHO DE GRANDISON
FROM EMBROIDERY AT BERNE.

He set out for Palestine with a small company which included more priestly pilgrims than men-at-arms.

It would seem that pilgrims going at such a time must have been charged with Alianor's prayers at the holy places, which, however, they never reached. My reading of the picture would be that it shows Sir Otho praying to the Virgin in the Holy Land while mourners gather at Alianor's tomb, or these last may be the pilgrims at the

Holy Sepulchre. London wills of this time prove that it was a custom to make proxy pilgrimages to

the Holy Land, and it appears from Mr. Kingsford's work that Grandison was in 1307 charged to go again on behalf of the king¹⁵. Mr. Kingsford has called my attention to the fact that in the Berne Museum there is an embroidered altarpiece, from the cathedral of Lausanne, in the centre of which are the Virgin and Child with a small figure of Sir Otho de Grandison kneeling before them in his heraldic surcoat [FIG. 3]. The composition is curiously like the Westminster painting¹⁶. From the illustration the frontal itself looks like later Byzantine work, with additional strips of (English?) embroidery at the ends and the added figure of Sir Otho. It is known from the accounts for the making of Alianor's tomb that Master Walter of Durham was engaged on painting in connection with it. At Blackfriars, where her heart was buried, Walter also did painting, receiving in that case the large sum of £13 1s. Our tomb painting was thus the work of Master Walter¹⁷.

¹⁵ See an elegy on the death of Ed. I in Warton's *History of Poetry*; from this it appears that Edward intended his heart to be taken on a crusade.

¹⁶ For a restoration of the Westminster painting see my *Westminster Abbey and the King's Craftsmen*.

¹⁷ The two tall figures illustrated in the plate are from the Sedilia at Westminster Abbey. They, as will be shown, are probably the work of Master Thomas, son of Walter, and were painted about 1308. In a lately issued *Calendar of Papal Rolls I* find Walter denominated the King's Painter in 1267 and the King's Sergeant Painter in 1270, when he was granted a bailiwick and two pence a day.

THE FRESCOES IN THE CASA BORROMEO AT MILAN BY LIONEL CUST

MILAN is a city which was visited in the years before the great war by probably more tourists than any other town in Europe. Few however of these tourists made any long stay in Milan or after paying duty visits to the Duomo, the Castello, and the Brera gallery, found time left to explore the innumerable art-treasures of this great city, the wealth and importance of which had been increasing with great rapidity, though not without a deleterious influence upon its artistic traditions. It is probable, therefore, that many readers of *The Burlington Magazine* have not had the quite unusual pleasure of visiting the Casa Borromeo at Milan, with its collection of precious paintings and drawings, and above all the frescoes on its walls. Many students of art have however made this house a place of pilgrimage, so that the paintings there are fairly well known, and have been the subject of no little discussion.

In one of the small rooms on the ground-floor of the Casa Borromeo a delightful surprise awaits the visitor, the pleasure of which will remain

undiminished by lapse of years. On three of the walls of this room are painted in fresco scenes representing the pastimes and amusements of the nobility in the 15th century, forming a most valuable contribution to our knowledge of the private habits and customs in what may be called Society of that period. In one of these, four ladies and a youth are engaged in a kind of dance [PLATE I, B], in another, five ladies are taking part in a game of ball [PLATE II, C], and in a third a party of three ladies and two gentlemen are seated round a table playing at the Tarocchi game of cards [PLATE I, A]. One of the ladies seems to take the lead in all three of these scenes; in the first she is dancing a kind of *pas seul*, while her companions are posed with various gesticulations behind; in the second she stands wielding a kind of bat to strike a ball, which is to be caught in the lap of one of the four other ladies, who all hold out their skirts for this purpose—a game which seems to foreshadow stool-ball and cricket; in the third she is seated in the centre of the five card-players, facing the spectator. It is stated by Signor Toesca, who gives an account of these

A



B



(D) STUDIES OF COSTUME BY PISANELLO (MUSÉE CONDÉ, CHANTILLY)



(E) STUDIES OF COSTUME BY PISANELLO (MUSÉE BONNAT, BAYONNE)

frescoes in his monumental work, "La Pittura e la Miniatura nella Lombardia", that he searched in vain among the archives preserved in the Casa Borromeo itself for any record as to the date when these paintings were executed or as to the persons represented. The paintings themselves tell their own story as belonging to the middle of the 15th century, and in spite of their neglected state and the ravages of time, which have destroyed so much of what must have been their original colour, they remain a source of real enjoyment to the student of late mediæval art. It is a matter of greater difficulty to discover with any degree of certainty who was the painter of these delightful scenes. The present writer, who visited the Casa Borromeo some years ago, carried away a conviction that the originator in some way or other of these compositions was Pisanello, the great artist, who is now known to be Antonio Pisano of Verona. More recently the great stores and treasures of painting to be found in the churches and palaces of Northern Italy, both in the mountain districts and the plain of Lombardy, have been explored and written about by such students as Toesca in the work already alluded to and elsewhere, Venturi in the stupendous history of Italian Art, which has not yet attained completion, and the learned editor of Crowe and Cavalcaselle's "Painting in North Italy" (vol. II, chap. vi, ed. 1912). Various painters have been suggested, and for a time Michelino da Besozzo was almost accepted as the creator of the Casa Borromeo paintings, until a closer acquaintance with certain works by Michelino showed that he could not be the artist so eagerly sought for. No suggestion has, however, as yet been established as convincing, and each successive writer has alluded to the obvious influence of Pisanello in the paintings themselves.

The importance of Verona as an art centre has only been recognised in quite recent years, thanks chiefly to the labours of Signor Gerola, Dr. Schubring and other earnest students of North Italian painting. This importance was greatly enhanced by the discovery made by Signor Biadego that the painter and medallist, Pisanello, was identical with Antonio (*Burlington Magazine*, XIII, 288) Pisano, or Pisanello, born at Verona in 1397, the son of Bartolome da Pisa and Isabella, afterwards wife of Filippo da Ostigliar. Even if his father's family came originally from Pisa, Antonio Pisano was entirely Veronese by birth, and also by education, as he came under the influence of the painters Altichiero and Avanzo, and in reality took up the work of these excellent artists and brought it to a high degree of perfection in himself. There is no need in this *Magazine* to speak of Pisanello's art as a whole, the paintings, drawings, and medals, which have made him a landmark in the history of the fine arts. It

is much to be hoped that Mr. G. F. Hill will be able to re-publish in the light of recent information the admirable study of Pisanello which he published in 1905. In 1441 Pisanello was brought into contact with Filippo Maria Visconti, Duke of Milan, who became for a time the artist's principal patron. Filippo Visconti was a man and a ruler of remarkable character. The medal with his portrait, which was made by Pisanello, is well known. Mr. Hill speaks of a tradition that the duke declined to be painted by anyone because of his repulsive looks, but the very authority quoted by him, Pier Candido Decembrio (of whom there is a medallion portrait by Pisanello), does not really make such a statement. In his description of Filippo's personal appearance he begins by saying: "Forma fuit a principio non inelganti, corpore eximio", does not suggest anything repulsive, and ends by saying: "Cuius effigiem, quamquam a nullo depingi vellet, Pisanus ille insignis artifex miro ingenio spiranti parilem effinxit". The same writer speaks of Filippo's love of horses, dogs, leopards and birds, his passion for fowling and hunting, and his skill in games "nam modo pila se exercebat, nunc folliculo". The statement that Pisano made his portrait does not allude definitely to the well-known medal, but might apply to a painting.

A comparison of the portrait of Filippo engraved for Paolo Giovio with the rider in the well-known painting by Pisanello of *S. Eustace* in the National Gallery, suggests that this horseman is really a portrait of Filippo Maria Visconti, and that the painting was executed for him. Pisanello was among the artists employed by Filippo Visconti to paint frescoes in the duke's castle at Pavia, where there was, as Mr. Hill says, a grand room all frescoed with beautiful figures, representing hunting and fishing and jousting and various other diversions of the dukes and duchesses of this State. It is only natural, as Mr. Hill also says, to suppose that Pisanello should have been employed by Filippo at Milan as well as at Pavia, and his hand, or his influence, has been traced in the frescoes in the church of S. Eustorgio and in those known to be by the Zavattari at Monza. Far nearer in spirit and design to the art of Pisanello are the frescoes in the Casa Borromeo. Take, for instance, the studies of costume from the drawings at Chantilly (Hill, p. 93, pl. 23), and at Bayonne [PLATE II, D, E], and compare it with the principal figure in the Borromeo groups. It seems hardly possible to doubt that the Borromeo figures were designed by Pisanello. Our knowledge of mediæval practices of painting is so defective, that it is difficult to say for certain how much of a fresco painting was done by a master's hand and how much only from cartoons prepared by the

master himself, but actually carried into execution by other hands. It would take a genius of unusual elasticity to be able to combine the delicate minuteness of the medallist or goldsmith with the broad, rapid work necessary for painting in true fresco. If one was on sure ground in supposing that an artist like Pisanello did not actually execute with his own hands such work as frescoes, however responsible he may have been for the

design, it would not be difficult to assign the frescoes in the Casa Borromeo to Pisanello, as designer and creator, any lack of technical excellence being due to the actual workman and not to the creative artist himself. The subjects of these frescoes assign themselves to the period of the reign of Filippo Maria Visconti at Milan, so that the work may have been undertaken at his command.

TWO ENGLISH COURT CUPBOARDS BY H. CLIFFORD-SMITH



COURT cupboard, according to the dictionary definition, is a movable buffet with shelves on which plate was displayed; yet the actual origin of the word "court" in this connection is somewhat obscure. The court cupboard would seem, in the genesis of the term, to have been a low, short cupboard, and to have derived its name from the French *court*, short; being so called to distinguish it from the early dresser with tiers of degree for the display of plate, in which the height or number of the shelves denoted the position claimed by the owner. However this may be, the title became the accepted one in this country in Elizabethan and Jacobean times for a standing cupboard with shelves. That it was the English equivalent for both the buffet and the dresser is shown in Cotgrave's "Dictionarie of the French and English Tongues", published in London in 1611, in which a *buffet* is defined as "A court cupboard or high standing cupboard", and a *dressoir* as "A cupboard; a court-cupboard (without box or drawer) onely to set plate on".

The court cupboard in its simplest form is merely a two-tiered sideboard, buffet, or dresser, each tier supported by pillars or jewelled bulbs, and the open shelves used for standing plate or other articles on required for meals. In its next development the back was panelled and the upper tier was partially filled with a cupboard three-sided in plan and narrower in front than at the back, the centre of the three panels opening as a door, and the outer ones canted back at each end. This combined sideboard and cupboard corresponds with a well-known type of Gothic credence. Like the French and Flemish *dressoirs* of similar construction it was always open below; and this shelf, as well as the top and the ledge of the recessed upper tier, afforded space for the display of vessels of silver, glass and faience, either for show or for

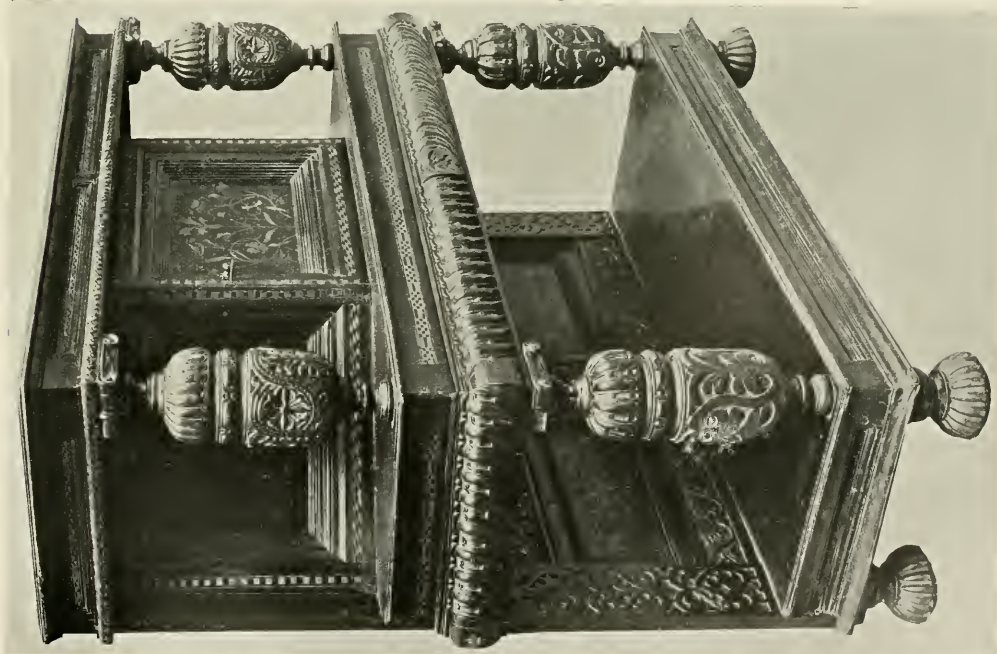
actual use on the table². The top of the cupboard, where the tallest of these articles stood, was covered with a piece of material, either damask or needlework, with fringes which fell over the ends, or a small Turkey carpet³.

The first of the two illustrations [PLATE, A] shows a court cupboard of the above type in its finest and most perfect form, dating from the latter part of the 16th century. It is of good proportions and of admirable design. Its salient features, the two pairs of handsome bulbous pillars, are of the same height, but show interesting variations. Each bulb, headed by an Ionic capital, is carved above with nulling and below with acanthus, and encircled by a band of jewelled ornament. The nulling of the lower pair of bulbs alternates with concave gadroons; the acanthus in the upper pair is interspersed by a guilloche pattern, while in the lower it is flat and formal in treatment, and alternately upright and reversed. The top of the cupboard has a simple ogee cornice; the frieze is inlaid with a delicate checker of holly and bog oak in sunk panels, and below this is a narrow projecting moulding carved with gadroons. The three panels of the triangular cupboard are deeply recessed by mouldings and framed in borders of checker inlay. Each panel is inlaid with holly, bog oak, and cherry wood in a conventional design composed of gilly flowers, amid which are perched small birds. (In the photograph the inlay is only visible on one panel.) Below the shelf is a band of checker work, and just below this is a drawer extending across the front, its face carved with spiral gadroons and its ends mitred with the mouldings on either side. The open shelf below has its back filled in by two

² "And so for the feast, you have your court-cupboards planted with flagons, cans, cups, beakers, bowls, goblets, basins and ewers". (Chapman's *May-Day*, 1611.)

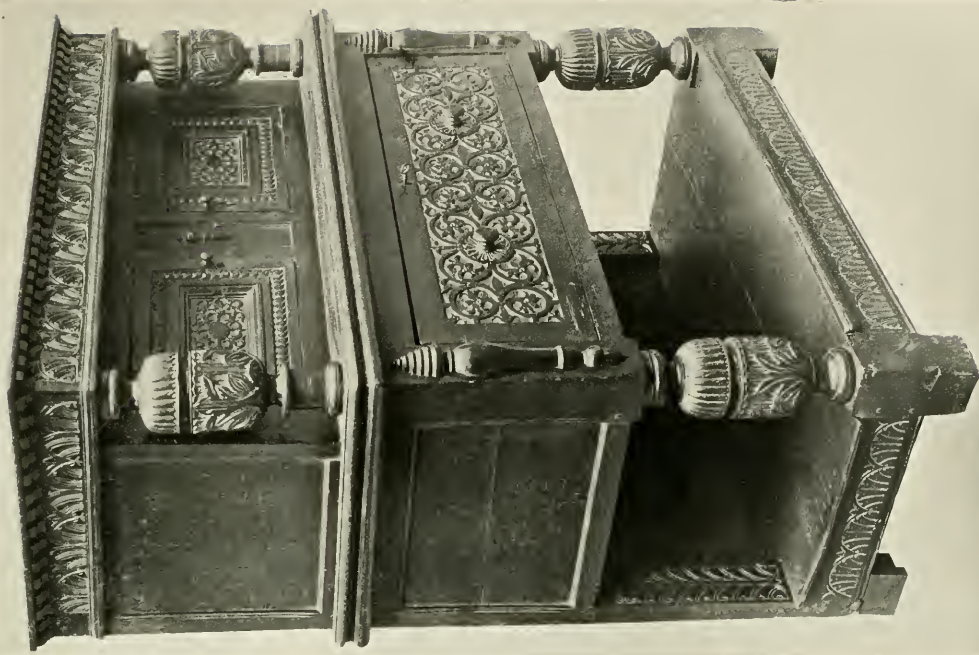
³ Carpets and rugs in the reign of Queen Elizabeth began to be imported direct from the East by the English Levant Company. They were used chiefly as coverings for tables, chests, beds and cupboards, and only laid here and there upon the floor. A table cloth and a cupboard cloth in particular is often mentioned in the inventories of the time, where it is occasionally specified as a "strip of Turkey carpill".

¹ The subject of the court cupboard is discussed at some length in J. W. Lyon's *Colonial Furniture of New England* (Boston, 1891), a work of considerable value for the study of various types of early furniture common both to England and America.

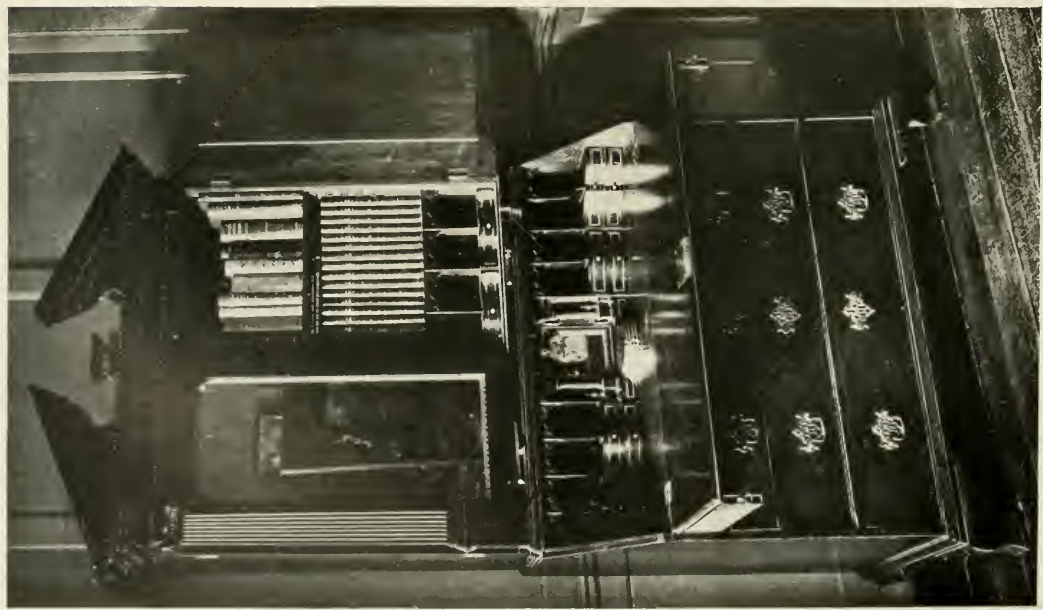


(A) ELIZABETHAN COURT CUPBOARD OF OAK WITH MARQUETRY INLAY 4' 10" HIGH, 4' 10" WIDE, 1' 8" DEEP

THE COLLECTION OF RT. HON. SIR ALFRED MOND, BART., M.P.



(B) JACOBEOAN COURT CUPBOARD OF OAK 4' 8 1/2" HIGH, 3' 9" WIDE, 1' 11" DEEP



(E) MAHOGANY WRITING CABINET, THE UPPER PART FITTED FOR LEDGERS, BOOKS AND DOCUMENTS, THE FLAPS FALLING FORWARD TO DISCLOSE DRAWERS, PIGEON-HOLES, WITH SECRET RECEPTACLES BEHIND THEM. WIDTH 3' 6", C. 1735.



(F) DOUBLE CHEST OF DRAWERS, MAHOGANY, THE FRIEZE AND CHAMFERED EDGES CARVED WITH CHINESE FRET, WITH PAGODA TOP AND FRETTED PLATES, 6' 11" HIGH X 3' 0 1/2", C. 1750.

panels similarly inlaid with a charming design of birds and flowers. They are divided by a style carved with a conventional pomegranate, flanked by the back supports which are enriched with arabesque strapwork, and enclosed above and below by cross-pieces carved with leafy scrollwork. Unfortunately no information is forthcoming as to the exact place where the cupboard came from, but it is said to have been brought from an important house in the neighbourhood of Gloucester. The outstanding quality of the piece proves that it must have been made for persons of rank and importance; while the beautiful condition of the surface, with its rich red-brown patina, shows that it has always been valued and cared for. It is satisfactory to learn that this fine example of Elizabethan furniture was acquired by Sir Alfred Mond just in time to save it from being exported from this country.

This buffet-form of court cupboard is distinct from the more usual type, which was designed rather for storage than for purposes of display. In this case the upper portion is enclosed by a straight front slightly recessed beneath the cornice, while the lower is fitted with a pair or more of cupboard doors. Both of these types were in use at the same time, but whereas the former ceased about the middle of the 17th century, the latter continued to be made until the beginning of the 18th. An interesting variation of this latter type is presented in the second of the two cupboards

here shown [PLATE, B]. This piece, unlike the majority of its class, is narrow in proportion to its height. The recessed upper part is furnished with two cupboards; but the lower is partially occupied by an unusually deep drawer, and the remaining space below is left open. The bulbous supports, carved with nulling and acanthus, are not furnished with capitals, and the jewelled bands are omitted. The cornice has a dental moulding; and the frieze is flatly carved with acanthus design within lunettes, which is repeated upon the face of the bottom shelf. The doors, bordered with a waved pattern, are decorated with shallow strapwork designs, and the upright between them has an applied half-baluster ornament. The front of the drawer is carved with well designed strapwork arabesques centring on two rosettes and fitted with two turned handles. On the uprights at either end are two large half-balusters turned with a pyramid of rings above and with acorn drops below. The back supports are carved with a laurelled design in low relief. This interesting and uncommon piece of furniture dates from about 1630. It has, like the other cupboard, a beautiful surface, and is generally in fine condition. Comparison of it with its Elizabethan companion is instructive, for although the ornament of the earlier period is retained, poverty of invention, as well as of execution, is evidence of the fact that by this date oak furniture in England had already passed its apogee.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD

BY H. AVRAY TIPPING

I—DRAWER-FITTED FURNITURE (*concluded*)



ALTHOUGH the spelling of early 18th-century society folk—especially those of the fair sex—was still apt to be free of the trammels of the grammarian and the lexicographer, the letter-writing habit had, as we have seen, reached the pitch of needing chests of drawers and even dressing-tables fitted with writing facilities. Additional room for stowing letters, documents, account and other books could be given by placing a shallow cupboard on such part of the top as was not occupied by the flap, and the name of writing cabinet was assigned to the composite piece. Both bureau and writing cabinet occur before the 17th century closes, but were not numerous until after walnut had been displaced by mahogany, which is the substance of the cabinet now illustrated [PLATE, E]. It is difficult to assign it an exact date. It is certainly of one design carried out at one time, but the lower half is rather older in feeling than the upper half. The latter has the full architectural

character which did not prevail until George II's reign, and which we connect with William Kent's vogue as a designer. But the bureau is still on the model of those made of walnut under Queen Anne. Indeed I have one in mind at Belton of which the interior scheme is almost identical, although it probably saw the last days of William III's reign. Note the serpentine sweep of the pigeon-holes with drawers below them, the central cupboard inspired by the earlier Italian temple-fronted cabinets, the steps of geometric inlay which pull out as a drawer, the looking-glass door which opens on to a vistaed space with inlaid floor, the door, flanked by sections of a classic order, forming a block which pulls out on touching a spring and revealing nests of secret drawers. All this is also characteristic of the Belton piece and the looking-glass doors of the upper half savour of the same earlier manner. But its other details and general lines render it very improbable that it was made till after 1730. Despite the excellence of design and workmanship which make it worthy

of having come from Thomas Chippendale's workshop, it is possible that these mixed qualities arise from its being of provincial origin, say Bristol, or other West Country centre, for it was found a dozen years ago by its present possessor in the private parlour of a Monmouth hotel keeper. Its excellent repair and untouched condition give it enhanced charm and interest.

The quiet little English "scrutoire" (illustrated last month) in its forward swell and also in its key and handle plates modestly borrows from the elaborately serpentine and richly mounted French commodes of the Louis XV period of which Chippendale gives many an English version in his "Director", telling us that—


The ornamental Parts are intended for Brass-Work, which I would advise should be modelled in Wax, and then cast from these models.

In England such mounting never, in extent or in quality, reached the point that it did in France. But chased ormolu cornerings, footings, headings and bandings, of good quality, were made and used for sumptuous pieces, while for fine household furniture the flat plate for scutcheon and handle, such as we find on the writing cabinet drawers, gave way, by the middle of the century,

to a richer type made in the manner which Chippendale mentions. Such appears on the double chest of drawers [PLATE, F] of which the Chinese fret of the cornice and chamfered edges are associated with pagoda topped and fretted plates, while the shell and C-scrrolled handles end with the heads of much the same birds as were used on the "Chinese" plaster and mirror work of the latter half of George II's reign. The evolution of the double chest of drawers is rather like that of the desk. Under William III we get chests of drawers raised on stands having only one tier of drawers above the legs. Then the stand became a second complete chest of drawers. But although such occur in walnut dating from the days of Anne, the "tall boy" did not become customary to the chamber till mahogany prevailed, which it had done long before the piece illustrated was made, about 1750.

Although straight-sided, the footing has, in compressed form, both the lines and detail common to the cabriole leg. When we come to chairs and settees we shall find that the spirit of the cabriole not only dominates the leg, but influences the arms and back.

THE INSTITUT D'ESTUDIS CATALANS BY RANDOLPH SCHWABE

OINCIDENT with other movements in literature and the fine arts of a national character, such as the Pan-Celtic in Ireland and the Jugo-Slav, the "Renaixença científica catalana" has converted Barcelona into an intellectual and artistic capital. Modern culture and modern art have found not merely an echo, but a spirit of fertile initiative in Catalonia, and the same spirit has produced excellent results in the examination of its own racial traditions, and of the extremely rich art-inheritance of the Catalan people. A sustained regard for organised scientific research and a contempt for dilettantism are embodied in the Institut d'Estudis Catalans, whose extensive programme of historical, literary, juridical and scientific studies, is being competently realised year after year by the formation and arrangement of national archives, by a series of sumptuous detached publications, and by the issue of an "Anuari" containing articles in various languages, which takes its place worthily by the side of Austrian and German "Jahrbücher". The Institut is young, and its work has not as yet penetrated deeply into England, but in the circles where it is known recognition has been most cordial. A number of books bearing the imprint of the Institut has reached *The Burlington Mag-*

*azine*¹, and much matter relevant to the history of the arts has been extracted from them and briefly rehearsed in the following notes. It may be stated in passing that typographically all these books are admirable, and the standard of reproduction is very high, especially in the use of three-colour process, of which "Les Pintures Murals Catalanes" is the best example. Catalan painting of the period dealt with in this work—roughly to be classified as Romanesque—may conveniently be referred to first. Many remains exist in the form of frescoes and altar-frontals, and the specimens of the latter in the museums of Barcelona and Vich are examined in an article written in Italian by Dr. Antonio Muñoz in the "Anuari" for 1907². The Catalan frontal exhibited at the Grafton Galleries in 1913 will be remembered by amateurs of Spanish art. This was characteristic of the class, but hardly so important or well preserved as the best of those which are still treasured in their native country, such as the two fragments, the *Madonna and S. John* and the *Coronation of the Virgin* (Nos. 10-11,

¹ *Anuari* 1907: 1908: 1909-10: 1913-14, Pts. I-II. *Les Pintures Murals Catalanes*, Fascicles I-II-III. *L'Arquitectura Romanica a Catalunya*.

² *Pittura Romanica Catalana: I papiotti dipinti dei Musei di Vich e di Barcellona*, del Dott. Antonio Muñoz.

Museum of Vich, from their form and size, not parts of altar-frontals), whose magisterial figures bear witness to an altogether superior level of art. Here and in other illustrations Dr. Muñoz points to the evident influence of the monumental arts of fresco and mosaic, and traces throughout the currents from Byzantine, French and Arabic sources. The general impression is of a vigorous native school responding now to one, now to another influence; sometimes a prolongation of the primitive forms of the 9th-10th centuries common also to the south-east of France, or of earlier forms differing from Carolingian and spreading over the whole of Spain (here in contact with Irish art); and later, in the 15th century³, enjoying a period of maturity which counteracted on southern Italy, Sardinia and Sicily. The development of art in mediæval Catalonia (including Roussillon) differs from the strongly localised schools of the rest of Spain, and is recognisably national; but an intangible emotional quality, something of which permeates Spanish painting as far as Greco, seems to be common to the whole peninsula. This characteristic is visible in the altar-frontal of S. Margaret (Museum of Vich—possibly 11th century), a work of great beauty. Part of it is well reproduced in colour. Without the colour factor a great part of the effect of these paintings is, of course, lost. Their harmony, it may be, is due to the use of a limited number of earth pigments, which combine in a rich and full tonality suitable to the expression of dignified themes. In "Les Pintures Murals", by means of photographs and careful colour-copies on a convenient scale, we get as near as possible under the conditions to an impression of the actual objects. Some of them are singularly well preserved. The frescoes of S. Climent de Tahull are described as being fresh and transparent in colour as if newly painted. At S. Miquel de la Seo, Urgell, the lower paintings have been perfectly protected by the accident of a Gothic altar (since removed) having been placed against them—an occurrence which explains the survival of other of these frescoes, many of which have been lately discovered. Others have been found in Galicia and in the centre of the peninsula. The multitude of them in Catalonia is hypothetically ascribed to Benedictine activity. The Benedictines would naturally reserve the best artistry for the sanctuaries for their own order, as at Sta. Maria d'Aneu (13th century?). Here are the most impressive paintings of all. Unfortunately, like those of Pedret (possibly the oldest), they are badly damaged. The descriptive notice indicates a S. Italian rather than a French source for their Byzantinism. In any case they

differ from contemporary French work, and are in some respects superior.

Turning to later Catalan painting, the "Anuari" for 1913-14 (Pt. II) contains an article by M. Conyat-Barthoux, with an excellent colour reproduction, on the picture of S. Catherine of Alexandria, discovered by him in 1909 in the Greek monastery of Sinai. An inscription records the presentation of the picture to the monastery in 1387 by the Catalan consul at Damascus. Two other travellers, MM. Ubach and Kergorlan, independently made the same discovery as M. Conyat-Barthoux, but shortly afterwards. M. Kergorlan⁴ found another inscription at the back with the date 1388 and the name of Marcus de Villanova—possibly the signature of the artist. The panel is of its kind a masterpiece. It appears to have a certain affinity to the Siennese school, whose influence in Valencian painting is acknowledged by Sr. Lluís Tramoyeres.⁵

At the time when this picture was executed Catalan authority was widely distributed in the Mediterranean. There are illuminating articles in the "Anuari"⁶ by Sr. A. Rubió i Lluch, President of the Institut, on the Catalan settlements in Greece, with photographs of many of the ruined castles which still bear witness to the Latin domination. That of Lamia, or Zeitun, is the most complete, and elsewhere are other sufficiently important specimens of mediæval military architecture. Concerning the Acropolis of Athens, the most famous fortress of all, 14th-century admiration of antiquity is preserved in the eulogy of the Parthenon by King Pere I Cerimoniós: "la pus richa joya qui al mont sia".

The publications of the Institut are of great interest to students of architecture, who will appreciate particularly the work of Sr. J. Puig i Cadafalch, Vice-President of the section of Archaeology⁷. This author has made a close and enthusiastic study of early Catalan monuments, and is not blinded by his intimate local knowledge, and the patient accumulation of documents of every kind, to the wider issues involved. For this reason he is worthy of attention on such a complex question as the degree of Oriental influence in the formation of Romanesque architecture. Catalonia, on account of its intermediate position between Moorish influences and European, has been assigned by M. Marcel

⁴ *Sites délaissés d'Orient*, 1911.

⁵ *Anuari* 1909-10, p. 729. See also *Historia del Arte* by J. Pijoan (vol. II, p. 450), where Catalan receptiveness for Siennese art is further recognised and documented.

⁶ *Els castells catalans de la Grècia continental*, 1908; *La Grècia catalana des de la mort de Roger de Llúria fins a la de Frederic III de Sicília*, 1913-14, Pt. I: *Atenes en temps dels Catalans*, 1907: see also *The Latins in the Levant*, by William Miller.

⁷ Since President of the Institut.

³ Flemish influence is very marked in this century: cf. also note 5.

Dieulafoy* an important mission in the development of Romanesque; his theory being that this art was engendered, on the one side, by Persian forms (brought somewhat deviously from their source by the Moorish invasion) in contact with Roman and Visi-Gothic traditions, and transmitted to France by way of the Pyrenees. Similarly Lombard architecture is Sicilian-Mussulman grafted on a Classic stock. Sr. Puig i Cadafalch discusses the question temperately and judiciously, avoiding the attitude of the old type of archaeologist—too often obstinately partial to a personal view rather than impartially searching after truth. He shows that the intensity of Moorish influence in Catalonia, at least in the period prior to the 12th century which is qualified as first Romanesque, is over-estimated by M. Dieulafoy. In an account, fully provided with plans and photographs, of the Baths of Girona (which had not been thoroughly studied since Laborde, owing to the rigid seclusion of the religious order to which they belong) he finds an instance of the Romanesque rebuilding (A.D. 1204-96) of a Moorish edifice, in which the plan alone remains Moorish. Except one or two trifling details of arcading there is no other feature of immediate Moorish derivation. If in other respects a remoter origin is sought in Sassanid-Persian forms, they arrived in Catalonia through Byzantine and Lombard channels. On the other hand, from the 12th century onward, rich decoration of a Moorish character is frequently used in church buildings. There are many examples among the illustrations in the concluding part of the same article⁹: at Tarragona, Cubells, Lerida, Santa Coloma de Queralt, etc.; and in woodwork, the doors of Gadesa and Agramunt. This change would naturally be brought about by the employment of workmen from the conquered Moorish provinces; and in addition many decorative elements were furnished by the ivories, illuminations and textiles of the East. A photographic comparison is made between textiles from the Museums of South Kensington, Cluny and Vich, and the sculptures of S. Cugat del Vallès, l'Estany, and San Joan de les Abadesses, the motifs of the weaver being faithfully preserved in stone. Nevertheless Sr. Puig i Cadafalch finds in the results of Moorish contact merely something superimposed, not really combining with Romanesque nor vitally affecting it, and he enforces M. Enlart's view of the unity of the Germanic-Roman Empire in art matters.¹⁰

The detailed exposition of these views, to which it is impossible to do full justice without lengthy

quotation, is most ably managed. Much new matter discovered in researches instigated by the patriotic zeal of the Catalan movement adds weight to an already highly specialised knowledge. Sr. Puig i Cadafalch's opinion on the problem of the origins of the horseshoe arch is embodied¹¹ in "L'Arquitectura Romànica a Catalunya", an important treatise in three well illustrated volumes written in collaboration with Srs. A. de Falguera and J. Goday, and published by the Institut. Authorities differ considerably on the solution of this problem, and conclusive evidence is not yet forthcoming. Spanish archaeologists (as Sr. Gómez Moreno) hold that this arch-form was imported into the Peninsula by the Iberians, preserved throughout the Roman period, and transmitted to Mussulman art by the Visi-Goths. The text of S. Isidore which serves as one basis for their theory is interpreted in a different sense by Rivoira, who claims the importation of the horseshoe arch, as a constructive system, for the builders of the Mezquita of Cordova (begun in A.D. 785), following on its appearance in the Mosque of Damascus (A.D. 705-15). A whole group of buildings¹² hitherto classified as Visi-Gothic is placed by Rivoira in a later category. S. Miquel de Tarrassa, in which, on plan, the ultra-semicircular form appears, is one of these. Here he differs from the authors of "L'Arquitectura Romànica," who give good reasons for their supposition that parts at least of S. Miquel, and of the neighbouring S. Pere, are coeval with the Visi-Gothic bishopric. They will remain unconvinced till thorough excavations can be made; nor will the omission of the horseshoe curve from Rivoira's plan assist their conviction. M. Enlart, in Vol. I of "The History of Art", published under the direction of André Michel, dismisses S. Miquel de Tarrassa as of 12th century character. This is only one of numerous rash statements and positive errors in the section of Michel's work which deals with Catalan Romanesque¹³. But the field of inquiry into Oriental origins is beset with doubt and contradiction. From the appearance of the horseshoe form at Ajanta, from the dubious chronology of Persian and Cappadocian remains, from the steles of Leon and Palencia ascribed to the 2nd century, and other evidence, only a general

¹¹ See also his review of Rivoira's *Architettura musulmana*, *Annari*, 1913-14, Part II, 959.

¹² Controversy has been chiefly concerned with the date of San Juan de Baños. For a bibliography of the subject see *L'Arquitectura Romànica*, Vol. I, p. 362. Cf. also J. Pijoan (*Historia del Arte*, Vol. II, p. 164), who accepts San Juan de Baños and the Baptistery of Tarrassa as Visi-Gothic.

¹³ See *Annari*, 1907, Bibliografía; and *Historia del Arte* (J. Pijoan), Vol. II, p. 270. However, Michel and Dieulafoy point the way for the ordinary English student, who might infer from a glance at such treatises as Sir T. G. Jackson's *Byzantine and Romanesque Architecture*, or Professor Banister Fletcher's *History of Architecture* (admirable of their kind) that Romanesque did not exist beyond the Pyrenees. In some respects we have not advanced far from the confessed ignorance of Fergusson.

* See *Histoire générale de l'art: Espagne et Portugal*, Paris, 1913. An English edition is published.

⁹ *Els Banys de Girona i la influència moresca a Catalunya*, *Annari* 1913-14. See also *L'Arquitectura Romànica a Catalunya*, Vol. I, chap. xii.

¹⁰ *Annari*, 1913-14, Part II, 962.

conclusion can as yet be safely adopted; that, together with the six-pointed star and other simple inventions, this device is common to primitive art among many peoples. Something may be allowed for spontaneous development, as M. Brutails has remarked in his genial demolishing¹⁴ of Courajod's thesis of the artistic importance of the Goths in France. Similarly with the cusped and foiled arches favoured by the Moors. Given the arch and the desire to decorate its edge, any body of workmen with the spirit of growth in them might turn, when satiated with chevron indentations or other patterns, to the form of the arch itself. No new element is added in the foiling of a series of small arches round a great one.

A purely local type of Catalan Romanesque is described by Sr. Puig i Cadafalch in an article on the timber-roofed churches of the valleys of Aran and Bohi, which preserved, in their construction and ornament, traditions long abandoned elsewhere¹⁵. The wall paintings of Sta. Maria de Tahull and S. Climent de Tahull, both churches consecrated in 1123, and of Sta. Maria de Bohi, receive special notice in "Pintures Murals Catalanes", mentioned above. There are brief notices, by the same energetic antiquary, of the Monastery of S. Daniel at Girona ("Anuari", 1913-14, Part II); of the Templar church of Nostra Dòna del Miracle at Tarragona, in the same volume; and an exhaustive examination ("Anuari", 1909-10—in conjunction with Sr. J. Miret i Sans) of the Palace of the Deputation in Barcelona. This last building, with its nucleus of the 14th-15th centuries, and additions of the 16th-17th (including the neo-classic principal façade), ranks in interest with the communal Palazzi of Italy. The rich sculptural adornment of the mediæval portion has been well photographed and in great detail, so that one can accurately appreciate the varied fantasy and technical mastery displayed in its gargoyles and in the S. George of Master Pere Johan (1418). Not least among its treasures is another statue of S. George, now in the Barcelona Museum, exceptionally noteworthy for specialists in the history of armour. Its front and back views (both illustrated in the "Anuari") supply complete information on the type of armour worn, which falls most usefully into place between the S. George of Dijon and William Austen's effigy of Richard Beauchamp.

The elaborate vestments used in the service of the Chapel of S. George are now also in the Barcelona Museum, among them the set purchased in 1443, of Florentine brocade. But the most valuable addition to the textiles of the museum was made in 1913 by the acquisition of the collection of the late Sr. Pascó. This contains

a small but representative group of Coptic examples; a large number of Hispano-Arabic or Mudéjar type; a few Sicilian pieces of the 13th century; a rich series of Italian work of the 14th-15th centuries; of Spanish, from the 16th-18th centuries; and abundance of the manufacture of Lyons and other French schools. Some seventy specimens are selected for illustration in a notice by Sr. Folch i Torres ("Anuari", 1913, Pt. II), who suggests a certain revision of accepted classifications. He inclines to a Hispano-Arabic origin for the fragment of a vestment from the tomb of S. Bernat Calvó, Bishop of Vich. Lessing and Pascó considered this piece Byzantine¹⁶. Other claims¹⁷ are tentatively put forward by Sr. Folch i Torres for the primitive Arabic schools of Spain, which developed into the art characteristic of Granada in the 13th-14th centuries; and the Germanic origin assumed by some authors for the cope of the Abbot Biure is contested.

The range of the Institut's interests would be by no means fully indicated without some reference to the considerable explorations at Empuries and other sites. The importance of the work at Empuries may be judged by the large proportion of papers in the "Anuari" devoted to the discoveries made there. Sr. Puig i Cadafalch studies the topography of the successive Iberian, Greek and Roman settlements ("Anuari", 1908). The sculpture found is described by Sr. Ramón Casellas ("Anuari", 1909-10, with special reference to the then newly excavated statue of Æsculapius). The ceramics are dealt with by Sr. Manuel Cazorro in "Los Vasos Aretinos y sus Imitaciones Galo-Romanas en Ampurias" ("Anuari", 1909-10); by Herr August Frickenhaus ("Anuari", 1908—"Griechische Vasen aus Emporion"); and again by Sr. Cazorro and Sr. Emilio Gandia ("Anuari", 1913-14, Pt. II—"La estratificación de la Cerámica en Ampurias"¹⁸). Photographs of the Roman catapult of Empuries are given in the "Anuari" (1913-14, Pt. II) side by side with the reconstructions of General Schramm.

A minor mission, the examination of the prehistoric rock paintings of Cogul, in the province of Lerida, has yielded excellent results. The paintings are carefully reproduced in the "Anuari" for 1908. They consist of well-defined human

¹⁶ Of another fragment preserved at Vich, from the tomb of St. Bernard (showing not the motif of the double-headed eagle poised on two animals, but a giant strangling wild beasts), Sr. J. Pijoan says:—"... no por ello cabe poner en duda que procedía del Oriente y había sido labrada en época más antigua". *Historia del Arte*, Vol. II, p. 123.

¹⁷ Among them for the fragment in the Pascó collection repeating the "elephant" theme of the piece of stuff from the tomb of Charlemagne (this latter piece is generally thought to have been placed in the tomb in the 11th century). This would not imply that the two pieces are products of the same school. They differ considerably.

¹⁸ Cf. also *La Cerámica Ibérica a l'Aragó*, by Sr. Josep Pijoan, *Anuari*, 1908.

¹⁴ *Les Influences de l'Art Oriental et les Goths dans le Midi de la France in Anuari* 1907.

¹⁵ *Anuari*, 1907.

figures and expressively drawn animals, and are invaluable material for comparison with other manifestations of primitive art at Celtes in Aragon, at Altamira, and elsewhere.

The wealth of art included in the Catalan inheritance referred to at the beginning of this summary has been only slightly touched on, but sufficiently perhaps to show the disproportion involved in the comparative neglect of its study in England. Archaeologists and connoisseurs recognise, of course, that there is an interest. No one but a casual tourist now needs to be cautioned against the literal acceptance of the statement of that amusing traveller Richard Ford—"commer-

cial Catalonia has never produced much art or literature". Ford suffered the disadvantages of his period, which was closer to the dark age of the 18th century, when figures such as Viladomat¹⁹ emerged but rarely from the prevailing lack of culture in Barcelona. But to-day to fail in appreciation is to lag behind other Western nations: French, Italian and German students have anticipated us, and have been liberally admitted to a share in the work of the Institut d'Estudis Catalans.

¹⁹ See the study of Viladomat—*Orígens del Renaixement Barceloní*, per Raimond Casellas (*Annari* 1907)—which traces his artistic relations with Bibiena.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—III BY BERNARD RACKHAM

MEISSEN PORCELAIN CENTREPIECE,
THE GIFT OF MR. OTTO BEIT TO THE
VICTORIA AND ALBERT MUSEUM



ONE of the weak sections of the Department of Ceramics at the Victoria and Albert Museum has until recently been that of German porcelain. The ornamental groups and figures in which the German factories were so prolific reflect better, perhaps, than any other form of plastic art the light-hearted, mildly cynical attitude towards life of the average educated society of the 18th century. These characteristic creations of their age were particularly ill represented in the Museum. Of late, however, some progress has been made towards making good this deficiency, and a very notable accession is that of a chocolate service forming a centrepiece or "Tafelaufsatz" in Meissen porcelain, bought at the Red Cross sale at Christie's for presentation to the Museum. For this handsome gift the nation is indebted to the munificence of Mr. Otto Beit, whilst it is owing to the generosity of its former owner, Mrs. Leopold de Rothschild, that so important a piece found a place amongst the objects offered at the sale. The base of the centrepiece is in the form of an oblong tray with a scroll handle at either end; its edge is of wavy outline and its surface divided by raised scrollwork into eight compartments shaped to receive cups and other vessels. In the middle rises a rockwork erection topped by a baluster column, which supports an openwork basket with handles formed by the intertwined stems of flowers. On ledges projecting from the rockwork are perched five figures in the pseudo-pastoral dress of the period—a gallant and a maiden seated with baskets on their laps, a little boy holding a shell, and two other children in the act of showering flowers on the principal personages. All these figures appear to have been

composed specially for the adornment of this particular model. The lower part of the pedestal is overlaid with applied trailing stems of flowers in the round, coloured in imitation of nature. On the flat of each of the compartments in the base, and in panels on the balusters, are painted pairs of finches and other small birds, perched on tree-stumps, whilst various insects are scattered over unoccupied parts of the entire surface. The chocolate service made to fit the centrepiece is composed of two chocolate-pots with twig handles and long spout, a jug for hot milk, a sugar-caster and four cups. The cups are in the form of a yellow flower, with stalk coiled up to form a handle, painted inside with bouquets. The remaining vessels are moulded with contorted scrollwork and painted with birds and insects in the same manner as the centrepiece itself. Each individual piece bears underneath it the usual crossed-swords mark in a small form neatly painted in blue.

A centrepiece with tray of the same shape, but variations in the superstructure and fittings, is in the Royal Palace at Berlin¹. The authorship of these models may safely be attributed to Kaendler, the gifted Saxon sculptor to whose lively imagination "old Dresden" owes the distinctive character which through a long period exercised a dominating influence on the work of porcelain modellers throughout Europe. The date of the composition is clearly about 1745. The baroque style of Kaendler's early models has given place to fully developed rococo. The transition stage of the celebrated Brühl service, created between 1737 and 1741, is already past. In the crisp, fantastic scrollwork a well-planned balance of the parts goes with an entire absence of literal symmetry.

The painting proves that the piece was completed not long after the date at which the model

¹ Illustrated by Karl Berling, *Das Meissner Porzellan*, 1900, fig. 129.



MEISSEN FIGURE PORCELAIN, (A) H. B. MURRAY FUND, (B) RECENTLY PRESENTED BY MR. OTTO BEIT

for it originated. The birds are recognisable species, faithfully coloured after nature, not the "Fantasievogeln" of a slightly earlier date, whilst the flowers are no longer the severely formalised "deutsche Blumen" of the 'thirties, but show an advance in the direction of the complete naturalism which became the fashion later, during the directorship of Count Marcolini.

Four other characteristic examples of Meissen modelling were acquired for the Museum in 1917, by purchase out of the funds of the H. B. Murray Bequest at the sale of the J. J. Mason collection. One of these, a Circassian tribesman, is known to be from the hand of Kaendler,² modelled by him about 1742. It belongs to the large and interesting series of ethnological figures in national or tribal costume which Kaendler composed about that time. The second, a drummer in infantry uniform of the period, has not been definitely identified as his work, but approximates so nearly in style to other military figures³ known to have been made by him about 1741 that there can be little doubt about its authorship. The remaining pair of figures, a sower and a peasant woman pointing with pride and satisfaction to the hen that supplies her means of livelihood, do not appear to be recorded amongst Kaendler's productions, but they are of about the same date and must have been modelled under his supervision if not actually by him. This pair of figures shows the influence of French engravings depicting various trades and occupations, such as the *Cris de Paris* by Bouchardon published in 1737-1742.

The centrepiece and figures well illustrate the fertility and scope of Kaendler's imagination.

² Compare Berling, *op. cit.*, p. 87, fig. 85.

³ E.g., a mounted drummer illustrated in Festive Publication. Meissen, 1910, fig. 45.

REVIEWS

POT-BOILERS; a collection of essays and reviews. by CLIVE BELL; London (Chatto and Windus), 6s. n.

This is a collection of reprinted essays and reviews. Some of them are contributions to *The Burlington Magazine*, and deal with problems of aesthetics or with particular periods of ancient and modern art. Many deal with literary subjects, and a few are generally speculative on life and civilisation. Mr. Clive Bell has many remarkable qualities as a critic. Perhaps the most striking of these is that he is extraordinarily readable; he is down-right, straightforward, perfectly lucid, and, except when the subject is himself, entirely without affectation. When, as in the foreword, he deals with that subject, he amuses himself with a certain foppishness which is a natural enough result of his high spirits, his self-confidence and pugnacity. He is nearly always pointed and witty, and his writing is really distinguished. All these qualities

The life of the court, religion and hagiology, classical mythology and history, the curiosities of ethnology, incidents of commerce and industry, all alike were of interest to him and provided material for embodiment in plastic form by his busy and genial brain.

There are many whose sympathies remain unquicken by this strongly individual phase of the potter's craft. Their attitude implies that their *homo sum* lacks its corollary of a catholic interest in all manifestations of the human spirit. Kaendler and his fellow-artists in porcelain are as natural an outgrowth of European society of the 18th century as Watteau, Mozart or Voltaire, and they deserve at least that their works should not be judged without an attempt to understand the purpose for which those works were created. Their groups and figures were intended not only for the decoration of the salon and boudoir, but also, no less than centrepieces such as the present example, for the enlivenment of the banquet-table on gala occasions in palaces and great houses. This form of table decoration has passed so completely out of fashion that the elaboration to which it was carried is generally forgotten. As was shown by Adolf Brünig in an article in "Kunst und Kunsthandwerk", the composition and arrangement of these ornaments of the banquet-table was an object of serious attention, as much almost as the art of landscape gardening. The best of these porcelain toys were the work of sculptors of no mean order. They give but an indifferent account of themselves in photographic reproduction, but they receive the approval which is their due when they are visualised in the milieu half frivolous, half stately, of an 18th-century fête.

⁴ Vol. VII, 1904, *Schau-essen und Porzellanplastik*.

might be possessed by a man of genial temperament and high animal spirits who was just out to have a good time playing skittles with established reputations and the most cherished idols of his contemporaries, but the odd thing is—and it comes out much more clearly now these essays are collected in book form—the odd thing is that Mr. Clive Bell really cares. He cares not for his reputation or for the goodwill of his fellows, nor even for their souls—for he almost insists on the impossibility of their conversion—but he cares for certain ideas, for a certain attitude to life. The ideas are unpopular, the attitude to life is almost extinct, but he flings down the challenge to his age with a gaily contemptuous indifference that, whether or no it have any effect, evidently relieves his own mind. None the less, he seems every now and then to conceive the possibility that what he says may affect other minds, and for

that reason I wish I did not find myself so constantly in agreement with him; I should then know better whether his manner is more stimulating to the mind of his opponents or more irritating to their temper. Oddly enough it might be possible to test the comparative effect of Mr. Clive Bell's methods with those more usually adopted by apostles and prophets, if one could only obtain statistics of conversion. For it so happens that a good deal of Sir Rabindranath Tagore's recent book on Nationalism is concerned with exactly the most central theme of Mr. Clive Bell's propaganda. In his essay on the "Flight of the Dragon" Mr. Bell contrasts the constant preoccupation of the East about spiritual values with the amazing indifference for them, of our commercial civilisation. I suspect that both authors might feel a momentary shock of surprise at finding themselves such close allies in the same battle, for Sir Rabindranath speaks with the unction and fervid earnestness of religious conviction—Mr. Clive Bell with something of the jollity of the miller of Dee. At any rate they both preach the same doctrine to an as yet unheeding world, namely, that though the material goods of our civilisation are good so far as they go—and Mr. Bell is no ascetic—they become evil when they prevent us from seeing how infinitely more important the goods of the spirit are. It may well be that the war has increased in him the conviction of this truth, and certainly in the last two essays, "Art and War" and "Before the War", I find Mr. Clive Bell at his very best, and that is extraordinarily good. Indeed, the more I go over these essays the more highly I think of Mr. Clive Bell as a prophet—he will have to pocket the apparent insult, but I find no better title to hand—so highly that by comparison with his vigorous and to me persuasive eloquence on these general themes I find him less remarkable as a pure critic either of literature or art. He himself says in his preface that he cares for Art, Truth, Liberty and Peace. I do not doubt it, but I suspect his love of Truth to be the least intense of these passions. He desires Truth, and he has a mind open to conviction, but he does not desire Truth at the price of painful research or a long suspension of judgment. He has a keen delight in the use of the intellect rather than a profound belief in the importance of the resulting truths. He is really more concerned with civilisation, with the kind of life and the kind of pleasures that may be available for mankind than with any purely abstract ideas. It is indeed Mr. Clive Bell's passionate earnestness about certain general, and generally neglected, aims in life that gives such point to his wit and such weight to his satire, and it is just this that should make this book appeal to a far wider audience than those whose special interests it professedly serves.

R. F.

HISTORIC SILVER OF THE COLONIES AND ITS MAKERS; by FRANCIS H. BIGELOW; (Macmillan) 31s. 6d.

The author of this excellent book on old silver in America has been long known on the other side of the Atlantic as one of the earliest collectors of old furniture and other objects of American origin. Not the least of Mr. Bigelow's services to the increase of knowledge of one important branch of American art has been his patient research among the original records for the names and dates of silversmiths, particularly in New England, by which means he has rescued from obscurity the names of several native craftsmen of undoubted merit and skill, of the 17th and 18th centuries, and has added material information on other aspects of the subject. Mr. Bigelow has now compiled an interesting and useful work on the old silver, both of European and American origin, which has been preserved in America. Unhappily, as he would be one of the first to recognise, the losses of old silver and other objects during the American Revolutionary War have robbed his book of many notable specimens of historic and other silver. Copies of old inventories made by the writer of this notice reveal great wealth in silver in America in the 18th century, much of which perished in that upheaval, together with pictures, furniture and other artistic objects, the property for the most part of the educated and prosperous inhabitants, who by an ungenerous, not to say short-sighted, policy, were banished from the country which they loved so well. For example, the worthy Governor Hutchinson failed to bring away some of his silver. Many pages of this magazine could be filled with lists of pictures, objects of art, libraries of books which were wantonly destroyed in fits of passion and revenge during the war. Many of the pieces of silver described and illustrated by Mr. Bigelow are of historic interest. Among these are the English "steeple" cup of 1610-11 (the cover is lost), which was given to the First Church, Boston, by one of its founders, the illustrious Governor John Winthrop. Another old English cup, dating from 1607-08, is in the South Church, in the same city. Illustrations of other 17th-century English cups are also included. One of the most interesting pieces of English plate is the plain salt of Charles I period, a bequest in 1644 to Harvard College by one of its tutors, Richard Harris, formerly of Winchester College, and New College, Oxford. Earlier in date than any of these pieces is a stoneware tankard with a silver cover and foot of the 16th century, which had been given to Governor John Winthrop's father in 1607 by his sister, Lady Mildmay, and came into the possession of the American Antiquarian Society, Worcester, in 1825, upon the death of William Winthrop, the seventh owner of the tankard in direct lineal descent. This book is

enriched with many admirable illustrations of important pieces of American silver, sacramental and domestic, wrought at Boston, New York and other places, and contains as well much useful information on the manufacture of plate in America. With its 325 illustrations, the majority of which are of old American silver, this work will do much to stimulate an interest in the arts and crafts of America—a subject which is insufficiently appreciated, except by a few discerning collectors, even on the other side of the Atlantic, and is virtually unknown in Europe. Mr. Bigelow has not yielded to the temptation to include in his book the important examples of old European silver acquired by American collectors within recent years, confining his account in the main to silver which has had a settled history in America since pre-Revolution days. E. ALFRED JONES.

LES DECORATEURS : Henri Martin, Aman-Jean, Maurice Denis, Edouard Vuillard, par Achille Segard, Paris (Ollendorff, "Peintres d'aujourd'hui"). 326 pp., 24 illust. 5 fr.

This is the complement of a previous treatise, under the same general heading, on the work of Albert Besnard, Gaston La Touche, Chéret and Paul Baudouin. The present series includes Henri Martin, Aman-Jean, Maurice Denis, and Edouard Vuillard. The author has an intimate knowledge of his subject. The appreciative and not over-indulgent account of the career of Henri Martin presents the curious spectacle of an artist wandering for twenty years in paths utterly remote from his true objective, his decided personality submerged by the influence of the *Ecole des Beaux-Arts*, of his master Jean-Paul Laurens, and of various literary movements. During these years, on his own showing, Martin remained unconscious of the Impressionists, and actually ignorant of Monet, Renoir and Sisley, arriving circuitously at his interest in the study of light by way of Besnard. Only after the age of forty he becomes free from the trappings of literary subject and conventional accessories, and his genuine instinct for realism and the poetry of rustic life is revealed. Whether he has an equal instinct for mural decoration is open to doubt. His method of painting in innumerable detached touches becomes wearisome and inappropriate on a great scale, and his sunlight is too convincing for decorative effect. We are not surprised to learn that Martin concerns himself practically not at all with the architectural surroundings to which his pictures are destined. His peculiar merits are well shown in the delightful panel illustrated from the Mairie of the x^e Arrondissement. Of the remaining three painters only Maurice Denis is essentially a decorator. The work done for purely decorative purposes by Aman-Jean and Vuillard could be subtracted without great prejudice to the reputation of either artist. Aman-Jean would remain known for his delicate and subtly characterised portraits and Vuillard for the reticent and

concentrated beauty of his still-life, which by the way has had a considerable influence on certain recent English painters. M. Segard gives of course a wide interpretation to the term "decoration", which can be made to cover any picture containing certain qualities of design; and he rightly recognises a strong decorative sense in Aman-Jean. Here again we can trace the development of the artist's own temperament: his gradual escape from the Ingres-Beaux-Arts tradition so foreign in its precision of form and contour to the countryman of Watteau. "Le propre des artistes septentrionaux est de distinguer les volumes des objets par la couleur"—as opposed to the Méridional whose climate imposes on him a different conception: a distinction which has a certain obvious truth, though it need not be pressed too far. The position of Maurice Denis has already been clearly defined for us in his own "Théories". From the first this artist has been conscious of his own essential qualities. The review of his accomplishment leaves one with a sense of his vast productivity—a Gozzoli-like ability for covering space, the mere acreage of which may account for occasional monotony and repetition. R. S.

LIFE AND WORKS OF OZIAS HUMPHRY, R.A.: by GEORGE C. WILLIAMSON; London (John Lane), 43 3s. 6d.

At a moment in the history of this country when authors, editors, and publishers are all suffering in common from the shortage of paper and other materials of publication, as well as from the unprecedented increase in the cost of all labour in every department of the trade, there has come as a welcome surprise this splendid volume compiled by Dr. Williamson and published by Mr. John Lane at the Bodley Head. In every way this book does the publisher credit, and justifies his courage in launching it on the publishing world in such difficult circumstances. *Audaces fortuna juvat*, and if there is any truth in this old saying Mr. Lane should look forward to a satisfactory result from his venture. If we have any doubt as to the value of the book, such doubt is not due to any want of confidence in the industry of the compiler, or to the perhaps over-copious use of illustrative material. It is simply due to a suspicion, not removed by careful perusal of the text, that Ozias Humphry, R.A., was hardly worthy of so stately, almost plethoric, a monument as this biography. Dr. Williamson has collected every fact about Humphry's life, from the state of his boots at school to the bellows presented to Humphry's natural son, William Upcott, in the latter's school days. We know more now about Ozias Humphry than about most artists of his or any other day, but does this intimate knowledge establish any claim for him to rank as a first rate artist? Is there anything more in Humphry's life than would be found in that of any

average Royal Academician?—the early struggles, the first success, the pat on the head from Sir Joshua Reynolds or Dr. Johnson, the attainment of academical honour, the security of patronage, the competition of younger men, the inducements to sink all art in mere money-making, or the inevitable stagnation and decay. All of these ingredients we find in the life of Ozias Humphry. Let it be conceded at once that as a limner, a painter of portraits in little, either in crayon or miniature, Humphry attained a very high rank. His work is free from the meretricious flimsiness which became a trick with Cosway, and from the mannerisms which are so evident in the works of the Plimers, and sometimes in that of Engleheart. Humphry's work in this line is quite individual, not a *pasticcio* from any other painter, but good honest English work, covering a transition from Sir Joshua Reynolds to Sir Thomas Lawrence. He was not, however, content with this limited sphere of activity, but sought to rival Reynolds and Romney on their own ground. A recent trial

at law brought to light a large portrait group ascribed to Romney, but which, as it transpired, was really the work of Ozias Humphry. Even though the notoriety into which Humphry was brought as the result of this trial seems to have been the cause and excuse for this magnificent book, the exhibition of this painting was enough to exclude Humphry once and for all time from the ranks of really great painters. Avarice drove Humphry to his artistic ruin: it caused him to go to India and seek to gather a share in the spoil to be gained there from the native princes now first coming within the orbit of the British Empire. This visit was hardly a success, and troubles arising from it perplexed and worried Humphry until the end of his life. Humphry acquired some wealth, and with it some social distinction. On the whole, we are disposed to agree with the opinion of Mr. M. H. Spielmann, that Humphry's painting "misses the highest level, because the artist lacked true grasp of character"; this might serve as an epitaph for many a Royal Academician.

LIONEL CUST.

A MONTHLY CHRONICLE

NOTES IN THE NATIONAL GALLERY—I. A VENETIAN SECRET.—Several years ago blisters developed on the well-known portrait of a Poet in the Gallery (No. 636) which after passing under the name of Titian, and being speculatively given to Giorgione, is now generally recognised to be one of Palma's masterpieces. When the transference to panel was at last successfully effected the process had removed a number of old repairs so that the system on which the picture was painted could be easily studied. It would be too much of course to assume that "the Venetian Secret," that philosopher's stone of colouring for which painters searched a century ago, could be revealed by the analysis of any single picture, but even in these days when all recipes for picture-making are generally disregarded, the somewhat unexpected result of uncovering the ground of this rich and glowing picture may be worth recording. I say "unexpected" because no one would be likely to guess that its golden lines were based on a foundation of cool grey, so cool that by contrast with the dark greens of the background the exposed spaces told as spots of positive lilac. So far as it was possible to judge, this grey was a flat tone of black and white spread over the gesso ground, making a foundation for a painting in warm golden brown, thin and transparent, into or on to which the positive colours were worked. A discoloured varnish had added considerably to the general warmth of effect. When this was removed the harmonies of the portrait became fresher and less drowsy, and the reason for the use of this cool grey ground became evident. Working upon it, the Venetian master was able to

employ the warmest and most glowing colours for his half-tones and shadows, without risking that general hotness of effect which makes the works of many minor Venetian painters so tiresome.

II. THE "TONE" OF CLAUDE.—Another picture which needed relining was the well-known work by Claude, *Seaport, with the Embarkation of St. Ursula* (No. 30). When the varnish came to be removed my attention was called to it by the restorer. It was a simple mastic varnish turned to a brownish-red with age and perhaps a little added colour. It came off at once, revealing underneath a painting in perfect condition, but of a tone so sharp and bright as to be almost disconcerting. Close examination indicated with practical certainty that this was the state in which the artist had left his canvas; that the atmospheric effect was not dependent upon delicate glazing, but that the whole was painted directly in solid paint, in tones as sharp and hard as those of the freshest early Corot or Boudin. Those interested in the history of the Gallery may remember the accusations made in the fifties against the then Keeper because the cleaning of the large Claude representing the *Embarkation of the Queen of Sheba* (No. 14) had produced a similar result. Time has now toned the varnish of that picture so thoroughly that we can hardly understand the accusations of over-cleaning that were then made so freely. But the sight of this smaller Claude will enable us to judge how genuinely shocked the connoisseurs of the "brown tree" school must then have been. And it could be argued that there was some method in their madness. A richly toned varnish conceals much of the rather



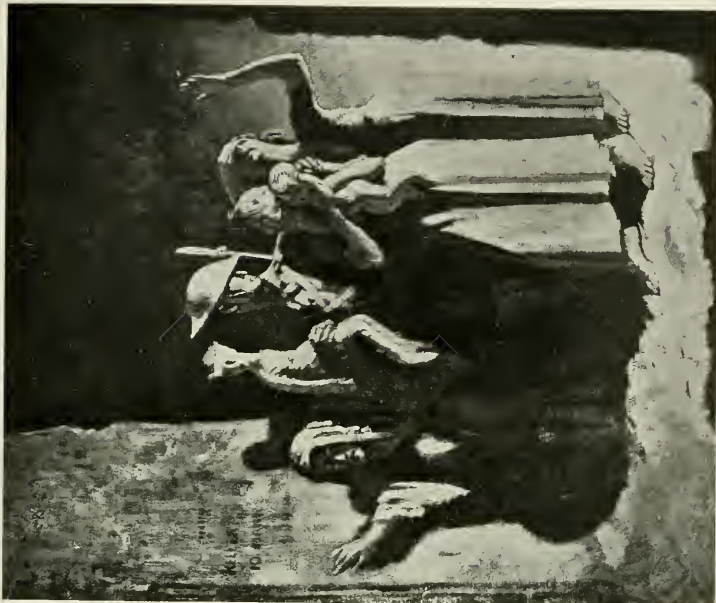
"THE RETURN OF THE PATROL", OIL PAINTING



"BLOWN UP", A DRAWING



"ADAM AND EVE AT PERONNE", THE OIL PAINTING



"BOMBING NIGHT", OIL PAINTING

petty detail in which Claude evidently delighted, and his work might be held to gain through such toning at least as much in breadth as it lost in freshness.

C. J. HOLMES.

PAINTINGS AND DRAWINGS OF WAR BY SIR WILLIAM ORPEN, A.R.A. (Messrs. Agnew and Sons).—There are great differences of temperament and outlook among the official artists who have hitherto illustrated the war, and this variety is a distinct advantage from the point of view of a pictorial record. The imaginative, generalising vision naturally lays stress on aspects differing from those selected by a more literal realism. Each has its separate value, and helps to make the collection of historical documents more complete. Sir William Orpen's contribution to the record is an important one. In some degree he fuses the imaginative tendency with the literal. He excels in exact delineation—in the rapid notation of the thing seen; indeed, his skill savours of legerdemain when the difficulties of an artist working at the front are considered. There is in his exhibition an impression of work done at high pressure, but the keen discipline of hand and eye is never relaxed—the statement is always clear and definite, with an amount of intimate detail unrivalled by any war-artist but Mr. Muirhead Bone. The quality of precision, together with a quick-witted appreciation of character and incident, is found in almost all the paintings and drawings; the combination occasionally suggests comparison with Menzel. Apart from literal representation, Sir William Orpen has a piquant sense of the grotesque-romantic, which never deepens into real tragedy, but has a curious and quite personal imaginative turn. He has developed this tendency at intervals ever since his student period at the Slade School. *Adam and Eve at Pérone* (74) is an example of it; and, approaching nearer to tragedy, *Bombing: Night* (54) recalls in spirit some of the artist's early compositions [PLATE]. The former is an instance of his method of painting from drawings. It is to be hoped that he may use in the same way, for the amplification of the record of his impressions, some of the very numerous figure studies and landscape sketches in this exhibition. Many of these are admirable *tours-de-force*: the drawing of a crowd of lice-ridden German prisoners (104), *Blown Up* (47) [PLATE], *Iron Cross* (107), *K.O.S.B. Fagged* (125), and others. The landscape of the chalky Somme district, so like the English downs, is noted appreciatively in a series of paintings. Among the oil portraits are many incisive studies of character. The least successful are those of the two Field-Marshal, which have not quite the same freshness and vitality as the rest. A peculiar pathos and sentiment attaches to the two heads of a girl (Nos. 16, 71—*The Refugee*).

PICTURES BY LIEUT. PAUL NASH, an official artist on the Western Front (the Leicester Galleries).—Those two energetic bodies, the Trustees of the Imperial War Museum and the Committee of the Canadian War Memorial Fund, have again shown great discrimination in choosing Lieut. Paul Nash's work for the purpose of a war record. Like Mr. Nevinson, he has a vivid and dramatic vision, and the ability to set down an impression rapidly and completely. Both artists' work carries a conviction of actual experience, and both see the obvious with a certain distinction. The landscape drawings by which Lieut. Nash made his reputation before the war had this latter quality. What might be for others an average Buckinghamshire landscape, or a commonplace piece of garden, became, while remaining a faithful transcript from nature, invested with a new interest through the discovery of a fitting personal convention. The personality that this implies differs with Lieut. Nash, by reason of its imaginative tendency, from the more clear-cut realism of Mr. Nevinson. It is natural, too, that Lieut. Nash, as a landscape artist, should insist on devastated nature and tortured earth rather than on other aspects of war in which the human factor is all-important. The conditions he has chosen to represent appeal forcibly to his special sensibility, and the pictures adequately convey his feeling. Some of the grey, almost colourless drawings (as in *Nightfall*, *Zillebeke*) are particularly successful. The simple treatment of *Vimy Ridge* (No. 12) is as effective in its way as the more lurid kind, of which *Dunbarton Lakes* may be taken as an example. *Hill 60* (No. 42), *Monument to the Canadians* (No. 40), and the lithograph, *Marching at Night*, all possess valuable qualities. The last has the sense of continuity, of monotonous repetition of movement in great armies. Elsewhere the figures of soldiers burrowing in contorted mud-heaps have an insect-like activity, and again the convention fits the occasion. Where the figures reach a larger scale they are sometimes ineffective. There seems a slight danger of the artist becoming a slave to his convention; but his power in this direction is evidently not matured. The picture called *Existence* must in any case be excepted from this criticism.

R. S.

JAPANESE PRINTS AND ILLUSTRATED BOOKS.—On June 6th Major J. J. O'Brien Sexton exhibited at 49 Belsize Park choice specimens from a collection of Japanese prints and illustrated books. The objects of the exhibition (as explained on a notice hung near the first exhibit) were twofold. By restricting the exhibits to impressions of the finest quality it was hoped to show the capabilities of Japanese woodcutting at its best. Secondly, by holding this private exhibition of his collection

Major Sexton hoped to encourage other collectors to follow his example. The prints ranged in date from Moronobu (17th century) to the modern artist Kobayashi Kiyochika, of whom Major Sexton writes: "The print exhibited is certainly the finest night-scene in the whole range of Ukiyoe. . . I am able to throw some light on the maker of the early print signed Gyōchin, a name hitherto unknown to collectors. He is mentioned on p. 1419 of "Kogwa Bikō". His brush-name was Kōgyū (not Seigyū, as labelled. The characters *sei*, "green", and *kō*, "smell", are almost identical in cursive) and his surname, Hozumi. The "Kogwa Bikō" reproduces his signature from a picture of "Courtisans as Bijin in the Okumura style". He may possibly have been a pupil of Chinchō as the *Chin* in both their names is written with the same Chinese character. Among prints of remarkable beauty may be mentioned the Hagi Tama scene by Shunman, the Garden Scene by Shunchō, the Utamaro from the *Onna Geisha* set with wonderfully preserved mica background, and, latest in date, the Tiger Triptych by Sadahide. Of this print, dated 1858, Major Sexton says: "A remarkable print and certainly the finest treatment of the subject by an Ukiyoe artist. The gradations of colouring in the fur of the tigers is a wonderful piece of printing. This is the only copy recorded".

Apropos of the *Hakurakuten* from Hokusai's "Imagery of the Poets" it may be well to record that the scroll which the principal figure holds unrolled before him is inscribed with the couplet.

Green moss like a cloak on the rock's shoulder is borne;
With white clouds like a belt the mountain's waist is girt.

This is the poem which *Hakurakuten* (i.e. Po Chū-i) recites in the Nō Play of that name. There is therefore no doubt as to the subject, though in sale-catalogues the print is still often called "Haku Raku the Horse-trainer".

The illustrated books shown included magnificent copies of the "Seirō Bijin Awase" by Shigemasa and Shunshō, "Momochidori, Mushi Erabi" and "Shiohi no Tsuto" by Utamaro and three editions (for the sake of comparison) of Hokusai's "Fugaku Hyakkei". In conclusion, we would thank Major Sexton for giving to lovers of Japanese art this opportunity of admiring the finest specimens of his collection. A. W.

FERDINAND HODLER (1853-1918).—In recording the death of this famous Swiss painter, on 20 May, we may for the present refer our readers to a reproduction of his characteristic picture, *The Woodcutter*, and a sympathetic account of him written by Mr. Horace Taylor in our contemporary, "The Manchester Guardian", for 26 May. As Mr. Taylor states, "Hodler was recognised throughout Switzerland as a great national asset"; and it may "not be too much to say

that Hodler himself is largely responsible for" the fact "that Switzerland is becoming a centre of artistic activity"; as indeed it happily is. Hodler was the principal professor for some years at the Beaux-Arts in Geneva, whither he attracted many foreign students, and he was equally influential in Zürich, but so far as he is represented in England, which is by no means well, he can scarcely be said to "be able to nod to Holbein across the ages" in the sense that Mr. Taylor seems to intend; for Switzerland has surely produced in the meanwhile painters more comparable with both. However it is well that a little known artist, celebrated by his own country, should be first introduced abroad by an enthusiastic admirer. The illustrated catalogue of the exhibition of Hodler's work held last year in the Kunsthhaus at Zürich, and more especially the large folio illustrations "Das Werk Ferdinand Hodlers, vierzig Heliogravüren" (undated), issued about 1914, by Piper and Co., Munich, will enable a better estimate of Hodler's work to be made, when the Munich publication becomes more available. Z.

LUIGI CAVENAGHI.—Probably but few persons in England have heard the name of Luigi Cavenaghi, but to those few who knew him either personally or by repute, his death is an event of capital importance. There is no craft more difficult, more full of danger, than that of a restorer of pictures or works of art, and at the same time none in which the individuality of the craftsman is of greater importance. The restoration of paintings is even a fine art in itself, one difficult to learn and difficult to teach; in some ways more difficult than that by which the painting was first brought into being. The picture restorer needs as much technical training and special knowledge in his line as the physician and the surgeon do in theirs. He needs the same power of diagnosis and the same surety of action, and to be guided by the same rules of objective and subjective morality. There is no class of practitioner better abused than the picture restorer, and it may be said at once that the instances of ignorant and unskillful manipulation and the disastrous results therefrom are too numerous for the mind to reckon up. But there have been, and may be still, practitioner-artists in this line whose reputation is unclouded by any allegations as to want of skill, or want of honour and truth, concerning their work as restorers. The number of these practitioners may be few, but among them the name of Cavenaghi will always take an honourable and high place. Cavenaghi is probably best known to the world at large as the restorer of the famous fresco by Leonardo da Vinci of *The Last Supper* in S. Maria delle Grazie at Milan. This fresco after innumerable episodes

of mal-treatment would in course of time have perished more and more, until nothing would have remained but modern repainting, which could at its best only preserve the lines of the composition. Cavenaghi arrested the decay and removed some of the defacements by age and previous attempts at restoration, but he did not "restore" the fresco by new paint, so that people were disappointed who expected to find a new and complete version of this famous painting. It had always been a wish that Cavenaghi could have been employed in this country in restoring the great tempera paintings of *The Triumph of Julius Caesar* by Mantegna at Hampton Court, but Mr. Roger Fry's experiments on one of these paintings have shown that the destruction by travel, age, and the repainting of the whole by Laguerre and others had gone so far that but little of Mantegna's original work can be recovered. Such men as Luigi Cavenaghi can be ill spared in the world of art. It is not long since we spoke of the death of Stanley Littlejohn on the field of battle. Each artist of this rank leaves an actual void which can never be filled by anyone else. Others do exist, and may be found hereafter to be as good or even better, but the name of Cavenaghi will always be attached to a certain high standard of work in his profession, as a record of an honourable and useful career. LIONEL CUST.

WAR COINS AND PAPER CURRENCY.—The stress of the War has produced in nearly all countries large quantities of "money of necessity", in the shape of token coinages issued by Governments, municipalities, or private persons, as well as innumerable varieties of paper-currency. These

coins and notes are usually without value, except as curiosities, outside the places in which they were issued; but as a record of war-conditions they have some historical interest. The Department of Coins and Medals in the British Museum has already acquired by donation a certain number of specimens, including a collection of 77 local notes in use on the Western Front, presented by Lt.-Col. F. H. Ward. We call the attention of our readers to this opportunity of placing any specimens of such coins or paper currency for which they may have no use; specimens should be sent direct to Mr. G. F. Hill, the Keeper of the Department. ED.

THE "SILVER THIMBLE" FUND.—In alluding on page 243 to the work being done at 39 Old Bond Street for the benefit of the Red Cross and the Order of St. John of Jerusalem in England, reference should have been made, if space had allowed, to the "Silver Thimble" Fund, the work of the same kind, at 168A New Bond Street, started long previously. This collecting house for "Odds and Ends of Silver and Gold, etc.", was opened in July 1915, and has continued ever since, its present object being for the benefit of the "Disabled Men of the Mercantile Marine". It has been amazingly successful, as may be seen from the report placed for free distribution outside the entrance of the shop. The present object, somewhat overlooked otherwise, and the low rate of the working expenses, $1\frac{1}{2}$ per cent., entitle the Fund to as much support as the better known societies. To Miss Hope-Clarke, the founder and organiser, must also be given the credit of having invented the scheme and first carried it into practice. ED.

LETTER, WITH NOTE

THE "JERUSALEM DISH" AT SOTHEY'S GENTLEMEN,—In your comments on the so-called "Jerusalem Dish" of the Northwick collection, in your last issue, I observe that you quote Messrs. Sotheby's statement that the handles are unmarked. This is not really the fact; all four handles are correctly marked, though only with the Leopard's head erased, showing that the handles were sent to the Goldsmiths' Hall together with the dish itself, which bears all the other marks, including the date letter D, the mark for 1719-20.

In my opinion the entire piece was made in a London workshop, but the design is foreign, and probably from one of the South Eastern Countries of Europe. If the dish itself were of foreign make, as has been suggested, it is hardly likely to have been made in Fine Silver. Fine Silver was compulsory in England between 27th March 1697 and 29th May 1719, but from 29th May 1719 the earlier standard, called "Stirling", was restored for

concurrent use. Both standards are still legal at the present day, though Fine Silver is now seldom used for plate on account of its softness.

I am not aware of any regulations at the time when the Northwick piece was marked, directing that imported foreign plate must be Hall-marked, and even if that were so, it is hardly likely to have been made in Fine Silver. I am unable to form any definite opinion as to the intended purpose of the dish; it may have been used for some ceremonial purpose, but I cannot think that it was connected with Freemasonry. I observe that the four handles are set so close to the dish and have such small apertures that they are practically useless as handles. On Lord Swaythling's dish the two handles at the sides have larger apertures than the handles at the ends. Such inscriptions as the one on Lord Swaythling's piece referring to Argyll are not necessarily of any importance, if they do not coincide with the intrinsic evidence of the pieces themselves. Such inscriptions have

constantly been added as memoranda, or for other purposes, up to the present time, without much regard to the evidence of make, design or even hall-marks. The inscriptions which are really important are those contemporary ones which fall in with the scheme of decoration.

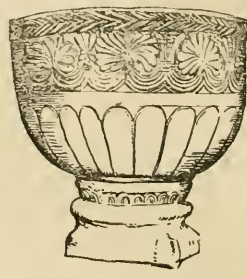
Yours faithfully,
H. N. VEITCH.

ENGLISH AND SWEDISH FONTS.—Dr. Roosval has pointed out that the force of his argument on the analogy between certain types of English and Swedish fonts has been weakened by an error in illustration; for this he is in no way responsible. By some confusion not now traceable, the font of South Brent, Somerset, was illustrated in place of the font of South Brent, Devon. The font of South Brent, Devon, is therefore illustrated here,

and the block of the font of Vestra Strö is repeated in order that Dr. Roosval's argument of the close analogy between them may be clearly seen.



SOUTH BRENT, DEVON



VESTRA STRÖ

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

BLACKNELL, 50, 51 Broad St., Oxford.

Sheldonian Series of Reprints and Renderings of Masterpieces in all Languages, limited to 500 copies on hand-made paper [brochures]. (1) *The Funeral Oration* spoken by Pericles, from the 2nd book of Thucydides; Englished by Thomas Hobbes of Malmesbury; (2) *Songs and Sayings of Vogelweide Monnesaenger*; Englished by Frank Betts; (3) *Ballades of François Villon*; interpreted into English by Paul Hookham; each 2s. 6d. n.

CAMPBELL (Francis), 90 rue Saint-Lazaire, Paris.

Annuaire de la Curiosité et des Beaux Arts, Paris, Départements, Etranger, 1918, 446 pp.; fr. 10, 10.50, 11.

LARYNGOSCOPE PRESS, St. Louis, Mo.

Collectors' Marks, arranged and edited by Milton I. D. EINSTEIN and Max A. GOLDSTEIN; ed. ltd. to 300 copies; \$7.50.

[A very well-printed, enlarged edition of Fagan's book, which is incorporated in the present volume.]

LONDON SURVEY COMMITTEE, 27 Abingdon St., S.W.1.

Eleventh Monograph, Eastbury Manor House, Barking; with drawings by Hubert V. C. Curtis; 34 pl., 32 pl., 600 copies.

[It is a great pity that the Committee continues to conceal the price of these excellent monographs, and only prints its address in the middle of the volume. The cover and title page give no sign where the monographs are to be bought or what they cost.]

MURRAY (John), Albemarle St., W.

South Slav Monuments; 1 Serbian Orthodox Church; ed. by Michael J. PUPIN, with an introduction by Sir Thos. Graham JACKSON, Bart.; 64 pp., 56 pl., £2 2s.; Cloth, £3 3s.

PARISH-WATSON AND Co., New York.

Chinese Pottery of the Han, T'ang and Sung Dynasties; 109 pp., 16 col. pl.

STOCKHOLM, KUNGL. VITT., HIST. OCH ANT. AKADEMIEN (Norstedt).

ASPLUND (K), OLSSON (M). *Kyrkor i Vaddö och Häverö Skepplag, konsthistoriskt inventarium (Sveriges Kyrkor—Uppland, Bd. II. Häfte 1)*; 116 pp., 91 fig.; Kr. 4'40.

STOCKHOLM, STATENS HISTORISKA MUSEUM.

Birgitta Utställningen, 1918, beskrifvande förteckning öfver utställda föremål, med bidrag af Carl M. Fürst, Agnes Branting, Andreas Lindblom, Sven Brandel, Gustav Lagerheim, Isak Collijn, Harald Fleetwood, Otto Janse; redig. af Isak COLLIJN och Andreas LINDBLOM; xi + 201 pp., 13 pl. n.p.

WARNER (Philip Lee) (Medici Society), 7 Grafton St., W.1.

CIPPICO (Antonio). *The romantic Age in Italian Literature*; 97 pp.; 4s. 6d.; students' ed., 3s. 6d.

PERIODICALS—WEEKLY.—*American Art News—Architect—Country Life—Psychological Solution of Wars*, 1.

FORTNIGHTLY.—*Bulletin of the Alliance Française*, 81, 82—*La Revista (Barcelona)*, IV, 65, 66—*Vell i Nou*, IV, 68, 69.

MONTHLY.—*The Anglo-Italian Review*, 1, 2 (15 June)—*Art World (New York)* Mar.—*Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League*, 33—*Kokka*, 335—*Les Arts*, 164—*New East*, 1, 1—*New York, Metropolitan Museum*, XIII, 5—*Onze Kunst*, XVII, 4.

BI-MONTHLY.—*Art in America*, VI, 4—*Boston, U.S.A., Museum of Fine Arts, Bulletin*, 94—*L'Arte*, XXI, 2 + 3.

OTHER MONTHLY PERIODS.—*Cleveland, Museum of Art, Bulletin (10 a year)*, V, 4, 5—*Minneapolis, Institute of Fine Arts, Bulletin (9 a year)*, VII, 5.

QUARTERLY.—*Boletín de la Sociedad Española de Excursiones*, XXVI, 1—*Felix Ravenna*, 26—*Gazette des Beaux Arts*, 694 and *Chronique des Arts*, Ap.-May—*Oud-Holland*, XXXV, 4—*Pennsylvania Museum, Bulletin*, 61—*Quarterly Review—Root and Branch*, II, 3—*Town Planning Review*, VIII, 3 + 4—*Worcester, Mass., Art Museum Bulletin*, IX, 1.

ANNUALLY.—*First Annual Italian Lecture (Summary). Italy's Protection of Art Treasures and Monuments during the War*; Major Sir Filippo de Filippi (Proceedings of the British Academy, vol. VIII) (Humphrey Milford); 8 pp.; 6d.

OCCASIONALLY.—*Boston, Museum of Fine Arts, Handbook, Indian Art*; by A. K. C.; illust.—*Notes on some of the pictures at the Victoria Art Gallery, Bath, 1918*, by Alfred Thornton ("The Herald"), Bath—*Pitzhanger Manor, Ealing Green* (Sir John Soane's house, now Ealing Public Library), an account, with 12 illust. and 2 portraits, by Arthur T. Bolton (Soane Museum Publications, No. 4), Soane Museum; 7d.

REPRODUCTIONS.—*Admirals of the British Navy. Part II, Portraits in Colours*, by Francis Dodd, with introduction and Biographical Notes ("Country Life"); 5s. n.—*British Artists at the Front; Part III, Paul Nash*, with introductions by John Sales and C. E. Montague ("Country Life"); 5s. n.—*Italian Furniture and Interiors*, with text by George Leland Hunter, Pt. v + vi, 40 pl. (Hilburn, 418 Madison Ave, N.Y.).

TRADE LISTS.—*Maggs Bros.*, 34, 35 Conduit Street, W.1. *First Editions of the Works of the Esteemed Authors of the 19th and 20th Centuries*; Association Books and NSS, No. 367—*Norstedts Nyheter (Stockholm)*, 1918, No. 5.



SIXTEENTH CENTRY PETIT POINT (COLLECTION OF MR. E. L. FRANKLIN)

MR. E. L. FRANKLIN'S PETIT POINT PANEL

BY C. E. CECIL TATTERSALL

IT would probably be no exaggeration to say that of all the decorative needlework earlier than the 16th century which has come down to us, at least 99 per cent. was designed for ecclesiastical uses, though of course there are some notable exceptions, like a few embroideries from Egyptian tombs, the so-called Bayeux "tapestry", and some articles of costume enriched with stitchery. Quite suddenly however, after, and no doubt on account of, the Reformation, the case becomes different, and from that time the majority of embroideries are of secular origin. The needlework of the new period is of interest not only as an illustration of the change, but also because it so quickly attained a measure of perfection which has never been excelled in later times. In this country the development of "black-work" gave a style of embroidery which for originality, beauty and vigour of design can fairly be compared with the *opus anglicanum* of the 13th century. It is not the present purpose to treat of this, but there is another method of decorating fabrics with the needle which, though not typically English, is represented by many examples which appear to have a close connection with this country. Whatever may have been the origin of *petit point*, there can be no doubt that it was found to be as invaluable a method of beautifying the walls and furniture of dwellings as black-work itself was of enriching the garments of their occupiers. It could even compete on fairly equal terms with loom-woven tapestry. The latter, it is known, was made in England in Elizabethan times, and without doubt earlier still, but the home supply was so small that most of the hangings required were imported from Flanders. The amateur needleworker would admire and wish to reproduce such effective work, but elaborate apparatus is required and a long technical training. The refuge was naturally *petit point*. Almost as effective, easy of execution, and less costly, if the *expense of time was not considered*, *petit point* adequately met the needs of the non-professional craftsman. All that was required in the way of apparatus was a needle and a simple frame to support the evenly woven canvas. Diagonal stitches, added patiently one after another, would give an effect limited rather by the skill of the designer than by that of the worker.

There is now scattered throughout this country a group of pieces of very similar character, and all dating from the latter part of the 16th century, which specially deserve the attention of the student. One of the finest and probably the largest of the pieces of this group is a panel

belonging to Mr. E. L. Franklin, which hangs in his house in London. A short description of this little-known embroidery may help in the study of this interesting phase of practical art.

This panel is worked, as is usually the case, on a plain loosely woven linen canvas, which, though wide, is apparently without a join. Probably there is a selvedge at top and bottom, but the present mounting prevents this from being clearly seen. The canvas has on the average about $17\frac{3}{4}$ warps and $14\frac{1}{2}$ wefts to the inch, and as each stitch crosses one warp and one weft; the same figures apply to the number of stitches in each vertical and horizontal inch. The panel, apart from the bare canvas edge, is 6 ft. 8 in. high and 10 ft. wide, so that the number of stitches amounts to at least 2,400,000, a figure which suggests the amount of labour entailed by the work. Throughout the panel the stitches are plain diagonal ones having the same direction as the middle stroke of the letter Z. Errors of slope are very rare if present at all, and no intentional variations are found. In a few cases, however, notably where jewels are represented, extra and longer stitches are put in to give a raised effect. The slight irregularities in the weaving of the canvas, and the consequent variation in the fineness of texture of the embroidery, lead to an interesting observation applying to most embroideries of the kind. It is found that members of the design (such as symmetrically placed bands), obviously intended to be of the same size, actually are so by measure, though the number of stitches may differ. This points to the conclusion that the design was transferred in some manner to the canvas, as is the case with tapestries, and was not done by count from squared paper, which would be the more usual way now.

The materials used are wool and silk, the former greatly predominating, while the latter is reserved to give emphasis to the high lights of the design. The colours are very varied, representing originally the natural hues of the objects portrayed; the ground of the border is white. The dyes now are more or less faded, with the exception of the blues, which, probably produced by woad and indigo, are still remarkably fresh. The general arrangement of the design is shown in the PLATE. A border, about 9 in. wide, is filled with grotesque demi-figures, cherubs, animals and birds, plumed masks of lions, fruit and flowers. In the angles are four panels containing the words VICTVS, TECTVM, CÖCORDIA, OPVS, which are symbolised respectively by (1) fields and fruit-trees, (2) a house and a hare, (3) a pair of birds, (4) a spider in its web. Perhaps the general significance is that

food and shelter depend upon harmony and labour, though the Latin does not seem beyond reproach. The central panel has for its chief motive a group of eight persons in rich contemporary costume, representing a meeting between a mounted nobleman and a lady of rank. The background above the group is roughly divided into four scenes. There is, starting from the right, firstly, a formal garden in which are a peacock and a hare; secondly, a castle with moat and drawbridge, on which last sits a large dog. Next there is a hunting-scene with men, mounted and on foot, hunting a stag with the aid of dogs. It is difficult to trace any special significance in any of these three pictures, but the fourth is more noteworthy. It represents a moated castle which seems to be the scene of a widespread and dismal tragedy. On one side a lady floats in the water and a child is being hurled from the battlements by a ferocious figure with brandished sword. On the other side a man, cast from a window, is falling through mid-air and a lady inside the castle is about to suffer the same fate. This must certainly mean something; but what? At the end of the 16th century, the massacre of the French Protestants by the Guises in 1562, and the greater tragedy of St. Bartholomew in 1572, must still have been very much in men's minds. A detail that may or may not have some significance is that one figure from the hunting scene is running with uplifted staff towards the castle, in an opposite direction from the rest, and that his costume closely resembles that of the chief figure in the large group below. It seems impossible at present to identify the subject of this design, but perhaps a mere suggestion may be made that it has reference to events of contemporary French history.

The provenance of this hanging and the kindred panels that form the group already alluded to is one of some uncertainty, but considering the fact that they are found in this country, and that there is nothing in their design or technique inconsistent with an English origin, such may be assumed to be a very plausible theory. A comparison with a few other examples may add a little evidence to the same effect.

The second PLATE illustrates two panels of a set of three which are in the Victoria and Albert Museum, and closely resemble Mr. Franklin's panel. They are about 23 in. high, and are worked on a linen canvas of about the same fineness but somewhat more regular in mesh ($18\frac{1}{2}$ threads to the inch vertically and $17\frac{1}{2}$ horizontally). They have a narrow border of fruit on white ground: the colouring is very similar; the stitches have, however, an N-slope and several errors can be found. Raised work is introduced for the jewels. Each panel contains a figure-subject treated in the same style as that of the large panel, and it

is noteworthy that plumed masks—this time human—occur in the border. Evidently the three panels all refer to the same subject, which has not, however, at present been identified. The material is wool with a fair amount of silk for the lighter colours. It may be noted here that these three panels, together with five others containing strap work and floral ornament, originally made up one long hanging—a shape which seems to have been popular at the time.

A larger panel at South Kensington (measuring 5 ft. 6 in. high by 9 ft. 9 in. wide) resembles all those already mentioned in respect of the floral bands with a white ground, the introduction of plumed masks, and the employment of raised work for the jewels. This last has for subject the story of Lucrece, which has recently been recognised as having been taken from an engraving of Philip Galle. All these pieces came from a mansion in the Midlands; but the origin of Mr. Franklin's panel is not known.

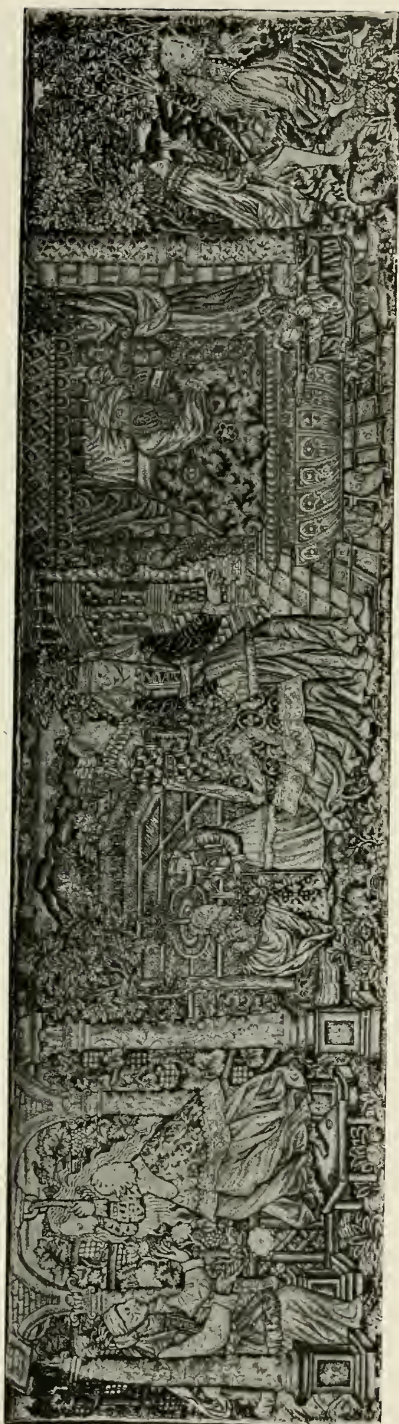
Another very similar panel, belonging to the Earl of Morton, was shown at the New Galleries, Edinburgh, in February 1917¹, and Lady Forbes has at Aberdeen a panel apparently belonging to the same set.

Another piece at the Victoria and Albert Museum is shown in the second PLATE. It came from Purley Church, near Reading, and represents the story of Myrrha, the mother of Adonis, as told in Ovid's *Metamorphoses*. The four scenes show her (1) attempting to hang herself, and being prevented by the nurse; (2) telling her love to the nurse; (3) being led by the nurse to the bed of Cinyras, under which is an owl; (4) being pursued by Cinyras and changed into a myrtle-tree. The panel is $22\frac{1}{2}$ in. high and 7 ft. 1 in. long. The stitches, which have generally a Z-slope, but occasionally an N-slope, occur 19 to the inch vertically and 16 horizontally.

A very similar panel to the last, with the story of the prophet Daniel, is on loan at South Kensington from the Duke of Buccleuch. It measures about 22 in. high by 6 ft. 2 in. wide. The stitches have a Z-slope generally, but some with an N-slope are intentionally used to help the design. There are $17\frac{1}{2}$ stitches to the inch vertically and $15\frac{1}{2}$ horizontally. No raised work is employed.

Now, if all these embroideries owe their being to amateur effort, their similarity is not a little remarkable, and the possibility of their having a common origin naturally suggests itself, though direct evidence on such a point can hardly be expected. There is a tradition that the Duke of Buccleuch's panel was worked by Mary Queen of Scots, when at Loch Leven Castle. This ascription is by no means an uncommon one in

¹ Figured in the *Catalogue of a Loan Collection held at the New Galleries, Edinburgh*.



SIXTEENTH CENTURY PETIT POINT (VICTORIA-ALBERT MUSEUM)

the case of needlework of her date (and sometimes of two centuries later!), but the evidence here is more trustworthy than usual. Also, the Earl of Morton's panel has a border very near in style to an embroidery at Hardwick Hall, which, having roses, lilies and thistles, and the crowned monogram MARIA, is almost certainly the work of the unhappy queen². Is it possible that the whole

² Figured in Kendrick's *English Embroidery*, PL XLII.

THE MASTERPIECE OF GIOVANNI DI PAOLO BY GIACOMO DE NICOLA



FEW years ago Mr. Joseph Breck¹ was congratulating himself that as many as twelve of Giovanni di Paolo's works were in America, and he was analysing them carefully, but he could not have imagined that they were soon to be increased by the painter's masterpiece, the celebrated series of *The Life of S. John the Baptist*, which was formerly in the Aynard collection in Lyons². When the collection was dispersed in Paris, at the end of 1913, the Giovanni di Paolos fell, at a price which might then have seemed high, to the art-dealer Kleinberger, from whose hands they have since passed to adorn the collection of Mr. Martin A. Ryerson of Chicago, and it is by the present owner's kind permission and Mr. Kleinberger's co-operation that they are reproduced here.

The small dimensions of the six panels are almost enough to assure us that they will take their place among the artist's finer works. It must not be supposed, according to the opinion formerly established, that this is a common phenomenon in Sienese quattrocento painting, for, on the contrary, in predellas by Sano di Pietro, Matteo di Giovanni, Neroccio and others the figures are often less exactly proportioned than in their works on a larger scale. Nor must it be supposed that this is due to the practice of miniature painting³. As to Giovanni di Paolo, at any rate, I maintain that there is a deeper, and purely personal, cause for the marked difference between his life-size works and those on a small scale. As regards Sassetta, Giovanni is among his pupils the one least dominated by the master, although certain

series was executed by her and her ladies? That she was a needlewoman with much opportunity for such work is certain. The subjects, as far as they can be appreciated, would seem to be congenial to her taste, and there is no internal evidence obviously contrary to such a conjecture. It is only a conjecture which time and further study may disprove, but at present it is perhaps not unworthy of suggestion.

of his works, such as the two predellas of the Galleria Doria⁴, have passed until recently as Sassetta's. Pietro di Giovanni d'Ambrogio merely repeats Sassetta; he is his understudy; Sano di Pietro is but Sassetta classicised, he is the follower, the consistency of whose art is based on the application of his master's formulæ, which he believes absolute perfection, and the essence, manifested in academic phenomena, extracted from his master's principles. But Giovanni di Paolo passes beyond the school bounds prescribed for him. He is the pupil who develops that trend to realism in the type which Sassetta had only accented and kept in harmony with his fundamental idealism.

Now the artist must needs feel the preoccupation of this objective, especially when he sets himself to reproduce the human figure life size and isolated, which is the principal theme of the realist whose subject is man. But, for Giovanni di Paolo, the objective is a difficult one, and we may say that the nearer he approaches it the more his execution falters. The result is a realism which sometimes savours of the grotesque.

On the other hand, in reproducing the figure small and in conjunction with others, this does not happen so often, not only on account of the actual fact of reduction in scale, and, as I have noted, of the consequent diminution in the artist's preoccupation in realistic intention, but also from the greater force assumed in these circumstances by the opposing elements received from education under Sassetta. That is to say, in these works on a small scale the human object, as it were, absorbs into the elegant drapery, the dignified bearing, and the gentle and noble gesture, the residuary characteristics of the large figures, such as the emaciated curved-fingered hands, the tressed, disordered locks, the lean and wrinkled faces, and others. The expression of the person's soul, in short, is far more lofty than his physical aspect implies. It is this contrast in the process of realism, personal to the artist, between typological realism and scholastic idealism, which is Giovanni di Paolo's peculiarity.

⁴ See Toesca in *L'Arte*, 1904, pp. 303-8.

¹ Some paintings by Giovanni di Paolo in *Art in America*, 1914, pp. 177-186 and pp. 280-7.

² Another Giovanni di Paolo, a half-length figure of the Baptist, which had then passed into the Sachs collection in America, was published by Perkins in *Rassegna d'Arte*, 1914, p. 166.

³ Besides the miniatures of Mr. Yates Thompson's *Divina Comedia* attributed to Giovanni di Paolo by Fry (*The Burlington Magazine*, 1905, Jan., p. 312), there are 16 by Giovanni among the very beautiful miniatures of the Corale G. 1, 8 in the *Biblioteca Comunale di Siena*. Moreover, we know from an unpublished document (Siena, *Arch. di Stato, Spedite della Scala, Conti Correnti* P, c. 339 v.) that he had painted in 1450 two books of the Capitolo dello Spedale della Scala.

Another reason for Giovanni's predilection for little things is the larger part taken by them in the rural and floral detail, into which he carries his acute observation of nature and his exquisite sense of beauty.⁸

Now all Giovanni di Paolo's refinements, and above all those which he derived from Sassetta, are to be found at their highest pitch in the little Ryerson panels. If we look, for example, at the third scene, *The Prison*, we see how forcibly the simple and yet essential gestures of the three persons express the language of the drama—the deep grief of one of the disciples, the effusive astonishment of the other, and the grand serenity of the Baptist dominating the troubled minds of both. And in the following scene, with what restraint and humanity of sentiment is Salome's horrible demand received by those present! Herod leans his hands on the table, about to raise them in indignation; a second is overcome with compassion, and his arms fall inert upon the table; a third, in his anxiety to hear what answer Herod will give, bends low over the table towards him, leaning his hand on his neighbour's shoulder, as if to seek his moral support; two soldiers, apart from the rest, take each other's hands and press together as if horror-struck. And let us note also the very happy expression of antithesis, in the scene of *The Presentation of the Head*, in the soldier who enters impassably from the background on the right into the midst of the general terror, bearing in the most correct manner the charger with the head. Moreover, in the first two paintings, which are pure landscapes rather than scenes from the Baptist's life, the landscapes reach a pitch of exaltation rare in the quattrocento. They are very spacious landscapes, both from their elevated point of view and on account of the illusive expanse given them by their broad, white, zigzag country roads. They are fantastic, almost oriental, in the broken contour, the rocks that rise abruptly, like strange trees from the plain, and in the serpentine windings of the river-banks and the road on which the little Baptist sets forth.

⁸ Like Gentile da Fabriano, from whom he learnt the custom, he sometimes introduced flowers as an isolated element of decoration. For instance, one of the subjects, *John the Baptist entering the Desert*, of the late Butler, and now presumably Pierpont Morgan, predella, still preserves at the sides of the scene two very beautiful rose-branches. The other subjects were evidently also originally separated by flowers. The predella of the picture of *S. Galgano*, No. 198 of the Gallery of Siena, is similarly divided, and also the three parts, Nos. 174–176 of the same gallery, which in all probability are the remnants of the picture painted in 1436 for the Fondi family in San Francesco at Siena and lost in the famous fire of 1655 which almost destroyed that church. If the supposition concerning the origin of these predella fragments is correct, as the description which Ugurgieri gives of the Fondi picture and of the traces of fire upon the fragments, in *Le Pompe Sanesi*, II, Pistoia, 1649, p. 436, warrants our accepting, we have in them yet another of the painter's works dated.

If we consider the Ryerson series attentively, we shall have no doubt that it is fragmentary. Dr. Schubring, one of several writers who have reproduced it⁶, observed that it wants *The Nativity of the Baptist*, but only because he supposed that the panels originally formed some sides of an octagonal ciborium, and consequently that there must have been seven of them, the eighth side being occupied by the door. But it is not the *Nativity* only that is wanting. In a series of the legend such as ours, in which we have *The Baptist in Prison*, *The Decollation* and *The Choice of Salome*, how could such scenes as *The Annunciation to Zaccharias*, *The Nativity*, *The Baptism of Christ* and *The Baptist rebuking Herod* have been omitted? These are the most important scenes, and are therefore never omitted even in summary accounts. For example, they occupy four of the six spaces on Jacopo della Quercia's font at Siena.

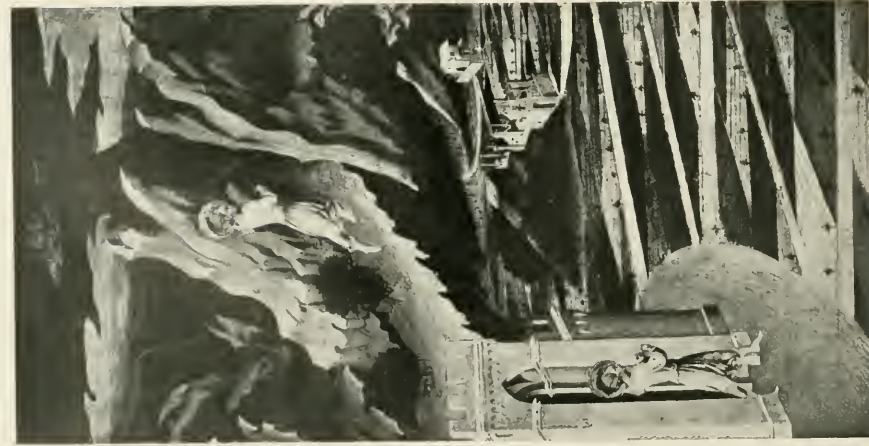
Now, three stories of the Baptist painted by Giovanni di Paolo exist, corresponding with three out of the four scenes which I suppose must have originally formed part of the Ryerson series. In Mr. Philip Lehman's collection, in New York, is *The Annunciation to Zaccharias*⁷, in the Provinzialmuseum, in Münster, are *The Nativity* and *The Baptist rebuking Herod*⁸. These three panels, of the same dimensions; of the same provenance, from the collection of the Principe Santangelo of Naples; of the same shape, with pointed arches⁹, were once certainly parts of the same whole. But, while the six Ryerson panels measure 69 cm. high and vary in width from 37 to 40 cm., the Santangelo measure 4 cm. high and 35 cm. wide; and while the paintings on the first are rectangular like the panels, the others end in a pointed arch. These difficulties are insurmountable if we imagine the panels of the two series on a single horizontal line, but the difficulties disappear if we suppose that the Santangelo panels were placed above the Ryerson [PLATE I]. The two series thus reunited might have decorated the doors of a cupboard for relics, as is the case with *The Legend of the Cross*, erroneously attributed to Pietro Lorenzetti, on the doors in the Museo dell'Opera of the Duomo, Siena; or they might have formed a pala for an altar. If they decorated the doors of a relic cupboard, the upper, the Santangelo series,

⁶ P. Schubring, *Cassoni*, Leipzig, 1915, pp. 324 5. e. Tav. civ-cvii. Perkins also has reproduced it in *Rassegna d'arte senese*, 1907, pp. 82-3; the *Catalogue de la Collection Edouard Aynard*, 1913, No. 51; and Siren and Brockwell in *Catalogue of a Loan Exhibition of Italian Primitives*, New York, 1917, Nos. 54-59. The attribution to Giovanni di Paolo was fixed later, by Berenson, in *Central Italian Painters*.

⁷ Reproduced for the first time by Breck in the article already cited, p. 285.

⁸ Schubring, *op. cit.*, Tav. ciii, p. 324; also in *Rassegna d'Arte*, 1912, p. 162.

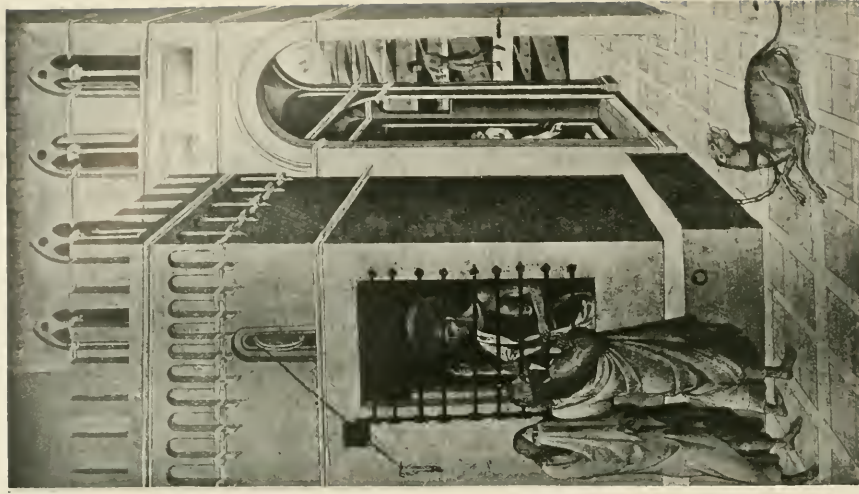
⁹ In the two paintings at Münster the rectangular panels were evidently cut to the arched form of their painted surface in order to fit the wood into the modern frames.



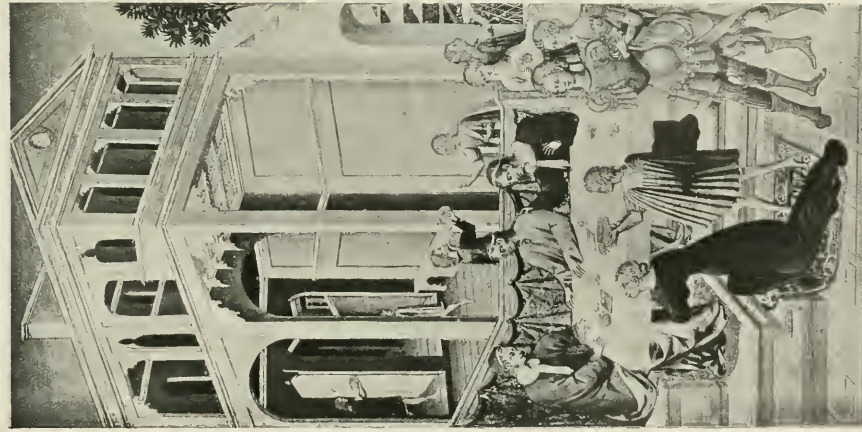
THE BAPTIST'S ENTRY INTO THE DESERT



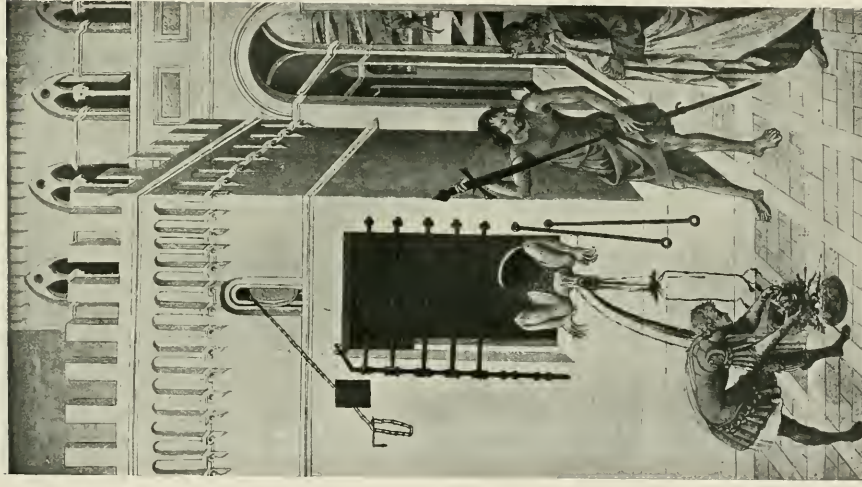
THE BAPTIST'S TESTIMONY TO CHRIST



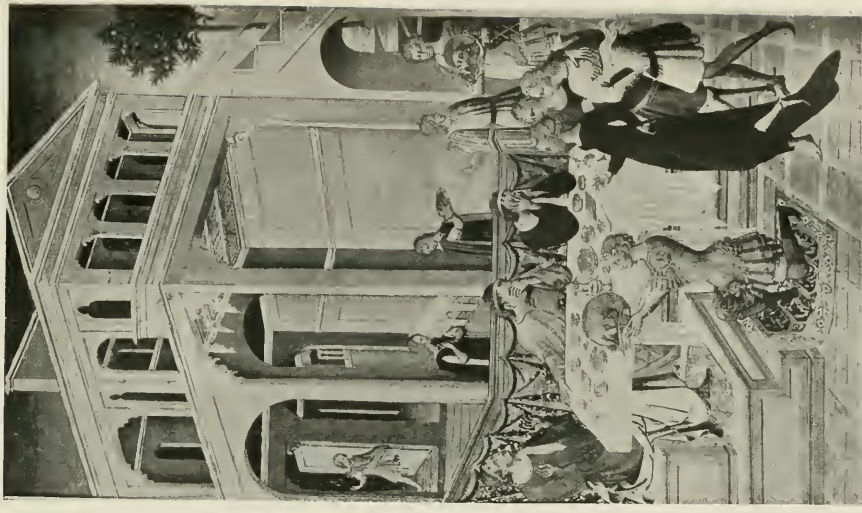
THE BAPTIST IN PRISON VISITED BY HIS DISCIPLES



SALOME DEMANDING THE HEAD OF THE BAPTIST



THE DECOLLATION



THE PRESENTATION OF THE HEAD TO HEROD

must have been in the same number of parts as the Ryerson, and three panels of the Santangelo series must be lost, either destroyed or untraced, which is indeed possible. But we must at the same time remember that two out of the three missing panels would have to have represented two scenes intervening between *The Choice of Salome* and *The Decollation*¹⁰, and that is impossible, since the second incident followed the first immediately. There remains, then, the hypothesis of the altar-ancona. In this hypothesis, concentered in the plan of reconstruction which I submit for illustration here [PLATE I], the painting would lack two of the central panels on the upper tier, perhaps the full or half-length figure of the *Baptist*, and *The Baptism of Christ*; the scenes would follow in chronological order from left to right and from above to below; the dimensions would be regular, about 2.40 x 1.50 cm.; and the arrangement of the various parts in the picture would accord with a method well known in Siennese art. To give a more familiar example, such is the arrangement of the picture, *Santa Umiltà*, by Pietro Lorenzetti, in the Accademia of Florence.

The composition, *Scenes from the Life of the Baptist*, in two tiers around a figure of the saint, also recalls the disposition of the piece which Sassetta painted for Borgo San Sepolcro, already illustrated with a penetrating analysis by Mr. Berenson in this Magazine¹¹. If there is any connection between the two polyptychs, as there easily might be between a pupil's and his master's work, Giovanni di Paolo's polyptych would have to date later than 1440, the year in which Sassetta completed the work, which, like Giovanni's, is also his masterpiece. We should have to refer to the same *terminus post quem* some of the architectural backgrounds of the S. John scenes, if their elaborate perspective convention were due to the charm of the fantastic frescoes which Domenico di Bartolo painted at Siena, in the Pellegrinaio of the Hospital, between 1440 and 1443. But, while such relations are only possible, the relations with the font in San Giovanni in Siena are indubitable and, as we shall see, plentiful. Giovanni di Paolo's polyptych was, therefore, certainly executed after 1430, the approximate year of the completion of the font. But we are still far from reaching an exact date, for the artist did not die until 1482. However, an examination of the style helps the dating a little by connecting the painting with *The Coronation of the church of Sant' Andrea* in Siena, which is of the year 1445, and with *The*

Circumcision of the Siennese Gallery, which is documented as of 1447 to 1449, rather than with any other of Giovanni's works.

Giovanni di Paolo compiled from the *Legend of the Baptist*, illustrated in the Ryerson-Santangelo panels, an *editio minor*, in the late Butler predella, already mentioned, of which *The Nativity*, *The Entry into the Desert*, and *The Presentation of the Head*¹² correspond exactly with the same scenes of the polyptych, if we take into account the simplifications necessitated for the predella by its much smaller dimensions. But the polyptych itself, as I have already mentioned, is in great part derived from another work, the reliefs of the font in the Duomo, Siena.

We already know well that Giovanni di Paolo frequently borrowed from other artists—for example, from Gentile da Fabriano, from Fra Angelico, from Ambrogio Lorenzetti, among others. I had myself occasion to point out one loan, singular enough, in a picture of the Museo dell'Opera of the Duomo, Siena, copied from the fresco, *The Apparition of S. Francis to S. Anthony*, one of the Giottesque cycle in the Upper Church, Assisi¹³.

There, however, the loan is so extensive that it may be intentional, that is to say made, not only for aesthetic considerations, but for the purpose of offering to the city for which the painting was destined¹⁴ a version of the magnificent works with which the greatest Tuscan sculptors had recently decorated the font of Siena. In fact, among the six reliefs of the font, *The Nativity* by Giovanni di Paolo is the only one no more than just recorded in the Münster *Nativity*; the rest reappear in their entirety, though in differing degrees, in Giovanni di Paolo's series. Jacopo della Quercia contributes to the Lehman *Annunciation* his two groups on the right and left, summarised in the Angel and Zaccharias, without the least alteration. Giovanni Turini reappears in the Ryerson *Preaching* in the group on the left and in the two figures of the centre and right, placed at the same distances from it, in the same order, on the same planes and with the Baptist in the same attitude. To judge from the Butler predella¹⁵, *The Baptism*

¹² R. Langton Douglas, *Illustrated Catalogue of Exhibition of Pictures of Siena* (Burl. F. A. Club), 1904, Nos. 27-28.

¹³ *Vita d'Arte*, 1912, Luglio, pp. 43-45.

¹⁴ It is, therefore, very probable that the city was not Siena.

¹⁵ The correspondence existing between the three parts of the Butler predella and the polyptych of Saint John leads us to suppose that the fourth part also, *The Baptism of Christ*, corresponded with the lost *Baptism* of the polyptych. Now the Butler *Baptism* is copied from the relief by Ghiberti. The *Baptism of Christ* by Giovanni di Paolo which is at Oxford in the Ashmolean Museum (Borenius in *Crowe and Cavalcaselle, History of Painting*, Murray, vol. v, p. 178, note), is of neither the shape nor the dimensions required in order to belong to the Santangelo series. In *The Burlington Magazine*, Oct. 1915, p. 23, Borenius also justly attributes to Giovanni di Paolo the SS. Fabian and Sebastian belonging to Mr. Robert Ross.

¹⁰ This distribution of the scenes on the two doors, as might be easily shown if space and time allowed, is the only one possible. Even so, however, it is an arrangement, on the face of it, by no means probable.

¹¹ *The Burlington Magazine*, 1903, Sept.-Oct., pp. 3 *et seq.*, Nov. pp. 171 *et seq.*

of Ghiberti's bas-reliefs may have passed just as it stands into the lost scene of the polyptych; and *The Baptist rebuking Herod* evidently turns up again in the Münster panel, which has the same disposition of the groups, a similar Herod, a very similar Herodias and S. John, and the soldier who repels S. John, almost identical. From Donatello's *Presentation of the Head* is taken the distribution of the surrounding figures of the panel, Salome's action in the dance, the pose and the gestures of the two youths standing near Salome.

By pressing the process of comparison further, elements of derivation, extraneous to the font, might also be found in Giovanni di Paolo's series. One of these is indubitably supplied to *The Decollation* scene, namely, the executioner in the act of thrusting his sword into its sheath, copied

from the executioner whom Ambrogio Lorenzetti drew for the fresco, *The Martyrdom of the Franciscans*, in the church of San Francesco, Siena. But these elements, extraneous to the font, are few and occasional; the *S. John* polyptych remains the glorification of Jacopo della Quercia's font in the more attractive sphere of Giovanni di Paolo¹⁶.

¹⁶ I take this opportunity of pointing out some works by the painter hitherto unknown:

FLORENCE, Collection of the Marchese Piero Bargagli, a small triptych, *Virgin, Child, and Saints*.

MILAN, Chiesa collection, fragment, *The Virgin crowned by an Angel*.

MONTEPULCIANO, Church of Sant' Agostino, *S. Bernardino*.

RADI (near Siena), Villa Forteguerri, *Virgin and Child*.

ROME, Corsini Gallery (now in Prince Chigi's collection). Two parts of a predella, *Scenes from the Life of a Saint*.

Vatican Gallery, Magazzino No. 196. Very small panel, *Virgin and Child*.

[Since final proofs could not be passed by the author, he is not responsible for clerical errors.—Ed.]

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—IV

BY G. F. HILL

STEVEN H.—THE BRITISH MUSEUM



THE medal which is illustrated in the accompanying PLATE, A, appears to be unpublished, except in so far as it has appeared in the Catalogue of the Collection of Mr. Guthrie Lornie¹.

Its full description is as follows:—

Obv. BERNARD · WALTER · AET · 20 · A° · 1559.

Bust r. of Bernhard Walter, with short hair, wearing doublet with standing collar and puffed sleeves. Inscription between two incised circles; moulded border.

Rev. Achievement (shield, helm, crest and mantling) of Walter of Augsburg: [or]² a stepped gable of one step [sa.] charged in base with an estoile [or]; crest: a pyramidal hat [sa.], lined and charged with an estoile [or], surmounted by cock's plumes [sa.]. Below, STE · H · F Border as on obverse.

Lead, 67 mm. Cast.

The medal, thanks to the generosity of Mr. Maurice Rosenheim, is now in the British Museum.

Bernhard Walter is identified by the arms on the reverse as belonging to a well-known Augsburg

merchant family³. This house had been elevated to the Augsburg patriciate in 1538⁴. A brief history of it is given by Paul von Stetten in a book on the Augsburg nobility⁵. The Bernhard of our medal is not mentioned by him, but it is possible that he was the son of another Bernhard, the patrician, who (in 1526)⁶ married Felicitas Rehlinger, and had many children. Von Stetten is chary of giving dates; all he tells us is that the elder Bernhard's grandfather Ulrich married in 1437, lived with his wife Barbara Riedler for 60 years, and had 22 children. Of these, two children he only mentions Ulrich (the father of Bernhard) and Lucas, as they alone had male children. So that our Bernhard may have been the son of either Bernhard or Lucas. The Bernhard of our medal was in his twentieth year in 1559, so that he was born in 1539 or 1540. This date obviously makes it possible that he was the son of the elder Bernhard, who was married, as we have seen, in 1526. Whatever his exact origin, the Bernhard

¹ For nearly all the information which follows about Bernhard Walter and his family I have to thank Mr. Maurice Rosenheim.

² The date is given on f. 9 of a MS. Augsburger Hochzeitsbuch, with the initials G.M.N. and the date 1574 on the binding, in Mr. Rosenheim's library.

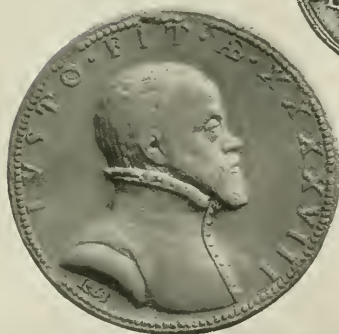
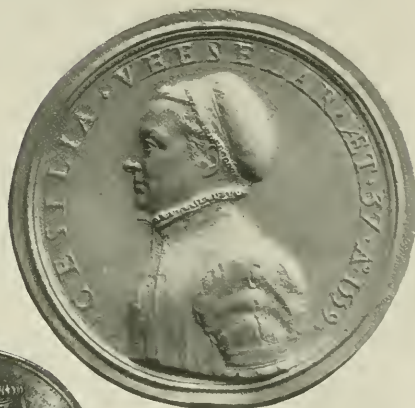
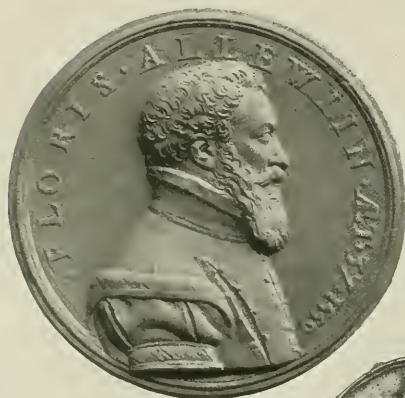
³ *Geschichte der adelichen Geschlechter in . . . Augsburg* (Augsburg 1762), p. 165.

⁴ The marriage took place on 14th May, 1526. See F. Warnecke, *Augsburger Hochzeitsbuch*, p. 32.

MEDALS ILLUSTRATED IN THE PLATE OPPOSITE.

- [A] Bernhard Walter, 1559, by Steven H. British Museum.
[B] Floris Allewyn, 1559, by Steven H. Mr. Maurice Rosenheim.
[C] Cecilia Veeseleer, 1559, by Steven H. The Hague.

- [D] Bernhard Walter, 1580. By an unknown German Medallist. Formerly in the Lanna Collection.
[E] Justus Fit, 1563. By an unknown Flemish Medallist. Mr. Maurice Rosenheim.



of our medal married Franziscina Kraffter on 21st April, 1567⁷.

We have to reckon, however, with a third Bernhard; for it is impossible to identify either of those already mentioned with the old man who is represented on a medal of 1580. I take the description of this piece from the catalogue of the Lanna Collection⁸ and reproduce it [PLATE, D] from the same work:—

Bust nearly facing, bearded, inclined to r., wearing small ruff and gown with furred collar; across the field, 15 80; below, BERNHARDVS | WALTHER | ÆT · LXIII.

No reverse.

Silver, 45 mm. Cast.

A man who was in his sixty-fourth year in 1580 can obviously not be identified either with the Bernhard who married Felicitas Rehlinger in 1526, or with the Bernhard who was born in 1539 or 1540. This third Bernhard may have been one of the children of Lucas, son of Ulrich the elder. It is, however, not very profitable to speculate on questions of this kind, which are probably susceptible of being easily settled by those who have access to the Augsburg archives⁹.

Our new medal tells us something that those archives probably would not, to wit, that Bernhard was living in the Low Countries in 1559. There is nothing surprising in that, since so many of the great German mercantile houses then, as in later days, had their agencies in cities like Antwerp. That the medal was made in Antwerp may be conjectured from a consideration of what is known of the medallist's career; for, as we shall see, the persons of whom he made medals in 1559 were, so far as they can be identified, Antwerpers.

In *The Burlington Magazine*, ten years ago, I endeavoured to disentangle the remarkable confusion in which the facts available concerning "Steven H." have been involved, chiefly owing to Walpole's careless handling of certain casual conjectures of George Vertue's. The mystery of the artist's identity is still unsolved, but this seems to be a convenient opportunity for summing up the state of our knowledge of his works, and giving a list of them, so far as possible in chronological order¹⁰.

⁷ Warnecke, *op. cit.*, p. 71. Franziscina may have been a sister of the Anna Maria Kraffter who, according to the same authority (p. 59), was married in 1556 to Ulrich Walter, son of Bernhard.

⁸ K. Regling, *Sammlung Lanna*, III Teil (Lepeke, Berlin, 1911) lot 1274, Taf. 52. A specimen (the same?) is described in Egger's Catalogue of the Gotthard Minus and other collections, Vienna, 1874, lot 5374.

⁹ There is, for instance, a Walter and Männlich Augsburg Stambuch, which does not appear to have been printed.

¹⁰ In addition to Walpole's *Anecdotes* and Franks and Grueber's *Medallic Illustrations*, I may mention the following items in the bibliography of the subject: Pinchart in *Rev. Belge de Numismatique* (1860), pp. 178-182; J. Simonis, *L'Art du*

I need not dwell again on the absurdity of the explanation of "H" as the initial of "Hollandicus"¹¹. Nearly as improbable is the solution "Van Hollant", as a family name¹²; while the explanation of "Ste" as meaning Steynemolen¹³ may be unhesitatingly rejected, since the English evidence shows that it means "Steven". Nor need I repeat in detail the reasons for distinguishing the medallist from the sculptor Richard Stephens, a native of Brabant, who was born in 1542, and worked in England at intervals from 1568 to 1589¹⁴.

The ground being thus cleared, I proceed to give a list, chronological so far as possible, of the works which are known to be from the hand of the medallist, or can reasonably be assigned to him; to which I append a list of works of which the attribution is doubtful, or certainly wrong. Unless otherwise described, all these works are medals, and (so far as they belong to the first category) bear the signature STE ·, STE · H ·, STE · H · F · or STE · H · FEC.

UTRECHT, 1558-9.

1558. Cornelis van Myerop, Provost of the Cathedral of Utrecht (Simonis, Pl. xx, 3).

1558. Wouter van Byler, Bail of S. Catherine's, Utrecht (*ibid.*, Pl. xx, 2).

1558. Georg van Egmond, Bishop of Utrecht, 2 medals (*ibid.*, Pls. xix and xx, 1).

1558. Engelken Tols of Utrecht¹⁵ (*ibid.*, Pl. xxii, 3; *Burl. Mag.*, 1908, Pl. 1, 5; Muller, *loc. cit.*).

[1558 or 1559]. Antonis Mor¹⁶, with two reverses: (a) Woman spinning, signed (*Burl. Mag.*, 1908, Pl. 1, 3, 4; Hymans, *loc. cit.*); (b) Allegorical figure of Painting, unsigned (Simonis, Pl. xii, 1).

Médailleur en Belgique, II (Jemeppe-sur-Meuse, 1904), pp. 187-219; L. Forrer, *Dictionary of Medallists*, II (1904), pp. 530-532; G. F. Hill in *The Burlington Magazine*, Vol. XII (1907-8), pp. 355-363; Henri Hymans, *Antonio Moro* (1910), pp. 108-9; S. Muller Fz., "De medailleur STE. H. te Utrecht" in *Tijdschrift van het Kon. Ned. Genootschap voor Munt- en Penningkunde*, 1911; L. Forrer, *Dictionary v.* (1912), pp. 674-682; V. T[ourneur] in *Rev. Belge de Numismatique*, 1912, p. 104.

¹¹ Muller, who apparently wrote without knowledge of the previous exposure of this error, pours legitimate scorn on the explanation.

¹² It is Pinchart, not Forrer, who is responsible for the statement that "in the fifteenth century a family of the name of Van Hollant was occupying a high position in the magistracy at Utrecht", a statement of which Muller doubts the truth.

¹³ Léon de Burbure, quoted by Hymans, *loc. cit.* The van Steynemolen were an artist family of Malines.

¹⁴ When I wrote the above sentence I had not seen the new volume of the Walpole Society (vi, 1917-1918), in which, I regret to say, the old confusion is perpetuated (p. 19: "The famous painter Steven seems to be identical with Richard Stevens, a Flemish painter in London, who was statuary and medallist as well as painter"). There is no evidence worthy of the slightest consideration that Richard Stevens was either a medallist or a painter.

¹⁵ On this name at Utrecht, see Muller's article (p. 5 of reprint).

¹⁶ The painter was at Utrecht in 1559 (Hymans, p. 106).

ANTWERP, 1559-1561.

1559. Peter Panhuys, Treasurer of Antwerp (Simonis, Pl. XXIII, 1).
 1559. Floris Allewyn (*ibid.*, Pl. XXI, 2; here, PLATE, B).
 1559. Cecilia Veeselaer of Antwerp (*ibid.*, Pl. XXI, 1; here, PLATE, C).
 1559. Hans van den Broeck, administrator of the hospitals of Antwerp (*ibid.*, Pl. XXIII, 4; *Burl. Mag.*, 1908, Pl. I, 7).
 1559. Jacobus Fabius (*Burl. Mag.*, 1908, Pl. I, 1).
 1559. Bernhard Walter of Augsburg (here, PLATE, A).
 1560. Antonis van Blocklandt¹⁷, painter (Simonis, Pl. XXI, 4).
 1561. Thomas Therlaen (*ibid.*, Pl. XXII, 1).
 1561. Karel Cocquiel, member of Consistory of the Lutheran church at Antwerp (*ibid.*, Pl. XXIII, 2).
 1561. Thomas de Montrichier (*ibid.*, Pl. XXIII, 3).

POLAND, 1561-1562.

1561. Sigismund Augustus, King of Poland (*ibid.*, Pl. XXIV, 1).
 1562. The same, small medal (*ibid.*, Pl. XXV, 1; Domanig, "Porträtmedaillen des Erzhauses Oesterreich", No. 91).
 [1561 or 1562?] Catherine of Austria, Queen of Poland, not signed (Simonis, Pl. XXV, 2; Domanig, *op. cit.*, No. 89).
 [1561 or 1562?] Bona Sforza, Queen of Poland (Simonis, Pl. XXIV, 3).
 [1561 or 1562?] Johann Sigismund, King of Hungary (*ibid.*, Pl. XXIV, 4).

ENGLAND, 1562-1563.

1562. Richard Martin and Dorcas Eglestone ("Med. Ill.", 1, 107, 33; Simonis, Pl. XXVI, 3 and 4; *Burl. Mag.*, 1908, Pl. II, 2).
 1562. Michel de Castelnau, Seigneur de Mauvisière, in England ("Med. Ill.", 1, 113, 42 [date misread]; Simonis, Pl. XXVI, 6).
 [1562]. Edmund Withipoll, æt. 48, three-quarter face ("Med. Ill.", 1, 108, 34; Simonis, Pl. XXV, 3).
 1562. The same, æt. 48, profile, unsigned ("Med. Ill.", 1, 109, 35; Simonis, Pl. XXV, 2).
 1562. William, Marquess of Northampton ("Med. Ill.", 1, 103, 28; Simonis, Pl. XXV, 6).
 1562. Elizabeth, Marchioness of Northampton ("Med. Ill.", 1, 104, 29; Simonis, Pl. XXV, 5; *Burl. Mag.*, 1908, Pl. II, 3).
 1562. William, Earl of Pembroke ("Med. Ill.", 1, 104, 30; Simonis, Pl. XXVI, 1).
 1562. Anna Poinés, wife of Thomas Heneage

¹⁷ Born 1532, educated in Delft, worked for some time in Antwerp with Frans Floris and, from soon after 1552, chiefly in Delft; in 1577 he entered the guild at Utrecht, where he died in 1580 (Thieme-Becker, *Allgem. Lexikon*). This is the only medal by Steven dated 1560; it is possible that he was not in Antwerp when he made it.

("Med. Ill.", 1, 105, 31; *Burl. Mag.*, 1908, Pl. II, 1).

- [1562]. Thomas Stanley ("Med. Ill.", 1, 105, 32; Simonis, Pl. XXVI, 5).
 [1562?]. Maria Newce, wife of John Dimock ("Med. Ill.", 1, 109, 36; Simonis, Pl. XXV, 4).
 [1562 or 1563?] Henry Fitzalan, twelfth Earl of Arundel (two paintings).
 1563. John Lord Lumley, aged 30 (painting).
 [1562 or 1563?] Jane Fitzalan, first wife of the preceding (painting)¹⁸.

UTRECHT, 1564.

1564. Hillegoent van Alendorp (*Burl. Mag.*, Pl. I, 2).
 Two medals of 1571 and 1572, representing Sigismund Augustus of Poland, are also assigned to Steven by Zielinsky in an article cited by Simonis (p. 210), but inaccessible to me. It is not stated whether they bear the artist's signature. One of them, dated 1571, seems to have attached to it the reverse type of the medal of 1561, a horseman charging at a rock, but with the motto DV RV M PACIENTIA FRANGO, instead of DA MIHI VIRTVTEM CONTRA HOSTES TVOS, and to be the piece illustrated by Raczyński¹⁹. Of the other I can obtain no idea from Simonis's description. Zielinsky's attribution of a jeton of Isabella of Hungary to Steven does not inspire one with confidence in his judgment; and failing further indication of the accuracy of the attribution, it seems safest to assume that 1564 (the date of the medal of Hillegoent van Alendorp) is the latest date at which the artist is known to have been working.

WORKS OF WHICH THE DATE IS UNCERTAIN.

- Plaquette of Angel holding the Vernicle (Brussels Museum, Simonis, Pl. F).
 Medal or token of a Dutch Guild of Armourers (British Museum, *Burl. Mag.*, 1908, Pl. I, 6).

¹⁸ For these three pictures, of which the last two are still at Lumley Castle, see *The Burlington Magazine*, 1908, p. 361. In the Walpole Society's Vol. VI (in which the various inventories of the Lumley pictures are conveniently reprinted) Mr. Cust says (p. 19) "The portrait of Lord Lumley by this painter, which is still preserved at Lumley Castle, is a good example of Tudor painting without any special mark of distinction". In the *Literary Cabinet*, quoted *ibid.*, p. 30, there is an entry: "John Lord Lumley, 1591. Black skull cap, a white beard, in his robes. By Richard Stevens". The attribution doubtless, like Pennant's statement, *ibid.*, p. 45, rests on Walpole's authority. In Christie's Sale Catalogue of 1785 (*ibid.*, p. 32) lot 30 is "a pair of half-lengths of John Lord Lumley and Jane his first wife, 1563". As some of the pictures were bought in for the family at this sale, I suppose these are Steven's two portraits. A portrait of Jane Fitzalan also appeared in the sale of 1807 (*ibid.*, p. 34, No. 5), as did the portrait of Henry Fitzalan in the sales of 1785 and 1807 (No. 42). I have not been able to trace the passage in "the Nic-Nac or Literary Cabinet", the British Museum copy of this "entertaining" periodical (1823-1828) being imperfect.

¹⁹ *Médailler de Pologne*, No. 23. The mere fact of the use of a reverse type similar to that used by Steven on an earlier medal does not, of course, prove that he had anything directly to do with this piece.

Painting of "the County Egmond" executed at Brussels, formerly at Lumley Castle (inventory of 1590, *ibid.*, p. 361).

MEDALS ATTRIBUTED.

Robert Dudley, Earl of Leicester, 1586 (attributed by Vertue). By an anonymous artist, probably English.

Sir Thomas Bodley (attributed by Vertue). By Claude Warin, made in 1646.²¹

Pope Adrian VI. *Rev.* "Longo postliminio" (Simonis, Pl. xxii, 4). Italian work.

Hieronymus van Tuyt, lord of Seroskerke, 1558 (Simonis, Pl. xxiii, 6). A doubtful attribution, as regards the portrait; the reverse attached to it is Italian, and belongs to the next medal.

Pietro Piantanida (Simonis Pl. xxiii, 5). Milanese, under influence of Cellini.

Egidius Hofman, 1559 (Simonis, p. 202). No reproduction of this medal is given, so that the attribution cannot be criticised.

Melchior Lorichs (Simonis, Pl. xxi, 3). Entirely foreign to Steven's style.

Isabella of Hungary, 1557 (Simonis, Pl. xxiv, 5). A gold jeton, rashly attributed by Zielinsky because of the letters S-F-V, which he explains "Stephanus fecit Utrecht" (!), at the end of the reverse inscription.

Sigismund Augustus (Trésor de Numism., Méd. allemandes", Pl. xxviii, 1; Simonis, p. 210).

The same (Simonis, Pl. xxvi, 2). Probably Polish work.

Henry VIII. *Rev.* "Rutilans rosa sine spina" (Simonis Pl. xxvii).

Justus Fit, 1563 (Mr. Maurice Rosenheim's Collection; Forrer, *Dict.*, v., p. 680; here, PLATE, E²²).

²⁰ In my previous article I quite unwarrantably confused this person (whom Lampton, the author of the Lumley inventory of 1590, evidently means to be Lamoral Count of Egmont, who was beheaded in 1568, with his uncle George) who was Bishop of Utrecht, and of whom Steven made two medals in 1558. It is, nevertheless, just possible that the picture may have really represented the latter, and that Lampton took him for his more famous nephew.

²¹ *Num. Chron.*, 1913, p. 423.

²² Mr. Rosenheim permits me to illustrate this piece, to show the great difference in feeling and workmanship between it and Steven's work. It is the product of some mediocre and unknown Flemish medallist. I have not been able to identify the sitter.

Unknown lady, veiled (Simonis, Pl. xxii, 2). Perhaps Italian.

Domanig, *op. cit.*, No. 84, describes a medal of Albrecht V and Anna of Bavaria, about 1558, as in the manner of Steven.

Two medals of Sigismund Augustus, 1571 and 1572, have already been mentioned.

Of all the above medals attributed to Steven, many are not Netherlandish at all; the one which comes perhaps nearest to his work (the Hieronymus van Seroskerke) might conceivably have been accepted if its date were later than 1558, when Steven was working in a rather different style. Steven's earlier medals are usually on a larger scale; in 1561, in such a medal as that of Karel Cocquiel, one sees the beginning of the change to the smaller module and plumper fabric which characterise his work in England; though in the medals made in Poland just before his visit to England the importance of the personages represented made him revert to the larger scale. The medal of Hillegoent van Alendorp of 1564 is entirely in the manner of the English medals.

Knowing so little as we do of Steven's personal history, it may seem rash to speculate as to his artistic education. I am however inclined to think that he may have learned the medallic art from the unknown medallist who was responsible for a small group of very fine medals, which have been placed together by Simonis as early work of Jonghelinck. They have, however, a very distinct character of their own, and are much finer than any medals by that somewhat mechanical if accomplished craftsman. They represent Antonis de Taxis (1552), Frans Floris the painter (1552), Reinart van Busdal (1552), Ursula Lopez (1555), and Jan Lotin of Bruges *æt.* 36 (undated), and are all illustrated by Simonis (Plate II, 4, 5; III, 2, 3; VIII, 5, 4). Most of them have also been attributed to Cornelis Floris, apparently for no better reason than that he was the brother of one of the persons portrayed. Whoever made them, they seem to me to represent a style out of which the earlier manner of Steven H. might well have developed. If so, he most probably studied in Flanders or Brabant; and, indeed, it is legitimate to ask whether he was a Hollander at all. The assumption that he was is based partly on the mistaken interpretation of the initial of his surname, partly on the fact that he first appears as working at Utrecht.

A BRONZE BY GODEFROID DE CLAIRE: *THE SEA* BY H. P. MITCHELL

THIS little figure of a bearded man [PLATE I] is executed in reddish bronze, cast and chased, and gilded. He is seated on a tuft of foliage, with his left leg crossed over the

right knee. His head is turned towards his right hand, which is raised and twisted backwards, the forefinger having been broken off; the left hand is bent inwards and has lost the thumb. He wears a long robe pinned together under the

chin and falling about him in elaborate folds, leaving his legs bare from the knee. At his wrist the wrinkles of the close-fitting sleeve of an inner garment appear. The figure with its supporting tuft of foliage is raised on a base or plinth, rounded in front, with beaded edges and concave surface, inscribed MARE. As a figure of the Sea the object which engaged his hands, and his attention, was probably a large fish, and the position of the right hand rather suggests that the missing finger supported a hook in the fish's mouth¹.

The execution is of very high quality—the head, hands and legs modelled with refinement, and the hair (in a corded lock on either side of the forehead) and the beard engraved with delicate finish. The drapery is cut with precision, and falls at the foot in slightly fluted folds with sharp edges. A piece of metal is skilfully let in on the right thigh, probably to make good a defect in the casting, and is modelled as part of the general surface. The style of the work shows its date to be soon after the middle of the 12th century. It measures in height 3.55 inches (9 cm.), and is part of the collection of mediæval metalwork in the Victoria and Albert Museum².

For its singular beauty of modelling this little figure is well worthy of publication. But it is also of unusual interest as a document of mediæval craftsmanship, since it contains enough internal evidence to indicate something of its history. Between the figure and the foliage on which he sits a broken fragment of bronze is held by rivets, the remains of the base-plate of some object of which the figure with its plinth formed a foot. Its resemblance to the supporting figures of the well-known pedestal of an altar-cross in the Museum of St. Omer, which formerly belonged to the Abbey of St. Bertin [PLATE II]³, shows clearly enough that this was the foot of some similar object. The identity of style makes it possible to go further and to say that they are by the same hand. A comparison of the photographs [PLATE I and PLATE II] makes the relation clear and dispenses with any need for long discussion. The same system of folds is observable on the back of the robe (compare the figure of S. John with his eagle above him); the same slightly fluted or polygonal folds of falling drapery at the foot

(compare the figure of S. Matthew with his angel, in the enlarged detail); the same wrinkled sleeve at the wrist. Moreover, the same charming naturalness of pose, and the same type of head, with face expressive of a spirit of grace and gentleness (see S. Matthew), are found in both. The identity of handling extends even beyond the figure to the foliage and the base. The somewhat freer rendering of pose and drapery suggests that our figure of the Sea is a few years later in date, when the artist's hand and eye had gained something in accomplishment. Probably we should not be far wrong, on the evidence that follows, in dating it about 1160.

A peculiar interest attaches to this pedestal of a cross at St. Omer. It is of gilt bronze and copper decorated with figure-subjects in champlevé enamel, and it has long been recognised that it shows on a small scale some of the same features as the great enamelled copper pedestal set up by Abbot Suger at St. Denis to carry the gold cross he bestowed on the abbey, and consecrated in 1147⁴. Of this pedestal, though itself has perished, descriptions of the 17th century and earlier fortunately exist, as well as Suger's own mention of it⁵. M. Émile Mâle has recently shown⁶ that the figures on the capital of the St. Omer pedestal represent the Four Elements, and that in this respect also it echoes the St. Denis work. The inventory of 1634 speaks, according to Labarte, of four figures of "prophets" (really the *Four Elements*) in gilt bronze, among foliage, on the capital of the St. Denis column, looking up towards the cross it supported. When the scale of the work is taken into account (it is supposed to have been not less than 15 feet high) it is not very likely that these four allegorical figures were merely half-length figures, as on the miniature St. Omer column, which measures barely 12 inches in height. It must be clearly understood that the latter, indeed, notwithstanding its interesting resemblances, is in no sense a reduced replica of Suger's great work, as is apparent enough from the description of the latter in the inventory. It would be tempting to think that we have in our little bronze a nearer approach to the figure on Suger's column than the half-figure of the same element on the St. Omer work⁷. But against such a supposition stands the fact that the one is

¹ On the subject of the emblems borne by allegorical figures of the Sea, or Water, see Cahier et Martin, *Mélanges d'Archéologie*, II, p. 60, and F. Piper, *Mythologie der christlichen Kunst*, II, pp. 97-109. The attitude is rather suggestive of tuning an instrument of the lute family, but I cannot find any authority for such an attribute. There is a special reason for supposing that the fish figured here, as will appear.

² Purchased from a dealer in Paris; No. 630-1864 in the Museum register.

³ Reduced from v. Falke und Frauberger, *Deutsche Schmuckarbeiten des Mittelalters*, pl. 116. (The S. Paul is from a section of pl. 84 of the same work, hereafter referred to by the initial F.) Another view of the St. Omer pedestal will be found in Molinier et Marcou, *Exposition rétrospective de l'art français* (1900), pl. 26.

⁴ Deschamps de Pas, "Le Pied de Croix de St. Bertin", in *Annales Archéologiques*, XVIII, 1858, p. 5, with 2 plates. Labarte, *Histoire des Arts Industriels*, 1864, II, p. 257.

⁵ Labarte, *op. cit.*, II, pp. 248, 253-9, III, p. 644; and *Album*, I, cut opp. pl. XLV. Unfortunately it does not appear in the 15th-century painting of the *Mass of S. Giles*, in which the interior of S. Denis is given. (See Sir M. Conway in *Archæologia*, LXVI, pl. II, and pp. 105, 140.)

⁶ *La Revue de l'Art*, XXXV, 1914, p. 94.

⁷ The photographs of the latter I have been able to consult unfortunately do not show this particular half-figure, which represents an old man carrying a fish. The poor sketch of it given by Du Sommerard (*Les Arts du Moyen-Age*, 9th series, pl. XI) shows the attitude to be different from that of the subject of this paper.



PLATE I. "THE SEA," BRONZE FIGURE BY GODEFROID DE CLAIRE IN THE VICTORIA AND ALBERT MUSEUM



PEDESTAL FROM THE ABBEY OF ST. BERTIN BY GODEFROID DE CLAIRE (SAINT-OMER MUSEUM)



HEADS ON THE ELTENBERG RELIQUARY, BY FREDERICK OF COLOGNE (VICTORIA-ALBERT MUSEUM)



DETAIL OF PEDESTAL



FIGURE OF S. PAUL ON THE HERIBERT SHRINE, BY GODEFROID DE CLAIRE (ABBAY CHURCH, DEUTZ)

from the base of some object and the other was on the capital, a difference of function which is precisely what mediæval art would signalise by a different design.

Dr. v. Falke, basing his opinion on the character of the enamelling of the St. Omer pedestal, has with good reason attributed it to the workshop of Godefroid de Claire, the Walloon goldsmith of Huy on the Meuse. He dates it about 1160, and has used it in support of his contention that the Lotharingian enamellers whom Suger states that he employed on the St. Denis pedestal were probably Godefroid and his workmen (F., p. 76). The same authority has more recently assigned the St. Omer piece to Godefroid's early period (*i.e.*, about 1150), a reasonable suggestion in view of the date of Suger's pedestal, and has used it to support his argument for the artist's influence on the enamellers of Limoges⁸.

On examining and comparing the works attributed to Godefroid by means of the illustrations provided by Dr. v. Falke's book, it will be found that two extreme types of male head may be readily discerned in them, distinguished by a totally different treatment of the hair. In the one the hair is long, parted in the middle, and falls in curled locks on either side of the head. In the other it is cut short and lies on the head in the manner of a close wig, protruding prominently over the forehead and receding on the temples. Both types are represented on the shrine of S. Heribert at Deutz, the chief work of the school (F., pl. 82-88), and on the St. Omer pedestal. These types correspond to the opposed customs of Teutonic and Roman civilisations in regard to the wearing of the hair, represented in this country by the long-haired Anglo-Saxon and the close-cropped Norman, a subject of fierce controversy among moralists of the 12th century⁹. Between these extreme types are others intermediate and secondary. The heads of ecclesiastics are cropped and tonsured, those of women covered with a veil. The faces are usually of oval shape, and often long in proportion to their width. Much the same varieties are found executed in the flat in the enamels of the school.

The figure which is the subject of this article

belongs to the first of these types. The head may be compared with the head of S. Paul on the Heribert shrine [PLATE II]. In this figure and the S. Jude on the same work (both shown on F., pl. 84) a similar peculiarity of a falling slightly fluted fold of drapery is found, though there with much modification and loss of freedom due to being executed in repoussé. The second type is seen in the head of the *Air*, half figure with upraised hand, on the capital of the St. Omer pedestal, cast and chased [PLATE II]; in the same method in the heads of SS. Monulf and Valentin on their reliquaries at Brussels (F., pl. 81); and in repoussé in that of S. Simon on the Heribert shrine (F., pl. 84).

It is interesting to compare with these heads of the Mosan artist two heads of the Cologne school from the Eltenberg Reliquary in the Victoria and Albert Museum, South Kensington [PLATE II], the most beautiful of all the works attributed to Frederick, the monk-goldsmith of S. Pantaleon's Abbey at Cologne¹⁰. These heads, cast and chased in gilt bronze, with two others similar, are on the pediments of the edifice, and form the knobs of bronze pegs which secure the roof or cover. They are perhaps fifteen or twenty years later in date (*i.e.*, about 1170) than the works of Godefroid's school at St. Omer and Deutz. The contrast between the two artists' types is very striking. Frederick's heads are short and broad, obviously derived from classical models—probably direct castings from antique gems—and the type with inferior accomplishment may be observed as his ideal throughout much of his enamelled work (*eg.*, F., pl. 28, 48). It is strikingly different from Godefroid's—pagan and brutal in sentiment when compared with the inward grace of some sort, intellectual or spiritual, which the Mosan artist's heads express. But in his great figures on the Maurinus shrine, which v. Falke shows grounds for regarding as his last achievement (F., pl. 46, col. pl. XI, and pp. 42-45), Frederick seems to have passed completely under the influence of Godefroid, and deliberately imitated both in style and method Godefroid's models at Deutz, and with the figures adopted Godefroid's type of head.

⁸ In Lehnert's *Illustrierte Geschichte des Kunstgewerbes*, I, pp. 268-9.

⁹ On this subject there is a good article in Planché's *Cyclopædia of Costume*, s.v. "Hair".

¹⁰ A general view of the reliquary is given in F., pl. 40. Frederick's name is known to us from his portrait, with name inscribed, on the shrine of S. Maurinus at Cologne (shown in F., col. pl. XIII). His other works are attributed to him on grounds of style.

AN EXHIBITION OF GLASS-PAINTINGS BY AYMER VALLANCE



N exhibition of painted glass, collected by Mr. Grosvenor Thomas, was opened at the Fine Art Society's galleries in May last, and the collection may still be seen there. A large proportion of

the work is heraldic, including a number of interesting specimens from Stowe Park, Buckinghamshire. This house comprised a temple, which, designed by Gibbs in the bizarre "Venetian or mosque Gothic" of the 18th century, was

undeservedly admired by Horace Walpole. The latter's statement, however, that most of the glass therein came "from the Priory at Warwick", is inconsistent with the fact that scarcely any of it is of pre-Reformation date. The specimens must have been brought to Stowe from various sources. They comprise, however, one exquisite shield of early 14th-century glass, to wit, the arms of Sir John de Handlow, as borne by him at the Dunstable tournament in 1308—an azure lion goutté with gold. Other shields of arms, later than the above, yet appear to be earlier than their somewhat debased cartouche settings. Among them is a shield of Queen Elizabeth, having the somewhat rare feature of pot-metal in a lead frame, inset in a field of another colour, without lead-lines to connect the frame with the rest of the system of leading. In this case it is the fleurs-de-llys that are so treated. Such a method occurs but rarely, e.g., in the case of the jewels in the border of a robe in late-Gothic glass at Browne's Hospital, Stamford; but by the time of Queen Elizabeth one would rather have expected the tinctures to be executed in enamel pigments on white glass, the plan actually adopted in most of the Elizabethan and Jacobean heraldry in this series.

Mr. Grosvenor Thomas's collection of glass, strong in heraldic examples, comprises some notable shields of arms of German execution. The German artists of the late 15th and early 16th centuries especially excelled in the decorative treatment of heraldry. Among other roundels of English 15th-century work in yellow stain and brown enamel painting on white glass, two may be mentioned as of great interest and beauty, viz., an *Annunciation*, 9 inches in diameter, and one just half an inch smaller representing *The Month of March*, one of a series depicting the twelve months, of which the remaining eleven are all now in America. Two French panels, very typical of the work of the 15th century, are a *Virgin Saint*, probably *S. Barbara*, executed mainly in white with yellow stain, under a remarkable canopy with a curious ribbon-bound shaft, against a background of blue sky; and a *S. Protasius*, standing on a tiled pavement, beneath an arched canopy or niche. This is 14th century work. *S. Protasius* is more usually depicted in association with his twin-brother, *S. Gervasius*. The two were fellow-martyrs at Milan in the 2nd century. An unusual feature of the *Annunciation* is the treatment of the pavement, which, to adapt it to the circular disc, is represented as though it were a concave surface.

To catalogue and describe a tithe of the specimens in the collection would occupy too much space; but certain reflections suggested by them may be briefly recounted. And first as to technique. English glazing is distinguished

from foreign inasmuch as the former, once yellow stain had been introduced and its immense possibilities realised, practically excluded yellow pot-metal from its repertory, whereas Continental glass-painters continued to employ various tints of yellow pot-metal to the last. In the same way, English glass-painters, once having learnt to depict human hair by means of yellow stain, invariably rendered human flesh in uncoloured glass; whereas foreign glass-painters never effectually emancipated themselves from the incubus of pink pot-metal for faces, hands, etc. Consequently the whole tone of Continental glass is darker and heavier than that of contemporary English glass; for it is impossible to obtain the light and gay effect which a lavish use of white glass alone insures, so long as flesh is rendered in coloured glass. For then any patches of white, by contrast to the pink-complexioned figures, make the latter resemble milattos. On the other hand, English glass-painters of the 15th century and onward, by abandoning pink flesh tints in favour of plain white, were enabled, without in the slightest degree impairing the beauty of their figure-work, to raise the whole colour-scheme of their windows to a luminous and brilliant pitch unattainable by the Continental choice of colouring. Thus a German panel of the Suabian school, late Gothic work, representing *The Last Supper*, from the collection of Lord Herbert of Lea (illustrated, Plate x of Winston's "Memoirs", 1865), comprises both pink glass for faces, hands and feet, and pot-metal yellow in the draperies; while an *Annunciation*, Flemish work of the 15th century, has faces executed in pale flesh-coloured enamel upon white glass.

Another, and a very sad, reflection is that old glass, like other remains of antiquity, is too often treated with the utmost disregard by the very persons who should be the first to prize and cherish it. For instance, there exists in Bridge Street, Northampton, a 14th-century chapel dedicated to *S. John*, and attached to a mediæval hospital. This chapel, after many vicissitudes, came back in 1882 into Catholic hands. Its east window, when I saw it as recently as 1912, was occupied by a charmingly picturesque medley of old painted glass. Since then, however, on the pretext that it was necessary to raise funds for repairs to the fabric, the ancient glass was turned out and sold. But, strange to say, its place is taken by a Brummagem window of Hardman's, which, being new work, executed under modern labour conditions, must have cost a great deal more than the sum realised by the sale of the discarded glass. Comment is superfluous. The only extenuation for such reprehensible jobbery is that the old glass had not actually formed part of the original fittings of the place, but was merely a collection of miscellaneous pieces, in-



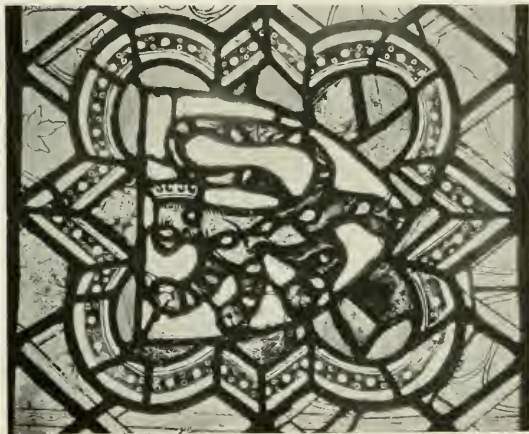
"THE MONTH OF MARCH," 15TH OR EARLY 16TH CENTURY. 8 $\frac{1}{2}$ " IN DIAMETER



"THE ANNUNCIATION," 15TH CENTURY. 9" IN DIAMETER



"S. PROTASIIUS, PRIEST AND MARTYR"; FRENCH, 14TH CENTURY.
WHOLE PANEL 32" X 50"



ARMS OF SIR JOHN DE HANDLOW, AS BORNE BY HIM IN 1308,
ENGLISH, EARLY 14TH CENTURY, WHOLE PANEL 17" X 18"



ARMS OF QUEEN ELIZABETH, DETAIL OF PANEL
SHOWING FOUR METAL FLEURS-DE-LYS INSET;
ENGLISH, 16TH CENTURY, WHOLE PANEL
35" X 18"



"A VIRGIN SAINT," FIGURE DETAIL WITHOUT THE CANOPY;
FRENCH, EARLY 16TH CENTURY, WHOLE PANEL 40" X 18"



PORTRAITS OF HERR LINCKH OF WÜRTENBERG AND BARON STACKELBERG OF ESTHONIA INSCRIBED
 "Ingres Del. Rome. 1817 à Coquerell"



PORTRAIT OF CHARLES ROBERT COCKERELL INSCRIBED "Ingres à Madame Coquerell"

sented in the window some time in the 19th century. But, such as it was, there can be no question that the old work possessed an infinitely higher artistic and historic value, and that it was far more worthy of a place in the mediæval building than any modern-made window. Seeing, however, that the responsible guardians were bent

on getting rid of the old glass, Mr. Grosvenor Thomas reluctantly purchased it, thereby saving it from falling into the hands of someone who perhaps might not have appreciated it as it deserves. The old glass from Northampton constitutes nine panels of Mr. Grosvenor Thomas's collection.

TWO PORTRAIT DRAWINGS BY INGRES

THE two drawings by Ingres reproduced opposite record one of the earliest expeditions for the investigation of ancient sites on modern scientific principles. The expenses were defrayed from a fund collected by the investigators and their friends. The members of the expedition were mostly architects by profession, and they were, as we shall see, of diverse nationalities. The enterprise was neither authorised nor paid for by any government. The member of the expedition with whom we are most concerned, Charles Robert Cockerell, left England in 1810, when he was twenty-two years of age, for Constantinople, with a friend, Mr. Foster, from Liverpool, like himself, a young architect. In 1812 they went on to Greece and the Islands of the Archipelago, accompanied by the Baron Haller von Hallerstein, a Bavarian architect, and Herr von Linckh, a Württemberg traveller from Stuttgart. We have evidence of Charles Robert Cockerell's personal appearance at that time in the passport, printed here, given him by Lord Stratford de Radcliffe (then Mr. Canning)—official data, which must have been remarkably pleasing to a young private tourist :—

Noi Stratford Canning, Ministro Plenipotenziario di sua Maestà il Rè della Gran Bretagna presso la Sublime Porta Ottomana—

Preghiamo e richiediamo colle presenti, a chiunque spetta di permettere—

L'illustrissimo Signor Carlo Roberto Cockerell, Gentiluomo Inglese e il suo servo per un viaggio di qui nelle Isole dell' Archipelago ed in Grecia—

Date dal Palazzo Britannico in Pera di Constantinopoli,

A dì 8 Settembre 1810—

" Statura mezzana

Viso triangolare

Occhi negri e splendenti

Naso fino

Bocca di vermiglio

Fronte di marmo

—in somma Apollo lui stesso".

Buono per il viaggio

STRATFORD CANNING.

Charles Robert Cockerell and his party proceeded to Ægina, where they investigated the temple of Zeus Panhellenios, and in the following year, 1812, the temple of Apollo Epicurius at Phigaleia in Arcadia. They returned to Ægina in 1812, accompanied by Baron Stackelberg, a Swede settled in Esthonia, and by the Chev.

Brøndsted, a Dane. In 1813 the reliefs of the temple of Apollo were purchased by the British Government, and are still preserved in the British Museum. In spite of the efforts of the English co-proprietors, Foster and Cockerell, the Ægina marbles were purchased for the Crown Prince Ludwig of Bavaria by his representatives, Baron Haller and Herr Linckh, after a lively competition by the Society of Dilettanti on behalf of England. In 1815 they were taken to Rome to be set in order by Thorwaldsen. Thorwaldsen completed his work in 1817.

Charles Robert Cockerell was in Rome in 1816 and 17, where he was on intimate terms of friendship with Ingres. The drawing of his associates Linckh and Stackelberg, given to him by Ingres, is dated 1817. The portrait of himself, dedicated by Ingres "à Madame Cockerell", cannot be so certainly dated. The style seems to be of about the same period, but we have no record of Charles Robert Cockerell's marriage earlier than 1828, when he married the daughter of Rennie, the architect of Westminster Bridge. He was then 40. The Ingres drawing does not represent a characteristic "viso triangolare"; indeed, the rather commonplace head of Stackelberg answers the best of the three to that description, but the Cockerell portrait could scarcely represent a man of 40. Perhaps it was drawn in 1816-17, and not given by Ingres to the Cockerells until their marriage.

Charles Robert Cockerell comes midway in a family of architects. Pepys, the diarist, bequeathed his fortune to his sister's son John Jackson, an architect, one of whose daughters married John Cockerell of Bishop's Hall, Somerset. Their second son, Samuel Pepys Cockerell, architect, was the father of Charles Robert, whose second son was the late Mr. Frederick Pepys Cockerell, architect. Frederick Pepys Cockerell inherited these portrait drawings by Ingres, and bequeathed them to his widow; by that lady's kind permission they are published here. Charles Robert was the most distinguished architect of his family, and represented that faculty in the Royal Academy as an Associate in 1829 and as a full Member in 1836. A full account of him by L. F. (Louis Fagan), approved by his representatives, is given

in "the "Dictionary of National Biography". Though his memory has now somewhat faded, he should not be forgotten at the two Universities, especially at Oxford; he merely co-operated in the building of the Fitzwilliam Museum, but he was entirely responsible for the Taylor Buildings. The portraits are good examples of the type of

drawings by Ingres so much admired by artists. They show the rapidity of his execution, the economy of his line, the vivacity of his portraiture, and—in a remarkable degree as regards the Cockerell portrait—the solidity which he was able, at his best, to give to his figures without the assistance of any background.

REVIEWS

THE SIXTH VOLUME OF THE WALPOLE SOCIETY, 1917-18; issued only to subscribers. (Oxford University Press.)

Macaulay said that Horace Walpole keeps the mind of the reader constantly attentive and constantly entertained. The Walpole Society's sixth volume maintains this side-tradition attached to the name, and fulfils the promise of its nomenclature by adding appreciably to our store of knowledge of early British art. Mr. A. J. Finberg, the hon. secretary and "father" of the Society, has an amazing zest for investigation, a zest, moreover, which seems to increase in the ratio of the difficulties encountered. In the field wherein so assiduously he uses his spade, the unascertained constantly becomes for him the ascertainable. Mr. Finberg will, so to say, interrogate an upturned worm, and the cajoled worm actually speaks. He seems, too, to have the capacity to stir a like enthusiasm among his fellows, or at any rate to rally to the Walpole standard those who recognise that—leaving direct fruitage out of account—true and systematic investigation broadens and strengthens the mind.

Of the war there is no trace whatsoever in the volume. Next year it might be useful to bring under review some of the art problems raised by the Napoleonic Wars, and the way in which their solution was attempted. Again, the Society should never forget the signal claims to attention of early native sculpture. The number begins with a paper by Mr. Finberg on two hitherto anonymous portraits by Cornelius Johnson, still generally called Jansen, though, as Mr. Lionel Cust pointed out (*Burlington Magazine*, Vol. XVI, p. 280), the artist desired to be recognised as an armigerous English gentleman. Incontrovertible evidence is adduced to prove that the admirable *Portrait of a Man*, bought for about £100 by the National Gallery of Ireland in 1907, represents John Digby, first Earl of Bristol. Signed C. J., and dated 1628, this oval portrait was by Mr. E. H. Buttery secured at Christie's on November 25, 1905, when under Dutch School it was catalogued as bearing the inscription "E. G. fecit 1625". The unpublished name of the vendor, I may add, throws no light on the history of the picture since Vertue saw it about 1735, probably in the house of his friend and patron, Edward Harley, second Earl of Oxford and Mortimer.

Mr. Finberg, having unavailingly examined various portraits of the English nobility of the period, found that the arms on the ring were those of Sir John Digby, Knight, and tentatively identified the sitter by comparison of the portrait with the engraving of the Earl of Bristol, published about 1623. The detailed record in Vertue's invaluable MSS. dispelled all lingering doubts. Research is often more complicated, with results less capable of demonstration; but this successful instance is one of hundreds which might equally repay the careful investigator.

As has been indicated, the remaining contents of the well illustrated volume possess real interest. Mrs. Finberg, taking as starting-point the picture of *An Artists' Club in London, 1735*, bought in 1904 by the National Portrait Gallery during the directorship of Mr. Lionel Cust, reinstates a forgotten portraitist, "Gawen Hamilton of the West of Scotland near Hamilton". According to his friend and great admirer Vertue, he "out did Mr. Hogarth in colouring and easy graceful likeness". Vertue, himself a small man, declared that "the most elevated men in art here now are the lowest of stature". In support of the entertaining theory, he named among others Hogarth and Hamilton as "five foot men or less". Gawen Hamilton, who died 1737, was by Chaloner Smith confused with the later Gavin Hamilton, and doubtless many of his pictures are thus or otherwise wrongly attributed. Mr. E. Rimbault Dibdin's article on Liverpool art and artists in the eighteenth century serves as an excellent foundation for further research, and he is the person to undertake it. With advantage there might have been illustrated the charming self-portrait of Daniel Stringer, signed, and dated 1776, acquired by the National Gallery in 1916 (*vide Burlington Magazine*, Vol. XXIX, p. 230). In passing Mr. Dibdin urges on provincial galleries the duty of amply representing local painters, "even minor men and artists whose productions are not likely at the present time to please". Such a practice, however, demands great judgment and vigilance. In certain cities it has already been followed unwisely and to baneful effect. For the rest it must suffice cordially to welcome the articles by Mr. Lionel Cust and Miss Mary Hervey on the Lumley Castle Inventories, accompanied by illus-

trations of numerous interesting treasures; Mr. Finberg's paper on some further leaves from Turner's South Wales Sketch Book; and, not least, a first instalment of the exhumed Papers of the Society of Artists of Great Britain, founded a decade before the Royal Academy, in whose Library are the Minute Books whence transcriptions of historical interest have been made. To this last and two other articles, it should be emphasised, valuable indices are added. F. R.

LE PORTRAIT-MINIATURE, illustré par la collection de S.M. la Reine des Pays-Bas; par FRITS LUGT; 108 pp., 14 colour, 41 b.-and-w. illust.; Amsterdam (P. N. van Kampen et fils), N.P.

The collection of portrait-miniatures belonging to H.M. the Queen of Holland is very well known by repute, and some of its chief treasures have already been illustrated in this magazine and elsewhere. Mr. Lugt contributed a series of articles in Dutch on this collection to our esteemed contemporary "Oude Kunst", and these have been now translated into French and united in one consecutive volume. As the text is therefore a reprint of matter already submitted to the art public, this new edition of Mr. Lugt's articles does not call for much further criticism. It however now comprises a very useful survey of the art of portrait-miniature from the 16th to the early 19th century, at which latter date this charming branch of the fine arts began to decline, a process which has continued up to the present day without any symptom of real artistic revival. A great deal has been written and published on this particular art by English writers in English books and periodicals, including the Burlington Magazine, and a perusal of Mr. Lugt's historical narrative shows that he is acquainted with all such writings, although we do not find any acknowledgment of the debt which he owes to his predecessors in this particular work. Apart from this defect Mr. Lugt's little book can be recommended for any student of portrait-miniatures, especially that part which deals with the development of the art in France. The Queen of Holland's collection contains many admirable examples of French miniaturist painting, whereas, except for those in the Wallace collection, French miniatures are but little known in this country. The coloured reproductions lend much attraction to this book. L. C.

SOROLLA: Su vida y su arte; by RAFAEL DOMÉNECH; xxxvi pp., 116 illust.; Barcelona (Bayes), N.P.

This, the first of a series of illustrated monographs ("Biblioteca de Arte Español"), contains in addition to the text 116 good reproductions of the artist's pictures, arranged chronologically, from his début to the time of the book going to press. The international popularity of Sorolla will doubtless be extended by the present work, as his qualities are to a great degree appreciable in black and white. It is true that the over-photographic nature of his vision becomes the more apparent to

those who have not been carried away by the obvious brilliance of the originals. His best work, full of acute observation of light and movement, lies in his renderings of the life of the sunlit beach of Valencia. One notes the great advance from the earliest of these, the well-known picture in the Luxembourg (1894), to the most recent bathing pictures, and the steady increase in painter-like quality at the expense of purely literary interest. The author excuses the worst of the anecdotal work on the ground that it was prompted by commercial necessity, and urges in extenuation that the most trivial and banal "subject" is frequently made an occasion for Sorolla's close study of nature. There is a wide difference between such portraits as those of Señora Sorolla, of Blasco Ibáñez, or of the painter himself, which have a certain intimacy and interest, and those which belong more to the domain of fashionable portraiture. Here his hand seems to lose its cunning, and in the series of the Spanish Royal Family there are evident traces of *gêne*. The author mentions Menzel and Bastien-Lepage as influences which operated on Sorolla during an early studentship in Paris (1885), but contrasts the real origins of Sorolla as a Spanish painter with those of Menzel, who was more essentially a draughtsman; whereas the great masters of the Spanish tradition are rather painters than draughtsmen in a purely linear sense. He also discovers a relation between Sorolla and Zorn. These two artists have a similar outlook and similar gifts. There are close analogies, too, in the work of Sargent. A lack of selection is a frequent weakness of this form of naturalism, and the rivalry of the cinematograph is sometimes brought unpleasantly close. R. S.

(1) THE YEAR'S ART, 1918; compiled by A. C. R. CARTER (Hutchinson); 560 pp., illust. 7s. 6d. n.

(2) AMERICAN ART ANNUAL: "Who's Who in Art"; Vol. XIV. Ed., FLORENCE N. LEVY; 715 pp., illust.

(3) ANNUAIRE DE LA CURIOSITÉ ET DES BEAUX-ARTS, PARIS, DÉPARTEMENTS, ÉTRANGER. Pbl. FRANCIS CAMPBELL, 90 rue Saint-Lazare, Paris; 4 pp. illust., 446 pp.; fr. 10, 10.50, 11.

The second of these annuals is the American counterpart of the first, larger in proportion to the country covered, but more bulky on account of an additional section entitled "Who's Who in Art", containing the information associated with that title about 5,000 American painters, sculptors and illustrators. As the "American Art Annual" has now continued for 14 years, it has evidently been as useful in America as its English predecessor has been here during a course of 39 years. "The Year's Art" is so well established that it is liable to escape particular notice, because there is very little new to say about it, except to congratulate its compiler and publisher annually on its continuance under great difficulties with sufficient varying features and additions with special reference to war, to prove its vitality. One error may be noticed, because it occurs on a permanent page and seems to have escaped previous

correction. The specific statements concerning Hampton Court Palace on p. 41 are by no means accurate and the financial statement is very misleading. The American Art Annual contains *pari passu* all the information to which we are accustomed in "The Year's Art", like its predecessor, very clearly and conveniently set out. It should stimulate the study here of the arts such as they are practised by Americans both in the United States and elsewhere, which is highly desirable. We cannot imagine any provincial centre of Greek civilisation, let alone Athens,

content to know next to nothing for two hundred years of the artistic influences derived from it. Yet that is our condition here as regards American art and artists. The third of these annuals covers a larger area and is consequently less exhaustive. It contains lists of antiquaries, professional experts, artists and private collectors in many countries, priced lists of the principal art sales, and even 12 pages of the marks of French ceramics, but we take our chance whether the address, the sale, or the china-mark that we want is included or not. A. B.

A MONTHLY CHRONICLE

NEW TRUSTEES OF THE WALLACE COLLECTION.—The three recent appointments to trusteeships of the Wallace collection are highly satisfactory. Viscount Dillon, Lord Carmichael of Skirling, and Mr. Bowyer Nichols have precisely the qualities requisite for the direction of a varied public museum. From the experience which Lord Dillon gained while Keeper of the Tower Armouries, he should be particularly serviceable in the department of armour at Hertford House. He is familiar with historical portraiture, for he inherited a fine collection of portraits, and has been most beneficial to the National Portrait Gallery since he has been a trustee of that collection. Both at the Society of Antiquaries and on many other occasions he has shown himself an ideal chairman and representative host. Scarcely anyone available both presides and co-operates

so pleasantly and effectively. Lord Carmichael was a loss to the National Galleries when he resigned his trusteeships, on his appointment to the Governorship of Victoria. He is a collector of fine taste, wide interests and good judgment, and also makes an excellent president and colleague. Mr. Bowyer Nichols's taste for the arts is also inbred. The late Mr. Nichols was an antiquary of high authority, and Mr. Bowyer Nichols was cultivating literature and the fine arts while he was still a schoolboy. He has practised painting, but is better known to the public as a fine poet and critic—a too fastidious critic—since his fugitive writing has been given no permanent form. His special interest in the French 18th century and its art makes his appointment the more appropriate.

X.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated. Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

EDITORIAL BARCELONESCA, S.A. Calle de Cortes 596, Barcelona.
RESTREPO, S.J. (el P. Félix), *El Alma de las Palabras, Diseño de Semántica General*, 233 pp.; 4 Pes.

MICHIGAN UNIVERSITY (Macmillan and Co.)
DENNISON (Walter), *A Gold Treasure of the late Roman Period*; Part II of "Studies in East Christian and Roman Art"; pp. 92-175, LIV Pl., 57 illust. ("University of Michigan Studies"; Humanistic Series vol. XII); \$2.50 n.

SUNWISE TURN INC. (Luzac and Co., 46 Gt. Russell St., W.C.).
COOMARASWAMY (Ananda), *The Dance of Śiva, 14 Indian essays*, 139 pp., 27 Pl.; 12s. 6d. n.

PERIODICALS.—WEEKLY.—American Art News—Architect—Country Life—Psychological Journal of Wars, 1.

FORTNIGHTLY.—Bulletin of the Alliance Française, 81, 82—La Revista (Barcelona), IV, 67, 68—Vell i Nou, IV, 70, 71.

MONTHLY.—The Anglo-Italian Review, 3 (15 July)—Art World (New York) Mar—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League, 33—Kokka, 336—Les Arts, 164—Managing Printer, 26-30—New East, 1, 1—New York, Metropolitan Museum, XIII, 6—Onze Kunst, XVII, 5, 6, 7.

BI-MONTHLY.—Art in America, VI, 4—Boston, U.S.A., Museum of Fine Arts, Bulletin, 95—L'Arte, XXI, 2 + 3.

OTHER MONTHLY PERIODS.—Cleveland, Museum of Art, Bulletin (10 a year), V, 4, 5—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), VII, 6.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, XXVI, 2—Felix Ravenna, 26—Gazette des Beaux Arts 694 and Chronique des Arts, Ap.-May—Oud-Holland, XXXV, 4—Pennsylvania Museum, Bulletin, 61—Quarterly Review—Root and Branch, II, 3—Town Planning Review, VIII, 3+4—Worcester, Mass., Art Museum Bulletin, IX, 1.

ANNUALLY.—Boston, U.S.A., Museum of Fine Arts, 42nd Annual Report for the year 1917, 154 pp.—First Annual Italian Lecture (Summary), *Italy's Protection of Art Treasures and Monuments during the War*; Major Sir Filippo de Filippi (Proceedings of the British Academy, vol. VII) (Humphrey Milford); 8 pp.; 6d.—The Athenaeum Subject Index to Periodicals: Fine Arts and Archaeology, including Architecture, Building-construction and Town-Planning ("The Athenaeum", Bream's Buildings, E.C.4), 43 pp.; 2s. 6d. n.

REPRODUCTIONS.—British Artists at the Front; Part IV, Eric Kennington, with introductions by Campbell Dodgson and C. E. Montague ("Country Life"); 5s. n.

TRADE LISTS.—Mr. Murray's Quarterly List, 50A Albemarle St., W., 1—Norsledts Nyheter (Stockholm), 1918, Nos. 6 and 7.



A PAIR OF LION INCENSE BURNERS (SHIH-TZU), FINE PORCELAIN, IN GREEN, YELLOW, AUBERGINE AND BLACK ENAMELS, 13" HIGH, FIRST HALF OF THE K'ANG HSI PERIOD (1662-1722)

A PAIR OF LION INCENSE-BURNERS

BY R. L. HOBSON

THE accompanying plate illustrates an unusually well-modelled and brilliantly coloured pair of Buddhist lions which have served in the past as incense-burners on some Chinese altars. Their form is a familiar one, a pair of grotesque lions (*shih-tzu*), male and female, such as are commonly seen in stone at the gates of Buddhist temples or in some less massive material on Buddhist altars. The male lion has planted one paw on a symbolical ball of openwork brocade of which one streamer is held in his teeth; and the female is sporting with a cub which climbs her right foreleg. With a peculiar perversity of its own the British public insists on calling these creatures *kyllins*, although they have nothing whatever in common with that fabulous animal. They are simply grotesque conceptions of the lion as it appeared to the Chinese imagination, and their nearest analogue in real life is the Pekingese spaniel, which is in fact known as the *shih-tzu-kou*, or lion dog. A more intelligible

misnomer for them is "dogs of Fo" (Buddha), arising from their rôle of watch-dog at the temple gates.

This particular pair are made of fine porcelain, coloured with brilliant enamels—green, yellow, aubergine and black—applied direct to the biscuit. The body in each case is yellow and the mane green with aubergine tufts, and the massive foreheads are coloured black with the character *wang* (prince) reserved in yellow. The rectangular bases are finely decorated with fan-shaped panels of lotus framed in black on the sides, and with a lotus brocade design in a green ground at the ends. Both base and body are hollow and adapted for burning incense, the smoke of which can escape through the open mouth. The condition of the figures is remarkably good and the enamels have lost nothing of their lustre from the lapse of two hundred and odd years; for there is no doubt that they belong to the first half of the K'ang Hsi period (1662-1722).

CHURCHYARD CROSSES

BY AYMER VALLANCE

IT is somewhat remarkable that, though books have been written about old stone crosses in general, or about the crosses of this or that county in particular, no writer hitherto seems to have devoted a monograph to the subject of churchyard crosses as a separate class. Nor, indeed, were the latter invariably of stone, as a memorable incident in the career of Jeanne d'Arc is sufficient to prove. The authority is a letter from two of Jeanne's contemporaries, Guy and André de Laval, grandsons of the famous Bertrand du Guesclin. The scene was Selles; the date 6th June 1428. On that occasion the Maid's horse, a fine black charger, being brought to the door of her lodging, proved so restive that he could not be controlled. "Lead him to the Cross", said Jeanne; and there he stood as quietly as though he had been bound, while she mounted. The cross was an iron one, and was situated about fifteen paces from the north door of the church. This interesting memorial might have been standing yet, had not the surrounding cemetery been cleared to make a site for a market-place.

The actual distribution of churchyard crosses in England at the present day cannot be taken to afford any index of their distribution in former times. Indeed it is probable that every churchyard had its cross, and the fact of its

preservation or destruction depends on local conditions. For instance, Charles Fowler, F.R.I.B.A., writing in 1896 concerning the Diocese of Llandaff, comprising Glamorganshire and Monmouthshire, says:

In nearly every churchyard there are remains of a cross of some kind. These crosses were placed midway between the enclosure entrance and south porch, to the east of the principal path. . . . Many of the steps and bases of these crosses are to be found in the Diocese, but the tops have mostly all disappeared; also very many of the shafts. Those at S. Donat's [PLATE I] and Llangan are the finest examples.

The vicissitudes of churchyard crosses are indeed manifold. In the Gloucestershire village of Ampney Crucis, where there was erected an example so magnificent as to qualify the very name of the place which it adorned, the cross was overthrown at some unknown period; but its head was discovered in January 1854, built up amid heaps of rubbish in the cavity of the rood staircase; and was taken thence and reinstated in its proper place in the churchyard about 1860.

At Winchester, Bishop Horne, a notorious iconoclast, in the Injunctions he drew up for his Cathedral church in 1571, ordered "the stone cross in the churchyard" to be "extinguished". The exploits of the Parliamentary Visitor, William Dowsing and his gang, in 1643 and later, have become proverbial. The number of crosses that must have been sacrificed to their relentless zeal

it is simply appalling to contemplate. Dowsing lived until 1679, but his activities were principally confined to the district of East Anglia, and he cannot be held responsible for the demolition of crosses in other parts of the country.

In Sherburn Church, in the West Riding of Yorkshire, there may be seen what looks like a pair of churchyard cross-heads of identical design, viz., a crucifixion, with Mary and John under a crocketed gable, the extremities of the cross ornamented with shields of emblems of the Passion, and the interspaces filled with late Gothic pierced tracery [FIG. 1]. The history of these two

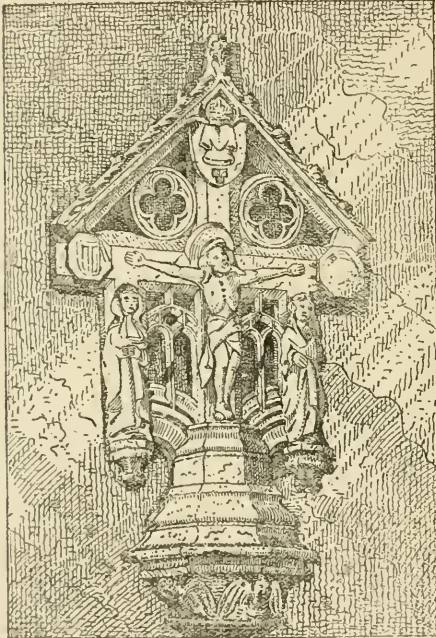


FIG. 1.—ONE SIDE OF A TWO IDENTICAL SIDED CROSS-HEAD, INTERSECTED AND NOW ERECTED AGAINST THE WALL OF SHERBURN CHURCH, YORKS.

sculptures is indeed a strange one. The head of the churchyard cross had been cast down and buried at some past date unknown. But it was dug up in the latter part of the 19th century "from the foundations of an ancient chantry, the owners of which disputed with the churchwardens for the possession of it". Incredible as it may seem, the controversy was ultimately settled to the satisfaction, it is alleged, of both parties, by the adoption of a plan which reminds one of the judgment of King Solomon. The head of the

cross was actually sliced down through the middle, giving one ornamental face to each of the rival claimants. One section was then erected against the wall of a chapel at the east side of the porch of Sherburn Church, while the other section was built into a stable-wall of a farmhouse which had seen better days under the name of Steeton Hall. The facts are vouched for by G. B. Bulmer in his "Architectural Studies in Yorkshire", 1887. Since that date, however, the two sundered portions of the cross-head have been brought together again and set up in the church, where, according to J. E. Morris ("Little Guide", 1911), they may now be seen. The appearance of two similar sculptures side by side may well puzzle anyone who is unacquainted with their story. It only remains to add that the cross-head rises out of a richly moulded knop, below which, though the shaft itself is wanting, enough is attached to show that the original stem was octagonal on plan.

Two interesting Herefordshire examples, recently brought to light, have been reinstalled under the auspices of the Society for the Protection of Ancient Buildings (see the committee's report, dated June 1916). These two crosses, which are at Madley and Tyberton respectively, bear a striking resemblance to one another [PLATE I]. The heads of both are gabled, with a crucifixion on the obverse, and on the reverse a throned and crowned Virgin, with her Child standing, fully draped, on her knee. The Tyberton cross-head is by far the more perfect of the two [PLATE II]. It had been misused as a finial, or hip-knob, at the end of the brick church. The head of the Madley cross is badly defaced [PLATE II], so much so, indeed, that the figure of the Madonna is all but obliterated. This cross-head was discovered among the effects of a private gentleman, Mr. Robert Clarke, of Hereford, after his death, "and has now been restored to the very complete base and shaft, which stand in the churchyard". The shafts of both crosses (monoliths, evidently from the same quarry) stand complete. They are of octagonal section, with long pointed stops near the bottom of the four alternate sides, so that the actual foot is a square on plan. The chamfer-stops of the two crosses differ slightly in design. Both shafts had a similar moulded knop, or capping, at their junction with the head. The Madley cross-head is executed in a coarse, soft sandstone, which has suffered considerable disintegration. But the Tyberton head owes its better preservation not a little to the fact that it is executed in stone of more durable quality. Both these crosses seem to be of approximately the same date, viz., the late 14th or early 15th century.

At Cricklade, in Wiltshire, both the churches, S. Mary's and S. Sampson's, have handsome

churchyard crosses, very similar in design [FIG. 2, 3]. In these cases the head is not shaped like a cross, but takes the form of a solid block, encrusted with tabernacling to enshrine sculptured imagery on the four sides. On

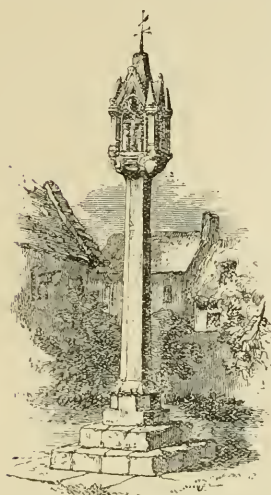


FIG. 2.—CHURCHYARD CROSS OF S. MARY'S, CRICKLADE, FROM HALL'S "BOOK OF THE THAMES," 1859, P. 29.

churchyard cross, which, though the stone is much weatherworn, is yet of unusual interest because of its early date, about 1290. It stands upon two circular steps, the lower one of which has a diameter of about 6 ft. 9 in. or 7 ft. The base-block has a circular plinth cut out of the same stone, and is on plan a quatrefoil of four circles with the corners of a smaller square occupying the inner angles. The moulded capping is also cut from the same block. On each of the four semicircular faces is a niche with a figure in armour, all kneeling, except on the eastern face, where is a reclining figure somewhat in the well-known *Dying Gaul* attitude. The figure on the south face has a shield on the left arm. The bottom of the shaft is square on plan, with beaded angles, while the upper part is on plan a circle surrounded by four smaller engaged circles, or segments of circles. The surface of the shaft is sculptured in low relief with four figures of saints—kings or bishops, now, however, quite undecipherable—under steep gables, crocketed. The head of the cross is unfortunately lost. With the Yarnton cross may be compared another Oxfordshire example of about the same date, viz., that at Eynsham, which is not dissimilar, but has a taller shaft.

the cross at S. Mary's, which is the more complete of the two, the subjects of the sculpture are the *Crucifixion* group, the *Assumption of the Blessed Virgin*, a bishop, and a crowned female saint with an armed warrior, the last mentioned perhaps intended to represent S. George [PLATE II]. The other cross is said to have been originally a market cross, removed subsequently to S. Sampson's churchyard.

At Yarnton, near Oxford, remains part of a

A curious phenomenon which occasionally occurs in churchyard crosses is the scooping out of cavities in the base or steps—cavities resembling nothing so much as the hollows in the beheading-block at the Tower of London. An instance of a single cavity is to be seen in the second step from the lowest at the cross at Bishops Lydiard in Somersetshire; but much more remarkable is the churchyard cross at Ripley in the West Riding of Yorkshire [PLATE II]. No more remains of it than the base, which consists of two stages, both cylindrical, with a slight batter. The upper one is about 2 ft. 3½ in. high, and measures 2 ft. 9 in. in diameter at the top. It has had sunk in it, for the shaft of cross, a socket 18 in. by 10 in. by 8½ in. in depth. The bottom step is 2 ft. high by about 4 ft. 8 in. in diameter across the top, which varies from 6 to 7½ in. wider all round than the foot of the upper stage. The really peculiar feature is the series of eight cavities, averaging 6 ins. deep, and from 14 to 17 in. high by 9 to 10½ in. wide at the top. It is thought that the hollow at Bishops Lydiard may have been a receptacle for offerings, but no such explanation can apply in the case of the cross at Ripley churchyard, for the eight cavities must be largely in excess of the requirements of alms-gathering. It has been called a weeping cross, on the supposition that the hollows were meant for persons to kneel in; but this cannot be, for the spaces are not large enough for such a purpose. It may be that the bottom stage of the Ripley Cross is after all nothing but the inverted bowl of a font, and the hollows surrounding it but niches for statuary. The problem, however, is one which has not hitherto been satisfactorily explained.

By way of contrast to the English crosses, eight French examples are here given. The first, a work of the late 15th century, is in Provence, on the way from St.-Maximin

to La Sainte Baume [PLATE II]. It is known as the holy *pilon*, not being strictly speaking a cross, since it comprises no representation of the crucifixion nor is it even fashioned in the shape of a

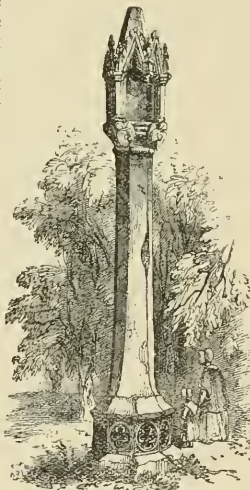


FIG. 3.—TOWN CROSS OF CRICKLADE, NOW IN S. SAMPSON'S CHURCHYARD; FROM HALL'S "BOOK OF THE THAMES," 1859, P. 28.

cross. It consists of a sculptured group on the top of a massive shaft, a concave-sided octagon on plan. The figures, executed in rounded relief, are alike on both fronts, but are almost too weatherbeaten for certain identification of the subject, which

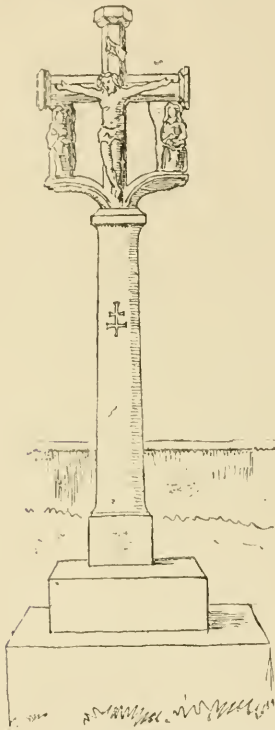


FIG. 4.—16TH C., CEMETERY OF PROVENCHÈRES, ARRONDISSEMENT DE ST. DIÉ, VOSGES

may be either the Assumption of our Lady, or (according to Augustus Hare in his "South Eastern France") S. Mary Magdalene borne aloft by Angels. It would seem that this monument was designed to serve as a boundary stone. Pillars erected for the same purpose, and frequently surmounted by a cross, are familiar objects in many parts of Spain, where they are known as *rollos*. A further variety, marking the limit of the local commune for the purposes of criminal jurisdiction, is known as the *picota*. In such cases the shaft has projecting beaks or spikes, either forming an integral part of the

stone structure, or else wrought separately in iron fitted on to the original stonework. In any event these spikes were intended for exposing the heads of executed malefactors—an extreme form of pillory. But to resume. The seven other examples of French crosses, drawn by Mr. Hanslip Fletcher, may claim to be of special interest, not only as exhibiting a great variety of treatment of the one common theme, but also because they illustrate how the same motif was adapted to the changing fashions of the times in a neighbour-land, where crosses remained in continuous demand, after the change of religion in England had effectually put a stop to further erection of crosses in this country. The rood occurs, in the traditional

manner, between Mary and John, in the case of the crosses at Provenchères [FIG. 4] and Dompaire [FIG. 5]. In the last-named instance the head, dated 1522, has obviously been mounted on a later shaft and base, apparently of the 17th century. In the remaining examples (except in the case of that, dated 1581, at Gugney-aux-aux [FIG. 6], which has the group of three figures, like the preceding) the feature is the treatment of the shaft, which is elaborated with statuettes on projecting brackets, or with heraldic ornament. The Cross at Rupt [FIG. 7], dated 1530,

has no Mary and John, but the Magdalene, with her alabaster box of ointment, kneels at the foot. In the 17th century examples the Renaissance, or quasi-classic, element predominates in all the architectural details. The shaft of the cross at Premifontaine [FIG. 8], dated 1621, is a pillar, having a capital with Ionic volutes and egg-and-dart ornament. The reverse of the two crosses (one, dated 1626, at Biffontaine [FIG. 9], and another at Domèvre-sur-Durbion [FIG. 10]) has a crowned Virgin and Child in the head; while the obverse of the last-named cross [FIG. 11] has a Calvary group, with Christ crucified between the two thieves, recalling the more celebrated examples in Brittany. It

should be observed that some of these crosses have at the foot a sort of table or ledge, which might, presumably, on occasion serve as an altar, or "*réposoir*." If this be so, it may help to throw light on a feature of certain churchyard crosses in this country, which—like the cavities already

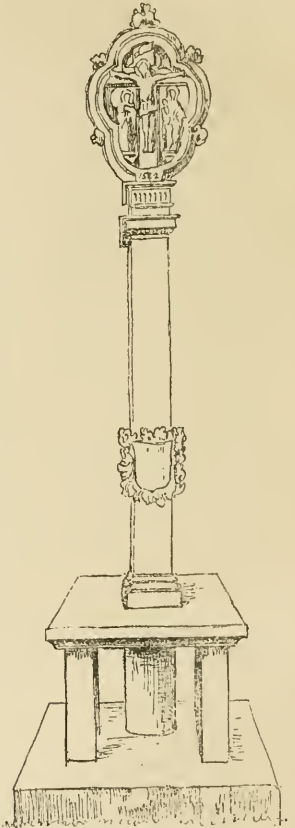
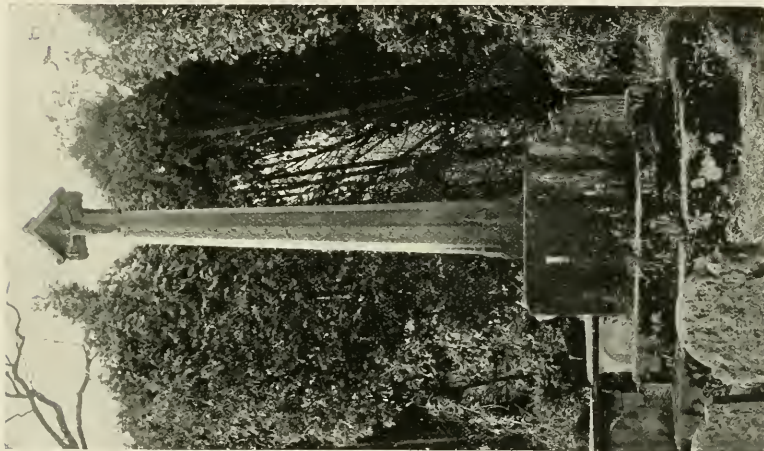


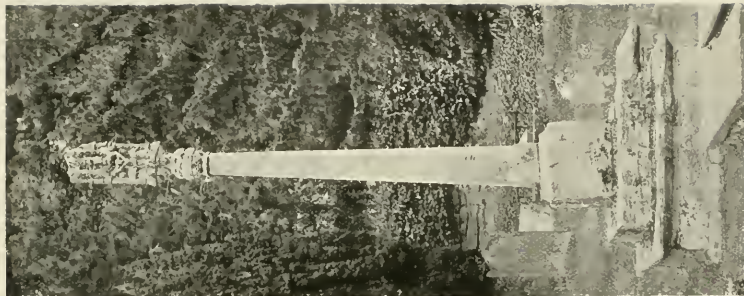
FIG. 5.—1522; DOMPAIRE, VOSGES



MADLEY, HEREFORD. PHOTOGRAPHED BY MR.
ALFRED WATKINS, F.R.P.S.



TYBERTON, HEREFORD. PHOTOGRAPHED BY MR. ALFRED
WATKINS, F.R.P.S.



S. DONAT'S, GLAMORGANSHIRE. PHOTO-
GRAPHED BY MR. AYMER VALLANCE



BASE AT RIPLEY, YORKS. PHOTOGRAPHED BY MR. AYMER VALLANCE



ORIGINAL HEAD OF TYBERTON CROSS, NOW REPLACED. PHOTOGRAPHED BY MR. ALFRED WATKINS, F.R.P.S.



SAINT PILON; WAYSIDE PILLAR NEAR ST. MAXIMIN, PROVENCE. PHOTOGRAPHED BY LIEUT. COL. G. B. CROIT LYONS, F.S.A.



ORIGINAL HEAD, NOW REPLACED, AND PART OF SHAFT OF MADLEY CROSS. PHOTOGRAPHED BY MR. ALFRED WATKINS, F.R.P.S.



S. MARY'S CHURCHYARD—CROSS, CRICKLADE, SHOWING THE GRADIENT OF THE BASE, THE HEAD REPLACED THE WRONG WAY ROUND. PHOTOGRAPHED BY REV. F. ROBERTS

mentioned—has hitherto proved a puzzle to archaeologists. The feature in question is one which seems to occur more particularly in the south-western district of England, to wit, the presence of a little niche hollowed out in the base of the shaft. Instances have been noted at Wonastow and Raglan

to contain a light; but a much more probable suggestion, put forward by Sir William St. John Hope, is that the niche was designed to receive the pyx with the Sacred Host in the course of the Palm Sunday procession.

There can be no doubt that, whatever else their

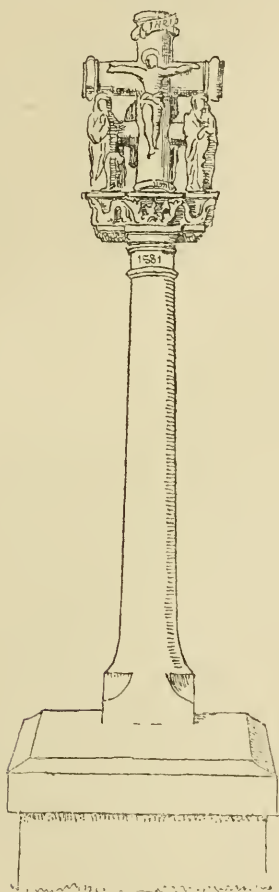


FIG. 6.—CROIX DIT DU BREIL, 1581; GUGNEY-AUX-AULX, CANTON DE DOMPAIRE

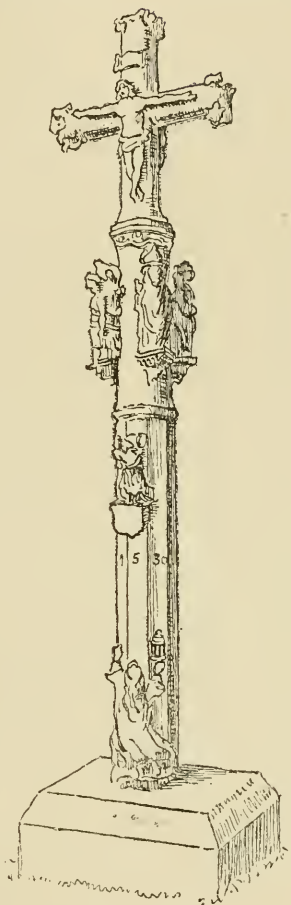


FIG. 7.—1530. BY THE CHAPEL OF LA MADELEINE, HIGH ROAD FROM REMIREMONT TO RUPT

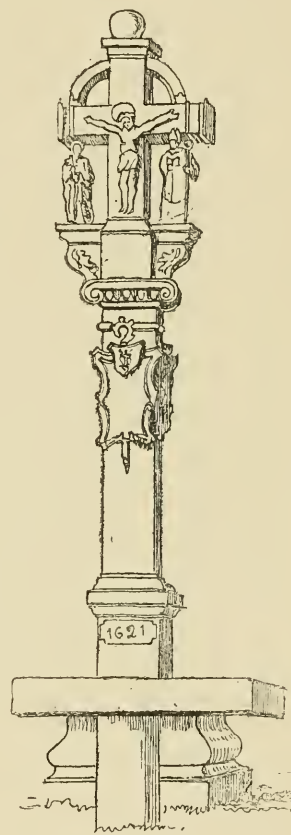


FIG. 8.—1621. CROSS-ROADS AT FREMIFONTAINE, CANTON DE BROUVILIEURES, VOSGES

in Monmouthshire; Lydney and Newland in Gloucestershire; Brampton Abbots, Colwell, Kingdon, S. Weonards, Whitechurch and Wigmore in Herefordshire; and at Broadway in Worcestershire. It has been supposed that the purpose of the niche in these and similar cases was

uses, churchyard crosses in mediæval England figured prominently in the ceremonial of Palm Sunday. So intimate, indeed, was the connection that, in ancient documents, the churchyard cross is frequently referred to as the "Palm cross". It is enough to cite in evidence two examples from

Kentish wills. Thus, in 1482, Felice Sawnder left a small bequest toward making the "Palm cross" in *cimiterio* at Strood; and Alexander Cobbe, yeoman, whose will, dated 7th April 1541, was proved on 31st May following, directed that his body should be buried beside the Palm cross in the churchyard at Reculver. Again, in some cases the churchyard cross has holes drilled in the shaft in a downward-sloping direction. An instance of this is to be found at Tredington in Gloucestershire. The most approved explanation is that these holes were sockets for stems of flowers, or branches, for decorating the churchyard cross, especially on Palm Sunday.

For, according to the eminent ecclesiologist,

Dr. Daniel Rock, in "The Church of our Fathers", it was at the churchyard cross that the outdoor procession of palms, having wended its way thither, would invariably halt, and, the cross itself being wreathed and decked with flowers and branches, the Blessed Sacrament, solemnly borne in procession, was temporarily deposited before it on some suitable throne while the second station was being made. This done, the procession reformed and proceeded to the principal door

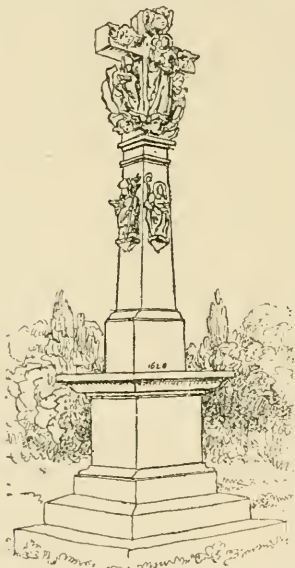


FIG. 9.—1626. CEMETERY OF BIFFONTAINE, CANTON DE BROUVILIEURES, VOSGES

for the third station, before passing again within the church. Another, more curious use of churchyard crosses is referred to in Miss Curtis's "Antiquities of Laugarne and Pendine", 1871. The passages are quoted for what they may be worth. At Eglwyscummin, Carmarthenshire,

there is a cross in the churchyard to which wolves' heads were attached. . . . In ancient times, when it was a necessity to exterminate certain animals, as foxes, wolves, etc., a reward was given to those who captured these animals, and it was usual to attach their heads to the cross in the churchyard for the purpose of valuing them. Generally the heads remained on the cross for three church services, and after that the reward was given. For a wolf's head the same sum was awarded as was given for the capture of the greatest robber; for [dog] foxes 2s. 6d. and

[vixens] 1s. 6d. In the register of Laugarne church is an account of the sums given for the different animals. Again, both at Llansandurnen and at Marrôs,

a part of the ancient cross is in the churchyard, to which wolves' heads, etc., were attached. It is but a few years ago that a farmer in Marrôs hung foxes' heads on it. . . . in the churchyard of Amroth [in Pembroke-shire] is a cross to which they [used to] attach wolves' heads, etc.

This article is virtually confined to churchyard crosses. No reference has been made in it to an allied class of monument, viz., the "Poor Souls' Light" or "*Lanterne des morts*"; nor again to the ossuary, a familiar feature in Brittany. Of some of these monuments, as also of the large class of boundary crosses and pillars, it is hoped to treat at greater length in a future issue.

There cannot be a parish throughout the country but has contributed at least some, perhaps many, of its sons to the British Army, and it is to be expected that, after the war is over, an unprece-

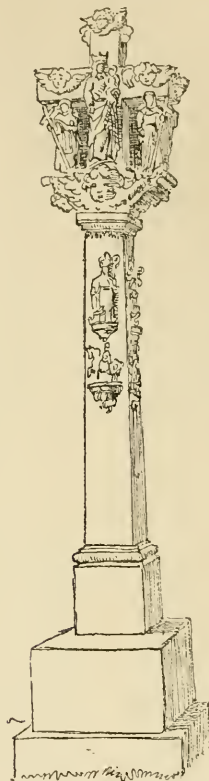


FIG. 10.—17TH C., ON THE ROAD TO DOMEVRE-SUR-DURBION, CANTON DE CHALET-SUR-MOSELLE, VOSGES

dent quantity of monuments will be in requisition. Nay, the movement has already begun, and numbers of memorials to those who died in the war have ere now been erected.

The purpose of the present article is not only to stimulate a study of the subject of churchyard crosses, but also to suggest that the most appropriate form for a collective commemoration to take is a cross in the churchyard or some other public place. The writer had proceeded far

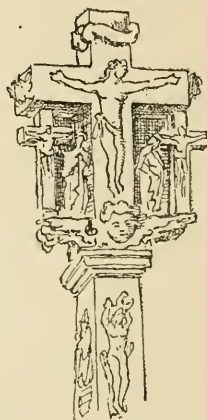


FIG. 11.—OBVERSE OF FIG. 10

with this paper when he learned that a society with one of these objects in view had recently been formed, entitled the Wayside Cross Society. Any local memorial committees who may be

unable to formulate a suitable scheme for their purpose may be grateful to avail themselves of the opportunity to consult the Society's secretary, 8 Dean's Yard, Westminster.

THE BIBLIOGRAPHY OF COSTUME, A REVIEW*

BY F. M. KELLY



VER the signature of M. Emile Mâle in the "Gazette des Beaux-Arts" appears a review of the latest contribution, by M. Camille Enlart, to the bibliography of costume. Neither writer, so far as I know, has hitherto been associated with this particular branch of antiquarian research. M. Mâle indeed would, likely enough, disclaim any special familiarity with the subject; but the treatise in question is so honest an attempt to break ground as to deserve responsible consideration.

Everybody who has given any sort of attention to the study of the arms and armour of the past must know what enormous strides have been made in our knowledge within the last generation, since the days when Meyrick's conclusions ranked as the last word upon the matter. In England, France and Germany an immense amount of spade-work has been done, till even the sound and conscientious Hewitt hardly fulfils present requirements. The mere names of De Cosson, Boheim, Dillon, Buttin, ffoulkes and Giraud are sufficient to quote in point. It is in the meantime singular how little advance has been made for the last forty or fifty years in the study of civilian apparel. The actual bibliography looks sufficiently imposing — on paper. So-called "histories" and handbooks are not wanting; but, except superficially, not one has hitherto marked a distinct advance on Planché and Fairholt in England, Quicherat and Gay in France, or Weiss in Germany. One bad influence which, as I conceive, has retarded any real progress is the popularity of the "picture-book" type of work of which Racinet is the best known and most ambitious example. Racinet's "Costume Historique" is nothing more than a sumptuous *réchauffé*, innocent of original research, and the same may be said of Hottenroth's two quarto volumes¹. To this day the typical "costume book" is usually a direct "crib", with journalistic embellishments, from one of the old stock-authorities as to the text, illustrated either by a somewhat haphazard assortment of old prints, *etc.*, or else by "original" sketches from the

pencil of some artist rather facile than well informed.

And yet the serious prosecution of this study could serve worthier ends than to minister to stage productions or parochial "pageants". In the attribution of pictures to specific artists or schools the evidence of costume might be invaluable, more especially on the negative side. How preposterous are some traditional ascriptions was made manifest, for example, by Planché's notes on a number of pictures in the National Portrait Exhibition of 1866. "Darnley" and "Sir Philip Sidney" in the approved mode of 1635, "Warwick the King Maker" appareled after the style of about 1600, and the like confronted one at every turn; on the other hand, a farthingale was a convincing identity-voucher for Queen Bess, and a lace cap doubly arched above the forehead stamped the sitter as Mary Stuart. If not at this moment, at least quite recently, two full-length portraits in private collections, in which every item of costume unmistakably proclaimed a mid-Jacobean date, were accepted as genuine likenesses of Sir Hugh Willoughby (d. 1553) and Henri I, "le Balafre", Duke of Guise (murdered 1588).

One might have supposed, if of an optimistic temper, that the epidemic of "pageants" which raged throughout England a few years back would have promoted a more thorough and scientific investigation of the abundant first-hand material which is still lying fallow; the actual effects would appear to have been directly opposite. A variety of amateurs—a pageant wardrobe-mistress, a theatrical designer, a ladies' fashions reporter—soon rushed into print, flooding the market with manuals which had little to recommend them beyond the "popular" attractiveness of their "get up". So far from advancing, we have retrogressed beyond even the stage marked by honest Joseph Strutt over a century ago. One of the latest books on costume (although it figures as one of a series of handbooks dealing with the Arts and Crafts which has achieved and deserved wide popularity) stands out in contrast to the companion-volumes by its entire absence of scholarlike or technical knowledge.

It is for this reason that one welcomes such a work as this of M. Enlart with positive relief, and that one is inclined to overlook its shortcomings in view of the real research it evidences. The

* *Mannet d'archéologie française depuis les temps mérovingiens jusqu'à la Renaissance*—Tome III, *Le Costume*—Paris: Auguste Picard, 1916—8vo.

¹ Hottenroth's later works—his *Handbuch der deutschen Tracht* and manual of past fashions of Frankfurt—are sounder in conception.

author seldom forgets the importance of contemporary references. He rarely draws a conclusion without quoting authority, artistic or literary or both²; especially is this the case with regard to the 12th-14th centuries. Here his wide knowledge of French mediæval sculpture stands him in good stead. But not content with appealing to the evidence which is more peculiarly his province, he summons the testimony of every department of mediæval arts and crafts. The "Critical Bibliography" which precedes his main text is both useful and on the whole judicious, although there are a few unexpected lacunæ³, and one may at times fairly demur to his estimates. How far the interpretative or "reconstructional" element should be admitted into the illustrative matter is a question open to discussion. Unlike Viollet-le-Duc, M. Enlart has made a very restricted use of this method, and practically never without fair warning. In many cases the original and the author's "reconstitution" figure side by side. A point for drawing attention to which M. Enlart deserves our thanks is the utilitarian origin of certain seemingly capricious modes: e.g. the turban-like *chaperon* of the men of the 14th-15th centuries, the cuff buttons and lapels that survive to this day on our men's coats, etc. The question of strictly scientific nomenclature is a vexed one, and the writer has on the whole dealt with it fairly.

So much having been said in commendation of this handbook, it imports to note certain respects in which it admits of definite improvement; M. Enlart in his preface states: "... je me rectifierai moi-même s'il m'est donné de faire une seconde édition de ce livre". In the first place, the book covers too much ground to be adequately handled within its *format*. A glance at the table of contents will make my meaning plain. A natural consequence is the disproportionate attention given to this or that subdivision, both textually and pictorially. Thus, points of primary importance are summarily dismissed in a few pages, while no less space is accorded to details of relatively minor prominence. It would perhaps have been as well if the subject of liturgical vestments and warlike accoutrements had been omitted or reserved for a separate volume. The latter branch in particular is one that has of recent years received its fair share of notice, and M. Enlart has little to add to the sum of our

knowledge⁴. A more intriguing defect is his wholly inadequate treatment of the late 15th and especially the 16th century. The material to hand for these epochs is more than ample, and there was seemingly no absolute obligation for the author to include a period concerning which apparently he lacks knowledge and interest. Both enthusiasm and research begin to flag noticeably from about the accession of Louis XI, and the want of either is flagrant in dealing with the latter Valois kings. Footnotes and references, hitherto plentiful, are conspicuously absent. Yet, as I have already said, authorities are by no means scanty; indeed, whether literary or graphic, they grow ever more plentiful. The nomenclature, too, tends increasingly to acquire definition. Dictionaries — especially polyglot dictionaries — are coming to our assistance, and under due reserve may be consulted with advantage. Translations of popular works into various tongues not infrequently contain descriptions of contemporary apparel, which, compared with each other and with the originals, are often genuinely instructive. I have always thought that to investigate antiquarian matters a knowledge of several languages, Latin and Greek included, is an invaluable asset. Very few writers hitherto appear to have possessed this advantage, and yet a term of doubtful meaning tracked through its equivalents in a number of languages may finally crystallise into some concrete root-sense⁵. Of course extreme caution and constant counter-checking are essential if one is to avoid disaster. As an instance of how ignorance may trip the over-bold, Weiss in his "Kostümkunde", quoting a passage from Vigenère, renders "chausse d'hypocras" (= a strainer for hypocras or wine) "Hippocrates's breeches"; and "chausses marinesques" (= a kind of wide slops made in sailor fashion, possibly equivalent to our "galligaskins") "the breeches of Marini" — an explanation, I suspect, meaningless even to himself.

With regard to the illustrations, two capital objections at once occur to one. 1. The actual quality in some cases, notably in half-tone blocks from carvings or casts, is so poor that the very point they are specifically intended to exemplify is entirely lost⁶. 2. With every regard for Roger de Gaignère's great services to archaeology, it is hardly satisfactory to be fobbed off with an indifferent reproduction of his own very second-

² This is true of his treatment of the Romanesque and Gothic periods, but with the Renaissance his interest flags and his information apparently runs dry.

³ As, for instance, one might have looked for some reference to Alfred Franklin's *Vie Privée d'Autrefois*, which often makes good the lack of references in Quicherat, and perhaps too some allusion to the work of the *Société de l'Histoire du Costume* might have been opportune. It may fairly be questioned whether the author is quite equal to criticising the non-French bibliography of his subject.

⁴ In this particular section both text and illustrations are curiously ill distributed, and do not afford a coherent account of the actual development of arms and armour. The 15th century is very inadequately set forth, and there is little or nothing touching the era of Agincourt, perhaps because the support of M. Bultin was not available. The actual growth of the full harness of plate requires more systematic treatment.

⁵ E.g., the term "pickadil", "piccadilly".

⁶ E.g., the illustrations referred to in support of M. Enlart's remarks on the "ventaille".



PORTION OF "WAR COUNCIL", BY CORNELISZ TROOST, SIGNED, AND DATED 1743: SIZE OF WHOLE PICTURE, 34" X 46" (PRESENT OWNER UNKNOWN)



PORTION OF "ELEGANTEGESELLSCHAFT", BY DIRK HALS, 1628 (K.K. AKADEMIE DER KÜNSTE, VIENNA)



PORTION OF "A FAMILY FESTIVAL", BY JAN MIENSE MOLENAER, 1637, EXHIBITED AT THE PORTRAIT EXHIBITION, THE HAGUE, 1903 (VAN LOON COLLECTION, AMSTERDAM)



"NOBLEMAN AND HIS WIFE," BY ABRAHAM VAN DEN TEMPEL (K. SCHLOSSER, BERLIN)



RT. HON. THOMAS PENN. D. 1775, GOVERNOR OF PENNSYLVANIA, AND LADY JULIANA, HIS WIFE (1729-1804), DAUGHTER OF THE EARL OF POMFREY, BY PHILIP VAN DYCK (EARL OF RANFURLY)



31TH EARL OF SALISBURY, BY JOSEPH HIGHMORE, SIGNED, AND DATED 1729, 8 1/2" x 11 1/2" OF WHOLE PICTURE, 75" x 91" (PRESENT OWNER UNKNOWN)



"WEDDING OF ADRIAEN PLOOS VAN AMSTEL, WITH AGNES VAN BYLER IN 1616" BY WILLEM CORNELISZ DUYSSTER (LOAN TO RIJSMUSEUM, AMSTERDAM)

hand copy of Clouet's full-length portrait of Henry II, when good facsimile reproductions of the original in the Louvre are available in common postcard form.

It is probably vain to rail at that abomination of the French press, the *brochure*. What may legitimately be objected to is the inconvenience of the book for handy reference. The index (which is at the same time a glossary of costume-terms) is unwieldy, apart from too frequent *errata*. The illustrations also are very awkwardly distributed in reference to the text, and both are very unevenly apportioned. Far too little space is devoted, for instance, to the development of the *chaperon* as of the more fantastic "horned", "steeple" and "butterfly" headdresses of the ladies in the 15th century. As to the military "ventaille" of the 11th-13th centuries, of which M. Enlart claims to have solved the question, (1) his figures are too indistinct to convey the intended information, (2) his conclusions have been for some time anticipated by Dr. Alwin Schultz.

If in this criticism of detail I should seem unduly captious, I would plead that it is many a long day since a work dealing with this subject has been worthy of serious criticism at all. "Or alternatively", as lawyers say, I would submit that with the innumerable reproductions of works of art and reprints of old texts so excellent, plentiful and accessible nowadays, one has a right, especially from writers of M. Enlart's calibre, to expect the highest standard. To be sure, I have my own conception of the lines on which the ideal costume book should be made up, and I see it as something intermediate, as to the text, between Quicherat's compendium and the unfinished "Glossaire Archéologique" of Victor Gay⁷. A succinct *general* account of the development of costume within the limits selected should be followed by a glossary of terms embodying citations from original old texts grouped chronologically⁸.

For understanding of details of the general history the reader should be referred to the glossary, and the illustrations of two sections should be chosen accordingly. What valuable pictorial matter is available may be seen from

⁷ According to M. Enlart the materials left by Gay for the completion of his excellent work—it breaks off in its present form with the letter G—are now in safe hands, and we may presently hope to see it in its entirety with careful revision, a consummation to be devoutly desired. I am, meanwhile, advised that MM. Maurice Leloir and (the late) Maurice Maindron took steps some time ago to acquire the notes, etc. collected by that writer for this very purpose, but, to quote a letter from M. Leloir, "Sa veuve a tout vendu à la bibliothèque du Louvre, où c'est en/oui sans que personne soit capable d'en tirer part".

Max von Boehns's books, "Die Mode im XVII^{ten} Jahrhundert" and companion volumes⁹. A few years before the War a number of enthusiasts in Paris formed the Société de l'Histoire du Costume, whose activities seemed likely to co-ordinate the whole subject upon a sound and durable basis. A number of *contretemps*, culminating in Armageddon, has numbered if not killed their enterprise just when they had achieved semi-official recognition. It is to be hoped the movement is only temporarily in eclipse, even though several of the leading spirits are no more. It would in particular be regrettable if the "Museum of Costume" so auspiciously inaugurated by these genuine *amateurs* (using the term in its French sense) should be neglected and dispersed.

The publishers are often to blame for discouraging the appearance of books on a scale befitting modern requirements. To mention an instance in point, some fifteen years ago the copyright-holders of our best manual of English costume approached an antiquary of established eminence with the proposal that he would undertake a new edition of the text. To this he was ready to assent, on condition that the quality of the illustrations should likewise be brought in line with the improved standards of the present day. The publishers' intention, however, had been to avoid all expense by utilising the obsolete blocks still in their possession, and consequently the scheme came to nothing.

[N.B.—The plates accompanying this article have been selected, somewhat at random, as examples of representative illustrations of past costume, such as might well be turned to account by the authors of "Histories of Costume". There is literally no end to such dated pictorial matter awaiting exploitation.]

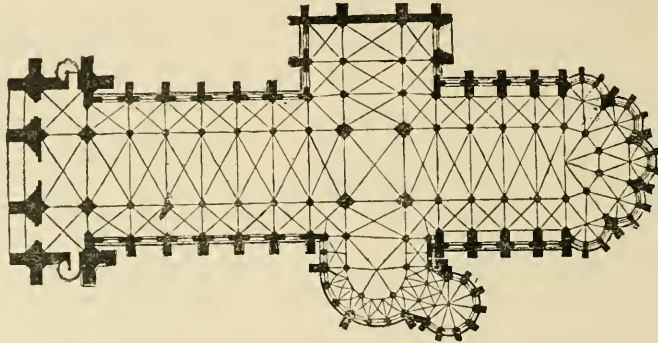
⁸ Much information may at times be gained by comparison of successive editions of the same work; e.g. cf. s.v. *Antiae* the 1538 and 1548 editions of Elyot's *Dictionarie*. Occasionally too what may be called re-editions of a picture are worth noting, as in the case of the *Triumph of Death* by P. Brueghel I (Prado), where the painter has attired most of the actors after the "Maximilian" fashions. Another version of the work, dated 1597, is in the Liechtenstein Gallery (also at Graz) from the brush of P. Brueghel II or J. Brueghel I, in which several of the figures have been *rajeunis*, notably a pair of lovers re-clothed in the style of Henri III's *mignons*.

⁹ These books being primarily an advertisement for the art-photographs of Brückmann of Munich, little stress need be put upon the letterpress, which is mostly confined to vague generalities. There are certain dated and authenticated paintings and prints which have so far been turned to no account by costume-writers and which are yet invaluable. Hogarth's *Taste in High Life*, 1742, Molenaer's *Family Gathering* [PLATE] (Van Loon, Amsterdam) and Van der Meulen's *Strolling-players acting in a public square* (c. 1660. Liechtenstein Gallery) are obvious instances.

SOISSONS, PHOTOGRAPHS AND NOTES BY ARTHUR GARDNER

THE heavy and continuous fighting at and around Soissons gives cause for the worst apprehensions with regard to the historic monuments of that once pleasant little town, and a brief reference to the most important of them seems not out of place. Space forbids a description of the remains of the abbeys of S. Leger and S. Medard, the ruined church of S. Pierre and other fragments, but the cathedral and the magnificent ruins of the abbey of S. Jean des Vignes merit more than a passing reference. The latter consisted of the western façade, the twin stone spires of which formed a well-known and conspicuous feature of the town, some fragments of the monastic buildings, and portions of a ruinous but exceedingly beautiful and richly carved cloister. The lower part of the façade was built about the middle of the 13th century, though the spires were not completed till after 1500. The chief feature of the earlier part of the work was the porch with its three great cavernous portals [PLATE]. The plan of these has often been compared with that of the more famous ones at Reims, and it is worth while to remember that the master-mason who probably completed the latter and opened the rose window above them was Bernard de Soissons. Of the sculptures which once adorned the jambs of the doorways only a few mutilated fragments remained, though some beautiful and better preserved figures higher up on the towers gave some indication of what their quality may have been¹.

The cathedral, though not quite on the colossal scale of those at Amiens or Reims, was of imposing



PLAN OF SOISSONS CATHEDRAL, SHOWING CIRCULAR SOUTH TRANSEPT AS ILLUSTRATED

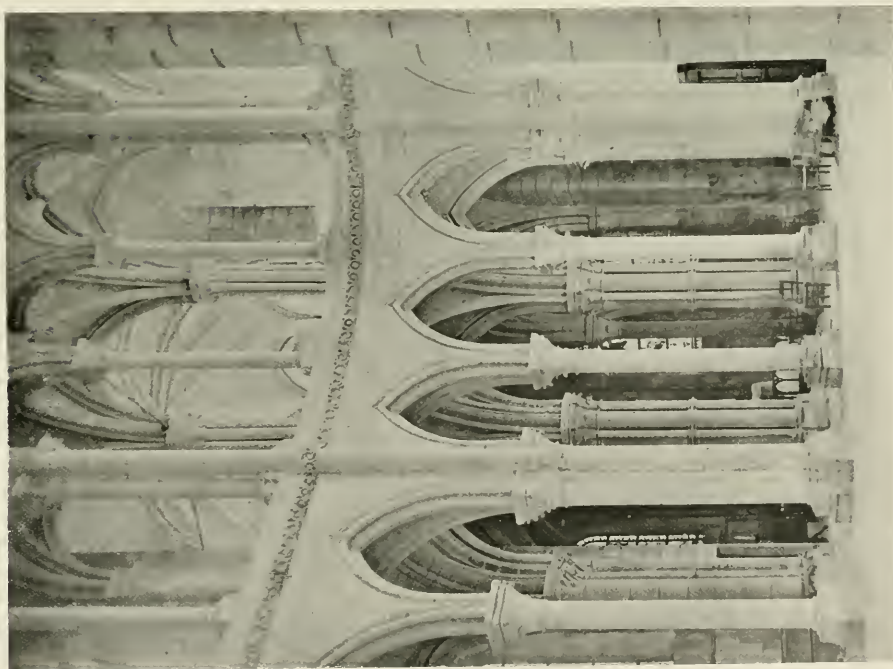
dimensions, being some 328 feet long and 99 feet in interior height. The gem of the building from an architectural point of view was the south transept [PLATE], which was the earliest part, commenced about 1175. It was built on a semi-circular plan, like an eastern apse, with an arcaded aisle round it [FIG.]. The solid vaulting shafts brought down to the ground divided it into double and triple bays, and the light columns and sharply pointed arches forming the screen wall between the main piers were very graceful and

pleasing. A string of richly carved foliage ran round above the arches of the main arcade, and the triforium was lofty and lighted by windows. Above this there was a dark gallery below the clerestory, the latter being formed of

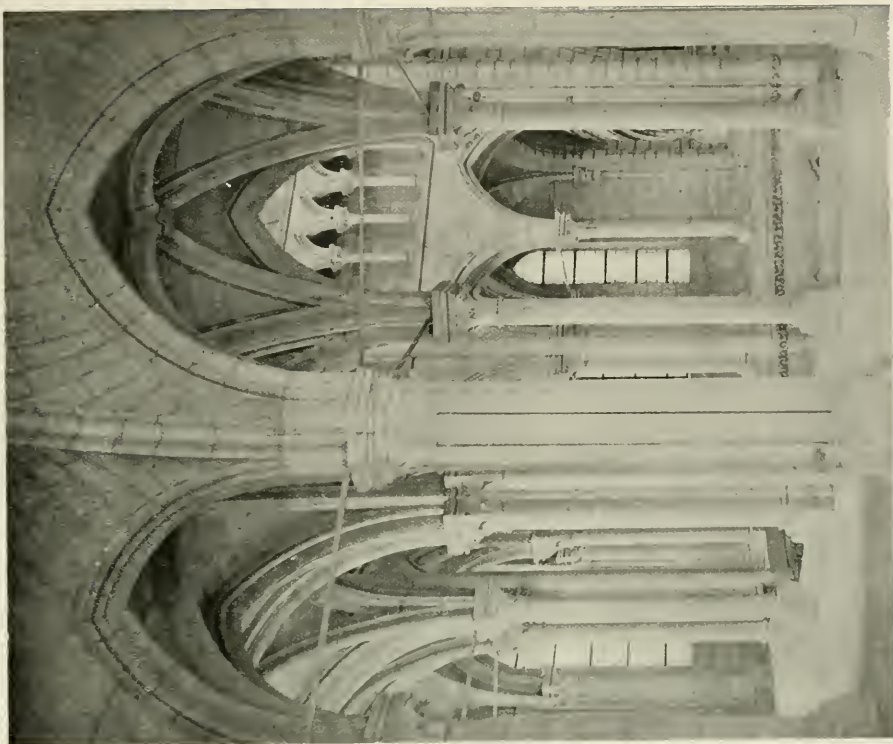
triple lancets. The aisle windows were round headed, but those of the upper storeys were all pointed. On the east side was an apsidal vaulted chapel with another one above it at the triforium level from which a beautiful vista could be obtained of the shafts and arches of the main transept [PLATE]. The apsidal plan of this transept is of considerable interest, and its origin may probably be traced back to Byzantine models. The idea would seem to have reached this part of the country through contact with the Romanesque churches of the Rhine country, such as the Church of the Apostles and S. Maria, im Capitol, at Cologne. There was a group of churches built on this plan in Champagne and Flanders, though few had come down to our own day. The fashion seems to have been set by the great Romanesque cathedral at Tournai, where the

almost in the shape of a cross upon which a figure of Christ, crucified, was carved. The use of this subject as an architectural ornament is not common even at this late period, and is probably still rarer in England; but Mr. Aymer Vallance has drawn my attention to a somewhat similar treatment on the interior of a window at Barton-on-Humber, Lincolnshire. The well known Jesse Tree window at Dorchester is a parallel instance of the use of a sculptured subject to replace the ordinary tracery scheme.

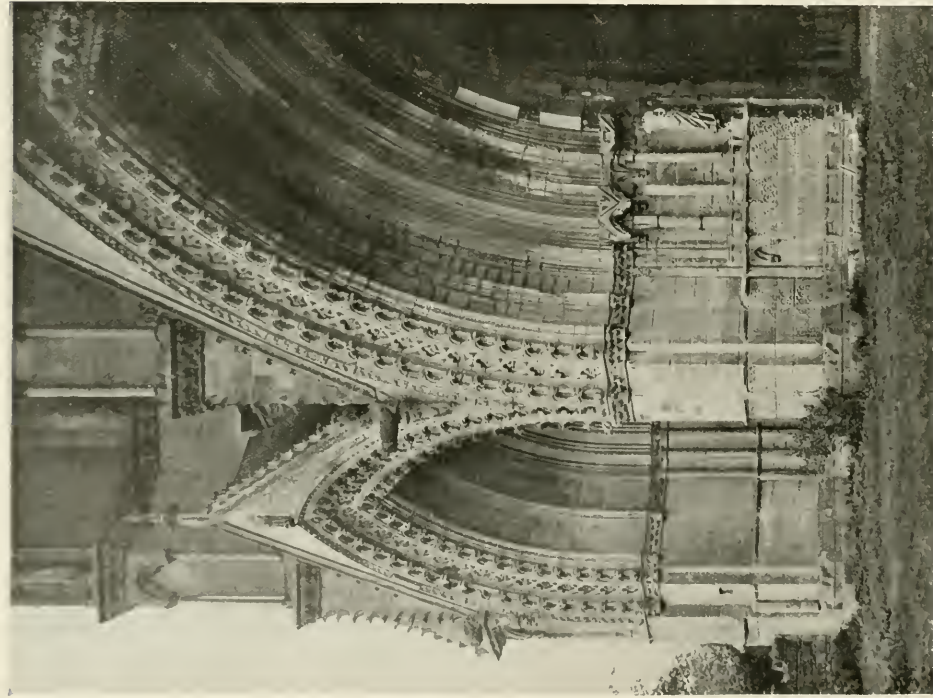
¹ Among these I managed to photograph a very beautiful female figure on the northern tower deserving of special mention. The quiet simplicity of pose fitted it admirably for its place in its niche and it seemed to have grown naturally out of the building. It ranked high among the exterior statues of the early 14th century. A curious feature of the early 16th-century work higher up was to be seen in the belfry window of the same tower. Here the tracery was designed



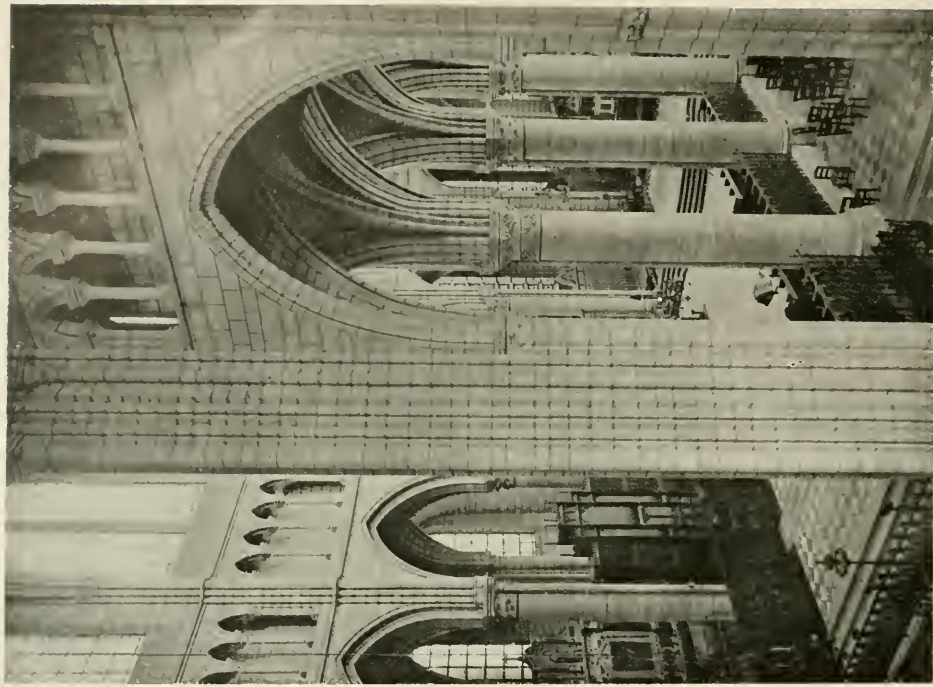
THE SOUTH TRANSEPT



THE TRIFORIUM OF THE SOUTH TRANSEPT



THE WEST PORCHES, ABBEY OF SAINT JEAN DES VIGNES



THE CHOIR FROM THE SOUTH TRANSEPT, THE CATHEDRAL

splendid aisled apsidal transepts date from the second quarter of the 12th century. Closely connected with Tournai was Noyon, one of the earliest examples of developed French Gothic, begun as early as 1131. Like Tournai it also has rounded transepts, but unlike Tournai no arcade. The churches which formerly existed at Cambrai and Valenciennes were also built with apsidal transepts, but the plan seems to have been generally abandoned in France after the beginning of the 13th century.

The rest of the church at Soissons was a typical example of fully developed French Gothic, logical and daring in construction, built with strict economy of material and rather bare of ornamental detail, the lack of which was no doubt meant to be supplied by the coloured glass windows of which only fragmentary remains had survived. The choir was begun in 1212 and the greater part of the church with the exception of the square-ended north transept was completed by the middle of the century. A good view of the bay design could be obtained from the transept

triforium [PLATE]. Our illustration brings out the curious stilted arches of the aisle vault, a method which shows that the masons had not even then found a satisfactory solution of one of the problems of vaulting an oblong space. The ugly pointing in a dark coloured cement by a recent restorer seriously marred the general effect, though it set off the greater charm of the earlier work in the south transept which had not suffered in the same way.

[Mr. Arthur Gardner and his family are expert amateur photographers, who have made mediæval architecture and sculpture their special study, and we hope that their talents will be exercised in preserving such records as are published here. These are but a few specimens of their skill, published partly in the hope that more may follow elsewhere, for they have a large collection of buildings in France and Belgium, some of which are now wholly or partially destroyed. Among them are the great buildings of Soissons, Noyon, Laon, Rheims (Cathedral and S. Remi), Senlis, Amiens, Beauvais, Bruges and Ghent.—ED.]

ITALIAN PROTECTION OF NATIONAL MONUMENTS BY RANDOLPH SCHWABE

WE have been acquainted for a considerable time past with the aspect of a sandbagged Westminster Abbey and of an almost denuded National Gallery, with the disappearance of stained glass from S. Margaret's, Westminster, and other evidences of precaution against bombardment. Latterly a conspicuous example has been provided by the erection of a shelter over the statue of Charles I at Charing Cross. Public anxiety for the works of art in London that are most worth protecting has been in some degree satisfied, although Rodin's *Burgbers of Calais* has actually been set up and unveiled since the declaration of war. The rest of the statues which clog our streets may be left with small compunction, like overgrown *enfants trouvés*, on the doorstep of destiny. But the fate of the art-treasures of Italy, since their exposure to the hazards of war, is still a matter for general concern. The Italian Government, it is known, has done its utmost to safeguard this national trust. Those, however, who wish for full particulars of the measures adopted, of their ingenuity and thoroughness, and of the promptitude displayed in dealing with a difficult situation, may be referred to the lecture¹ delivered before the

British Academy in December 1917, and again at the Earl of Plymouth's house, by Major Sir Filippo de Filippi; and to an article² by Signor Ugo Ojetti in the "*Gazette des Beaux-Arts*" for the first quarter of the same year. An abstract of these two papers will give some insight into the extent of the work accomplished. Both authors have been personally concerned in the undertaking, and they emphasise its value by accounts of the injury which has been done to works of art in Italy by the attacks of her enemies. Two months before the declaration of war, in April 1915, Signor Corrado Ricci, in his capacity of Director-General of Fine Arts, was preparing the way for the removal of pictures and other objects from Venetia—was, in fact, actually removing them—when the protests of the authorities caused a brief suspension of his activity. A catalogue of the treasures of Venice which have since been placed in safety would exclude little of importance that could be moved. The Colleoni statue, for some time protected by sandbags and scaffolding, has finally been taken down and transferred to Rome. The bronze horses of S. Mark's are gone;

¹ *Italy's Protection of Art Treasures and Monuments during the War*, by Major Sir Filippo de Filippi, Hon. K.C.I.E.; first annual Italian lecture; Proceedings of the British Academy, Vol. VIII. A summary is published by the Oxford University Press.

² *Les Monuments d'Italie et la Guerre*: 20 illustrations. "L'auteur de cet article, M. Ugo Ojetti, membre du Conseil supérieur des Beaux-Arts en Italie, lieutenant du génie depuis le début de la guerre, a été attaché au Bureau des fortifications de Venise comme directeur artistique des travaux exécutés pour la défense des monuments vénitiens. Actuellement il est chargé par le Grand Quartier Général de veiller à l'entretien et à la sauvegarde des monuments et des objets d'art des territoires occupés".

from S. Mark's also have been taken all detachable objects—marbles, bronzes, and stained glass. The walls and ceilings of the Doges' Palace are stripped of their paintings. The Accademia, of course, is cleared. The paintings are gone from the Scuola di San Rocco, the Frari, SS. Giovanni e Paolo (together with sculptures and stained glass), Sta. Maria dei Miracoli, S. Zaccaria, S. Giorgio Maggiore, S. Francesco della Vigna, Sta. Maria Formosa, and other buildings. Throughout Venetia, from Padua, Treviso, Castelfranco, Conegliano and other of the smaller towns works of art have been taken away. The famous painting by Giorgione at Castelfranco has been removed, although the inhabitants of that town at first demurred to being deprived of their great local treasure. The art galleries are dismantled at Bergamo, Brescia and Milan. Even at Florence, aloof from the theatre of war, precautions not specified have been taken. The altarpieces by Bellini and Bartolomeo Montagna in Sta. Corona at Vicenza had been removed before the church was struck by a bomb in December 1916. The buildings and monuments which have been elaborately protected include, in Venice, S. Mark's; the Palace of the Doges; the Loggetta; SS. Giovanni e Paolo, where the remaining sculptures—for example, the Vendramin, Valier and Mocenigo tombs—have been covered with sandbags and other defences; and S. Francesco della Vigna, with the Capella Giustiniana. In the last two churches the utility of the precautions has been demonstrated; the fabric of each has been injured by bombs, but their art-treasures, except the painted ceiling by Piazzetta in SS. Giovanni e Paolo, are unharmed³. So, too, with Sta. Maria Formosa, where a fire due to an incendiary bomb has wrought havoc with the buildings; the paintings by Veronese and Palma Vecchio had been removed beforehand. Outside of Venice, in Padua, careful protection has been provided for the Giotto frescoes of the Scrovegni chapel⁴, for the Chiesa del Santo, including Donatello's sculptures on the high altar, and for the *Gattamelata* statue; in Verona, for the Scaliger tombs, which in spite of the many bombardments of the town have so far escaped injury; in Ravenna San Vitale has received especial care both inside and out, while the tomb of Galla Placidia, the Baptistery, and the Dante Mausoleum have been made secure. The work of protection has extended further to Bergamo (the Colleoni chapel); to Cremona (S. Agostino); Brescia (*Madonna dei Miracoli* and the Municipal Palace); Parma (the Duomo, with Correggio's

frescoes⁵); Bologna (S. Petronio and other churches, and the Fountain of Neptune by Gian Bologna); Milan (the *Cenacolo* of Leonardo); Sta. Maria Pomposa⁶ near Ferrara; Ancona (the Duomo of S. Ciriaco and Trajan's Arch); the Basilica of the Santa Casa of Loreto near Recanati; and southwards on the Adriatic coast to Barletta (the bronze statue of Heraclius); Trani (the Cathedral); and Bari (the Basilica of S. Nicola). Some of the elaborate precautions taken, especially in Venice, where the nature of the ground presents unusual difficulties, deserve detailed notice. The crypt of S. Mark's and the arcades on the ground level of the Doges' Palace have been consolidated with masonry, but beyond this no such additional weight could safely be supported by the foundations. In the case of S. Mark's, says Major Sir Filippo de Filippi,

We were forced to content ourselves with propping the façade with a thick layer of sand-bags and seaweed mattresses distributed over the scaffolding and extending round the whole lower half of the building in such a manner as to distribute their weight. The seaweed mattresses are an excellent protective device. They are light, elastic, and almost incombustible, and at the same time are an extremely effective protection in cases of explosion. The mosaics in the interior of the upper arches are protected by large curtains of strong canvas, experience having proved that a simple curtain yielding before the concussion of an explosion affords a real protection even to glass sheltered behind it.

Similar methods have been adopted throughout the interior. The military authorities have left full initiative to the architect to the Basilica, Signor Luigi Marangoni, who, before the war, had undertaken the troublesome task of strengthening the domes by carefully removing the ancient crumbling mortar and replacing it by cement. In the Doges' Palace, since, as has been said, further reinforcements of masonry were impossible, the loggia and the upper floors have been supported with timber constructions. On the ground floor, as an instance of the elaborate care which has been used, a minute space is left (to avoid any possibility of thrust) between each pillar of masonry introduced and the surface of the arch above. A sheet of paraffined canvas fills the interstice and prevents the fresh lime from staining the time-mellowed stones. Water-pipes have been laid down in every part of the building, as in S. Mark's, and every possible safeguard against fire has been made use of. The pictures which have been removed were covered with a fine adherent gauze, rolled on huge wooden cylinders, and packed in strong cases for transport. The removal of the great painting of *The Assumption*, by Titian, from Venice was in itself an example of how great difficulties can be overcome. The damage hitherto done in Italy, if sufficiently regrettable, is slight by comparison with the values

³ See the photograph by Sir F. de Filippi of the Valier monument after the explosion, reproduced by the *Gazette des Beaux-Arts*.

⁴ Presumably, also, the adjacent Eremitani church is not left unprotected?

⁵ The cupola is sand-bagged on the outside.

⁶ This church was also injured by bombs before any steps had been taken to protect it.



NO. 3130 (LAYARD NO. 62) "PORTRAIT OF AN UNKNOWN MAN", SCHOOL OF GENTILE BELLINI (?), CANVAS, 29 $\frac{1}{2}$ " X 24"



NO. 3101 (LAYARD NO. 31) "PORTRAIT OF A YOUNG MAN", SCHOOL OF BOTTICELLI (?), WOOD, 20 $\frac{1}{2}$ " X 13 $\frac{3}{4}$ "



NO. 3122 (LAYARD NO. 54) "CHRIST BAPTIZING A DOGE IN PRISON," BY PARIS BORDONE, CANVAS, $24\frac{1}{8}$ " X $26\frac{1}{8}$ "



NO. 3111 (LAYARD NO. 34) "VIRGIN AND CHILD WITH TWO ANGELS," BY ANDREA PREVITALI, WOOD, TRANSFERRED TO CANVAS, $26\frac{1}{2}$ " X $36\frac{1}{2}$ "

involved, or with the losses to art sustained in France and Belgium. Presumably the buildings struck can mostly be repaired. Of irreparable injuries, the available list is limited to the tomb of the Beato Gianelli, sculptured by Giovanni di Traù, in S. Ciriaco at Ancona; the frescoed ceiling by Tiepolo in the church of the Scalzi, Venice; the ceiling by Piazzetta, before mentioned; and a portion of the mosaics in S. Apollinare Nuovo at Ravenna (the beginning of the frieze of

the Virgins, for the distance of two bays of the arcade, in the north-western angle of the nave, has come away from the wall). Besides the buildings already referred to, S. Pietro in Castello and the adjacent Palace of the Patriarchs, S. Giovanni Evangelista, the Hospital and Scuola of S. Marco, the Palazzo Albrizzi, and the Palazzo Marcello (all in Venice) have suffered from bombardment. The last named is apparently destroyed.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—V

BY C. J. HOLMES

THE NATIONAL GALLERY.—The Trustees have recently acquired from Mr. Fred. A. White a pair of spirited little pictures by Tiepolo representing *The Building of the Trojan Horse* and *The Entering of the Trojan Horse into Troy*. The pictures are well known through the reproductions published by the Arundel Club in 1911, and by their exhibition at the Burlington Fine Arts Club in the same year, so that any reproduction or description is unnecessary. They were purchased by Mr. White at the Earl of Egremont's sale in 1892. Mr. White suggests, in every probability, that they are identical with *The Construction and Entry of the Trojan Horse*, a pair of spirited sketches by G. B. Tiepolo bought at Christie's in March 1833 by a Mr. Johnstone for five guineas! The sky of each picture shows signs of having been torn and carefully mended, and this damage may account for the smallness of the price in 1833. The pictures are otherwise in excellent condition, and, with the three other little works by the master which the Gallery previously possessed, will make a group well worthy of his fame. These will probably not be accessible to the public till after the war; but a charming small full-length portrait by Arthur Devis, painted *circa* 1750, purchased from Mr. Augustus Walker, and a brilliant group in oils by Downman, a gift to the Gallery from Mr. Louis Duveen, will be found in the first of the English rooms. The Downman has the additional interest of representing General Sir Ralph Abercromby, with either a son or a secretary, just after his successful operations in the West Indies in 1795-6. Another English picture now seen for the first time by the London public, is a large landscape by Turner of the *Orvieta* period (1834). The painting is unfinished, and the surface is not in good condition, but it still has wonderful decorative quality, and well illustrates a side of Turner's art which at present, for obvious reasons, is not otherwise represented in the

Gallery. A large painting by Courbet, *The Snowstorm*, from the Lane collection, is also shown for the first time.

Two Dutch pictures have been presented to the Gallery. The first, a signed example of that rare master, Anthonie van Borssum, representing a garden scene with waterfowl, is the gift of Mr. J. P. Heseltine. The second, a signed and dated example of the protean Gerard Honthorst, was given anonymously. In this portrait of *A Dutch Officer* we see Honthorst in his final phase as an imitator of Van der Helst. Something in the pose of the figure suggests a memory of the much debated *Alessandro del Borro* portrait at Berlin. To students, however, the new group of pictures from the Layard bequest will possibly be more attractive, though, naturally, none of the gems of that collection are included. The much debated *Portrait of a Youth*, sometimes given to Filippino, more generally perhaps to Raffaelino del Garbo, now safely described as "School of Botticelli", is a thing of singular charm [PLATE I]. Close by hangs a largely designed *Ettore Averoldi* by Moretto, more grand than subtle, and with a surface that has evidently suffered in the past. On the other side, however, hangs a charming head by Morone, strangely real and modern (the sitter might be a French or Belgian nobleman of to-day) for all its quietness, and exhibiting this painter at his best, as the large *Chastity* in the vestibule shows him at his very worst. Of the other pictures the most interesting, perhaps, are a little *genre* piece by Paris Bordone of *Christ Baptising a Doge in Prison*, a *Madonna and Child with Angels*, attributed both to Boccaccino and (with less reason, perhaps) to Previtali [PLATE II], and a fine if rather damaged *Portrait of an Elderly Man* (3130) usually attributed to Domenico Morone, but both in style and spirit so near to the style of Gentile Bellini as to warrant the idea that it was done under his immediate influence [PLATE I].

A CHIPPENDALE BUREAU-BOOKCASE BY HERBERT CESCINSKY



THE bureau-bookcase illustrated here [PLATE] is an unusually perfect specimen of the later Chippendale period, 1760-70. The attribution to any particular maker would be somewhat invidious, and mere guesswork in addition. There are many evidences in the piece itself that the maker and the designer were one and the same. It is essentially a craftsman's piece.

Commencing with the unusually heavy and ornately carved pediment, possessing the unusual feature of an akroter buttressed by an inverted carved truss with the volute immediately under the carved and dentilled capping moulding, the upper door framings and lattice mouldings have been kept massive to correspond. The result has been that the two meeting-styles subtract $5\frac{1}{2}$ in. from the visible interior of the cabinet. To overcome the defect a central vertical partition has been provided, dividing the interior into two halves, with their display centres in the middle of each door. These compartments are waggon-headed, and the spandrels of the arching exhibit the remains of perished lacquer decoration in the Chinese taste of the period. Each division has three movable shelves, shaped on the front, with edges rounded and gilded.

The pediment has several unusual features which may be pointed out with advantage. The cappings are composed of a carved inverted ogee, a plain fillet with a large overhang, an ovolo carved with egg-and-tongue, and a dentilled fillet, all of which are contained in the circular patera into which they die. Below these mouldings are a large hollow and an astragal base which the volute is too small to contain, so these have been returned on themselves in a rather ingenious way, and with a very acute mitre which follows the rake of the interior shaping of the pediment. I have never seen a difficult problem—which with the majority of makers would have involved reducing the capping or increasing the volute in size—more neatly solved without any detriment to the general design. The vase surmounting the

akroter is worthy of careful examination in the illustration on a larger scale. It is essentially borrowed from the silversmith-work of the period, but the adaptation from silver to mahogany has been charmingly contrived with the necessary allowance for the different material and position. Much of the carving of this vase is not visible from the ground when it is in position.

The bureau-fall is veneered with fine curl mahogany framed with cross-banded wood to match the upper doors, divided by a broad astragal-and-hollow moulding segmented at the corners and centre to contain the curiously flat carved paterae and in the centre for the elaborate brass escutcheon.

Behind the fall is the usual arrangement of central cupboard, pigeon-holes and drawers below, but in this piece the door is veneered on both sides with curl mahogany of extraordinary quality and colour, panelled on the front with a tiny astragal segmented at the corners to contain four very finely carved paterae. The same exceptional wood is used for the "aprons" of the pigeon-holes, each of which has a small projecting keystone and bases to the arch, just visible in the photograph showing the interior of the piece. The fall is lined with thick leather with a blind tooled border.

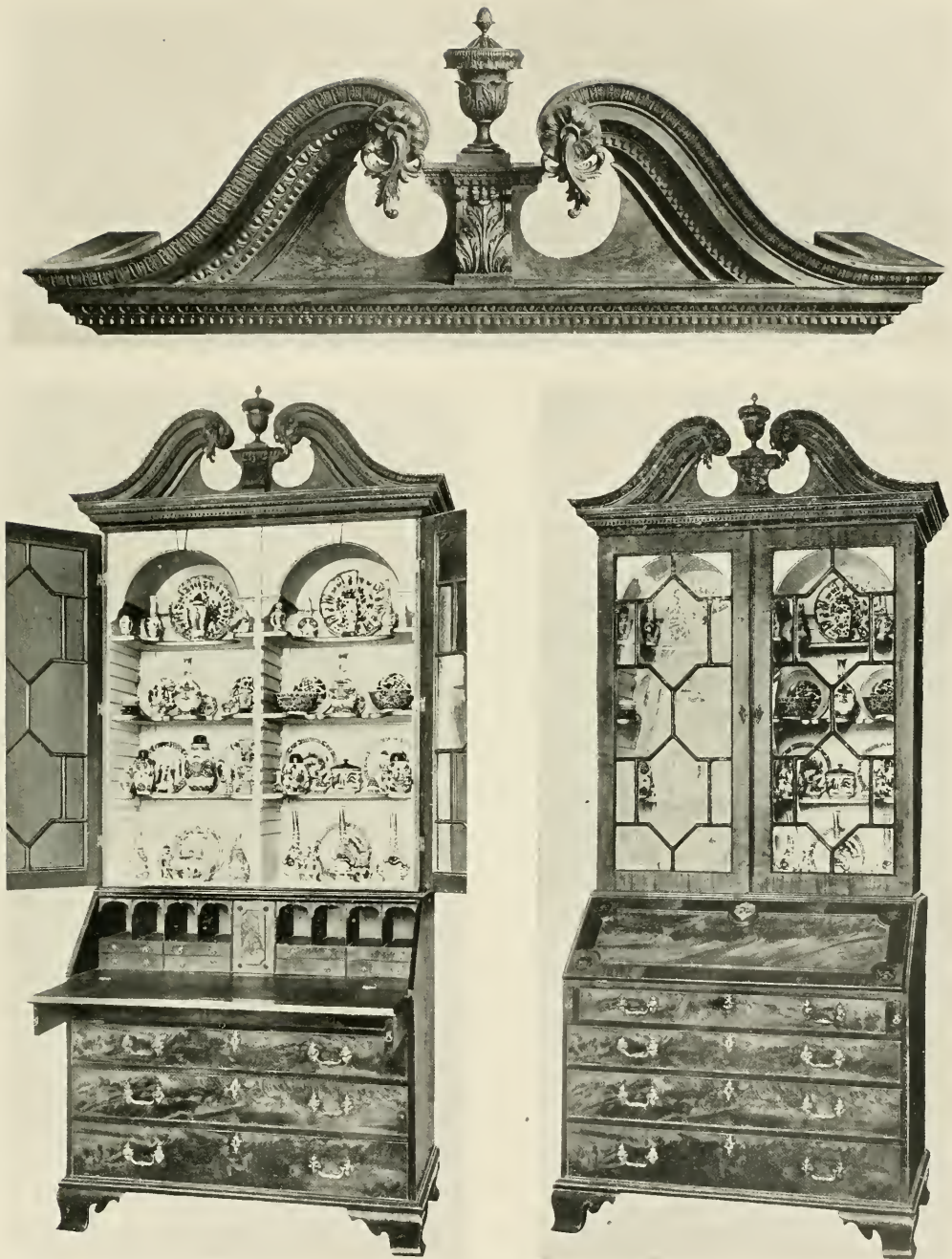
The drawer-fronts under the bureau are veneered with similar wood to the fall, richly figured and of fine golden colour. The drawer interiors are of splash-figured quartered oak throughout.

Not the least extraordinary feature of the piece is its condition, which is practically as it was made throughout. Not a pane of glass has been replaced nor a handle or escutcheon is missing. The greatest care has been bestowed on apparently unimportant details; for example, the escutcheons on the upper doors, where the one on the left has been cast in reverse to the one on the right hand door, although this has entailed the making of a distinct pattern and a separate casting. The cabinet measures 3 ft. 8 in. across the lower carcase, with an over-all height of 9 ft.

A MONTHLY CHRONICLE WITH NOTES

PARTIAL REOPENING OF THE BRITISH MUSEUM.
—On August 1st the Trustees of the British Museum inaugurated a partial and temporary reopening of the British Museum. The word "temporary" is, we hope, used as a precaution merely, allowing of a retirement from the experiment if it should not be a success. A few weeks' experience has, however, shown that there can be no doubt about such success. Even discounting the comparatively small extent of galleries which

it has been possible to open, the number of visitors—among whom Colonial and American soldiers figure prominently—seems to be very large. The Elgin Room, Ephesus Room, Archaic Room, Graeco-Roman and Roman Galleries, the main Hall, and the Grenville Room are accessible. The last contains MSS. (rather too military, we imagine, for the soldier-visitors) and early printed books. In the Antiquities most of the objects exhibited are casts—many from originals in



A CHIPPENDALE BUREAU-BOOKCASE, OPEN AND SHUT, WITH PEDIMENT REPEATED ON A LARGER SCALE, *circa* 1760-70. 3' 8" ACROSS LOWER CARCASE, EXTREME HEIGHT 9' (MR. RICHARD ARNOLD)

foreign galleries — though a certain number of unfamiliar originals of Roman date have emerged from the basement. Electrotypes of coins and medals are to be seen at the end of the Elgin Room. The Department of British and Mediæval Antiquities is unrepresented, except by some Romano-British sculptures and inscriptions, presumably because its galleries are on the upper floor or in the new building. We congratulate the Trustees on the reopening, which we take to be the outcome of the defeat of the Air-Board offensive last January, and hope that they will be encouraged to include the upper floor, where the Ethnographical Gallery would be very popular, and also to extend the time to Sunday afternoons, which is one of the most urgently needed reforms.

M. A.

A NECROLOGY.—The obituaries of the last few months have included the names of many well-known persons occupied in conserving, chronicling and distributing works of art, though not of many artists other than those actually slain in the war. Among the deceased we would record four interesting to readers of this Magazine, and themselves in different ways contributing to its welfare: Paul-Marie-René Leprieur (d. 17 May); Walter Armstrong (d. 8 Aug.); Richard Norton (d. 14 Aug.); Asher Wertheimer (d. 9 Aug.). Monsieur Leprieur was a member of the Consultative Committee of *The Burlington Magazine* from the outset. He seldom, if ever, contributed to these pages, but his patient services were always at the disposal of successive Editors and contributors in opening to them the use of the great collections, whether in the Louvre or the Luxembourg, to which he was attached in Paris. Indeed, his published writings are far too few, for not only was he absorbed in his arduous duties, but he was so excessively self-critical that he shrank from committing himself until he was morally certain that his statements were incontrovertible. The statements which he has left may be considered as nearly final as any contemporary writer's on works of art. Attached originally to the Louvre, he was removed for a time to the Luxembourg, and in 1905 returned to the Louvre as keeper of the picture galleries. Even before the outbreak of the present war his position as keeper was far from enviable, because his great responsibilities were rendered more difficult by his being denied any adequate control over the attendants employed in the galleries, and in the persecution of ignorant and dishonest political superiors. This thoroughly bad system of administration made possible the theft of the *Mona Lisa*, which rendered the Louvre notorious throughout Europe. M. Leprieur had hardly time to recover from this outrage, and console himself with the return of the stolen picture,

before the outbreak of war permanently destroyed the result of his patient labours in arranging and classifying the galleries under his care. The advance of the enemy compelled the removal of the most valuable pictures with the utmost speed to a safe distance from Paris, and the interment of other treasures in the cellars of the old palace. We wish that we could have had Monsieur Leprieur's own account of his share in those labours, for we feel sure that when the story of his work at the Louvre comes to be veraciously written, posterity will regard him with gratitude and compassion. A brief but more detailed notice of Leprieur's work may be found in our contemporary, the "Chronique" of the "Gazette des Beaux Arts", with a just estimate of the impression which his gentle personality made on the foreign visitors who were so fortunate as to know him. The manner of his death was characteristic, for it was caused by an accident in the vaults of the Louvre, in the exercise of the yeoman duties imposed upon him. *Manibus date lilia plenis.*

Sir Walter Armstrong, whose activities were exercised in a somewhat similar sphere, was made of much stiffer material. Undeserved misfortune threw him early on his own resources and led him to combine three functions seldom performed with so much credit. He not only directed a national gallery, but wrote for art publishers and advised art dealers. He greatly improved the National Gallery of Ireland, produced useful books, and will be a great loss to the firm which consulted him. His knowledge of the paintings of many different schools was wide and judicious. To perform all these functions so well, requires a man of superior intelligence. As a writer he made no claim to be regarded as an art critic; in fact, he rather studiously avoided theory, and expressed himself with difficulty. He would have made a much tougher guardian of the Louvre picture-galleries than Leprieur, but none of his books by any means reach the end of their subject. Armstrong's writings may stimulate successors to improve and correct, while Leprieur's will tend to discourage them, for he has left them very little more to say.

Mr. Richard Norton's activities in the field of the arts have been, for the moment, eclipsed by his services to France on the battlefield. On the outbreak of war he organised the American Volunteer Motor Ambulance Corps, which was placed at the service of the French Government, and served under his command with great distinction, especially at Verdun. For these services the Corps received the public thanks of the French Republic, and Richard Norton the Legion d'Honneur and the rare distinction of the Croix de Guerre upon the field. He was also awarded the British Mons medal. Nevertheless, he may be

regarded as one of the pioneers of the study of classical art and archaeology in the United States. The son of Charles Eliot Norton, he carried out the tradition of culture of which his father was one of the centres, and actually directed the American School of Archaeology in Rome from 1899 to 1907, and afterwards accompanied, or himself conducted, archaeological explorations in Greece, Rome, Egypt and Cyrene. A genial companion, he had many friends in England, where he had been living for some years before war broke out. He was but little past the prime of life when he succumbed to the privations and exertions which he had undergone in the French service. Professor Richard Norton is but one of a large number whom devotion to the Humanities has led when past middle life to heroism and distinction in the latest phases of modern warfare.

The release of Mr. Asher Wertheimer after a very long and painful illness cannot be deplored by his numerous friends. He was a great personage in the commerce of the arts now sadly depleted by many deaths. He was chiefly concerned with the arts of past times, of which he was also a distinguished private collector, but, like the merchants of the Renaissance, he was also a liberal and discriminating patron of contemporary painting. The nation owes to him the ultimate possession of those fine examples of Mr. John Sargent's work, the portraits of the Wertheimer family. Z.

"A DUTCH SKETCH-BOOK OF 1650".—With reference to the transcript of the document given on p. 240 of our June number, Dr. Abraham Bredius points out the following errors:—

- (L. 1) For een stucken herberg read een stucken hercules fl. 24 [Hercules Segers].
(,, 4) For een en(lu?)goor read een lagoor [Jan Lagoor].
(,, 6) For een Jacob samen read een Jacob Savery.

Dr. Bredius adds (1) that he devoted a chapter in his book on painters' inventories to the painter Lagoor; (2) that the sketch-book of Van Goyen which belonged to H. E. Warneck is now in his possession; and (3) that the "Dutch Sketch-book of 1650" under discussion was in The Hague for inspection a good many years ago, and was there identified as the work of Van Goyen.

Dr. C. Hofstede de Groot also writes on the same subject: "Rincom (= Renkum) is a village on the Rhine about 10 kilometres west of Arnhem; 't Huys te Ooy is situated eastward from Nimmewegen, it is not Oyen on the Maas. What you read as 'v = f vlaamsch', seems to me to be 'o'—24.0 (v is not an abbreviation of f .v)". Dr. de Groot also agrees that the fourth entry should be read Lagoor, and refers concerning him to v.d. Kellen's "Peintre-Graveur", to a picture by Lagoor at Budapest, and to another at a recent sale at Amsterdam.

We may add that the book has now changed hands, having been bought by Messrs. Colnaghi and Obach at Messrs. Sotheby's sale of 3 July, for £610 (Lot 124).

INGRES PORTRAIT OF CHARLES ROBERT COCKERELL.—Mrs. Frederic Pepys Cockerell, the owner of this portrait, informs us that the "Madame Cockerell" to whom it is inscribed was Charles Robert's mother, and that the drawing was made in 1817.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

BUTLER (E. and S.) (printers for the artist), 148 Stroud Green Road, N.4.

La Légende de Thyl Ulenspiegel 55 bois gravés originaux par Paul-Auguste MASTRUI CASTRIQUE. 250 copies (62 2s.; Japan 65 5s.).

CHATTO and WINDUS, 97-9 S. Martin's Lane, W.C. 2.

IONIDES (Cyril) and ATKINS (J. B.). *A Floating Home*, illust. by ARNOLD BENNETT, xvi + 200 pp.

[The artist of the water-colours is Mr. Arnold Bennett, the well-known writer.]

VEEN, Amsterdam.

BUSCHMANN (Paul). *Het oxall van 's Herlsgenbosch thans in het Victoria and Albert Museum te Londen*, 20 illust. (reprinted from "Onze Kunst"). fl. 2.50 n.

PERIODICALS.—WEEKLY.—American Art News—Architect—Country Life.

FORTNIGHTLY.—Bulletin of the Alliance Française, 83—La Revista (Barcelona), iv, 70—Vell i Nou, iv, 72, 73.

MONTHLY.—The Anglo-Italian Review, 4 (15 Aug.)—Art World (New York) Mar.—Colour—Connoisseur—Fine Art Trade

Journal—Journal of the Imperial Arts League, 33—Kokka, 337 and Contents of vol. XXVIII (price raised to 2.80 yen per number)—Les Arts, 104—Managing Printer, 26-30—New East, 1, 1—New York, Metropolitan Museum, XIII, 7—Onze Kunst, XVII, 8.

BI-MONTHLY.—Art in America, vi, 4—Boston, U.S.A., Museum of Fine Arts, Bulletin, 95—L'Arte, XXI, 2 + 3.

OTHER MONTHLY PERIODS.—Cleveland, Museum of Art, Bulletin (10 a year), v, 6 + 7—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), VII, 6.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, XXVI, 2—Felix Ravenna, 26—Gazette des Beaux Arts 694 and Chronique des Arts, Ap.—May—Manchester, John Rylands Library, Bulletin, vol. iv, 3 + 4—Oud-Holland, XXXVI, 1 + 2 and Table of Contents from year 26 to 35—Pennsylvania Museum, Bulletin, 62—Quarterly Review—Root and Branch, II, 3—Town Planning Review, VIII, 3 + 4—Worcester, Mass., Art Museum Bulletin, IX, 1.

ANNUALLY.—National Portrait Gallery, 61st Annual Report of Trustees for 1917-18; 2d.



"THE SATYR IN THE HOUSE OF THE PEASANT"; BY JAN LYS. DESTROYED PICTURE 4 1/2' x 5 1/2' (BELONGING TO MAX ROTHSCHILD, SACKVILLE GALLERY)

JAN LYS

BY TANCRED BORENIUS

THE work of the artist whose name stands at the head of the present note forms undoubtedly a most fascinating episode in the history of Seicento painting; and, thanks to the now so rapidly reviving interest in the masters of that period, a good deal has already been done to put an end to the eclipse from which the art of Jan Lys has so undeservedly suffered for a long time. The first critic in recent times to draw attention to Lys was Dr. von Frimmel, in various articles in the "Blätter für Gemäldekunde", and after Dr. Burchard in his monograph on the Dutch etchers before Rembrandt (1912) had treated of some aspects of Jan Lys's activity, the whole of it was very ably reviewed by Dr. Rudolf Oldenbourg in a paper which appeared in the Berlin "Jahrbuch" for 1914. Of the facts of Lys's life—with the exception of some very entertaining personal reminiscences chronicled by his friend Sandrart—very little is known. His birth can only be surmised to have taken place about 1590, probably at Lys, in the duchy of Oldenburg. He received his first artistic training in Holland, and then, like most Northern artists of the time, followed the call of Italy, visiting first Venice and then Rome, whose importance as the *fons et origo* of the whole of European 17th-century art is not to-day as generally realised as it doubtless will be ere long. The artist whose style most deeply impressed the young Lys was Caravaggio, then recently dead; and indeed, as one studies the early biographies of the artists who in those years flocked to study in Rome, it affords a most striking parallel to the part played in 19th-century Paris by Manet and the first impressionists to find how the young painters would succumb, one after the other, to the influence of Caravaggio and take after his manner of *colorire dal naturale*, as it was called. Lys did not, however, remain very long in Rome, but went to stay in the city whence Caravaggio had, in a large measure, imported his style to Rome—that is to say, Venice; and in Venice Lys seems to have spent the remainder of his life practically without intermission, dying there as early as 1629. Under the influence of the great masters of the Venetian school in the past, and also stimulated by the example of certain contemporary North Italian painters in close contact with Venice, such as Bernardino Strozzi and Domenico Feti, Jan Lys then developed the style of his maturity, where the principle of *chiaroscuro* derived from Caravaggio is combined

with a highly personal sense of colour and handling of the brush, and in which the system of design not infrequently anticipates that of the Venetian rococo of a century later, particularly as seen in the works of Piazzetta and the young Tiepolo. The typical example of this, the most interesting and brilliant phase of Jan Lys's career, is the altarpiece representing the *Vision of S. Jerome* in the church of the Tolentini at Venice.

In his article referred to above Dr. Oldenbourg, whilst covering a good deal of ground, expresses the opinion that there still remains much to do to reconstruct the work of Jan Lys as it has come down to us. This is doubtless true, and the task is one of great fascination; but on the present occasion I will not go beyond adding to the list of Lys's paintings one which unfortunately can no longer be included among his extant productions, seeing that it was lately destroyed in a fire which played havoc among the contents of the premises of Mr. Max Rothschild, by whose kind permission we are enabled to give a photographic record of the picture which unquestionably must take rank among the most important of Jan Lys's works. The picture represented the familiar subject of the *Satyr in the House of the Peasant*, and, as in the case of so many of Lys's works, the real authorship was long forgotten—indeed, at one time as illustrious a name as that of Velazquez was claimed for it; and the arguments of style which prompted that attribution are indeed by no means far fetched, even if they cannot possibly be seriously sustained. On the other hand, to anyone more intimately acquainted with the art of Jan Lys, his individual manner cannot, I think, fail to disclose itself in the picture—in its breadth of handling, the vigour and richness of the colouring and the freedom and unstable balance of the design. As regards more detailed passages of resemblance with individual works by Lys, the figure of the woman can be closely paralleled in the *Banqueting Scene* in the gallery at Cassel; and in the figure of the satyr there are striking analogies to the Apollo in the picture of *Apollo and Marsyas* in the Ostroukhoff collection at Moscow—both figures studies of the nude, which clearly show that even if Caravaggio was the principal model of Lys during his stay at Rome, the example of Caravaggio's great rival, Annibale Caracci, and more especially of Annibale's chief work, the incomparable Galleria Farnese, had not been lost upon him either. The size of the destroyed picture was 52" x 65".

EARLY DUTCH MAIOLICA AND ITS ENGLISH KINDRED

BY BERNARD RACKHAM

FIFTEEN years have now passed since Dr. A. Pit, in the fourth annual "Bulletin" of the Nederlandsche Oudheidkundige Bond, first threw light on the obscurity which enshrouded the origin of the manufacture of enamelled earthenware in Holland. The later history of the Delft potteries had been fully recorded by Henri Havard in his "Histoire de la faïence de Delft" (1878), but the manner of their origin and early development was up to that time a mystery. The circumstance which gave Dr. Pit his opportunity was the discovery, in the process of widening a canal at Delft, of a number of fragments of enamelled ware, similar in character to Italian maiolica. A comparison of these shards, now kept in the Nederlandsch Museum at Amsterdam, with certain dated pieces, and an examination of the character of their decoration, showed that they could be assigned chronologically to the early years of the 17th century, and that they were in fact the forerunners of the later "Delft" with which everyone is well acquainted. The import of his discoveries was worked out by Dr. Pit in fuller detail in an article entitled "Oude Noord-Nederlandsche Majolika" in "Oud Holland"¹, but it is doubtful whether English readers are even yet familiar with the story there told.

A more recent discovery has provided a new body of valuable evidence. In 1914, whilst the ground was being cleared for the building of the new town hall at Rotterdam, a quantity of potsherds and fragments of tiles of similar character were found, which have been deposited in the Museum van Oudheden of that city. They are the subject of a pamphlet by the director of the museum, Heer A. Hoyne van Papendrecht². These fragments are of especial importance, as many of them are kiln-wasters; stilts or cockspurs were also found with them in great numbers, in some cases still adhering to the vessels to which they gave support in the firing. At first sight one would feel justified in arguing that a pottery must have existed on or close to the site of the find, but Heer Hoyne van Papendrecht proves that this was not necessarily the case. A house which formerly stood on the spot was bought in 1627 by a master tile-maker who carried on his craft at a locality known as het Hang. Ten years earlier the ground-level of the whole quarter comprising the site had been raised 5 feet, though whence the material was brought for the operation is not

recorded. It is reasonable to suppose that the tile-maker in question was concerned in the process, and supplied refuse from his kilns for the purpose. In any case it is unlikely that such material was brought from a great distance, so that the potsherds may fairly be regarded as authentic specimens of Rotterdam pottery. Three of the fragments bear potter's marks—an S traversed by an arrow, the initials I M, and a third signature which is not easy to decipher.

It may be mentioned here that Dr. Pit is of opinion that at this early date the Dutch manufacture of tin-enamelled ware had not yet been centralised at Delft; he gives reasons for attributing some of the surviving examples to Haarlem³.

It may be of interest to examine, in relation to these discoveries, certain pieces which have not hitherto been published. We may take first a plate, recently purchased from a collection formed in England, and given to the Victoria and Albert Museum by Lt.-Col. Kenneth Dingwall, D.S.O. [PLATE II]. This piece is very similar to an incomplete specimen from the Delft find⁴. The upper surface only is coated with white tin-enamel, the back being covered with a transparent lead-glaze of pale greenish-yellow tone through which the buff-coloured body is seen. The decoration, built up of simple strokes and curves in a four-quartered arrangement enclosed by a band of chevrons, is painted in a full dark cobalt-blue, reddish orange and bright yellow, the effect, as Dr. Pit points out in discussing the similar fragment, being strongly reminiscent of Faenza maiolica of the end of the 15th century. Although the provenance of this dish cannot be traced to a foreign source, it seems altogether likely, from the evidence of the fragment, that it was an item in the large quantity of pottery imported from Holland during the Stuart period. This probability is further confirmed by comparison with the fragments from the Rotterdam find. It is, however, only fair to point out that the decoration may also be matched fairly closely amongst some fragments, now in the British Museum, which, with several wasters and cockspurs, were brought to light in 1907 in Shand

¹ On these grounds it is advisable to avoid the term "delft" in referring to these early tin-enamelled wares; indeed a misleading anachronism is involved by its use, as I have shown in my notice of the exhibition of early English earthenware at the Burlington Fine Arts Club in 1914 (*The Burlington Magazine*, vol. xxiv, p. 267). The word was unknown in this sense in the English language until long after the enamelling process began to be practised in this country. I have therefore followed the Dutch authorities in employing the Italian term "maiolica", which is applicable on historical as well as technical grounds, as will appear in the course of our study.

⁴ *Oud Holland*, loc. cit., fig. 3.

¹ Vol. 27, 1909, p. 29.

² *Het oude Noord-Nederlandsche Majolika in het Museum van Oudheden te Rotterdam*. Amsterdam, 1916 (reprinted from *Eigen Haard*).



DISH, "THE WALK TO EMMAUS", PROBABLY MADE AT BRISLINGTON, DATED 1653, PAINTED IN COLOURS, DIAM. 14 $\frac{7}{8}$ " (VICTORIA-ALBERT MUSEUM, NO. 3761—1901, FROM THE MUSEUM OF PRACTICAL GEOLOGY)



DISH, PROBABLY ENGLISH, DATED 1663, PAINTED IN COLOURS; DIAM. 22" (BRITISH MUSEUM)



DISH, BRISTOLTON, PAINTED IN COLOURS. MIDDLE OF 17TH CENTURY. DIAM. 13" (VICTORIA-ALBERT MUSEUM, C. 250—1911)



TWO TILES. DUTCH, PAINTED IN COLOURS. FIRST HALF OF 17TH CENTURY. 5 1/2" SQUARE (VICTORIA-ALBERT MUSEUM, C. 351. 352—1914)



DISH, DUTCH, PAINTED IN BLUE, YELLOW, AND RED, EARLY 17TH CENTURY. DIAM. 9 1/2" (VICTORIA-ALBERT MUSEUM, C. 102—1017, GIFT OF LT. COL. KENNETH DINGWALL, D.S.O.)



PLATE, DUTCH, PAINTED IN BLUE, GREEN AND YELLOW, DIAM. 7 3/4" (MR. OTTO BEIT'S COLLECTION)



PLATE, DUTCH, PAINTED IN BLUE, GREY AND YELLOW, EARLY 17TH CENTURY. DIAM. 7 1/2" (VICTORIA-ALBERT MUSEUM, C. 238—1909)

Street, close to Tooley Street, Southwark, evidently on or near the site of a former pottery.

A point to be noticed is the border of oblique strokes neatly painted in blue round the edge of the dish. This motive, more summarily executed, is a common feature also of a large class of polychrome dishes made from the middle of the 17th century onwards for about 70 years in England. The precise locality of origin of these "blue dash chargers" (to give them the name by which they have become known amongst collectors) is still a matter of discussion, but the recent excavations of Mr. William Pountney on the site of the pottery of Edward Ward and his successors at S. Anne's, Brislington, in the immediate neighbourhood of Bristol, have shown that many if not all of them were certainly produced at that place. These English dishes fall mostly into two groups, those painted with highly decorative arrangements of formalised tulips, carnations and other flowers, freely arranged or growing in pots, and those with figure-subjects. A characteristic floral dish, almost certainly from Brislington, in the Victoria and Albert Museum, is here reproduced [PLATE II]. Dated examples of this type are very rare; one of the year 1668 was exhibited by Dr. J. W. L. Glaisher at the Burlington Club in 1914.

Amongst figure-subjects, more or less crude portraits of contemporary English sovereigns and notables covering the reigns of the later Stuarts, William and Mary, and Queen Anne, need only to be mentioned as of most frequent occurrence; they are well known to every student. The *Fall* and other Scriptural subjects also occur. That of the *Way to Emmaus*, on a dish at South Kensington, formerly in the Jermyn Street Museum of Practical Geology, is here illustrated [PLATE I] on account of its early date, 1653, and because it exhibits greater care in the painting than the majority of its class. The legend "GOD" in the cloud above the figure of Our Lord might equally well be Dutch or English, but there is an unmistakable English Puritan sentiment in the treatment of the subject, and the quality of the colours employed shows clearly a relationship to the fragments from Brislington. It may here be pointed out that the pigments of the later 17th-century English dishes—blue, emerald green, olive-green, manganese-purple, brownish yellow and light yellow—give an effect of altogether lower key than those of the fragments found in Holland. It remains here to note that the "blue dash" motive, which some connoisseurs have been apt too readily to fix upon as a certificate of English origin, is to be seen on quite a number of the pieces, indisputably Dutch, published by Dr. Pit and Heer Hoyne van Papendrecht.

We pass now to a plate inscribed with the words "LOOF GODT AL-TYT". This piece is in

the possession of Mr. Otto Beit, who has kindly allowed me to publish a photograph of it [PLATE II]. It was presented to Mr. Beit by the late Sir Starr Jameson at Groote Schuur, in the Cape Colony, having previously belonged to Cecil Rhodes, and probably formed part of the household chattels taken with him from his fatherland by one of the early Dutch settlers. Painted in deep blue, strong orange-yellow and clear green, it closely resembles a plate in the Nederlandsch Museum amongst Dr. Pit's illustrations⁵. A peculiar feature of both is that the alternate rosettes on the rim are emphasised by embossments produced by pressing up from below whilst the clay was still soft. Of the same kindred is a plate with a figure of a milkmaid carrying pails on a yoke, painted in the same blue, green and bright orange yellow [PLATE I], acquired a few years ago by the Victoria and Albert Museum⁶.

Dr. Pit instances a dish dated 1630, in which the characteristic motive found on the rim of these pieces—described by him as a daisy—betrays a debasement of form from which he argues that the better examples, such as those just described, may safely be set down to the early years of the 17th or perhaps the end of the 16th century. That they are of Dutch origin cannot be doubted.

The embossment of the rim is a feature seen also in a large dish, dated 1635, painted with the subject of the *Fall*, which was lent by the Rt. Hon. F. Leverton Harris to the exhibition of early English pottery at the Burlington Club in 1914, and is illustrated on pl. xxiv of the Catalogue. Here the bosses form the centres of carefully painted roses of the Tudor type, from which motive alone an English origin might be postulated; further evidence in the same sense is provided by the notched edge, seen, it is true, on a few of the Dutch pieces, but a detail of very common occurrence in many kinds of English slip-decorated earthenware of the 17th century. This dish in its turn must be compared with another, in the British Museum, undated, which is painted with a variant of the same subject⁷. The rim, in this case flat, is encircled by a charming border of apples and foliage on a wavy stem. I have already shown, in my notice of the Burlington Club exhibition, that any but an English origin for this dish is excluded by the form of the name "EVE" written beside one of the figures⁸.

⁵ *Oud Holland*, loc. cit., fig. 6. On this plate, however, the inscription, "Eert God", is in Gothic characters.

⁶ A very similar milkmaid is painted on one of the Rotterdam fragments (Hoyne van Papendrecht, fig. 10).

⁷ Illustrated by R. L. Hobson, *Catalogue of English Earthenware and Stoneware in the British Museum*, fig. 106, and by Sir Arthur Church, *Victoria and Albert Museum Handbook of English Earthenware*, 1911, pl. 34.

⁸ *Burlington Magazine*, Vol. XXIV, p. 263.

To Holland again, on the other hand, must be assigned certain tiles with animals or birds, or less often human figures, spiritedly painted in the same scheme of colours as the early Dutch plates. Two examples from the Victoria and Albert Museum are shown in PLATE. In one of these manganese-purple is added to the more usual pigments⁹. It seems probable that such tiles, differing by their greater thickness and by the relative heaviness of their paste from the common blue and white Delft tiles of a later date, may have continued in vogue till about the middle of the 17th century. Their distinctive manner of animal drawing is exactly parallel on three fragments of dishes from the Rotterdam site illustrated by Heer Hoyne van Papendrecht and on one of Dr. Pit's from the Delft canal¹⁰.

This last-named potsherd shows another feature of importance—the gadroons painted as if in relief around the central medallion. A similar gadroon-pattern occurs on some of the fragments of the Rotterdam find¹¹. This motive forms a link with some of the fragments from the site in Southwark, almost certainly made on the spot, to which I have already alluded, and with a large polychrome dish in the British Museum [PLATE I]. On the latter piece the gadroon-pattern encloses a fine painting of a ship at sea in which the initials "G I M" and the date 1663 appear. The feature which gives to this dish its conspicuous beauty is the design on the rim of fritillaries alternating with formal bell-shaped flowers on a wavy stem, enclosed by a "blue dash" border on the edge. The low key of the colouring, in blue, green, yellow and manganese-violet, suggests an English origin. The flags which the ship is flying appear to be the Union Jack of the period, but the painting is so much blurred that it is impossible to speak with certainty on this point. On the back of the dish the initials "T M" in large characters are boldly scored in the paste before firing.

All these pieces go to prove how great is the difficulty of settling the rival claims of Holland and England in the case of wares in which technique and design seem to have been common to both countries. One point, however, is worthy of remark. In Holland the original style of decoration, with its charming freedom of design and attractive polychrome colouring, was early banished under pressure of the influence of imported Chinese blue and white porcelain, and

scarcely survived after the middle of the 17th century. Its loss was ill compensated for by the finer technique and the carefully painted *chinoiserie* in blue, already in the ascendant as early as 1650, with which more than anything else the name of Delft is associated. In England, on the other hand, as dated examples show, the early polychrome style lasted much longer in vogue, and was not finally abandoned until about the beginning of the 18th century.

We may now devote a few words of comment to the critical study by Dr. Pit in "Oud Holland." He expresses the opinion that the fragments of the Delft find and kindred pieces may well correspond to the earthenware of Hendrik Cornelissen Vroom, the Haarlem marine-painter (b. 1566). This artist is recorded by Carel van Mander¹² to have been trained as a young man in pottery-painting, and to have travelled for study to Seville and afterwards to various cities in Italy. At Seville he worked as a maiolica-painter under an Italian master, and at Venice, after an interval of easel-painting, he "went back to maiolica or porcelain"¹³. Later again he took up painting on "porcelain" at Albissola ("Arbrizzolo"), the Ligurian coast-town near Genoa, then beginning the career as an important centre of the pottery trade which it has followed up to the present day. The use by Van Mander in 1604 of "porcelain" as a synonym for "maiolica" is instructive; it is not the only warning to be found in early literary references to matters ceramic against the unquestioning acceptance of technical terms in their modern significance. The phraseology brings to mind the "alla porcellana" decoration of Piccolpassi's treatise on pottery.

Dr. Pit goes on to lay stress upon the remarkable resemblance in general effect of these early Dutch wares to the maiolica of Faenza. He instances in this connection some drug-vases found on the site of the infirmary of the Premonstratensian abbey at Middelburg in Zeeland, which was dissolved in 1570, arguing that the said vases must therefore be anterior to that date, and that by reason of certain peculiarities of form they cannot be regarded as importations from Italy. He mentions as similar the drug-vases with simple bands and chevron patterns in blue, purple and orange found in London and elsewhere in England¹⁴. From the evidence of wasters,

⁹ *Leven der Doorluchtige Nederlantsche en Hoogduytsche Schilders*, Amsterdam, 1617.

¹⁰ "Van hier quam Vroom weder te Venetien, aen de Majoolkens oft Porceleynen", rendered in the German translation accompanying the reprint published at Munich in 1906, "nach Venedig, wo er wieder an die Majolika oder Porzellan-malerei geriet". Dr. Hoyne van Papendrecht, in his reference to this passage, quotes the version given in the enlarged edition revised by Jacobus de Jongh (Amsterdam, 1764), "Kwam hij weder te Venetie aen't Majool of Porselij-schilderen".

¹¹ Compare C. H. Wylde, *Old English Drug and Unguent Pots found in Excavations in London*, in *Burlington Magazine*, Vol. VII, 1905, pp. 76, 160.

⁹ A tile of this class, figured and described by A. Payne, *Collectanea Cantiana*, 1893, p. 204, pl. XXVI, was found at Tunstall, near Sittingbourne, amongst the ruins of a mansion begun early in the reign of James I, but never completed. With it were obtained from the same site three other interesting tiles, pentagonal in form, painted two in blue only, the third in blue, yellow and red, with foliage of a type which I have not met with elsewhere.

¹⁰ *Oud Holland*, loc. cit. fig. 4.

¹¹ Hoyne van Papendrecht, loc. cit., Afb. 1, 3.

including drug-vases corresponding with these in form, found on the site in Southwark to which I have already alluded, it is doubtful whether the generality of these examples were made much earlier than 1600.

I pass to the similarity of many of the motives of the Dutch wares to those of certain classes of Italian maiolica, which cannot fail to strike those who are familiar with both. Now an interval of little less than a century separates the Italian types from their Dutch counterparts. Dr. Pit speaks of reminiscences of Italian 15th-century floor-tiles. The correspondence of motives with those of Faenza maiolica of about 1500 comes out even more clearly in the case of certain dishes in the Kunstgewerbe-Museum at Cologne and elsewhere, shown beyond possibility of doubt to be of the same family, which were published by Elisabeth Neurdenburg in an article entitled "Oude Noord-Nederlandsche Majolika" in the 6th "Bulletin" (1913) of the Nederlandsche Oudheidkundige Bond (p. 228); particularly striking

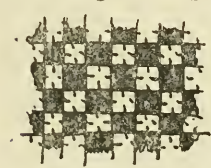


FIG.—CHEQUER PATTERN

are the white squares, with their four strokes in an oft-recurring chequer pattern¹⁵.

If Dr. Pit's assumption of direct borrowing from Italy on the part of the Dutch potters is to be granted, the wide interval in time between source and derivative would seem to call for some

special explanation¹⁶. A solution of the problem is not greatly helped by the record of Hendrik Vroom and his training under an Italian at Seville, as the decorative traditions of Seville are to be traced back, as Dr. Pit himself points out, to Francesco Niculoso of Pisa, painter of the Seville tilework altarpieces of 1503 and 1504. The style of this latter artist is strongly reminiscent of the contemporary Siennese school of maiolica-painting, showing fully developed Renaissance motives entirely different from the formal decoration of the late 15th-century Faenza wares in which the resemblance to the Dutch wares is found. One would therefore expect the work of Vroom to show traces of the same Siennese traditions. Such modifications as his style might undergo in the course of his later career as a maiolica-painter at Venice and Albissola would still, to judge from what we know of the wares of these places, have no relation to the motives we are seeking to account for.

In default of further evidence it is tempting to conclude that this curious and undoubtedly striking correspondence is purely fortuitous, due in part to the similarity of the pigments used and the surfaces on which they were applied, and partly to the more or less obvious and primitive character of the motives. But the resemblances are so remarkable that such an explanation is by no means satisfying. Possibly Vroom (assuming that it was he who introduced into his native land the Italian type of decoration) may have been struck by pieces of early Faenza ware which he saw in Italian houses and pharmacies. However this may be, there is clearly room for further investigation of the evolution of maiolica-painting in Northern Europe.

[Note.—I hope at some future date to deal with certain maiolica tiles of English provenance dating from the middle of the 16th century.]

RELIGION AND ART BY ERIC GILL

THAT art is not something added to life to make an otherwise dull thing acceptable to a jaded leisured class and a weary working class—that art, in the special sense of the word by which is meant the exhibition not merely of skill but of beauty, the *splendor ordinis* of S. Thomas Aquinas—that art is an essential and not merely an accidental perfection in life and in things and in thought—these are propositions which, though generally forgotten or neglected in an age concerned with getting and spending, are bound, in the nature of things, to win a renewed acceptance among philosophers and, however unconsciously, among those who work with their hands, as soon as, but

not before, a religious basis of life is again recognised and again made the motive of action.

A nation without religion, or, what is much the same thing, with many mutually destructive religions, is like a ship without a captain or with many captains, each of whom can command only a small proportion of the crew. In a nation so divided it is clear that things of little or no importance will become paramount, and people who cannot agree as to where they are going, or why, will fall back upon a mere hedonism, saying, "At least let the journey be pleasant and the ship reasonably well sanitated".

This state of affairs may now be said to prevail throughout the whole world. It is only absent

¹⁵ Compare F. Argnani, *Il rinascimento delle ceramiche maioliche in Faenza*, 1898, plates 10, 14-17, 25, 33.

¹⁶ In *The Burlington Magazine*, Vol. XXIV (p. 268), I pointed out the derivation from Venetian maiolica of motives on a dish dated 1620 and a jug of the early Stuart period, both presumed to be English; but in this case an interval of little more than half a century separates the derivative from the earliest development of the prototype.

among those nations and individuals who are either untouched by modern commercialism and industrialism, or who, by an effort of will (God-given grace), have separated themselves. But the prevailing *government* is irreligious and hedonist, and while this is the case the absolute values of Beauty, Goodness and Truth must give way to the relative values of loveliness, good manners and agnosticism; and poverty, chastity and obedience, the essential bases of good life and good government, must be supplanted by ideals of riches, pleasure and pride. The modern world, then, devoid though it be of guidance or even the desire for it, but not being without the fundamental and godly instincts which lead men to worship what is permanent rather than what is ephemeral—the modern world finds itself at a parting of the ways: either it must go forward under the ægis of commercial magnates or, turning back, find again the Way, the Life and the Truth under quite another banner.

Meanwhile there are relics of all sorts—relics of saints and of prophets, and relics of men who, though neither saints nor prophets by definition, made what they made with their eyes fixed on God. These relics are objects of considerable interest to connoisseurs and are the stuff with which museums are filled. We recognise in them things which, though their use was transitory, have a permanent value. Having ceased to worship God ourselves, we bestow worship upon things made by men who worshipped Him in the past. This is plain idolatry, and it is as a counterblast to such false worship that a book like Dr. Coomaraswamy's¹ is welcome. It consists of fourteen essays on various subjects, and it is perhaps its chief merit that in its fourteen subjects, though apparently widely different, are made not merely to appear to be the same subject, but actually to be the same.

It might appear at first sight that an essay entitled "Status of Indian Women" had little or nothing, and necessarily little or nothing, to do with an essay entitled "Hindu View of Art", and that neither one nor the other could have any relation to an essay called "Cosmopolitan View of Nietzsche". It is, however, the unity underlying all forms and activities which is in reality the subject-matter of each essay. Thus it is that the connoisseur who imagines it possible for him to view a work of art with the detachment of a triumphant S. Anthony, and to pride himself on so doing (but without S. Anthony's right), will find, if he is patient enough to read Dr. Coomaraswamy's book, that he must see life whole if he is to appreciate rightly any one part or aspect of it. For though it may be true, as the philosophers agree, and as Dr. Coomaraswamy says, that "the quality of beauty in a work of art is really quite

independent of its theme" (p. 25), yet belief in the theme is essential to a lively and poignant presentation of it. The connoisseur, therefore, who would really see Beauty must also see Goodness and Truth, and he who is not a rebel against the moral and intellectual degradation of modern England cannot properly judge even of the æsthetic quality of works produced under radically opposed conditions.

It is true that belief has, since the 16th century, been comparatively unnoticeable among artists, and that many great artists have lived since that time. But it is also true that, on the one hand, the artist is always potentially a believer and has in him the stuff of which the religious is made (that is, primarily, a belief in "absolute values"); and, upon the other hand, that the greatest art, by whatever standard you judge it (except that of the camera), has always been the product of religious periods and has, as a matter of common fact, been less and less the product of modern times.

Whatever view we take of these matters, the art of India must not be judged by post-Renaissance standards if it is to be judged fairly. To compare the sculptures of Sanchi with those of Rodin, or Indian music with that of Strauss, is like comparing the Papacy with the Houses of Parliament—a silly thing to do.

But it is here that it is possible to find considerable ground for quarrel with Dr. Coomaraswamy himself. For if it be impossible, as he constantly points out, to judge ancient Indian art by modern European standards, it is equally wrong in him to judge modern European work and thought by ancient Indian standards. Thus he frequently compares things Indian with things European to the disadvantage of the latter, though, as he admits (p. 16), the corruption of modern India is rapidly progressing. He compares the ancient traditional thought and work of India with the hopelessly untraditional and unguided thought and work of modern Europe, and he does so as if the two were comparable. But the comparison is unfair, for modern India is about to become as degraded as modern England, and is already throwing off its ancient philosophy and religion, just as England did in the 16th century. If, therefore, a fair comparison is to be made, the comparison must be between the ancient traditions of India and the ancient traditions of Europe—and from such a comparison Europe has very little to fear. The religion of Christendom can very well hold its own with that of the unbaptized East. Much of the philosophy which Dr. Coomaraswamy so admirably outlines is not only implicit in Catholic Christianity, but explicit, and where he is undoubtedly heretical he is the mouthpiece of a philosophy which is not more but less inclusive than that of Christ. It is not for me to set up as authority in this matter, and *The Burlington*

¹ *The Dance of Siva*, by Ananda Coomaraswamy. London, Luzac & Co., Gt. Russell St. Pp. 139. 12s. 6d.; 27 plates.

Magazine is, I suppose, not the place for the discussion of the religious and philosophical problem of our time; but, as I have said, no consideration of the æsthetic activity can be complete which leaves out of account the moral and intellectual activities, and though Dr. Coomaraswamy fully realises this, it is necessary to point out that he slays a dead horse when, in his enthusiasm to praise the ancient East, he casts his darts at the modern West. Let him become a practising Hindu and we will treat him as an apostle of his faith; but being merely a critic, however discerning, he must play the critic's game and give as much thought to the discovery of the philosophy of ancient Europe as he has to that of ancient India.

But apart from this defect there is very much in the book of the greatest value. The two essays on the Hindu view of art are full of interesting and valuable elucidations. Thus (p. 25): "The purpose of the imager was neither self-expression nor the realisation of beauty. He did not choose his own problems, but, like the Gothic sculptor, obeyed a hieratic canon. He did not regard his own or his fellow's work from the standpoint of connoisseurship or æstheticism—not, that is to say, from the standpoint of the philosopher, or æsthete, but from that of a pious artisan. To him the theme was all in all . . . beauty has never been reached except through the necessity that was felt to deal with the particular subject". Again (p. 26): "The theory of beauty is a matter for philosophers, and artists strive to demonstrate it at their own risk". Again (p. 73): "The best sculpture is primitive rather than suave . . . 'It is like the outward poverty of God, whereby His glory is nakedly revealed'". Again (p. 85): "Anonymity . . . is one of the proudest distinctions of the Hindu culture . . . it was a constant practice of writers to suppress their own names and ascribe their work to a mythical or famous poet, thereby to gain a better attention for the truth that they would rather claim to have 'heard' than to have 'made'". But when he says (p. 41), "Beauty . . . does not exist apart from the artist"; and (p. 107), "the world itself is manifestation and not the handiwork of the

Absolute"; and (p. 103), "These two (lovers) are one flesh because they have remembered their unity of spirit"; and, generally, when he writes of the merging of the soul in God and the renunciation of individual identity,—he indulges in just that kind of intangible sayings which delights the agnostic but spiritually hungry modern cultured person who will believe anything rather than make a personal surrender to a personal God. It is not so much that he says things which are demonstrably untrue, as that he says things which are only half-truths. And though a twelve-and-sixpenny book of this sort will only reach a small and cultured public, and cannot therefore do much in the way of bringing truth or untruth before ordinary people doing ordinary things, it is a pity that the good in it should be clouded by the subjectivism of its author, and that so valuable a medal as that which he presents should be made to appear to have only one face.

The problem of art in our time is as much a problem for Tom, Dick and Harry as for the readers of *The Burlington Magazine*, and is, ultimately, not a problem of art at all, but a problem of religion. There is more than a little danger that in our enthusiasm, whether as artists, philosophers or lovers of our fellow-men, we may confuse the evidences with the purposes, and may suppose that the object of religion is the attainment of the kingdom of God on earth.

We set up art schools to stem the tide of commercial degradation, and not having achieved that desirable result we cast about for other remedies, and even call in religion to help. But religion is not to be sought as a remedy for earthly ills. Religion is to be embraced for the sake of a kingdom which is not of this world; and we must be content to know that it is only when so embraced that it will yield its fruit of Beauty, Goodness and Truth. In Dr. Coomaraswamy's book, as in the modern world in general, there is a tendency, more implicit than explicit no doubt, to make of religion a means to a merely earthly benefit, and, seeing the marvellous fruits of ancient faith, to forget that "he who findeth his life shall lose it".

Postscript.—The illustrations are of course splendid and their reproduction excellent.

ILLUSTRATED BOOKS OF JAPAN—III*

BY MAJOR J. J. O'BRIEN SEXTON

UTAMARO'S BOOK OF BIRDS

BEFORE proceeding to a description of this book I give here the prefaces to the two series, the first in translation, but the second in paraphrase, because of the intricacy of the language used would render literal translation almost unintelligible. Preface to the First Series:—

Is not the warbling of birds in the Summer time and

when they migrate in the Autumn comforting to the mind and pleasing to the ear? Here the brush of Kitagawa has

* Since the first of this series of articles appeared under the sub-title I, "The Nishimura Shigenobu problem" in *The Burlington Magazine*, No. 176, Vol. xxxi, published in November 1917, I have discovered a Hoso-arushi-ye representing the actor Ichimura Mitsuzō as a Kwairaiishi or puppet showman, which is signed in full (not in cursive) Nishimura Magosaburō Shigenobu. This interesting discovery proves conclusively my contention that it was this artist and not Shigenaga who used the name of Magosaburō.

painted in Azuma nishiki-ye (Eastern brocade pictures) some of these birds with their beautiful feathers of many hues and has arranged them in various graceful attitudes. To these pictures have been added humorous poems composed either while gazing with loving eyes on the flowers of Asaka or when lost in admiration of the moon on the Sumida River, our intention being that they shall serve for all time as the footprints of the birds themselves. In this manner has one volume been produced. It seems to me, however, that Akamatsu no Kinkei and others of his kidney are after all but inexperienced "bluebacks", whose combs alone are red; since we have demanded of the young birds that they should crow inopportunistically while the night is yet pitch dark. Still we care not what people may say, even as the tiny wren contented in his snug little thatch amid the bushes of the Moxa plant heeds not the rebukes of the mighty Tai Hō¹. Composed by Akamatsu no Kinkei of Jomo (another name for the province of Joshū).

Preface to the Second Series:—

It has been handed down by tradition that the natives of Azuma (i.e. the Eastern provinces or Yedo itself) are addicted to humorous poetry, has it not? For instance, there is the collection of the "Go-kin-ga", made up of ancient and modern folk-songs, which have a decidedly comic flavour, especially when the birds themselves are the singers. For this book, therefore, we have composed our poems so that the pillow words may act as decoys to the birds. But as it has taken more than three years to pair off the poems and the birds, I think that it is high time that the Woodpecker (a witty allusion to the engraver) was ordered to set to work: for they are both expert Woodpeckers, are they not? I hope that the book may serve to amuse folk during the long night hours—long indeed as are the legs of a Crane—despite the fact that I, Akamatsu no Kinkei, possess a talent as limited as are the legs of an Owl. In truth I am but a coxcomb (a play on the word cock's comb) uttering a string of incoherent words, just like an egg that tries to crow before it has been hatched. What a queer sort of a chap I am to be sure! Written by Akamatsu no Kinkei, the hermit of Usui².

It is necessary to make some remarks upon the above two prefaces. We learn from the preface to the first series that Utamaro had painted the Birds, and that the poets had composed the poems at the time the author had written this preface. We also learn from the preface to the second series that it took more than three years to pair off the poems and the birds before the engraver was ordered to get to work and engrave the birds, prefaces, and poems. As described above, when writing of the "Insect Book", we know that at about the time of its publication (1787-88), Utamaro had been commissioned by the publisher Tsutaya to paint a series of birds, beasts, and fishes. It is important to note the order in which these creatures are named.

Now the fact that it took over three years before the book was ready for engraving proves that it could not have been engraved before the winter of 1790, so as to be ready for publication in the new year of 1791. The questions now arise

—how can we account for this long delay, and also why were the projected books on Beasts and Fishes never published? I put forward the following tentative solution. In 1787-88, Utamaro was beginning to gain that popularity which culminated about three years later and continued uninterrupted till his death in 1806; and the demand for his colour prints may have to some extent delayed his painting of the birds for the second series. The chief reason, however, for the delay was the difficulty of obtaining poems sufficiently witty to put into the mouths of the birds. As regards the second question, it is highly probable that Tsutaya felt unwilling to risk another long delay which the composing of poems suitable for utterance by these creatures would inevitably have entailed. Kurth's statement that the first edition of this work was issued in one volume only with eight plates and that the second edition was subsequently issued in two volumes with 15 plates, as well as the conclusion he arrives at as to the date of publication of the so-called first edition, viz., 1789, is certainly wrong; for, as we shall see later on, a book entitled "Fukujusō" advertised at the end of this work, was not published till 1791. It may be here observed that the Book of Birds in its first edition is the rarest of Utamaro's books on Natural History.

GENERAL DESCRIPTION.—Title: Momochidori "Birds" (lit. a group of sanderlings, plovers, or any little sea birds. The word is often used to denote birds in general)³. Two series called Zempo and Kohen, each of one volume, 10 inches by 7½ inches. In colours, gaufrage, gold dust, and mica. The first series contains a preface and 8 plates; the second also contains a preface but has only 7 plates. Author of both prefaces: Akamatsu no Kinkei. Designer: Kitagawa Utamaro, (sealed) Utamaro. Publisher: Tsutaya Jūsaburō, wholesale dealer in illustrated books in the Tōri Abura Street, 8th section, on the north side of the Tokiwa Bridge, Tōto.

Engraver and date of publication are not given; but probable date of publication is 1791. Pages are unnumbered. Each plate is within a double-lined frame and occupies a double-page. The last page in each series is devoted to the same text containing an advertisement of four books, an announcement, and the names of the artist and publisher.

Covers of both series: dark blue boards with conventional plants and horizontal bars in gold. Light green paper labels with the title and the words Zempo or Kohen. On each plate are two humorous poems, one for each species of birds,

¹ A gigantic fabulous bird who with his great stretch of wing is able to encompass valley, hill, and dale.

² Usui has here a double meaning, i.e., the Usui mountain Pass and Cormorant Water. The Cormorant is one of the birds shown in the book with the upper part of its body beneath the surface of the water. Perhaps the author means to convey a wish to efface himself after the manner of the Cormorant; somewhat on a par with the ostrich hiding his head in the sand.

³ The title of the first edition is thus written in the copy described and in the Hayashi catalogue (Paris, 1902). First and subsequent editions sometimes, however, bear the title as advertised at the end of each series, viz., "Momochidori Kyōka Awase", Zempo or Kohen.

often themselves supposed to be songsters of the poems. Detailed description of the first series (Zempen) : one double-page preface.

Plate 1.—On the right, a couple of quail (Uzura); the female with raised head uttering its note, the male picking up seeds that have fallen to the ground from some grasses which rear their heads in the centre of the plate. On the left, a skylark (Hibari) gazes upwards standing between two plants of the same genus, one bearing white and the other purple drooping flowers. Both quail are cinder-grey mottled black with touches of pale yellow and black on throat and breast. Legs are bright yellow; eye-rings and tongue red. The skylark is sandy-brown and cinder-grey with white under-parts and grey legs. The attitudes of the birds are extraordinarily true to Nature.

The drawing and colouring of the birds and plants combine to make this picture one of the finest in the book. It is interesting to note that the quails' song was composed by the Ukiyoye artist, Ippitsusai Bunchō under the pseudonym of Tsuburi Hikari. In the second edition, the birds are darker and the legs of the quail are not yellow, nor are their eye-rings and tongue red. The outlines of the skylark's body are continuous instead of broken, and there is a faint pink tinge at the top of the plate.

Plate 2.—On a yellow ground, a fluttering Japan tit (Yamagara) grasps the bough of a tree bearing pinkish-white flowers, the petals of which are in fine gaufrage. He has not yet succeeded in making his perch on the bough secure, and is uttering his note with his head turned in the direction of a Japan bush-warbler (Uguisu, generally but erroneously called the Japan nightingale), who stands on a branch of the same tree and inclines slightly towards the tit. This latter bird is coloured cinder-grey, with white cheeks, crown and lower tail feathers. The legs are grey and its tongue red. The plumage of the bush-warbler is olive green on the back, with a white and grey breast; legs yellow, white streak above the eye and white under-parts. In the second edition the yellow ground is absent, and the pink of the flowers and the foliage are darker. The bush-warbler is a darkish brown.

Plate 3.—A Japan hawfinch (Mamemawashi) looks down from the branch of a pine tree at a woodpecker (Kitsutsuki) on the trunk of the same tree. The latter bird is gazing back at the former. The bill, feet and eyes of the hawfinch are yellow; its head and wings slaty-black; its breast grey; its under-parts and tail white. The head, beak and feet of the woodpecker are slaty-black; eye and breast yellow; occiput red; wings slaty-black spotted white. The trunk and bough of the pine tree are in varying shades of brown; the pine needles a beautifully soft green. In the second

edition the trunk and bough are darker and the pine needles more olive.

Plate 4.—On the right a cormorant (U) is in the act of diving after a shoal of small fish. The lower half of its body, which is greyish-black, appears above the surface of the water, which is indicated by delicate gaufrage only. The upper half is submerged and only faintly visible by means of an almost imperceptible grey wash, which is also applied, but rather more deeply, to the fish. On the left two snowy herons (Sagi) are standing with legs partly submerged. Their feathers are indicated by gaufrage. Their bodies, except the breast, throat, under-parts, and half the occiput, which are without outlines, are expressed by black lines continuous on the wings and broken elsewhere. The eyes are pale yellow within pale grey circles; legs and beaks pale yellow. In the second edition the gaufrage is more marked, and the portion of the cormorant beneath the surface of the water and the shoal of little fish are very much darker, thereby detracting considerably from the beauty of the plate. On the other hand, the fact that the gaufrage of the feathers of the herons is more pronounced without any black outlines is considered by some to be an improvement.

Plate 5.—A Japan wren (Misosazai), perched on the bough of a tree with small yellow flowers, is uttering its notes as it looks in the direction of a couple of snipe (Shigi), who are wading among the sedges of a marsh the water of which is shown in gaufrage only. The wren is coloured light brown, with yellow breast and under-parts, and with black tail, legs, wing tip and eyepatch. The general plumage of the snipe is pale brown, with grey necks, white and grey breasts and under-wing feathers, yellow legs, light grey round the eyes. The differences in the second edition are but slight and due to heavier printing.

Plate 6.—A pair of Eastern chimney swallows (Tsubame) are in flight on the right, whilst on the left a green pheasant (Kiji) stands amongst some grasses uttering its call and gazing in the direction of the swallows. The latter are coloured black with white and grey under-parts, red throats and yellow beaks. The plumage of the pheasant is generally black with the pennæ edged yellow, giving the bird an appearance of burnished metal. Its back is deep grey marked yellow; wings and long tail feathers greyish-white marked black; tail green marked black; legs grey; eyepatch red. This plate is much inferior in the second edition, the green of the pheasant's tail being altogether absent, whilst the colouring of the swallows is much cruder. The whole printing is heavier, and the pheasant's plumage lacks the burnished appearance.

Plate 7.—On the right a jay (Kashidori) is perched on a pale yellow branch of a flowerless

old plum tree. On the left an owl (Fukuro) is fluttering on another branch of the same tree. The birds are back to back. The lower half of the plate is dusted with gold. The body of the jay is pale brownish purple, and is expressed in gaufrage; its tail feathers and quills are greyish black; head and secondaries white; bill, eye-patch and feet grey. The prevailing colour of the owl is light rufous; tail, claws and beak grey; wings grey, tipped black; eye silvery grey surrounded by a brown disc; face and under the tail pearl grey. The fluttering of the owl is very realistically drawn. In the second edition the gold dust is absent, the boughs of the tree are pale brown, legs of the jay yellow, and the owl darker.

Plate 8.—On the right a cock and hen (Niwa-tori) are standing on the ground, which is tinted in patches a kind of greenish bronze. On the left a Japan bunting (Hōjiro) is perched on a yellow bamboo rod which props a plant with three purplish blue flowers. The prevailing colour of the cock is ruddy gold; wings indigo; breast and pennaë mottled indigo, white and light brown; tail greenish yellow; long tail feathers greenish black; eye and beak yellow; feet yellowish grey; comb and face bright red. The hen's colouring is similar, but lacks the ruddy gold appearance of her mate, while the face is a lighter red. The bunting has a light brown head and wing with black spots; the rest of the body, except the feet, which are yellow, is pale grey. In the second edition the indigo of the cock and hen is replaced by a light red, and the prevailing colour of the cock is changed from ruddy gold to yellow; the comb and face are a duller red, and the general appearance of the hackles is less fine. The bunting is grey and pale orange. The text at the end of this series is identical with that of the second series, and will be described later on.

Detailed description of the second series (Kohen):

A double-page of preface.

Plate 1.—On the right a falcon (Taka) is standing on the branch of a plum tree in pink and red blossoms. On the left, on the same branch, stands a bull-headed shrike (Moza). Prevailing colour of the falcon is grey, with black beak, red tongue, yellow feet, under-parts light grey with dark grey markings, and yellow eyes. Prevailing colour of the shrike is purplish-brown, with greyish-black tail feathers and quills, yellow and white breast, red tongue and grey legs. There is a pinkish tinge along the top of the page. In the second edition neither bird has a red tongue.

Plate 2.—A Manchurian great tit (Shijūkara) is hanging, body downwards, from the stem of a white chrysanthemum, which is expressed in gaufrage without outline and is supported by a bamboo rod on which is perched a Japan robin (Komadori). The tit is blackish-grey, with white

cheeks, eye and under-parts, the latter being expressed in fine gaufrage. The robin is light brown with white breast and belly marked black except under the tail, which is in white gaufrage. The lower half of the plate is sprinkled with gold dust. This plate is considered by many to be the finest in the book. In the second edition the gaufrage is heavier and the gold dust is lacking, as are also the black markings on the breast of the robin. In later editions the chrysanthemum is coloured pink and is without gaufrage.

Plate 3.—A pair of copper pheasants (Yamadori) are sitting on an olive green rock. A wagtail (Sekirei) stands on a pale grey ground below the rock. The head, wings, and tail of the male pheasant and the head of the female are touched with mica. The body and pennaë of the wagtail are rendered in fine gaufrage. The prevailing colour of the pheasants is grey mingled white and yellow, with grey feet and beaks. The eye-patch of the male is red, whilst that of the female is yellow and white. The wagtail is grey and white; legs and eyes are yellow. In the second edition the gaufrage on the pennaë of the wagtail and the mica on the pheasants are absent, and generally speaking the whole coloration is less refined.

Plate 4.—An owl (Mimizuku) is perched on a decayed tree trunk coloured yellow. A couple of Eastern bullfinches (Uso) are seated on the bough of a tree in leaf, and are gazing at the sleepy-looking owl. The plumage of the latter is pale brown with grey on the breast, abdomen, and around the eyes, which are yellow; its feet are grey. The bullfinches have black heads, grey backs, red throats, and white breasts tinted pink and rendered in fine gaufrage. Their inquisitive expression and perky attitude, as they gaze at the solemn-looking owl, are very humorously depicted. In the second edition the owl is darker, the decayed tree trunk greyish-green, whilst the heads of the bullfinches are lighter black and their breasts and throats paler red.

Plate 5.—Three pigeons (Hato) are standing on the ground strewn with fallen maple leaves and pine needles. Two of the birds are engaged in feeding, whilst the third is looking on. Some of the maple leaves appear as though withered and are coloured olive green, whilst the others coloured reddish brown have a fresh look as if moistened with dew. The prevailing colour of the birds is grey and white with a beautiful glossy reflection of greenish-lilac on heads and necks. The pennaë of all three and the bellies of two are expressed in white gaufrage. The eyes are reddish-brown, feet pink, and the small feathers in the wings of one of the feeding pigeons are tinted orange. On the right of the plate are a couple of brown sparrows with white cheeks and eyes, blackish breasts and tails, and greenish-grey abdomens. A remarkably fine plate. In the

second edition the colouring is darker, and lacks the orange tint on the wings of one of the feeding pigeons. The pink of the feet and the reddish-brown maple leaves are absent.

Plate 6.—A Japan long-tailed tit (*Enaga*) is perched on a green bamboo, along which climbs a plant with yellow flowers. On the left three Japan white-eyes (*Mejiro*) are on a twig of the same tree. The top of the plate is tinged pink. The back and tail of the tit are coloured grey, with white occiput, grey wings with black points, and pale yellow breast and belly. The three white-eyes have olive green backs, grey beaks, feet and tail, and white breasts and abdomens. In the second edition, the colouring is deeper and the breasts of the white-eyes are orange.

Plate 7.—On the right a pair of wild duck (*Kamo*) are standing on a pale yellow bank on which are growing tufts of green grass. On the left an Eastern common kingfisher (*Kawasemi*) is sitting on the stalk of a plant overhanging the water, which is uncoloured. The duck is busy quacking. The head, quills and pin feathers of the drake are blue with a bronze reflection, and are expressed in fine gaufrage. Its breast is a pale rufous-brown, its legs yellow with red bars, and its abdomen in white gaufrage. The prevailing coloration of the rest of the bird is white with grey and yellow markings. The colour of the duck is pale grey, marked black, with pale yellow bill. The kingfisher has a blue crown, black eye-patches, olive back and bill, black wing tips, pale grey body, and coral-red legs and nostrils. Its body is without outlines. In the second edition the bank is green, and the kingfisher's back a bright green instead of an olive green; whilst the duck is not so delicately printed.

The head, quills and pin feathers of the drake are deep green instead of blue.

A double page of text, on the right of which the following books are advertised:—

1. Momochidori Kyōka Awase, "Birds in a competition of humorous song". 1st series, 1 vol.; 2nd series, 1 vol. (This is the "Book of Birds" just described.)

2. Ikyoku Tansei Jō, "A Picture Album of Country Songs", 2 vols., containing portraits of the 36 poets, and written by Akamatsu no Kinkei.

3. Yehon Fukujusō, "A Picture Book of the Fukujusō Plant (*Adonis Amuraisis*)", 1 vol., in colours, compiled by Negotoken Birin.

4. Fugen-zō, "An Image of Fugen (a Buddhist idol generally represented riding a white elephant)", 1 vol. in colours; compiled by Tsuburi no Hikaru (*i.e.*, the artist Ippitsusai Bunchō).

These are followed by the announcement that

Besides these, you are invited to kindly inspect several other choice picture books, as well as books of moral instruction and readers which have recently been published.

Of the above, I cannot say who illustrated No. 2, as the book is unknown to me. No. 3, a copy of which I have in my collection, contains seven double-page illustrations in colour by Kitao Kōsuisai Shigemasa, followed by 30 humorous poems. The preface is by Akamatsu no Kinkei, the introduction by Negotoken Birin, and the postscript by Yadoya Meshimori. It is dated the early spring of 1791. No. 4 is illustrated by Utamaro, and was published in the third month of 1790.

Lastly follows the signature of the artist, viz., Ki-ta-gawa Uta-maro, with the seal Uta-maro, and the name and address of the publisher as already described.

EARLY SILK STUFFS FROM EGYPT

BY A. F. KENDRICK

THE value of any material contributing towards the elucidation of the problems in which the art of declining antiquity is involved is so generally recognised as to warrant the publication of the drawings here shown. They give the complete patterns of some dilapidated fragments of fine silk weavings, from the burying-grounds of Egypt, in the collections of the Victoria and Albert Museum. The making of the drawings is due to the Professional Classes War Relief Council, who allowed their grants to an artist to take the form of payment for this useful work—an arrangement satisfactory alike to the Council, the draughtsman and the Museum.

When we think of the complete change in our textile industries which would follow the disappearance of silk from among the substances

available for the loom, we are better able to gauge the revolution brought about by the introduction into the Western world of this material. It is the most adaptable of all textile threads, seeing that it alone is provided by nature already spun, and in a thread of such beauty and fineness as to open out possibilities in design and texture not dreamt of before.

Silk does not appear at all in Egypt until the Græco-Roman designs in woollen tapestry have passed their full development. A few rare examples, all late in character, in which silk has replaced the wool on the linen warps, are catalogued in our Museum collections. As soon as we meet with fabrics entirely of silk, we find that the tapestry-method has been given up, and that a new order of designs has to be accounted for.

The imagery of such stuffs as [B, C and D] here reproduced is not derived from Greece or Rome, and any attempt to reconcile them with the earlier art of Egypt fails to carry that degree of conviction which the issue demands. These considerations point at once to the vital question—whether it was the woven article or the raw material that was carried into Egypt. Both views have their advocates, and both have their difficulties¹. On the whole, the theory that the oldest silk stuffs found in Egypt, among which these must be classed, were imported already woven, provides a more workable scheme of general classification, and makes the way easier in other respects. It was not before the opening up of the East to the Romans that the influx of silk into the Empire took place in sufficient quantities to make it generally known. From that epoch until the outcome of Justinian's experiments in the home-cultivation of silk secured enough of the raw material for the needs of the day, the commerce in silk from the Far East was in the hands of the Persians. These inveterate enemies of the Romans made the most of their prerogative, and we may be sure that they only allowed so much silk to pass westwards as they did not require for their own looms. In Sassanian times the centres of Persian culture lay further west than at present, and so far as weaving is concerned we have the testimony of chroniclers that the early kings of that dynasty obtained the craftsmen for their more easterly provinces from Mesopotamia. We may gather from this that silk weaving was then well established in the region of the two great rivers. Without unduly elaborating the argument, the view that the stuffs under consideration are the outcome of that industry may be fairly claimed to be justifiable. The mixed and fanciful character of the designs has a distinct Oriental element, and is not out of keeping with the tendencies of art under the Sassanian rulers, who as native Persians regarded themselves as the heirs to the traditions of the old Achæmenian kings of Persia, and endeavoured to impose a revival of old Persian forms on the Hellenic traditions established under the Seleucids. So much for the design. Passing from that to the examination of the material itself, together with the dyeing and the weaving, these are found to bear the almost undeniable stamp of a long tradition, and do not look like the work of provincial weavers trying an unfamiliar material. The pattern of [D] is on an exceptionally minute scale², and yet it bears magnifying many times. The original is a woven strip found stitched round the neck of a linen tunic. The garment was further adorned with the usual

tapestry weavings of late Græco-Roman type, forming a marked contrast, but at the same time not without significance in connection with the date to which both should be assigned.

Until new evidence is forthcoming with the progress of research, the safest ground to take is that these weavings are importations from Hither Asia, and most probably the work of Mesopotamian craftsmen³. If we could definitely call them Persian or Sassanian it would be simpler, but the former word comprehends as well those lands east of the Tigris basin to which it is not claimed that these stuffs may belong, and the latter would imply that they were woven before the downfall of that dynasty in the year 642, whereas this class of ornament has a following which carries it onwards for some considerable time after that.

The colour scheme of the three examples under consideration is practically the same. The chief variation is in the depth of tone in the rich blue of the ground. The patterns are in red, green, blue, buff-colour and white. These colours are pretty general in stuffs of the class, but occasionally the ground is red instead of blue. The ovals on which the pairs of antelopes and leopards are placed in example [B] are red. The Asiatic leanings of the design are perhaps as much accentuated in this example as in any of the whole group⁴.

The design of [C] is the most fanciful of the three. It is impossible at present to say what may have prompted the artist to place two griffin-headed birds with their tails bound together upon the foliated double human mask⁵. All three stuffs were in the collection of the late Major W. J. Myers, and they came into the possession of the Museum some years ago by gift from his brother-in-law, Mr. Robert Taylor. No record of provenance was associated with them, but the stuffs belonging to this group are mostly known to be from Antinoë, and as the site had already been opened up in Major Myers's time, it is fairly safe to assume that they were found there.

The remainder of the patterns here reproduced fall together into another and larger class comprising diapers of trellis form. They are rendered in two colours only, red for the ground and yellow or yellowish-white for the pattern, following the general rule in this respect. The scheme is so simple, and at the same time so ancient and widespread, that it offers but little evidence as to the locality whence the patterns were derived.

¹ The problem is part of a far larger one which would require a great deal of space to set down in detail.

² It is reproduced in colour in Lessing, *Gezeichensammlung* Pl. 2a, but incorrectly, chiefly owing to the example at Berlin being imperfect; but careless drawing is responsible for taking the life out of the design.

³ There is another variation of the double bird-device on a specimen in the Musée Guimet in Paris (E. Guimet, *Portraits d'Antinoë*, Pl. viii), and of the foliated masks in the Berlin Museum (O. v. Falke, *op. cit.*, fig. 41).

¹ For the latter view, see O. von Falke, *Seidenweberei*, I, p. 36. The first is, so far, more generally received. See also *Burl. Mag.*, xxxi, 1917, p. 19.

² The entire pattern repeats vertically in a space of 2½ inches.




Patterns, restored, from fragments of stuffs given to the Victoria and Albert Museum, (A) by Rev. Greville Chester, and the remainder by Mr. Robert Taylor from the late Major W. J. Myers's collection.

The silk stuffs from Akhmim and Antinoë, otherwise so strongly in contrast that they provide the main argument in favour of a local origin for both, have these trellis patterns in common⁶. Example [A] is from Akhmim. The provenance of the others is uncertain, but on grounds of style the whole class of trellis patterns fits in better with the Akhmim group than with the group to which [B, C and D] belong. The designs of the typical Akhmim stuffs show that they were made in a district where the Christian faith was recognised, where Greek was spoken or understood, and where Oriental influence was strong. Syria supplies these conditions, and intercourse between Egypt and Syria was ancient and perennial. Perhaps these silks with trellis patterns are Syrian rather than Mesopotamian. So far as Egypt is concerned, the claims of Alexandria are not altogether negligible, but the probability that they were made in the provincial centres where they were found seems remote. Specimen [A] was given to the museum by the Rev. Greville Chester in 1887. The others [E to H] were included in Mr. Taylor's gift already mentioned.

⁶ Cf. Forrer, *Seiden-Textilien*, Pl. x, 1 and 2 (Akhmim), and O. von Falke, *Seidenweberei*, fig. 34 (Antinoë).

ENGLISH FURNITURE OF THE CABRIOLE PERIOD BY H. AVRAY TIPPING

II—SEAT FURNITURE

 principal kinds of seat furniture that prevailed during the Cabriole period. The bench was going out, the sofa coming in. Meanwhile the chair was multiplying and being adopted for universal use. At Hampton Court in 1699 it was not merely the state and principal bedchambers that were supplied with chairs, but even the "Foot Guard rooms" had them of the cane type, while in the Horse Guards officers' rooms there were "two dozen of Turkey work chairs".

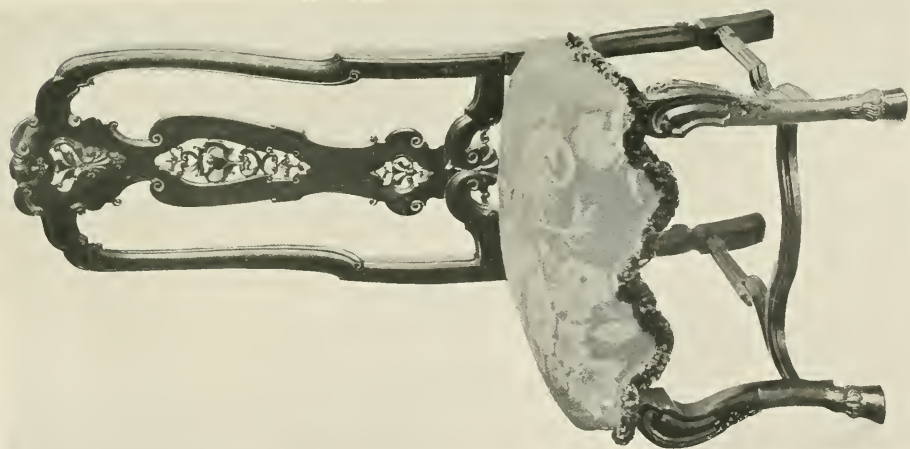
This was a great departure from the original purpose and etymology of the chair. It had been of rarity and importance—a seat of honour or of office. Of its old meaning we have survivals in such expressions as the Speaker's chair and the professorial chair, while in its Greek form it is now applied not to the seat of a bishop, but to the church that contains it. In French, however, it retains its early sense. Littré defines *chaire* as a raised seat from which one speaks, teaches or commands¹. But he tells how, in the 16th century, the people of Paris pronounced an R as if it were a Z, and out of this "vicious pronunciation" arose the word *chaise* adopted to describe the single seat with back which was becoming

In regard to the dates to which the originals of all the examples here reproduced should be assigned, not very much need be said. The Antinoë group represented by [B, C and D] probably came into Egypt about the 6th century. Their influence on the woollen tapestries duly appears, but not in early examples. On the other hand, the tunic to which [D] was stitched can hardly be later than the 6th century. The trellis patterns may perhaps be also of that century. V. Falke is even inclined to regard them as older, but to other eyes they convey the impression of designs already beginning to assume a formality which slowly encroaches on the vigour characteristic of early ornament, requiring a periodical stimulus from outside to stir it into energy. Enough of one specimen [F] has been preserved to show that it was cut into a clavus in a shape suggesting the 6th or 7th century, and it is fairly safe to place all those here reproduced within the same limits. Several of the patterns frequently recur with small variations in detail, showing that we have not merely to do with a single output on a large scale, and they probably continued long in popularity. The last word will not be said on these and cognate problems for some time to come.

more frequent and less heavy. The lightest form could be moved easily and was the delight of the talkative ladies, or *caqueteuses*, who could draw them together for a gossip, so that a 16th-century writer, expatiating on the power of speech of Parisian women, tells how their seats are called *caquetoires*. Walnut was then in full use in France, but in England oak and insularity combined to postpone the prevalence of the light chair until the Restoration, when the walnut frame and the cane seat greatly reduced the weight, although the height of the back, the elaboration of the stretcher and the wealth of carving were against mobility. With the stretcherless cabriole leg, the lowered back and the restraint of ornament which characterised the normal chair of Queen Anne's reign, additional handiness was gained, and the ordered line of chairs along the walls of a reception room could be changed without effort for conversational and other social grouping. "Set chairs and the *Bohea* Tea and leave us", says Penelope to her maid in the "Lying Lovers", written by Steele in 1704². With the cabriole leg comes the curve in the back. The designer must have rejoiced at a combination which carries a graceful waved line from foot to cresting. Did he invent it out of zeal for beauty, or was it imposed upon him by a

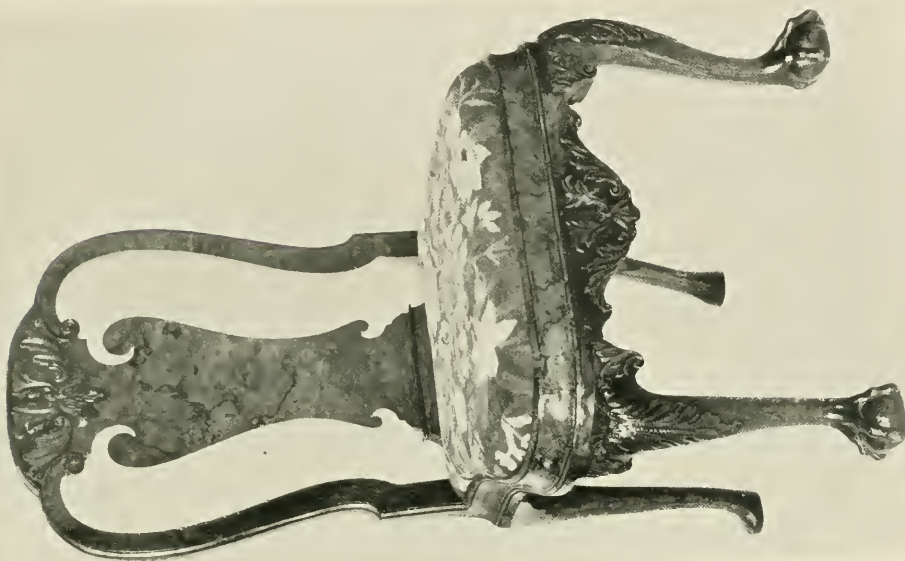
¹ *Dictionnaire de la Langue Française*, E. Littré, 1, 539.

² Steele's *Dramatic Works*, II, 36 (ed. 1747).



A

HIGH CURVED BACK AND PIED-DE-BICHE CABRIOLE LEGS. IT CLOSELY RESEMBLES A SET IN HAMPTON COURT PALACE. C. 1695



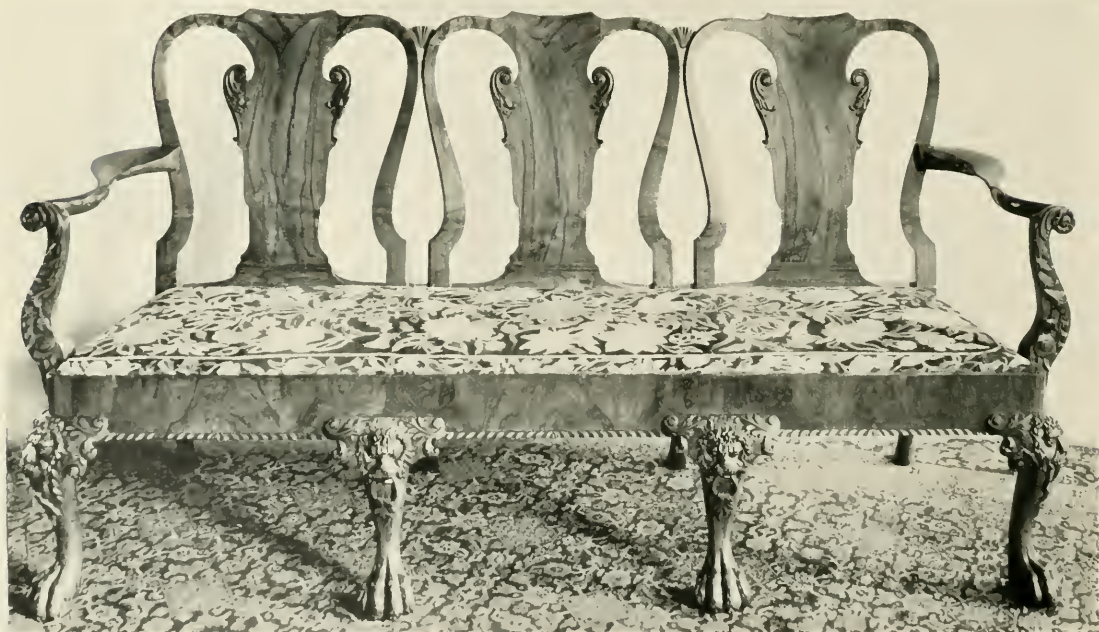
B

FULLY DEVELOPED QUEEN ANNE TYPE. THE BACK IS LOWERED, THE STRETCHER ABOLISHED. THERE IS NO PERFORATED ORNAMENT AND LESS CARVING, A GOOD DEAL OF THE EFFECT DEPENDING ON FINELY FIGURED VENEER. C. 1714

PLATE IV. ENGLISH WALNUT CHAIRS OF THE CABRIOLE PERIOD BELONGING TO MR. PERCIVAL GRIFITHS



SMALL SIZE, OF GOOD FORM AND WORKMANSHIP, BUT WITH LITTLE ORNAMENT. TYPICAL OF THE DOMESTIC FURNITURE OF WELL-TO-DO FOLK UNDER QUEEN ANNE. TOTAL LENGTH, 3' 11". C. 1710



LARGE SIZE, HIGHLY FINISHED AND ORNAMENTED. THE TRIPLE BACK IS UNUSUAL, ESPECIALLY IN WALNUT. EXTREME LENGTH, 6'. C. 1730

comfort-loving society that was growing fond of a stuffed back, and required that even a wood back should be so shaped as to afford the utmost support to the human frame by assimilating to its contours? Mons. Havart assigns the change in France to the closing period of the 17th century, and considers that the cabriole leg as well as the curved back were a "condescension" to the convenience of the sitter³. Certainly the baluster leg does not consort with the curved back anything like so well as the cabriole, and the demand for the former may be largely responsible for the vogue of the latter, and also for the flowing line that it reached at its zenith, especially in England, where it attained its greatest popularity. Where and when it arose is not known precisely. I am aware of no grounds beyond conjecture for the theory that it came from China through the Dutch, and that the European form arose in Holland and thence came to England. It must be borne in mind that in early Egyptian and Classic times seats were "supported upon representations of the legs of beasts of the chase"⁴. France under Louis XIV was supreme in arts and crafts, and most departures originated in her workshops. Thus the *piéd de biche*, the earliest form of the cabriole leg, arose there, according to Mons. Havart in the last third of the 17th century. It may therefore have been known to Daniel Marot before the Revocation of the Edict of Nantes drove him, in 1685, from France to Holland. He became architect to William of Orange, who, on gaining the English throne, in 1689, brought him over and entrusted him with much of the decoration and furnishing of Hampton Court Palace. There we find a set of *piéd de biche* chairs, and as the seats are covered in *petit point*, such as we know that Queen Mary and her ladies industriously worked, the set may have been made for her temporary quarters, fitted up in the Tudor "water gallery", and occupied by her from 1690 to her death four years later. Here were set out her collections of Oriental and Delft ware in the manner shown in various of Marot's designs for room decorations. But neither in these nor in any other designs by him, either of completely furnished rooms or of individual pieces of furniture, do I find any representation of a cabriole leg. Chairs and tables alike still show the supremacy of the baluster leg, with an occasional change to C scrolls. Clearly he was no ardent advocate of the cabriole form, and may have ignored it. Yet the attribution of the Hampton

Court set to the last years of Queen Mary is probably correct. So numerous are the recognisable steps in the change from the late Charles II C-scrolled, heavily stretchered and elaborately carved backed chairs to the full cabriole, stretcherness and simple backed type of Anne that they must spread over a considerable number of years. At first the leg starts out straight from the bottom of the seat frame, and only after an inch or two swells out into a curved knee. Such chairs are likely to be a few years earlier than those where the interval is eliminated as in the Hampton Court set. There, however, we still find the front stretcher upright and carved in the Charles II manner, in conjunction with side stretchers of the flat serpentine type. Before long the front stretcher is also of that type, as in the specimen belonging to Mr. Percival Griffiths [PLATE IV, A]. Its back is identical in design with the Hampton Court set, and the legs are similar except for the cabochon panel on each side of the knee. The design probably remained in use for a few years, the front stretcher alone being modified, so that 1695 is very probably the date of its production. It will have taken all the years of Queen Anne's reign to effect the changes shown in the next example illustrated [PLATE IV, B]. Stretchers have become unnecessary owing to new and improved construction. The lowering of the back has lessened the strain. The seat frame has become a fairly deep visible rail, rebated to take the loose seat, and into the under side of the frame the knees of the leg, widening out in console manner, are firmly fixed and meet the front apron or drop in a manner that gives the utmost rigidity. Design as well as construction have gone forward. There is a perfect balance and correlation of parts and of ornament. The hind legs are now consonant with the front without being fully cabrioled. The seat rail completes the curve of the leg, both in its general form and the ample cavetto of its moulding. The same lines reappear in the back. The uprights, which already in the Hampton Court chairs broke from the straight into a curve at one-third of their height, now break lower down and curve over at the top as a C scroll. Into this fits the much modified cresting, which itself is a continuation of the broad central splat that in its outline follows the curves of the uprights. There is no longer a cross-rail near the base of the back, but the splat rises from a plinth set on to the seat rail. The ornament is excellent in quality but restrained in quantity. Much of the effect is gained by veneering all fairly broad surfaces with the choicest figured walnut. Only the legs are wholly without such veneer, for it is on the flat front of the uprights, as well as on the splat, cresting, seat rail and drop. On to it a certain amount of carved ornament, often worked out of a sheet of walnut no more

³ "Avec le dernier tiers du XVII^e siècle les formes s'assouplissent brusquement, et les meubles, par une condescendance jusqu' alors ignorée, se plient aux convenances de ceux qui les emploient . . . les piéds de biche qui succèdent aux piéds de balustres, se dérobant par une courbe gracieuse, laissant les talons se mouvoir sans risquer de se heurter à des angles aigus". Havart, *La Menuiserie*, 144, 5.

⁴ *Encyc. Brit.*, 11th edition, v, 801.

than $\frac{1}{4}$ inch thick, is glued so securely and delicately that not only has it withstood two centuries of wear, but the junction is so invisible that it needs a magnifying glass to reveal the fact that the veneer and the carving are not out of the same piece. In the chair we are describing—a choice yet typical example of the fully evolved Queen Anne type—the carving on the knees of the front leg is nearly as shallow as that applied to the cresting and drop. But as the knee carving is always out of the solid block of wood from which the leg is shaped it is often in much greater relief, and occurs even when the rest of the piece is devoid of carving, as in the small chair-backed settee [PLATE V, c]. These backs have the same lines as the chair, both as to upright, splat and cresting, but the outline is simplified and the ornament lacking. Reliance is placed upon the quality of the figured walnut veneer to give the desired richness of effect, and there is no carving except for the shell on the knees and the eagle head terminating the outward curves of the arms. The club feet show the most usual and widely adopted modification of the *pied de biche*, whereas the chair has the more elaborate ball and claw inspired, as is generally thought, by the pearl grasping dragon so much represented on the then fashionable examples of Chinese ceramics, lacquer and bronze. As this ball and claw appears in chairs that still retain the stretcher, and also in examples dating late in George II's reign, its vogue extended throughout the cabriole period, whereas the lion's paw and mask are motifs that had a rather shorter period of popularity, occurring very sparsely before the accession of George II, soon after which the large settee illustrated [PLATE V, d] will have been produced. The treble back, admitting of a

6 ft. length, is unusual, especially in walnut. The small settee is only 4 ft. long, and by widening the double back a length of 4 ft. 6 in. was easily attainable, which was as long as it was customary to make this form of seat, distinctive of the Cabriole period. Settees with stuffed backs, divided up into two and three chair backs, made about 1695, and having baluster legs, occur at Hornby Castle, and were not unusual at the time. But the open wooden backed form comes in only with the cabriole leg, the earliest approach to it being a double elbowless chair, dated 1690, but of full Charles II carved, crested and cane-panelled type, at S. Martin's, Ludgate Hill.

Another peculiarity of Mr. Percival Griffiths's large settee is the mode of bringing the whole knee and its side scrolls up on to the rail, which on this account is unusually deep and finishes with a nulling, reversed on each side of a central flower. It was quite normal for the knee to rise in a sort of central cresting on to the rail, as in the small example, but in the larger the side scrolls are the same height as the lion mask, and the top line of the leg cuts straight across the rail. In the collection there is a mahogany chair of very much the same form and date as the walnut settee and having the lion mask and ring on the knee, but this is set in the usual way under the rail and has no cresting. The settee, though of walnut, belongs to the "lion" period, when mahogany was the favourite wood, and it was exceptional to make so very fine a piece of walnut. The cresting of the back, of which the rising curve of the small settee marks the dying phase, is finally abandoned, and the slats top the back with a curved depression. A few more years and the back becomes still squarer, while the solid slat is exchanged for openwork scrolls and strappings,

(To be continued.)

EXPRESSIONISM

BY RANDOLPH SCHWABE

EXPRESSIONISM is not a good label; but in the sense of an antithesis to Impressionism it serves in general for those tendencies in modern art which have their precursor in Cézanne. In the sense used by Paul Fechter, the author of the book now used as a text for these remarks¹, Expressionism may be defined as the concentrated presentation of emotion sought for within the artist's consciousness—an insistence on feeling rather than on the visualisation and reproduction of the external world. Opposed to this is the attitude of Impressionism, one of passivity before nature, of which attitude Van Gogh, through all his

febrile intensity, is found to be the final and highest development. The gist of the revolt is in the text used by Fechter: "Los von der Natur!—Zurück zum Gefühl!" This represents the main current, diverted for a while by Gauguin and others ("Zurück zum Bild!"), whose system is looked upon as falling logically into mere decoration.² Later there are contradictions and discordances among the Futurists and the various groups of Cubists. The author classifies Italian Futurism as an illegitimate offspring of Impres-

¹ *Der Expressionismus*, by Paul Fechter; 42 Abbild. Munich (R. Piper and Co.), 1914.

² "Se rappeler qu'un tableau—avant d'être un cheval de bataille, une femme nue, ou une quelconque anecdote—est essentiellement une surface plane recouverte de couleurs en un certain ordre assemblées"—Maurice Denis in *Théories* ("Définition du Néo-Traditionisme", 1890—a title which he qualifies twenty years later as "assez bizarre").

sionism, related to Expressionism by reason only of certain developments unforeseen in the original programme. Marinetti is flatly accused of a measure of charlatantry. Cubism is granted the merits of a variant of the true movement, which would attain the Expressionist goal by a more absolute intellectuality. The contemporaneous and independent growth of the movements in France and Germany is insisted on. For instance, Otto Hettner is said to have painted pictures which, prior to the analogous essays of Picasso, made an excursion into the domain of mathematically systematised drawing. Incidentally this case is used as an argument against the attempts made to characterise "modernism"—in so far as it is not classed with the decorative arts—as a conscious mystification; a reproach directed particularly against Cubism and Futurism, which have the more obvious look of formula and receipt. Fechter thinks the accusation justified in the case of Futurism, and is willing to concede the possibility of some such taint in the origin of Cubism without altering his opinion of the results. Even if the beginnings were deliberate and prompted by no real depth of feeling, the strengthening and broadening by successive exponents, reacting to a widespread genuine feeling, have produced work of real value. Of course, no serious critic condemns the whole of the modern movement as insincere, but—purely as an academic point—the Hettner case proves nothing. The argument might be inverted. Assume Picasso and Hettner both to be humbugs; their independent existence deprives neither of his claim to the title. Fechter, while not denying the German debt to French art, claims due credit as an originator for Munch, and above all for Hans von Marées. To these might be added Stremel and Baum, who, on Meier-Graefe's evidence, developed Neo-Impressionist tendencies without contact with Signac and Seurat. The final claim is that the leadership of the modern movement is at length passing to the German schools, of which Pechstein and Kandinsky represent the arch-types. Here again is a subdivision. Kandinsky pursues what may be called the intensive method, an effort at expression detached from all relation to natural forms. Pechstein makes use of natural form as a basis. Kandinsky is widely known outside of Germany, largely on account of his literary work. The Japanese see in him a purpose allied to the subjective Oriental art of calligraphy. Whatever the ultimate judgment on him may be, I cannot think

that Fechter's panegyric of Pechstein is altogether deserved. Having slight acquaintance with originals, I am unwilling to be too emphatic; warned by the example of Meier-Graefe, who—too prolific to be always well balanced, or even accurate—has in this way made more than one *gaffe* in his account of English art. But by collating impressions with others my opinion of Pechstein is so far confirmed. Hans von Marées, who since his death has steadily won respect as a sort of John the Baptist of German art, is little known in England. There may be an inclination among his compatriots to exaggerate his importance³, and without a wider internationalism in art it is difficult to give him his exact place; but he is certainly a distinguished and interesting personality, who, in spite of some weaknesses and indecisions, has produced work of true monumental value. In his conclusion Fechter touches on the future of Expressionism, and hopes that it may not sink into a mere art movement, but that it may be more and more an expression of the "Weltgefühl", the spiritual and religious existence, of the new century⁴. To some extent this might have been said of any good art of the past—which seems to imply that "good art" and "expressionism" are interchangeable terms. In the narrower sense more generally used, however, Expressionism provokes great differences of opinion. Max Raphael, who has already ploughed thoroughly into much of the ground traversed by Fechter, points out⁵ the dangers that surround the movement, which he does not really consider to be the true path to the Absolute. The advanced "Revista" of Barcelona dooms Cubism (which, as we have seen, is looked upon as a variant) to complete sterility. Among these contradictions it is perhaps significant that an artist of Émile Bernard's distinction has reverted to the "art des Musées"; and is there not a rumour that Picasso, too, has reverted—to the Ingres tradition?

³ Cf. for instance Franz Blei, quoted by Meier-Graefe, *Hans von Marées*, Vol. III. Léandre Vaillat, quoted in the same work, compares Marées with Chassériau, who oscillated between Ingres and Delacroix. Perhaps if Marées had had behind him the Ingres tradition which permeates, even subconsciously, so much French art, he might have been a more complete artist, and more on a level with Cézanne, with whose name his is sometimes coupled. He might at least have been saved the fumbling which is apparent in many of his most naturalistic drawings.

⁴ Cf. Kandinsky in *Der Blaue Reiter*: "... das Aufbauen des seelisch-geistigen Lebens des 20. Jahrhunderts, welches wir miterleben und welches sich schon jetzt in starken, ausdrucksvollen und bestimmten Formen manifestiert und verkörpert".

⁵ In *Von Monet zu Picasso*.

DÜRER PORTRAITS, NOTES BY SIR MARTIN CONWAY

I—PORTRAITS OF DÜRER'S FATHER



ALBERT DÜRER has left us three portraits of his Hungarian father, Albert Dürer the elder, the Nuremberg goldsmith. Two of these are paintings. The earlier, in the Uffizi [PLATE], is inscribed with the painter's monogram and the date 1490. The date is probably correct, but both it and the monogram are not contemporary with the picture. The later painted portrait of 1497 is in the National Gallery [PLATE] and there are copies of it at Syon House, Frankfurt, and Burghausen. The third portrait is an undated silver-point drawing in the Albertina [PLATE]. It is in the reverse direction from the other two. Seen in a looking-glass it corresponds very closely with the painting of 1490, and can scarcely be of earlier date. These three likenesses give a very good idea of the aspect of their subject. We should be able from them to recognise him anywhere.

In the Hefner-Alteneck sale in 1904 there was sold a portrait on panel (No. 459) attributed to Bartholomew Zeitblom of Ulm [PLATE]. It is dated 1483 and depicts an oldish man who is so obviously Albert Dürer the elder that I can hardly suppose the identity not to have been already pointed out. It does not, however, seem to have been recorded in any publication accessible to me. The features speak for themselves; the reader can compare them for himself, but his attention may be called to the hands, which are very characteristic. They hold what may be the same rosary in the Zeitblom portrait and that of 1490. I have not seen the Hefner-Alteneck picture, and cannot say whether the attribution to Zeitblom is acceptable or not. 1483 was the year of his marriage to the daughter of Hans Schüchlin of Ulm, but I believe his name is not actually recorded as that of a resident at Ulm till 1484; thus there is no inherent improbability of a visit by him to Nuremberg in 1483.

Apart from the interest of the likeness for its own sake, it has value as tending to support the correctness of the date 1490 on the Uffizi portrait. It also proves that the Albertina drawing must be some years later than 1483. Dr. Ochenkowski's suggestion in the "Repertorium" (xxxiv, p. 1) that it was drawn about 1480 by Albert Dürer the elder after his own face seen in a mirror is thus shown to be impossible. The drawing of the hands suffices to prove that it is not a self-portrait. We may thus safely assign the Albertina drawing to December 1489, or the first months of 1490. The young Dürer, in April, 1490, started away on his four years of journeyman'ship and did not see his father again till 1494. Probably the drawing was pre-

liminary work done in connection with the Uffizi painting. The 30th of November, 1489, saw the end of his apprenticeship and he left home on the 11th of the following April. Picture and drawing show how he was occupied in the intervening four months. They enable us to imagine a happy domestic interlude.

II—JAN PROVOST, BY DÜRER?

In the month of September 1520, when Dürer was at Antwerp, he one day made this entry in his diary:—

I dined once again with the Portuguese (*i.e.* his particular friend the Portuguese Factor). I took the portrait of Master Jan Prost of Bruges, and he gave me 1 fl.—it was done in charcoal.

This Jan Prost was the painter Jan Provost, at that time therefore staying at Antwerp. On the 6th of the following April Dürer left Antwerp for Bruges, travelling in company with a German friend and with the same Jan Prost, "a good painter", he writes, "born at Bruges", which was not true, for though Provost's home was at Bruges, he was born at Mons. The diary continues:—

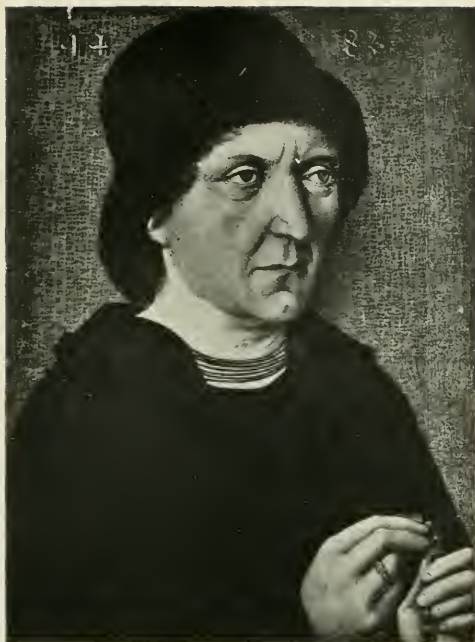
When I reached Bruges [on the 7th] Jan Prost took me in to lodge in his house, and prepared the same night a costly meal and bade much company to meet me.

And so on, concluding:—

So early on Tuesday we went away, but before that I drew with the metal-point the portrait of Jan Prost, and gave his wife 10 st. at parting.

Thus there existed a charcoal portrait of Provost by Dürer drawn in September 1520 and a silver-point portrait drawn in April 1521. Does either of these exist?

Among pictures now accepted as the work of Jan Provost is one of a very peculiar character in the museum at Bruges. What the meaning of it may be no one knows, but at all events it depicts a stout merchant in his office with his ledger and money-bags on the table before him. On the other side of the table stands Death, who is either laying down or taking up money and appears to be accepting a receipt (now only in part legible) signed by Jan Lanckart, doubtless the merchant in question. Behind Death stands a grave individual looking on and pointing with one finger. A natural supposition is that this is the portrait of the painter. It may not be his, but it is like the kind of portraits of themselves that painters sometimes introduced into the backgrounds of their pictures. For a long time I had a feeling that this head was known to me, and I looked among Dürer's drawings of his Antwerp days to see whether any of them resembled it. None such appeared. Recently, however, when looking up his drawings of or assigned to the



BY JOHAN BARTHOLOMAEU'S ZEITBLUM, DATED 1483



BY ALBRECHT DÜRER, DATED 1490 (UFFIZI)



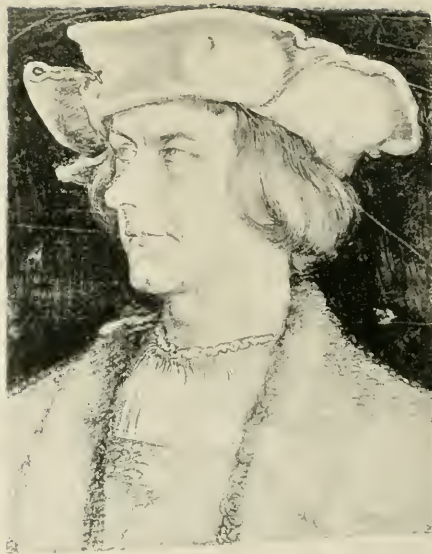
ASCRIBED TO ALBRECHT DÜRER (ALBERTINA, VIENNA)



ASCRIBED TO ALBRECHT DÜRER, DATED 1497 (NATIONAL GALLERY)



PORTRAIT OF PAULUS HOFHAIMER, DETAIL (REVERSED) OF
 "THE TRICHPHAL PROCESSION OF MAXIMILIAN", WOODCUT BY
 HANS BURGKMAIR



PORTRAIT DRAWING BY ALBRECHT DÜRER, IDENTIFIED WITH
 HOFHAIMER, HERE IDENTIFIED WITH JAN PROVOST (BRITISH
 MUSEUM)



"DEATH AND THE MISER" WITH PORTRAIT OF THE PAINTER (?) ON THE RIGHT : BY JAN PROVOST (TOWN MUSEUM, BRUGES)

year 1518, I stumbled upon it. It is in the British Museum (Lippmann, No. 284), and the reproductions here published will enable the reader to judge of the likeness for himself. There is no imperative reason for attributing this undated drawing to 1518 rather than to 1520. In 1518 Dürer visited Augsburg and drew several portraits while there; one or two of them are in a style similar to this, one indeed having the blank strip along the top as well as the blackened background, and a touch and general treatment of like character to that here observable. Mr. Campbell Dodgson called attention in *The Burlington Magazine* [Vol. VII, p. 152, May 1905] to a proposed identification by Dr. Dörnhöffer of the person depicted in the portrait-drawing in question with one Paul Hofhaimer, organist to Maximilian I. Hofhaimer's home was at Innsbruck, which involves the assumption that he accompanied his master to Augsburg in 1518, and that Dürer then drew this likeness of him. The sole basis of the identification is part of a woodcut in the *Triumphal Procession of Maximilian*, by Burgkmair, in which Hofhaimer is shown in profile playing the organ [FIG.]. From a fancied resemblance between a small profile woodcut and an approximately life-size three-quarter face drawing no very binding conclusion can be reached. Both have pointed noses, and wear their hair cut to about the same length. That is about all they have certainly in common.

REVIEWS

CHINESE POTTERY OF THE HAN, T'ANG AND SUNG DYNASTIES; owned and exhibited by Parish-Watson and Co., New York; 109 pp., 16 col. pl. *Privately printed.*

This book, which describes and illustrates a collection of the earlier Chinese ceramic wares, is neatly got up, with excellent coloured plates, and finely printed on paper of enviable quality. It is, in fact, the ideal of a sumptuous catalogue issued for purposes of trade, but none the less worthy of the most fastidious connoisseur. A full description of each piece is given in the approved style, and happily without those flamboyant exaggerations which betray too obviously the ultimate purpose of works of this kind. The several groups of wares are prefaced by general notes supplying a concise and accurate summary of the limited information at present available about these early potteries. And the subject as a whole is reviewed in a useful introductory chapter which sketches briefly the history of the earlier phases of Chinese ceramics. The value of a catalogue of this kind depends largely on the accuracy of the descriptions and attributions of the individual specimens, a condition not easy to satisfy when dealing with these remote periods, and at the same time one difficult to criticise without actually seeing the objects themselves. But the general impression gained

A careful comparison of the drawing with others of similar type by Dürer shows that the costume is rather that of Antwerp in the winter of 1520-21 than that of Augsburg in 1518. The ruffled shirt with the embroidered waistcoat below it ending above in a horizontal line comes very close to that of Bernard van Orley in the Dresden picture. The shirt is almost identical in form with that worn by the fine gentleman in the Madrid picture (of 1521), and both shirt and waistcoat find their match in the Weimar drawing (L. 158), traditionally called Joachim de Patinir, and in a Berlin drawing (L. 66). There is no strap to hold together the wings of the hat, but with that exception it is the fashion of 1520-21 rather than of 1518. The hat worn by the man in Provost's picture has a strap to hold the wings. In other respects the caps are the same in drawing and picture. As for the faces, the resemblance between the two is obvious, except for the fold of flesh from the nose to the corner of the mouth, which is continuous in the drawing, but not in the picture. Otherwise we might have thought that the drawing had been actually used by the painter as a help. He would have done better to copy it exactly, but the direction of face and eyes would not have suited his composition. The likeness between the two does not amount to a compulsory identification, but a strong resemblance cannot be denied. The graver expression in the painting is accounted for by the subject.

by reading the descriptions is that the task has been well and faithfully done, in spite of the overmastering temptation to decide all doubtful points of chronology in favour of the earliest possible periods. There are, however, a number of coloured illustrations; and in these cases the plates are so clear and so truthfully coloured, that it is possible even on this side of the Atlantic to form an opinion on the type and period of the objects depicted. Here the attributions of the catalogue will in the main be accepted, though there are one or two which we should be disposed to question. Thus with regard to the remarkable polychrome pillow (No. 110), it is conceivably as early as the Sung period, but I know no evidence which could suggest the possibility of an earlier date for this type. Again, No. 111 is described as "Tz'ü-chou type". It is a high compliment to the Tz'ü-chou factories; but unless the illustration is surprisingly deceptive, this beautiful bottle with splashed aubergine glaze belongs to a well-known group of Ming pottery not in any way connected with Tz'ü-chou. No. 123 is a porcelain bowl with a beautiful crushed-strawberry glaze in Chün style; but the shape is not a Sung shape, and it should not be

forgotten that the imitation of Chün glazes was a preoccupation of the Imperial potters from Ming times onwards. Finally, the attribution of No. 120 to the Chün yao group is surely an oversight. The black pencilled design under a blue glaze is familiar in the Tz'ü-chou types, but quite remote from any characteristic of the Chün wares.

R. L. H.

"COLLECTORS' MARKS", arranged and edited by MILTON I. D. EINHSTEIN and MAX A. GOLDSTEIN; Saint Louis (Laryngoscope Press), 300 copies, \$7.50.

An appeal was made in No. 150 of this Magazine (September 1915), p. 252, for general assistance on behalf of De Heer Frits Lugt, of Amsterdam, in compiling a new dictionary of collectors' marks. The appeal was made on the ground that the standard work on the subject, Louis Fagan's, had already been practically unprocurable for many years. Mr. Einstein and Mr. Goldstein have for the present forestalled the Dutch compilation by publishing the volume under consideration. It includes Fagan's book, "Collectors' Marks", precisely as it was published by him in 1883. This section is preceded by a letter from Fagan's widow and representative, approving the present editors' project. Fagan's book begins with a list of owners' names and more or less information about them, according to the material available at that time. Then follow facsimiles of 668 marks and a supplement of 50 more—in all 718. To these Mr. Einstein and Mr. Goldstein add, under the title "New Contributions", a list of 203 owners' names, facsimiles of their marks, and an index. They thus bring the number of marks published by them and Fagan together up to 921. De Heer Lugt told us in 1915 that he had up to that time collected a much larger number, so that he has every reason for continuing his work. But we may have to wait a long time for it, since, as the present editors mention, the communication of cyphers by international post naturally challenges investigation, and is consequently much delayed in time of war. Meanwhile the traffic in works of art is enormously stimulated, and the demand for a book of reference such as Fagan's proportionately increased, for the well known work by Weigel of Leipzig is of a more general character, and does not cover the same ground. A work like Mr. Einstein's and Mr. Goldstein's, far more useful to the owner than profitable to the compilers, demands attentive criticism, the best compliment that the reviewer can pay. But it must be remembered that followers of Fagan, by scrupulously incorporating his work as he left it, commit themselves to the faults in arrangement which a pioneer can scarcely avoid. The first section of such a book should really contain the facsimiles of marks, because what we want to know is the measure of merit which a cypher before our eyes gives the object on which it appears. We

do not care how former owners chose to mark their property. Of course, the value of former owners' testimony varies enormously. Where nothing else is known about them except a name, such as "Clarke" or "R. Bathurst"—and no more about many was known to Fagan—their testimony is worthless. Fagan's great merit is that his work has enabled much more to be discovered than he knew, and the present compilers should have interpolated the fresh information at which he pointed. Besides, Fagan's arrangement of the marks might very easily be improved, especially in the most difficult section—owners' names, initials and monograms. He adopted a mixed basis of arrangement, so that plainly stamped mottoes, "Pro Rege et Lege" (No. 172) and "Ex Collectione olim G. Vasari, nunc P. I. Mariette, Già di Georg Vasari ora di P. Gio. Mariette" (No. 175), appear together under the letter E; while "A. Frankinet" is placed under A, "Benjamin Field" under F, and "Thomas Kirk", "Fitzwilliam Museum", "Karl Edward von Liphart", "Königliche Museum, Berlin", "Amsterdam Museum", "Louis-Roger-Xavier de Meryan, Marquis de Lagoy", and "Bibliothèque Royale de Belgique" occur in that order! Mr. Einstein and Mr. Goldstein would have done more honour to Fagan's memory if they had co-ordinated his work with their own discoveries, due, as they modestly desire to show, to his initiative. Their book remains a very great improvement on Fagan's. It is much better printed, allows far more space for annotation, and is on better paper. It has also the advantage of costing, with its additional information, about 1½ guineas, as against the £9 to £10 which we have had to pay during the past ten years for the rare copies of Fagan's that have been offered for sale. It must be confessed that "Baccluch", repeated twice, excites the hope that more care has been taken, in reading the proofs, in the case of less familiar names. M. A. MUSÉE DU LOUVRE. Collection ARCONATI VISCONTI, peintures et dessins, sculptures et objets d'art du Moyen Age et de la Renaissance. 121 pp., 48 Pl.; Paris (Hachette), 2 fr.

This little guide describes the collection formed by the Marquise Arconati Visconti and given by her to the Louvre, together with a few other works of art, the gift of M. Raoul Duseigneur, which have been absorbed into the larger collection by consent of the two donors. 132 objects, nearly all of first-rate quality, have been by these gifts added to the treasures of the French nation. The more important of them are already familiar from publications by MM. Marquet de Vasselot and Salomon Reinach, not to mention occasional references by Mr. Berenson. Among the pictures are Botticini's *Adoration of the Child*, a stiff but characteristic pair of portraits by Bastiano Mainardi, a Luini *Virgin and Child with an angel*, an altogether admirable *Bianca-*

Maria Sforza by Ambrogio de Predis, and a *desco da parto* with a very curiously frank and apparently unique rendering of the *Triumph of Venus*, which the Cataloguer refers to the Veronese school, but which, it seems to me, shows some marks of northern, possibly French, influence. The most important among the sculptures is a marble medallion by Desiderio da Settignano with the heads of the young Christ and the Baptist, which may well be a piece mentioned by Vasari as having belonged to Duke Cosimo I. Two pretty figures from Antonio Rizzo's tomb of Giovanni Emo and a heraldic relief with the achievement of Galeazzo Maria Sforza may also be mentioned. The French school of sculpture is represented, among other things, by two charming busts of little girls of the late 16th century, one (in marble) of the school of Germain Pilon, the other (in polychrome terra cotta) attributed to Claude Lulier. For the rest, about two-thirds of the collection consists of furniture, ceramics, ivories, enamels, bronzes and other works of the minor arts.

The publication of this admirable Catalogue makes one reflect with melancholy on the condition of our own museums. This is, we believe, the third important gift of this kind that the French nation has received during quite recent years. Within the same period, in this country, there has been no slackening in the steady procession of important collections to the auction rooms. The former owners of these great collections are doubtless paying death duties, or else showing their patriotism by investing the proceeds in war-loan. The Government, economising in a quarter where no organised opposition was to be expected, has not only closed the great museums in whole or part, but has taken away their purchase grants. It was well aware that this action would not dangerously excite a public which regards as a luxury all intellectual activity that does not produce an obviously useful result. The national collections have thus suffered a blow from which they will never recover. In Germany, where the Government realises the value of a propaganda which appeals to the intellectuals, it is possible at the present moment for such a publication as Wilpert's "*Römische Mosaiken*" to be put forth at 1,000 mk. a copy: a permanent advertisement that all is well with the Fatherland even in this iron time. Our propaganda departments, on the other hand, spend the money of the nation in preaching to the converted by means of ephemeral pamphlets. In France, restricted though the purchasing power of the museums may be, the patriotism of the private citizen is doing much to temper the brutality of the present hour of trial. But with us that patriotism which is its own reward seems to turn in all directions save towards the sustaining of the intellectual assets of the nation. The fact is that the great British public

does not really take an interest in anything of the kind; *The Oulry* is the least convincing of Henry James's works. The granting of a peerage in return for the gift of a great work of art to the nation would be generally regarded as something like a scandal. It might have been sold for £100,000 and given to party funds. Politicians, notoriously anxious to avoid moving too far ahead of the general public, cannot be expected to take such risks. In France, where there is a much larger public that really cares for the works of the intellect, no form of bribe is necessary; the giving of his treasures to the nation seems to "come natural" to the great collector. It is done gracefully, and without advertisement: *noblesse oblige*. With us the fine motto means that charity begins at home.

E. S. L.

POUR COMPRENDRE LES MONUMENTS DE LA FRANCE, notions pratiques d'archéologie à l'usage des touristes; by J.-A. BRUTAILS; xvi+271 pp., very numerous illust. Paris (Hachette).

This is an excellent pocket-guide to the historic monuments of France, treating them neither topographically nor strictly chronologically, but mainly according to their constructional and decorative elements. Though the chapters are divided into successive periods, such as the pre-Gallo-roman, Gallo-roman, Latin, Romance, Gothic, and Renaissance and Modern, plates are provided illustrating the variations in single architectural members during those periods. These plates, indeed, with the other architectural plans, are the most serviceable in the book. For, though all the blocks are as clearly printed as is possible, considering their minute scale, their arrangement irrespective of the text makes a large number of them useless for elucidating it. Not a few are printed on the back of the text referring to them, so that text and illustration can be seen together, not with difficulty, but never. All the blocks should have been collected, as some actually are, on illustration pages. At any rate, this would have avoided distracting the reader's attention from the text by images of objects totally irrelevant to what he is reading about. With the exception of this drawback, almost universal, though not inevitable, with many text-illustrations, the book is to be highly recommended, especially for those qualities which are purely personal to the author. Monsieur Brutails's aim in writing his book could not be more precisely stated than in his own description of its contents. The gist of a few of his remarks will show this admirable quality:—"This book does not contain an enumeration of interesting buildings"—"The tourist who is making out his route will not find here the curiosities to be found along it"—"Beauty is not always astonishing"—"Lace in stone seldom takes in the intelligent, because the essence of lace is that it should be made of thread and not of stone. *Ces lacis ténus et fragiles sont*

an *non-sens*” — “Strictly rational architecture scarcely exists. Romance and classic art illogically disguised exterior structural necessities as interior ornament. Are we to condemn them wholesale on that account? Certainly not” — “A building neither correct nor beautiful is nevertheless valuable in the development of architectural history” — “Some building at hand should be studied, its problems faced and patiently explained by the observer for himself, in order to train his eye to appreciate the essentials which are to guide his maturer judgment” — “It is of great importance to remember that chronological rules have only qualified application. Thus, though we may note when a new style first appeared, we must remember that new buildings continued to be raised in the earlier styles for long afterwards; in la Gironde alone are three portals, a Romance one of 1605, a Classic one of 1606, and a Gothic one of 1640. Archaism may be deliberate, as we see in Provence in the 12th century, where new buildings were built so accurately in the Gallo-roman style as to deceive practised antiquaries”. Such is the substance of some of Monsieur Brutails’s judicious and pithy remarks, and the text of the book carries out the admirable method of instruction which these remarks indicate. This would have been precisely the book to take in the pocket on a leisurely journey through the towns and villages of France, to read when the light to see the buildings themselves had failed us, and to gain from it a sound and intelligent estimate of the many different methods, periods and objects of their construction. Now that such innocent pleasures are taken from us, the chief value of the book lies in the help which it gives in small space to retrospection, and not least in the vocabulary of the changing and uncertain terminology of French architects. The vast French treasury of architecture reached us moderns of the end of the 19th and beginning of the 20th century only as a remnant. National mania, political, religious and professional vandalism — the Fronde, the Revolution, the Third Republic, the Jesuit architects, Violet-le-Duc, and Ministries of the Fine Arts, each destroyed as much as high explosives, and over a wider range. Monsieur Brutails gives us a hint of what the amazing architectural vigour has been throughout the history of France, even down to the time when French architects met and used the invasion of iron upon the architectural scene, proving once more the indestructible genius of intelligence which never ceases for long to flourish out of the very soil of France. M. A.

FRANCISCO DE ZURBARÁN : his epoch, his life and his works ; by JOSÉ CASCALES Y. MUÑOZ : translated from the Spanish by NELLIE SEELYE EVANS. New York (privately printed).

Students of the Spanish school are familiar with

a series of paintings, almost all dedicated to the service of the Church in Spain, in which the Spanish temperament, sombre, dignified, but occasionally terrifying and repellent, seems to assert itself with almost undue vehemence. These paintings stand almost alone even in Spanish art, as they are quite distinct from those by Velazquez, Murillo or Ribera, and other better known Spanish painters. Allowing for a range of subject, which can only appeal as such to a very restricted number of religious enthusiasts, no one can see one of the paintings in question without being impressed by the sincerity of conception and the skill of interpretation, with but little help from actual colour. The strong chiaroscuro and massive construction led earlier writers on Spanish art to give to this painter, Zurbarán, the name of the Spanish Caravaggio. There is, however, less of the *Tenebroso* influence in Zurbarán than there is in Ribera, who was Italianised at Naples. Francisco de Zurbarán was indeed a painter deserving of a learned monograph, and this has been supplied by a distinguished Spanish writer, Señor Don José Cascales y. Muñoz, apparently as the result of an exhibition of paintings by Zurbarán held in the Prado Gallery at Madrid in 1905. Being written in Spanish, this valuable monograph might have escaped notice, but it has been translated into English by an American lady, Miss Seelye Evans, and thus introduced to students in England. The translation has evidently been a labour of love, not without some difficulty, as Señor Muñoz’s own writing is rather disconnected and fragmentary. We learn that Francisco de Zurbarán was born in Fuente de Cantos, in Estremadura, on Nov. 7, 1598, the son of one Luis de Zurbarán and Isabel Márquez, his wife. He was thus only a few months older than his great contemporary, Velazquez. At the age of sixteen he came to Seville, and was apprenticed to an artist named Pedro Diaz de Villanueva, of whom nothing else is known. There is nothing to show that Zurbarán received any instruction in his art elsewhere. Legends concerning a *vendetta* for the death of his father seem to have but little foundation, but need not be discredited. His own portrait, now in the museum at Brunswick, shows a tough Spanish type of head, which might be suspected of any act of violence. Zurbarán spent most of his life in Seville, where he was twice married, but he died in Madrid in 1662, having survived his great contemporary, Velazquez, for two years. In spite of tradition to the contrary, Señor Muñoz quotes evidence to show that the two painters were on friendly terms, without jealousy as to their being both employed in the royal service. For painters the works of Zurbarán should be an interesting subject for study. With a limited vision and little or no

imagination, with a more restricted palette than most painters, with an extreme economy of means, and without resort to any acts of deception, Zurbarán produced a series of large paintings quite exceptional in their character. The intensity of their religious meaning must make those paintings but "caviare to the general", but Señor Muñoz and Miss Seelye Evans have done well in making such a painter better known and better understood. The monograph is mainly biographical rather than critical, and there is still room for an artistic criticism of Zurbarán as a painter in the strict sense of the word. L. C.

- (1) WATER COLOUR PAINTING; by ALFRED W. RICH. 256 pp., 67 illust. (Seeley, Service "New Art Library") 7s. 6d. n.
- (2) MODERN WATER COLOUR, INCLUDING SOME CHAPTERS ON CURRENT-DAY ART; by ROMILLY FEDDEN. 1x. + 115 pp., 9 illust. (Murray) 6s. n.
- (3) RÉFLEXIONS ET CROQUIS SUR L'ARCHITECTURE AU PAYS DE FRANCE; par GEORGES WYBO, Paris (Hachette et Cie.) 92 pp., illust. 12 fr.
- (4) LANDSCAPES AND FIGURE PAINTERS OF AMERICA; by FREDERIC FAIRCHILD SHERMAN; 71 pp., 29 illust. New York (privately printed) \$1.75 n.
- (5) THE ART OF ENGLISHMEN AND OTHER WRITINGS; by ROGER OLDHAM. 128 pp.; 4 Pl. (The Complete Press, West Norwood, S.E. 27) 2s. 6d. n.
- (6) THE ORACLE OF COLOUR; by WILLIAM KIDDIER, author of "The Profanity of Paint". 60 pp. (Fifield) 2s. net.

(1) Mr. Alfred Rich is a very good water-colour painter, and he has written what is nearly a very good book. An experienced teacher as well as an expert technician, a lover of Nature as well as a connoisseur of those who would interpret her, his doctrines are clearly laid down save for defects in style, and rightly dogmatic, whether his tuition is designed for the beginner or the advanced student; his advice is broadly wise and his enthusiasm is inspiring. But, alas! (and as the schoolboy would say) he cannot write for nuts, and consequently more than occasionally he asks us to guess his meaning. For example, in the first chapter he calls the loose leaves at the end of a drawing block "very convenient", and that is exactly what he does not mean; and in the second chapter his literal words recommend prussian blue for skies and distant hills, but the context shows that the pigment to which he is alluding is cyanine blue, and that his distrust of prussian blue is complete. However, it is not fair to criticise in detail the work of an artist who is employing an unfamiliar medium, and while many passages show that Mr. Rich is not happy with his pen, as often as not these passages occur in connection with valuable practical instruction, and Mr. Rich's intent is to teach the art of painting, not that of writing prose. The chapters on the methods of using water colours, on composition in landscape, and on the difficulties in open-air painting form a straightforward explanation of personal habits and preferences. The technical reasons are given for the advice in comprehensible terms, and they are accompanied by illustrations which

are apt for their purpose. The main part of the book is occupied by descriptions of the scenery most suitable for landscape painting and the countries where characteristic examples may be found; while the last chapters display Mr. Rich as a shrewd if generous judge of the merits of past and present water-colour painters. The volume is a sound addition to the New Art Library, and the numerous illustrations are for the most part good reproductions.

(2) Mr. Romilly Fedden, whose publisher alludes to him as an unpractised author, writes impeccably, and a great deal of what he says is worth saying; where much of it has been said before it is worth repeating. For Mr. Fedden is not as modern as he thinks. But the chapters on current-day art are really useful, and the definitions of impressionists, post-impressionists, futurists, and cubists give a pattern of the results of the different movements. The technical instruction is clear, breezy, personal, and in certain main directions exactly opposed to that given by Mr. Rich. We know what both teachers have achieved in their own pictures, and know therefore that both are right; the unhappy pupil will be he who tries to follow both at the same time.

(3) Mr. George Wybo has written a charming plea that the rebuilding in the ruined French provinces should take place after the war in accordance with the spirit of the locality, the historic traditions of art, and the practical needs of the community. He declares that it is this for which the war is being waged—"pour conserver le village et le clocher familier à nos yeux"—and beneath his words lies the surest deepest truth. Many of the illustrations are delightful.

(4) Mr. Sherman's book consists of essays on the work of the following American artists: H. D. Martin, R. L. Newman, R. A. Blakelock, A. P. Ryder, Lilian Genth, and E. Daingerfield, with notes also on that of W. Homer, A. H. Wyant, D. W. Tryon, and J. F. Murphy. The eulogy meted out to each and all, even where qualified, is very high, but as far as little black and white reproductions can do so, the praise is supported by proof. Now in conception, now in execution, and now in both, these American masters have gone very far and are going farther. Our unfamiliarity in this country with American work is becoming a serious reproach, and one that would be removed at once by a few properly selected exhibitions.

(5) This is a pious tribute to the memory of a good man. The book is made up of fragments that were not intended and indeed did not call for publication, but the biographical note appended displays Roger Oldham as a lecturer rather than a writer.

(6) Mr. William Kiddier's nineteen tiny essays

can be read in as many minutes. They are rhapsodical, now and again metrical, but not at all profound. He can dodge a difficulty in the Chadband style—"What is colour?" he asks, adding "Ah! what is poetry? The answers to both would be alike if one were possible". "The Oracle of Colour" may be oracular, but it is not informative.

E. S. S.

MEDICI PRINTS.—(1) *A Landscape*, after the painting by Richard Wilson in Sir George Holford's collection, Dorchester House; (2) *Greater Love hath no man than this, that a man lay down his life for his friends*, after the painting by Charles Sims, R.A.; (3) *Study of a Baby's Arm*, by Lorenzo di Credi.

The first two prints in no way fall short of the excellence one has learned to expect of the Medici Society's colour-reproductions. Particular credit is due to the Society, since,

under war conditions, the highly specialised craft of colour-printing is faced with unusual difficulties. The process, a kind of colour-collotype, successfully renders the characteristic luminous depth and spaciousness of Wilson's picture. The sentiment in Mr. Sims's picture rings false, and the execution is without fineness or dignity. Nevertheless there are those to whom this class of work appeals, and they will not be disappointed by the reproduction. The process is here most skilfully used to translate an oil-technique differing radically from the old masters'. The third print is slightly superior in definition to the Vasari Society's collotype of the same subject, without losing the essential delicacy of a silverpoint drawing.

R. S.

AUCTIONS

SOTHEY, WILKINSON AND HODGE. Catalogues of two sales, the late Mr. Bernard Rooth's Coins and Medals, 14 to 17 October, and Fine Books, illuminated and other MSS belonging to various owners, 17 and 18 October, unfortunately reach us too late for further comment. From a cursory glance at the illustrated catalogues it would appear both sales are of considerable interest.

KNIGHT, FRANK AND RUTLEY will sell, from 14-18 October,

at Copped Hall, Totteridge, Herts. (G.N.R), for the Executors of the late Sir S. B. Boulton, Bart., Antique Furniture and Works of Art, including Paintings and Drawings attributed to David Roberts, Turner, Elty and other painters, with four panels of Brussels Tapestry with landscape designs and two of Aubusson with flower and trophy designs. The catalogue also contains a certain number of interesting books.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

ASSOCIATION PRESS, CALCUTTA (Oxford, University Press).

BROWN (Percy). *Indian Painting*. 115 pp., 17 illust. ("The Heritage of India"). 1s. 6d. n.

B. T. BATSFORD, LTD., 94 High Holborn.

ELLWOOD (G. M.) and YERBURY (F. R.). *Studies of the Human Figure, with some notes on drawing and anatomy*. 28 pp., 77 pl. 16s. n. (postage 8d., abroad 2s.).

GOTCH (J. Alfred). *The English Home from Charles I to George IV, its architecture, decoration and garden design*. vii + 410 pp., over 300 illust. 30s. n. (postage 7d., abroad 2s.).

BLACKWELL, 50, 51 Broad Street, Oxford.

JONES (E. B. C.), ed. *Songs for Sale, an anthology of recent verse*. 57 pp. 3s. n.

A nicely printed anthology of verses by poets mostly young who publish with Blackwell, selected by one of them.

GRANT RICHARDS, LTD., 8 S. Martin's Street, W.C. 2.

NEVINSON (C. R. W.). *The Great War, fourth year*, with an essay by J. E. Crawford Fritch, R.F.A. 25 pp., 25 pl. 15s. n.

HUMPHREY MILFORD, Amen Corner, E.C., and PAUL GAUTHNER, 13 rue Jacob, Paris.

FOUCHER (A.). *The Beginnings of Buddhist Art, and other essays in Indian and Central Asian Archaeology*, revised by the Author and translated by L. A. and F. W. Thomas with a preface by the latter. xvi + 316 pp., 50 pl.

JOHN LANE, Bodley Head, Vigo St., W. 1, etc.

FAUCONNET (Guy Pierre), GORDON (Hampden). *Flower-name Fancies*, written and designed by Fauconnet, English rhymes by Gordon. 5s. n.

MACMILLAN (Cyrus). *Canadian Wonder Tales*, with illust. in colour by George Sheringham and a foreword by Sir Wm. Peterson, K.C.M.G. xvi + 195 pp., 34 illust. 15s. n.

PERIODICALS.—WEEKLY.—American Art News—Architect—Country Life.

FORTNIGHTLY.—Bulletin of the Alliance Française, 83—La Revista (Barcelona), iv, 71—Vell i Nou, iv, 74

MONTHLY.—The Anglo-Italian Review, 4 (15 Aug.)—Art World (New York), Mar.—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League, 33—Kokka, 337 and Contents of vol. xxviii (price raised to 2.80 yen (5s. 6d.) per number)—Les Arts, 164—Managing Printer, 26-30—New East, 1, 1—New York, Metropolitan Museum, xiii, 8—Onze Kunst, xvii, 9.

BI-MONTHLY.—Art in America, vi, 5—Boston, U.S.A., Museum of Fine Arts, Bulletin, 96—L'Art, xxi, 2 + 3.

OTHER MONTHLY PERIODS.—Cleveland, Museum of Art, Bulletin (10 a year), v, 6 + 7—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), vii, 6.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, xxvi, 2—Felix Ravenna, 26—Gazette des Beaux Arts 694 and Chronique des Arts, Apr.-May—Manchester, John Rylands Library, Bulletin, vol. iv, 3 + 4—Oud-Holland, xxxvi, 1 + 2 and Table of Contents from year 26 to 35—Pennsylvania Museum, Bulletin, 62—Quarterly Review—Root and Branch, ii, 3—Town Planning Review, viii, 3 + 4—Worcester, Mass., Art Museum Bulletin, ix, 2, and Index to vol. viii.

ANNUALLY.—National Portrait Gallery, 61st Annual Report of Trustees for 1917-18; 2d.

REPRODUCTIONS.—Philip Lee Warner (The Medici Soc., Ltd.) 7 Grafton St., W. 1. *Study of Baby's Arm*, by Lor. di Credi ("Drawings by Great Masters"), 7s. n.—*Landscape*, by Rich. Wilson; £1 7s. 6d. n.—"Greater Love hath no man than this", by Chas. Sims, R.A.; 3 g. n.—*A Selection of Cards and Calendars for Xmas and the New Year 1919*, printed in colour and black-and-white, varying from 3d. to 1s. 6d. each, and at lower rates per dozen.

TRADE LISTS.—Maggs Bros., 34-5 Conduit St., W. 1. *Rare and Beautiful Books, MSS., and Bindings*, No. 369—Norstedts Nyheter (Stockholm), 1918, No. 8.



MAYA SCULPTURE, (PORTION) FROM PIEDRAS NEGRAS

AMERICAN ARCHÆOLOGY*

BY ROGER FRY

NOTHING in the history of our Western civilisation is more romantic nor for us more tantalising than the story of the discovery and the wanton destruction of the ancient civilisations of America. Here were two complex civilisations which had developed in complete independence of the rest of the world; even so completely independent of each other that, for all the general racial likeness, they took on almost opposite characters. If only we could know these alternative efforts of the human animal to come to terms with nature and himself with something like the same fulness with which we know the civilisations of Greece and Rome, what might we not learn about the fundamental necessities of mankind? They would have been for us the opposite point of our orbit; they would have given us a parallax from which we might have estimated the movements of that dimmest and most distant phenomenon, the social nature of man. And as it is, what scraps of ill-digested and ill-arranged information and what fragments of ruined towns have to suffice us! Still, so fascinating is the subject that we owe Mr. Joyce a debt of gratitude for the careful and thorough accumulation of all the material which the archæological remains afford. These by themselves would be only curious or beautiful as the case may be; their full value and significance can only come out when they are illustrated by whatever is known of their place in the historical sequence of the civilisations. Mr. Joyce gives us what is known of the outlines of Mexican and Peruvian history as far as it can be deciphered from the early accounts of Spanish invaders and from the original documents, and he brings the facts thus established to bear on the antiquities. Unfortunately for the reader of these books, the story is terribly involved and complicated even when it is not dubious. Thus in Mexico we have to deal with an almost inextricable confusion of tribes and languages having much in common, but each interpreting their common mythology and religion in a special manner. Even Greek mythology, which we once seemed to know fairly well, takes on under the pressure of modern research an unfamiliar formlessness—becomes indistinct and shifting in its outlines; and the various civilisations of Mexico, each with its innumerable gods and goddesses with varying names and varying attributes, produce on the mind a sense of bewildering and

helpless wonder, and still more a sense of pervading horror at the underlying nature of the human imagination. For one quality emerges in all the different aspects of their religions, its hideous inhumanity and cruelty, its direct inspiration of all the most ingenious tortures both in peace and war—above all, the close alliance between religion and war, and going with both of these the worship of suffering as an end in itself. Only at one point in this nightmare of inhumanity do we get a momentary sense of pleasure—itsself a savage one—that is in the knowledge that at certain sacred periods the priests, whose main business was the torturing of others, were themselves subjected to the purificatory treatment. A bas-relief in the British Museum shows with grim realism the figure of a kneeling priest with pierced tongue, pulling a rope through the hole. Under such circumstances one would at least hesitate to accuse the priesthood of hypocrisy.

When we turn to Peru the picture is less grim. The Incas do not seem to have been so abjectly religious as the Aztecs; they had at least abolished human sacrifice, which the Aztecs practised on a colossal scale, and though the tyranny of the governing classes is more highly organised, it was inspired by a fairly humane conception.

But we must leave the speculations on such general questions, which are as regards these books incidental to the main object, the consideration of the archæological remains and the investigation of their probable sequence and dating.

Our attitude to the artistic remains of these civilisations has a curious history. The wonder of the Spanish invaders at the sight of vast and highly organised civilisations where only savagery was expected has never indeed ceased, but the interest in their remains has changed from time to time. The first emotion they excited besides wonder was the greed of the conquerors for the accumulated treasure. Then among the more cultivated Spaniards supervened a purely scientific curiosity to which we owe most of our knowledge of the indigenous legend and history. Then came the question of origins, which is still as fascinating and unsettled as ever, and to the belief that the Mexicans were the lost ten tribes of Israel we owe Lord Kingsborough's monumental work in nine volumes on Mexican antiquities. To such odd causes we owe the magnificent collection of Mexican antiquities in the British Museum rather than to any serious appreciation of their artistic merits. Indeed, it is only in this century that, after contemplating them from every other point of view, we have begun to look at them seriously as

* Thomas A. Joyce, (1) *South American Archæology*, London (Macmillan), 1912; (2) *Mexican Archæology*, London (Lee Warner), 1914; (3) *Central American Archæology*, do. and New York (Putnam), 1916.

works of art. Probably the first works to be admitted to this kind of consideration were the Peruvian pots in the form of highly realistic human heads and figures¹.

Still more recently we have come to recognise the beauty of Aztec and Maya sculpture, and some of our modern artists have even gone to them for inspiration. This is, of course, one result of the general æsthetic awakening which has followed on the revolt against the tyranny of the Græco-Roman tradition.

Both in Mexico and Peru we have to deal with at least two, possibly three, great cultures, each overthrown in turn by the invasion of less civilised, more warlike tribes, who gradually adopt the general scheme of the older civilisation. In Mexico there is no doubt about the superiority, from an artistic point of view, of the earlier culture—the Aztecs had everything to learn from the Maya, and they never rose to the level of their predecessors. The relation is, in fact, curiously like that of Rome to Greece. Unfortunately we have to learn almost all we know of Maya culture through their Aztec conquerors, but the ruins of Yucatan and Guatemala are by far the finest and most complete vestiges left to us.

In Peru also we find in the Tihuanaco gateway a monument of some pre-Inca civilisation, and one that in regard to the art of sculpture far surpasses anything that the later culture reveals. It is of special interest, moreover, for its strong stylistic likeness to the Maya sculpture of Yucatan. This similarity prompts the interesting speculation that the earlier civilisations of the two continents had either a common origin or points of contact, whereas the Inca and Aztec cultures seem to drift entirely apart. The Aztecs carry on at a lower level the Maya art of sculpture, whereas the Incas seem to drop sculpture almost entirely, a curious fact in view of the ambitious nature of their architectural and engineering works. One seems to guess that the comparatively humane socialistic tyranny of the Incas developed more and more along purely practical lines, whilst the hideous religiosity of the Aztecs left a certain freedom to the imaginative artist.

In looking at the artistic remains of so remote and strange a civilisation one sometimes wonders how far one can trust one's æsthetic appreciation to interpret truly the feelings which inspired it. In certain works one cannot doubt that the artist felt just as we feel in appreciating his work. This must, I think, hold on the one hand of the rich ornamental arabesques of Maya buildings or the marvellous inlaid feather and jewel work of either culture; and on the other hand, when we look at the caricatural realistic figures of Truxillo pottery we need scarcely doubt that the artist's intention

agrees with our appreciation, for such a use of the figure is more or less common to all civilisations. But when we look at the stylistic sculpture of Maya and Aztec art, are we, one wonders, reading in an intention which was not really present? One wonders, for instance, how far external and accidental factors may not have entered in to help produce what seems to us the perfect and delicate balance between representational and purely formal considerations. Whether the artist was not held back both by ritualistic tradition and the difficulty of his medium from pushing further the actuality of his presentation—whether, in fact, the artist deplored or himself approved just that reticence which causes our admiration. At times Maya sculpture has a certain similarity to Indian religious sculptural reliefs, particularly in the use of flat surfaces entirely incrustated with ornaments in low relief; but on the whole the comparison is all in favour of the higher æsthetic sensibility of the Maya artists, whose co-ordination of even the most complicated forms compares favourably with the incoherent luxuriance of most Indian work.

In this as in so many of its characteristics Maya art comes much nearer to early Chinese sculpture; and again one wonders that such a civilisation should have produced such sensitive and reasoned designs—designs which seem to imply a highly developed self-conscious æsthetic sensibility. Nor do the Maya for all their hieratic ritualism seem to fall into the dead, mechanical repetition which the endless multiplication of religious symbols usually entails, as, for instance, most markedly in Egyptian art. But this strange difference between what we know of Mexican civilisation and what we might have interpreted from the art alone is only one more instance of the isolation of the æsthetic from all other human activities. The PLATE gives an example of Maya Sculpture from Piedras Negras. Mr. Joyce in his learned and plausible theory of the dating of Mexican monuments ascribes these remains to a date of about 50—200 A.D.

They are certainly among the finest remains of Maya sculpture, and this example shows at once the extreme richness of the decorative effect and the admirable taste with which this is co-ordinated in a plastic whole in which the figure has its due predominance. Though the relief of the ornamental part is kept flat and generally square in section, it has nothing of the dryness and tightness that such a treatment often implies.

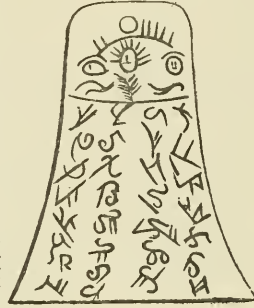
Mr. Joyce's books are compiled with amazing industry, and contain a vast accumulation of information. If we have a complaint, it is that for those who are not specialists this information is poured out in almost too uniform a flood, with too little by way of general ideas to enable the mind to grasp or relate them properly. If some of the minor details of obscure proper names had

¹ *The Burlington Magazine*, Vol. XVII, p. 22 (April 1910).

been relegated to the notes, it would have been possible to seize the general outlines more readily. The books are rather for reference than adapted to consecutive reading. In his judgments on the various speculations to which these civilisations have given rise Mr. Joyce is, as one would expect from so careful a scholar, cautious and negative. He does not, as far as I remember, even allude to the theory of the Lost Ten Tribes, but he does condescend to discuss the theory of cultural influence from Eastern Asia which has more than once been put forward by respectable ethnologists. He decides against this fascinating hypothesis more definitely than one would expect—more definitely, I should say, than the facts before us allow. He declares, for instance, that the calendrical system of Mexico shows no similarity with those of Eastern Asia, whereas Dr. Lehmann gives a circumstantial account of a very curious likeness, the almost exact correspondence of two quite peculiar systems of reckoning. My own bias in favour of the theory of Eastern Asiatic influence is I confess based on what may seem very insufficient grounds, namely the curious likeness of the general treatment of naturalistic forms and the peculiar character of the stylisation of natural forms in early Chinese and American art. It is of course impossible to define a likeness of general character which depends so largely on feeling, but it consists to some extent in the predilection for straight lines and rectangles—a spiral in nature becoming in both early Chinese and American art a sequence of rectangular forms with rounded corners. What is more remarkable is that the further back we go in Chinese art the greater the resemblance becomes, so that a Chou bronze, or still more the carved horns of the Shang dynasty, are extraordinarily like Maya or Tihuanaco sculpture. Again it is curious to note how near to early Chinese bronzes are the tripod vases of the Guetar Indians. All this may of course be of quite indepen-

dent origin, but it cannot be dismissed lightly in view of the long persistence in any civilisation of such general habits of design. Thus the general habits of design of the Cretan civilisation persisted into Greek and even Roman and Christian art; the habits of design of Chinese artists have persisted, though through great modifications, for more than three thousand years. One other fact which may

seem almost too isolated and insignificant may perhaps be put forward here. In a history of the Mormons published in 1851 there is given a figure of an inscribed bronze [see FIG.] which was dug up by the Mormons in Utah in 1843. Since Brigham Young pretended to have dug up the original book of Mormon his followers had a superstitious reverence for all such treasure trove, and probably the bronze still exists and might be worth investigation. But this drawing here reproduced looks to me like an extremely bad and unintelligent reproduction of an early Chinese object, in general appearance not unlike certain early pieces of jade. It is fairly certain that at the time the Mormons discovered this no such objects had found their way out of China, since the interest in and knowledge of this period of Chinese art is of much later growth, so that it appears conceivable that the object, whatever its nature, is a relic of some early cultural invasion from Eastern Asia. The physical possibilities of such invasions from the Far East certainly seem to be underestimated by Mr. Joyce.



PORTRAITS OF WALTER RALEGH AND FRANCIS DRAKE BY J. D. MILNER

THE Tercentenary of Sir Walter Raleigh's death presents a timely opportunity for revealing two of his earliest portraits, practically unknown and here reproduced for the first time in England. Both are miniatures, the smaller by an equally famous west-countryman, Nicholas Hilliard, and the larger, if not by the miniaturist himself, drawn probably under his influence or supervision. Two other miniatures of Sir Francis Drake (also reproduced), fellow Devonian of Raleigh and Hilliard, two of Queen Elizabeth, and one each of Mary Queen of Scots, the Earl of Leicester, James I and his Consort, Anne of Denmark, ten altogether, comprise the British Section of a col-

lection of small portraits of distinguished contemporaries of various nationalities which was formed at the end of the 16th century by the Archduke Ferdinand of Tirol¹ and is now exhibited in the Imperial Gallery, Vienna. The discovery of this precious series was made in 1900 by Mr. Lionel Cust when on a visit to the late Sir Horace Rum- boldt, then Ambassador at Vienna, and these reproductions are from photographs which Mr. Cust procured through His Excellency for the National Portrait Gallery.

The oval miniatures of Raleigh and Drake are unquestionably by Hilliard; both are slightly

¹ Ferdinand, son of the Emperor Ferdinand I, and brother of the Emperor Maximilian II, was born in 1529, and died in 1595.

damaged in the background, but otherwise do not appear to have suffered; they are typical examples of the famous miniaturist's drawing and modelling and display his remarkable ability for delineating character. Neither is signed, Raleigh is without lettering, but Drake has in the background the remains, faintly discernible, of an inscription "Ætatis Sue 42 Anº Dni 1581" which is fully revealed in the contemporary copy belonging to the Earl of Derby², while round its frame in the spaces between the clusters of jewels which are set octagonally, but not exactly equidistant, is the following: D'FRAN' / DRAK / EQVES / OCEANI / INDICI / VTRIVS-QV(E) / EXPLORAT: / MAGNVS / somewhat incorrectly repeated in the square and larger copy [PLATE, below]. In the original the abbreviated words D'FRAN' have a small enhanced mark after the D and FRAN while DRAK has only a terminal flourish. The date and inscription on Drake's portrait proclaim its execution after his knighthood at Deptford on returning from the famous voyage of circumnavigation. It is most probable that Raleigh's was painted in the same year after his return with despatches from Ireland and his first appearance at Court. Both are fashionably dressed: Raleigh, more sumptuously apparelled, wearing a jewelled cap, large lace ruff, and a cloak, appears quite debonaire; Drake, sterner and less corpulent than in his later portraits, looks uncomfortable in his high and close-fitting ruff.

In the larger and obviously later miniature

² Reproduced in *Historical Portraits, 1400-1600* by C. R. L. Fletcher and Emery Walker, 1909, Vol. I, p. 84.

AN ENGLISH TAPESTRY BY A. F. KENDRICK

IT is a little unfortunate for the repute of English tapestry-weaving that our principal national workshop had its origin at a time when the legends of classical gods and heroes were still deemed to offer the most fitting themes for large and elaborate works of pictorial art. If, instead of the faded glories of Olympus, the weavers of Mortlake had taken even to the "pretty slight drolleries" we read of in the literature of the time, we should have found English tapestries more satisfying to-day. The tapestry here illustrated forms a pleasant contrast to the dulness of subject of much English work. To those who have seen the Duke of Buccleuch's tapestries at Boughton, it will recall the two sets representing little naked boys at play. It is as well to draw attention to the similarity at once, for that is the main prop of the argument that the panel with which we are now immediately concerned is of English workmanship. The Duke of Buccleuch's tapestries were shown in a special exhibition in

[PLATE, below] inscribed: "LE sr. GAULTHER(US) RAULE CHEVALLIER PREMIER MIGN(ON) DE LA REINE D'ANGLE(T)ER(R)E" across the top, Raleigh displays his inordinate love of finery, a trait characteristic of all his portraits; the features are now more set, his moustache is heavier, and a short peaked beard supplants the small lip-tuft seen in the earlier likeness. This later portrait was probably done in 1584, shortly after he received knighthood. Modelled on a scale slightly larger than is usual with Hilliard and well drawn, it is difficult to assign it to any other studio than his; and though lacking the subtlety of a master's hand and intimate knowledge of anatomy, especially in the drawing of the ear, it shows Hilliard's influence and style and is superior to the other miniature portraits in this series. The larger miniature of Drake, an inferior *pastiche* of the earlier portrait, is evidently the work of the miniature painter employed by the Archduke Ferdinand to form his collection.

Raleigh's portrait in the National Portrait Gallery shows that in 1588 his features are well defined—a prominent forehead and high cheek-bones, a long nose with the bridge slightly arched, a short upper lip and a full chin, his eyes alert and observant—thus confirming Aubrey's description "an exceeding high forehead, long faced, and sour eie-lidded, a kind of pigge-eie". The "exceeding high forehead" became more marked as he grew older and his hair thinner; the eyes in Hilliard's miniature are very small, but, as depicted in later portraits, hardly deserve Aubrey's uncomplimentary remarks.

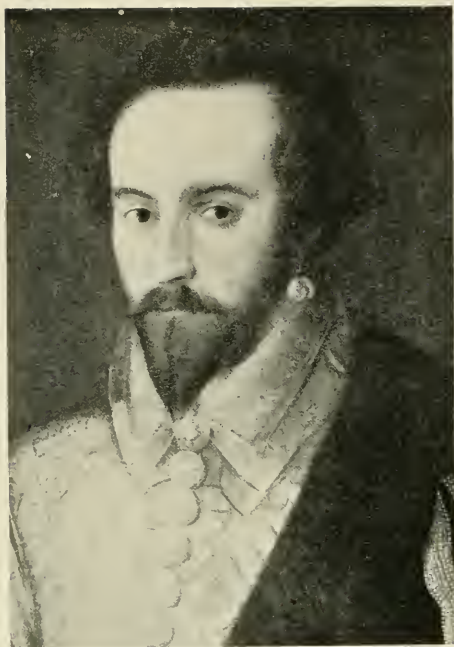
the Victoria and Albert Museum in 1914, and a panel from each of the sets of playing boys was illustrated in *The Burlington Magazine*¹. There is not much to be added to what was then set down by Mr. Francis Birrell. Their English origin was shown by the factory mark on one of the panels. The mark is original and unmistakable, and therefore settles the question so far as the Boughton panels are concerned. Four panels at Haddon Hall, apparently unmarked, are all duplicated at Boughton, except for their borders, which are the same as those of another set of playing boys at Holyrood². Three tapestries of playing children at Hardwick Hall are signed "F. P., Hatton Garden". The initials are probably those of Francis Poyntz; the words which follow show that these tapestries were woven at a time when the Mortlake weavers were

¹ Vol. xxv, 1914, p. 183.

² These borders are the same as those round some of Sheldon's tapestry-maps, thus providing another link in their English pedigree.



RALEGH, BY HILLIARD, 1581 (?)
NO SIGNATURE NOR INSCRIPTION



RALEGH ('PORTION'), HALF LENGTH STANDING FIGURE ON PANEL,
35½" X 25¾" (NATIONAL PORTRAIT GALLERY)



DRAKE, BY HILLIARD, INSCRIBED
"ÆTATIS SUE ANO DNI 1581." ON
FRAME: "D.FRAN.DRAK EQVES OCEANI
VTRIVSQV(E) EXPLORAT: MAGNUS"



RALEGH, SCHOOL OF HILLIARD, CIRCA 1584 (?) PERHAPS
ISAAC OLIVER (?) INSCRIBED "LE SR GAULTHER(US) RAULE
CHEVALIER PREMIER MIGN(ON) DE LA REINE D'ANGLE-
(TERRE)".



DRAKE, LATER ENLARGED REPLICA, SCHOOL OF HILLIARD,
POSSIBLY ROWLAND LOCKEY (?), INSCRIPTION ON OVAL
FRAME REPEATED INCORRECTLY



ENGLISH 17TH-CENTURY TAPESTRY, PRESENTED TO THE VICTORIA-ALBERT MUSEUM BY THE NATIONAL ART-COLLECTIONS FUND (11' 9" X 4' 11")

already beginning to set up their own workshops in London.

In the second half of the 17th century, when all these sets were produced, tapestry-weaving in this country was already falling on hard times, and the technical standard was far below that of its earlier days, when lavish patronage had enabled the weavers to use the finest materials, and to bestow the utmost pains and labour on their work. For all that, some of the panels of playing boys are a triumph of decorative manipulation. The backgrounds of mansions half hidden by trees, splashing fountains and straight waterways are familiar features of 17th-century landscape art. A real touch of sprightliness and charm is added by the boys in the foreground, clambering about, trundling hoops, blowing bubbles or gathering and pressing grapes.

It is, of course, obvious at once that the idea of these frolicsome children belongs to an earlier time. Examples in the 15th-century art of Italy are plentiful, and in the first half of the following century the theme reached its full development in the work of Giulio Romano and his associates. Vasari states that this artist made designs for tapestries, and it is to him that we may perhaps attribute the designs for a set of tapestries some years ago in the possession of Lord Pirbright. These were probably woven at Ferrara. They bore the arms of a Gonzaga Cardinal, and the subjects were the frolics of winged boys among vines and fruit trees³. The motive was copied by the weavers of Brussels. In the royal palace at Madrid three tapestries representing naked boys gathering grapes bear the mark of William Pannemaker, a well-known Brussels weaver of the middle of the 16th century⁴. In these panels the weaver

³ These tapestries are no longer in the possession of the family. There is a single panel with the same arms in the possession of the Marquis of Northampton at Compton Wynyates. Another Italian panel of the same kind, but without the shield of arms, is in the Salting collection. It is to be remarked that in all the Italian examples we know of the boys are winged.

⁴ Photographs in a bound volume of photographs of tapestries in the royal collection of Spain, in the library of the Victoria and Albert Museum.

appears to have been unable to get the grand style out of his head, and the paraphernalia of boys and vines are very much in the way of the elaborately rendered landscape behind.


The English sets of the following century came far nearer in sentiment to the Italian originals. In spite of this, it is nevertheless most probable that the English weavers derived their Italian inspiration through Flemish sources. Cartoons to be adapted for the English looms were acquired in the Low Countries, and we have no reason to assume any such association with Italy. Moreover, one of the Holyrood tapestries reproduces part of one of Pannemaker's almost exactly.

Returning to the immediate subject of this notice, it will be seen that the panel is obviously incomplete, having had the bottom part cut away. It has also lost its borders, and with them any weaver's or factory mark it may have borne. Several of the boys are in the same attitude as others in one of the sets at Boughton, and the extraordinarily effective rendering of the autumn colours in the vine foliage is also a striking feature of one of the Boughton panels representing a similar subject⁵. In the lower part of the panel there were boys carrying away the grapes. It is not known when this panel was cut, and indeed its history cannot be traced farther back than the time of its acquisition, about fifteen years ago, by the late Mr. Murray Marks. It was hung in his house in London, and he kept it for the remainder of his life. The generous action of the National Art-Collections Fund in acquiring it for the nation, shortly after the sale at Messrs. Christie's, will be widely appreciated. Its incorporation in the collections of the Victoria and Albert Museum is the fulfilment of a hope long entertained. It speaks well for the capabilities of our English weavers in the latter half of the 17th century, and so far as can at present be foreseen, it is the only English panel of its kind ever likely to come into the market.

⁵ Illustrated in the Victoria and Albert Museum guide to an exhibition of tapestries . . . lent by the Earl of Dalkeith, 1914, Pl. iii.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD BY H. AVRAY TIPPING

II—SEAT FURNITURE (*continued*)

ALTHOUGH the word chair came to be applied to the light seat with a back, in universal use after the Restoration of 1660, it also retained its original significance as a seat of honour or office. Thus a "Chair of State" appears more than once in the 1699 Hampton Court Palace furnishing accounts. Big and rich chairs were also provided for the chief officials

of corporations, guilds, societies and masonic lodges. From a Northumbrian "mason", whose father had been a local grand-master, came a chair, now in Mr. Percival Griffiths's collection, which is of simple cabriole type as regards its legs, but with a back rising to the height of 4 ft. 8 in., and having a much carved cresting whereof the centre shows a mask backed by sun's rays and flanked with masonic emblems interspersed with flowers. A still more elaborate

chair of office is illustrated [PLATE VI, A]. Here the total height is 6 ft. 9 in. A gilt eagle sits on the cresting, which takes the form of a far-stretching roll supported by an acanthus scroll painted green and gold. A little simple inlay and the lion heads that end the arms complete the decoration of this otherwise plain chair, where much of the effect arises from the carefully selected figured walnut veneer that occupies the large expanse provided by the splat. The seat is covered with undressed hairy cowskin that survived the decline and fall of this lordly piece, which was found thrown aside in a stable.

In contrast with this huge specimen is the little child's chair [PLATE VI, B], which is only 23 in. high to the top of the back. Yet it is a well-proportioned elbow chair, enriched with acanthus scrolls. The rolls that end the spreading knees are repeated for the feet, which thus have the "French" form of Chippendale's "Director" raised on a square sub-base. Children's chairs became more frequent during the second half of the 18th century, and were generally high in the leg, being intended for children sitting at meals with their elders. Such were rightly fitted with a front bar to prevent the little one falling out. But, except to keep it from straying off, there seems no reason for the strapping arrangement shown in this chair, with a seat only 11 in. from the ground. The three holes seen in the left arm enabled a cord to be knotted near the back, pass through the one arm across the front of the chair, and then be fixed to a knob on the other arm. Tradition has it that it was made for and used by Prince Frederick, George II's elder son. But as he was born in Hanover in 1707, and never came to England till after he had reached manhood and his father had become king in 1727, the attribution can hardly be correct. The chair is likely to have been made after 1721, the year when Frederick's younger brother, the Duke of Cumberland, was born, and, if it has royal origin, it may have been his.

A popular form of writing chair in the 18th century was that with legs set angle-wise and a low back running round two sides. The one illustrated [PLATE VI, C] is an ornate specimen having the not very usual feature of a back leg fully cabriole and enriched to match the other three. The uprights are spiral, crisply carved like all the ornament, of which the cabochon on the knee and the design of the splat are noticeable features. The substance is mahogany, with a rich dark surface that has never been tampered with.

Up to the close of the 17th century the "elbow" chair was looked upon with a certain amount of awe and reverence as being reserved for personages of importance. When Cosmo III of Tuscany visited England in 1669, and dined

with its chief nobility, he alone was provided with such a seat, although he might insist upon another being brought up for his hostess¹. We know the type prevalent under Charles II from the set of six now at Glemham, which Sir Dudley North had made for the state apartment of his great house in the City of London. They are gilt; the front legs are C scrolled and heavily carved, as is also the elaborate stretcher that connects them. The back is high, square, stuffed and richly upholstered. It was the English form of the semi-ceremonial chair that prevailed in France before the close of the reign of Louis XIII and continued with little variation throughout the *siècle* of his long-lived son. There the legs were generally of the straight baluster form with flat serpentine stretchers which reached England under William III, although a C scroll, gradually developing into the cabriole, was also used, and chairs of this type are thus described in the 1699 Hampton Court accounts²:—

	£	s.	d.
For two Elbow Chair frames of Walnut Tree, carved foreparts and cross frames	2	10	0
For 9 yds. $\frac{1}{2}$ of Crimson rich Genoa Velvet to cover them at 36s. 8d. per yd. ...	17	6	8
For 12 yds. of Inch deep and 8 yds. of Edging Crimson Ingraine tufted & twisted Silk fringe w th Crape & Gimpt; w th 69oz. $\frac{1}{2}$ at 2s. 6d. for the s ^d chairs ...	8	13	9
For covering the s ^d chairs, finding dyed Linnen & Cur ^d hair to Stuff them, w th two Cushions in the seats, & the Elbows filled with downe & fring'd ...	5	0	0

The inexpensiveness of the frames, despite their "carved foreparts", compared with the sum lavished on the covering, is noticeable. Carved walnut chairs were certainly turned out very cheaply at this time. The same account has an item for six dozens of carved cane chairs at a total cost of £36. A year earlier "2 great Chaire frames of walnut tree finely carved"³ were provided for S. Paul's for the same sum of fifty shillings as the two for Hampton Court. For Chatsworth in 1702 a Mr. Roberts is paid 15s. a piece for "14 Chair frames Carved and Japan'd black"⁴, whereas a bed which absorbed large quantities of velvets, galons and fringes cost £470. Although this form of upholstery continued for chairs, tapestry, from Mortlake and other sources, and needlework, largely a home product, were very fashionable. Mrs. Delany's letters show us how Queen Mary's practice of

¹ "There was prepared (at Wilton) for his highness, at the head of the table, an arm chair, which he insisted upon the young lady's taking; upon which the Earl instantly drew forward another similar one, in which the serene prince sat, in the highest place; all the rest sitting upon stools". Magalotti, *Travels of Cosmo the Third*, London, 1821, p. 150. The same thing occurred at Althorp, p. 248-9.

² That year's accounts have been photographed, and a set bound together will be found in the library of the V. and A. Museum.

³ MSS. Accounts, 1698 volume, S. Paul's Library.

⁴ John Wheldon's account book, Chatsworth Library.

A



WALNUT CHAIR OF OFFICE, WITH GILT EAGLE. EXTREME MEASUREMENTS. 6' 9" X 3' 5". C. 1730



B

CHILD'S WALNUT ARM CHAIR, COVERED WITH VELVET. HEIGHT TO SEAT, 11" ; TOTAL, 22". C. 1725



C

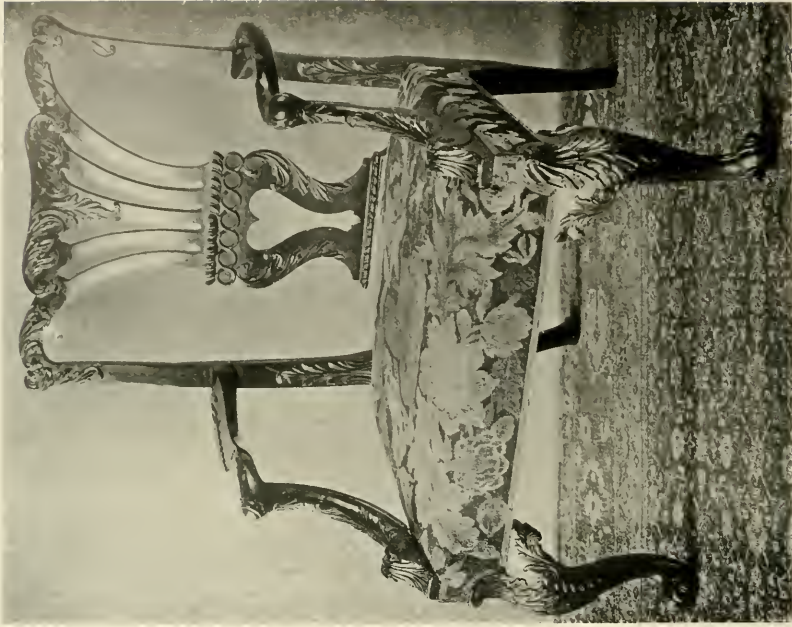
MAHOGANY WRITING CHAIR, RATHER SMALL FOR ITS TYPE. BACK LEG UNIFORM WITH OTHERS. SIDES OF SEAT 15", TOTAL HEIGHT 30". C. 1745

D



WALNUT, WITH WIDE UPHOLSTERED SEAT AND BACK, CARVED LEGS, NEEDLEWORK COVERLET, BUT NOT ORIGINAL, PROBABLY SKOBELL. SEAT 28" ACROSS, 21" DEEP. C. 1740

E



MAHOGANY, ARM SUPPORTS SPRINGING FROM THE CORNERS OF THE FRAME, BAKING BACK, HIGH CRESTING TO KNIVES, "FRENCH" FEET. SEAT 27" ACROSS, 22" DEEP. C. 1750

working the coverings of her chairs became a habit with English ladies during the first half of the 18th century. No doubt there was also a trade in *petit point* and other needlework, for the considerable surviving quantity of what is a somewhat perishable product implies a very large original output. Mr. Percival Griffiths has been a zealous collector, and has thus been able to replace losses, so that many of his chairs and settees have needlework coverings contemporary with, where not original to, the piece of furniture they are now on. Such we find on several "elbow" chairs similar to those above described, except that, dating from after the advent of the Hanoverians, the back is no longer high, and the legs are of the cabriole form in its later development. The one illustrated [PLATE VII, D] is interesting in having, like the writing chair, all legs alike, whereas the usual practice was to make the back legs only slightly curved and treated plainly with club feet. In that respect and in the shape of the feet it differs from one illustrated by Mr. Macquoid⁵, and otherwise identical not only in design but in the carved motifs of legs and arm supports. On one of the set illustrated by Mr. Macquoid was found the label of Giles Grendey of Clerkenwell, who "Makes and Sells all Sorts of Cabinet Goods, Chairs and Glasses", so that Mr. Griffiths's chair probably came from this workshop. Mark the construction of the arm. It was customary at this period for the supports to be fixed on to the side seat rails at a point about one-third of the distance from front to

back. They could thus rise straight without inconveniencing the hoop-petticoated sitters of the fair sex. But in Grendey's chairs they rise from the top rail as a continuation of the leg, yet, by means of a rapid rake back, admit of the dress flowing over the sides. Chippendale in his "Director"⁶ gives only one example of such construction, and that among his "French" chairs. There the support commences with a scrolled truss that greatly assists the rake back, and that we also find in a very highly finished carved chair in Mr. Griffiths's collection [PLATE VII, E]. Acanthus leafage is the principal motif of the carving, appearing alike on the arm supports, on the uprights and splat of the back, and on the knees of the front legs, where it springs from an inverted shell placed as a high cresting⁷. The back is of the square shape which superseded the Queen Anne hoop about 1730, but the splat, despite its perforations, retains much of the older outline. The legs, however, end in the "French" feet that Chippendale had adopted to the exclusion of the ball and claw when he first published his book in 1754. That is early for the form of the arm supports which, even in France, was not much in vogue before the Louis XVI style prevailed.

(To be continued.)

⁵ Macquoid, *Director*, ed. 1762, plate xix.

⁷ This arrangement had a queer look when Mr. Griffiths acquired the chair, for at one period its owner had a fancy for the loose seat and rebate type, and had veneered the rail with mahogany, of very different quality and colour from the rest of the chair. By this and from the nail marks at the base of the arm supports his tampering was quite evident, and Mr. Griffiths has very properly given back to it its ancient appearance by reupholstering over the rail with old needlework.

⁶ Macquoid, *History of English Furniture*, Vol. III, fig. 104.

ENGLISH PRIMITIVES—IX BY W. R. LETHABY

MASTER WALTER OF DURHAM, KINGS' PAINTER, c. 1230-1305—(2)

THE CORONATION CHAIR.—This famous work has been fully described by Neale and Brayley and in Scott's "Gleanings". In the full contemporary accounts which have been preserved it is described as of gilt wood made to take the Stone of Scone (the Coronation Stone) by Master Walter the Kings' painter. It had two small "leopards," one on either side, presumably on the arms, and was raised on a step. Colours and painting are mentioned as well as gilding. The "leopards"—lions of the royal arms—and the Coronation Stone are evidence that it was a Royal throne, but generally it was used as the Abbot's seat. It was placed near the Altar before the feretory of the Confessor. Walsingham says it was used by the officiating priest. According

to Harding's Chronicle it was made "for a mass priest to sit in"; and an earlier authority says the stone was in "the seat of the priest at the High Altar". When we come to accounts of the Coronation services we find that the Coronation Chair occupied a place at the South side of the altar. Abbots' chairs seem to have been frequently or generally placed in this position. In Gunton's description of Peterborough Cathedral it appears that there the Abbot's chair remained close to the South end of the altar in his time.

I said before in Part III that a throne at Windsor had a king painted on the "back," and the same tradition was followed on the Coronation Chair. The king's feet rested on a lion [FIG. 1], and a somewhat similar design occurs on the great seals of Henry III and Edward I. The rest of the surface was entirely covered by gilt gesso-work and with applications of coloured glass over

¹ Cf. *Westminster Abbey and the Kings' Craftsmen*.

² Skene, *Chron. Picts and Scots*.

patterns imitating enamels. Not one of the pieces of glass still exists, but the evidence for them is conclusive. On the border of the gable they were alternately larger and smaller—doubtless blue and red. The king's figure was drawn on the gold

background, which was patterned over with quatrefoils. We may assume that the figure was painted; but, except a part of the outline on the gilt background, it has entirely disappeared. The style of the work—painting on a patterned gold ground with inlays of coloured glass—followed the retable of the altar, with which it was evidently made to harmonise. This is the earliest known English work painted on a gilt ground. Most of the recorded patterns of the gesso-work can still be traced, but parts are peeling off all the time. The king's figure with his feet on a lion must have been very like a figure which represented Offa as founder of St. Alban's Abbey in the *Life of that king*³, so much so indeed that the drawing was probably influenced by knowledge of Master Walter's work. Now the chair was traditionally called the Chair of S. Edward, as appears in the

accounts of the coronations of Charles II and James II, and it seems to me most likely that the king's figure was of the Confessor as founder of

the church. Edward I is not likely to have had himself painted there. This probability becomes greater when we find that the Sedilia erected on the S. side of the altar, c. 1308, had paintings of the founders of the church on the "backs" of the

seats. One of these figures carried an architectural sceptre exactly like that borne by Offa in the drawing mentioned above. The patterns of foliage which are wrought on the goldwork are naturalistic vine, thorn and ivy or maple in the external panels. The internal surfaces of the "arms" have two fine patterns, one being of song-birds and oak foliage, and the other of grotesque animal forms in quatrefoils⁴ [FIG. 1]. One of these is a face emerging from foliage, a design found in the Cambridge "*Life of the Confessor*", one of many points which convince me that that fine book is later than is usually supposed. The oak foliage is very like that on the most eastern painting in the nave at St. Albans, which I have before dated c. 1300.

PAINTED TOMBS.

—On the long front of the tomb of Edmund Crouchback, second son of Henry III (d. 1296)

are traces of a painting of ten knights in armorial surcoats and carrying banners. The

⁴ At the Society of Antiquaries are full-sized drawings of these.

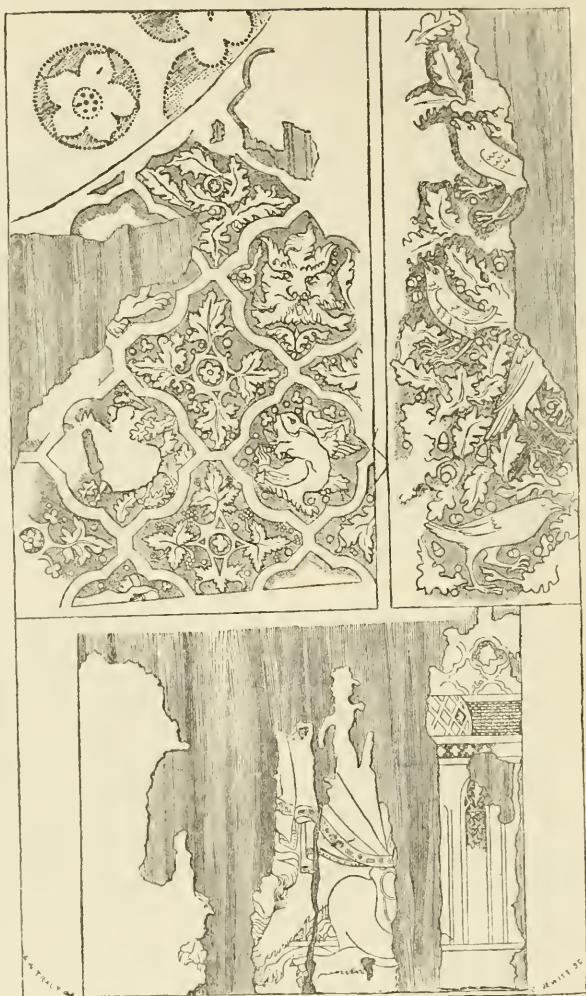


FIG. 1.—DETAILS OF ORNAMENT OF THE CORONATION CHAIR

general scheme was illustrated by John Carter in his "Ancient Painting and Sculpture", but he did not clearly make out the arms of the knights. Gough examined it carefully in 1777, and noted that the first knight bore a saltire argent, the second had the arms of Grandison, the fourth had a chequy coat, the fifth a lion rampant, the sixth was Clifford. He suggested that they represented the knights who accompanied Crouchback on a crusade in 1271.

The best record I have found of the heraldry is in the sketch-book of C. Hamilton Smith at South Kensington (93, B. 8, p. 178). His account is here condensed:—

While the sketches were taken I had very clear sunlight in the church.

1. Seems to be *Neville*; the surcoat is certainly red with a white saltire.
2. Conjectured to represent *Grandison*; argent three pallets azure a bend gules, possibly marked with three objects.
3. Gules a cross argent² (Earl of Savoy? De Vescy?).
4. *Brittany*. The Canton ermine is still distinctly visible.
5. Azure [?] a lion argent [?], a bend gules.
6. Evidently *Clifford*, the surcoat perfectly distinct.
7. Gules a cross patonce so spotted that I have no doubt that it represents *Albemarle*. Two [three] more figures defaced.

In the Print Room of the British Museum are excellent outlines of the figures, which entirely confirm Smith's observations; the heraldic charges of 8 and 9 were destroyed, and 10 had a lion rampant.

As coats-of-arms elsewhere in this tomb and on the tomb of Aveline, the wife of Edmund, had a lion rampant sable with a bend gules on a gold field, we may suppose that these were the colours of the surcoat of 5 too. As silver blackens with age, sable might easily be read as argent. These arms are those of Flanders. According to Matthew Paris, Vescy bore gules a cross argent³, so Smith's second suggestion may be accepted for 3.

The knights who accompanied Crouchback to the crusade are said to have been Bretagne, Vescy, Clare, Clifford, Grandison, Brus, Verdun and Valence, names which agree very well with the heraldry. There was only an heiress of Albemarle after 1260, and she was the wife of Crouchback, but the father had visited Palestine. I cannot find that a Neville went on the Crusade. Some confirmation of the view that the ten knights are crusaders is to be found in the fact that figures of Richard I and ten knights standing in a row showing their arms were painted about this time under the title of the *Pas Saladin*. "The literary versions of the *Pas Saladin* owe their origin to the exploits of Richard and his ten knights at Jaffa". The existing version is a late 13th-century poem,

² This figure can still be traced. Mr. Tristram has made a copy of it, which is in the V. and A. Museum. He cleaned it, and, working in a good light, was able to make out what is shown.

³ I owe this to Mr. Van de Put.

in which are references to paintings of the subject. The Black Prince in 1376 bequeathed *une sale darras du Pas Saladin*⁴. The figures painted on the tomb stand on strips of green ground with wavy top edges and little sprigs of growth representing grass. Mr. Cockerell notes similar little sprigs on the grounds of the S. Louis miniatures. The knights with their banners are very like others in the Painted Chamber, and there are many close resemblances between the details in the decorations of this Tomb and the Chamber.

The whole of the elaborate stonework of the canopied tombs of Crouchback and his wife Aveline was covered with painting and gilding on raised gesso-work. Some of the structural parts were painted white with red lines like toy masonry.

It is difficult to date these tombs exactly. Aveline died as early as 1273⁵; Edmund died abroad, and his body was not brought to the church until 1300⁶. It is certain that the tomb of Aveline must have been delayed at least twenty years, for it is considerably later in style than Alianor's, which was complete in 1292. On the other hand, it is earlier in general style and detail

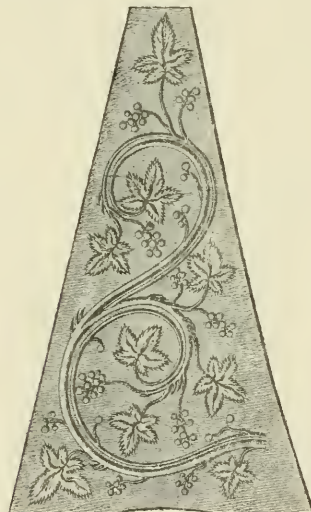


FIG. 2.—ORNAMENT IN THE SPANDRILS IN THE PEDIMENT OF THE CANOPY OVER THE TOMB OF AVELINE, COUNTESS OF LANCASTER; from a print by J. Basire, for the Society of Antiquaries, published in 1780

than Edmund's tomb, and is in fact its immediate prototype. Further, both are much earlier in style than the Sedilia, which seems to be securely

⁴ R. S. Loomis, *Publ. Mod. Lang. Assoc. of America*, xxx, 3.

⁵ *On the Vigil of S. Martin*, i, Ed. I (Rokewode, p. 28).

⁶ *Riley's Chron. of the Mayors and Sheriffs*.

dated in 1308. I date Edinund's tomb as c. 1300, and that of Aveline just before, the same artists being engaged on both. They both fall within the period of Master Walter's activity.

The statue of Aveline was fully painted; the pillow was gilt and painted with small armorial charges in transparent colour mixed in varnish over gold, which glittered through it. The mouldings had much gilt gesso-work. In the spandril of the left-hand cusp is carved a "fruited vine branch", gilt, the grapes being red. On the centre of the gable was a small picture in a trefoil of angels receiving the soul of Aveline¹⁰; the rest



FIG. 3.—PATTERN OF GESSO FROM TOMB STATUE

of the space had scrolls of vine in gold, sharp and small, outlined in black on a green ground¹¹ [FIG. 2]. The crockets of the gable were bunches of oak leaves with gold acorns. The

¹⁰ Cf. in the *Life of the Confessor* angels receiving his soul, and the obituary roll illustrated in Part I.

¹¹ This, as Burges noted, was a type of work derived from the Ste. Chapelle.

vault of the canopy had red ribs, a burnished gold boss, and in the vault spaces "trailing branches of the claret grape in proper colours on white"¹².

The effigy of Edmund had three great gilded lions of England with a label of France on the front of his surcoat, the ground being a diapered pattern in gesso coloured red [FIG. 3]. His belt, which Gough says had "enamelled" coats-of-arms, must have been in the translucent work like the pillow of Aveline. The upper part of the tomb was much like Aveline's, but there was more gilding, and inlays of glass over painting on gold imitating enamels were introduced. Many of the patterns of this incrustated work are clearly visible. They were imitations of the inlays of the altarpiece. One little fragment of the white glass coverings is left. In the panels of the pinnacles there were inlays of blue and red glass, so firmly fixed that Gough says it was difficult to get them out. However, they are all gone now. The soffit of the canopy had gold stars on a blue sky.

This gorgeous tomb was thus decorated like the interior of the Ste. Chapelle, in a style resembling goldsmith's shrine work. As we shall see, the canopies of the Sedilia on the opposite side of the presbytery were of similar work; both were made to harmonise with the altarpiece in the centre. Close to the altar on the right was the Coronation Chair, which again was of similar gilt and inlaid work. Above the altar was elevated the great, fabulously costly shrine plated with gold set with jewels and true enamels.

The floor which these splendid objects surrounded was a highly polished mosaic of porphyry and marble, with some gilt glass tesserae. That is the bright sort of things they cared for in the Dark Ages.

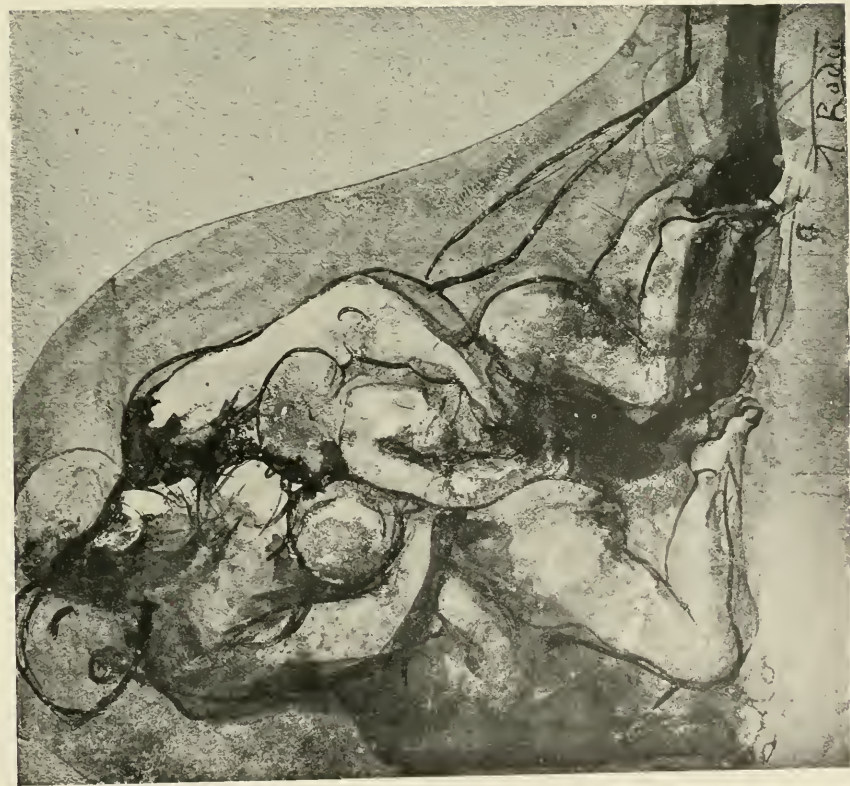
¹² Ailoffe.

SIX DRAWINGS BY RODIN ; NOTES BY RANDOLPH SCHWABE

IT has already been said in an obituary notice of Rodin (*Burlington Magazine*, December 1917) that we are too close to the period of his life to attempt any final estimate of his place in art, and there is little point in familiar generalities about an artist of such weight. The present selection of drawings is offered, with little comment, as a small addition to the vast mass of material available for a study of the master. Mme. Ciolkowska's drawing and the two belonging to Mr. Charles Ricketts and Mr. C. H. Shannon have not, so far as I know, been hitherto reproduced. Of the other three, two have been engraved on wood and one (Mr. Rutherford's *Ugolino*) by process, for Leon Maillard's work on Rodin. They are all,

however, sufficiently interesting to justify their reappearance, and, besides, the wood blocks considerably alter the character of the drawings. It must be admitted that the half-tone process also results in some loss, and even direct photographs suffer by comparison with the originals. The *Centaur* drawing, for instance, has subtleties of modelling, in body-colour on pink paper, which it has not been possible to render perfectly in monochrome. No. 1 (*Ugolin, 1^{re} jour*) and No. 2 (*L'horrible transformation—l'homme et le serpent...*—a very powerful illustration) are definitely connected by autograph marginal notes with Dante's *Inferno*¹. No. 3, a particularly fine conception, is

¹ *Inferno*, xxxiii, 50, *et seq.* (*Ugolino*); *Inferno*, xxv, 61, *et seq.*



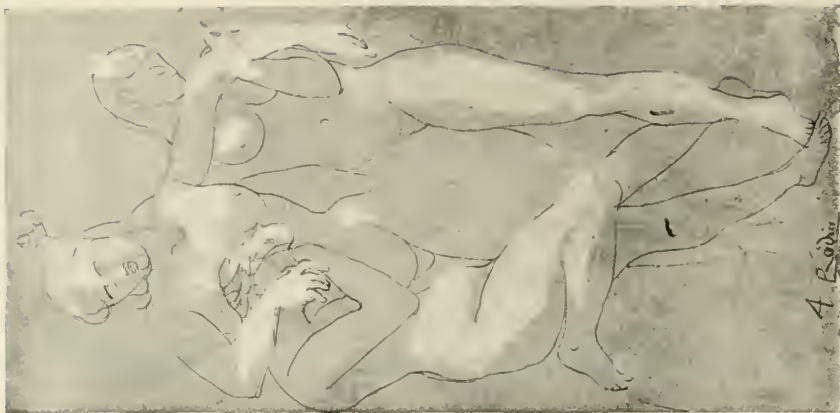
DOUBTFUL SUBJECT, CALLED "MEDEA" AND "NIOBE." [MR. CHARLES RICKETTS AND MR. C. H. SHANNON, A.R.A.]



"L'HORRIBLE TRANSFORMATION"—L'HOMME ET LE SÉPENT." INFERNO XXV, 61 ET SEQ.
DRAWING IN COLOUR.



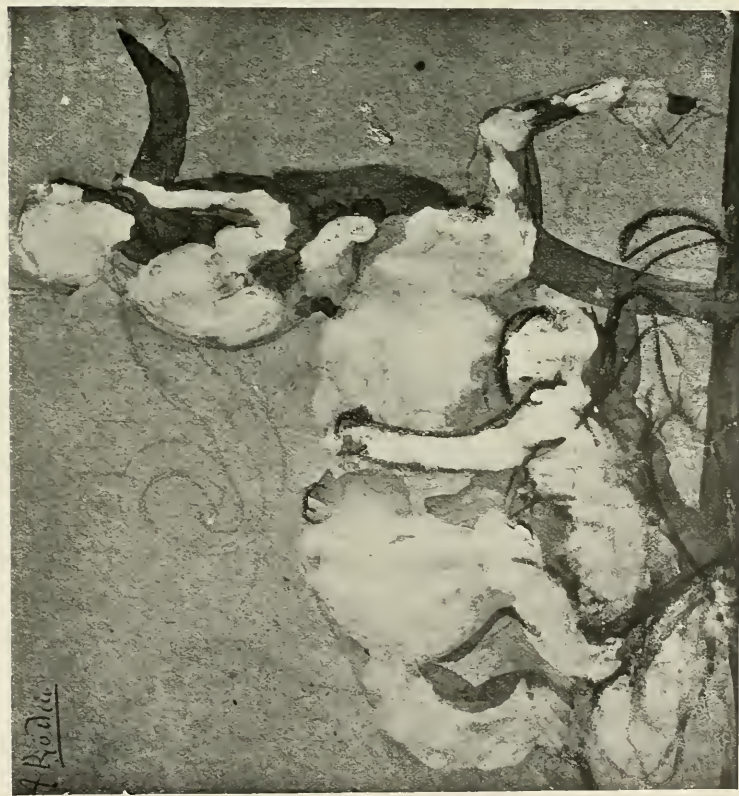
UNKNOWN SUBJECT (MME CIOKOWSKA)



"FIGURES DE PURGATOIRE" or "LES TROIS PARQUES"
(MR. C. L. RUTHERSTON)



UGOLINO, 1^{re} JOUE. INFERNIO XXXIII, 50 ET SEQ. (MR. C. L. RUTHERSTON)



THE CENTAUR 'MR. CHARLES RICKETS' AND MR. C. H. SHANNON. A.R.A.)

EARLIER DRAWINGS BY RODIN. REPRODUCED ON THEIR ORIGINAL SCALE

known as *Figures du Purgatoire* or *Les Trois Parques*. No. 4, sometimes called *Medea*, sometimes *Niobe*, is probably neither, but it is in any case a noble design². Nos. 5 and 6 have no discoverable literary subject³. All these drawings may, or may not, be associated with the projects for the Porte de l'Enfer, which was to have been a synthesis of the forms and groups inspired by Dante. As Mr. Ricketts has said, most of Rodin's drawings illustrate nothing explicitly mentioned by Dante, and as often as not are nearer to Baudelaire's "Femmes Damnées", "Le Rebelle", etc.⁴. I incline to assume that those here reproduced date from the eighties.

As with the later studies⁵, principally nudes,

² A similar subject is given the title *Deux enfants* in Leon Maillard's *Auguste Rodin*; another is inscribed *Madie*.

³ The indecipherable note in the upper part of Mme. Ciolkowska's drawing probably does not refer to the subject. It may be less obscure in the original, which I have not seen.

⁴ Rodin illustrated a copy of the *Fleurs de Mal* for M. Paul Gallimard. Certain drawings also were inspired by the *Jardin des Supplices* of Octave Mirbeau.

of the well-known type which appears to date from about the beginning of the nineties onwards, the "subject" is not really of great importance though the later work figured in exhibitions under such titles as *Atalante*, *Sapho*, *Naissance de Vénus*, or more simply *Le Pantalon*. Movement and form, and the inter-relation of forms—the passionate expression of a sculptor's feeling—constitute the main interest. But there is a difference in conception between the earlier drawings and the later studies from nature. The former are largely inspired by communion with other minds, ancient and modern, and give back to their source of inspiration an emotion equal to that which they derive. There is a more obvious mental process—and withal a Frenchness which places them, in spirit at least, somewhere between Carpeaux and Michelangelo.

⁵ M. Henri Boutet has closely reproduced ten of these in the form of coloured etchings, very carefully and skilfully done. This publication, and *L'Art*, by Paul Gsell, may be added to the biography of Rodin given by Camille Mauclair (*Auguste Rodin*, 1905).

RECENT ADDITIONS TO THE DUBLIN GALLERY—II

REPRODUCTIONS of the Earl of Radnor's picture, *The Return from Shooting*, by Teniers the Elder, and Gainsborough's free copy, now belonging to the National Gallery of Ireland, are placed together here to allow of comparison between the two pictures probably for the first time since Gainsborough removed his copy from Longford Castle. In fact, owing to changes of ownership the copy had mislaid the documentary data of its origin when it re-appeared in 1914 at a sale in Christie's auction rooms¹. It was then purchased on its intrinsic merits by the late Sir Hugh Lane, whose keen eye recognised that the hand of Gainsborough had been guided by Dutch influence, and it was included by him in his generous gift to the National Gallery of Ireland. Meanwhile critics who knew Lord Radnor's collection or the reproductions of his fine catalogue² immediately recognised the source of the picture. As the data concerning the Gainsborough picture are scattered, those concerning both pictures which could be collected are brought together here, omitting such description as is rendered superfluous by the reproductions before us.

¹ *Choice Pictures and Drawings, the property of the late T. G. Arthur, Esq., etc.*, Friday, March 20, 1914. "146. J. Gainsborough, R.A. *A Woody Road Scene*. . . In the style of D. Teniers the Elder. . . From the collection of the Rev. H. S. Trimmer, 1860. From the collection of J. Clark, Esq., 1895."

² *Catalogue of the pictures in the collection of the Earl of Radnor*, by Helen Matilda, Countess of Radnor, and William Barclay Squire. With a preface by Jacob, sixth Earl of Radnor. 2 vols. London (privately printed at the Chiswick Press), 1909.

Lord Radnor's picture is thus chronicled by Britton:

A large landscape with figures, dogs, etc., called *The Return from the Chase* by Teniers: this is a most extraordinary picture by the master, on account of its size.

In the catalogue of 1909, derived partly, and particularly as to this picture, from one in manuscript at Longford, made in 1829 by John Smith, of 137 New Bond Street, the picture is entered thus:

3. *Return from Shooting*. David Teniers the Elder (1582–1649). Canvas, 45½ × 60½ inches.

Bought: By the first Viscount at Sir F. Frankland's sale, 19 February, 1748, £84.

Exhibited: Burlington House (Old Masters).

Engraved: Etching by F. van Reijsschoot [called by Nagler, "Lexicon", XIII, p. 881, van Reysschoot] (the figures only, with three dogs adapted from the painting).

"This admirable production is distinguished for the broad and powerful effect that pervades it, and for the truth and animation displayed in the figures and animals; it is, in truth, a work of the highest excellence. Worth 600 gs."—Smith, "Catalogue Raisonné", 1829–1842, III, p. 427.

"This production was greatly admired by our celebrated painter Mr. Gainsborough, by whom it was successfully copied."—John Smith, "Catalogue of the Pictures of Longford Castle", 1829 (MS. in the possession of the Earl of Radnor).

"Here attributed to old Teniers, but in my opinion one of the earlier works of the son: and, with the exception of too dark a tone, very attractive."—Waagen, "Galleries and Cabinets of Art in Great Britain", 1857, p. 354.

"Figures particularly good. The landscape undoubtedly by old Teniers, but the figures have much of the younger Teniers's sharpness of touch. . . . It demonstrates, especially in the figures, how much more the brilliant and celebrated master of the same name owed to his father than has been allowed. His all too-monotonous types of humanity are in many instances but those of the elder painter carried on, and repeated until they almost become conventionalized."—Sir Claude Phillips, "Art Journal", 1897, p. 302.

Gainsborough's copy in the National Gallery of Ireland measures 46"×58". A list of Gainsborough's pictures exhibited in 1814 at the British Institution and compiled by Fulcher includes :

"*Sportsmen in a Landscape* (imitation of Teniers) owner W. Smith, Esq.". Described—"Two men are holding up a hare. A greyhound or two are introduced".

Fulcher, considered the copy :—

"Finer than Teniers, possessing all his excellence with the addition throughout of the superior taste of Gainsborough".

but quotes Hazlitt's criticism on the other hand that it is :—

"very inferior to the original picture in Lord Radnor's collection".

The following information concerning the picture with which Fulcher connects the name of W. Smith and the notes on the third picture reproduced here are contributed by Mr. T. Martin Wood :—

Sold in 1860. Ex collection of the Rev. H. S. Trimmer² - - - £81 18 -
 " " 1863. Ex collection of John Allnutt, Esq. 236 5 -
 Described—"A woody landscape with a sportsman in the centre conversing with a peasant : greyhounds and other dogs in the foreground. Painter in imitation of Teniers.
 " " 1895. Ex collection of J. Dark, Esq. - 210 - -
 " " 1914. " T. G. Arthur, Esq. 609 - -
 March 20th purchased (Martin) for Sir Hugh Lane.

The differences which Gainsborough introduced into his copy can be studied in the two reproductions, but one or two observations may

² Rev. Henry Scott Trimmer, vicar of Heston, the intimate friend and executor of Turner. Trimmer was a descendant of J. Kirby, Gainsborough's Ipswich friend, and in Mr. W. T. Whitley's *Life of Gainsborough* we learn that he knew Mr. Briggs, a young artist, who was the near neighbour of Gainsborough's daughter Margaret in the later years of her life, and obtained from her several works from the hand of the great painter.

REVIEWS

STUDIES OF THE HUMAN FIGURE, WITH SOME NOTES ON DRAWING AND ANATOMY. Text by G. M. ELWOOD; photographs by F. R. YERBURY. (B. T. Batsford, Ltd.) 16s. n.

The principal matter of this book is the photographic studies, about ninety in number (not 108, as the prospectus states), of male and female models in a great variety of postures. The photographer has done his work well, and the result should be of use, as it is designed to be, to the art student or art worker with limited facilities for study from the nude. The photographs are not intended to replace but to supplement study from the life. Their value to the student depends, of course, entirely on his own intelligence. The broad lighting of these photographs suppresses a great deal of detail, and suggests a simple treatment of planes ; in other ways, too, they may help to train the eye, besides being of interest from an anatomical point of view. The illustrations also

perhaps not be amiss—the characteristic Gainsborough manner of the foliage,—the accuracy with which the men's figures are copied, and—the point which is sufficient in itself to suggest that the picture is a copy—the fact that Gainsborough's figures strike the eye as on rather too large a scale for their place in the landscape. The younger Teniers's figures, if they may be called his on the strength of Sir Claude Phillips's bias in that direction, seem to have been popular among the landscape painters of the period who were weak in figure drawing. Gainsborough copied them from choice more precisely than any other part of the picture. They were etched in reverse, as the Radnor Catalogue states, by F. van Reijschoot, and in that form, assisted Mr. Wood in attributing to Arthois the attractive *Landscape*, reproduced here also. It is a mere coincidence that the history of the *Landscape* brings it within the range of Gainsborough and would suggest that he might have seen it, if it were not known that he and Arthois both borrowed the figures from the same original.

The present owner of the *Landscape*, Mr. R. W. Pettigrew, of Cardiff, bought the picture in 1911 at the sale of Lt. Col. Wheeler, of the Pentre, near Abergavenny, where it had been since 1846, having been moved at that date by the same family from their residence, Dennis House, near Stourbridge. We know that Teniers and other good figure draughtsmen were accustomed to paint accessory figures for Arthois, but since the figures are reversed, as in the engraving, they seem in this instance to have been carefully copied from Reijschoot's engraving by Arthois himself. The *Landscape* measures 58×82 in., and the figures are reproduced here separately at about their actual scale. Since cleaning while in Mr. Pettigrew's possession, the appearance of Arthois's signature on the canvas has corroborated Mr. Wood's ascription.

include some methodical nude studies by Arthur Mason, which have for years hung in the Birmingham School of Art, a not very well selected example of Puvis, a slight study by Mr. Walcot, which Mr. Elwood praises too highly, and other nude and anatomical studies by various students. In briefly treating of the mediums which may be employed, Mr. Elwood refers to these illustrations rather inaccurately. The same subject is described as a pencil drawing and as a chalk drawing, and an oil painting is called a water-colour. But he has managed to compress into a few pages much anatomical information and some sound advice to the beginner.

R. S.

CATALOGUE DE LA COLLECTION BARTHÉLEMY REY; par SEYMOUR DE RICCI. Objets d'Art du Moyen Age et de la Renaissance; viii+62 pp., 50 coll. pl., and illust. in the text. Paris (Librairie Centrale d'Art et d'Architecture).

The war naturally has had a depressing effect on



THE EARL OF RADNOR'S PICTURE BY TENIERS THE ELDER, AND (?) TENIERS THE YOUNGER, $45\frac{1}{2}'' \times 60\frac{1}{2}''$



LANDSCAPE BY JACQUE D'ARTHOIS WITH FIGURES AFTER TENIERS (MR W. R. PETTIGREW)



GAINSBOROUGH'S COPY OF THE EARL OF RADNOR'S PICTURE. 46" x 58" (NATIONAL GALLERY OF IRELAND, SIR HUGH LANE GIFT)



ACCESSORY GROUP, AFTER TENIERS (*circa* ACTUAL SIZE) FROM ARTHOIS'S LANDSCAPE

the production of art publications—nowhere more so than in France. One turns, therefore, with all the greater pleasure to this well executed private catalogue. The collection comprises no fewer than 600 objects belonging to the 15th to the 18th century together with a few of earlier date. The preference of the owner is obviously for the plastic arts: quite half the collection is of this nature; wooden figures predominate, the rest being in stone, ivory, wax and metal. The remainder is composed of miscellaneous works of art, stuffs, woodwork, pottery, glass, and other decorative objects. The author, M. de Ricci, in an instructive preface, draws attention to the total disregard paid to mediæval figure sculpture even by connoisseurs until quite recent years; and it is due to the zeal of collectors such as M. Rey that these waifs and strays have in many cases been saved from neglect and

destruction. Some of the pieces of sculpture are unquestionably of fine quality, as, for instance, the 15th-century figure of St. John the Baptist, of the Burgundian school (No. 72), lent by M. Rey to the exhibition of French primitives in 1904; and the fine painted Diana (No. 210), which was shown at the Hotel Sagan in 1913, and is ascribed to Jean Goujon—an attribution supported by Molinier and other authorities. A good many others are not, it is true, of particularly high artistic standard; but the care with which all obtainable record of the provenance of the individual specimens has been kept enables one often to identify provincial characteristics; and the catalogue, with its full bibliographical notes and numerous and excellent collotype plates, is a model which other collectors would do well to follow. H. C. S.

A MONTHLY CHRONICLE

PICTURES BY THÉRÈSE LESSORE.—The very personal talent of Thérèse Lessore shows to the best advantage in this exhibition. Elsewhere, as at the London Group, she often suffers by contrast with her more emphatic contemporaries. Opposed to theirs her form of expression may seem delicate, almost shrinking, and its peculiar quality may be too little appreciated. At the Eldar Gallery there are some incomplete successes. The essential form is not as yet inevitably selected. But it is easy to see the strength of her sustained effort, the resolute solution of her special problem; and though the problem remains substantially the same, the pictures are never uninteresting. Their colour, always appropriate and often delightful, completes the charm of a distinguished vision. The *New Middlesex Music Hall*, with the æsthetic possibilities which lie in curious theatrical lighting and architecture, in the receding curves of tiers of seats, and above all in the human element rightly placed in its surroundings, provides material for a series of paintings. The outlook in these differs absolutely from other artists'. There is no echo of Degas, Seurat, Mr. Walter Sickert, *e tutti quanti*. Miss Lessore remains serenely unprejudiced, or rather she has nobody's prejudices but her own. In the more intimate interiors (*Natasha* and others) there are whole psychologies, subtle and unobtrusive, but none the less there, whether by conscious effort or not. The group with a landscape background reminds one in its sensibility of Marchand. X.

EXHIBITION OF MODERN ETCHINGS AT THE GREATOREX GALLERIES, SEPTEMBER—OCTOBER. A group of etchers who for the most part combine clever technique with small creative power. There is too much evidence of a groping after

"quality", of yielding to the fascination of a battery of etching tools and a printing press. Whistler's *St. James' St.*, which hangs in the same room, is an example, rarely emulated by these lesser artists, of the means subordinated to the end. Mr. E. S. Lumsden is perhaps the most personal of them. His Indian impressions are definitely his own, and are clearly and simply stated. Here and there a sterner convention might have been adopted. The magnificence of Jodhpur and the play of light on the vast surface of the Ghulā Ghāt Palace at Benares are nevertheless well expressed. Mr. Albany Howarth has a predilection for weak design accentuated by dark spots and a few ordinary tricks of "wiping". His *Ben Lawers* is unstructural and photographic. Mr. William Auerbach Levy, who has great ability, sets himself a standard no higher than might be suggested by a perusal of Mr. Pennell's *Pen Drawing and Pen Draughtsmen*. Mr. John Cadzow seems to have a genuine affection for Scottish scenery, but rarely escapes triviality. His *Woods of Lee*, however, has a feeling for space. Mr. John Cameron follows, without undignified mimicry, in the footsteps of Seymour Haden. Mr. W. P. Robins has at least one plate (*In the Shade*) which does not merit the general reproaches at the head of these notes. It is pleasant, sensitive and unaffected. Mr. Martin Hardie is represented by only one unimportant work. Mr. A. Brouet's *Le Défilé* strikes a curious out-of-date note, like an illustration to a novel of Victor Hugo, but it is not a bad illustration; and his *Organ Grinder* and *Cobblers* are capably conducted researches into the manner of Rembrandt. Mr. Henry Winslow is a sound architectural and topographical draughtsman, whose etchings, if not profoundly imaginative, have an interest of their own. R. S.

LETTERS, WITH NOTES

MONSIEUR HENRI FOCILLON'S WORKS ON PIRANESI

GENTLEMEN,—I am now able to offer you some remarks on Monsieur Henri Focillon's second and more general work on "Giovanni Battista Piranesi", in addition to the notes which I sent you some months ago on his previously published "Essai"*..

"Giovanni Battista Piranesi, 1720-1778".—The first work before us has appeared during the present year, like the "Essai de catalogue", by the same author, but is subsequent in date to it, the "Catalogue" being cited in the bibliography of the larger work, though in other respects the two works are quite separate. In the performance of what is, after all, a very difficult task—that of describing Piranesi's life and work, not as a mere subject of biography (for which indeed the knowledge of details is lacking, owing to the meagreness of the sources at our command), but in relation to what came before and what followed—the author has merited our gratitude for having given us a very lively and interesting picture of the man and his times.

Italy, as M. Focillon justly remarks, is the country *par excellence* of individual genius; and Piranesi is one of the most individual of the great Italians. His pride and love of magnificence may be traced back to his Venetian origin and to that great school, so prolific and so various, which had produced artists such as Tiepolo, Canal, Bellotto, Guardi, in whom the note of dignity and splendour is so marked. Piranesi, however, as an architect rather than a painter, the disciple of Palladio and Scamozzi, felt himself drawn to Rome; and there he found, when he went there in 1740, in the new Pope, Benedict XIV, a protector of wide culture, intelligence, and wit. There he studied in the studio of the brothers Valeriani, the famous theatrical decorators. Engraving he learnt in part perhaps from his compatriot Polanzani, but more from the Sicilian Giuseppe Vasi, an inferior genius, but by no means without merit on his own plane. Salvi, the architect of the Fontana di Trevi¹, and Luigi Vanvitelli, a painter, architect, and decorator of some merit, the son of Gaspar van Wittel², a Dutch painter, to whom we owe numerous views of Rome, became his friends; but his love for character and effect led him to admire

the more emotional work of the Neapolitan school of painting, and to study, as M. Focillon points out, not the sublime masterpieces of the renaissance, but the strange contrasts between the sordidness and misery of the beggars of modern Rome and the grandiose and melancholy remains of its ancient splendour, which gave them shelter; between the palaces of the rich and the hovels of the poor (in the Rome of the 18th century there was no middle class), and between the splendid buildings of renaissance Rome, confined to the centre of the city with the exception of the outlying churches, and the gardens and shady lanes which occupied the rest of the area within the walls.

He also entered into relations with the students of the French Academy, and learnt from them to simplify his style of drawing, and to give it more life and movement, while he taught them not to confine themselves to the academic, but to study the ruins themselves from the picturesque point of view. His own investigations, which were also much devoted to the technical and constructional aspects of the remains, brought him into contact with the antiquaries, such as Nolli and Ficoroni, though we really know extremely little of his archæological education. As a matter of fact, considering his lack of preliminary training, his work is surprisingly good, and his accuracy is far greater than many have been willing to allow. The value of his engravings as topographical documents has been recognised by such scholars as Jordan³ and Lanciani; and the former strongly rejects the common assertion that their utility is rendered doubtful by the arbitrary embellishment of what was actually preserved. The case is quite different with Pannini, who often juxtaposed buildings which had no connection with each other, and who sought mainly after theatrical effect and perspective. He was the uncontested master of Hubert Robert, Clerisseau, and many of the French painters of the day, to whom he actually taught perspective at the Academy.

M. Focillon, who has been at the pains to compare Piranesi's view of the Baths of Caracalla with a photograph taken from the same spot, is quite right to make a point in his favour. In one respect, however, he goes too far, for Piranesi's elaborate drawings of the subterranean foundations of the mausoleum of Hadrian and the Pons Fabricius and Pons Cestius are utterly fantastic and therefore completely worthless, though this does not mean that he did not reproduce faithfully what was actually before his eyes. And yet

* Henri Focillon, (1) *Giovanni Battista Piranesi, 1720-1778*, xxiv+324 pp., 32 plates (subsequent work); (2) *Giovanni Battista Piranesi, Essai de catalogue raisonné*, 75 pp. (preceding work); both 1918. Paris (Laurens).

[On account of the slowness of communication with Italy, and the necessity for rigorous proof reading, Dr. Ashby's first letter was not ready for publication until after the printing of the second. As Monsieur Focillon's second work is of wider interest than his first, and as we have the general acquiescence of our learned correspondent, we now combine his letters in one and invert their order so as to present to our readers his criticism of M. Focillon's books in its most convenient form.—Ed.]

¹ How much is due to Bernini we need not here inquire—probably more than was until lately believed.

² A charming series of his drawings, prepared for engraving, exists at the Biblioteca Vittorio Emanuele in Rome; they were on view at the Exhibition of the Topography of Rome at Castel S. Angelo in 1911, and deserve to be more widely known.

³ *Topographie der Stadt Rom*, I, 94.

he worked, so far as we know, from the most rapid and elementary sketches. Very few of his drawings are preserved, and none of them shows the elaboration of detail that we might expect. The reverse is the case with Turner, whose numerous and careful pencil studies, though made with surprising rapidity, have no counterpart in his paintings, except in those of his earliest period. Hubert Robert, we are told, was astonished at Piranesi's method of working even after he had come to maturity, and Piranesi replied that the design was in his head, and not on paper.

Other architects, if they were not seeking after theatrical effect, like Pannini (who, however, could, though M. Focillon does not mention the fact, draw precise enough views on occasion)⁴, displayed too little pictorial quality, and lacked the intensity, vastness and inventiveness which we find in Piranesi. His perspective and lighting became more audacious as he progressed, and the study of the immense ruins of ancient buildings was a very considerable factor in his development. The figures, which at first occupied a prominent position in the foreground, were gradually pushed more and more to the rear, until they came to take the same place in the composition as they do in Mr. Gordon Craig's designs for the staging of Macbeth, and the monument became all-important. The violence of Piranesi's ideas was well suited by the style of engraving which he adopted—the *eauforte*—as M. Focillon shows in an interesting examination of the technical processes which he employed.

There is, however, a different class of engravings which fall into a separate category—those which are devoted to decoration. The *Camini* or chimney-pieces, many of them in the Romano-Egyptian or so-called Etruscan style, will meet with less sympathy nowadays; and the styles of decoration associated with the names of Robert Adam and of Louis XVI developed independently; though Piranesi's influence may be traced to some extent in the work of the decorators of the Empire.

Another aspect of Piranesi's activity may interest us even less at the present day. He became involved in a controversy as to the origins of Roman architecture, which his patriotism, or what he conceived as such, forbade him to admit to owe anything to Greece. By a process of reasoning which, as M. Focillon allows, is singularly weak, he maintains that the Tuscan and Doric orders have nothing in common, and that the former is Etruscan in origin. It is interesting, however, to find that at the present day one of his countrymen, Comm. G. T. Rivoira, is fighting the same battle with far better weapons and with far

greater success; his work on the origins of Lombard Architecture will be familiar to English scholars through Mr. Rushforth's translation, and Mrs. Arthur Strong's vindication of the independent character of Roman art is of equal importance in its own sphere.

Piranesi's method of discussion is in accordance with what we know of his character—violent and *farouche*, but warm-hearted and generous. It is a pity that we know so little of the details of his life; and I may add that it is perhaps strange that, of the many British travellers who made his acquaintance in Rome, who bought his antiquities and his engravings, and to whom he dedicated many of his plates, few, if any (I personally know of none) have preserved a record of the man. He, for his part, in a letter to his sister, written from Rome in the year of his death, extols their interest in art and literature, and goes so far as to say that were he free to choose his home, his choice would fall on London. As we know, he was a friend of Thomas Jenkins, who dealt still more extensively in antiquities, and to whom he dedicated a collection of engravings of drawings by Guercino, the greater part of which were actually engraved by Bartolozzi⁵.

M. Focillon has succeeded in giving us, as we have seen, a vivid and interesting picture of Piranesi's career, of his influence, vast but rather hard to define, on his contemporaries, and of the greatness of his art; and for this we must be grateful to him. A certain number of small defects and omissions there are—difficult to avoid in a subject so complex, which needs a special knowledge of the literature dealing with the city of Rome during the period of Piranesi's activity, but which, taken in conjunction with the omissions and inaccuracies in the "Catalogue Raisonné", betray an insufficient preparation. Thus, speaking of Canal's views of Rome (p. 18, n. 2), reference should have been made to Mr. Lionel Cust's article in *The Burlington Magazine*, xxiii (1913), pp. 150, 267, where the *Colosseum* (at Hampton Court, not in London) and five other views at Windsor are described, the Windsor pictures being reproduced.

Cassiano's "Museo cartaceo", as he called it, was by no means a mere description of his own collection (p. 60), but a *corpus* of drawings of antiquities of all kinds from various sources; see my article in "Classical Review", xviii (1904), p. 70.

The first edition of Labacco's "Libro appartenente all'architettura" (p. 68, n. 1) appeared in 1552, a fact which has been known since Fumagalli's article appeared in "Archivio Storico dell'Arte", i (1888), p. 143. I have given a full bibliography of

⁴ See the series of engravings after 37 large views of the principal buildings of Rome, the plates of which are still preserved at the Regia Calcografia at Rome (No. 1223).

⁵ M. Focillon (p. 98) brings no evidence to show that the work was executed to Jenkins's order, and the dedication only speaks of the work as offered to him "as a sign of respect and friendship by his fellow Academician (of S. Luke) the architect Giovanni Battista Piranesi".

the twelve editions known to me in "Bibliofilia", xvi (1914-15), p. 289. Nor do I know why this particular reprint (for Carlo Losi, who published it, reprinted all the older series of views of Rome, etc., upon which he could lay his hands) should be singled out as being due to the influence of Piranesi.

It is an exaggeration to say that the Colosseum was half destroyed by the earthquake of 1703 (p. 154), which seems to have destroyed only one arch of it; see Jordan-Hulsen, "Topographie", I, 3, 287. Nor is there any reason to refer to the piscina of Castel Gandolfo as "prétendue" (p. 181), seeing that it is certainly a piscina and is indeed still in existence in much the same state as in Piranesi's time. Nor is M. Focillon aware that, though Choisy in 1873 copied Piranesi's reconstruction of the brick arches in the upper part of the dome of the Pantheon, his theories are now no longer accepted (p. 226).

There are a certain number of misprints, none of them of great importance in themselves. But M. Focillon's two works do not, it seems to me, come up to the standard of accuracy which our scholars must set before themselves if we are to defeat the Germans on their own ground. We may be able, more easily than they, to produce books that shall be readable; but we have no right to fall behind them in taking pains; and it is our business to demonstrate that correctness and dullness are not synonymous, and that to be interesting it is not necessary to neglect the duty of accuracy in details.

"Giovanni Battista Piranesi, Essai de Catalogue raisonné".—With the exception of the official catalogue of the Regia Calcografia of Rome, which still has the plates of the engravings of Giambattista and Francesco Piranesi, M. Focillon's "Essai de catalogue raisonné" is the first attempt at a complete list of the productions of the great engraver. The best official catalogue, further, is now out of print (for the complete list of the plates only appeared in the edition of 1891, all other editions only giving the titles of the various works, and the number of their plates, or at most a list of the plates of the famous "Vedute": whereas the edition of 1891 gives a list of every single plate, according to the number that it now bears), and it does not attempt to distinguish the work of father and son, nor to deal with questions of editions nor of different states of the plates. On the other hand, the work before us follows Gieseke, and indeed goes further than he in ignoring the work of Francesco, which—as most, if not all, collections include it—is an inconvenient and unnecessary purism.

The catalogue is useful, but is unfortunately not free from inaccuracies. Some of these might have been avoided, had M. Focillon applied for

information to some colleague who had a better acquaintance with Roman archaeology than himself; others are simply due to bad proof-reading. It will perhaps be best to take in order the points in which I have been able to correct or supplement it from a careful examination of my own collection⁶.

P. 10, col. 2, l. 3. 190 is a misprint for 90. I have a copy of the catalogue with a list of 135 "Vedute", and the works of Francesco added⁷.

P. 16, col. 1, l. 5. The plates of Bellicard are also to be found in the edition issued by Fausto Amidei, of which I have a copy, containing title and 91 views. The legend is the same as that of Bouchard, except for the change of name. I imagine that the issue of the volume was delayed until 1750, or else that no copy of the real first edition, which should not contain these plates, has yet come to light⁸.

The "Accurata e succinta descrizione topografica di Roma Moderna" of Venuti also appeared in four octavo volumes in 1767. In my copy of this edition, and also in a copy of the quarto edition belonging to Marchese Piero Misciattelli, there are 27 signed plates, and five unsigned, which may be attributed to Piranesi. Seven of the signed plates also appeared in the reprint of Pietro Rossini's "Mercurio Errante delle Grandezze di Roma", published by Amidei in 1750.

P. 19, No. 134. This plate is identical with 419 below⁹.

P. 33, No. 405. The so-called amphora stamp is in reality a brick stamp, and is repeated on No. 421; but Piranesi had evidently copied it inaccurately. This is clear from internal evidence. Lanciani was unable to find it *in situ*¹⁰. The plate is not at the Calcografia.

P. 34, D. M. Focillon has not seen, evidently, a copy of the edition with Italian text only¹¹. My copy belonged to the engraver Luigi Rossini, who considered it to be complete, according to an autograph note at the beginning. The two frontispieces are identical with those described by M. Focillon, and I do not know which is the earlier. The initial letter I (No. 430) does not appear in the Italian text, which consists of

⁶ This consists in the main of unbound copies of the second editions, without text, and generally without the plates due to Francesco.

⁷ The *Veduta dell' Arco di Benvenuto* appears as No. 135; it is followed by the *Dying Gladiator*, the *Melager* and the *Amazon* of the Vatican, the *Medici Venus*, and the *Farnese Bull* (all by Francesco); and the last entry of all is the *Raccolta di Tempi antichi opera di Franco Piranesi*. This is not entered in Mr. Hind's list of the different states of this plate known to him (*Burl. Mag.* xxiv (1913), p. 135), and is, of course, later than any of them. It is obvious that M. Focillon, though he acknowledges Mr. Hind's help, has not read his articles on Piranesi.

⁸ Hind (*op. cit.*, p. 198) notices the discrepancy.

⁹ Calcografia, No. 404c. Hind, p. 199, notes this also.

¹⁰ *Commentarii di Frontino*, in *Atti dei Lincei*, Serie III, vol. IV, p. 384.

¹¹ Mr. Hind does not note it either. It is probably later than the edition with Latin and Italian text.

31 pages (p. 32 being blank), while the list of the monuments in the large plan of the Campus Martius occupies pp. i-x, the tailpiece No. 435 appearing on p. x. P. xi (xii being blank) contains the legend to Pls. iii and iv. The vignettes Nos. 434 and 433 appear between Pls. xviii and xx: while 932, which appears as a tailpiece in the text of the "Magnificenze", is substituted for Pl. xxvii, and 432 for Pl. xxxiv¹². I may note that in an otherwise complete, unbound, copy (it lacks the text and Pls. i, XLVII in addition) these three Plates, Nos. XIX, XXVII and XXXIV, are also wanting¹³, while Nos. 432 and 433 are present.

P. 42, H. M. Focillon has omitted two plates which are to be found in my collection: they would come immediately after No. 579¹⁴.

They illustrate in greater detail the reliefs on the pedestal which is shown in the view: one bears the title *Stylobates marmoreus consecrationis Imp. Antonini Pii, et Faustinae Uxoris ejus*; the other, *Decursio Equitum, et Peditum in Funere Imperatoris Antonini Pii*.

Each measures 0.485 x 0.71 m.: there is no signature, and no line round the plate. Below each is printed on the same sheet a narrow plate (0.08 x 0.71 m.) without signature nor line round the plate, representing in detail the travertine blocks of the lower part of the base.

P. 43, K. Both my copy of the "Vasi" and that of the British School at Rome have the plates numbered from 1 (Focillon 601) to 109 (Focillon 717); 718, which should be numbered 110, bearing the number 100.

There are various errors in Focillon's descriptions. I need not point out all the mistakes in copying English names, which, however, it would be unfair to lay at Piranesi's door; but it is a more serious blunder when the Aldobrandini Gardens at Rome, *vicino SS. Domenico e Sisto, a Monte Magnanapoli*, are said to be at Naples (No. 606), and when three lamps of bronze and one of terra cotta are described as "diverses lampes de bronze et de marbre" (No. 609). Nor is No. 675 correctly described as "cabinet de l'auteur", seeing that the legend on the plate itself tells us "si vede in Inghilterra presso il Signor Cavaliere Edvard Walter nella sua villa a Berry Hill nella Contea di Surrey".

Again, 701 was not found in the villa of Pompey (this is true only of 703), but in the "Villa Tuscolana di Cicerone", i.e. at the Villa Rufinella above Frascati ("Papers of the British School at Rome", V. 337).

Turning to the *Camini*, I may note that the title on the frontispiece really begins as follows; *Diverse maniere d'adornare i cammini ed ogni altra parte*

degli edifizii desunte dall' architettura Etrusca Greca e Romana (the last word has been erased). Then follow two more lines (both erased).

Pl. 9 in my copy¹⁵ measures 0.422 x 0.263, and has two chimneys; the frieze of the upper one represents a classical subject, with 18 figures above a festoon, the one at each end being seated—but not a chariot race.

There is also another plate not numbered—a base with bust in shell in centre, enclosed in a garland held by two winged figures; below is a sedan chair and a vase. There are also six details of decoration. Signature below on right. 0.218 x 0.16 m. (Calc. 911a).

P. 55, No. 812¹⁶. I have in my collection an earlier state of this plate, no doubt that referred to in the list of 1759, in which the legend runs thus: *Tempi del Sole e della Luna, o come altri, d'Iside e Serapi. In Campo Vaccino negli Orti di S. Francesca Romana. Piranesi del. e scol.*

" " No. 822, *Veduta del Castello dell' Acqua Giulia*. This is identical with No. 135, the plate having been used also as Pl. II of the *Trofei di Ottaviano Augusto*: in my copy of this latter work it bears the number VIII 47, inasmuch as it forms part of vol. VIII of his collected works, and has the words *prezzo paoli due e mezzo* erased¹⁷.

P. 62, B. It is not clear to me why the plates bearing the numbers XVII, XVIII, XIX and XXX are excepted. They are all to be found in my copy, and are all the work of Giambattista Piranesi¹⁸.

The description of these plates is as follows:

Pl. XVII. Capitals, bases, cornices, etc. (Villa Casali, Villa Mattei, Palazzo Mattei, Palazzo Farnese, etc.) Signed below to left. 0.41 x 1.22 m. (two plates). Double line round plates.

Pl. XVIII. Columns and corbels, etc. (Villa Albani, Villa Belloni, Foro Boario in the shop of the stonecutter Minelli, Villa Ludovisi, 0.41 x 1.23 m. (2 plates). Signed below on right. Double line.

Pl. XIX. Cornices and capitals (SS. Cosma e Damiano, Farnese gardens on the Palatine, S. Isidoro, S. Giovanni a Porta Latina, Casa Pianetti in the Via Papale, etc.). Signed below on right. 0.405 x 1.225 m. (2 plates). Double line.

Pl. XXX. *Schemata Emissarii Lacus Albani*. Fig. 1 resembles *Descrizione dell'Emissario*, Pl. III, fig. 1 (Focillon 485), Fig. 2, *ibid.* Pl. IV, fig. 1 (Focillon 486), and Fig. 3, *ibid.* Pl. VII (Focillon, 489). The signature is below, on left: 0.39 x 1.12 m. (2 plates). Double line.

It may be noted in passing that M. Focillon does not always tell us when (as is often the case) two plates are used for an exceptionally large subject. It would have facilitated comparisons with the

¹⁵ As in the *Calcografia* series (No. 881a) (Focillon No. 869) became later Pl. 50 (Calc. 902a); and Focillon, 911, 913-915 became Pls. 52-55 (Calc. 903a, b, 904, 905a).

¹⁶ Calc. 772.

¹⁷ The *Calcografia* Nos. would be 731, 738 (both 60 x 38 cm.).

¹⁸ See Gieseke, p. 21. *Calcografia* Nos., 302-307, 314, 315.

¹² Calc. 454 c. (Focillon 435), 436b (Focillon 434), 455d (Focillon 433), 441a (Focillon 932), 447a (Focillon 432).

¹³ These three plates are no longer preserved at the *Calcografia*.

¹⁴ Calc. 656-658.

later editions, those of Didot and those which can still be bought at the Regia Calcografia in Rome; the latter is not even mentioned, and one would gather that M. Focillon had not seen the complete collection which is preserved there. Though the impressions which are available there are naturally of less artistic value than those of earlier date, such an examination would have saved him from such omissions as that which has just been supplied, the reason of which seems to be the strange coincidence that it occurred in all the three copies which he examined. And, from the practical point of view, it would undoubtedly have been a very great advantage to have had the numbers which the plates now bear added to his catalogue. Not all collectors can now secure old impressions of the works nor of the plates which interest them most, and they may be glad to have recourse to the modern ones which can still be bought in Rome at a moderate price, and give at least a very fair idea, and sometimes a good deal more, of the work of the master. One comes regretfully to the conclusion that M. Focillon has just missed producing a really good catalogue: while it is good enough to discourage anyone else from repeating the task for the present. And as the blemishes in it might for the most part have been removed with a little additional care, the pity is the greater.

I am, Gentlemen, yours faithfully,

THOMAS ASHBY,
British Military Mission,
Comando Supremo, Italian Expeditionary Force.

EARLY DUTCH MAIOLICA AND ITS ENGLISH KINDRED

GENTLEMEN,—The proof of my article on early Dutch maiolica in your October number had already left my hands when my attention was drawn to two articles under the title "Het aarde-werk in de Noordelijke Nederlanden in gebruik in het laatske kwart van de zestiende eeuw", by Nanne Ottema, in vol. 3 of "Oude Kunst" (June and July 1918). These articles give a scholarly account of finds made by the writer in the course of excavations for a new yacht harbour at Leeuwarden during 1916-18. The resultant discoveries carry our knowledge of Dutch maiolica a long stage further back than has hitherto been reached, and go far to clear up the obscurities to which I referred at the end of my essay.

The excavations laid bare a bed of clay in which a series of parallel trenches (or "delphs," as they would have been called in England in the 17th century) had been dug at right angles to a canal, to which the excavated clay was carried along the intermediate ridges for shipment. The trenches had afterwards been filled up with potsherds, a collection of which was formed by the writer and presented by her to the Frisian Museum at Leeuwarden. She surmises that the refuse was

deposited by potters who are known to have been working as early as 1572 at Het Vliet ("The Fleet"), a suburb of the town, and that they supplemented their trade in their own output, as do their successors on the spot at the present day, by dealing in imported wares of various kinds.

Many dated sherds were found ranging from 1571 to 1597 and with them coins dateable from 1568 to 1589. The pottery can be divided into three principal classes, viz:

(1) German stoneware of the usual types from the factories of Cologne, Frechen, Raeren and Siegburg, but none (this is of chronological significance) from the Westerwald.

(2) Lead-glazed wares.

(3) Maiolica, or tin-enamelled wares. The lead-glazed wares again are of two kinds, one with slip-painting under a green glaze,—an imported ware, probably from Hesse (as shown by its close correspondence with the finds on the site of a pottery at Wanfried on the Werra, now in the museum at Cassel¹), the other proved by the occurrence amongst the potsherds of kiln wasters to be of local make. This second class shows a great variety of decoration—figures in 16th century dress, birds, rosettes and other motives—executed by slip-painting, impression by means of stamps, and the *sggraffiato* technique, and covered with a yellow or green glaze. The forms of vessels include in addition to those of general occurrence, moneyboxes, candlesticks, and "curefew" fire extinguishers in the shape of a halved bell. Their dates range from 1573 to 1582.

The third main class, that of maiolica, is of most importance for the present study. The writer gives good reason for the view that the potsherds of this class are also for the most part of local origin, although very similar wares have been found all over Holland from Friesland to Walcheren. Dishes, shallow bowls and drug-pots are the vessels most largely represented. The decoration is painted in the usual gay colours of the maiolica-painter,—on the dishes a bird, a running hare or a landscape, just such motives as we find surviving on the early 17th century tiles, on the drug-pots various formal patterns of zig-zags, strokes, dots and curved lines, strongly reminiscent of Italian types. The drug-pots can be paralleled so closely amongst examples found in London that it appears likely that the latter were either imported from Holland or made in England by Dutch potters.

An interesting feature on some of the Leeuwarden potsherds is the occurrence of a blue enamel as a base for the painting, in imitation of the *sopra azzuro* technique of the Italians (The learned writer is here surely mistaken in speaking as if the blue enamel were laid over the painting). A fragment with mottled blue glaze seems to suggest

¹ See J. Bochlau, *Eine Niederhessische Töpferei des 17 Jahrhunderts*, 1903.

a Dutch origin for such pieces as "The Malling Jug" and others, mounted in England by Elizabethan silversmiths, which have for so long been the subject of discussion amongst antiquaries. They can, I think, be classed as distinct from the jugs with sprayed speckling of manganese or blue, such as that with a mount inscribed in Latin shown at the Burlington Club in 1914 (Catalogue No. D 22, PLATE 26), and another inscribed ELIZABETH BROCKLEHURST 1628, which has lately been given by Mr. S. T. Dutton to the Victoria and Albert Museum.

One of the *albarelli* has a decoration of formal flowers, of strongly Italian character, very much like that of the tiles found near Sittingbourne, to which I alluded as of unusual type in my article (p. 122, note 9). Lastly, it is interesting to note at this early date the occurrence on dishes of the "blue dash" border which survived so long on English enamelled earthenware.

To sum up, Nanne Ottema's articles prove to my mind satisfactorily (1) that early in the 16th century Faenza and other Italian maiolica was imported into Holland, as is shown by representations of it in paintings by early Dutch artists who are known never to have travelled from their native country; (2) that about 1550, or soon afterwards,—at all events long before the Italian journey of H. C. Vroom related by Carel van Mander,—Dutch potters set up maiolica kilns at Leeuwarden and elsewhere, in which they chose for their models of design early *cinquecento* types which were still current in Italy in decadent forms alongside the *istoriato* and other later-developed types of decoration; (3) that the wares found in Rotterdam and elsewhere discussed in my article are later exponents, showing the survival of these designs until they were finally displaced by Chinese motives under the pressure of imported porcelain.

I must apologise for taking up so much of your space, but the Leeuwarden finds seem to deserve to be widely known, as they provide the missing link between the 17th-century Dutch and English maiolica and their Italian forerunners.

I am,
Goring, Oxon. Yours faithfully,
Oct. 10, 1918. BERNARD RACKHAM.

"ITALY'S PROTECTION OF ART TREASURES DURING THE WAR"

GENTLEMEN,—As a postscript to the notes on this subject (*Burlington Magazine*, September 1918), I should like to refer those who wish for a more detailed statement to the very complete and well illustrated official report¹ in the "Bollettino d'Arte". I have examined the first section of

this, and it seems only just to say that the precautions taken are more elaborate and far-reaching even than I had supposed. I can now add also, in answer to my own footnote, that the Mantegna frescoes in the Eremitani have been safeguarded. I regret that by an error I gave credit to Sir F. de Filippi for the photographs taken by Sr. Tommaso Filippi. The statement that the dome of Parma Cathedral is sand-bagged on the outside might, for clearness' sake, be amended—what is meant, of course, is that the sand-bags are placed in the space between the roof and the shell of the dome.

I am, Gentlemen, yours faithfully,
RANDOLPH SCHWABE.

"BRITISH ART?"

GENTLEMEN,—Is it not regrettable that British art should be advertised on the Continent by an illustration [Memorial to Edith Cavell at Norwich] appearing in the "Daily Mail", Paris edition, which I enclose?

This monument represents a dislocated soldier, who hands to an armless effigy of Edith Cavell, out of his sight, a life-belt. Its mate is balanced in the air, miraculously suspended—possibly by cement! Nothing could be more totally lamentable. Who pays?

Yours faithfully,
RALPH CURTIS.
Villa Sylvia, St. Jean-sur-Mer, Alpes Maritimes.

IVAN MEŠTROVIĆ PURCHASE FUND

GENTLEMEN,—Referring to the note which appeared in *The Burlington Magazine* of March last, many of your readers will, I think, be glad to know that of the £550 required for the purchase of the Serbian sculptor's relief in wood, *Descent from the Cross*, for presentation to the National Gallery of Modern Foreign Art, £522 is now in hand. It would be a matter for satisfaction if the purchase could be completed by the end of the year, and I venture to think that if you will add to your past kindness by inserting this letter, the balance may be contributed in a very short time.

I am, Gentlemen, yours faithfully,
ERNEST H. R. COLLINGS, Hon. Sec.
18 Ravenslea Rd., S.W.12.

VICTOR GAY MATERIAL FOR THE "GLOSSAIRE ARCHÉOLOGIQUE".—Monsieur Raymon Koechlin, writing from the Société des Amis du Louvre, points out that Mr. F. M. Kelly has quoted in his article (September, p. 95, note 7) a statement by Monsieur Maurice Leloir to the effect that the material left by Victor Gay for the unfinished glossary is "buried" out of reach in the library of the Louvre. M. Koechlin points out that, so far from this being the fact, the material was long ago placed by the Conservation du Louvre for

¹ La Difesa del Patrimonio Artistico Italiano contro i Pericoli di Guerra, 1915-17: (i) Protezione dei Monumenti in Bollettino d'Arte, August–December 1917, Fasc. VIII-XII. To follow: (ii) Protezione degli Oggetti d'Arte; (iii) I Danni; (iv) I Rifugi.

editing in the hands of M. Henri Stein and of M. Marcel Aubert, Directeur of the "Revue de l'Art chrétien", and that those highly accomplished savants had almost finished their work on the outbreak of war; so that it would have certainly been published before now if M. Aubert had not been a prisoner of war in the hands of the enemy. The volume will be

published as soon as possible after M. Aubert's return to France. [We have now learnt from our correspondent M. Georges Saville Seligman that M. Aubert has already arrived in Switzerland by exchange, so that there is reason to hope not only that Victor Gay's material will be published quickly, but that our old and esteemed contemporary will also renew its life.—E.D.]

AUCTIONS

LAIR-DUBREUIL (M^r Ch. Dubourg) at the Galerie Georges Petit on 25 Nov. will sell the collection of the Vicomte de Curel, consisting of (1) modern pictures and drawings, (2) old masters, two pastels by Perronneau, two objets d'art and four panels of tapestries. Among the first are 3 Corots, including a figure scene, *Bergère lisant*; Degas's *Châtelaine* from the Exposition de Cent Chefs-d'œuvre de June 1892; Meissonier's *L'Amateur de peinture* (Secrétan Sale, No. 59, 1889); a Monet's *L'Inondation à Argenteuil*; Gustave Moreau's *Edipe et la Sphinx* (coll. Antony Roux), two Rousseaus, *La Maison du Garde* and *Le Pont de Moret*; two Trovons, one a pastel; and a shaped panel by Ziem, *Une Rue de Milan*. The second section includes a Boucher (late coll. Baronne N. de Rothschild); the well-known Chardin, *La Maîtresse d'école*; two Danton portraits, *M. and Mme. de Nully*; a David portrait, *Jeune fille levant un chien*; three Desportes; a Van Dyke, *Children's Heads* (late coll. Clary and Turenne d'Aynac); a Fragonard; a much admired Greuze, *La jeune fille à*

l'agneau or *L'Innocence*, and two portraits; two Largillière, and two Nattier Portraits, including Nattier's Lavoisier; several Oudrys; two well-known Paters; Mme Vigée-Lebrun's own portrait; a Watteau, *Le conteur de fleurlette*; and a much collected Wouwermann, *Halle de chasseurs*. The tapestries consist of Gobelins (Lot 60), Louis XV Renaud dans les jardins d'Armide and (61) one of the *Métamorphoses* scenes, *Le Retour des chasses de Diane*; Aubusson (62) two of the *Divertissements chinois* scenes, *La Danse chinoise* and (63) *Le Thé*. There will be a private view on 23 Nov. and a public view on 24 Nov.

CONTINUATION OF DEGAS SALE (M^r LAIR DUBREUIL).—(1) Galerie Manzi-Joyant 22, 23 Nov. (public view, 21 Nov.). Etchings, Vernis Mous, Aquatints, Lithographs and Monotypes. —(2) Galerie Georges Petit, 11 to 13 Dec. (private view, 9, public view, 10 Dec.). Pictures, Pastels, Drawings. All the works are by Degas and from his studio; further particulars are not yet published.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

- CHATTO AND WINDUS, 97-9 S. Martin's Lane, W.C.2.
COSTER (Charles de). *The Legend of the Glorious Adventures of Tyl Ulenspiegel in the Land of Flanders and elsewhere*; xi + 302 pp., 20 woodcuts by Albert DELSTANCHE; 7s. 6d. n. CHICAGO PRESS, Chicago, Ill.
FLICKINGER (Roy. C.). *The Greek Theater and its Drama*, xxviii + 358 pp., 80 illust.; \$3.00. n.
SIR ISAAC PITMAN AND SONS, 1 Amen Corner, E.C.4.
BINSTEAD (Herbert E.). *Furniture*; x + 132 pp., illust. ("Pitman's Common Commodities and Industries"), 2s. 6d. n.
QUARITCH, LTD.
CRIPPS-DAY (Fr. Henry). *The History of the Tournament in England and in France*; 140 + cxviii pp., illust.; 25s. n.
A very well produced book, containing matter the result of much careful research.
GILES (Herbert A.). *An Introduction to the History of Chinese Pictorial Art*, 2nd, revised and enlarged ed., viii + 218 pp., 24 illust., £1 n.
MACMILLAN AND CO., S. Martin's St.
English Fairy-tales, retold by Flora Annie STEEL, illust. by Arthur RACKHAM; ix + 348 pp., many illust. in col. and b. and w.; 10s. 6d. n.
PRINCETON UNIVERSITY PRESS, N.J. (Humphrey Milford, London).
SMITH (J. Baldwin). *Early Christian Iconography and a school of ivory carvers in Provence*; xv + 276 pp., 169 illust.; \$6.00 n.
T. WERNER LAURIE, 30 New Bridge St., E.C.
DOWNHAM (E. A.). *Blue Dash Chargers and other early English tin enamel circular dishes*; xi + 176 pp., 81 illust.; 15s. n.
PERIODICALS.—WEEKLY.—American Art News—Architect—Country Life.
FORTNIGHTLY.—Bulletin of the Alliance Française, 83—La Revista (Barcelona) iv, 73—Vell i Nou, iv, 76.

- MONTHLY.—The Anglo-Italian Review, 4 (15 Aug.)—Art World (New York), Mar.—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League, 33—Kokka, 337 and Contents of vol. xxviii (price raised to 2.80 yen (5s. 6d.) per number)—Les Arts, 164—Managing Printer, 26-30—New East, 1, 1—New York. Metropolitan Museum, xiii, 9—Onze Kunst, xvii, 10—The Spirit of Truth, a monthly newspaper, receiving inspiration direct from God (!) (Grahamstown), 1, 2.
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QUARTERLY.—Boletín de la Sociedad Española de Excursiones, xxvi, 2—Felix Ravenna, 26—Gazette des Beaux Arts 695, 696, and Chronique des Arts, Ap.-May—Manchester, John Rylands Library, Bulletin, vol. iv, 3 + 4—Oud-Holland, xxxvi, 3, and Table of Contents from year 26 to 35—Pennsylvania Museum, Bulletin, 63—Quarterly Review—Root and Branch, ii, 4—Town Planning Review, viii, 3 + 4—Worcester, Mass., Art Museum Bulletin, ix, 2, and Index to vol. viii.
ANNUALLY.—National Portrait Gallery, 61st Annual Report of Trustees for 1917-18; 2d.—Pennsylvania Museum and School of Industrial Art, 42nd Annual Report, 1918—Worcester Art Museum (Mass.), 22nd Annual Report, 1918.
PAMPHLETS.—(From the Proceedings of the British Academy, Vol. viii) *English Poetry in its Relation to Painting and the other Arts*, by Laurence Binyon (3rd Annual Lecture on Art, etc., Henriette Hertz Trust), 1s. 6d. n.—*Tax so-called Luxuries and Lose Revenue*, by C. Reginald Grundy ("The Connoisseur"), 6d.
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HARD POTTERY, MING VASE OF BRONZE FORM, 16th CENTURY
OR EARLIER, 1st in. • $\frac{3}{4}$ in. (JOHN SPARKS)

A RARE MING VASE

THE beautiful vase illustrated in the accompanying PLATE belongs to one of the rarest and at the same time most striking types of Ming ware; and even those collectors whose preference lies with the later Chinese porcelains will appreciate its beauty of form, colour and design. The body of the vase is a hard porcellaneous pottery of greyish buff tint. After it had been hardened by a preliminary firing, the design was traced on its surface in cloisons of white slip, and these were filled in with coloured glazes—green and aubergine—and a colourless white, while the ground was spread with turquoise. A final firing in the cooler part of the biscuit kiln—the *demi-grand feu*—completed the process, and the vase was withdrawn arrayed in its present hues. The shape of the vase was doubtless borrowed from a bronze, as is shown by the two formal handles with their monster heads and pendant rings. The design on either side consists of a lovely lotus plant rising from what seem to be conventional rocks, with large open bloom and peltate leaf standing out boldly in the centre of the vase. This ornament is finely conceived and built up by a master hand, forming a large, free decoration which fills the allotted space without stint or superfluity.

An admirable finish is given by the single stork which hovers on the neck completing the symbolism of the flower. The glazes have the peculiar softness and fine, accidental crackle which are common to the *demi-grand feu* glazes on pottery bodies. The aubergine is of the rare crushed-strawberry tone; the white, thanks to the colour of the underlying ware, has a yellowish tint which deepens into buff where the crackle is more pronounced; and the turquoise ground is a lovely blue darkened with clouds of green on the neck and foot.

Other examples of this type include those splendid vases with elaborately modelled lotus

or chrysanthemum handles which ennoble the Salting, Louvre and Eumufopoulos collections¹. Some of these have dark violet ground, and all ring the changes on the three colours—green, turquoise and aubergine of violet and crushed-strawberry tones. Their relationship with the larger and better-known group of Ming porcelain wine-jars, vases, flower-pots and garden seats is sufficiently obvious. The decoration of the latter, which so often includes groups of the Eight Immortals, displays a similar technique and the same chord of colours, with differences due to the nature of the material. The main points of distinction between the two groups are the body of the ware, which in the latter case is porcelain, the greater smoothness and solidity of the glazes over the porcelain body and a greater elaboration of design in the latter group.

The relationship, however, of the two groups is clear enough to warrant the assumption that they belong to the same period, though not to the same factory. The porcelain group no doubt emanated from Ching-tê Chên, but where the pottery vases were made is still a matter for speculation. That it was a factory of some standing is certain—such a factory, perhaps, as that of Ch'ü-yang Hsien, near Ting Chow, which furnished vases and wine-jars for the Ming court. But China is a vast country, and there were many old potteries of high repute of which at present we know nothing beyond the names. As to the period of manufacture, we know from dated examples of the cognate porcelain that this type was made in the 16th century, and from Chinese ceramic history that it can go back at least a century earlier.

[The vase, in the possession of John Sparks, 37A Duke Street, when the PLATE was made, now belongs to a private collector.—ED]

¹ Good examples are shown in Mr. R. L. Hobson's book on *Chinese Pottery and Porcelain*, Vol. I, Plates 53 and 54.

RECENT ACQUISITIONS FOR PUBLIC COLLECTIONS—VI BY C. J. HOLMES

BERNARDO DA PARENZO—THE NATIONAL GALLERY

BETWEEN the years 1450 and 1460 two great currents of artistic impulse converged at Padua. Their origins were separate, their after courses still more widely divergent. Even when they met these currents did not unite, but their momentary contact was directly responsible for some of the most precious works in all Italian art, and indirectly perhaps for some of the finest traits in mature Venetian painting. On the one

side we have the Squarcioneschi with the young Mantegna at their head; on the other, Jacopo Bellini with his two sons, arriving from Venice to work in the Gattamelata Chapel. The most striking and conspicuous relics of this meeting are the two pictures of *The Agony in the Garden*, in the National Gallery, by Mantegna and Giovanni Bellini. If the influence of his Venetian connections upon Mantegna was, comparatively speaking, transitory, that of Padua upon Giovanni

Bellini was more profound and lasting. Under it Giovanni relinquishes for ever the light-hearted acceptance of grace and liveliness which satisfied his father, and becomes a student of structural science as austere at times as Mantegna himself. On that solid foundation the work of his own long life was based, and an example set to later Venice, always over-ready to truaney, under a cloak of rich colour, from any rigid schooling.

About the middle of this decade the well-known *Adoration of the Shepherds* at Downton Castle was produced in Mantegna's studio. Shortly afterwards, probably towards the end of 1457, Mantegna went to Verona for some fifteen months to paint the famous altarpiece of San Zeno, with its no less famous *predelle*, *The Crucifixion*, in the Louvre, *The Agony in the Garden* and *The Resurrection* at Tours. These *predelle* coincide so closely in style (though not, of course, in workmanship) with the three little panels in the National Gallery attributed, in the present catalogue, to Francesco Mantegna (Nos. 639, 1,106, and 1,381), that they must practically be of contemporary origin. But, as Prof. Venturi has pointed out, this puts the authorship of Francesco Mantegna out of the question. Though the exact date of his birth is unknown, he could hardly have been more than two or three years old at the time the *predelle* and the National Gallery panels were painted.

The same argument applies to another little panel which till recently bore the name of Francesco Mantegna, and has now passed into the National collection. It represents *The Adoration of the Shepherds*. It is painted in tempera on panel, and measures 9½ in. by 8½ in. The yellow mantle of S. Joseph is the strongest colour note. The Virgin wears a very dark greenish blue cloak over a dress of rosy crimson. The nearer shepherd has a hood of more vinous crimson shot with bluish light, his tunic and hose being greenish grey. The shepherd on the extreme left wears a darker grey tippet over a light blue tunic and hose of a light reddish purple. The rocks above are orange brown, the sky blue; the general tone is warm and glowing.

The rude, almost grotesque, characterisation

of the heads of the shepherds will at once recall the shepherds in the Downton Castle *Adoration* and the study for, or from, them at Windsor. The identity of the curious pleated folds of the draperies in both pictures should also be noted. Now these rude and grimacing types recur so consistently in the work of one of Mantegna's pupils and followers, the Istrian Bernardo da Parenzo, that his authorship for the present panel can hardly be contested. His works in the Doria Gallery at Rome, *The Temptation of S. Anthony* and the *Episode in the Life of S. Louis* (Venturi, Vol. VII, Part III, pp. 283-285) will serve as proof. And in Bernardo's other works at Modena, Paris, Verona and Milan, we not only find similar types, but also note the painter's tendency to divide his composition by strong vertical lines, a tendency specially marked in the present panel. But Bernardo's connection with Mantegna, and in particular with the Downton Castle *Adoration*, is nowhere so clear as in our picture. We could well believe, indeed, that as an assistant in Mantegna's studio, if he did not actually have a hand in the Downton Castle picture, he produced this little panel almost contemporaneously while the memory of it was still fresh. One figure alone is slightly puzzling. There is no parallel, I think, in Mantegna's work for the figure of the Virgin, nor in that of Jacopo Bellini, whose general influence was so powerful at the time in Venice and Padua. That this singularly noble and austere type should be Bernardo's own is unthinkable. But, as Sir Claude Phillips pointed out to me, Jacopo was not the only member of the Bellini family with whom Bernardo might have come into contact in these years at Padua. Giovanni Bellini was his father's assistant; he would be practically Bernardo's contemporary, and it is to his influence that we can most reasonably ascribe the singular tenderness and dignity of the kneeling Virgin, even though no precisely similar figure is to be found among the early works of Giovanni which have hitherto been discovered. It is to be hoped, in consequence of recent events, that the little panel itself may be available for study at Trafalgar Square in a few days' time, together with other pictures acquired by the Trustees during the last four years.

QUEEN ELIZABETH'S KIRTLE BY LIONEL CUST

EMBROIDERY is an art which from time to time has been specially connected with England. From the earliest days women, often of the highest rank, have found in such work an occupation and distraction which for many generations was so needful in view of their

restricted lives. In the 16th century, when the Reformation came and put an end to the copious demand of the Church, costume became the chief object for the embroiderer's art. Throughout the long series of portraits belonging to the Tudor period the amount of embroidery used on the clothing of the nobility and gentry is most



"THE ADORATION OF THE SHEPHERDS", BY BERNARDO DA PARENZO, TEMPERA ON PANEL, $9\frac{1}{4}'' \times 8\frac{1}{2}''$ (THE NATIONAL GALLERY)

remarkable. Queens, princesses, and in fact most ladies of consequence, plied the needle to good purpose, and embroideries were not only useful for actual dress, but were also applied to furniture and domestic decoration. In the fashionable world of that day embroidery figured as a commonplace material, altered or discarded as fashion demanded, and indeed Elizabeth was in herself such a monument of capricious fashion, that a study of her innumerable costumes involves to some extent a study of embroidery. Specially noteworthy are the embroidered dresses in the portraits of Queen Elizabeth, probably all painted by Marcus Gheeraerts¹, such as the small full-length portrait at Welbeck Abbey, the great full-length portrait at Hardwick Hall, the so-called "Rainbow" portrait at Hatfield, and the beautiful portrait at Cobham Hall. What became of all these wonderful dresses? Many were found in her wardrobes after her death, and Queen Anne of Denmark was fain, willingly or unwillingly, to go on wearing Elizabeth's dresses, so long as they lasted. In all probability a certain part of Elizabeth's discarded costumes became the perquisites of her own ladies-in-waiting, and were adapted by them for their own purposes. Chief among these was Mistress Blanch Parry, the queen's most trusted friend and servant, who had attended Elizabeth from her childhood until her own death².

Blanch Parry was born at Newcourt, a house still existing in the parish of Bacton, in Herefordshire and died on February 12, 1589 (90) in her 82nd year. She never forgot her birthplace, and a contemporary monument to her memory, one of special interest, still remains in Bacton Church. This is, however, not the only memorial of Mistress Parry, for the church still possesses a precious piece of embroidery presented to it by her. This piece of embroidery is clearly a strip

from a skirt or kirtle, though at some period, through misguided piety, the piece has been cut up into fragments and sewn together to drape the altar. It was quite consonant with the practice of pious persons to devote embroidery and other rich stuffs to make frontals for altars, but to cover the altar more extensively with embroidery points to an age when the adornment of the altar had become an æsthetic amusement, devoid of any special significance.

This piece of embroidery represents sprays of flowers, some very realistic and not at all conventional, and scattered about are animals, monsters, insects, snakes and other figures, introduced without any apparent plan or scheme. They resemble the floral and other decorations in the margins of illuminated books of devotion, and possibly may have been derived directly therefrom. The use of emblems and symbols was, however, very prevalent, although most of this symbolism was of extremely obscure significance and ephemeral interest. The ground is white silk woven with silver, and the patterns are worked in bright colours, with closely packed knots which begin to appear in English embroidery about this time, and were probably derived from Chinese sources. This combination of flowers and animals is especially remarkable in the great portrait of Queen Elizabeth at Hardwick Hall, and it is quite reasonable to suggest that the embroidery given by Mistress Parry to Bacton Church is a piece of an actual kirtle worn by Queen Elizabeth, though it can hardly be as early in date even as the Hardwick portrait. Local tradition attributes the embroidery to Mistress Parry herself, but although she must, like all other ladies, have been expert with her needle, it is quite as likely that she obtained it as a perquisite due to Her Majesty's principal gentlewoman. She was moreover quite blind at the time of her death. In any circumstances this embroidery remains as a precious relic of the great reign of Elizabeth.

¹ See the *Annual of the Walpole Society*, Vol. III (1914), for several reproductions of portraits by Gheeraerts.

² See *Queen Elizabeth's Gentlewoman*, by Sybil Cust. London (Smith, Elder and Co.), 1914.

LINE AS A MEANS OF EXPRESSION IN MODERN ART BY ROGER FRY



SOME time ago, in reference to an exhibition of drawings by Old Masters held at the Burlington Fine Arts Club, I ventured to suggest that, since the Renaissance had established a certain norm of representation drawing had ceased to be possible as a complete means of expression, and that even great linear designers like Ingres, men whose supreme expression lay precisely in linear rhythm and balance—had only attained to full expression in painted pictures which allowed of a long process

of elimination and restatement. I suggested that this was due to the assumption that in every drawing of the figure certain anatomical facts were held sacred¹, that at whatever cost to rhythmical expression, or even constructional solidity, due

¹ An amusing instance of this tyranny was the convention which ruled for a great part of the 16th century in Italy, according to which in any drawing of the figure the umbilicus had to be indicated, so that, in their anxiety to be correctly academic, many minor artists of the time—Vasari, for instance—took care to show the umbilicus even through the folds of drapery.

reference must be made to these facts. It also seemed to me likely that the revolution in art which our century has witnessed would, precisely because it has released the artist from this particular bond of representational accuracy, enable the artist to find fuller expression in line drawing than has been the case since the 14th century. In this article I propose to show in what way this revival of the art of drawing has manifested itself, and also what dangers already appear inherent in the new tradition.

Cézanne, though so definitely the originator of the new conception, never seems to have seen the possibilities it implied for line drawing. Occupied so intensely as he was in the construction of coloured planes, he used drawing entirely as subsidiary to his painting, as a means of recording rapidly certain of the facts which he was going to rely on in his pictures, or as an experiment in the disposition of the leading planes of his design. With both Gauguin and Van Gogh linear drawing becomes more important and even at times a complete expression, but it is not till we come to the artists of the present generation that drawing is used in an entirely new manner prompted by the new conception of what is implied in the artist's vision. It is in the work of Henri Matisse and Pablo Picasso that we find these principles dominating their linear designs, and both of them use drawing as an independent and complete statement of an artistic idea.

The two drawings by Henri Matisse reproduced in the PLATE [page 207] will show that he practises two more or less distinct manners. In one case, that of the glass of flowers, certain aspects of a rather complex vision are recorded in a few lines which have the appearance of being, as it were, scribbled with great rapidity and extreme freedom. In the portrait, the lines are forced into a scheme of extreme simplicity. Merely to distinguish these methods (not to define them) we may call them respectively calligraphic and structural.

The word calligraphic is perhaps unfortunate here, and needs some explanation. For although perhaps the most striking thing about this drawing is its astonishing beauty of line, nothing could be further removed than this from the bravura of the highly skilled artist who from long habit has become able to state the commonplace of form with a desolating assurance and certainty. Here, though all is rapid in actual execution, the line has an almost exaggerated delicacy and sensibility. To an eye accustomed only to academic drawing it might even seem helpless and incompetent. Indeed, I remember, when some of Matisse's drawings were shown at the Grafton Galleries some years ago, a certain artist had the temerity to reproduce his own version of one of them in a letter to the papers in order to show how futile

Matisse's drawing was. As far as representation went, the copy was probably as near to, or as far from, accuracy as the original, but in every other respect it had no relation whatever to it, for the copy was, in fact, as its author alleged the original to have been, a dull, incompetent scribble; it was entirely null and void, whereas approximately the same forms drawn by Matisse had a tremulous intensity of life and a rhythmic harmony which fascinated one by its daring. The peculiar exhilaration, the sense of excitement as of watching some incredibly difficult feat of balancing which one gets from such drawing as this of Matisse's comes, I think, from the fact that with such bold simplification of natural form one feels that the mechanical, the merely schematic is always lying in wait.

For herein lies one of the great charms of drawing—namely, that the conflict between the infinite complexity and fullness of matter, on the one hand, and the bare geometric abstraction of mind, is brought, not, indeed, to a point, but literally to a line. In art these two incommensurable aspects of the world are somehow reduced to a common measure, and in a drawing this reconciliation is seen in its simplest, most impressive aspect. For the purely ideal, intelligible and logical drawing would be a mere mathematical diagram of straight lines and known curves, and on the other hand the purely literal accurate drawing would be exactly as chaotic and unintelligible as nature. The great draughtsman does obtain a lucid and recognisable order without losing the fullness, the compactness and infinity of life. The quality of line which, while having an intelligible rhythm, does not become mechanical is called its sensitiveness. And here the most obvious thing is clearly that the line is capable of infinite variation, of adapting itself to form at every point of its course.

It clearly demonstrates Matisse's intense sensibility, and it is for that reason that I called it provisionally calligraphic. The word calligraphic conveys to us a slightly depreciatory sense. We have never held calligraphy in the esteem that the Chinese and Persians did, we think at once of the vulgar flourishes of the old-fashioned writing-master. But, in fact, there is a possibility of expression in pure line, and its rhythm may be of infinite different kinds expressive of infinite varieties of mood and condition. We call any line in which the quality aimed at is attained with complete assurance calligraphic, but this omits the really important point of what kind of quality is so attained, whether it is fine and sensitive or brutal and self assertive. So that in calling this drawing calligraphic I have not really damned it, since it happens that the quality of Matisse's line is so hyper-sensitive, so discreet, so contrary to all bravura or display, that, as we



BY DUNCAN GRANT



BY WALTER SICKERT



PORTRAIT OF MONSIEUR MASSINE, BY PABLO PICASSO

have seen, it actually deceives the innocent into supposing that it is simply incompetent.

I have dwelt thus at length on this question of calligraphy because in my next article I shall point out that Matisse's new and subtle rhythm, so curiously contradictory of the assertive rhythms of academic art, is in turn becoming a kind of standard of calligraphy for the modern artist.

If we turn to Matisse's other drawing we find a quite different treatment—here the line is much more deliberate, much slower in *tempo*, less exhilarating and attractive in itself. Sensitive it remains, but in this case we are much more concerned with the position of the lines, their power of evoking the idea of volume and mass than with the qualities of the lines in themselves. It is a more definitely plastic and constructive design. It is typical of the kind of synthesis which has become possible to the modern artist who regards no particular facts of nature as sacred, and who is free therefore to aim at the elimination of all but the essential forms, not of description but of plastic construction. Such a design coheres not by the description of those forms which we know to be anatomically functional, but by the discovery of those ultimate elements which give to the whole vision its plastic validity, those lines, in fact, which are plastically, not anatomically functional. It is for this reason that such a drawing seems to me more complete as an expression of the passion for form than almost any drawing that one could name by the masters who followed the tradition of the Renaissance.

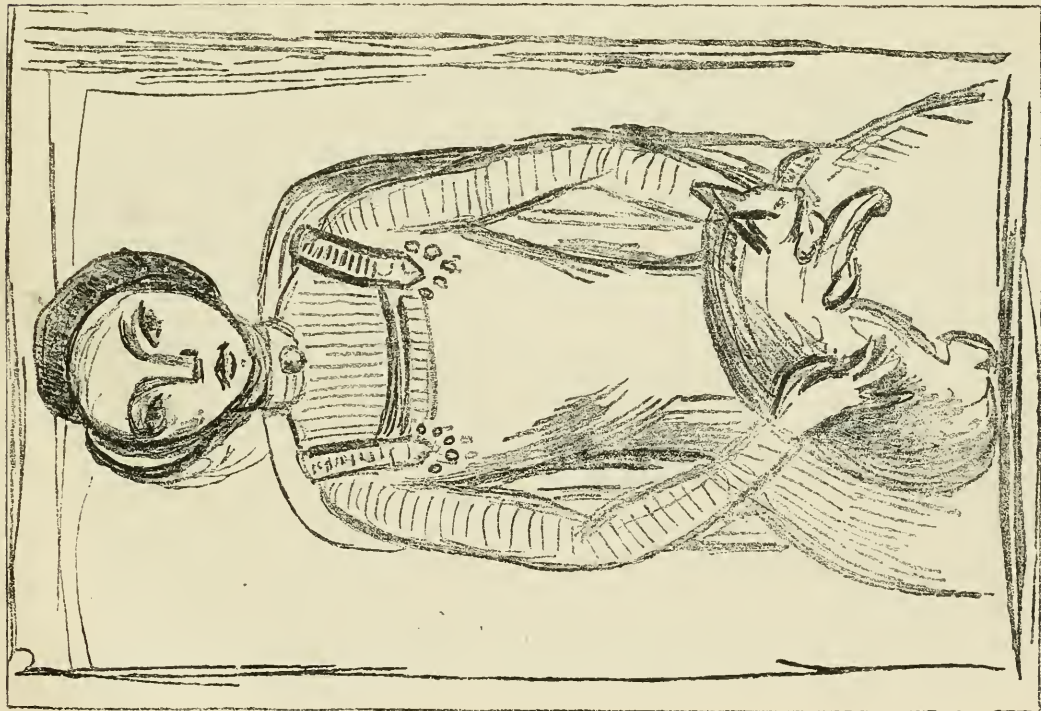
Similar in its aim, though with a note of particular characterisation which distinguishes it, is Picasso's portrait of M. Massine [PLATE, p. 205]. Here one might guess, what is indeed the fact, that so quintessential a synthesis of form, and one into which so much of the particular character of the original has passed, could only be the final result of a long series of experiments. For Picasso is essentially a realist—the object fascinates him, and however abstract the final result may appear it is really compact of character. There is no willed imposition of a preconceived scheme of form upon the object. The form is arrived at inductively by the successive elimination of all accidentals, until the pure substance is revealed. There are here none of those convincing and endearing accidents by which we habitually recognise character, and which the ordinary portraitist seizes upon to convince us of the actuality of his work. Nothing is left but the purely structural and functional basis of the total vision—the form itself in its ultimate bareness.

It would be as absurd here to deny skill as it would be to admire it. For where the aim is so purely creative, the result of such a fortunate effort of what Rossetti called "fundamental brain work", to talk of skill is impertinent.

Such then are, as I understand them, the results of the modern attempts at linear design. First, a more closely knit synthetic construction of form—a unity more vigorous, precisely because the artist is not at the mercy of any particular facts of nature, but must determine afresh in each instance what is essential and what accidental. Secondly, this constructive design is expressed in terms of a rhythm which is freer, more subtle, more elastic and more adaptable than any of the rhythms that have obtained for some centuries. This change in the general quality of rhythm in modern drawing might perhaps be compared to the change from regular verse to free verse or to poetical prose.

By way of a contrast let us turn to Walter Sickert's exquisite drawing [PLATE, p. 203] so as to make more clear the peculiarities of the modern idea, for Sickert's inspiration is penultimate, it dates back to Whistler. Now already, through Whistler, a more elastic, more discreet rhythm was imported into European design—from Japan, alas, rather than from China. So that, as regards the quality of his calligraphy, Sickert is not far removed from his younger contemporaries. But from the point of view of construction Sickert still belongs to the older tradition, for it is evident that his conception of the function of a drawing is different. It is pictorial rather than pictorially-plastic. He accepts from the totality of vision almost as much as a painter would, far more, indeed, than painters like Matisse or Picasso would. There is here a suggestion, not only of chiaroscuro, but of tone values of textures of the variations of light on different surfaces, almost, so nearly does he follow painting in all else, one might guess at hints of colour. Certainly he was not blind to colour while he drew. There is no attempt to extract the ultimate skeletal structure of form, its irreducible minimum; there is no analysis of vision into its components, and the synthesis is the result of an unconscious and impromptu gesture. Synthesis is of course always made by a jump of the unconscious, but the materials out of which the synthesis is made are given by the conscious mind. Sickert provides his unconscious self with the total vision as detected by his richly experienced and marvellously aware sensibility. Picasso and Matisse hand over for the ultimate synthetic process a few quintessential extracts which they have distilled from the total vision by a long and conscious analytical study. Of course, when stated thus, the processes of art sound much more elaborately conscious than they really are; for the sake of making clear the distinction I have exaggerated and, as it were, caricatured them.

Now it would be absurd to reject the extraordinary beauties of Sickert's drawing. It has the singular delicacy and fineness which marked Whistler's drawings, but it has a sense of volume



PENCIL DRAWING BY HENRI MATISSE



PEN-AND-INK BY HENRI MATISSE

and mass, a robustness and vigour altogether unknown to that too exquisite being. Sickert's drawing has many beauties which are deliberately sacrificed by the more modern artist in the search for a more rigorous order. It would be useless to decide between them, they are different modes

of expression, and all I am concerned with is to make clear the distinction.

* For convenience of space a few drawings are reproduced in this number which will be referred to in a succeeding article.

A NOTE ON SPANZOTTI, THE MASTER OF SODOMA BY HERBERT COOK

UNTIL comparatively recent times the name of Martino Spanzotti of Vercelli was practically unknown. Here in England at the time of the Milanese Exhibition, held at the Burlington Fine Arts Club in 1898, the name indeed appeared in the catalogue as a glass painter of repute, but inasmuch as no actual picture of his was known to exist, Spanzotti remained *vox et præterea nihil*. However, the case is different to-day, and thanks to the researches of Italian students his artistic personality has become fairly well defined. The whole subject has just been admirably summed up in a book published at Turin by Conte Alessandro Baudi di Vesme¹, in which the distinguished Director of the Turin Gallery reproduces quite a number of paintings that can safely be attributed to our painter. He is here shown to be the real teacher not only of Sodoma, but also of Girolamo Giovenone, Defendente, and Eusebio Ferrari, all painters of the local Vercellese school. He thus shines chiefly with a "reflected glory"², but nevertheless retains a personal interest which justifies our studying his style.

As might be expected of one whose personality has all but disappeared in the course of four centuries, Spanzotti was hardly of the first, or even second, rank as an artist. That he had abilities of a practical kind is certain, and his position as a teacher seems to show he was esteemed by his contemporaries. He flourished between 1457 and 1528, and would appear to have passed his days entirely in the Piedmontese region, of which Casale and Vercelli were the chief centres.

This note is directed to the specific purpose of adding one other painting to the restricted list of his works—*A Madonna and Child enthroned, with Angels* [PLATE]—belonging to the Cook collection at Doughty House, Richmond³. This picture has been the subject of discussion in Miss C. J.

ffoulkes's monumental work on Foppa (p. 252), and more recently in Dr. Tancred Borenius's catalogue of the Cook Collection (No. 104), both writers concurring in the safe attribution to "The School of Foppa," which is very nearly correct. But neither writer seems to have placed any reliance on the monogram M.F. to be seen on the left arm of the throne, and it was not until the publication by Conte di Vesme of another precisely similar monogram that the clue to the puzzle was found.

Martino fecit is the interpretation proposed by Conte di Vesme, and as he ascribes the panel representing *Christ disputing with the Doctors* to Spanzotti, it follows that the Cook panel is also his work. Of course the attribution does not rest on this fact alone. The general style of the Madonna tallies with other works of the kind (all published in the Italian book), to which the reader must be referred. Suffice it to say that Conte di Vesme concurs in the addition of this picture to the list of Spanzotti's works, although he only knows of it from a photograph.

Of the *Christ disputing with the Doctors* in the Turin Gallery [PLATE] it is of special interest to note that free copies of this elaborate composition by Spanzotti exist from the hands of his pupils, Girolamo Giovenone and Defendente, both of whom signed their copies. It would thus seem that the composition was considered one of unusual importance in the school of Spanzotti. The picture must be at least twenty years later in date than the Madonna, but not later than 1513, the date of Giovenone's copy. There are accordingly links to forge between such extremes of style as these examples afford, and these connecting links may be seen in the various illustrations in Conte di Vesme's book.

[Owing to the difficulty of procuring photographs, we are precluded from the possibility of supplying illustrations of the pictures which, as Mr. Cook points out, strengthen an attribution which *prima facie* seems not fully convincing.—ED.]

¹ *Nuove informazioni intorno al pittore Martino Spanzotti*; Frat. Bocca, Editore, 1918. Published for the Società Piemontese di Archeologia e Belle Arti.

² See the admirable article on Spanzotti by Mr. Robert H. H. Cust in the new edition of Bryan's Dictionary. This is an article which can be confidently recommended to the notice of English readers as anticipating much that appears in the Italian book just referred to.

³ Panel 55½ in. by 30½ in. Painted in tempera. Photo, Gray 28986 as "School of Foppa."



"THE VIRGIN AND CHILD ATTENDED BY ANGELS," AUTHORSHIP HERE QUESTIONED (SIR FREDERICK COOK BART.)



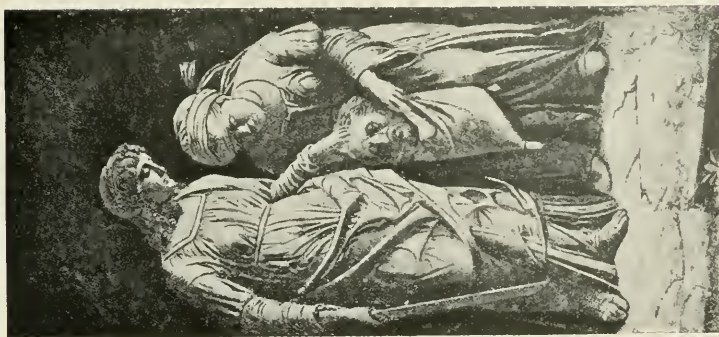
"CHRIST DISPUTING WITH THE DOCTORS," BY MARTINO SPANZOTTI (MUSEO CIVICO, TURIN)



THE DRAWING BY MANTEGNA (THE UFFIZI, FLORENCE)



THE OIL PAINTING AFTER MANTEGNA'S DRAWING (NATIONAL GALLERY OF IRELAND)



FROM THE LATE J. E. TAYLOR COLLECTION



PLAQUETTE BY RICCIO, AFTER MOCETTO'S ENGRAVING OF
MANTEGNA'S DESIGN (BRITISH MUSEUM, WHITCOMBE
GREENE GIFT)



FROM THE EARL OF PEMBROKE'S SALE, SOTHEY'S, JULY 1917

MANTEGNA AND HIS IMITATORS

BY RANDOLPH SCHWABE

THESE notes originated in certain suggestions made by Professor Henry Tonks, who—not from the point of view of the connoisseur or historian, but as an artist concerned with pure draughtsmanship—was prepared to dispute the attribution to Mantegna of the *Judith and Holofernes* lately at Wilton House¹. It is to be regretted that opportunity has been lacking for him to formulate his opinion. In working out the same view independently I am very conscious of exactly where his enormous experience in the practice and criticism of drawing would have had most value. But the main contention, at least, has behind it the weight of his authority, and since on this question Mr. Berenson has now run counter to the mass of previous expert judgment (including his own)² such support is no small advantage.

There is no need to characterise minutely the draughtsmanship of Mantegna. Its qualities are those which distinguish good art from bad. It is the outcome of a masterful mind, the intention dominating the execution to a given end; not impeccably correct from cold academic standards, but significant, purposeful, and alive. His contour is of a biting intensity, unflinchingly determined to express to the furthest limit the forms contained, and to combine those forms in noble rhythms. Where the intention is illustrative it is realised with deep feeling for drama and movement; rarely to the detriment of more purely formal considerations (though there are instances of undue subordination to literary motives in some of his pictures). So much is commonly agreed on, and the *Judith* drawing in the Uffizi may be taken as an example of Mantegna's merits. Each of the four other versions of the same theme which are reproduced bears, directly or indirectly, some mark of his genius. The problem is to determine in what degree, and whether they contain convincing evidence of the hand of a master draughtsman. The divining-rod of Professor Tonks would, I suspect, twist sharply as it passed over the Uffizi drawing and twiddle more and more feebly through the succession of works ending with the Taylor example.

¹ Now in the collection of Mr. Carl W. Hamilton, Great Neck, L.I., N.Y.

² Article in *Art in America*, April 1918: "I can no longer understand how one came to doubt its being an autograph work by Mantegna." Mr. Berenson explains pretty fully the reasons for his divergent views. In his *North Italian Painters*, 1907, the picture was tacitly included among genuine Mantegnas. In *The Study and Criticism of Italian Art*, 1896, he held a contrary opinion.

This last picture, with its drapery wrongly emphasised about the legs of Judith and flowing weakly over the stumbling figure of the attendant, has all the marks of the school-piece; of which, for one's immediate purpose, it may stand as the type, without further dissection. The painter is one who learns a lesson, having as yet no clear conception, but turning of necessity again and again to the model he imitates or sinking into confusion and dull mechanical labour. Dimly one is conscious of some finer conception behind. It is as if the master had proposed to his assistants to exercise themselves, along the lines of certain studies of his own, with compositions having for pretext the story of Judith and Holofernes. The subject was popular, to judge from the number of copies and variations³. Probably Mantegna intended more than one of his designs to be engraved. Girolamo Mocetto seems to have had access to a fine original for his print, and the print, or perhaps the original, is translated very faithfully in Riccio's plaquette [PLATE II] which preserves a feeling of dignity and an admirable grouping of forms which are worthy of a Mantegnesque inspiration. Mocetto was a poor draughtsman, with little understanding of the structure and articulations of the human form. A comparison of the first state of his plate with the second, in which the addition of a trivial landscape background diminishes the effect, shows how, when left to himself, his sense of design petered out. If Riccio got his inspiration at second-hand from Mocetto, at least he avoided the engraver's defects with great tact.

The picture in Dublin is in all essentials equal to the plaquette, though far from equal to Mantegna's finest work. Since scarcely any but indifferent artists remain at a perfectly even level of production, this does not exclude the possibility of its being by Mantegna's own hand. Mr. Berenson and Miss Cruttwell accept it, the one as a "superb monochrome" by the master, the other as "among his noble and most classic works." To me it seems of secondary importance, and I prefer to think that, like other examples, it merely reflects, with some loss of force and definition, another invention of his inexhaustible creative mind.

Coming now to the Wilton House picture [PLATE II], what share does it possess of the vital properties of the Uffizi drawing, and what indication is there of the less bracing characteristics of the school-piece? Its general arrangement is that of the Dublin picture in reverse,

³ Drawings in the Louvre and British Museum, at Chatsworth and Munich; engraving by Zoan Andrea, in various collections.

which suggests that somehow or other the engraver may have intervened, or that there has been some imperfect effort at memorisation. This, however, is vague conjecture, and the fancy of the artist would be sufficient to account for this and other variations. Judith's arm is thrown across her body, as Mocetto and Riccio have it (but again in reverse). The combination of the two figures is less finely designed than theirs, and the enclosing lines of the tent are more obtrusive, cutting awkwardly across the head of Judith and frittering away into irrelevancy*. The attendant has degenerated from a robust negress to an enigmatic sexless personage with an ill-expressed stoop. The trousers, used in Mantegna's pictures as an oriental or outlandish garb—familiar, also, in Roman bas-reliefs—may have puzzled the indistinct recollection of the artist and left him uncertain whether the creature was to be man or woman. There is some effort after dramatic facial expression, of which Mantegna was a mordant observer. Mr. Berenson interprets this, in the heroine, as a look of lassitude and despair—perhaps rightly. I am not clear about it, and Mr. Berenson himself, at another time, has not seen the same thing; though Mantegna seldom leaves one in doubt.

* This becomes more apparent in the photograph reproduced in *Art in America*, taken presumably since the picture has been cleaned.

Neither can I follow Mr. Berenson in this instance in his recognition of the "gliding swiftness of the line"—the line of Mantegna the draughtsman, whose subtle curves, the product of intense study and observation, are rarely presented to the spectator with tedious evidences of struggle and labour, never with the facile, obvious sweep of the hand operating freely without mental control. If Mantegna did this thing it was a serious lapse. I mean to be dispassionate, since, in fact, the picture leaves me cold. My attitude is that of Samuel Butler in front of the *Ansidei Madonna* rather than that of a devout worshipper. And yet I am a worshipper of Mantegna. With every desire to avoid enthusiasm I could use no adjective less than wonderful for the *Beheading of St. James* in the Eremitani, the Mantua frescoes, or, with all its defects, the *Parnassus* of the Louvre. Here is a height to which, of thirty thousand sincere and gifted artists, hardly one may hope to attain. If these were destroyed one would feel a definite and personal loss. But if this *Judith and Holofernes* had never been, or if now it were to be destroyed, would the world's heritage of art be an appreciable fraction the poorer? What, after all, does it matter whether Mantegna or another painted it? It is on the whole a capable work, a pleasant thing to possess, interesting sentimentally, archæologically, technically; but not great art.

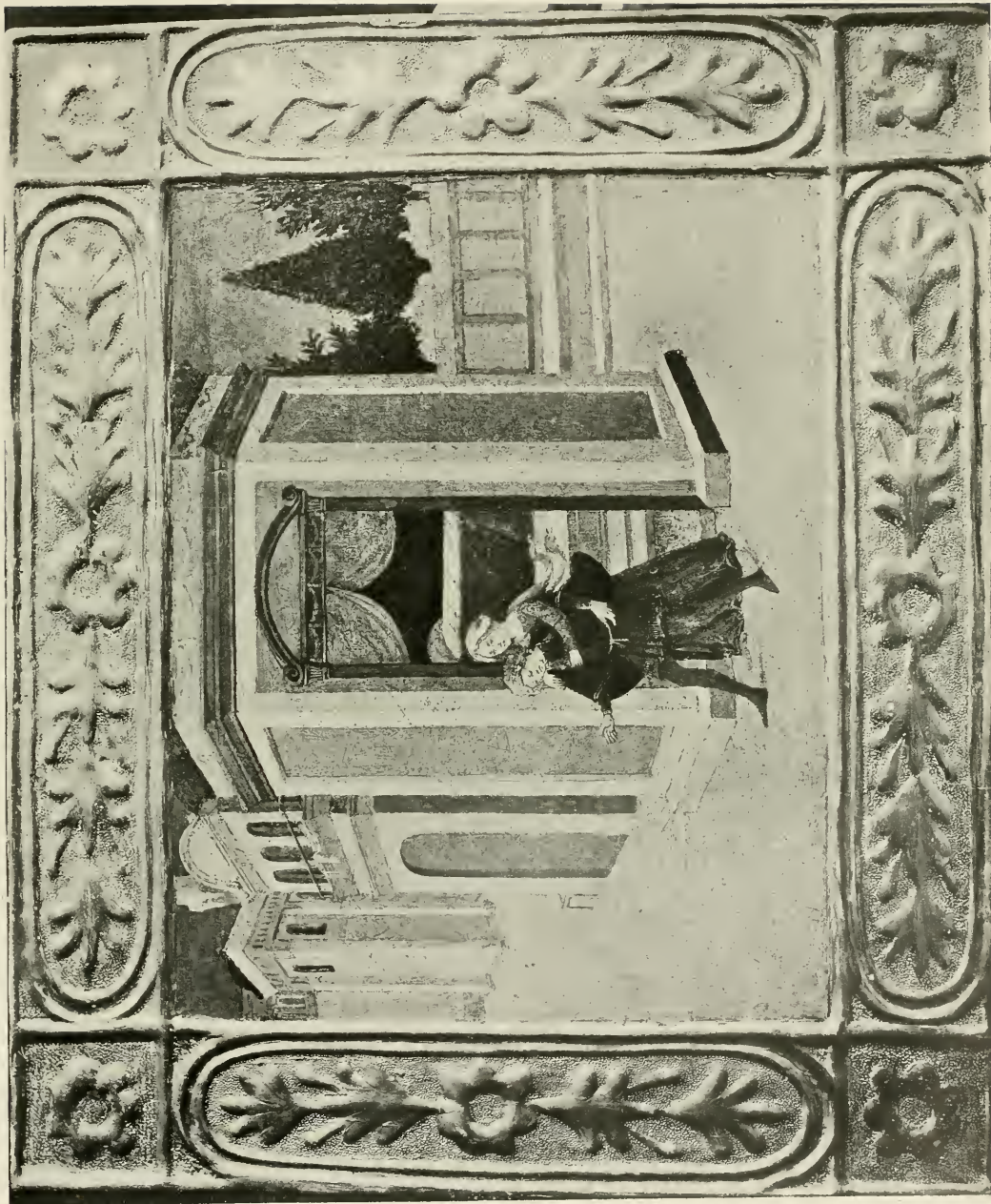
THREE PANELS FROM THE SCHOOL OF PESELLINO BY TANCREDO BORENIUS



SINCE apart from the scarcity of pictures by Pesellino himself, even the number of works of artists belonging to his immediate following is so small, that all students interested in that fascinating episode in the history of Florentine 15th-century art, of which the work of Pesellino forms the centre, will doubtless welcome the publication of the three panels belonging to the late Mr. Robert Ross and here reproduced for the first time. Originally in all probability forming part of the decoration of a cassone, the three pictures illustrate an equal number of incidents from the story of Joseph, viz. the *Sale of Joseph by his Brethren*, *Joseph and Potiphar's Wife*, and *Potiphar's Wife denouncing Joseph*. That the authorship of these charming compositions is to be looked for amongst the minor personalities of the school of Pesellino seems unquestionable; parallels to the style of the master suggest themselves immediately in the general method of design, the treatment of the architectural details and the landscape, as well as the types and forms of the figures. The setting of the third scene, with the enthroned figure in

the colonnade, is quite after the manner of one of the panels of the legend of S. Silvester in the Palazzo Doria at Rome and the genre subject in the Morelli collection at Bergamo; and in the actual drawing of the heads there is very much to remind one of the panels of the predella of the Medici Chapel in S. Croce at Florence, now divided between the Uffizi and the Louvre. Of course, these are all of them slight pieces, without any pretensions at being anything very serious and scholarly, and as designs both the first and the third subjects must be said to fall short of an even not very exacting standard; but it is an art very charming through the spirit of its literary invention, distinguished too by a great pleasantness and attraction of colour; and in the panel of Joseph and Potiphar's wife the design follows both novel and successful lines—perhaps here the artist worked from a definite sketch by Pesellino himself.

The three pictures were acquired by Mr. Ross at a London saleroom last summer, and are not the only instance of a score for his connoisseurship in a field where the competitors are numberless—the noble panel of SS. *Fabian*



"JOSEPH AND POTIPHAR'S WIFE."



"THE SALE OF JOSEPH BY HIS BRETHREN"



"POTIPHAR'S WIFE ACCUSING JOSEPH BEFORE PHARAOH"

and *Sebastian*, by Giovanni di Paolo, illustrated in these pages a few years ago (see *The Burlington Magazine*, vol. xxviii, p. 3) passed into Mr. Ross's possession under very similar circumstances. There were several sections of comparatively modern art history, e.g. the English Pre-Raphaelite school, upon which Mr. Ross was widely known and accepted as an authority equipped with the most minutely detailed knowledge: with his achievements as a judge of ancient art only a

much more restricted circle were acquainted, and yet a whole string of facts could be quoted as proving the acuteness and penetration which he brought to the study of the Old Masters as well. The discovery of the panels here illustrated was one which particularly pleased the collector, and his numerous friends will also for that reason welcome our reproductions as mementos of a personality the sense of whose loss any words are utterly inadequate to express.

ENGLISH MEDIÆVAL TILES BY REV. P. H. DITCHFIELD

THE art of the tile-maker is an important branch of Gothic architecture, and the study of it has progressed rapidly in recent times. Important collections have been formed which enable us to examine the various examples of the productions of the mediæval potter's skill and to admire these specimens of the art of the Middle Ages of which they form no inconsiderable a part. They show that the makers of them were imbued with the same spirit which inspired the builders of our mighty minsters and cathedral churches. They occupy a high place in the art of the Middle Ages, and found a home in those sanctuaries of art, the monasteries of England. All the great ecclesiastical institutions had their kilns and tile-wrights. Half a century ago they were little esteemed, and in an age when "restoration" was rampant they were frequently turned out of our churches in order to make room for modern glazed tiles of glaring colour and entirely lacking in interest. The industry of modern antiquaries and ecclesiologists has enabled them to excavate the sites of ancient monasteries, and not the least important of the objects they have discovered are these relics of the art of the tile-maker.

It has been the custom for many years to style these objects "encaustic" tiles. It is high time that this descriptive adjective should be abandoned. In Nuttall's "Standard Dictionary" "encaustic" is defined as "pertaining to the art of painting in heated or burned wax, by which, among the ancients, the colours were rendered permanent in all their original splendour". This description can scarcely properly apply to a tile which knows nothing of wax and is formed entirely of clays.

The mode of fashioning these tiles was as follows: The squares of clay being prepared of the proper consistency, a wooden stamp, bearing the device in relief, was pressed upon its surface, and thus indented into the clay. A white clay was then thinly laid into the hollows thus formed, and a transparent lead glaze laid over the whole surface of the tile and burnt in. The red clay then became a reddish brown and the white slip

was converted into a light yellow. Sometimes the device was merely impressed and then glazed over; of these there are some good examples at Shrewsbury, where some beautiful patterns are simply indented in the red clay and then glazed and burnt in the kiln. One is a well-executed representation of a vine leaf with grapes. The colour of the glaze is sometimes varied, manganese being used to stain it black and copper oxide to give it a green colour. There are a few very early examples of these floor tiles of the 12th century—one found at Barking Abbey, another at Peterborough of about the date 1114 A.D., but the most numerous range from the 13th to the 16th century. They reached their highest perfection about the year 1270, the date of the Chertsey and Halesowen examples.

The patterns and various devices impressed upon these tiles include architectural and geometrical designs, heraldic bearings, family badges, rebuses, real and grotesque animals, letters and inscriptions, sacred symbols, romantic subjects, royal, ecclesiastical and other busts of personages, and amongst these the most numerous are the crowned Edwardian heads of which examples have been found at Leicester Abbey, Chinnor Church, Oxfordshire, and Thurgarton Priory, Nottingham. At Cheriton Church, Hampshire, there are tiles of the 15th century showing the busts of Our Lord and the Blessed Virgin Mary. The fleur-de-lis, lion, eagle, are fairly common, and also the Agnus Dei, the sacred monogram, the cross, M (for Our Lady), the fish, a symbol of Christ, the interlaced triangles for the Blessed Trinity, the pelican in her piety, the lily, cross-keys, etc. Letters and alphabets often appear, and the heraldic devices are very common, and are useful in helping to determine the connection of noble families and lords of the manor with the parish in which they are found. At Bredon Church, Worcestershire, there is a large number of old tiles let into the face of the three steps leading up to the altar. The majority are heraldic, showing the royal arms of England and France, and those of Beauchamp and Fitz-Harding, a

chevron between ten crosses crosslet, Tateshale and many others. We see also figures of birds, animals and trefoil-leaf, and the remains of a series representing the twelve months of the year. These



FIG. 1. CHERTSEY, SURREY

are of the 14th century, and were probably made at a famous kiln at Repton, in Derbyshire. Other kilns were situate at St. Mary Witton, Droitwich,



FIG. 2. A COLLECTION OF VARIOUS TILES FROM SHREWSBURY AND HAUGHMOND ABBEY, reproduced from "Journal of Archaeological Association", Vol. II, p. 261, 1867

Malvern, Great Bedwyn, Wilts, Dale Abbey, Farringdon Street, London, Lynn, Norfolk, and Great Sandon, Staffordshire.

There are decided differences between the tiles produced at various kilns, not so much in the patterns as in the slip and size and shape. Mr. Harold Brakspear discovered the work of at least four kilns in the examples found at Malmesbury Abbey, but as far as I am aware it has hitherto not been possible to identify the peculiarities of particular kilns from an examination of specimens that have been turned up.

The age of tiles is told by noting the designs impressed upon them and comparing them with the architectural decorations belonging to particular periods. On those of the 13th century we see the early English stiff-leaved foliage. On



FIG. 3. COLLEGIATE CHURCH, WALLINGFORD CASTLE



FIG. 4. LOCKINGE BERKS

those of the 14th and 15th centuries there are leaves of oak and ivy and vine carefully copied from nature. Very often four or sixteen tiles make up the device, and it requires some little ingenuity to make them fit together. It is like solving a jigsaw puzzle. However, you will be fortunate if you can discover all the component parts. FIGURE 1 illustrates a remarkable tile from Chertsey, Surrey, of great delicacy and beauty, representing two knights of the reign of Henry III engaged in mortal combat, and the details of their arms and equipment are as curious as the figures of both men and horses, which are animated and



FIG. 5. CENTRE



FIG. 6. CORNERS



FIG. 7.—TOP, BOTTOM AND SIDES

FORMING PATTERN OF 9 TILES, WEST HENDRED, BERKS

full of action. In the "Journal of the British Archaeological Association" (Vol. II) there are illustrations of some specimens found at Shrewsbury and the neighbouring Abbey of Haughmond [FIG. 2] by the late Mr. Llewellyn Jewitt, R.S.A., who discovered a heap of them in a gardener's cottage garden, and these after some persuasion he was able to add to his collection. Berkshire has yielded many examples which have been recovered from the collegiate church of the Castle of Wallingford [FIG. 3], and the churches of Steventon, Uffington, Lockinge [FIG. 4] and Cholsey. The three tiles from West Hendred exhibit the third part of

a design composed of nine tiles. FIGURE 5 represents the centre, FIGURE 6, the corners, and FIGURE 7, the top, bottom and sides, which are both repeated four times.

The examples which come from the destroyed abbey of Chertsey are very numerous and are of great delicacy and beauty. They have divers forms, shapes and devices. Some are quite small, wedge-shaped ones, each of which is impressed with a single Lombardic capital letter. Indeed, the shape and size of tiles vary greatly. Some are triangular or hexagonal or polygonal, with border tiles of oblong shape. At S. Albans there are a few specimens of an elongated lozenge shape [FIG. 8], of which three form a regular hexagon. Circular examples are somewhat rare, and necessitate the use of segmental forms to convert them into squares. Most of the famous Chertsey tiles are stored in the British Museum, but they are hidden away behind the scenes and are scarcely ever seen by anyone.



FIG. 8. THIRD TILE OF HEXAGON, S. ALBAN'S ABBEY

This is unfortunate, as they are the finest in existence, and were made about the year 1260, when the art reached its zenith. They were, however, published by Shurlock in 1885, and have recently been more fully dealt with by Mr. R. Sherman Loomis, of the University of Illinois, in his "Studies in Language and Literature" (Vol. II, 1916).

From Chertsey there are some frame tiles with lily scrolls and borders of grotesque animals, the head of a king, probably Henry III, a grotesque animal swallowing the end of a foliage scroll, and a small disk with a zodiacal ram in the centre. Mr. W. R. Lethaby, who is one of the chief authorities on the subject, has recently published in this Magazine (April 1917) a comparison between these Chertsey tiles and the five examples in the Chapter House at Westminster, showing their similarity. Without doubt they must have been made at the same works, and probably were designed by the same artist. Mr. Lethaby advances reasons for concluding that they were made for Henry III, and that the painter was Master William of Westminster, the king's favourite artist. There is a very interesting romantic series describing the romance of Tristram and Iseult, and another series treats of the exploits of Richard Lion-heart. Architectural subjects sometimes appear on tiles, and there is a set of four in the Westminster Chapter House representing the great rose windows of the transepts. Mr. Lethaby gives an illustration of this in the article to which I have already referred, and pronounces it to be one of the best "architectural drawings" of an early period which have been preserved in England.

The little-known Halesowen tiles are very

remarkable, and compare favourably with those of Chertsey. They have been described in the "Birmingham and Midland Institute, Archaeological, Section", of 1872, by Mr. S. R. Halliday, and in the same publication for 1877 there is a good paper on the Maxstoke Priory specimens. The bibliography of tile-collecting is very extensive, and there are very numerous articles on local discoveries stored away in archaeological publications and in special monographs. An admirable series of articles, principally on the Malvern tiles, by the Rev. A. Porter, F.S.A., appeared in the "Antiquary", Vol. XXI.

Constantly in different parts of the country mediæval tiles are being discovered. Mr. Charles E. Keyser, F.S.A., president of the Berks Archaeological Society, has recently excavated the foundations of an episcopal palace at Sonning; a large number have been found which await expert examination. Not long ago I was invited inside the walls of the Reading Prison, which was built on part of the site of Reading Abbey, to inspect a floor of tiles which had been uncovered when the foundations of some new buildings were being laid.

One of the best private collections that have been amassed is that of Captain Charles Lindsay, F.S.A. There are many collectors of local tiles, but this gentleman seems to be the only antiquary who has systematically collected them. Captain Lindsay has at least 2,500 different varieties, and about a thousand of these have been catalogued. His collection is strictly limited to British mediæval tiles, the latest being early 16th century. The examples contained in the collection are of the usual inlaid, incised and raised tiles of monastic origin. Many of them are arranged in cabinets, and when the war is over and military duties are not so pressing Captain Lindsay hopes to complete the arrangement in that manner.

His original idea was to group the tiles by localities, which would have been extremely interesting from both a historical and antiquarian point of view. This method might have helped to resolve the vexed question of the interchange of tiles or their matrices between distant monasteries. He has, however, been obliged to modify this arrangement, as he experienced the difficulty from which all collectors suffer, owing to the doubtful provenance of many examples which came in.

The collection is stored in a basement room of his house in London. Amongst them are some good Malvern Priory specimens. These include a remarkable variety, of which examples occur at Chertsey, which were intended to cover and decorate the surface of walls, and these are known as wall-tiles. In the use of them they assimilate very closely to the ancient practice of mosaic incrustation which clothed the surfaces of rough walls of brick or rubble with flakes of precious

marbles. In the collection we are examining there is an upright set of these entirely complete, and I know of no other complete set away from Malvern except the one in the British Museum.



FIG. 9. GREAT MALVERN, WORCESTERSHIRE, from the "Journal of the Archaeological Association", Vol. XXXI, 1875, I. 8, No. 1

The set consists of five oblong rectangular wall-tiles forming a continuous design of tabernacle work enclosing shields and other ornaments, dated 36th year of Henry VI. Among these are the arms of England, the sacred monogram I.H.S., instruments of the Passion, the pelican in her piety. The set was one of a succession of perpendicular bands made for decorating the low walls which separate

the central aisle of the quire from the ambulatory. It was exhibited in a recent exhibition of the Burlington Fine Arts Club. Some of the great Malvern tiles of the 15th century show the shield of the Passion [FIG. 9]. In the centre of the shield is placed the cross, and around it are grouped the instruments of the Passion, the nails, crown of thorns, flagellum, reed with sponge, a glaive or bill, three dice, the lance of S. Longinus, hammer, a ladder, and a purse or money-bag for the thirty pieces of silver. An



FIG. 10. QUARTER TILE FROM GREAT MALVERN ABBEY (CAPT. CHARLES LINDSAY)



FIG. 11. FROM WHEATTHAMPSTEAD CHURCH, HERTS (CAPT. CHARLES LINDSAY)



FIG. 12. CHAPTER-HOUSE, WORKSOP PRIORY, NOTTS

illustration is given of a tile from Great Malvern Abbey [FIG. 10], and also of one from Wheatthampstead Church, Herts [FIG. 11].

In the same collection there are also some good heraldic tiles from Worcester (late 14th century), some very interesting specimens from St. Alban's, Lenton Abbey, Notts (14th century), Bitton Church, Gloucestershire (late 14th century), Beauvale Priory, Notts, Dale Abbey (a set of four tiles forming a square, showing a large shield with arms of Talbot, quartering Furnival, Beauchamp and Newbury, from the Droitwich kiln), Gloucester Cathedral, Malmesbury Abbey,

Burham Abbey, Hales Abbey, and examples from most of the counties in England¹. A very important feature of the collection is the whole of the tiled floor from Canynge's House in Bristol of the early 15th century. There is a very elaborate illustration of this floor in Shaw's "Examples of Tile Pavements". Captain Lindsay purchased the whole floor, and removed it "without a qualm", as it was being deliberately ruined by constant traffic. The great feature of this floor is that it contains no less than twenty-five complete sixteen-tile patterns, many of which are still in good preservation. A section of this floor was exhibited at the Burlington Fine Arts Club Exhibition in 1914. Accurate plans have been made so that the whole of the floor can be relayed at any time without difficulty, although the tiles are now stored in a cabinet. Canynge was one of Bristol's greatest sons, having been five times mayor and twice representing the city in Parliament. He espoused the cause of the Yorkists, and entertained King Edward IV at Bristol in 1462.

A few other interesting examples may be mentioned. A tile from Burnham Abbey, Buckinghamshire, shows a billman with an axe of the 15th century, and there is a part of a set adorned with geometrical designs. One has an arched design enclosing a lion mask with an oak leaf in the corners, and another a mounted horseman carrying a hawk upon his wrist (14th century). From Hales Abbey comes a 15th-century tile, showing a quatrefoil canting device of a crozier erected in a tun, between the letters A and M,

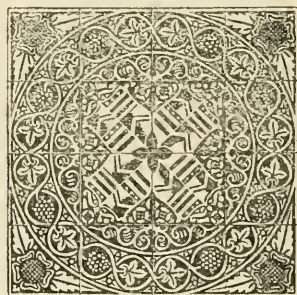


FIG. 13. ARMS OF HEYTESBURY IMPALING HUNGERFORD, PATTERN OF 16 TILES (HEYTESBURY HOUSE, WILTS)

standing for Abbot Melton; and another representing A between Mel and ton. A tile from Chilton Foliat Church, Wilts, has a horseman drawing a bow. An example from Croxton Abbey shows a circle enclosing a ram inscribed

¹ Many of these were exhibited at the Burlington Fine Arts Club.

"Sol in Ariete", and in the corner MARC IV. It is evidently one of a set representing the months. A Pipewell Abbey tile bears the arms of the same; an Ashbury specimen shows a hawk striking a stag. From the site of the chapter-house of



FIG. 14. FROM PATTERN OF 16, WITH MOTTO "DEO GRACIAS"



FIG. 15. HEYTESBURY DEVICE, GARB BETWEEN TWO TOOTHED SICKLES (HEYTESBURY HOUSE)



FIG. 16. HEYTESBURY TOOTHED SICKLE DEVICE (HEYTESBURY HOUSE)

Workshop Priory, Notts, comes the remarkable design of a hound bringing down a stag [FIG. 12].

At Heytesbury House, Wilts, some tiles of exceptional interest were discovered in the boot-hole. FIGURE 13 shows a finely executed pattern of sixteen tiles, the centre bearing the arms of Heytesbury impaling Hungerford. FIGURE 14



FIG. 17. SUPPORTER OF HEYTESBURY ARMS (HEYTESBURY HOUSE)

is also one of a sixteen-tile pattern bearing the motto *Deo Gracias*. Others show the device of the Hungerford family, a garb between two saw-toothed sickles [FIG. 15], which was adopted by Walter, Lord Hungerford, about the year 1420, and such sickles combined within a wreath [FIG. 16]. These tiles were probably removed to Heytesbury from one of the chantries founded by the family. Mr. Brakspear

has examined these tiles, and wrote a description of them in the "Wilts Archaeological and Natural History Magazine" (No. LXXXI, June 1894), and I am permitted by him to reproduce some of the

illustrations. Mr. Brakspear points out that this was the original form of the implement, and was only supplanted by the modern sharp reaping-hook about eighty years ago. FIGURE 17 represents a raven volant collared and chained, a supporter of the Hungerford arms, FIGURE 18 the arms of Robert Wyvill, Bishop of Salisbury (1329-75).

Mr. Harold Brakspear, F.S.A., is one of the leading authorities on this subject, and in the important architectural work that he has conducted has discovered a large number of mediæval tiles, which he has described and illustrated in divers archaeological proceedings. In the short space at my disposal it is impossible to mention even the most important of his discoveries. The reader is referred to his paper on Waverley Abbey contained in the "Surrey Archaeological Society's Transactions" (1905). His account of Beaulieu Abbey in the "Journal of the Royal



FIG. 18. ARMS OF ROBERT WYVILL, BISHOP OF SALISBURY, 1329-75 (HEYTESBURY HOUSE)

Archæological Institute" (1906) furnishes several illustrations of tiles. "Archæologia" (Vol. LX, p. 514) contains his record of Stanley Abbey, and in the same publication (Vol. LXIV, p. 425) there is an excellent account of Malmesbury Abbey, both of which papers exhibit many wonderful examples of the tile-wright's art. Lacock Abbey has furnished a splendid collection of tiles, which were preserved by the late owner, Mr. Talbot, who has recently died, including some as late as 1540-53, which are illustrated in Mr. Gotch's small book on "Renaissance Architecture".

It will be gathered from a perusal of this paper that the monasteries were the chief centres of the industry of tile-making, and when these fell the art died with them, and was never revived in its original form, the work of Dutch and Flemish artists supplanting with its bright colours that of the old English mediæval tile-wright.

ENGLISH FURNITURE OF THE CABRIOLE PERIOD BY H. AVRAY TIPPING

II—SEAT FURNITURE (*concluded*)

TOOLS were for long the only kind of light portable seat, and with the bed and the coffer appear as the only furniture of chambers in mediæval and even in Tudor inventories. They were still universal in the 17th century, and John Evelyn, speaking of the generation before his own, says that "nothing was moveable save joynt stools"¹. Although the light chair was displacing them even before the cabriole period began, they still

had their uses, and, especially in France, had an immense ceremonial importance. Inferiors mostly stood, while their superiors were seated. But if you were only a little inferior, the privilege of sitting on a *tabouret* might be accorded. It was a privilege eagerly sought after under Louis XIV, when duchesses had the *droit du tabouret*. If it was granted to anyone below that rank there arose almost a crisis at Court, as when, under Louis XV, D'Argenson obtained it for his wife when he was *Garde des Sceaux*². The custom

¹ Evelyn, *Misc. Writings*, p. 700, ed. 1825.

² Duclos, *Œuvres*, Vol. v, p. 330.

found recognition in England, where the word tabouret was little used except when referring to French Court customs. It did, however, find occasional colloquial acceptance, and, under date Oct. 11, 1689, Lord Bristol makes this entry in his accounts²:—

£ s. d.

Paid then to Noul Tirpane, a french varnisher,
in full for 10 chairs, a couch & two taboretts
& all other accounts to this day ... 12 10 0

Of their ceremonial use in this country we get many examples. When Duke Cosmo dined with English noblemen he himself, as we have seen, sat in an arm-chair, but the rest of the company had stools⁴. The Hampton Court furnishing accounts under William III show that with every Chair of State was provided no other chair, but at least half a dozen high stools, four forms and a footstool. Many of these survive, and two sets of stools, probably dating from 1699, show the cabriole leg in process of evolution. On the occasion of the marriage of Frederick, Prince of Wales, to a princess of Saxe Gotha in 1736, there arose an acute tabouret dispute. Frederick wished his brother and sisters, who were to dine with him, to sit on stools, while he and his bride had arm-chairs. But the English princesses objected, and remained in the anti-chamber until the stools were replaced by chairs. They were then waited on by their own servants; but after dinner, when these were gone, they "were forced to go without their coffee for fear that, being poured out by a servant of the Princess, they might have met with some disgrace in the manner of giving it"⁵.

The types of stools then in vogue are well represented in Mr. Percival Griffiths's collection. They were round or oblong [PLATE VIII, A and B], mostly of walnut, although mahogany was coming in. The seat was sometimes moveable, fitting into the frame, which in that case was veneered, sometimes fixed and upholstered over the frame. The form and decoration of the legs followed that of the chairs that they accompanied, the ball and claw being the most favourite form of foot. Much more rare is the stool with a kidney-shaped seat [PLATE VIII, C], and it was probably given that form as convenient for sitting at a spinet. For such domestic purposes the stool survived the cabriole period—indeed, what Victorian child did not enjoy gyrating on the piano-stool then in vogue? That was a development of the tripod shape, but four straight legs became usual when Chippendale and his compeers introduced the Chinese style. The one illustrated [PLATE VII, D] is in that manner, but a smattering of the "Gothick" taste is added, especially in the rail with its cusped arcading. The form and decorative treatment of the leg is unusual for a

stool. From each of its corners rectangular bars descend taperingly, connected on the outward sides by foliated scrolls, and ending with four little foliated "French" feet.

Settees remained the most fashionable form of plural seating during the whole cabriole period. PLATE V [p. 138] gave two examples in walnut with fiddle back and solid splat, but under George II these were superseded by the square back and the open splat in mahogany. There was very little modification in the leg, the ball and claw remaining in vogue till almost the end of the reign, although Chippendale, keen on novelties, ignored it in his "Director" in 1754. The example given [PLATE IX, A] dates from very little before that year, judging from the characteristics of the back. The design of the splats and their embodiment with the top are ingenious. Resting on a lyre-shaped lower section, a large C scroll carries a smaller one above it, and the two join to form half the top, which itself merges with the upright, and rolls over in a volute, giving the idea of leather as a material and of Jacobean strapwork as a manner. For the rest, leafage of the acanthus kind is the principal motif, appearing alike on upright and arm, knee and apron. The singularity of the piece lies in the single central upright—an approach to the coming manner when all lines became straight.

Although the settee maintained itself, the sofa had become a serious rival before the period ended. The bench was generally caned and cushioned under Charles II, and one end was occasionally raised to form a day bed. Various forms of couches had become fashionable. Thus Lady Wishfort, expecting a lover, says:

"I'll receive him in my little dressing-room—there's a couch—yes, yes, I'll give the first impression on a couch. I won't lie neither, but loll and lean upon one elbow, with one foot a little dangling off, jogging in a thoughtful way"⁶.

The word couch, in its meaning of a day seat, came early into use, and even in the 15th century one might "sit on a cowche that was covered with a cloth of silke"⁷, whereas sofa, even in the 17th century, is only mentioned by Eastern travellers to describe a raised divan. But with the 18th century, sofa and couch begin to mean the same thing, and in 1702 the Chatsworth accounts show that £7 are paid "For 2 large Saffaws carved"⁸. The one illustrated dates from considerably later, and marks the close of the cabriole period. With its French feet, over the volute of which a leaf is delicately spread, it is quite in the manner of Chippendale after he published the "Director", and its fine form and finish make it probable that he produced it. In

² *Diary of the First Earl of Bristol*, p. 137.

⁴ Magalotti. *Travels of Cosmo the Third*, London, 1821, p. 150.

⁵ Hervey, *Memoirs*. Vol. II, p. 117.

⁶ Congreve, *The Way of the World*, Act IV, Scene 1, produced in 1700.

⁷ *New Eng. Dic.*, under Couch.

⁸ John Weldon's account book, Chatsworth Library.



WALNUT STOOLS WITH CLAW-AND-BALL FEET, C. 1730, (A) WITH ROUND SEAT UPHOLSTERED IN NEEDLEWORK OVER THE FRAME 15" IN DIAMETER; (B) WITH OBLONG MOVEABLE SEAT FITTING INTO REBATE OF FRAME.



MAHOGANY STOOLS, (C) SPINET STOOL, LEGS WITH RIBBED LEAFAGE RUNNING DOWN FROM THE KNEES, AND CLAW-AND-BALL FEET, KIDNEY-SHAPED SEAT, 13 1/2" x 9", C. 1735. (D); CHIPPENDALE CHINO-GOTHIC STYLE, LEGS CARVED "A JOUR," SEAT-RAIL BELOW, UPHOLSTERING DECORATED WITH CUSPED ARCADING, OBLONG SEAT WITH SLIGHTLY SERPENTINED SIDES, 24 1/2" x 16 1/2", C. 1755.



SMALL MAHOGANY SETTEE OF TWO CHAIRBACK TYPE, WITH SINGLE CENTRAL UPRIGHT, SEAT 43" LONG, C. 1750



LARGE MAHOGANY SOFA WITH UPHOLSTERED BACK, SIDES AND SEAT, RICHLY ORNAMENTED FRAME, "FRENCH" FEET WITH UPRIGHT LEAF, 8' LONG, 3' 7" AT CENTRE OF BACK, C. 1700

the days when that was no special attraction it was bought by a tenant farmer from Sudeley Manor for fifty shillings, and afterwards found by a dealer in his farmhouse. It is an ample piece, 8 ft. long, and is now covered in old green velvet. The cushion on it has this singularity, that whereas the centre panel with its landscape and

figure subject is hand-worked, and likewise three sides of the border, the fourth side, although of the same pattern as the others, is woven. A remnant from a tapestry hanging or cover, it no doubt served as a model to the assiduous needle-worker who welded it into her *petit point* production.

REVIEWS

THE HISTORY OF THE TOURNAMENT IN ENGLAND AND IN FRANCE; by FRANCIS HENRY CRIPPS DAY; 140+cxviii pp., illustrated. (Quaritch) 25s. n.

This work consists of some 240 pages, 100 of which are devoted to translations and transcripts of fairly well-known works on tournaments and the rules observed in their performance. The author has evidently worked up the subject from modern and printed works, and supplies a good bibliography at the end of the volume. But there is little matter in the book which is new to students of mediæval matters, and rather too much attention is bestowed on writers such as La Palaye and Favine, who cannot always be trusted. Nor can the evidence in matters of armour be relied on even from the Wizard of the North, who makes his knights "drink the red wine through the helmet barred". In these days of process blocks it seems a pity to use modern drawings, however good, in preference to contemporary or at least ancient authorities. The author looks on the romantic side of tournaments, and does not appear to note that the numerous prohibitions of such assemblages were due to the dislike of the sovereign to meetings of large bodies of skilled fighters, who might devote their energies to upset the existing order of things. The whole history of tournaments shows the steady decline of the real soldierly spirit, when men rode with sharp weapons, down to the childish sport of running at the ring. The writer does not draw sufficient attention to the three great divisions of a tournament, the first two where individuals were engaged either on horse or on foot, and the tourney, where troops of horsemen knocked each other about with wooden maces and blunt swords. D.

ORIENTAL RUGS, by J. K. MUMFORD; 32 illustrations (16 coloured); 4th ed. Sampson Low, Marston and Co., 31s. 6d. n.

The book first appeared in 1901: it has now reached a fourth edition, so that its success is beyond question. No doubt one of the contributory causes was quality of the colour-plates with which it was illustrated. Some of them, indeed, were remarkably good, rendering the colour and texture of the originals admirably. It is a pity that they should now be replaced by coloured illustrations of the poorest sort. If oriental rugs really look like that, the less books we read about them the better; but the truth is that the oriental rug, as made to-day, is one of the best surviving

exponents of the ancient craftsmanship of the East. It is to be presumed that this pitiful deterioration must be put down to the war, but perhaps it would have been wiser to wait until the plates could have been done better. F.K.

VARIOUS ORNAMENTAL PUBLICATIONS of John Lane, Macmillan, Hodder and Stoughton, etc. Mr John Lane publishes the first four, together with various illustrated toy books, and Messrs. Macmillan and Messrs. Hodder and Stoughton the latter two.

Canadian Wonder Tales: Mr. George Sheringham, as might be expected from his decorative work in other directions, occupies himself chiefly with colour and pattern. He designs his page prettily, but, for the purposes of a child's book, is inclined to sacrifice too much of the purely illustrative quality. Mr. Sheringham has found a more congenial task in illustrating *The Happy Hypocrite*, the theme of which accords better with his light fanciful touch and his taste for 1830 modes and sentiment. Here he should meet with a wider appreciation, in spite of a natural feeling that only Mr. Beerbohm's inimitable pencil could do full justice to the very special charm of the book. The colour process employed, presumably a form of lithography, has great advantages over the more usual three-colour work, notably in the use of good sound paper instead of the unpleasant clay material. With Mr. Sheringham's illustrations to *The Happy Hypocrite* may be compared Mr. Cecil Starr Johns's in *The Fairies' Annual*, for the sake of emphasising this point. Here we have a book with appropriately grotesque drawings in line and colour as satisfactorily rendered as may be—but for the inevitable opportunity for criticism which the three-colour process affords. *Flower-Name Fancies*: M. Guy Pierre Fauconnet's witty drawings are executed with a fastidious line, following a method used in various forms by Beardsley, Boutet de Monvel, the Japanese, and the clever draughtsmen of *Le Bon Ton*. His masses of black are thoughtfully arranged, and his sense of pattern, particularly in plant-form, is remarkable. He might become the apt illustrator of a modern Gerrard or Carolus Clusius. In his figure drawing he is not so felicitous; but the book will appeal in many ways to artists as well as to children of various ages. *English Fairy Tales* (Macmillan): Mr. Arthur Rackham represents a more essentially English tradition—the romance of Houghton

and Caldecott and the sixties, flavoured by an American offshoot of the same stock, the late Howard Pyle. The technique has been modified by the demands of process, but the spirit is the same, and no child who appreciates the Fairy Tales can fail to be delighted by these drawings. *Nathaniel Hawthorne's "Tanglewood Tales"* (Hodder and Stoughton): Mr. Edmund Dulac has still further elaborated his illustrative style. In these drawings he derives ornament from all available sources, often to the confusion of his scene. Nevertheless the pages are still vivid and

interesting if they do not add much to the artist's reputation. The colour-printing keeps up the average attained in more favourable conditions, which is a tribute to that craft while working under great difficulties.

Type (number six of a journal devoted to advertising the work of the Morland Press) shows a keen interest in all questions of quality in printing, and points a moral by its own high standard. The use of colour on the cover is admirable, and a strong sense of balance and proportion is evident throughout. Z.

A MONTHLY CHRONICLE

THE ARMISTICE.—A publication appearing at long intervals is naturally inadequate for the chronicling of current events, even of the greatest magnitude. But a periodical like *The Burlington Magazine* is also a permanent chronicle of the humanities and the arts of peace. It exists entirely for their sake, and must therefore express the liveliest joy that the cessation of hostilities has at least stopped the appalling sacrifice of human life which has been going on during the last four years. We certainly have to mourn the destruction of many noble immovable works of man, which is an inseparable incident of warfare. We may have to mourn the loss of many of his movable works, though happily not of so many as has been supposed. And from dwelling on the horrors of the past four years, we who delight to contemplate the works of man are perhaps among those least able to realise readily our supreme relief—that the armistice has already put an end to the destruction of mankind whose works we hold in so much reverence. "What shall it profit a man if he rejoice not in the work of his own hands?" The armistice has brought appreciably nearer that state of peace in which alone the greatest faculties of humanity can fully develop.

NATIONAL GALLERY.—Early in December the Trustees propose to place on view a group of the principal pictures acquired during the last four years. A few of them have been previously exhibited for a short time, but the majority have not hitherto been seen by the public. The pictures will include Gentile Bellini's great *Adoration of the Magi*, and other notable works from the Layard Bequest; the Masaccio *Madonna and Child*, purchased by the Trustees in 1916; the two angels forming part of the well known *Trinity* by Pesellino [see *The Burlington Magazine*, vol. xvi, p. 125]; *A Lady and Child*, by Van Dyck; Rembrandt's *Philosopher* [see *The Burlington Magazine*, vol. xxxi, p. 170]; *Lady Bamfylde*, by Reynolds, recently bequeathed to the nation by Mr. Alfred de Rothschild, and

a selection of pictures of the French school acquired by a special grant from H.M. Government.

ROBERT ROSS.—The satirist and the philanthropist are familiar types, less loved than admired; it is rare to find the gift of acute observation and witty comment combined with the friendliest of spirits. In that character Robert Ross will be remembered by those who knew him; tireless in sympathy and active help, inextinguishable in happy fun. How many he studied, laughed at and aided it is impossible to compute; but his too early death breaks many links indeed, and leaves the world an unkindler as well as a duller place. It was hard to think of him as having any business save that of friendship, but he had found time for close study of the arts. He discovered Aubrey Beardsley, was immensely interested in the Pre-raphaelites, in early Italian painting and ritual history, and beyond his own preferences gathered a wide knowledge and cultivated a scrupulous judgment. To readers of *The Burlington Magazine*, of the "Morning Post" and other papers at an earlier date, he was known as a learned and entertaining critic. He had the lore of the market, acquired when he was a member of the Carfax firm, and a wide acquaintance with private collections, gained in valuing estates for Somerset House. All this experience was brought to the service of the National Art Collections Fund and the Board of the Tate Gallery in recent years, and his colleagues on both committees will long miss his counsel and his presence. Still more recently he had taken office as adviser to the Melbourne Gallery, and was about to visit Australia. The stroke by which he secured for that collection a number of the Linnell Blakes marked the hopeful beginning of his work, and at the same time helped our own galleries in the purchase of the *Dante* series. It is pitiful that he should have been cut off when ripeness and full usefulness were being added to the honour and affection his chivalrous nature had won.

D. S. MACCOLL.

EXHIBITION OF MODERN PAINTINGS AND DRAWINGS AT THE OMEGA WORKSHOPS.—The Omega Workshops have for some time past become a focus for certain artists who take a leading part in the development of the modern movement in London. The names of Roger Fry, Duncan Grant, Mark Gertler, Vanessa Bell and Nina Hamnett, all of whom are represented in this exhibition, may be associated as a sort of group which finds expression through varying degrees of naturalism, but hardly ever approaches the purely abstract. Mr. Walter Sickert appears without incongruity in these surroundings—I believe for the first time; Mr. Coria and Mr. McKnight Kauffer widen the base of association; and Mr. E. H. Wolfe is a younger recruit of considerable interest and power. The *Flowers* of Mr. Duncan Grant comes nearer, perhaps, to complete expression than anything in the room. *Charleston, A Window, and Still Life*, by Mr. Roger Fry, show this many-sided artist at a high level of creation. His *Portrait of André Gide*, though interesting for external reasons, is a slighter work. Mrs. Bell's *Paper Flowers* has the valuable qualities, especially of colour, peculiar to the rare work that may be classified as essentially feminine. Miss Nina Hamnett is of a different type, with nerves less delicately sensitive and a robust energy. Her paintings and drawings are vigorous and incisive. Of the experiments in interpenetration by Mr. Coria the *Ex Voto* is the more successful. In his serious, solid *Still Life* he is on ground which has become more assured to him. The few works by Mr. Gertler seem to show a little less enthusiastic spirit than usual. By comparison with other achievements of his they appear almost negligent; but they may not be fully representative of his latest production. The study for *Bathers*, for instance, does not give a just idea of this fine conception as it is when worked out on a large scale. There are at present many derived elements in Mr. Wolfe's paintings and drawings, and possibilities of danger in his great fluency. In his *Portrait, G. B. D., Velda, Marigolds* and others these factors promise, however, to be ultimately controlled in a very individual manner. The exhibition is completed by numerous drawings by Mr. Sickert and Mr. Fry, one or two by Gaudier-Brzeska, and some well seen water colours by Mr. McKnight Kauffer.

SPINK AND SONS have on view in their warehouse, which is close to their galleries, King Street, S. James's, a collection of antiquities which will well repay a visit. It is not the purpose of this note to take for granted anything stated in Messrs. Spink's carefully prepared catalogue, for the difficulties of the time, evidently quite enough to account for Messrs. Spink not being able to display the objects in their peace-manner, likewise

prevent a critical statement here. Objects can only be enumerated because they are beautiful in themselves, interesting, or problematical, or are illustrated in Messrs. Spink's catalogue, because their experience leads them very reasonably to think that they are likely to attract expert notice. Among the objects which arrest the attention of the visitor are the following, according to Messrs. Spink's descriptions:—No. 1, "Marble Statue of Herakles, 6' 5" high" (Cat. pp. 3, 4, Fig. 1), regarded as probably after a bronze original by Skopas, and belonging to the Hope collection, but not included in the recent sale at Christie's.—No. 2, "Marble torso of Apollo, 28" high", a beautiful fragment, whether it should be attributed to Praxiteles, or be derived from him, or from someone else.—No. 5, "Bronze standing figure of Venus Urania 14" ", valued by Messrs. Spink as a particularly beautiful specimen, but not seen by the present annotator.—No. 19, "Portrait bust of a Roman Lady, Julia Domna (?), 19½" high".—No. 31, "Bronze bowl—fluted—found at Cittadova, Calabria, height with foot 27", diam. at arm 22", greatest diam. 29" (therefore of large size).—No. 36, "Red figure krater, 12½" high".—No. 43, "Limestone statue of Uah-a or Uah-su, late 18th dynasty c. 66" high".—No. 44, Limestone stele of Taharqa, 25th dynasty, 14" x 12" ".—No. 45, "Ptolemaic Egyptian alabaster vase, 17½" high, 44" in circumference", a fine vessel.—No. 47, "Early dynastic Egyptian mortar in basalt from Bubastis, a massive utensil and a fine object.—No. 60, "Sepulchral wooden box for a Ushabti figure, 12½" high".—No. 61, "Oblong sepulchral wood box and lid 12" x 6" ", both attractive objects painted in polychrome tempera, from Lord Grenfell's collection (Figs. 60, 61).

WE notice with pleasure in "La Chronique des Arts", the supplement of "La Gazette des Beaux-Arts", the appointment of Monsieur Jean Guiffrey, who is well known in England and the United States, to succeed Monsieur Leprieux as Conservateur of painting in the Louvre. We also much regret to record from the same source the death of Monsieur Paul Lafond, on 21 Sept., at the age of 71, at Pau, where he had been Conservateur of the museum for many years. He was a very industrious and prolific writer, chiefly on Spanish art, and had a very large circle of friends in most countries. He has contributed many articles to these pages. A conveyor of facts perhaps rather than a pioneer, he published numerous works useful for his scrupulous references and abundant illustrations. The illustrations which he collected for his book on Heronymus Bosch, for instance, are in themselves a valuable assistance to the study of that difficult master.

AUCTIONS

Owing to unavoidable delay in publishing the present number of this Magazine, detailed notice of sales occurring early in December can be of little service. The following are therefore merely recorded as announced:—

- 4 Dec. Modern Pictures (Corot, Decamps, De Dreux, Millet).
- 4 and 5 Dec. Modern Pictures, Water Colours, Pastels, Drawings and Engravings and Sculpture.
- 5 Dec. Galerie Georges Petit, 8 rue de Sèze. Rodin's *Le Sommeil*, marble. Besnard, *Affiche pour le 3^{me} Emprunt de la Défense Nationale*.
- 7 Dec. Salons. Aubusson Tapestry, and, belonging to other owners, Aubusson, Flemish, Paris Tapestries of the 16th to 18th century.
- 11 to 13 Dec. The sale of Pictures and Drawings by Degas, in his own possession, already announced in November, may be more usefully noticed by a contributor:—
"The catalogue consists of 386 photographs. Of these the first section—'Tableaux'—contains 49, the second—'Pastels'—160, and the third—'Dessins'—151. There are besides 26 'Impressions en couleurs et en noir retouchées

par Degas'. The most interesting sections are those containing the drawings and pastels. All the familiar subjects are there—women at their toilettes, women in their baths, ballet dancers, and a number of portraits. Many of these drawings are among the finest works of Degas's genius. It is unlikely that any such opportunity will again occur for acquiring first-rate examples of the work of perhaps the one man of our time whom every moderately competent critic would agree to class among the great artists of the world. In this country we have not always shown ourselves eager to profit by such opportunities to enrich our national collections with the works of modern masters, but it is to be hoped that on this occasion the chance will not be missed".

- J. H. J.
- 19 Dec. CHRISTIE'S.—This generous firm will once again give its labour and its galleries for the sale of the pearls collected for the Red Cross. A private view will be given on 16 Dec., with an entrance charge of 5s., and public views (without entrance money) on 17 and 18 Dec. The price of the catalogue will be 2s. 6d.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will for the present be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

- A. BROWN AND SONS, LTD., 5 Farringdon Avenue, E.C.
- EARLE, T.D. (Major Cyril). *The Earle Collection of Early Staffordshire Pottery, illustrating over 700 different pieces; with an Introduction by Frank Falkner and a Supplementary Chapter by T. Sheppard, F.G.S.*; xlii + 239 pp., 270 half-tone, 10 colour illust., 25s. n.
- EHRLICH GALLERIES, New York City.
- EHRLICH (H. L. and W. L.). *One Hundred Early American Paintings, with Introduction and List of Artists*; 176 pp., 100 illust.; boards.
- HODDER AND STOUGHTON, Warwick Sq., E.C.
- "*Tanglewood Tales*", by Nathaniel HAWTHORNE, illust. by Edmund DULAC, 345 pp. + 13 col. illust.; cloth 15s. n., ed.-de-luxe 42s. n.
- KUNGL. VITTERHETS, HISTORIE OCH ANTIKVITETSAKADAMIEN, Stockholm.
- ROOSVAL (Johnny). *Die Steinmeister Gotlands, eine Geschichte der führenden Taufsteinwerkstätte des Schwedischen Mittelalters ihrer Voraussetzungen und Begleit-Erscheinungen*; xiii + 242 pp., 66 Taf., 270 Abb.
- JOHN LANE, Bodley Head, Vigo St., W., and New York.
- The Fairies' Annual*, presented by Cecil Starr JOHNS, vi + 180 pp., illust. black-and-white and colour, 10s. 6d. n.
- "*The Happy Hypocrite*", by Max BEERBOHM, illust. by Geo. SHERINGHAM; 70 pp., illust. black-and-white and colour, 21s. n.; special ed. 42s. n.
- JOHN MURRAY, 50A Albemarle St., W.1.
- TEMPLE (A. G.). *Guildhall Memories*, xviii + 347 pp., 13 illust., 16s. n.
- Mr. Temple has been Director of the Art Gallery at the Guildhall for many years, and has organised the Guildhall Exhibitions since 1890.
- FREDERICK FAIRCHILD SHERMAN, New York.
- BERENSON (Bernard). *Essays in the Study of Siennese Painting*, xvi + 112 pp., 60 illust., \$3.50 n., 3.65 delivered.

PERIODICALS—WEEKLY.—American Art News—Architect—Country Life.

FORTNIGHTLY.—Bulletin of the Alliance Française, 33—La Revista (Barcelona), iv, 73—Vell i Nou, iv, 79.

MONTHLY.—The Anglo-Italian Review, 4 (15 Aug.)—Art World (New York), Mar.—Colour—Connoisseur—Fine Art Trade Journal—Journal of the Imperial Arts League, 33—Kokka, 337

and Contents of vol. XVIII (price raised to 2.80 yen (5s. 6d.) per number)—Les Arts, 164—Managing Printer, 26-30—New East, 1, 1—New York, Metropolitan Museum, xiii, 10—Onze Kunst, xvii, 11.

BI-MONTHLY.—Art in America, vi, 5—Boston, U.S.A., Museum of Fine Arts, Bulletin, 97—L'Arte, xxi, 2 + 3.

OTHER MONTHLY PERIODS.—Cleveland, Museum of Art, Bulletin (to a year), v, 6 + 7—Minneapolis, Institute of Fine Arts, Bulletin (9 a year), vii, 7.

QUARTERLY.—Boletín de la Sociedad Española de Excursiones, xxvi, 3, and Indices Generales, 1893 a 1917—Faenza, vi, 3—Felix Ravenna, 26—Gazette des Beaux Arts 695, 696, and Chronique des Arts, Oct.—Manchester, John Rylands Library, Bulletin, vol. iv, 3 + 4—Oud-Holland, xxxvi, 3, and Table of Contents from year 26 to 35—Pennsylvania Museum, Bulletin, 63—Quarterly Review, 457—Root and Branch, 11, 4—Town Planning Review, viii, 3 + 4—Worcester, Mass., Art Museum Bulletin, ix, 2, and Index to vol. viii.

OCCASIONALLY.—Cleveland Museum of Art; *Loan Exhibition of Tapestries*, assembled, arranged and catalogued by George Leland Hunter (Oct. 5 to Nov. 17, 1918)—La Raccolta Vinciana, Milano, ix Fasc. (1913-1917) (Archivio Storico, Castello Sforzesco), Milano; 184 pp., n.p.—*Three French Gothic Tapestries hitherto known as the "Baillée des Roses"*, by Stella Rubinstein (from the "American Journal of Archaeology", 2nd series, vol. xxii, 2).

ANNUALLY.—National Portrait Gallery, 61st Annual Report of Trustees for 1917-18; 2d.—Pennsylvania Museum and School of Industrial Art, 42nd Annual Report, 1918—Worcester Art Museum (Mass.), 22nd Annual Report, 1918.

PAMPHLETS.—Classical and American Education, by E. P. Warren, Harvard 1883, Hon. Fellow of C.C.C., Oxford (Blackwell), Oxford, 1s. 6d. n.

TRADE LISTS, ETC.—Maggs Bros., 34-5 Conduit St., W.1., Cat. No. 371, *Engraved Portraits, Decorative Subjects, etc.*; 130 pp.—Messrs. Methuen's (36 Essex St., W.C.2) Illustrated List of . . . Forthcoming Books—Mr. Murray's Quarterly List, Oct. 1918—Norstedts Nyheter (Stockholm), 1918, No. 10.—*The Pottery and Glass Record, a monthly Trade and Art Journal for the Pottery, Glass and Allied Trades*, new series, 1, 1 (72 Regent St., W.1), 1s.

CLASSIFIED INDEX TO VOLUME XXXIII, No. 184, JULY, TO No. 189, DECEMBER 1918

EXPLANATORY NOTE.—Cross references are given under the following headings: ARCHITECTURE—ARTISTS AND CRAFTSMEN—AUTHORS (of writings included in this volume)—CERAMICS AND ENAMELS—DRAWINGS—ENGRAVINGS—FURNITURE—LOCALITY (of objects referred to, owned (1) COLLECTIVELY, by Nations, Public Corporations and Private Associations, (2) INDIVIDUALLY, by Private Owners and Dealers)—METALWORK—MINIATURES—PORTRAITS—SCULPTURE AND CARVING—SECTIONS OF NUMBERS (the titles of the articles, etc., are interspersed in alphabetical order with the titles of the following sections, AUCTIONS, LETTERS, MONTHLY CHRONICLE [= M-C], PERIODICALS (précis), PUBLICATIONS RECEIVED AND REVIEWS)—SCULPTURE AND CARVING—TEXTILES (including Embroidery and Costume).
The definite and indefinite article in all languages is printed throughout but ignored in the alphabetical series.

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