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for Connoisseurs

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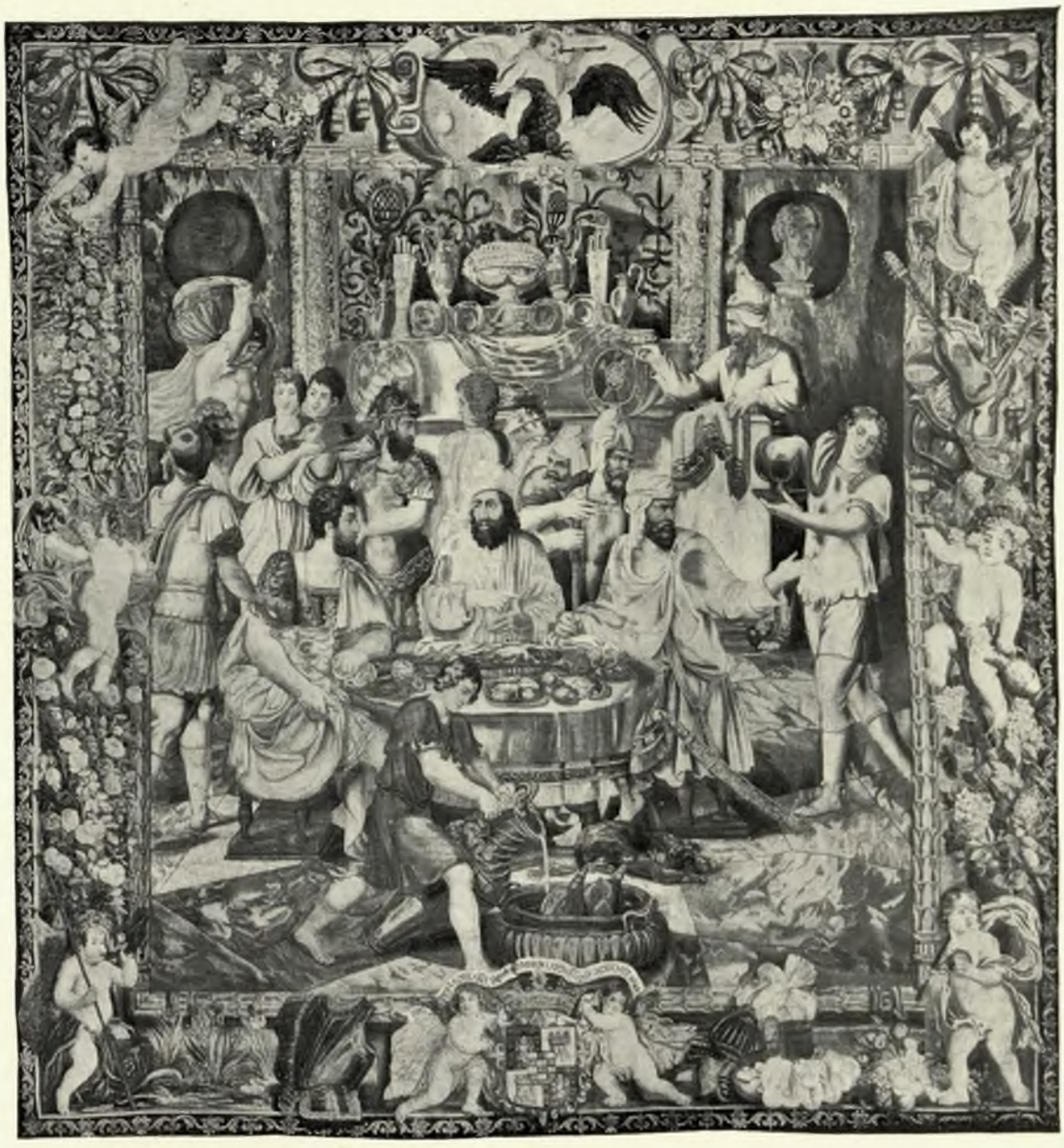

An extremely rare Brussels Tapestry Panel depicting "The Feast of Scipio," by Rheydams, after a sketch by Guilio Romano (pupil of Raphael). Dimensions, 15 ft. 2 ins. by 13 ft. 6 ins. *Circa* 1629

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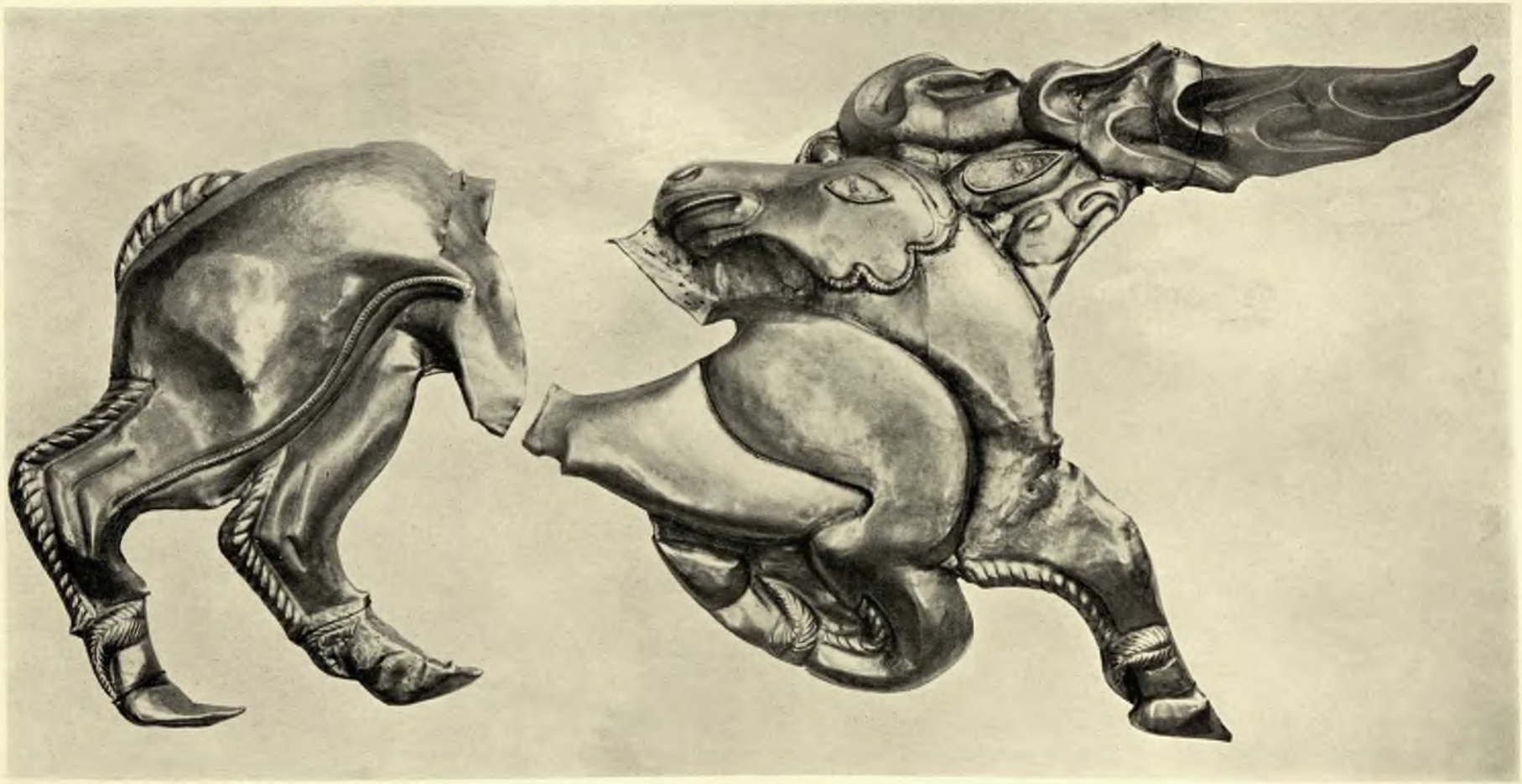


Gold stag found at Zöldhalompuszta; Scythian, sixth-fifth century B.C. (Lent by the Hungarian National Museum, Budapest, to the Exhibition at the Burlington Fine Arts Club)

ART IN THE DARK AGES

BY REGINALD A. SMITH

THE fall of the Roman Empire in the West left Europe at the mercy of migrating peoples whose ancestors had left Scandinavia and Siberia in search of territory, wealth and comfort further south; and this ancestry can be traced in what passes for Art in the Dark Ages, a period dated 476-918 by Sir Charles Oman. The Burlington Fine Arts Club has dealt liberally with the dates and got together from public and private sources an exhibition which is the first attempt to illustrate this period outside museums, and is incidentally a great archæological triumph. The artist may, or may not, be shocked at the ruthless treatment of animal forms and the barbaric display of colour in productions that owe little or nothing to the classical repertory; but the student will welcome new subject matter, which stands in vivid contrast to the representational art of the fifth century, as exemplified in the Elk ivory from Liverpool Museums and the panels from Brescia and the Bargello, which Italy has again transmitted to London.

Artistic effort in the Migration period, when the Teutonic tribes were settling down in the countries now called after them, was confined to ornament, the patterns in use being derived from the " chip-carving " in vogue among the Romanized inhabitants of north-west Europe, and from bird and quadruped models which were disseminated from South Russia by the Goths. Their trek from the Baltic in the third century brought them in contact with the Scythian and Sarmatian styles in South Russia, and their retreat into Eastern Europe before the Huns, about A.D. 375, introduced into Europe motives of Iranian origin, which had indeed penetrated into Hungary a thousand years before, but had been thrown back by an adverse wave from the West. To quote Dr. Fettich's introduction to the Hungarian section, " the Scythian elements of the finds of the Migration period are not descended from the art of the Scythians who lived previously in Hungary. There was no continuity there, as the Scythians were driven away in the fourth century B.C. by Celtic tribes, expanding from the West. The connecting link can be found in the archæological finds of the steppe regions of Russia and Asia. The same Scythian lion can be found in the art of the Western Goths, who came from South Russia, as in the art of the horse-nomads from the steppe region of Mongolia." A particularly generous loan from Budapest is the gold group from the second find at Szilágy-Somlyó (near Grosswardein), which is called fourth-century Gothic, and illustrates the Scythian lion in new surroundings. Hellenistic influence on the northern shore of the Black Sea is no doubt responsible for the ovolo or egg-and-tongue border on the famous lion brooch, but the oriental animal is unmistakably a lion, which here starts on a line of development ending in distortion and dismemberment. A gold specimen from Hungary [PLATE II, C] is still recognizable in spite of its boar-like head, but only the expert eye could be expected to isolate this animal in an " applied " brooch of the sixth century from Barrington, in the fine series lent by Cambridge Museum [PLATE III, A].

Its companion is a hawk-like bird, perhaps originally the gryphon, which constantly appears in the form of a curved beak and prominent eye, as for instance on the Lombard chieftain's buckle [PLATE II, E], on two brooches lent by Prof. Borenius, and on a pair of garnet S brooches from Inzing, Bavaria (Museum für Völkerkunde). But the whole bird is often seen in many fantastic disguises, and the exhibition includes one from Kent (Liverpool Museums), one in a grave-find at Weimar (lent by Berlin), another of bronze from Champagne (Cambridge Museum), and, above all, the Visigothic eagle found near Ravenna and lent by the Comtesse de Béhague [PLATE III, D].

One of Prof. Rostovtzeff's favourite themes is the European adoption of oriental polychromy in the Migration period. The application of coloured stones or glass to the surface of metal he thinks more Sarmatian than Scythian, but it obviously entered Europe by way of Southern Russia. Its place of origin was discussed in 1902 by Mr. Dalton, who quoted early examples from Egypt and Mesopotamia. The early technique varied considerably, but the Goths found two forms current in South Russia, the convex setting *(en cabochon)* and flat cell-work *(cloisonné)*. The former is well represented in the exhibition by the gold treasure of Szilágy Somlyó, and after an interval by the Merovingian brooches of France [PLATE III, C], while the latter flourished particularly in Italy, Germany and England [PLATE II, F, G; III, D], specimens in the tomb of the Frankish King Childeric (died 481) of Tournai in Belgium being perhaps the earliest in the West. Garnets cut into geometrical slabs were used for this kind of mosaic, and glass coloured like garnet was often substituted: lapis lazuli appears now and then, and bosses were often made of a white material which may have been ivory, meerschaum, mother-of-pearl, or composi-

tion. Prof. Baldwin Brown went carefully into the subject, but has not yet come to a definite conclusion; and chemical analysis gives little assistance. He regards it, however, as one proof of the home-production of Jutish jewellery in Kent, as it is much less frequently found in France.

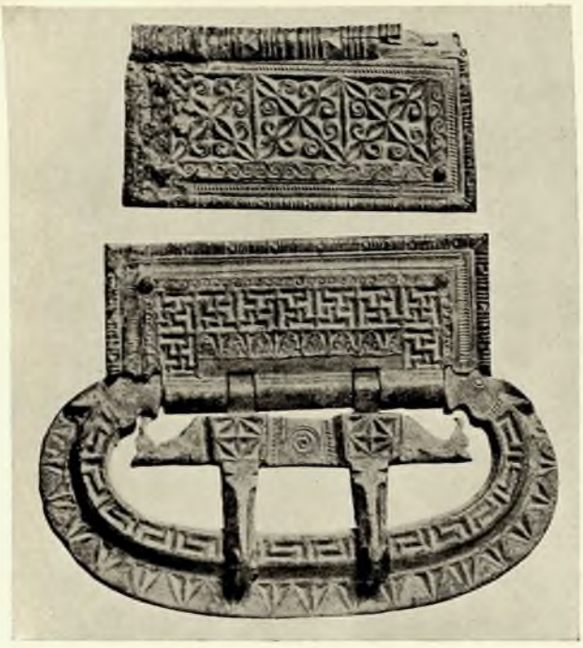
The elements just considered form the basis of Teutonic art, about which there was much questioning in the last generation. One school of thought attributed all to late Roman influence, exerted in the Danubian provinces and across the Rhine in Germany: others thought it a purely Teutonic invention, but now more and more stress is being laid on the South Russian connexion. There is something to be said for all three views; but the Roman domination of Britain for four centuries left very few traces in the Anglo-Saxon period, and the semi-classical bronze plates from Lord Gage's Alfriston series are among the exceptions in Sussex and Kent.

The German term *Keilschnitt,* for patterns of V-shaped grooves, is generally translated "chip-carving," a familiar method of to-day. Whatever its origin (and Alois Riegl denied its derivation from wood-carving), there is no doubt of its Roman atmosphere, and even in Britain it can be traced back to the third century on altars found at Chester and Lanchester. The best-known metal examples of early date were included in a burial at Vermand, St. Quentin, about A.D. 400, and there are interesting examples from the second find at Nydam, in Slesvig, which Riegl dated early in the sixth century, and attributed to Roman provincial workshops. It is often found on buckles, and an outstanding example is Lord Grantley's from Kent [PLATE II, A], which is not the first from that county and is certainly more Roman than Anglo-Saxon. "Chip-carving" lent itself to geometrical patterns, but bronze-casting was able to attach animal forms to the edges (as at Vermand); in course of time the animals invaded the field, and eventually supplanted the S-scrolls and angular patterns of *Keilschnitt.* From Cambridge Museum comes an interesting example of animals confined to the edges of an equal-armed brooch from Haslingfield [PLATE II, D], belonging to the district of Hanover and rarely found in England. The date of this, the best example, is more likely to be before than after 500; and Mr. Thurlow Leeds found another of silver-gilt in a Saxon village near Sutton Courtenay. The first Teutons to occupy the country between Oxford and Cambridge seem therefore to have migrated from Hanover.

The "chip-carving" technique went out of fashion about 550, leaving the field to animal forms of Bernhard Salin's Style I, which was common to large areas of western and northern Europe, but was linked to south-west Russia, where the animal seems to have been first dissected. The body and limbs were at first kept together and the eye, seen in a side-view of the animal, was partly encircled; but during the next half-century the limbs parted company and were indiscriminately used as units of decoration in friezes or panels, the object being to fill the space heedless of anatomy. Many examples of this style are included in the exhibition, and two are illustrated [PLATE II, G; III, A], the best series in which to trace the evolution or degradation of the motive being the square-headed and "saucer" brooches from East Anglia and the southern midlands.

About the year 600, when Christianity was being reintroduced into England, this ornamental creature had an injection of logic, and acquired a ribbon-like body, other leading characteristics being the eye in the loop of a curved line, and the lower jaw pointed below. With the ribbon bodies came the idea of interlacing, probably derived from Byzantine stone-sculpture in Italy, but apparently practised by the Lombards before 568, when they crossed the Alps. This Style II is represented by the Allington Hill disc (Cambridge Museum) [PLATE III, B], and a pair of silver studs probably from Kent (Liverpool Museums) [PLATE II, B]; but the gold saddle-mount from the Lombard chieftain's grave, with its semi-naturalistic animals, angular interlacing and half-palmettes, shows the Teutonic artist breaking away from national tradition, and seeking inspiration from the remains of classical art.

Development of Style II was soon checked in Italy, Gaul and England, but continued in Central Europe and Scandinavia through the seventh century, the last link between South Germany and the North being the inclusion of animal decoration in their panels and medallions. It was contact with Byzantine products that ousted Teutonic art on the Continent, but there was a Style III of still greater intricacy and refinement in Scandinavia, covering the eighth century. Some of the stages are marked by the series of bronze "tortoise" brooches lent by Bergen and Oslo museums, and a turning point is the introduction of the Carolingian lion into the north, where attempts to copy it resulted in the "grasping" animal—a weird form clinging by all four feet to others of its kind, and to the frame border of the spaces covered. This new element appears before Charlemagne was crowned in 800, but was in vogue at least for half a century, as the Oseberg boat-burial testifies. Though an English sum-



A—Bronze buckle with "chip-carving" pattern, Kent, fifth century. (Lord Grantley)

B—Silver studs from a shield, probably Kent, early seventh century. (Liverpool Museums)

C—Animal form in gold and garnets, Hungary, about 600. (Budapest Museum)

D — Equal-armed brooch, bronze gilt, Haslingfield, *c.* 500. (Cambridge Museum)

E, F—

—*G*

E—Gold buckle of Lombard chieftain, with cloisonné enamel, about 600. (Messrs. Durlacher); *F*—Knife-sword with gold handle set with garnets, Frankish, seventh century. (M. Adolphe Stoclet); *G*—Bronze-gilt buckle and girdle-mounts, Howletts, Kent, late sixth century. (Mr. A. E. Relph)

Plate II. Art in the Dark Ages

A—Saucer-brooch with applied gilt plate, Barrington, late sixth century. (Cambridge Museum)

B—Bronze-gilt disc with garnets on bosses, Allington Hill, early seventh century. (Cambridge Museum)

C—Gold brooch set *en cabochon*, France, sixth century. (Museum für Völkerkunde, Berlin)

D—Gold brooch in form of eagle, with garnet cell-work, Cesena, Italy; Visigothic, fifth century. (Comtesse de Béhague)

E—Baroque and Academic heads of posts from ship-burial at Oseberg, early ninth century. (Oslo University Museum)

F—Bronze trefoil brooch with "grasping" animals, Norway, late ninth century. (Oslo University Museum)

G—Bronze mount with trumpet-pattern, Meløy, Irish work of eighth century. (Bergen Museum)

H—Silver plate of sabretache, Galgócz; Hungarian, tenth century. (Budapest Museum)

Plate III. Art in the Dark Ages

mary of this find exists, the magnificent volumes on the greatest of all such burials in Scandinavia are not generally accessible, and it is therefore all the more gratifying to see two wooden carvings which are exact copies of the fragmentary originals found among the funeral furniture of Queen Asa at Oseberg on Oslo fjord. Only the heads can be reproduced here [PLATE III, E], but the contrast of styles is pointed by the treatment of the monsters' necks. Except for a frieze of chequer pattern at the base, the stem of the *Academic* post is left bare—itself a rare example of restraint on the part of a Teutonic craftsman—and the back of the head is Style III at its best. In Dr. Shetelig's own words, " the Academic artist is the most learned of all those at Oseberg. The separate motives and the details of his animal patterns all belong to the typical Scandinavian style of the eighth century, the later Vendel style which had developed the animal motives as elegant linear designs; but at the same time our Academist was intimately acquainted with classical (i.e. Carolingian) art. From that source he developed his preference for geometrical patterns and really understood something of its essence, its restraint and self-command."

Its fellow is baroque, and to quote again, " the artist possessed the power of creating his own style. He was trained in all forms of decoration used by the preceding generation at Oseberg, familiar with their experiments in assimilating motives borrowed from classical art, and it is evident that he had also some personal knowledge of the contemporary style of Western Europe." The date of the burial was about 850, but some of the art treasures and furniture of the ship may then have been half a century old; and we have here the two extremes of artistic style at that period and place. The oval frames and welter of " grasping " animals correspond to a certain stage of the " tortoise " and trefoil brooches [PLATE III, F] and the grotesque monsters of the posts suggest the terrifying aspect of the Vikings. It was during the period covered by the Oseberg treasure that Norwegian freebooters established themselves on the east coast of Ireland, and fragments of the finest Irish metalwork, lent by Bergen and Oslo, were looted by the Vikings and afterwards found in Norway. Most of them date early in the ninth century, and the gilding is, as a rule, remarkably fresh.

One selected for illustration [PLATE III, G] shows the characteristic " trumpet " pattern for which Ireland is famous, but which also occurs on enamelled discs that served as escutcheons for the chains of hanging bowls like that from Wilton, lent by the Earl of Pembroke. Other enamelled discs of this kind are exhibited, and a shield-shaped specimen from the Saxon abbey at Whitby has an obvious cross which can be taken as the Christian symbol; but the sacred purpose of these hanging bowls is unknown. Contemporary with the Viking loot are some of the best Irish penannular brooches, and a representative series lent by Dublin Museum may be dated as follows: the Kilmainham and Roscrea, late eighth century; the Queen's brooch, about 800; Killamery, about 850; and Ballyspellan early tenth. The large silver example from Orton Scar in Westmorland (Society of Antiquaries) was found with a twisted silver torc, and dates about 950. Plaited collars of silver-wire from Brandenburg (Museum für Völkerkunde, Berlin) and Galgócz, Hungary (Budapest Museum) are regarded as Slavonic.

The successive invaders of Hungary during the Dark Ages have been identified by their relics, and one of the main features of the exhibition is the rich gold treasure and extensive series of bronzes from the National Museum, Budapest, annotated by Dr. Nandor Fettich. Pressed by the Huns, the Visigoths passed south across the Danube in 376, and mention has already been made of the treasure of Szilágy Somlyó, which was found in 1889, about a century after the first discovery, and is reasonably assigned to this branch of the Gothic family about the time of their departure. The gold bowl with attachment to the belt as a drinking-cup recalls Herodotus' mention of this practice among the Scythians.

Many of the bronzes are strap-ends and girdle-ornaments belonging to the Keszthely group, and assigned to mounted nomads originally from Mongolia. Several grave-groups give useful evidence of association from the fifth to the seventh century, and in some cases a connexion is indicated with the Avars who arrived in Hungary while the Lombards were invading Italy. They remained till the wars of Charlemagne, late in the eighth century, and preferred Teutonic art, but were exposed to Hellenistic influences. In Hungary the gryphon appears in realistic form, and the regularity of the floral scrolls has no parallel except perhaps in the early cross-shafts of Northumbria, though no connexion is suggested. The Avars produced girdle-plates and other small ornaments by pressing thick gold foil into moulds; but the Huns did not stay long enough in the country to develop a national art. The Hungarian conquest in the tenth century gave prominence to Persian elements in decoraton, and a sabretache plate

of this character is illustrated [PLATE III, H], which was probably made near the Caspian Sea. It is of embossed silver, and in style resembles many trinkets that found their way to Sweden in the Viking period. The formal foliage here seen in a ribbon network is alien to the animal-style of Teutonic Europe, and in the West only appears during the Carolingian renaissance, which is represented in this exhibition by several illuminated manuscripts, lent by Mr. Chester Beatty and others. Thus the Latin Gospels probably executed at Tours in the ninth century has borders of acanthus pattern; and floral scrolls enclosing animals, with panels of interlaced ribbons, can be seen in a South German or Swiss Evangeliarium of the late tenth century. The latter motive can be traced to Italy, but it is more difficult to account for the vine-scroll and associated animals on the Northumbrian cross-shafts erected during the lifetime of the Venerable Bede. In spite of transport difficulties, some interesting sculptured stones of English origin are included, and the interlacing on the Barking cross is of unusual quality. The fragments from Reculver, dating about 670, have recently been recognized as part of a standing cross, and discussed in *Archæologia*, LXXVII, 250; and the removal of Frithburga's gravestone from the wall of Whitchurch church, Hants, has revealed a floriated pattern on the back, and the inscription can be deciphered on the top. The tombstone from St. Paul's Churchyard with its Runic inscription has been courteously moved from Guildhall, and is one of the best examples of the Ringerike style, which flourished about 1000-1050, thus closing the period generally known as the Dark Ages. Many exhibits deserve fuller archæological treatment—Messrs. Durlacher's Lombard treasure, the glass beads from Mr. Beck's collection, M. Stoclet's Frankish swords [PLATE II, F], Count Costa de Beauregard's Merovingian series, and the glass vessels from England and France; but the artistic side is here the more important, and the Club has done well to illustrate a period that few would credit with the outstanding productions it has brought together. It is a pleasure to record that this has been done with the most cordial co-operation of museums and collectors, both at home and abroad.

DRAWINGS BY LORENZO DI CREDI

BY B. DEGENHART

IN the "Rivista d'Arte" (April, 1929), A. M. Trombetti published as the work of Lorenzo di Credi a drawing in the Uffizi[1] [PLATE I, A], which on account of its poor state of preservation has hitherto received little attention. The suggestion that it is associated with the head of the Infant Christ in the picture in the Cappello del Sacramento in the cathedral at Pistoia [PLATE I, C], is most valuable. In view of the complete identity (as far as the drawing is concerned) of the Madonna and Child in this picture with the same figures in the picture in the museum at Naples [PLATE I, D], it is a moot point as to which of the two Madonna pictures the drawing belongs. It should be pointed out that the Naples picture has been somewhat under-estimated on account of its bad state of preservation: the Madonna group in particular has been badly painted over. Professor O. Fischel called my attention to the practice, customary in Perugino's workshop, of utilizing one and the same cartoon for several paintings. It may well have been similar in the considerably wider circle of Verrocchio, and so in this particular instance also. As regards time, it is quite probable that Verrocchio may have collaborated in the design of the pictures. That Botticini had some share in at least one of them I suppose. It is interesting also to compare the Madonna's head with the Verrocchio drawings of heads in the Malcolm Collection. As regards quality I would like to suggest that the Infant's head in the Uffizi belongs to Verrocchio himself; but the poor state of preservation prevents any certain judgment.

In addition to this and the known drawing for the John in the picture at Pistoia,[2] I am able to submit one other which exhibits definite Credi characteristics. This is a small design for the Infant in the Palazzo Corsini at Rome[3] [PLATE I, B], which corresponds in every detail to the Bambino in both pictures. A whole set of details (ear, eyes, mouth, hands, etc.), as well as the technique, point to Credi: silverpoint, picked out in white; paper, yellowish-brown. It is impossible to attribute the drawing to one of the other partners.

In the Palazzo Corsini[4] [PLATE II, A], there is also under Credi's name the drawing of three feet with hair hanging down between them, originally a study for a Magdalen. Berenson does not mention it; O. Fischel attributes it to Perugino.[5] The position of the foot depicted

[1] No. 118[s]. Berenson No. 738: Credi School.

[2] Louvre His de la Salle Collection. Berenson 725.

[3] No. 130484. "Scuola di Leonardo."

[4] No. 124144.

[5] No. 43 in "Zeichnungen der Umbrer"—Jahrbuch preuss. Kunsts., XXXVIII, Beiheft. But not reproduced there.

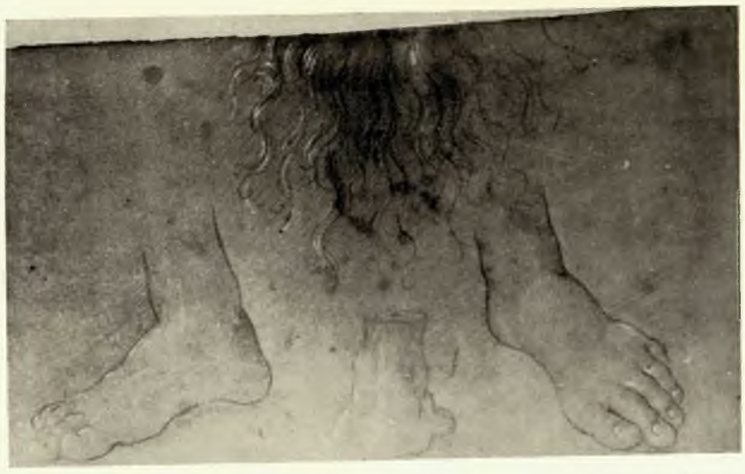
A—Sketch of a *Child's head,* perhaps by Verrocchio. (Uffizi, Florence)

B—Sketch for a Child, here identified as by Lorenzo di Credi; silver-point, picked out in white. (Palazzo Corsini, Rome)

C—*Madonna and Child,* by Lorenzo di Credi. Detail. (Pistoia Cathedral)

D—*Madonna and Child;* school of Verrocchio. Detail. (Naples Museum)

Plate I. Drawings by Lorenzo di Credi



A—Sketch of feet, here identified as by Lorenzo di Credi. (Palazzo Corsini, Rome)

B—*Venus,* by Lorenzo di Credi. (Uffizi)

C—Drapery study, perhaps by Lorenzo di Credi. (Biblioteca Marucelliana, Florence)

Plate II. Drawings by Lorenzo di Credi

in the two outer sketches is, generally speaking, equally common in both Credi and Perugino, under the influence of the latter. Yet I think that careful comparison with corresponding feet in Perugino's *Crucifixion,* in the Pazzi Chapel, or in one of his Sebastian pictures, makes the attribution to Credi seem the more probable; especially if one takes into consideration Credi's *Venus* [PLATE II, B] in the Uffizi, In Credi there is more fullness and rounding in the modelling, whereas Perugino accentuates more strongly and is (compare the toes and toe-joints) more angular, the separate forms more slender. In addition, there is also what is very characteristic of Credi's manner of compilation, definite evidence of the influence of Botticelli in the way in which the region of the ankle is stylized. In Botticelli's pictures, such as the *Venus* in Berlin, or in the Gualino Collection, the line of the leg swings out at the ankle in an "unnatural," stylized line. This "distortion," which is entirely absent from Perugino, though less pronounced in Credi, was nevertheless taken over by him from Botticelli, minus its decorative delicacy. Indeed, the idea of the *Venus* as a whole is inspired by Botticelli's treatment of this theme. There is, indeed, as little evidence in the work of Credi as in that of Perugino for a Magdalen to whom the feet could belong. The Umbrian master, however, never depicted her unclothed, but in Credi at least she is represented nude, though kneeling. There is the resemblance here, too, in the hair. The praying Magdalen in the Kaiser-Friedrich Museum, or the Ascension pictures of the Saint, in the Johnson Collection at Philadelphia and at Esztergom, are well known.[6] The central foot in the drawing, seen from the back, may have been drawn from one of the plaster models, which, according to Vasari, were made in Verrocchio's workshop. Technically the careful, almost painfully minute method of the hatching points to Credi, not to Perugino.

As a third example, I would add an unpublished drapery-study in the Bibliotheca Marucelliana[7] [PLATE II, C], at Florence. In borderline cases, such as this, it is not as yet possible to give a definite judgment in favour of Credi himself. But the drawing does at least belong to his circle. The method of hatching is reminiscent of a painter in the tempera technique. Similar hands also occur in Credi's work.

[6] Cf. the Magdalen statuette of the Verrocchio school in the Metropolitan Museum (repro. P. Schubring: "Ital. Plastik des Quattroc."; p. 135).

[7] No. 9, Vol. A.

THE BATTLE OF POLTAVA, BY NATTIER

BY V. MAMUROVSKY

IN his monograph on Nattier, Nolhac, in referring to the latter's decision to enter the service of the Russian Tzar, Peter the Great, as a court portraitist, tells us the following anecdote (p. 24):—

> "Nattier decided at last to set off to Holland, where the Emperor, Empress and the whole Moscovite court arrived in February 1717. He arranged with the architect Leblon to start together for Amsterdam.
>
> "'No sooner had they arrived there,' tells his daughter Madame Tocqué in her memoirs, 'than the Tzar invited him to paint his courtiers' portraits. Then Peter gave him an urgent order for a picture on a subject in which the Tzar would be playing the principal part. The picture represented the famous battle of Poltava.'
>
> "Of this *Battle of Poltava,*" Nolhac goes on, "into which undoubtedly some allegory had been introduced, no traces whatever were left among the relics of Nattier's works, and all hope may be abandoned of ever finding this picture in any of the collections belonging to the Russian Imperial family."

This picture has just been discovered by the author of these notes and has been added to the Fine Arts Museum's collection at Moscow.

In pre-revolutionary times it was included in Count Panin's collection at his entailed estate "Doughino" (Sitchevky Region, Smolensky district), whence in the year 1919 it was transferred first to the Sitchevky Regional Museum and then to Moscow.

The picture, which is in oil on canvas, is 90 by 112 cm., and is signed "Nattier jn.p. 1717."

Its subject is the end of the Battle of Poltava, with the Russians pursuing the defeated Swedes. In the foreground we see fallen Swedes, some of them dead, others being despatched by Russians. To the right we see Peter on horseback, his face turned to the spectator, his hand pointing to the middle of the picture, where the fierce battle is still raging.

It is very interesting to compare the Tzar's face with his portrait painted by Nattier at the same time. The latter picture was before the revolution in the Tzar's picture gallery.

We see that Peter's type in both pictures is the same. It is of a man in his full manhood, with a handsome energetic face. But in the portrait his appearance is more pompous and solemn.

The equestrian figure of Peter is flanked by four cantering horsemen. The whole middle plan as well as the background is enveloped

The Battle of Poltava, by Nattier

with gunpowder smoke, through which the silhouettes of galloping cavalry may be discerned. In the background Poltava may be seen, similar to some Dutch village with a church in the middle. For Nattier, who had never seen Russia, such a treatment of the subject was quite natural, and evidently his client did not take exception to it.

As to the picture's merits, we see here the work of a youthful painter with some features of the future great master. The picture is well constructed. The framework of trees is skilfully arranged. The foreshortening of human figures is good, but the horses are rather toy-like. In the point of colour the work of Nattier may be considered as standing already at a high level. The blue of the uniforms of the fallen Swedes harmonizes well with their straw-coloured breeches and the soft green of the Russian " caftans," with their red lapels.

The curtain of smoke and bluish horizon are well rendered, being the forerunners of that " sfumato " which later on Nattier used in the background of his portrait. But here we see no allegory so much beloved by Nattier in his later years, such as Nolhac had expected to see in the picture. The battle is treated in a traditional Flandro-French style, which has been cultivated by Van der Meulen in Paris.

In the Ostankino Palace is an exact copy of the picture described by us, the work of an unknown craftsman, which by its deficiencies stresses the more the pictorial merits of the original.

ZURBARAN IN THE MOSCOW MUSEUM OF FINE ARTS

BY X. MALITZKAYA

IN the Moscow Museum of Fine Arts is preserved a small panel (dim. 0,42 by 0,27) representing the *Infant John the Baptist* [PLATE]. This picture passed to the Moscow Museum from the Hermitage, which in turn received it from the Countess Shouvalov's collection.

There it had been attributed to Meneses Osorio, a pupil of Murillo, and it hung until lately under that name in the Moscow Museum of Fine Arts. According to Cean Bermudez, author of the " Diccionario historico de los mas ilustres profesores de las bellas Artes en España," Madrid, 1800, Meneses Osorio was famous for the portrayal of children. Bermudez's words were evidently an inducement to attribute this image of a lovely child to the master mentioned. The confrontation of that panel with the works of Meneses Osorio, who in form and technique closely imitated his master, makes it clear that the attribution was erroneous. The image of the Infant John the Baptist on the panel in the Moscow Museum is more simple and at the same time more expressive than the children of Murillo's school, so characteristically pretty and alert and usually clad in light clinging tissues. The whole picture is executed in a broader manner, the drawing shows a more incisive and bolder outline, the figure is given a strong relief by a background of clouds. Neither is the deep colouring in any way peculiar to the school of Murillo.

We think that our picture may with certainty be attributed to another master of the school of Seville, namely, to Zurbaran. In this master's *œuvre* the images of children possess a peculiar charm, are distinguished by a profound simplicity and sincerity and at the same time are full of vitality, particularly their thoughtful little faces and their simple but expressive gestures. There is a deep and sincere feeling in the face of our little John the Baptist—in the profound look of his widely opened eyes with their somewhat heavy upper lids. The rather large head on a strong neck and the full face with its chubby nose, broad forehead and round chin, are features characteristic for the children of Zurbaran, for instance in the Virgin as a little girl in *The Education of the Virgin,* in a private collection at Rome, or *The Virgin Embroidering,* in the collection Beruete, at Madrid. The sleek hair on which rays of light are playing, is rendered with great naturalism, a single lock detached from the rest being sharply outlined on the forehead; we see the same motif in the picture of a girl in a private collection of Hannover.

The whole figure of the boy—the body always but slightly interests Zurbaran—is hidden under the broad deep folds of a simply cut garment. The heavy rigid tissue of that garment, a kind of a thick silk, is rendered with great skill. The rigid folds of the tissue give a certain angularity to the outline of the figure, besides the hem of the long robe does not fall softly on the clouds, but stands upright, gathered in folds, forming a sort of pedestal.

The colouring is most attractive in its limited colour-scheme (the blue robe and the pale yellow background). In spite of the calm frontal position of the figure, the impression of Baroque style is evoked by the pictorial effects of the brushwork and by the intersection of the figure by the cross.

The light and joyous colouring, the character of the tissue, the soft transitions from light to

The Battle of Poltava, here identified as by Nattier. Canvas, 90 by 112 cm. (Moscow Museum of Fine Arts)

The Battle of Poltava, by Nattier

A—The Infant St. John the Baptist, here identified as by Zurbaran. (Moscow)

B—Phœnix, carved and gilded on the reverse of the picture shown in PLATE A

Zurbaran in the Moscow Museum of Fine Arts

Silver tankard, dated 1764, by John Brevoort, of New York. Height, 16.8 cm. (Presented by Mr. Lionel A. Crichton to the Victoria and Albert Museum)

An old American Silver Tankard

shade, are grounds for referring the picture of the Moscow Museum of Fine Arts to the end of the seventeenth century, about the time of the execution of the *Vision of Alonso Rodriguez* at the Academy San Fernando, at Madrid, when Zurbaran's manner is being formed, when discarding the sharp contrasts of light and shade of his first works in the *tenebroso* style, he softens the dark shadows by vibrating lights without reaching yet the fine transitions of tone peculiar to his later period. The reverse of the picture is painted in gold, with the carved image of a Phœnix—symbol of the Resurrection. Along the edge of the panel there runs a strip of wood uncovered by paint—the trace of a former framing; on the left there was a small hole, later covered by plaster. Evidently the panel of the Moscow Museum of Fine Arts formed part of a folding altarpiece now dismembered.

AN OLD AMERICAN SILVER TANKARD
BY E. ALFRED JONES

MR. LIONEL A. CRICHTON has added yet another old tankard to his growing collection of old American silver in the Victoria and Albert Museum. The vessel itself is characteristic of the plainer flat-topped tankards wrought by New York silversmiths. The chief merits in it are the well-engraved official seal of the Dutch Reformed Church of the City of New York, with its flowing rocaille, scrolled, and floriated "mantling," and the inscription: THE GIFT OF THE CONSISTORY OF THE DUTCH CHURCH OF THE CITY OF NEW-YORK TO MR. DANIEL CROMMELIN MARC^{T} AT AMSTERDAM 1764 [FIGURE].

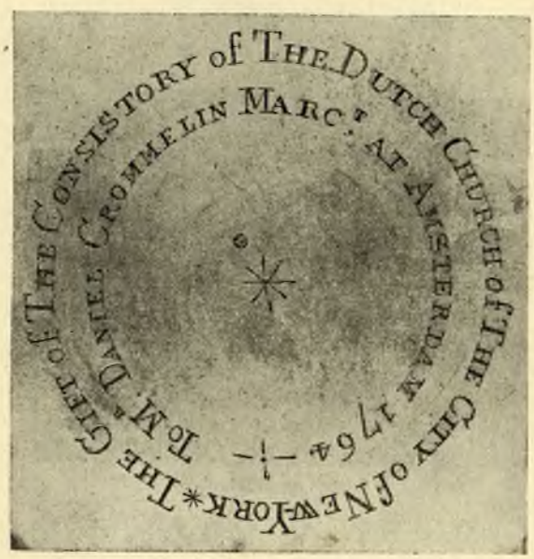


FIGURE. INSCRIPTION ON THE TANKARD.

Mr. Crichton acquired it in Amsterdam from descendants of the original owner.

The maker was John Breevort, of New York (1715-75), whose mark is stamped twice upon it.

No explanation can be offered for the capital Roman L stamped in a rounded-oval on the bottom.

Total height, $6\frac{5}{8}$ in.; height to the top of the cover, $6\frac{3}{4}$ in.; diameter of the mouth, $4\frac{5}{8}$ in., and of the base, $5\frac{5}{8}$ in. [PLATE A and B].

The Dutch Reformed Church in the City of New York, called also the Collegiate Church, was founded as far back as the year 1628. It has preserved several old silver Sacramental vessels of historic interest, including two Dutch beakers, wrought at Haarlem, in Holland, in 1638 and 1645; a pair of beakers, engraved with figures of Faith, Hope and Charity, made by an unknown American silversmith, probably in New York itself, early in the eighteenth century; a pair of alms dishes by Jacob Boelen, of New York, about 1690, and another alms dish by Hendrik Boelen (1684-1755), son of Jacob. There is also a baptismal basin, by Adrian Bancker, of New York (1703-*c*.1761), which is engraved with the same seal of the Church as Mr. Crichton's tankard. The other silver calls for no special notice.

A MADONNA BY MASACCIO
BY LIONELLO VENTURI

IT has occurred to me that a few reflections on the style of a *Madonna* by Masaccio [PLATE A] (recently in New York), a recent addition to the knowledge of students,[1] would be opportune for the better understanding of that exceptional master's art.

The most striking feature is the full face position of the Virgin, accentuated by the fact that the head and bust are both strictly constructed on the same perpendicular axis. Masaccio did not use this composition in his pictures at the Uffizi or in that at the National Gallery. He employed it, however, in the *Madonna* of Montemarciano, which did not exhaust the plastic possibilities of the *Madonna*

[1] From a collection in Budapest, published by Berenson in Dedalo, November, 1929.

which is published here. In this the drapery falls from the head in simplified folds creating a profound space closed by the neck; this effect of depth is the more profound in that so little is seen of the profile of the neck which is covered by the Child's hand. In the *Madonna* of Montemarciano the still Gothic lines of the drapery and the linear definition of the neck detract from the sense of spatial depth.

The rigidly full-face pose was not the fashion in early quattrocento Florentine painting for various reasons: it was a hindrance to the development of the sinuous Gothic line, so expressive of grace and devotion, and it was not conducive to that plastic relief, particularly dear to Masaccio, which was based on those foreshortenings which only occur when the figure is seen transversely. Masaccio followed the same principle with architecture, and Vasari points out that in his buildings " the inside is seen at the same time as the outside, to which end he drew them not as seen from the front, but as seen from the sides and angles, to the great increase of the difficulty." As may be seen in the illustration, this Masaccio *Madonna* has enormous plastic relief, its volume is solid and compact in spite of the frontal position. The light and shade is not only highly accentuated, but is confined to simplified areas by reducing the folds to a minimum, as Vasari also noted. Other factors contributing to the sense of the space filled by the Madonna are the nude body of the Child, which by its transverse position and the graduation of the light and shade add to the feeling of roundness and solidity, the ample folds of the drapery foreshortened before the Virgin's feet and the nimbus, also foreshortened, contrary to traditional practice. It is interesting to note that the nimbus, the symbol of divinity, was not bound to obey the terrestrial and physical laws of perspective, so that contemporary painters who knew all about foreshortening, Angelico, Masolino,[2] Sassetta or Gentile for instance, did not adopt the foreshortened nimbus. The golden beauty of the nimbus perforce lost in effect by foreshortening, but Masaccio sacrificed everything to his ideal and worked towards the realization of his plastic relief with a consistency unknown to other painters.

Colour, too, had to contribute to the realization of form, though this was rendered the more difficult by the gold background, so much loved and rooted in tradition that even at the end of the Trecento it was considered by Cennino Cennini the very flower of the picture. In 1435 Alberti pronounced its theoretical ostracism because its reflections prevented an accurate vision of light and shade. Behind his Madonna Masaccio hangs a raspberry-coloured cloth, brocaded with gold, for a screen between the gold background and the plastic form, to set off the light and shade of the salmon pink flesh tints, the blue cloak, the red robe, and the green cushion.

For a long time it was thought that Masaccio's plastic relief was a means towards an end, the conquest of realism. As a matter of fact, it is difficult to find an artist more possessed by an unswerving ideal, so little moved by the opportunism and variableness which characterize the realist—with him plastic form is not a means, but the end itself, and an end of a high moral significance.

Compare Masaccio's *Madonna* with the Fra Angelico *Madonna* in the Pierpont Morgan Library at New York. It has already been observed that of all the Madonnas this one shows the strongest influence from Masaccio. It is unique among the works produced round about Masaccio in that it is seen full face, accentuated by the head and bust being both on the same perpendicular axis. Gentile da Fabriano loved the full face but in the name of grace and Gothic line, he always inclined the head to one side. Angelico not only inclined his heads, but he was not attracted by the full face. To construct the Madonna in question, he renounced his usual grace and had much trouble to obtain the plastic effect; it therefore seems probable that he had seen and remembered Masaccio's picture here reproduced, as also the motive of the angels and the back cloth.

Here, however, the resemblance ceases and the differences appear. In Angelico's work the angels are not foreshortened, the drapery has its own decorative value and does not contribute to the chiaroscuro, the plastic value of the forms is interrupted by the gilded borders, by the Child's vest and curly hair, by the golden vase and the flowers.

In 1481 Cristoforo Landino wrote that Masaccio was " puro senza ornato " and that Angelico was " molto ornato con grandissima facilità." The " senza ornato " of Masaccio and the " molto ornato " of Angelico really explains the difference between the two pictures better than consideration of realism and mysticism. Thus the raised left knee of Fra Angelico's *Madonna* is a motive of plastic naturalism absent from Masaccio's figure, where arms and legs are reduced to the extreme, to emphasize the compact unity of the group. Sumptuous and decorative colour, grace and devotion and a certain naturalism are characteristic of Angelico, not of Masaccio.

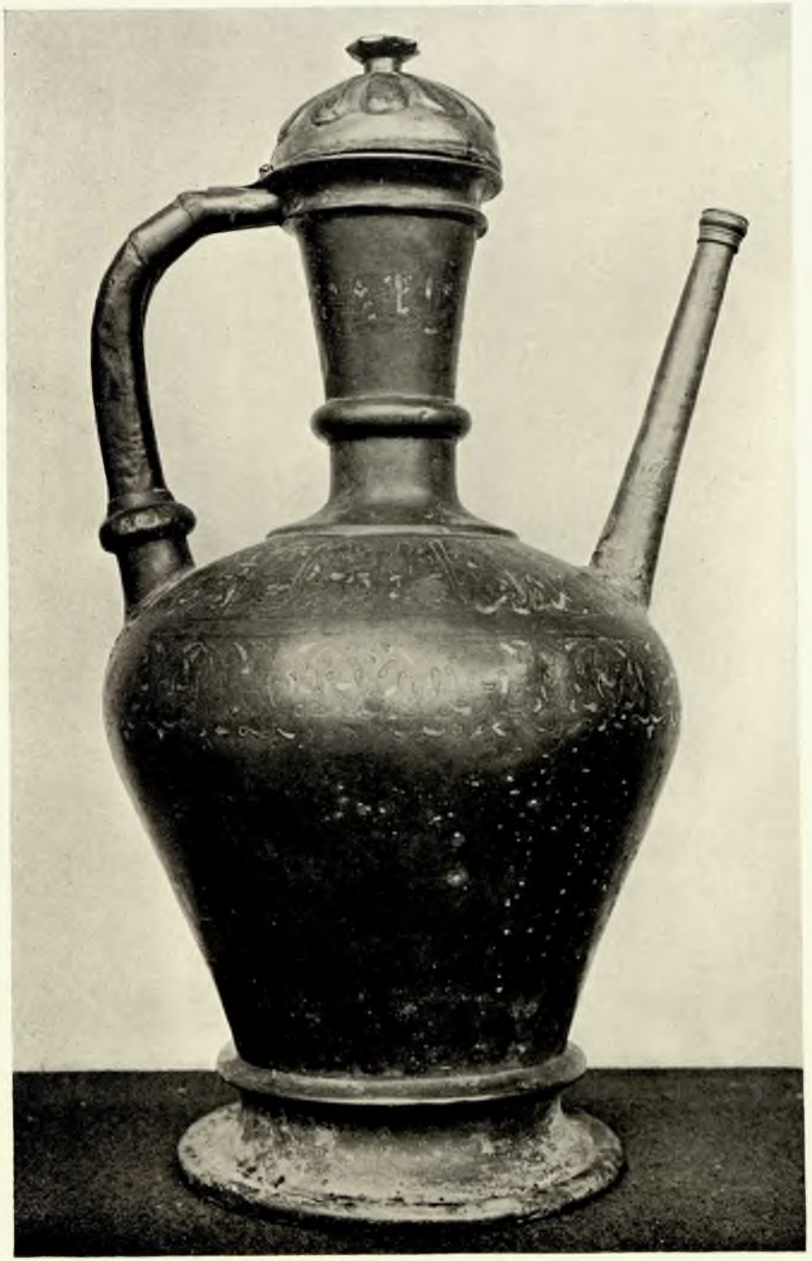
Dante wrote that it is a fine rhetorical method to strip the imagination of all suggestion of

[2] In a fresco by Masolino in the Carmine is a trace of a foreshortened nimbus, probably suggested to him by Masaccio, but this appears in no other work of the master's.

A—Madonna and Child, by Masaccio. (Messrs. Duveen Bros.)

B—Madonna and Child, by Fra Angelico. (Pierpont Morgan Collection, New York)

A Madonna by Masaccio



A—Ewer, bronze, inlaid with silver; mid-thirteenth century; height, 45.7 cm. (Evkaf Museum, Constantinople)

B—Ewer, bronze, inlaid with silver; mid-thirteenth century; height, 50.8 cm. (Evkaf Museum, Constantinople)

Two thirteenth-century Bronze Ewers

beauty from without that it may grow in artistic value from within. Masaccio followed Dante's precept. The severity of his form is the moral severity of the artist who shuns all graces and bedizenments, even the study of realism. In art as in life this severity of privation, of abandoning all attractiveness, of isolation, brings heroic strength. Extreme ascetic simplification has produced an intimate wealth, a fullness and majesty that is transcendental.

TWO THIRTEENTH-CENTURY BRONZE EWERS BY MEHMED AGA-OGLU

AMONG the objects of metal-work in the Museum of Islamic and Turkish Arts (Evkaf Museum) at Constantinople, we find two bronze, handled ewers, which on account of their historical inscriptions are especially noteworthy for the study of metal-work of the Islamic Middle Ages. Both ewers were brought to the Museum in the year 1911 from the Mausoleum of Suleyman Pasha in Gallipoli. They have the general form of most of the handled ewers of the Islamic Orient; the vase-shaped body, the straight erect spout, high-moulded neck and broad spreading ring foot. The handles of both and the cover of the first are later additions.

The ewer [PLATE A], 18 inches in height, is very meagrely decorated and has on the body and shoulder two ornamental friezes of silver inlay, the latter of which contains an inscription. Short inscriptions are also inlaid on the neck and spout in silver. The greatly damaged ornament of the lower frieze consists of a carefully drawn arabesque, which has the characteristic features of the thirteenth century. The inscription frieze which is inlaid on the scroll background on the shoulder of the vessel in beautiful *naskhiduktus* is a benediction of general form and is translated as follows:—" Might, permanence, victory over enemies, endurance, high position . . . rich estates to the possessor." The second short inscription on the spout is also anonymous. On the other hand, the inscription on the neck gives the name of the artist and the date of the execution of the vessel. It reads literally:—" Made by Ayas Gulam Abd-al-Karim ibn A L T R. I, from Mossul in the year 627." Thus the ewer is known to be executed by a Mossul artist in the year 1229-30, and belongs to the earlier metal-work of Mesopotamia, under the Sengid Dynasty. The name of the artist's father I could not definitely establish, for on this spot the inlay is a little damaged. One can, however, clearly see the separate letters " A, L, T, R, and I," which perhaps is to be read " al-Turki," for between the letters " R " and " I " is a vertical stroke with " S " which apparently composes a part of the letters " gaf." The artist is so far unknown.

The second handled ewer [PLATE B] is 20 inches high and has a rich silver inlay, which is relatively well preserved, compared with the first. The body of the vessel is divided into ten equal fields by a columned arcade with round capitals and somewhat low-pointed arches, the whole filled with beautiful, symmetrically-arranged arabesques. Similar decorations are on the ring foot and the scalloped under part of the neck. The triangular surfaces of the arches are decorated with geometrical patterns, which are an especially characteristic ornamentation of the Mosul bronzes of the thirteenth century. Three inscription friezes in *Ayubid-Naskhi*, are inlaid on the lower part of the body of the vessel, on the shoulder, and on the upper part of the neck, all three giving the name of the ruler for whom the ewer was made. All of the inscriptions have, except for small meaningless differences, almost the same wording. Therefore I give here only the one on the lower part of the body, which contains a complete title-protocol of the owner. It is translated:—" Glory to our Lord the Sultan, the famous Lord, al-Malik Kamil, the learned, just upholder of the Faith, Defender of the boundaries, the one upheld by God, rich in victories, well served, Nassir ad-Dunya-vad-din, the Sultan of Islam and the Moslem, Abil Muzafar, Muhammed ben Abi Bekr (ben) Ayub Khalil, Emir of the believers." The ruler of whom the inscriptions speaks is the great grandson of the Ayubid Sultan Salah-ed-Din (Saladin), Malik al-Kamil Nassir ed-Din Muhammed, who ruled between 1218 and 1238 in Egypt and for a time in Syria (Damascus).

Up to the present time there is no other vessel which bears the name of this ruler, except the bronze dish which is mentioned by Lavoix in the *Gazette des Beaux Arts* (2-e, series XVIII, page 785), and which is to-day completely lost, so that our ewer receives thereby an important distinction. It is closely related stylistically with three somewhat later bronze vessels made for the sons of this ruler. Two are the beautiful basin with the name of Ma-lik Adil Seyf ed-Din Abu Bekr (who ruled between 1238 and 1240) in the Louvre (G. Migeon, *Exposition d'art musulman*, 1903, plate XIII) and a cylindrical box in the Victoria and Albert Museum (S. Lane-Poole, *The Art of the Sara-*

cens in Egypt, page 208, fig. 80), and the third is the famous basin made for Malik Saleh Najim ed-Din (between 1240 and 1249) in the collection of the Duke of Arenberg in Brussels (M.v. Berchem, *Meisterwerke muhammedanischer Kunst,* Vol. I, page 6, Vol. II, plate 147).

PEASANT PAINTINGS FROM JAPAN

BY LANGDON WARNER

AN extremely interesting little exhibition has been held during the month of May in the Fogg Museum at Harvard University. A bare three score of Japanese peasant paintings—none more than two centuries and a half old—have provided comment enough and instruction enough to last a season. Last year New York and London saw a group of similar pictures at a dealer's,[1] but not so varied nor containing such fine examples.

Professor Yanagi has published an admirable account of these pictures from Otsu in the current number of "Eastern Art." This is not only the sole handbook of the subject in any western tongue, but it serves as the catalogue of the exhibition, which is composed entirely of loans from his own collection and that of his friend, Mr. N. Miura, of Kyōtō. In the article he describes graphically the manner of their making and the simple part they played in the lives of simple people. There at Otsu, the barrier some six miles outside the gate of the Imperial city of Kyōtō, the Baron coming to court in state, the beggar-priest in his single garment and the merchant with his string of pack-horses stopped for tea. Here the incoming noble was compelled to case his proud banner and to change his travelling robes, and here the outgoing foot-passenger might well be stopped and searched by the watch who were on the look out for a highwayman. Coolies labouring under their burden-poles and the swaggering soldiers who jostled them as they started their journey from the capital to the provinces, stopped long enough to toss a farthing through the open side of the shop and to choose a picture to fetch home. In the seventeenth century these were crude Buddhist paintings. In the eighteenth they had become largely secular, but of moral and didactic cast. Later still they were tinged with satire, becoming finally mere charms for the superstitious.

So much for their content; their strange power for us moderns is less easily summed up. To attempt to do so seems immediately to destroy their charm. One would hate to see such healthy wild flowers vivisected by art critics and fought over by the faddists who cannot discriminate between honest folk art and the crudity of the sensation monger. Professor Yanagi's generosity in sharing with us his pleasant discoveries and in gathering this loan collection from his Kyōtō friends deserves better thanks than the misplaced enthusiasm which his Otsu drawings have received from jaded gallery-goers.

He says of them:

> "These pictures from Otsu represent folk art in its purest form. Their character and their beauty rest entirely on that fact. They have nothing in them of fine art, but should be regarded as a craft --the work of craftsmen or, better still, artisans. The Otsu picture is a commonplace work done by common people and sold to the public. It is unsigned and undated, without insistence on individuality. Anyone, heir to that tradition, could paint such a picture if he but abandon all claim to being an artist and to the right of self-expression. Here was a domain in which no individual liberty was valued or possible. Cheap stuff was produced and in generous quantity. To be folk art a picture must be cheap stuff and a common thing. It must be a spontaneous picture, not a work of æsthetic ideas or of stuff that has been learnt. It is a picture not to be exhibited but to be used. It must have no extraordinariness whatever. It is a picture done with sweat, not with mood or caprice. It is the artisan's livelihood and his family's livelihood. In short, it is but a folk art—the product of no artistic ambition."

Nothing so good on that subject has come from the pen of our critics. Few in the west would quite dare to point out the beauties of a craft that had "no extraordinariness whatever" and was "the product of no artistic ambition." But even in the face of such splendid honesty I fear that these peasant drawings have been admired for qualities they do not possess. Already they have become a fad and a matter of affectation among the knowing. Soon they will take their place in the drawing-rooms of London, New York and Paris. They may even elbow out the African idols which titillate the weary senses of to-day.

Obviously the refreshing quality of these Otsu drawings lies first in their honesty of purpose (which is not to decorate) and next in their adequate swift brush work. This later quality is the result of the fact that they were produced in large quantities by craftsmen who had practice enough to acquire facility. For, to quote Mr. Yanagi again:

> "If the repetition of a machine is the death of all art, the manual repetition by a craftsman is the very mother of skill—and skill is the mother of beauty."

[1] Messrs. Yamanaka and Company.

A—Eagle on pine. (Mr. M. Yanagi)

B—A begging friar playing a bamboo flute. Komuso. Seventeenth century

C—The Bully of Kyoto. Seventeenth century. Detail from a screen

(Japanese peasant paintings at the Fogg Museum, Harvard)

Peasant Paintings from Japan

THE FADING OF WATER-COLOUR PICTURES

BY J. A. MACINTYRE AND H. BUCKLEY

THE problem presented by the fading of pigments is one of great interest and importance to the artist and to the staffs of our museums and art galleries. The fact that some pigments fade quicker than others has been recognized from early times, and has led to the selection by the modern artist of colours which are reasonably permanent in his own lifetime. When, however, pictures pass into the care of civic or national bodies, whose responsibility for their preservation is carried on from generation to generation, the problem of fading becomes very serious. Unfortunately, a general theory of the action of light in fading pigments is not available at the present moment, though the literature on the subject of fading is fairly extensive. With regard to the particular aspect presented by the subject matter of this paper, a number of references are given at the end.†

Abney and Russell, who worked on the subject as long ago as 1889, concluded from their experiments that the rays at the violet end of the spectrum, were the most effective in causing fading, that fading occurred much more rapidly in a moist atmosphere and that fading did not take place in a vacuum. It would appear from these results that protection from fading might be obtained by exhibiting pictures behind glasses which cut out the violet end of the spectrum or by exhibiting them in dry atmospheres.

Harmer carried out experiments during the war on the protection afforded by certain glasses which diminished, or cut out entirely, the ultra violet portion of the spectrum. His experiments were confined to wings of butterflies and moths and to portions of the hide or fur of animals. The results were disappointing, as they showed that the protection afforded by this method was small.

Experimental work by Cunliffe and the Research Association of the Woollen and Worsted Industries, has confirmed the conclusions of Abney and Russell, with regard to the violet end of the spectrum and humidity.

The two methods of protection mentioned above have recently received attention from the Illumination Research Committee, of the Department of Scientific and Industrial Research, whose sub-committee on the prevention of fading, consisting of the authors under the chairmanship of Dr. H. Hartridge, F.R.S., carried out the experiments described in this paper during the summer and autumn of 1929.

The first method was tested at the National Physical Laboratory by exposing strips painted with various water-colour pigments to daylight, from which different amounts of ultra-violet light were cut out by the use of certain glasses.

The second method was tested at His Majesty's Office of Works, Westminster, by exposing to daylight a number of strips similar to those mentioned above, the painted strips being mounted in glass bulbs filled with dry air, ordinary air, nitrogen, etc.

Effect of Cutting out Ultra-Violet Light.

Three sets of experiments were carried out at the National Physical Laboratory. Two of these investigated the protection afforded by certain glasses from fading caused by daylight illumination. The third investigated the protection afforded by the same glasses from fading caused by illumination from the carbon arc.

For this purpose twenty-two water-colour pigments were purchased and strips of cartridge paper were tinted with these colours. The strips were placed either in boxes 2 ft. by 1 ft. by 2 in., or in small photographic printing frames, and were covered in each case by one of the glasses, the protecting properties of which were under investigation. The pigments were specially selected as being examples of materials used by artists and were known to include a number which were by no means permanent. This was done so that the experiments could be carried out in a relatively short time.

Particulars of the glasses used to cut out different amounts of ultra-violet light are given in the following table, where the first column gives the number of the glass, the second the shortest wavelength transmitted by the glass and the third column the transmission factor of the glass for light.

	Lowest wavelength transmitted	Transmission for light
No. 1	2800 AU	85%
No. 2	3200	85
No. 3	3600	85
No. 4	3900	50

All these glasses were colourless, except No. 4, which had a pronounced greenish tint. The ultra-violet light in daylight extends from about 4,000 AU to about 2,900 AU. Thus No. 1 glass transmitted practically all the ultra-violet light available in daylight. No. 2 was plain glass which cuts out the shortest ultra-violet light in daylight. No. 3 transmitted only the longer ultra-violet radiations in daylight, and No. 4 practically transmitted no ultra-violet light at all.

The first set of colour strips in boxes were exposed facing south on the roof of a 60-foot building. The exposure was from June 17 to August 8, during the daytime from about 9 a.m. to 5.30 p.m. The boxes were taken indoors in wet weather and at nights. The average illumination on the strips during the exposure time of about 410 hours was 3,600 foot candles, so that the total exposure was about 1,500,000 foot candle hours.

The second set of colour strips in photographic printing-frames were similarly exposed night and day, even during wet weather. The frames were protected from the weather by a surrounding structure, roofed with glass No. 1, which transmitted practically all the ultra-violet light in daylight. The frames each had one of the four glasses immediately above and in contact with the strips. The average illumination on the strips in the daytime was about 3,200 foot candles during the exposure period of 650 hours, which was deduced from the number of days of exposure, assuming twelve hours as the effective daily exposure. The total exposure was thus about 2,000,000 foot candle hours.

The third set in boxes was exposed to the light from a carbon arc enclosed in a quartz cylinder, so that all the ultra-violet light from the arc was transmitted. The exposure was about twenty-three hours per day, except at week-ends and holidays. The average illumination of the strips was about 200 foot candles. The exposure was commenced on June 3 and is still continuing. Up to the present date the total exposure has been about 700,000 foot candle hours.

The water-colour pigments used in the tests are given in the table on page 33.

No special precautions were taken to keep the air in contact with the strips thoroughly dry. It is reasonable to suppose that any action due to atmospheric causes would be greater in the case of strips exposed in the boxes, where considerably more air is present, than in the case of the strips exposed in photographic printing-frames where the strips were in close contact with the covering glass. As the period of exposure to daylight coincided with a period of very fine weather with almost complete absence of rain, the air in the boxes and printing-frames was probably drier than is usual in exposures to daylight. Humidity measurements made in the room where the exposures to the illumination of the carbon arc were made indicate that the average humidity was about 40 per cent., which corresponds to drier conditions than is usual in a picture gallery. In heated galleries, however, during cold, dry weather the humidity may fall as low as 30 per cent. In summer, when the gallery is not heated, the humidity inside the gallery will correspond closely to that outside.

At the conclusion of the exposure a visual examination was made of each strip in comparison with an unexposed portion of the same strip.

Efforts were made to assess the fading, which had occurred in each case, by adopting an

		Set I				Set II			
		Exposure 1,500,000 f.c. hrs. Exposed under glass				Exposure 2,000,000 f.c. hrs. Exposed under glass			
	Colour	1	2	3	4	1	2	3	4
1	Azo Red	7	6	6	3	9	7	5	3
2	Carmine	3	2	2	1	2	1	1	1
3	Rose Madder	5	3	3	2	3	2	1	1
4	Vermilion	*4	*5	*4	*2	*5	*4	*3	*2
5	Azo Orange	5	4	3	2	5	5	4	2
6	Cadmium Red I	2	1	1	1	1	1	1	0
7	Cadmium Red II	1	0	1	1	0	0	0	0
8	Cadmium Orange	1	0	0	0	0	0	0	0
9	Yellow Ochre	1	1	0	0	0	0	0	0
10	Raw Sienna	1	1	0	0	0	0	0	0
11	Cadmium Yellow	1	1	0	0	0	0	0	0
12	Lemon Yellow	1	1	0	0	0	0	0	0
13	Azo Yellow	3	2	0	0	2	1	1	0
14	Auriolin	1	0	0	0	0	0	0	0
15	Viridian	1	0	0	0	0	0	0	0
16	Cobalt	1	1	1	0	0	0	0	0
17	Cobalt Blue	3	1	1	0	1	0	0	0
18	Indigo	9	6	4	2	6	5	3	1
19	Prussian Blue	2	1	1	0	1	0	0	0
20	Ultramarine	1	1	0	0	0	0	0	0
21	Cobalt Violet	2	1	1	1	1	0	0	0
22	Azo Violet	5	3	3	2	5	4	3	1
	Totals	60	41	31	17	41	30	22	11

arbitrary scale of fading from 0 to 10 where 10 indicates complete fading and destruction of colour. When a colour was found to darken on exposure an asterisk was prefixed to the number, indicating the amount of fading. This somewhat arbitrary judgment was made by two observers who independently obtained very similar results. These results are given in the table on page 32.

A similar table for the third set has not yet been compiled as the fading so far is confined to a few of the pigments and is very slight.

Discussion of the Results.

The figures of fading, given in the table for both exposures show that Set I showed some fading when exposed under glass No. 1. The fading in Set I is considerably more than in Set II, although the total exposure was considerably less, viz., 1,500,000 foot candle hours compared with 2,000,000 foot candle hours. In this connexion it should be mentioned that the glass on the boxes sometimes became slightly clouded as with dew immediately after they were exposed in the mornings. This effect was not visible for many minutes, but it does indicate the presence of moisture in the air in the boxes.

The results also show that the fading is greater as the ultra-violet light which reaches the strips is increased. Unfortunately, there is fading very often even with glass No. 4 which cuts out all the ultra-violet light and also reduces the intensity of the visible light. The figures at the bottom of the columns are the totals of the figures of fading in the respective columns. It will be seen that corresponding figures in each set bear a fairly constant relation to each other.

The protective effect which it was anticipated would be obtained by using glasses No. 3 and No. 4 as compared with glass No. 2 (plain window glass) was not quite realized. If the figures at the bottom of the columns for Set I are considered it will be seen that with glass No. 2 a total fading of 41 was experienced, with the use of glass No. 3 a total fading of 31 occurred. It is thus fairly reasonable to conclude that the use of glass No. 3 would increase the time for pigments to fade to a given extent in the ratio of 41 to 30. If glass No. 4 were used, the " life " of the pigments would be increased in the ratio of 41 to 17, i.e., an increase of about 150%. No. 4 glass, however, transmits only about 50% of the visible light.

The strips in Set III have not yet faded sufficiently for the fading to be assessed on the same scale as for the other two sets. The total exposure is only half of that given for Set I, but so far as it goes it is anticipated that similar results will be obtained.

One can thus conclude from these experiments that ultra-violet light does play a part in the fading of pictures and that its effects can be reduced by the use of special glasses in windows or picture frames. It does not, however, appear from these results that ultra-violet is so important as it has sometimes been considered. The experiments carried out at His Majesty's Office of Works show that water vapour in the atmosphere is far more active than ultra-violet light in causing fading, and keeping water-colours in a dry atmosphere would increase their life to a far greater extent than would the use of any protective glass.

Effect of Change of Atmosphere.

The experiments at His Majesty's Office of Works were carried out to determine the effect of changing the atmosphere in which pictures are exhibited particularly with reference to the use of a perfectly dry atmosphere. After preliminary experiments with air-tight metal cases it was decided to have the pigmented strips enclosed in ordinary incandescent electric lamp bulbs, the bulbs in which strips were to be tested under conditions other than in ordinary air being hermetically sealed. This decision was arrived at owing to the difficulty of exhausting and introducing dry inert gases into metal glass-fronted cases and to the extra precautions which would have been required to keep these perfectly air tight. The lamp bulbs, moreover, were found to be extremely inconvenient and quite effective for the purpose, especially as the manufacturers of these had supplies of the gases required in the tests. The process of filling and sealing off the bulbs was exactly the same as in the manufacture of incandescent electric lamps, the test card taking the place of the filament. The bulbs used were spherical, seven inches in diameter.

The pigments used in the test were as follows:—

3 Rose Madder.
6 Red Cadmium.
8 Orange Cadmium.
11 Yellow Cadmium.
14 Yellow Auriolin.
15 Green Viridian.
18 Blue Indigo.
22 Azo Violet.

In addition, to ascertain if there was any marked difference between the behaviour of these and of a fugitive dye selected at random one set of bulbs contained each a strip of linen dyed a buff colour.

The details of the bulbs were:—

Bulb A had two ¼-inch holes drilled in the glass so that the specimens were exposed to ordinary atmospheric conditions.

Bulb B was filled with perfectly dry air at atmospheric pressure.
Bulb C was exhausted to as nearly perfect vacuum as possible.
Bulb D contained dry argon at a pressure of approximately 55 centimetres of mercury.
Bulb E contained dry nitrogen at the same pressure as the argon in D.
Bulb F was filled with air containing excess water at atmospheric pressure.

Each bulb contained a card on which sample strips of all eight pigments were painted, the strips being about half inch wide, the whole card being about four inches long by two inches wide. To ensure against breakages three complete sets were made up and exposed, and in the different sets different densities of wash were adopted so that a better estimate of the rate of fading could be formed. There were, in fact, only two bulbs broken and these were replaced so that the full three sets are still available for observation in addition to the fourth set containing the dyed linen. The comparison duplicates of the pigments and linen were kept in the dark.

All twenty-four bulbs were mounted on a board placed on the roof of the New Public Offices, Westminster, so that the painted surfaces of the cards were exposed to south at an angle of elevation of about 45 degrees.

Exposures commenced in June and July of 1929, and the cards are still under observation. Within the first month, in the bulbs " A " (ordinary atmosphere) the blue indigo faded to about 4 on the scale and in " F " (wet air) to 6 and the dye also had gone to about the same extent in each case, though with this it was more difficult to assess the amount of fading accurately as the brownish yellow colour turned almost to brick red. Readings were taken fairly frequently during the first few weeks, but the main interest is in the results after the full half-year and these are given in the following table, the figures being the average of those taken by two observers, agreement between them being remarkably close considering the more or less arbitrary nature of the scale :—

Pigment	A Ordinary Air	B Dry Air	C Vacuum	D Dry Argon	E Dry Nitrogen	F Wet Air
3 Rose Madder	5	1	2	1	1	7
6 Red Cadmium I	6	0	0	0	0	7
8 Orange Cadmium	9	0	0	0	0	9
11 Yellow Cadmium	8	0	0	0	0	8
14 Yellow Auriolin	5	0	0	0	0	9
15 Green Viridian	1	0	0	0	0	2
18 Blue Indigo	10	0	0	0	0	10
22 Azo Violet	5	0	0	0	0	5
Dye	10	4	3	3	2	10

The tests, therefore, indicate conclusively that effective protection is afforded by drying the air in contact with the pigments, the most fugitive of these, namely the blue, showing no signs of fading after six months' exposure, though in ordinary air fading was quite appreciable in less than one month. Also, as far as they have gone, there is nothing to indicate that with the pigments selected better protection is afforded in vacuum or in dry inert gases than in dry air, but observations will be continued to ascertain if any difference becomes apparent after a complete year's exposure.

Conclusions.

On comparing these tests with those conducted at the National Physical Laboratory it is seen that the fading produced in ordinary air is much greater, partly owing to the greater time of exposure and also to the fact that the specimens were not taken indoors at night nor were they pressed against the glass as in the case of the tests in photographic printing-frames at the National Physical Laboratory. They prove that by proper air treatment the life of a fugitive water-colour pigment can be prolonged to a much greater extent than by excluding the ultra-violet from the light to which the pigment is exposed.

Air treatment would probably be adopted only with pictures which are of considerable value, but there is no reason why it should be unduly expensive, provided it is not necessary to alter the position of the pictures frequently. One simple method would be to have the frames made nearly air-tight and to connect to the space between the painted surface and the glass a small copper pipe ($\frac{1}{8}$-inch diameter would be ample) conveying air in the required condition. The pressure of such air need be only a fraction of an ounce above that of the atmosphere to ensure that leakage through the frame was always outwards, and if the frames were well made the quantity of air for, say twenty pictures, would be so small that the expense of providing the necessary drying material

A—The Cornfield, by John Constable. Panel, 19 by 28 cm. (Sir George Agnew, Bart.)

B—Grey and Gold—Chelsea Snow, by J. M. Whistler. (Barbizon House)
At the London Artists' Association, Cooling Galleries

Shorter Notices: English Landscape Painting

would be trifling.

It might be advisable to emphasize that the suggestions made above apply only to the protection of water-colour pictures. In the treatment of the air in galleries where there are pictures on wood, the fact that excessive dryness may cause shrinkage in the panels and thereby produce cracking and flaking of the paint film must not be lost sight of and great caution must be exercised in such cases.

A method of protection which involves no special apparatus or conditions is afforded by reduction of the illumination by which the pictures are viewed. In this case the increase in " life " of pictures will be inversely as the extent to which the illumination is reduced. In many of our picture galleries the intensity of illumination on the pictures is considerably higher than the minimum required for their appreciation. In the case of water-colour pictures an illumination of five foot candles would usually be sufficient. With artificial lighting there would be very little ultra-violet light incident on the pictures and with natural lighting, blinds should be used to limit the illumination to five foot candles while the darkening of the gallery by means of dark blinds when it is not in use would further provide a substantial increase in their life.

This precaution should certainly be taken by all owners of valuable water-colours, and if the value is such as to justify further protective methods, glass which cuts out ultra-violet light should be used in the frame or elsewhere between the picture and the source of light.

Trustees of valuable collections of such pictures would be well advised to investigate the air conditions in the galleries in which they are exhibited and consider seriously the possibility of providing special means to keep the air which comes into contact with the pictures as nearly dry as the particular circumstances under which they are exhibited will permit.

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SHORTER NOTICES

ENGLISH LANDSCAPE PAINTING, 1750-1930.—The interesting exhibition of old and modern English landscapes at Messrs. Cooling's galleries, organized by the London Artists' Association, will still have a week or so to run when these notes appear. An exhibition such as this, which brings together paintings distributed over a couple of centuries, and hangs them for decorative effect and not according to date, is a valuable stimulant and corrective. It emphasizes that the main line of division among works of art, separates not new from old, but good from bad; it robs the old master of a glamour cast by archæology and association; and it teaches the modern painter that he is not so modern as he thinks he is. There is no outstanding picture to dominate the room, and disturb enjoyment or critical judgment. The collection is mainly one of good average examples of the painters concerned, and is one in which the value of the whole is greater than the sum of its parts. The one serious weakness is the virtual absence of Turner: for the single example shown reveals neither his imaginative grasp nor his craftsmanship. Partial compensation is given, however, by Mr. Russell Colman's Cotman, *Boys Fishing,* which in its feeling for texture, and its design of flowing curves checked and supported by rectangular forms, has the merits of a Turner. Yet, as in the Wilson, the Gainsborough, and the Cromes on exhibition, there is a hint of cookery—of repetition of a well-matured recipe rather than direct reaction to the thing seen. The Gainsborough *Pool,* for example, is as brilliant a piece of virtuosity as one could desire; but it is almost as heartless as an eighteenth-century French boudoir panel. Incidentally, its scale and proportions suggest that it may have once formed part of a portrait composition.

Of the Wilsons, only the *Backwater on the River Severn* fully exhibits the feeling for light and air, which on occasion triumphs over convention and proclaims him as the true founder of the English tradition. So, all the greater is the impression made by the little group of Constables. The niggled touch and uncertain texture of the foreground in the *Salisbury,* is unworthy of him and gives rise to doubts; but the little *Cornfield,* lent by Sir George Agnew [PLATE A], embodies all the characteristics which freed landscape painting from its bonds and set it on the path towards the triumphs of the nineteenth century. The design is adequate, if not impressive; but it is in acuteness of observation and sensitive record that its power lies; therein picking up and handing on the native element often obscured in Wilson by Italian convention, and in Crome by Dutch influence. Constable himself might often yield to the seduction of the recipe; but he had lighted a candle which has never been put out,

though at times it has burnt dimly. Take Whistler, for instance. The example shown, *Chelsea Snow* [PLATE B] is certainly not one of his best works, but it admirably typifies his aims and his limitations. Under the influence of Velazquez, Manet, and the Japanese, he sought to substitute for the realism of the English tradition, a more or less decorative arrangement of tones, in the last resort based upon nature but arbitrarily simplified and altered in key. In the present example, however, the tasteful harmony of brown, white, and grey cannot hide the thinly romantic sentiment or the feeble construction. Fortunately, to compete with Whistler's influence, came a fresh breeze from France, and the example of the late Manet, Monet, and Camille Pissarro, among others, helped the English painters back into the main stream of the English tradition, along which the French themselves had been travelling. Thus it is that the contemporary works shown here, ranging from examples of Wilson Steer and Lucien Pissarro to those of Paul Nash and Edward Wolfe, hang so well with the older paintings. What may astonish critics of the so-called modern school is how near in ideals and methods are (say) Duncan Grant and Vanessa Bell to Wilson Steer. Grant is not seen at his best; and his *Sussex Weald* lacks light and air compared with the Steer *Outskirts of a Town,* and cannot approach it in quality of paint. Mrs. Bell, on the other hand, comes admirably out of comparison with her seniors; *The Wood* is one of the best pictures in the exhibition. It is particularly interesting to notice, also, how completely such work as this, brought back into the English fold by French influence, has in turn freed itself from undue dependence on France. Roger Fry, judged by the two excellent examples on exhibition, might never have seen any French painters other than Poussin and Claude. The intermediate stage appears in Sickert, here best seen in the *Lansdowne Crescent, Bath,* who stands with one leg on each side of the Channel. John and Innes have followed the lost cause of Whistler, substituting bright colour for neutral tones, but passing little beyond decorative pattern. Spencer Gore and Gilman, on the other hand, even if they consciously denied their English origin, and tried to pass themselves off as French, have nevertheless proved a fruitful source of inspiration to a younger generation, and have helped to re-establish landscape painting as one of the chief expressions of the English pictorial genius. W. G. C.

TWO EXHIBITIONS OF CHINESE ART.—Evidently there is no decline of interest in the material products of Chinese civilization. The two exhibitions in London last month were crowded, and seldom before have displays been so diversified and of such high excellence.

At Messrs. Yamanaka's galleries, all sorts of mediums were represented, and the dates ranged from a thousand years or more B.C. to the nineteenth century. The bronzes included nine sacrificial vessels of the archaic period, all inscribed. Among the mirrors were some rare curiosities. Two, one of pewter and another of iron inlaid with gold, are decorated with the favourite motive of the queen of the Taoist fairyland and her consort, together with retinues and attendant chariots. Probably these are later than the Han period to which they were assigned in the catalogue. For boldness, vitality, and decorative achievement, the mirror here represented [PLATE B] stood out from the rest. It was bought by Professor C. S. Seligman. This phœnix design is a sequel to the Han tradition, so admirably manifested in the sculptured bird which has been adopted as the emblem of the BURLINGTON MAGAZINE. A rare silver bowl, now the property of Mrs. W. Sedgwick, attracted much attention. It was labelled T'ang; but it may be earlier. For decoration it has an engraved zone, done with masterly expressiveness and economy of line. The motive is a procession which includes a figure on horseback, an ox-chariot, a camel, and dogs and various other figures. Among the ceramics were several fine examples of *chün* ware, and some Ch'ing pieces of exquisite technical accomplishment. A painting on mirror glass evidences the influence of Western methods. Perhaps it was done by one of the pupils of Jesuit artists in Peking.

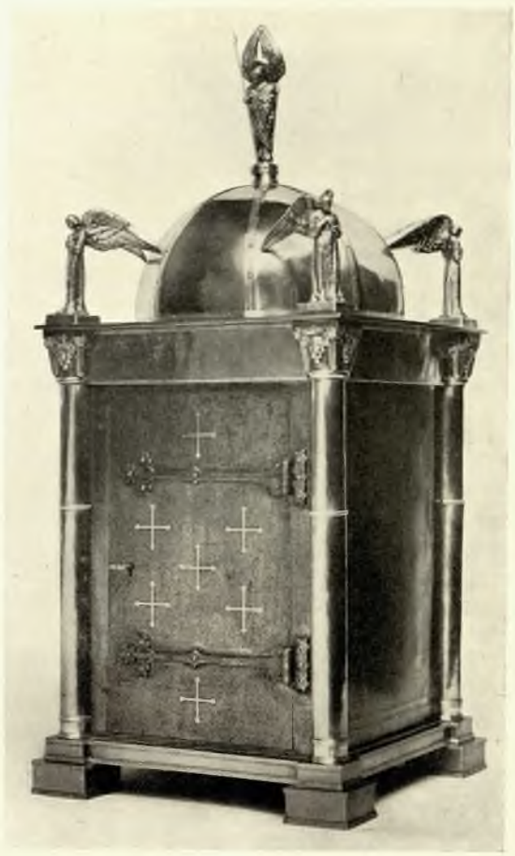
Though a fine array of jades was displayed at the Yamanaka galleries, it was surpassed in number, variety and importance by the exhibition of 526 pieces from the Wong Collection. Messrs. Bluett acted wisely in disclaiming responsibility for the attributions and descriptions published in their catalogue. Nevertheless, they might, with advantage, have modified some of the statements made by the owner, Mr. K. C. Wong. For instance, the description of " girdle clasp " is given to eleven examples (Nos. 178-188) of the scabbard fitting *(chih),* which has been freely discussed during recent years. Wu Ta-ch'êng, in his monograph *Ku yü t'u k'ao,* erroneously called it *sui,* " girdle clasp," and he was followed by Dr. Laufer in his great work, "Jade" (pp. 256-261). The mistake arose through failure to identify the object with its right name—*chih,* as I pointed out in the BURLINGTON MAGAZINE of October, 1926, and, at the same time, cited two well-known dictionaries which explain clearly the use of the object as a scabbard fitting for

A—Vase of translucent white jade; height, 19 cm. Sung period. (Messrs. Bluett)

B—Bronze mirror; diameter, 15.5 cm. T'ang period. (Messrs. Yamanaka)

A—St. Columba on one of his voyages, by H. Hendrie. Stained glass

B—Chalice; height, 24 cm. (St. John's Convent, Toronto)



C—Tabernacle in silver, brass and steel with gold inlay. (Corfu Cathedral)

Shorter Notices: A Festival of English Church Art

attachment to the sword-sling. Any doubt on the subject vanished when several of these scabbard jades, *in situ,* were excavated from Han tombs in Corea by Japanese archæologists. The discovery was published in 1925 in the official report issued by the Government-General of Chosen. It was discussed fully in the aforesaid BURLINGTON MAGAZINE article, where an explanatory drawing from the Japanese report was reproduced. Further attention has been drawn to the subject by the find of a scabbard jade *in situ,* which was reported from South Russia in 1927. In short, the truth concerning this type of jade ornament is by now so widely known that a revival of the old error seems hardly excusable.

Messrs. Bluett had obviously spent time and trouble on the illustrated catalogue, even to the extent of supplying a " glossary of Chinese terms relating to jades." This was a difficult task, especially since many of the definitions are conjectural. But, apart from questionable explanations, the glossary contained curious freaks of transliteration which might prove stumbling-blocks for the unwary novice. For instance, there was the queer term *Susan Chi,* of which Mr. Wong, judged by his writings, seemed to have been innocent. It should have been written *hsüan chi,* according to the system followed, more or less, in the transliteration of the other words.

Though Mr. Wong's attributions of date may have aroused criticism, the fact remains that, apart from finds of established Han origin, our criteria are very scanty. Indeed, in the absence of tangible evidence, Mr. Wong's dates cannot be questioned justly; and, therefore, Messrs. Bluett undoubtedly took the only feasible course in accepting them. Several objects were assigned to the Shang dynasty, earlier than the eleventh century B.C., and very many to the Chou. The workmanship of some of the alleged archaic pieces are of wonderful excellence; but the most appealing plastic beauty was to be found among carvings attributed to later periods. Among these, the vase represented on PLATE A could hardly be rivalled. W. P. Y.

A FESTIVAL OF ENGLISH CHURCH ART.—No reader of THE BURLINGTON MAGAZINE needs to be reminded that for many generations the Church was the natural home of beauty in almost all its human manifestations. In the Christian religion, artists in every sphere of inspired invention have found happy prompting. Even if we leave aside the glorious masterpieces of painting and the rich splendours of Europe in the Middle Ages and look only to the villages of our own land, it is the exception to find one without a parish church which contains some lovely heritage of the days when the individual artist and craftsman was filled with the joy of his work and delighted to catch, if he might, some reflection of divine beauty and enshrine it in the product of his hand and brain.

All that is a commonplace, and there are many sound historical reasons to account for the estrangement of art and worship. The intoxication of the New Learning, set free by the fall of Constantinople, had much to do with it, but how will the historian account for the terrible degradation into which the arts of the Church, as they had come to be known, fell in the nineteenth century? Music, with which I am not here concerned, sank to unparalleled depths of sentimentality and banality. Its declension is not to be explained by the materialism which seems to have affected the graphic and plastic arts. But taste generally was at a low ebb, and with the introduction of machinery, and its facilities for mass-production, there was nothing to resist its shoddy impositions.

So we had the era when the very churches themselves were designed by clerks on an office-stool without any relation to the site they were to occupy. Inevitably they were furnished and adorned with the lifeless products stamped out by the machine. What was worse was the incursion of such things into ancient buildings. Patterns were stereotyped, certain fabrics and colours were classed as correctly ecclesiastical and even reredoses were ordered out of a catalogue.

The reaction began with John Ruskin, G. F. Watts and William Morris. The two former were to a large extent instrumental in launching a movement which resulted in the formation of the Church Crafts League, a modest little organization which exists to this day with the object of bringing individual artists and craftsmen into touch with those who need their services. It is under the auspices of the League that a Festival of English Church Art was opened in London in the middle of June. Those who have visited it have been able to judge how great a contribution has been made in recent years by modern art to the worship of the Church, for the exhibition which has formed a most instructive adjunct to the festival has abounded in beautiful things which have been lent from among the treasures of cathedrals and parish churches.

It was a great venture for a small body to devise such a festival in order to give a living demonstration of all that is best in the art of to-day in contradiction to the spirit of commercialism. It embraced every branch of art, even to the marionettes which have an historic

place in the life of the Church. So far as the exhibition is concerned, its object has been to emphasize the importance of securing for the Church that personal service of beauty which it is the special prerogative of the artist to bestow.

While giving merited praise to such an enterprise, it would be unfair not to recognize that nowadays many of those firms of Church furnishers who, in the first flush of reaction were much maligned, have taken a most honourable part in the revival of the arts of the Church.

The movement is not confined to our own land. At conferences held in connexion with the festival, speakers from all parts of the Anglican communion throughout the world told how local and native conceptions of beauty and dignity are being adapted to Christian use. No longer is a church of " churchwarden Gothic " planted in Central Africa or the plains of China. Missionaries have learnt that in a land where worship is associated with domes it is perverse folly to erect a spire.

The festival has, I trust, shown by precept and example, some of the ways by which buildings and their contents, from the great cathedral to the humble mission-room can be made more worthy of the purpose they are intended to fulfil, and by which the Church may attract once more to her service those who can invest her with a jewelled robe of art.

C. B. MORTLOCK.

OLD ENGLISH CRAFTSMANSHIP.—The exhibition, now open at Messrs. Mallett and Son's, is remarkable for the number of pieces, rare both as to quality and as to condition, that it contains. In several instances, companion pieces have already found a place in our public collections; in others we are bound to admit that in point of preservation, we can show no specimen so admirable. As an example of the former class, we have in this exhibition a walnut and cane chair of the period of Charles II; the day-bed en suite is in the Victoria and Albert Museum. Rarely does one find a chair of this period, with its boldly carved paw feet, in so perfect a state. Damp rushes and stone floors have usually taken their toll. Among the needlework one may instance similarly an oval panel of sixteenth-century Spanish work, developed in that curious technique of a ground, laid down with close parallel and horizontal lines of gold bullion, subsequently worked over in coloured silk threads. As a rule the process tends in time to wear to tatters. Here the panel which represents *The Assumption of the Virgin,* is in mint condition. The velvet cope, similarly adorned and now included in the Exhibition of Medieval Art at South Kensington, is hardly in the same immaculate state.

As to pedigree pieces amongst the furniture, first importance, no doubt, must be accorded to the early Georgian writing table and pair of commodes from Rokeby Castle, of which it formed part of the original furnishings in 1730. They are impressive specimens of that opulent type of furniture inspired by William Kent, magnificent in enrichment and dignified in classic detail. But to many there will be a greater appeal in certain superb examples of the art of Thomas Chippendale. They will appreciate the consummate skill displayed in the pair of ribbon-back chairs, in which the light elegance of the design makes no concessions in regard to strength. This has been ensured by the welding of the carving on a facing of wood, grained horizontally, to a layer behind it, of which the grain runs vertically. But perhaps in regard to general shape and felicity of pattern, the set of six Chippendale chairs with their backs and top rails, carved with strapwork and scrolls and their cabriole legs with foliage, is even more arresting. The identical design appears in Chippendale's " Director."

An important feature in the exhibition is the inclusion of a quantity of needlework and tapestry, that for one reason or another has never yet been put to practical use. Either hoarded or else kept rigidly covered, it now issues forth to show us just how these period chair and settee-seats, screens and hangings appeared in point of colour to contemporary eyes. One has to reconstruct notions derived from mellowed, faded specimens and to profit by the instruction afforded by Messrs. Mallett's exhibits in realizing that the needlewomen of the seventeenth and eighteenth centuries enjoyed a far more robust sense of colour than that with which we have hitherto credited them. Much of the needlework (for example that in a Chinoiserie design, belonging to a pair of Queen Anne chairs), is as lively in expression and as spirited in movement as is a fine piece of painting. It is pleasant, too, to find intact a four-fold screen of Soho tapestry (*circa* 1740) wherein the black dye has failed after its usual manner to affect the condition of the black background—an all too infrequent occurrence.

Among a number of unusual pieces of silver is to be found a large Commonwealth porringer and cover, complete with its plain circular spice-box, formed to fit on to the spreading flange. Both are stamped with the initials of the maker, " A. M.," no doubt those of A. Moore.

Its London hall-mark is 1659, some forty

years later than that of the rare pair of James I candlesticks. These have the distinction of being the earliest recorded candlesticks with an English hall-mark. They are illustrated in Jackson's " History of English Plate." Their design of a triangular base standing on three domed turrets and of nozzles springing from broad circular drip-catchers supported on a triple wire, is an unusual one. A large Queen Anne tankard of plain silver has a cover with a curious device connected with the thumb-rest, enabling the former to be removed. This tankard is the work of Anthony Nelme and bears the hall-mark of 1712.

There are also some particularly brilliant examples of Yung Ch'ing porcelain and some noteworthy specimens of K'ang Hsi famille verte. L. G.-S.

SIR THOMAS ARNOLD.—The sudden death of Sir Thomas Arnold on June 9 leaves a lamentable gap in the company, all too small, of English Orientalists. A most distinguished Persian and Arabic scholar, Arnold had of recent years given more and more attention to the problems of Islamic painting; and the results of his long labours were published in several books, of which " Painting in Islam " was the most important and comprehensive. This and a monograph on Bihzād were reviewed quite recently in the BURLINGTON MAGAZINE. In these works, as in his frequent lectures on Persian painting, Arnold's approach was not that of the æsthetic critic so much as that of the historian, interested in art as an embodiment of religious ideas and the illustration of history and legend.

But his contributions to these studies were most valuable, for the particular work he was so eminently fitted to do was, in the present state of knowledge, just that which was needed most. With his exhaustive methods of research, his great learning, his scrupulous scholarship (and a good sense not always found in the erudite), he cleared the ground, established a foundation of fact, and dispelled many misconceptions. Arnold had just returned from giving a course of lectures in Egypt. He had already begun to devote his knowledge and enthusiasm to the service of the forthcoming Exhibition of Persian Art at Burlington House; and there he is simply irreplaceable. His friends will miss even more keenly his rare and lovable qualities as a man, the delight of his conversation, his merry moods, his gift of laughter.

LAURENCE BINYON.

THE LITERATURE OF ART

CANALETTO AS DRAUGHTSMAN. BY W. G. CONSTABLE.

The Drawings of Antonio Canal. By Detlev, Baron von Hadeln. Translated by Campbell Dodgson. vi + 34 pp. + 72 pl. (Duckworth.) £3 13s. 6d.

This book is everything we expect from Baron von Hadeln. The introduction is terse, accurate and suggestive; the *catalogue raisonnée* well informed and lucidly arranged; and the illustrations well chosen and well reproduced. Thus, to the student it gives an indispensable foundation for the study of Canaletto's work; and to everybody, it opens a door to enjoyment of drawings whose virtues are enriched by the charm of their subject-matter. Close study of an artist is apt to corrupt standards; but it is difficult to resist the conclusion that, judged by his best work, Canaletto stands in the first rank of landscape draughtsmen. Such a conclusion involves putting aside the elaborate and mechanical (though horribly skilful) drawings in pen and wash of Canaletto's later years. Slightly differing from Baron von Hadeln, I believe these to be predominantly connected with the artist's activities as a painter, and made as part of the stock in trade of his studio. But the swifter, more spontaneous drawings generally made with the pen alone, I fully agree in regarding as an independent means of expression, in which subtle treatment of light and atmosphere is allied to boldly massed design and a feeling for substance. This is not to say that the two groups of drawings have no relation. My own view is an elaboration of the tentative conclusion of Baron von Hadeln—that the direct sketch, sometimes made on the ground, served on occasion as basis for an elaboration in the manner of the etchings, while both were utilized for constructing the detailed drawings, which could be used as basis for paintings.

In the indispensable preliminary to the estimate of an artist, of determining what work comes from his hand, Baron von Hadeln starts from the six signed drawings, and from five others directly related to his etchings. To the latter it is now possible to add a sixth, in the possession of Lord Melchett, a free sketch in red chalk and ink, for the etching of *Le Porte del Dolo*. These in themselves might seem a slender aid to considerable further attribution; but by good fortune they join with merit and provenance fully to authenticate the incomparable group of drawings at Windsor. But even so wide a basis for judgment does not eliminate problems. One of the most puzzling of these is connected with the group of twenty-four views of Rome (twenty-three in the British Museum and one at Darmstadt). At one time, I was inclined to accept them as by Canaletto, despite their unusual combination of elaborate detail and flaccid handling. Baron von Hadeln makes the interesting suggestion that they are copies from a lost set of genuine drawings, which also served as basis for some other (genuine, but later) drawings at Windsor. I am all the more inclined to accept this view, as it harmonizes with another theory of Canaletto's origins which recent investigation has suggested. It is known that he was at one time employed

in the theatre, and so would come into touch with draughtsmen of the Bibbiena type. Such an influence would explain Mr. Bowyer Nichol's *S. Peter's Rome,* which Baron von Hadeln accepts hesitatingly, and Dr. Voss rejects. In any case, as Baron von Hadeln says, to connect a Roman drawing directly with Canaletto's stay in Rome has no justification; and though the antiquarian draughtsmen and painters of the period were undoubtedly a potent influence on Canaletto, there is no need to drag in Pannini.

Another problem is connected with the last years of Canaletto—the authorship of the drawings of festival scenes, of which twelve engravings by Brustolini after Canaletto exist. Baron von Hadeln is inclined to reject the four examples in the British Museum as perhaps copies from the engravings, though he accepts the one in the Oppenheimer Collection. Personally, I regard all five as being by the same hand, that of Canaletto. Incidentally, others of the series have recently come to light in an English private collection.

Among drawings which Baron von Hadeln does not include in his catalogue, which seem to be genuine, are two in the Oppenheimer Collection, one an unidentified Venetian scene, the other a Capriccio; a view of an unidentified building with a bridge and a Capriccio in the Loeser Collection; and a view of S. Simeone Piccolo seen over house roofs in the Berlin Print Room. The last mentioned, a recent acquisition, may have been acquired too late for inclusion in the catalogue.

A particularly interesting section of the book is that dealing with the copies by Bellotto from his uncle's work, which are in the Darmstadt Print Room. The presence among them of signed examples, makes the authorship of the group clear; and provides a valuable means of separating wheat from chaff. For example, the view of Padua at Budapest, attributed to Canaletto may, by this test, be confidently given to Bellotto.

A valuable analysis of Canaletto's technical methods suggests one query. Is it true that Canaletto almost always employed brown ink for his line? There seems to be evidence among the Windsor drawings that much of the ink that now looks brown was originally black. In contrast, the washes, made in indian ink, have not changed and remain grey.

The one defect of the book is that while the catalogue is arranged alphabetically under collections, there is no index of subjects. This would be particularly useful in tracing the relation between drawings and paintings, a question on which Baron von Hadeln only touches incidentally in notes. But where so much is given, it is perhaps ungracious to ask for more. W. G. CONSTABLE

THE ART OF FRANCE. BY GEOFFREY WEBB.

Les Richesses d'Art de la France. La Bourgogne: L'Architecture; Sculpture; Peintures, etc. Paris and Brussels (Van Oest).

The scheme of this admirable series is that of portfolios of notes and photographs of which three, comprising some two hundred pictures, deal with the architecture of Burgundy and are complete in themselves with their own general introduction and indices. Of the sections devoted to the sculpture of the Province, and to the painting, tapestry and glass, only two portfolios in each section have yet appeared. Though the main value of the work is in the number and quality of the plates, a word must be said in praise of the brief notes which are not only admirable in themselves but where possible, always give references to the fuller treatment of each monument, an invaluable feature from a student's point of view. And here a criticism made in this magazine on the appearance of the first portfolio in 1927, that no plans were given of the buildings illustrated, must be withdrawn: in the two subsequent architectural instalments, plans were printed in the text of the notes and four additional pages of plans referring to the first part were added.

Inevitably, in the case of Burgundy, the phenomenal wealth of the province in works of the Romanesque period, has made this style seem to dominate the whole. The most celebrated monuments as Vezelay, Paray-le-Monial and Tournus have each a number of plates devoted to them, those illustrating the two last being easily the finest photographs of those buildings the present writer has yet seen. But to a foreigner the thing that will impress him is the variety and importance of the numerous minor examples of Romanesque, such works as the façade of Varennes l'Arconce and the magnificently simple narthex and façade of Perrecy les Forges. The interests of medieval scholars have tended in recent years to move back from the thirteenth to the twelfth century and in Burgundy the native province of Cluniac magnificence they will find a concentration of monuments of this period unsurpassed in Europe, as these portfolios amply testify. But if Cluny was in Burgundy, so also was Cîteaux, and though both Cluny and Cîteaux are themselves lost to us, two remarkable buildings, Fontenay and Pontigny, both illustrated here, would seem to be reflections of Cîteaux, as Paray-le-Monial claims to be of Cluny. The long, unbroken roof line of Pontigny, reminding one in the exterior view given here of the keel of some colossal, upturned boat, seems a self-conscious protest against the many towered churches of the Cluniacs, and we have only to place the plates illustrating the interiors of these two early Cistercian churches besides those of the narthex end nave of Vezeley with its almost Oriental air of sumptuousness to realize to the full the force of Puritan feeling behind this new architecture at its outset, strange as that reflection may seem to be when we consider what Gothic was to become. Passing over the examples of the Gothic and Renaissance periods, and these include such works as the cathedral at Sens and the chateaux of Tanlay and Sully, the writer would like to call attention before leaving the architectural sections to the works of the eighteenth century. There are a few works in the Province by the more eminent names, Sufflut, for example, and a fine state staircase by the elder Gabriel at Dijon, but perhaps even more interesting than those are the works by a local architect Gauthey, *sous*

ingenieur of the Province in the 1760's and '70; his works at Givry and his Hôtel de Ville at Tournus have that peculiar charm that Englishmen, dearly in love with their own provincial architecture of the same period, will readily appreciate.

In the section on sculpture we have to criticize one serious omission. A fine series of plates illustrates the Romanesque Tympanum at Autun, but no photograph is given of the " Trumeau " supporting this. These sculptures are amongst the most lovely works of Romanesque or any other art and photographs of the quality of those given of the Tympanum itself would have been a great addition to the series. The two portfolios already issued on painting, tapestry and glass contain some very remarkable things. Several plates are devoted to the dated (1500) tapestries at Beaune and the fine fifteenth-century series at Sens. The Roger van der Weyden altarpiece in the Hospice at Beaune is also fully treated with fine detail photographs, but more interesting to students even than there is an extraordinarily full series of plates devoted to the twelfth century frescoes at Berzé-la-Ville. These frescoes have often been referred to as the only surviving examples of the school of Cluny but have not, so the writer understands, been published before, at any rate, with the thoroughness and on the scale achieved here. If this be the case it is enough to give this portfolio an interest to students exceeding any of the others. For, apart from the scarcity of Romanesque mural paintings in France, the scale and the fine preservation of these and their isolation as examples of the Burgundian as against the Acquitainian school, gives them a very special importance.

In conclusion, it is to be hoped that this excellent enterprise will receive sufficient support to enable the editor to carry out the full programme implied in their title, and that is no less than a review of all the Provinces of France on the same scale as this of Burgundy.

THE NEW ARCHITECTURE. BY MARTIN S. BRIGGS.

Les Tendances de l'Architecture Contemporaine. By M. Malkiel-Jirmounsky. 176 pp., 100 illustrations. Paris (Libraire Delagrave). 20 francs.

In spite of the keen interest now taken in recent developments of modern architecture, it is singular that this little book is the first to provide a comprehensive, if brief, study of the subject at a low price and in handy form. It is confined to tendencies that have appeared during the present century and mainly since the war. The movement has made comparatively little headway in England, very little in Italy or Spain (neither of which countries figures in the book), and less than one would expect in France and America. But it is from England, France and America that it has derived much of its inspiration, according to the author, who sees in the work of Baillie-Scott and Voysey (based on the principles of Morris) the germ which infected the minor crafts in Belgium and Austria and thus paved the way for " the new architecture." Frank Lloyd Wright, the American, is hailed as another herald of the dawn. The name of Le Corbusier is now a household word in France, but we are asked to add to it the names of other theorists: Hankar and Horta in Belgium, and Loos in Austria. Little is said about the startling efforts of Erich Mendelsohn in Germany.

The introductory chapter is admirably written and, in its able summary of the long strife, through all periods, of the classic and romantic tendencies, it is interesting to find Gothic and Baroque linked together. The former, as the author acutely remarks, shows " le pathos de la constructivité." Architecture, which he describes as the most utilitarian and yet the most abstract of all the arts, is the last to accept modernism. He sees three stages in civilization: the primitive or animal stage, the nationalist phase which has prevailed up to the present day and, lastly, the coming " supernational " stage which is to transcend our tribal boundaries. Certainly it has not yet made itself very apparent in architecture.

In France (the subject of his next chapter) the work of the brothers Perret, Le Corbusier, Tony Garnier, Mallet-Stevens and their followers still forms but a fraction of the bulk of modern building in that country. Belgium has obviously studied Corbusier, as has Germany, where, however, other tendencies are at work. In Germany there is perhaps more of the new architecture than in any other country, but some of the new housing-schemes, we are told, " furnish examples of cubical and uniform masses symbolical of the life of their inhabitants, who are standardized and disciplined to the complete loss of all character, thought, soul or individual feeling." (A telling illustration confirms this statement on p. 114.) Scandinavia persists in retaining traditional and picturesque elements as she marches towards salvation, and Holland—the country above all others where the new architecture has captured the imagination of the populace—clings to her brick tradition in the wholesale transformation that is taking place in the streets of her cities. The final chapter of this informing, useful and readable little book deals with " L'urbanisme," a word which is far more appropriate than our " town-planning " or " civic art " to describe the science and art of building in towns. The illustrations in this chapter, however, are more helpful in revealing the diseased and unpractical mentality of some of the wilder theorists than in solving our problems.

The Russian Theatre: Its Character and History with especial reference to the Revolutionary Period. By René Fülop-Miller and Joseph Gregor. Translated by Paul England. 136 pp. + 48 illustrations in colour and 357 in half-tone. (Harrap.) £5 5s.

The present volume is a translation of the admirable work " Das Russische Theater," which appeared simultaneously in Zurich, Leipzig and Vienna in 1927. It is, therefore, a little out of date, since movements rise and disappear in the Russian theatre with astounding rapidity. The original authors, however, cannot be blamed for that, and as one of them is the Keeper of the Theatrical Collection in the National Library in Vienna and the other is the author of " The Mind and Face of Bolshevism " (which itself contained a very informative study of the Soviet theatre), their qualifications for the task they have set them-

selves are considerable. The historical part of the present work is written by Herr Fülop-Miller, and the philosophical or theoretical part by Dr. Gregor.

Russian influence on the cultural life of Western Europe has been hitherto confined to two channels; that of the novel and that of the theatre. In the latter it is interesting to note that the revolutionary attitude of the Bolsheviks is nothing new. The Russian theatre was always a theatre of revolt. The influence of Stanislavsky and the Moscow Art Theatre has reached even these shores, and the example of the Russian ballet, and particularly of Bakst has modified not only the stage picture but the art of interior decoration. The Revolution gave more drastic innovators a free hand, but Constructivism and the other doctrines of the modern Russian theatre have not, so far, reached to England, although they have had some influence on the theatre in Germany.

The evolution of such men as Mayerhold and Taïrov is, in the present work, explained and exemplified by a series of reproductions. The pictures are of extreme interest, as they illustrate very clearly what happens to the theatre when a doctrinaire producer gets out of hand. Scenery is reduced to scaffolding, thus eliminating the scenic artist. Acting is debased to acrobatics and clowning, thus making the actor unnecessary; and, so many authors having been killed or exiled, the "literary" element in dramatic entertainment must be supplied by a re-hash of old plays or by the crudest kind of semi-illiterate propaganda.

However, even the wildest experiment has its value if it succeeds in reducing the theatre to its elements, and so preparing the way for future synthesis. Meanwhile, the past triumphs of the Russian stage are undeniable and the wealth of illustration provided by the present volume enables the student to follow not only the extravagances of propagandist drama, but the development of the Moscow Art Theatre, and the evolution of the Russian ballet, with its roots in the Russian icon paintings of earlier ages and its branches stretching to the ends of the earth. Some of the plates are of great beauty and indicate that astonishing feeling for the unity of the stage-picture which seems to be the common property of all Russian scenic designers. The book contains a mass of information which cannot readily be come at elsewhere, and is an inevitable addition to the shelves of any modern theatrical library.

JAMES LAVER

Drawings by Pisanello. A Selection with Introduction and Notes by George F. Hill. 68 pp. + 65 pl. Paris and Brussels. (G. van Oest.) £3 3s.

Mr. Hill has long ago placed all students of Pisanello under a debt by his admirable monograph on the master published in 1905; and the debt is considerably increased by the issue of the present handsome folio. It is essentially a selection of seventy-one drawings by the master, mainly, of course, from the *Recueil Vallardi* in the Louvre (though examples from the His de la Salle Collection, the Musée Condé at Chantilly and the British Museum are also included). They are excellently reproduced in collotype, the frontispiece being in colours, and a *catalogue raisonné* treats of the individual drawings very fully as well as concisely. In addition, an introduction gives an excellent summary of the life and work of Pisanello concerning whom Signor Biadego, rather more than twenty years ago, was able to unearth such a wealth of unexpected and, indeed, startling information; and a concordance at the end gives a most welcome key to the bewilderingly different numerations of the sheets here reproduced from the *Recueil Vallardi*, the history of which, as the author remarks in his delightful, quietly humorous preface "has been rather unfortunate." As a performance of solid and distinguished scholarship, the volume leaves a reviewer little to say, except to record his deep admiration; at most we might point out that it would, perhaps, have been worth while recalling that the much discussed *Tondo* of the *Adoration of the Magi* in the Berlin Museum, formerly given to Pisanello (p. 13) not long ago has been with great acuteness recognized by Dr. Roberti Longhi as a work by Domenico Veneziano.

The Seventeenth Volume of the Walpole Society, 1928-1929. 108 pp. + 37 pl. Issued only to subscribers. (Oxford University Press.)

The seventeenth volume of the Walpole Society sets before the reader a selection of varied and interesting topics. Mr. J. A. Knowles treats of the eighteenth century glass-painter William Peckitt; Mr. Basil S. Long writes on Richard Crosse, miniaturist and portrait painter (1742-1810) giving a transcript of his lengthy ledger now in the Victoria and Albert Museum; while Mr. Campbell Dodgson gives a fully annotated list of English devotional woodcuts of the late fifteenth century with special reference to those in the Bodleian Library. The greatest general importance attaches, however, undoubtedly to the paper with which the volume opens—"The Wall Paintings in Eton College Chapel and in The Lady Chapel of Winchester Cathedral" by Dr. M. R. James and Prof. E. W. Tristram. The first part of the paper, Dr. James's, summarizes the history of the Eton paintings, discusses in detail the subjects and treats of the parallel series at Winchester; while in the second section Prof. Tristram, to whom we owe the amazingly successful restorations of the Eton and the Winchester paintings, give a suggestive review of the various technical considerations involved in the study of both series. A liberal allowance of plates makes it incomparably more easy than ever before to familiarize onself with the style and subjects of these paintings. Now that the "topography," both of the Eton and Winchester series, has been so successfully put on record, one may hope that an absorbingly interesting question may before long be fully gone into—that of the artistic relationship of these paintings to the contemporary work in Flanders, Holland and Northern France. Different suggestions have from time to time been tentatively put forward in this connection: the material which Dr. James and Prof. Tristram have made so admirably accessible will, it is to be hoped, stimulate further consideration of this question of such paramount importance in the history of English Medieval Painting. T. B.

Englische Kathedralen. By Konrad Escher. 120 pp + 173 illustrations. Munich-Berlin (Drei Masken Verlag). Marks 9.50.

No one can say that English Cathedrals are a subject new to the literature on art, but how little constructive thought there is in the vast majority of purely descriptive, " chatty " guide books which for years have poured from the printing press! Here is at last a book which, though presented in a popular form, is a real contribution to architectural æsthetics and at the same time, thanks to the painstaking manner in which the available historical and topographical information has been collated, is to the student a very useful work of reference. The author points out that the mixture of styles in almost all English Cathedrals is such that a division of the volume into two sections was called for—one, a general introduction, the other a detailed description (with full bibliography) of the individual buildings which for the most part have been repeatedly visited by the author personally and of which a series of excellent reproductions is given. Particularly interesting and illuminating is the way in which the author in the introduction draws continuous comparisons and parallels with Continental architecture; and we have little doubt that an English translation of the book would find many appreciative readers.

T. B.

Jeanne d'Arc; ses Costumes, son Armure. By Adrien Harmand. 400 pp. with 413 illustrations in heliogravure. Paris (Ernest Leroux). 200 frs.

Words fail me—literally, because of space available—adequately to analyse this book. It cannot be compared with any other work of its kind known to me in English, French or German, for none approach it in thoroughness of treatment. Perhaps Alwin Schulz's *Das höfische Leben* is the nearest analogy, and yet in completeness it falls far behind M. Harmand's monograph. So far as I am aware, no attempt has hitherto been made to determine the type of apparel and armour worn by St. Joan in the light of contemporary evidence, literary and artistic. Yet it seems hardly an exaggeration to say that this, the first serious essay upon the subject, bids fair to be henceforth *définitif;* at any rate it is about as exhaustive in treatment as the most exacting curiosity could well expect. For a score of years the author has practically lived with and for his subject. Yet he somehow contrives, in presenting his case, his whole case and nothing but his case, to avoid any tint of pedantry or dulness. He communicates his enthusiasm to the reader. For all his four hundred pages of closely reasoned argument, his copious array of literary and pictorial testimony, there is neither obscurity, prolixity nor irrelevance. What he has done is to collect and present all the authentic evidence discoverable concerning the Maid " in her habit as she lived " : then in the light of the fashions, civil and military, of her day, as revealed in the literature and art of her day, to reconstruct her probable appearance. I do not generally approve of these reconstructions in works of serious pretensions. The author's motives, however, in writing and his handling of his materials, go far to justify his results. The martyrdom of Joan of Arc did not end in the square at Rouen. Literature and art have perpetuated her wrongs. In England Shakespeare, in France Voltaire, have scurrilously attacked her memory, and Anatole France's eloquent tribute is informed with a spirit wholly alien to everything that she stood for. So artists, partly out of ignorance, partly out of sentimental prepossession, have systematically falsified her outward seeming. This it was that first moved M. Harmand to conceive and carry out his work, in the hope that henceforth no valid excuse might remain for such travesties. Incidentally his book is the completest analysis yet published of male fashions, civil and military, in France (and incidentally in England) during the second quarter of the fifteenth century. Mgr. Ratti, known for a scholar and man of letters before being Pope Pius XI, has pronounced M. Harmand's method of approach the only safe one.

F. M. K.

An Encyclopædia of the Ceramic Industries. By Alfred B. Searle. Vol. I, A-E. 391 pp., ill. Vol II, F-P. 462 pp., ill. Vol III, Q-Z. 384 pp., ill. (Ernest Benn.) £9 9s. the set.

This work, consisting in all of more than 1,200 closely printed pages, contains a vast amount of information which will, we hope, be helpful to technicians, manufacturers and others connected with the pottery trade. The author and his assistants have indeed been almost over-lavish; one wonders whether the 10-line article " Railways," telling us that they " always form the chief mode of transport over long distances " and that in these motoring days " the importance of proximity to a railway is not so great as formerly," might not have been dispensed with, and whether the next following article which we will quote in full—" RAIN often has an important effect on clay (see WEATHERING) "—might not have been reduced to three words only. But the BURLINGTON MAGAZINE would hardly claim to be competent to judge the merits of the work on its scientific side. On turning to the historical articles we begin to have some misgivings. On one page we read that Calata-Girone ware is a variety of Hispano-Moresque ware; on another we find a picture of a Lille faïence tureen in the shape of a cabbage illustrating a three-line article which tells us that " Cabbage ware " is " a variety of Whieldon's tortoiseshell ware, decorated with designs based on cabbage-leaves." We learn that Herend porcelain is " a soft porcelain." We hear for the first time that faïence was made at " Goggeringen " near Augsburg; of Göggingen we know, but this factory seems to have escaped the vigilance of the compilers. A portentous bibliography (about 1,200 works, including *Archæology Made Easy,* Cozens and Goodsall, Canterbury: Cross and Jackman, 1924) would command our deep respect if our eye did not fall on such entries as " Das Meissen Porzellan," " La Cerámique italienne," " Danske Pottemagesi," " Vasi aretine." We shall be tempted to stick to the so-called *Britannica* after all.

N. K.

Musee du Louvre. Inventaire General des Dessins des Ecoles du Nord. Ecole Hollandaise, par Frits Lugt. Tome I. A.M. viii + 72 pp. + 84 plates. Paris (A. Morancé).

In general conformity with a series of catalogues begun many years ago but still incomplete, of the French drawings in the Louvre, the publication of the Dutch drawings in the same collection has been entrusted to the well-known Dutch expert and collector

who had already published a volume of similar *format* on the drawings in the Dutuit Collection.

Among collections of Dutch drawings, the Louvre is hardly in the first rank. As pointed out in the preface, that school has never been systematically collected in Paris; the representation of various masters is haphazard and incomplete, and would have been much more so but for the foresight and munificence of His de la Salle (legacy of 1878). That the Dutch drawings are still not very numerous, considering the immense wealth of the Cabinet des Dessins as a whole, may be inferred from the fact that all described under the letters A- M amount to a total of 493, of which 253, chosen as the best, are reproduced. Among the gems of the collection is Dou's portrait of his mother; the sketch by Mytens for a family group, in which the painter himself figures, is another rarity of great interest. The Breenbergh landscapes are fine and there are good examples of Eeckhout, Huysum and Lievens, among others. One notices, however, the absence of any landscape drawing by Cuyp. Following the precedent of Mr. Hind's catalogue of the British Museum's Dutch drawings, it is intended to devote a special volume to Rembrandt and those who have worked in his manner, in addition to a sequel to the present one, completing the alphabetical series.

In the precision and completeness of the technical notes and records of provenance, Mr. Lugt leaves nothing to be desired. Not a word is redundant, not a word that the student can need is missing. The attributions are frequently his own, many drawings having hitherto been classed either as anonymous or under wrong names. C. D.

Memorials of Galileo Galilei. By J. H. Fahie. 172 pp. + 46 pl. Leamington (Courier Press). 30s.

The author of this work, who for a long period was the chief collaborator in Galilean studies of the late Professor Antonio Favaro of the university of Padua, has brought together in this book all the known authentic portraits of Galileo, the source of each being " carefully traced and scrutinized ": some are portraits from life, others subject pictures, others again come from medals and medallions, busts and statues. It has been a work of love, but it looks as if in the opinion of the author those likely to be interested in the subject are few in number, as only two hundred copies of the *Memorials* have been printed and of these but 105 are for sale. E. B.

Die Elisabethkirche zu Marburg und ihre Kunstliche Nachfolge. By R. Hamann and K. Wilhelm-Kästner. 380 pp. with 637 ills. (Kunstge-Schlichtliches Seminar der Universität Marburg an der Lahn.)

The Church of Elisabeth in Marburg had a wide influence on German sculpture and that of the Baltic provinces during the fourteenth century. The church itself with all its art treasures is fully described, and the authors have not spared any pains in order to make their task as complete as possible. The result is that one has a very clear insight into German fourteenth century sculpture, both into the statuary of saints and tomb statuary, the latter being particularly well represented by the tomb of Gottfried von Bergheim in the Münster Tower.

The authors take us from Marburg to Cologne and then all over Northern Germany and, as it were, supply us with all the available data. The book, which is richly illustrated, is worth while having.

S. P.

The Portolan Chart of Angelino de Dalorto. With a note on the surviving charts and atlases of the fourteenth century by Arthur R. Hinks. 12 pp. + 4 coloured maps. (Royal Geographical Society.) £2 2s. post free.

Though charts and atlases are beyond our range, we gladly call attention to this publication of the Royal Geographical Society, the first of a series of reproductions of early manuscript maps. This chart of Angellino de Dalorto was made in 1325 in Florence, and is now in the collection of Prince Corsini. It has been edited by the Geographical Society's distinguished secretary, Mr. Arthur Hicks, who in the accompanying memoir writes of these charts in general and adds notes on a score of them which he inspected in various parts of Europe in 1926. We wish the new undertaking the success it deserves. E. B.

LETTER

" SOME RECENTLY DISCOVERED ENGLISH WALL PAINTINGS "

SIR,—In the interesting article on English wall paintings in churches by Mr. Long in your May issue, there is a serious omission to which I feel bound to direct attention. In the cases of Hoxne and Kentford, the initiative in the preservation work in these buildings which led to the treatment of these paintings by Professor Tristram, was due to the Diocesan Advisory Committee of St. Edmundsbury and Ipswich, without whose action it is quite probable that the paintings would not have been dealt with as they have been. The Committee has been making a special effort to discover, to record and to preserve, other wall paintings in the Diocese. I have reason to believe the same to be the case elsewhere with other diocesan committees set up in recent years to safeguard her artistic treasures by the Church of England, and would refer your readers to the Second and Third Reports of the Central Council for Care of Churches (1924-5, pp. 17 and 35; 1926-7, pp. 7, 22, 37, 41, 47, 61) published by the Press and Publications Board of the Church Assembly and obtainable through any bookseller. It is only fair that the public should understand the immense amount of trouble which is being taken by the authorities of the Church in this matter of very great artistic importance.

Yours faithfully,

H. E. SINGLETON COOPER

Hon. Sec. St. Edmundsbury and
Ipswich Diocesan Advisory Committee.

[We are delighted to make known to our readers the excellent work performed by the committee referred to by Mr. Cooper. Our correspondent, however, is too severe in referring to " a serious omission " in Mr. Edward T. Long's article. Mr. Long was writing not about the many committees, societies and individuals engaged in the same good work as is the committee represented by Mr. Cooper, but about the results of that good work. After all, a writer is entitled to choose his own subject. We are convinced that no discourtesy was intended and no censure deserved.—EDITOR.]

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TO H.M. THE QUEEN

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A LIMOGES ENAMEL CHASSE, late twelfth century, traditionally connected with Malmesbury Abbey. To be sold on July 17 by Messrs. Sotheby & Co., London.

A LIMOGES ENAMEL CHASSE, thirteenth century, decorated with the murder of Thomas à Becket and traditionally supposed to have come from Croyland Abbey.

To be sold on July 17 by Messrs. Sotheby & Co., London.

FORTHCOMING SALES: Rich Programme at Christie's: Unusual Array of Treasures: Limoges at Sotheby's

BY A. C. R. CARTER

I was in a cheerful mood last month when confronted with the greatly improved programme of sales at Christie's, and it is with added pleasure that I find that the July string of remarkable dispersals bids fair to redress the balance of a lean year, and, indeed, to cause the season to end in a blaze of triumph. There should be at least two picture sales on July 11 and July 18 of classic importance, and, although the international atmosphere is charged with financial unrest, the market should respond valiantly to the tempting fare to be offered. One of the axioms of auction is that the best must be bought whenever or wherever on sale.

Then between these two picture events there is to be a silver sale on July 16 in which will appear Lord Delamere's renowned family Elizabethan silver-gilt rosewater dish, nineteen inches in diameter, made in 1599 and as fine as the famous dish presented to the Merchant Taylors Company by Richard Maye. Apart from the dish's ornate decorativeness, the raised boss in the centre, enamelled in translucent colours, is a veritable blaze of family glory as, in addition to showing the arms of Sir Hugh Cholmondeley and of his wife, Mary Holford, James I's " Bold Lady of Cheshire," it exhibits the quarterings of the families of Cheney, Capenhurst, Heron, Dutton, Thornton, Kingsley, Helaby, Hutton, Minshull, and Hill, who combined to make the Delamere blood.

To buy such a trophy is like acquiring acres of county history, and the type of American collector loving such annexations will doubtless jump at Lord Scarsdale's William III urn and wine cisterns and at the late Earl Balfour's massive dinner service, 1814, which will load any table with 7,000 ounces of silver.

The mention of Lord Scarsdale's name will at once recall that of the late Marquis Curzon and many of the pictures comprising the " Scarsdale Heirlooms " to be offered on July 18 were collected by this eminent dilettante. These I shall deal with later. Suffice it now to state that, on the day after the sale of the Scarsdale silver, will appear a very beauiful Scarsdale panel of Gobelin tapestry; a very remarkable set of eight cane-backed and seated Charles II chairs, with such Balfour treasures as a Louis Seize table with Sèvres top; a pair of Louis Quinze candelabra with nesting swans of Dresden porcelain; an exquisite little Louis Quinze table, and a pair of magnificent Sèvres *gros-bleu* vases. With regard to the picture sale on July 11 the main features will be provided by the works belonging to the nonagenarian peer, Lord North, removed from Wroxton Abbey. Early portraits include examples by Hans Eworth, Marc Gheeraedts (among whose portraits are three full-lengths), A. Hanneman, and Cornelis Jonson, whose panel of *Sir Christopher Nevill,* signed and dated 1627, is an especially accomplished piece of painting. *Alumni* of Trinity College, Oxford, should be much interested in a panel portrait of *Sir Thomas Pope,* the pious founder of Trinity in 1554, by William Strete (whose works at Hampton Court are well known). As the uncle of the first Earl of Down, he was one of the forbears of the North family. Said to be a group of the *Garrick Family,* an out-door conversation piece by Zoffany will renew the question of the need of a representative picture by this great artist in the National Gallery. A large Lawrence group of *Susan, Countess of Guilford and Lady Georgiana North,* will come as a surprise as apparently Sir Walter Armstrong knew little about this well-composed picture. The works sent by Sir John Ramsden will also offer good opportunities to collectors, and I should not be surprised to see a very warm welcome accorded to a small panel portrait of a nobleman by that rare Bruges painter, Ambrosius Benson. Another very attractive composition is a small *Holy Family* by Bernard van Orley, and there is an ornate portrait by Hans Wertinger of *Anne of Cleves* which certainly belies the " Flanders Mare " epithet applied by Henry VIII to her. But history tells us that the lady had been over-flattered by the portrait-testimonials sent to that incorrigible wife-hunter. The Ramsden pictures contain also works by "Mad" Joos Cleve, Lucas Cranach, Janet, Jonson, and Mabuse, and there are bound to be " finds " among these and the various anonymous properties making up the day's varied catalogue.

Now for the Scarsdale-Curzon pictures on July 18, which should repeat the auction success of the memorable sale of the eleven Curzons sold at Christie's on December 22, 1927, when a Romney portrait which he had " picked up " for 5,000 guineas reached 12,000 guineas. I am inclined to the opinion that the chief work now to be offered will prove to be the thoughtful portrait of a man by Rembrandt, which Lord Curzon's father, the Rev. Lord Scarsdale, lent to Burlington House in 1899. Various guesses have been made at the sitter's identity. At one time he was held to be Rembrandt's friend, the physician Ephraim Bonus. Dr. Schmidt Degener professed to identify the famous figure of the Captain of the Guard in *The Night Watch,* Frans Banning Cocq. But, whoever the person portrayed may be, this work is a very worthy example of Rembrandt's discerning art. The classical Claude landscape the *Tower on the Tiber* is another fine early picture. Lord Curzon loved to haunt Christie's and to exercise his amateur shrewdness. He also liked to visit the quiet West Room where he would often march around, obviously rehearsing some speech to be delivered in the Lords later. He was a bit of a wilful buyer under such sale names as " Everett," " Cliffe," and the like, and a mixture of frugality and daring. Three works by Reynolds which he thus bought include the tender *Lady Dashwood and Child,* for which he gave 2,600 guineas in the Dashwood sale, 1907. Similarly in the Sir William Agnew sale in 1911 he picked up the little *Girl with a Goldfinch,* and in the Weston-Underwood dispersal, 1910, he acquired the decorative portrait of *George Dunk, Second Earl of Halifax.* He was probably attracted by the Ribbon and Order of the Garter worn by the sitter. The Hoppner *Lady Waldegrave* and the Gainsborough *Lady Impey* are veritable gems deserving places in any great collection, and there are two Gainsborough landscapes which certainly will not be overlooked. Such are a few of the Scarsdale-Curzon array, and mention should not be omitted of Raeburn's *Mrs. Blair,* one of the painter's more delicate portrait achievements—that is of more feminine charm than female force. Occasion will be taken, too, to offer a pair of portraits by Romney sent from Zeals House, Wilts, by Colonel E. Troyte Bullock. A typical bucolic figure of a squire is exhibited in the rendering of that former Wiltshire worthy, *William Chafyn Grove,* who represented Shaftesbury in 1768-74, and his very comely lady makes an agreeable pendant.

I mentioned the Breitmeyer Collections last month, but it should be added that on July 2-3 the superb French furniture, Beauvais and Flemish panels of tapestry, porcelain, and various objects of art will be dispersed. There are also a very beautiful old English lacquer cabinet and a massive Chippendale mahogany winged bookcase, nearly thirteen feet wide, which used to be in Lord Grimthorpe's library. Lastly, I should refer to the sale of old English and French furniture, fixed for July 8 at Christie's, in which room is to be found for some valuable Fairfax family relics, the Bible, Psalter, and Prayer-Books in richly embroidered velvet bindings covered with the arms of the sees occupied by Archbishop Neile, who presented these books to the father of the famous Parliamentarian General, Sir Thomas Fairfax. In the Bible is the record of the General's baptism at Denton on January 25, 1612. The Sir John Ramsden furniture, notably a Queen Anne walnut settee, covered with petit-point needlework, a boldly carved Chippendale side-table, and a stately Charles II walnut armchair, surmounted by the Pembroke Arms, are of outstanding quality, and among French decorative objects and furniture in the remainder of the sale are terra-cotta groups by Marin, a Louis Seize centrepiece of striated agate, with Gouthière ormolu supports, a Louis Quinze marqueterie écritoire by Roger V. Delacroix, and a charming little Louis Seize table by Dusautoy. Six Chippendale chairs have the merit of being covered with silk needlework by a gifted amateur seamstress in 1764, Elizabeth Dymock. Such is a conspectus of the July programme at Christie's, so far as obtainable, but it is expected that there will be further interesting events at the end of the month.

Lovers of the beauties of Old London will have a good opportunity of collecting at Sotheby's on July 7 many fine aquatints and coloured drawings of the Thames scenes from London to Oxford with many views in Surrey. The Wilmer Cay Collection, in which these appear, comprises also water-colour drawings of London subjects by P. Sandby, G. Shepherd, John Varley, and J. Farington. On the following day there is to be a varied array of sporting pictures and drawings from the James Ismay Collection at Iwerne Minster. A hunting subject by George Morland, signed and dated 1801, is among them and there are pictures by J. Ferneley, H. Hall, J. Wootton and others, and drawings by Henry Alken, David Cox, Copley Fielding, Birket Foster, and Cooper Henderson. The collection belonging to S. Coltson includes portraits by

Hoppner and Raeburn, and various pictures have been sent from the collection of Dr. V. of Paris, including Honoré Daumier's *Deux Comédiens.*

The Ismay Collection has been mentioned, but it should be borne in mind that, on July 1-5, SOTHEBY'S will conduct a sale on the spot at Iwerne Minster (Dorset) of the English eighteenth-century furniture and the general contents of the house. There are sure to be pieces attractive to collectors, such as a William and Mary oyster walnut cabinet; an eight-fold leather screen painted with Watteau subjects; a William and Mary walnut chest on stand; a set of eighteen early Georgian chairs, stamped with the name of Bower, the family which lived at the old manor pulled down by Lord Wolverton to make way for Iwerne Minster; a very fine Sheraton cabinet and pair of commodes together with a magnificent break-front bookcase. The silver, too, is good, but an early eighteenth-century punch bowl of a rare type, engraved with the Ismay arms will be sold at SOTHEBY'S rooms. Lastly, of outstanding importance, are two beautiful thirteenth-century shrines of Limoges enamel (see illustrations), which have been sent to SOTHEBY'S by a distinguished collector from an old country seat where they have been reposing for nearly two centuries. These were apparently known to some eighteenth-century antiquaries, but afterwards they were overlooked. One of the shrines has for its subject the *Martyrdom of St. Thomas à Becket.*

PUBLICATIONS RECEIVED

BENN.

BUCKLEY (WILFRED). *Notes on Franz Greenwood* and the Glasses that he engraved. 14 pp. + 30 pl. 25s.

BLACK.

MAXWELL FOSTER (W. R.). *Fun-Sketching,* a pastime that pays. 88 pp. fully ill. 3s. 6d.

The gentleman who writes this book is a lesser professional caricaturist with a desire to teach. He is probably a better teacher than a caricaturist. His little book is at once persuasive and didactic and altogether in the best traditions. What is delightful about him is his perfectly sincere belief in the childlike formulæ he has invented to fill the gap left by his complete inability to draw.

DUCKWORTH.

MURRAY (M. A.). *Egyptian Sculpture.* 207 pp. + 55 pl. 15s.

GOLDSTON.

VETH (CORNELIS). *Comic Art in England.* Introduction by James Greig. 206 pp. ill. + 56 pl. £2 2s.

GYLDENDAL NORSK FORLAG, OSLO.

Introduksjon til Norges Kunst I. 28 pp. + 102 pl.

HEFFER, CAMBRIDGE.

GALBREATH (DONALD LINDSAY). *Papal Heraldry.* 118 pp. with 196 ills. + 6 col. pl. (Treatise on Ecclesiastical Heraldry, Part I). £2 2s.

HEITZ, STRASBOURG.

GRUNDY (J. B. C.). *Tieck and Runge,* a study in the relationship of literature and art in the Romantic Period with especial reference to "Franz Steinbald." 111 pp. + 10 pl. (Studien zur Deutschen Kunstgeschichte, Heft 270). M.12.

HIERSEMANN, LEIPZIG.

SINGER (HANS WOLFGANG). *Allgemeiner Bildniskatalog, Band I: Aack Bode.* Personen 1-3000, Bildnisse 1-8186 324 pp.

JACK.

MANSON (J. B.). *The Tate Gallery.* 201 pp. ill. + 31 col. pl. £2 2s.

JUNTA PARA AMPLIACION DE ESTUDIOS E INVESTIGACIONES CIENTIFICAS, MADRID.

Memoria correspondente a los cursos 1926-7 *y* 1927-8.

This is the report for the two years 1926-1928 of the Spanish committee for the extension of scientific studies and research. There is nothing in it dealing with matters within our scope beyond the fact that a couple of travelling studentships were given to art students—one of whom reported visits to various museums and collections in Brussels, Bruges, Antwerp, Amsterdam, Haarlem, The Hague, Rotterdam and London.

MILFORD: HARVARD UNIVERSITY PRESS.

DE WALD (E. T.). *Pietro Lorenzetti.* 36 pp. + 101 ills. 8s. 6d.

HALL (LILIAN ARVILLA). *Catalogue of Dramatic Portraits* in the Theatre Collection of the Harvard College Library. Vol. I. A-E. 438 pp. 21s.

WOODRUFF (HELEN). *The Illustrated Manuscripts of Prudentius.* 49 pp. + 142 ills. 8s. 6d.

MURRAY.

CUST (SIR LIONEL). *King Edward VII and his Court.* With a memoir of the author by the Hon. Lady Cust. 272 pp. + 4 pl. 12s.

OXFORD UNIVERSITY PRESS.

CASSON (STANLEY). *Twentieth-century Sculptors.* 130 pp. + 33 pl. 9s.

WILENSKI (R. H.). *A Miniature History of European Art.* 80 pp. + 24 pl. 4s. 6d.

Mr. Wilenski is pleased to be ironical; he is faintly displeased with those who determine the true course of their art history by referring to their own æsthetic impressions. Why? Presumably because, in this particular instance, he does not choose to do so himself. He has written a most orthodox booklet on a tremendous subject and he has written it a little mincingly, but still very well. It is like hundreds of other histories of art, but the vast story is most dexterously pruned down to fit a matter of eighty small pages. That is the chief merit of the book. It would be admirable for the instruction of the entirely uncritical young in an ordinary school; though the illustrations are chosen with curious capriciousness.

PALMER.

HARPER (CHARLES G.). *Abbeys of old Romance.* 340 pp. ill. + 30 pl. 15s.

PARIS, AMSTERDAM.

HAVELAAR (JUST). *The Etchings of Hein von Essen.* 19 pp. + 30 pl. 17s.

PEGASUS PRESS, PARIS: PANTHEON, FLORENCE.

BORDONA (J. DOMINGUEZ). *Spanish Illumination.* Vol. I, xiii + 36 pp. + 80 pl.; Vol II, xii + 49 pp. + 80 pl. £9 9s.

RIEDER, PARIS.

DUBRAY (JEAN-PAUL). *Constantin Guys.* 64 pp. + 60 pl. (Maîtres de l'Art Moderne.) 20 frs. TINTI (MARIO). *Guardi.* 63 pp. + 60 pl. (Maîtres de l'Art Ancien.) 20 frs.

ST. CATHERINE PRESS.

JONES (E. ALFRED). *The Loyalists of Massachusetts,* their Memorials, Petitions and Claims. 341 pp. + 55 pl. £3 3s.

THE STUDIO.

COHN (WILLIAM). *Chinese Art.* 75 pp. + 90 pl. 10s. 6d. *Levon West.* Introduction by Malcolm C. Salaman. 10 pp. + 12 pl. (Modern Masters of Etchings, No. 24.) 25s.

TEUBNER, LEIPZIG.

PROCHNO (JOACHIM). *Das Schreiber- und Dedikationsbild in der deutschen Buchmalerei.* I. Teil, bis zum Ende des 11. Jahrhunderts (800-1,100). 111 pp. + 102 pl. M.20.

VAN OEST, PARIS.

BLUM (ANDRÉ) and LAUER (PHILIPPE). *La Miniature Française aux XVe et XVIe Siècles.* 129 pp. + 100 pl. 480 frs.

Histoire de la Peinture et de la Sculpture en Belgique, 1830-1930. Préface by Paul Lambotte. 202 pp. + 96 pl. 650 frs.

WEEKLY.—The Architect; the Art News; die Kunstauktion.

MONTHLY.—Bulletin of the Art Association of Indianapolis, Indiana; Bulltin of the Art Institute of Chicago; Bulletin of the Cincinatti Art Museum; Bulletin of the Metropolitan Museum of Art; Bulletin of the Minneapolis Institute of Arts; Bulletin of the Museum of Fine Arts; Bulletin of the Smith College Museum of Art; Extrême Asie; Life and Letters; London Mercury; The Pennsylvania Museum Bulletin.

BI-MONTHLY.—Oud-Holland.

QUARTERLY.—Artwork; Bulletin of the Rhode Island School of Design.

OCCASIONAL.—Art and Understanding.

CATALOGUES, REPORTS AND PAMPHLETS.

Fitzwilliam Museum, Cambridge; *Annual Report,* 1929. Italian Interuniversity Institute; *Culture Courses for Italians and Foreigners in Italy in* 1930. National Art-Collections Fund; *Twenty-Sixth Annual Report,* 1929. Société de Amis de Musées Royaux de l'Etat à Bruxelles; *Les Tableaux revendiqués par la Ville de Tournai.* Zürcher Kunstgesellschaft; *Jahresbericht,* 1929.

TRADE LISTS.—Bauer, Frankfurt a.M.; *Antiquariats-katalog* 763, *Le Bouquiniste Gantois,* 168. Dent; *The Bookmark,* 22. Der Deutsche Buch-Club; *Katalog* 1. Foyle; *List of Dept.* 17; *Rare Books.* Gilhofer and Ranschburg, Vienna; *Miscellaneous Books; Woodcut Books of the Sixteenth Century; Livres Illustrés.* Götz, Hamburg; *Katalog* 53. Heffer, Cambridge; *Publications.* Neumann, New York; *Artlover. Norstedts Nyheter* 3-4. Rosenberg, Berlin; *Deutsche Literatur, Philosophie.* H.M. Stationery Office; *Monthly Circular,* 135. Van Oest, Paris; *Catalogue Général.*

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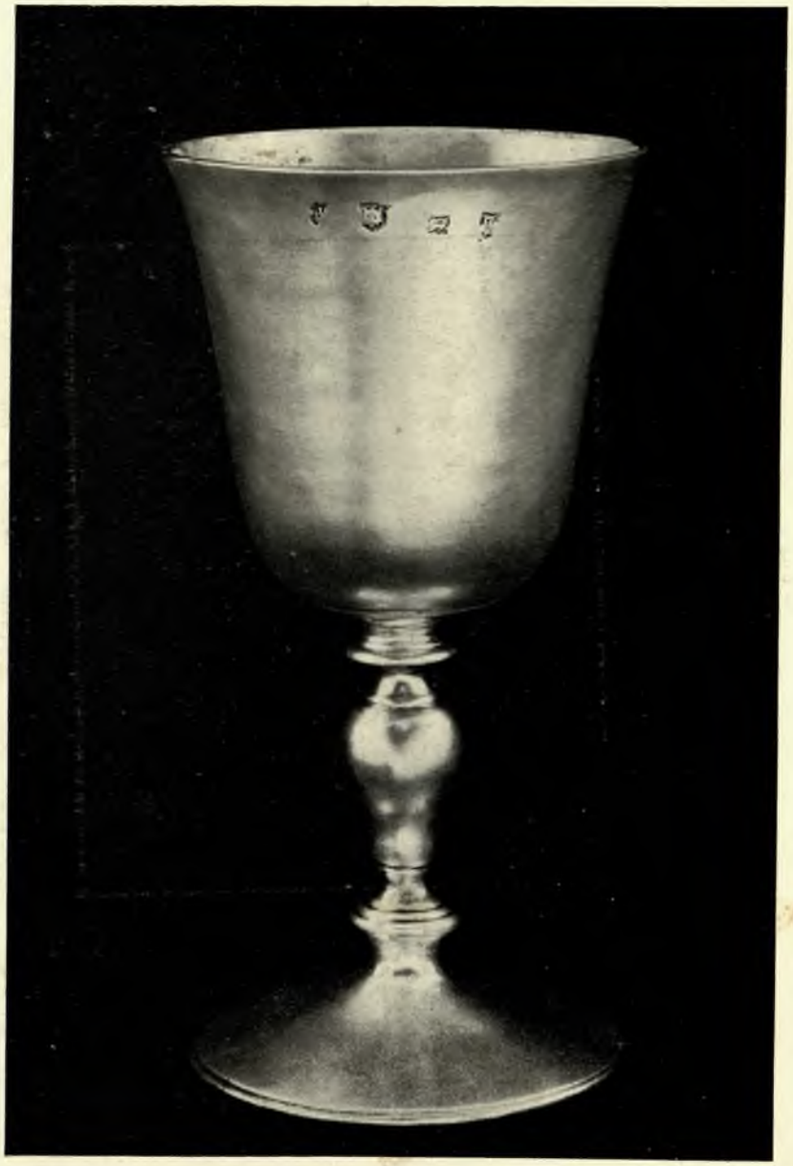

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