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AND ELSEWHERE

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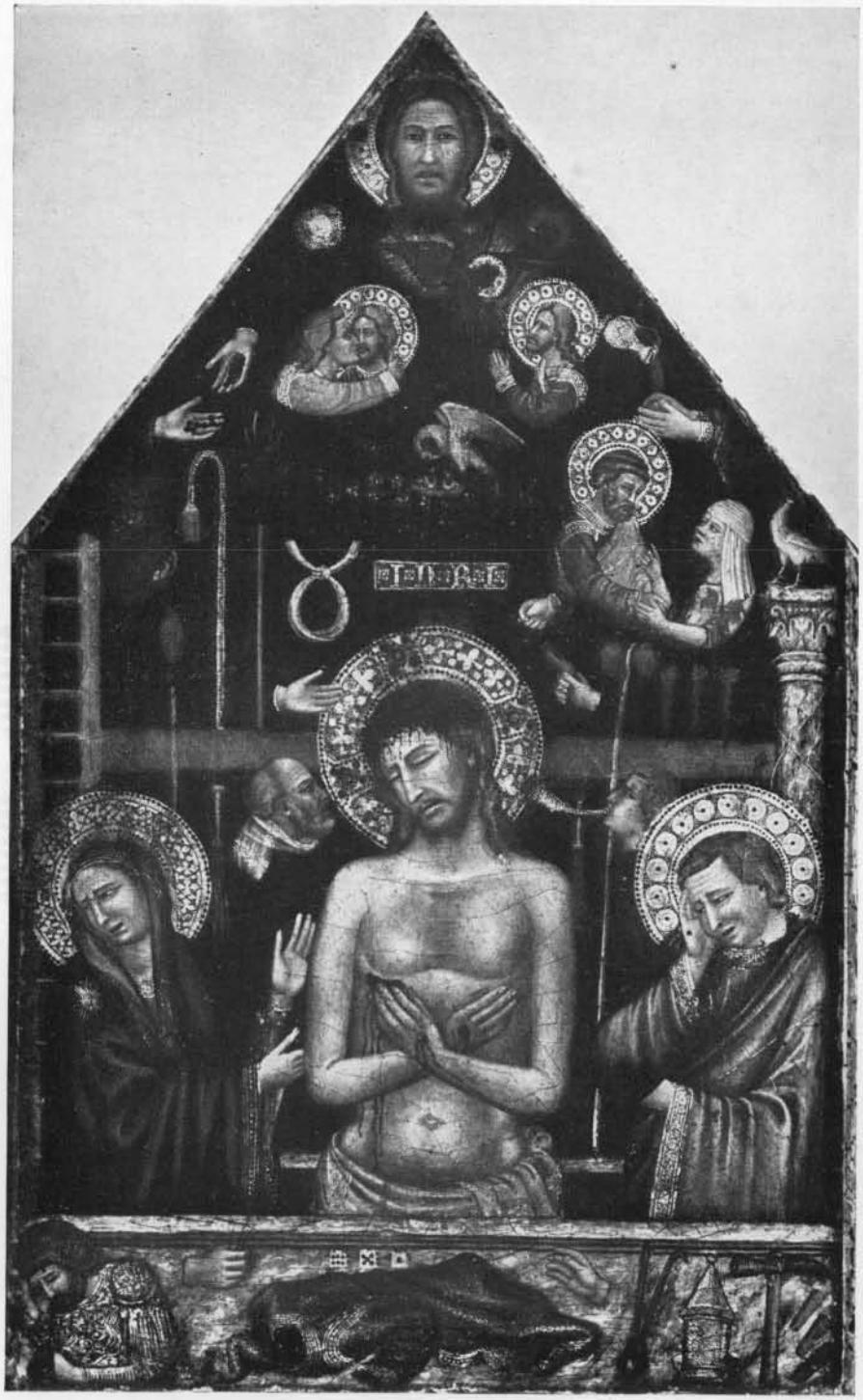

FIG. 1. ROBERTO ODERISI: PIETA

Collection of Mr. Grenville L. Winthrop, New York

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A PANEL BY ROBERTO ODERISI

MR. Grenville L. Winthrop of New York has recently acquired a small picture measuring about 50 by 35 cm., in which is represented what is vaguely called the *"Pietà"* (fig. 1). The composition, however, comprises the entire Story of the Passion, and is elaborated in a way that is a joy to any student of Christian iconography. It is at the same time a picture of more than ordinary artistic merit, and as it happens besides to be no mere repetition of the almost too well known Florentine or Sienese way of treating the subject, but something standing quite by itself, I invite the reader, to follow me first in a brief consideration of the subject, its treatment and its artistic value, and then into the question of its authorship.

The subject begins at the top with the Sacred Face, itself an object of worship in the Middle Ages, having its central shrine, for Latin Christendom at least, at Lucca with its *Volto Santo,* to which pilgrims were drawn from every part of the Western world. Then come the

Sun and the Moon, which, be it noted, play a part in Crucifixions only. Yet here, directly below, on the left, appear in the first place two open palms, one in the pose of giving and the other of receiving. This is a reminder rather than a representation of the scene between the High Priest and Judas. Next to this comes an abbreviated but adequate representation of the Betrayal, followed, instead of preceded, as the order of events requires, by the Agony in the Garden. Finally, a pitcher pouring water over a pair of hands commemorates Pilate's act.

The Sun and the Moon occur only in Crucifixions, and to the same subject belongs the Pelican feeding its young with its own flesh and blood that we find here in the course below, an allegory which takes its consecrated place on top of the Holy Rood over the short bar with the incriminating letters INRI. Instead of proceeding with the Crucifixion, we turn back once more to symbols, references and yet another representation of moments preceding the Consummation. Thus, under the reference to Pilate occurs the scene between Peter and the servant while the cock crows. The rest of that course and the one below are filled with reminders of the Mocking, hands making signs of contempt, a youth blowing a horn, a citizen spitting: and then the Instruments of the Passion, the ladder, the lance, the lantern, the torch, the sponge, the rod, the rope, the scourge and the nails, arranged, as we shall see later, not as the events but as symmetry dictated. Between the ladder and the lantern, we discover the ear of Malchus that, during the Betrayal, St. Peter cut off with a sword.

Between the youth with a horn and the jeering citizen appears not the suffering and patient head of Jesus in the Pretorium, nor that of the Agony on the Cross, but the one of the Saviour, serene and sublime in death, erect in his tomb between the grief-stricken figures of His Mother and His Beloved Disciple.

Finally, in front of the sarcophagus, we see the sleeping guard, the seamless robe and the dice that were thrown for its possession, the nails, the pincers, the hammer and the ointment box — so many references to the Descent from the Cross.

The composition that seemed to begin as a Crucifixion ends by avoiding the Agony on the Cross almost as carefully as the early Christians did, and the Cross itself scarcely appears, for the figure of Our Lord nearly hides the vertical beam, while the horizontal bar might seem to serve some decorative end, as, for instance, to connect the column and the ladder.

We shall soon see that merely artistic intentions played a part in the weaving of the pattern. As an illustration, however, it was inspired by the late Mediaeval craving for complicated allegory, the hanker for the rebus and the delight in pious double meanings. Here is our Redeemer in His tomb between His Mother and the Beloved Disciple, appealing to our pity, not to our fear, as did the composition whose place it took when Christianity grew more sentimental and tender, the *Deesis* — Christ as Judge between His Mother and the supplicating Baptist. Look further. It is at the same time a Crucifixion, having a twofold intention such as we find in the masterpiece of Pacher at Munich, where the Evangelists are also the Church Fathers. Then there are the references to and the symbols of the Passion. It is probable that even the Mediaeval spectator was dimly aware, as he contemplated this picture, of three stages of realization. In the *Pietà* it is complete; in the Crucifixion, shadow-like and allegorical; and in the rest, pictographic and mnemonic. Only the Mediaeval person is more likely to have worshipped than to have contemplated this work, treating it perhaps as a fetish, just as the humbler folk in Catholic countries still treat the images in their churches.

The painter had to furnish the painted illustration, the fetish if you will, that was ordered of him, but he submitted the materials to the guiding principles of his art. Look at the arrangement. The elements are placed, as we have seen, regardless at times of chronological order, in a way to adjust and balance their masses into the most agreeable rhythms. The framework furnished by the powerful horizontals of the sarcophagus and cross-beam and the verticals of the column and the ladder, produces a convincing sense of fact and contributes no little to the greater realization of the three figures constituting the *Pietà* that are thus enframed.

And the realization is carried through not merely in these principal figures but even in the pictographic and mnemonic parts. Take, as instances of the first, the dialogue between Peter and the servant-maid, or the exquisite scene of the Pelican feeding its young. It would be hard, within the formula, to improve upon these groups either as action or as modelling or as colour. And even when the record becomes merely mnemonic, as are the hands of Judas with the High Priest and of Pilate, or as the mocking mob, or the Instruments of the Passion — all these are as beautifully painted as in any masterpiece of the period.

A word now about the colour: it is not the ivory tone shading off to chalky white or golden yellow of the late Florentine Trecentisti, or turning to brass, as among their Sienese contemporaries, but ruddy, russet, almost purple. The pigment, moreover, is enamel-like in the way it is put on, and you need not fear that it will fade before your eyes.[1]

The work of no mean artist! Who was he?

He was no other than the author of the Incoronata frescoes at Naples.

Sadly neglected, and even more sadly patched and made over, difficult to see on the vaulting of a dark organ-loft, these paintings, nevertheless, are among the most memorable ever produced by the Mediaeval mind. Seldom has its spirit found completer utterance. Here are represented the Church Triumphant and the Seven Sacraments, and from them breathes the happiest confidence in God's forgiveness, mercy and loving kindness. Child-like they are, perhaps childish, but endlessly comforting, fortifying, gladdening.[2]

These frescoes have been ascribed to Simone Martini by some, and to Giotto by others, or to close followers of either one or the other. As a matter of fact their painter has so completely assimilated the style of both, that a hasty critic, struck by the resemblances to Giotto, would easily be blinded to the likenesses to Simone, and *vice versa*.

The artist must at any rate have been a Neapolitan, for, except at Assisi, which need scarcely be considered in this connection, it was at Naples only that he could have come so evenly under the influence of the two great Tuscans. And besides, he is heartier, jollier, and, if I may venture to say so, more pagan than a Central Italian could be. His name can be ascertained for it comes on a large panel of exactly the same style, representing the Crucifixion (fig. 2), which is to be seen in the Church of San Francesco at Eboli.[3] It was Roberto Oderisi.

The resemblances between Mr. Winthrop's panel, on the one hand, and the Naples frescoes and the Eboli Crucifixion, on the other, are

[1]This is in many ways closer to an Egyptian stela of the Early Empire than to any other form of art. There, too, you have, along with ordinary representations, pictographic abbreviations and mnemonic signs drawn and modelled to perfection, and, as here, arranged with an eye to symmetry and harmony rather than to legibility, although they are only what we know as hieroglyphs. Naturally, the resemblance would be more striking still if these stelae had preserved their original colouring.

[2]They are reproduced along with other frescoes by the same hand on the walls of the same chapel, in Rolfs' *Geschichte der Malerei Neapels*, Plates 17-26, and in Venturi's *Storia*, V. figures 521-28.

[3]All but accepted by Cavalcasselle, it was affirmed in a short article I published in the *Repertorium für Kunstwissenschaft* for 1920, pp. 448-450, where the signed Crucifixion is reproduced. Rolfs, who also reproduces the same picture, accepts the attribution of the Incoronata frescoes to Oderisi as a matter of course. Indeed, I cannot conceive how the identity of hand can be questioned by any student who has carefully studied the Eboli panel in the original. How many have?

Fig. 2. Roberto Oderisi: The Crucifixion
Church of S. Francesco, Eboli

Fig. 3. Roberto Oderisi: St. Catherine
Fresco in the Church of the Holy Trinity, Venosa

so striking, whether you take composition, or types, or details, or spirit, that even in reproductions one cannot fail to perceive them. As instances I may cite the likeness of the Sacred Face in the first to the Head of Christ in the fresco representing the Triumph of the Church; of the impertinent serving-maid to the man on our extreme left in the Sacrament of Baptism; or of the Blessed Virgin to the woman seen at the head of the dying man in the Sacrament of Extreme Unction. The Pelicans are identical in our panel and in the Eboli Crucifixion, as are (to minutest details, often so revealing) the lettering above the crosses and the stamped ornament on the halos of Our Lord.

If Mr. Winthrop's *Pietà* is by Oderisi, as I am sure it is, it expands our acquaintance with the artist. It does not merely repeat the already known, as all but the greatest Sienese masters of the fourteenth and, still more, of the fifteenth centuries, so tediously tended to do. It helps to link together the Incoronata frescoes and the Eboli Crucifixion, and finally it betrays an influence in the education of the master which the works hitherto known did not lead us to suspect, namely of the Cavallini frescoes at San Maria Donna Regina. The clearest traces of this influence are the sleeping guard and the St. Peter.

Rolfs makes it seem likely that the Incoronata frescoes were painted about 1360, and our small panel, with its reminders of Cavallini that have disappeared from the other works, must be of slightly earlier date, while the Crucifixion, somewhat stale and facile, is probably considerably later.

Oderisi was still active in 1382 (Rolfs, p. 62, note). It is not likely that seventy-four years earlier he enjoyed personal contact with Cavallini, or even that, sixty-five years earlier, he was old enough to be apprenticed to Simone. On the other hand, Giotto was in Naples but fifty years previously and easily could have been the master of Oderisi. But Oderisi's works do not exactly lead to such a conclusion. If their author had been a personal follower of the great Florentine, he surely would have been completely dominated by him, and his paintings would not betray so much of Simone's influence, nor hark back to Cavallini. Internal evidence would seem rather to suggest that Oderisi must have learnt his rudiments from a follower of the Roman artist, and then formed his own style in the assiduous study of the works left behind at Naples by both Simone and Giotto. For then, no doubt as always, the accessible works of recent great masters were the real school for artists.

Mr. Winthrop's *Pietà* has enabled us to enlarge our idea of Oderisi, and we now can say that he was the nearest approach to a great master that Naples saw before the seventeenth century. There is also a piece of evidence that his fame reached to a fair distance beyond his own home. It is in the shape of a fresco in the romantic church of the Holy Trinity near Venosa — and Venosa in the time-space of the fourteenth century was quite adventurously remote.

This fresco (fig. 3), as the reproduction will show, portrays, above a rather summary treatment of the *Pietà,* a beautiful great lady, some such an one as the young Boccaccio had worshipped at the Court of Naples. Here she is represented as St. Catherine, in all the noble elegance and queenly magnificence of the Age of Chivalry. She reminds us of Ambrogio Lorenzetti's gracious ladies in his famous Allegory in the town hall of Siena, although nothing is more unlikely than that the two painters met, or even knew of each other's existence. But through the art of both the same sap was flowing.

It is plain to those who have well in mind the Incoronata frescoes, including the Finding of Moses, as well as the Eboli Crucifixion and Mr. Winthrop's panel, that this St. Catherine is also by the hand of Roberto Oderisi.

B. Berenson

FRENCH MEDIAEVAL SCULPTURE IN THE MORTIMER SCHIFF COLLECTION

THE seven pieces of French mediaeval sculpture in the Mortimer Schiff Collection in New York which we discuss in these pages range from the fourteenth to the end of the fifteenth century. Except for a beautiful group in ivory of French origin of the early thirteenth century, which we are not going to study here, there is no example of sculpture in the collection prior to the fourteenth century. This is not astonishing when we consider that only here and there do we find examples of sculpture from the thirteenth century in museums and private collections and most of the time they are fragments of some destroyed or reconstructed monument. Examples of sculpture from the

Fig. 1. Virgin and Child
Middle of Fourteenth century

Fig. 2. Virgin and Child
Second half of Fourteenth century

Collection of Mr. Mortimer L. Schiff, New York

Fig. 5. St. Daunanus
School of Touraine

Fig. 3. A Bishop
School of Vosges

Fig. 6. St. Cosmas
School of Touraine

twelfth century are more frequent and beginning from the fourteenth century down, individual pieces, even of great artistic achievement, can be seen in various museums and private collections. The absence of examples extant from the thirteenth century workmanship in France is due to the fact that sculpture was then a part of architecture to which it belonged. At no time in the history of art were the two branches of art so intimately united. The sculptor at that time had a distinct idea of the destination of his work and knowing where his work was to be placed he could keep in mind the architecture while he was working. Sculpture was then subordinate to architecture which it completed and beautified. This is the reason why, in spite of the hundreds of statues decorating each great Cathedral in France, there are so few outside of the Churches. It was a time of profound religious feeling and great theological thought where every effort was directed toward the erecting of Cathedrals for which nothing was too costly or beautiful enough. All branches of art were then united to form one great and beautiful thing and it is with just cause that the thirteenth century in France was called the century of great Cathedrals.

In the fourteenth century the thing gradually changes, more luxury is needed in private life. Private palaces begin to be erected and the seigneurs as well as the enriched bourgeois try to imitate the royal court in their tendency toward the embellishment of their habitations. And as for the artists, while in the thirteenth century they worked together collectively and anonymously to beautify the Cathedral, in the fourteenth century they begin to work for various individuals. Private chapels are being erected and for these chapels are made sculptures which are not any more the monumental masterpieces of the Cathedrals of the thirteenth century; but if they have lost their monumental qualities, they, on the other hand, have a charm of their own.

The earliest example in the collection we are concerned with here, and most probably executed for a private chapel, is the figure of the standing Virgin (Fig. 1) from about the middle of the fourteenth century. She is seen in a closely fitting gown falling in harmonious folds and showing the characteristic deep hatchings of the mediaeval workmanship. A mantle covers her head and shoulders and is draped over her arms and in front. Her thick curly hair is parted in the middle and on her head is a jewelled crown. She is holding on her left arm the naked Infant Jesus, the lower part of His body covered with a dra-

pery. He is caressing the Virgin's chin with His right hand, while in His left He holds a globe. A broken scepter is in the right hand of the Virgin.

This group is a characteristic example of French workmanship of the fourteenth century in France. The Virgin is not any more the hieratic Madonna of the Romanesque period; neither has she anything more to do with the type, for example, of the "Mère Dieu" from the Amiens Cathedral,—full of dignity and spiritual detachment. She also differs from the "great Lady Virgin" of the Cathedrals of Paris (Northern Portal), Reims (Central Doorway) and Amiens (The Golden Virgin). Her attitude is still of great simplicity, the garments fall gracefully and logically. The date of the execution of the group is indicated first by the way in which the Virgin's mantle is drawn across her body and draped over her arms; secondly by the way in which the upper part of the Child's body rests uncovered, which does not occur before about the middle of the fourteenth century, and thirdly by the somewhat melancholic expression of the Virgin's face as if in premonition of the cruel destiny awaiting the Infant whom she is holding.

There is a large number of Virgins of about the same period, belonging to the same group. Among them is the Virgin in the Louvre coming from Citeaux (Vitry et Brière: Documents du moyen âge pl. 95, fig. 28); another one also in the Louvre coming from the Timbal Collection (Ibid. pl. 94, fig. 5) one from the Boy Collection (Catalogue illustré de l' exposition retrospective a Paris en 1900, p. 147, No. 3043); a group from the Benoit Oppenheim Collection in Berlin (Catalogue pl. 36, fig. 74); a group in the Metropolitan Museum coming from the Mannheim Collection (Catalogue de la Collection Mannheim 1898, No. 32), etc.

Of a somewhat later period, the second half of the fourteenth century, is the seated Virgin and Child in marble (Fig. 2). The Virgin, wearing a full mantle covering her shoulders and draped in front over her gown, is seated on a low chair. Her face is round and full, her nose short, her lips thin, her forehead large. Her curly hair is parted in the middle and on it is a veil. She is holding a closed book with her right hand over her right knee, and with her left she is supporting the Infant Jesus dressed in a long loose gown and leaning against the Virgin in a standing position. His face is as round and full as that of the Virgin, the hair curly, the ears large. He is looking up at His Mother, who is looking down at Him with an earnest expression.

At first sight the group seems to be of Italian rather than French origin. A closer examination, however, shows that the type of the Virgin with her large somewhat flattened face, the peasant-looking Infant turning His head toward the Virgin with an expression of intelligence and tenderness, are purely French. It comes from the region of the Vosges of which the facial expression of the Virgin is a characteristic example.

There is in the "Musée de Sculpture Comparée" in the Trocadero in Paris a cast of unknown provenance, donated by Mr. Hug, and representing the Virgin and Child, which is very closely related to our group and which may have been made by the same artist. It is also interesting to compare it with a group in ivory from the Aynard Collection (Catalogue 1913, p. 140, No. 175).

A more typical example of the School of Vosges is the seated figure of a bishop (fig. 3) from the late fourteenth or early fifteenth century, possibly representing Saint Martial. He is seated on a cushion, on a dais decorated with rosettes. A mantle is draped over his long gown and rochet. In his left hand is a long staff while with his right hand he is giving the benediction. His face is round, his beard short; his hair, thick and curly, is parted in the middle and arranged over his forehead and ears. On his head is the bishop's mitre.

This statue originally coming from Neufchâteau in the region of the Vosges, formed part of the Molinier Collection in Paris. It is a most characteristic example of work from the School of the Vosges in which French and German elements are associated together. The type of the bishop, with his flattened face, the way in which his hair is arranged and the mantle draped over the upper part of his body, are characteristic of this school. In comparing it with other statues of the same type, we find a similarly represented figure of a bishop in the Schnutgen Collection (Dr. Fritz Witte: Die Skulpturen der Sammlung Schnutgen pl. 71, No. 1), given to the School of Cologne but possibly of French origin, and another in the National Museum in Munich reproduced in the "Katalog der Bayerischen National Museums," vol. VI, pl. V, No. 466.

Of a different school and of a different type is a charming statue in stone representing Saint Michael killing the dragon (Fig. 4), from the second half of the fifteenth century. He is standing on a low base trampling the dragon under his feet and wearing a long gown gathered around the waist line. A jewelled border with a meaningless inscrip-

tion is around his arms on the upper part of his sleeves and along his bare legs which are exposed owing to the splits at the sides of the lower part of the gown. Around his neck is a turned-over loose collar and around his wrists are turned-over cuffs. His hair is thick and curly and his youthful face with almond shaped eyes and delicate features is slightly bent forward as he looks down at the dragon whom he is about to kill with the sword held high in his right hand, while in his left is a shield.

This group, full of infinite charm, comes from the Church of Villenauxe in the department of Aube in the vicinity of Nogent sur Seine. It is an interesting example of purely French traditions in sculpture without any outside influence. The type is eminently French such as has been best preserved in the region of Ile de France and around Reims. The region of Champagne seems the most probable as origin for the execution of the statue in which the idealistic conceptions in art prevail. Owing to this idealistic conception in its execution, the statue at first sight seems of an earlier period. Small details, however, such as the passementerie border with its meaningless inscription, the splits at the sides of his gown, the way in which his collar and cuffs are arranged, the way also in which his hair is modelled, put it at a period not earlier than the second half of the fifteenth century.

A different conception is shown in the two statues in painted stone representing Saint Cosmas and Saint Damianus (figs. 5 and 6) of a slightly later period,—the last quarter of the fifteenth century. The Arabian doctors who lived in the fourth century and who had devoted their lives to the care of sufferers of every rank without taking a fee, are represented here in costumes worn by civilians in France in the second half of the fifteenth century. At that time the cult of the Saints in France was not only of the greatest, but they also then seem to have taken actual part in the life of the people, protecting them and adopting their fashions in costume. The images of Saints and stories relating to their lives were then not only represented in churches but they could also be seen everywhere. They were sculptured in stone or wood at the gates of villages where they were supposed to defend the city against the enemy.[1] They were in private chapels and houses and their miracles were often gloriously illustrated in stone, wood, tapestries, and illuminated manuscripts.

The Saints we are concerned with here are characteristic examples

[1]Emile Male: L'art religieux a la fin du moyen âge, p. 157-158.

Fig. 4. St. Michael Killing the Dragon
Second half of Fifteenth century

Fig. 7. St. Crespin
Late Fifteenth century

Collection of Mr. Mortimer L. Schiff, New York

of the way in which they were generally represented at that time in France. They are standing on low bases and wear over blue gowns long plaited overdresses in red with blue hoods. On their thick hair, cut short around the head, are soft hats. One of the Saints is holding an ointment box in his left hand while blessing with his right; the other holds gloves in his left hand while pointing upward with the forefinger of his right.

As much as the figure of St. George previously described has been idealized, so much are the figures of Saint Cosmas and Saint Damianus realistically represented. In conception they stand very near the Saint Cosmas and Saint Damianus from the Book of Hours of Anne of Brittany, illustrated by Jean Bourdichon. There they are portrayed as two doctors of the University of Paris and as Emile Male observes: " . . . . They are represented as two hard workers, already marked by life, but entirely devoted to their profession, looking somewhat rough but kind and whom one approaches without fear."[2] The same remark could be applied to the two saints from the Schiff Collection. They are kind looking and dressed simply in long robes showing deep vertical hatchings, and they bear a close relationship in regard to attitude, costume and expression to Saint Cosmas and Saint Damianus from the Book of Hours of Anne of Brittany.

The latter was, as we said, made by Jean Bourdichon and belongs to the School of Touraine. Our statues are said to come from the Church de la Madeleine in Troyes owing to which they ought to be classed among the products of the School of Troyes. However the type and the way in which they are portrayed would rather point to the School of Touraine, to which also belongs the Book of Hours mentioned above. To the same school of Touraine belong two other statues of Saint Cosmas and Saint Damianus of a more idealized type and represented much younger. They are in the Musée de la Societé archeoligique de Tours coming from the priory of Saint Come.[3] One of them, St. Cosmas, holds an ointment box in his right hand and in his left are what would resemble gloves, as in our statue.[4]

The last piece of sculpture we are going to deal with in these pages is a statuette in stone of the late fifteenth century representing Saint

[2]Emile Male: L'art religieux a la fin du moyen âge, p. 160, where also the Saints are reproduced. A colored reproduction can be found in L'Abbé Delaunay: Le livre d'Heures de la Reine Anne de Bretagne, vol. II, pl. 348.

[3]See Vitry: Michel Colombe et la sculpture francais de son temps, p. 326.

[4]According to Cahier (Caracteristique des Saints, p. 445), gloves carried by Saints, especially in the left hand, were a sign of nobility.

Crespin (Fig. 7). He is seated on a bench standing on a sloping base. An apron is fastened over a loose gown gathered around the neck and the waistline. On his thick and curly hair is a soft hat with a turned up rim and on his feet are shoes with large tops. He is repairing a shoe which he holds with his left hand on his knees, while with his right he holds an instrument with which he is working.

The type of the Saint is typically French and as for his expression, attitude and bearing, they are of exquisite charm. He personifies perfectly the saintly devotion with which he worked for the poor without accepting any fee.[5] The costume, the way in which his hair is arranged, the soft hat and the shoes with their wide tops, place the statuette at the end of the period of Charles VIII. It is another charming example of the popularity of Saints in France at that time when all guilds and corporations had their own particular Saint whom they venerated and under whose protection they placed their establishments. As for Saint Crespin, he generally was selected to protect the shoemakers' guilds all over France and Germany. The statuette which is 13½ inches high comes from the Sanvageot Collection in Paris and is said to have been formerly in a Church in Amiens.

Thus we come to the end of this article of which the chief interest was to bring together different pieces of sculpture of various tendencies and inspiration and, though all of French origin, belonging to different schools in France.

Stella Rubinstein

EUGENE DELACROIX, ROMANTIC PAINTER

SEEN through comparative poverty and a recognition which even today is limited and partial, the life of Eugene Delacroix[1] appears quite uniform, simple and colorless. It contains only two journeys of short duration though very rich in results — it is characterized by no sensational love affairs, by none of the theatrical gestures in which his contemporaries indulged, by nothing showy.

Translation by Miss Catherine Beach Ely

[5]According to the legend Saint Crespin and Saint Crispianus were two Holy Brothers who preached the Gospel in France. They were shoemakers by trade and being supplied with leather by angels, they made shoes for the poor without fee. They are Patron Saints of Soissons, having been beheaded there after they had been denounced as Christians and had suffered many tortures.

[1]Born at Charenton — Saint Maurice (near Paris) the 27th of April, 1798, died the 13th of August, 1863.

The life story of this painter is identical with his work which begins for us in 1822 when he exhibited at the salon his Dante's Bark. This picture which marked the birth of romanticism in French plastic art suddenly revealed Delacroix as an exceptional personality, a rare painter, a master of plastic form, gifted with most unusual dramatic feeling and with a technique which in spite of its sweeping novelty was yet unerring and finished. This canvas praised by some, disparaged by others[2] — appeals to us by a grandiose yet original and daring composition, by a complete mastery in the arrangement of groups, planes and surfaces, by a perfect understanding of values, by a vivid, full and supple line which, without emphasizing form by too heavy and sharp an outline, melts into the painted surface in a euphony of delicious yet restrained color.

Undeniably, as regards color, Delacroix' first manner is not entirely free from defects. In that period his palette is noticeably somewhat confused: the tones are a bit muddy owing to unfortunate sooty combinations whose murkiness is due to an exaggerated use of black ochre.

Beginning with his second picture The Massacre of Chios Delacroix abandons these doubtful color combinations and these brown "sauces." It would seem that this picture was painted at the outset according to his first method and repainted the second time under a new conception of color. He saw just at that time Constable's painting; and the luminosity, the ethereal transparency of this painting started him on the right road. Accordingly he immediately changed his process, giving to color the same purity, the same splendor which he had just been admiring in the foreign painter.

But the contribution of the Anglo-Saxon genius to Delacroix' evolution and inward wealth does not end here. A troup coming at that time from London played at the Odéon masterpieces of the English theatre which enlarged his sentimental horizon and nourished his poetic endowment just as Constable's way of seeing had added to his plastic vision.

Attracted by a beauty of which he had merely caught glimpses, Delacroix wished to arrive at the very source of the inspiration. Thereupon in 1825 he visited England where he came into contact with the autochtonous school: Bonnington, Fielding, Turner, Lawrence, Harding, Varlay, James Roberts, and Wild. Coming back much enriched,

[2]Mr. Thiers, abandoning politics for the time being, writes for "The Constitutionalist" an enthusiastic article in which he rates the picture as a masterpiece; on the other hand Delecluse, the staff-critic of the "Journal des Débats" calls "Dante's Bark" a daub.

he painted, in a purified luminous gamut and with a technique even freer than at the beginning, the following series of pictures; — Sardanapale, Jesus in the Garden of Olives, Marino Faliero (1827).

A second voyage made by Delacroix in 1832 added new elements of value to the growth of his genius. Then it was that the artist visited the coast of North Africa, Algeria and Morocco. The oriental exoticism which was so popular with the romanticists enchanted his ardent gaze and the nature of these countries, where all is play of color and splendor, exalted the colorist in him. On his way home he entered Spain and associated there with Velasquez and Greco. Greco, by a close affinity, drew him with his mysterious force and his feverish charm; Velasquez, the incomparable master, taught him how pictorial matter should be manipulated. Beginning with this period Delacroix' pictures present the picturesqueness of the Orient, its pageantry, its glitter, its magniloquence and its lyrism.[3]

Henceforth the master had well in hand all his powers as a painter, all his qualities as a dreamer and a poet. In 1846 he exhibited his famous canvas, The Entrance of the Crusaders into Constantinople; in 1847, he finished his frescos in the Chamber of Deputies[4] as well as those in the hemicycle and in the cupola of the Senate.[5] In the year 1851 he painted the ceiling of the Gallery of Apollo (at the Louvre), and here his gifts and his knowledge combined in the creation of an authentic masterpiece. This painting has three divisions in the form of a rectangle prolonged by two half spheres, and represents the combat of Apollo with the Python.

Under the head of mural work it is fitting to mention also his frescos in the Hall of Peace at the Hotel de Ville (in Paris) painted in 1854, and his superb decoration of the Chapel of the Holy Angels in the Church of Saint Sulpice,[6] a decoration which has as its theme scenes from the Old and the New Testaments.

To know the work of Eugene Delacroix is to be convinced that he is justly classed among the masters of French art, — of the world's art. Is it necessary to explain why he is considered a renovator and a forerunner?

Let us recall what was the spirit which controlled the artistic creation of that period. The classical ideal weakened by the servile

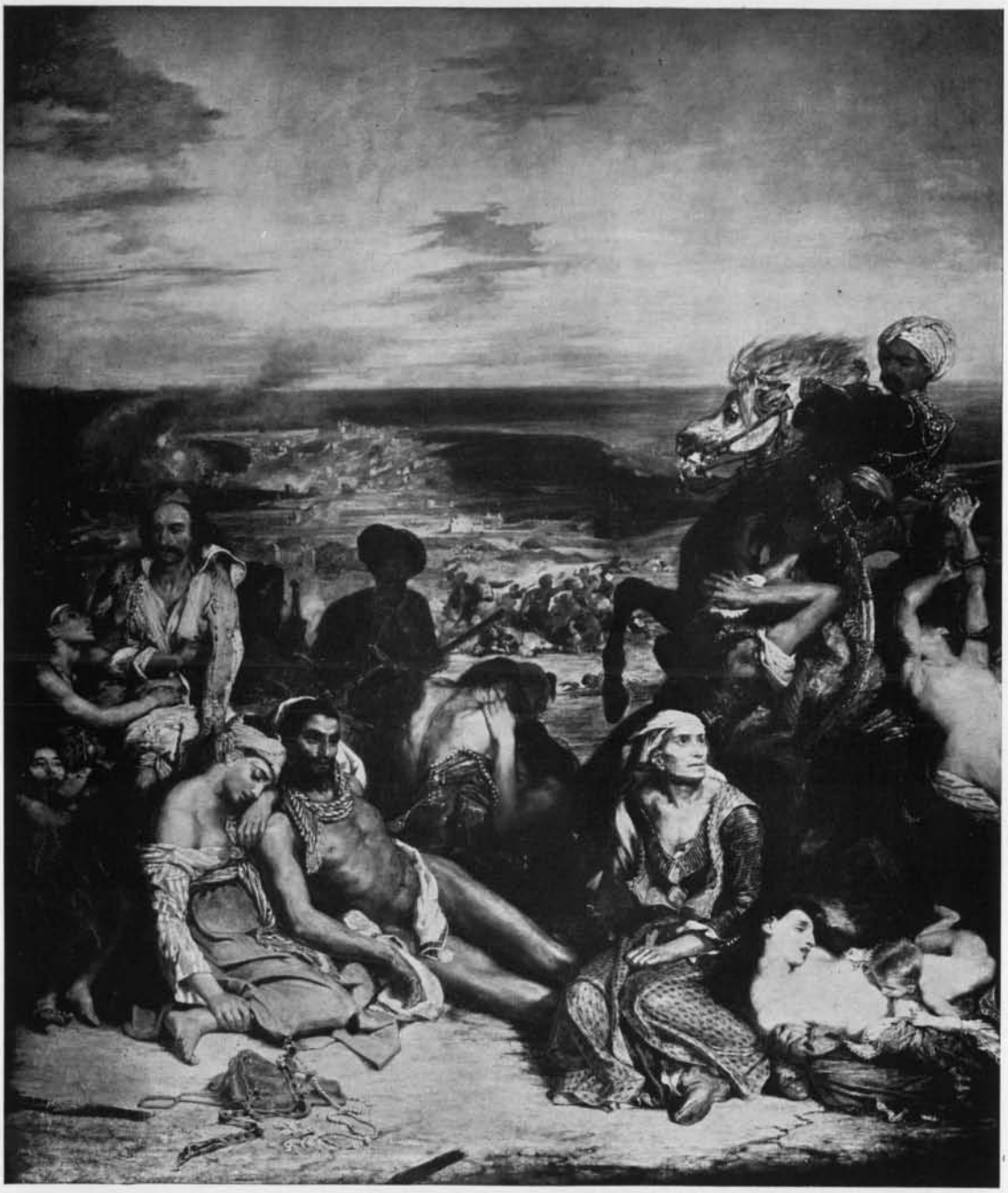
[3]The Conjurors; The Arabian Comedians; The Body Guard; The Pirates; The Lion Hunt; The Fanatics; The Sultan Abd-el-Rhamen; The Women of Algiers; The Jewish Wedding.

[4]Begun in 1833.

[5]Mural paintings begun in 1845.

[6]Also in Paris.

EUGENE DELACROIX: DANTE'S BARK
The Louvre, Paris



EUGENE DELACROIX: THE MASSACRE OF CHIOS

repetitions of the followers of David, (I except naturally the fine master Ingres and some of his pupils), was transformed into an academism without accent, vigor or soul: hard and fast rules replaced laws, the abstract type degenerated into the conventional type. Then came Delacroix with his aggressive strength, with his fresh and frank sensibility, with his originality which threw aside formulas. To the painting of this period which was dull in color, dry and stiff, he brought a trumpet flourish of color and freedom of line. Delacroix' art, having power of suggestion as its fundamental idea, takes from the world and its aspects that which is the most real, the most essential, the most eloquent, the most stirring. Delacroix differs from his masters and his contemporaries in making color predominant, without however in so doing neglecting form in the least; on the contrary he gives to form a frankness, fullness and spaciousness forgotten since the Renaissance — only he neither outlines nor encircles it. In advance of the impressionists and vibrationists he bases his system of color on the principle of complementary colors and seeks to obtain the effects of vibration by putting on his canvas through separate strokes of the brush color-splashes which he carefully refrains from blending in a uniform tint: he colors shadows and uses reflections as a means of softening crude and harsh combinations. Delacroix, whose pictorial method depends upon complements and contrasts, never resorts to generalizations of "local color." Quite otherwise he multiplies tones and marries the most contrary color elements — but he does it scientifically. For example, if on the surface of the side in shadow *green* dominates, *red* will be put in evidence on the side toward the light; if the form is *yellow* in its lightest part, its shadows will have a preponderance of *violet,* and if it is *bluish, orange* will be placed in opposition.

In order to follow faithfully and infallibly this color-process, Delacroix devised for his use a circle of pasteboard divided all around in quarters. Each quarter is painted a color which has next it at the right and the left those most *like* it, most closely related to it, having its contrasting color exactly opposite at the other end of the circle. To make the explanation clear, let us imagine the face of a watch with its divisions in hours, half hours and quarter hours, upon which we will replace the figures by colors. Now let us suppose that in place of the figure twelve the color red is placed, then upon the six the green will be placed; upon the one the orange; upon the seven the blue; upon the two the yellow; upon the eight the violet and in this way

passing gradually around the circle through successive degrees, through transitional shades, we arrive from analogous to contrasting colors. This dial arranged in tones like a chromatic and diatonic scale assumes with Delacroix, for the harmonies he has in mind, the role of an instrument of verification and control, and permits him to undertake the boldest combinations in the highest pitch without fearing false notes or strident discords. Accordingly, when it suits his purpose, the master lets the cadmiums have all their power, the vermilions all their energy, the zinc-yellows all their sharpness (the three most sonorous groups of colors on the palette); but, quite often, when the desired effect requires it, he softens his color, renders it delicate and almost tender — arriving by contrasts at brilliancy and by similarity at soft effects.

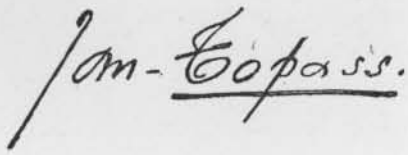
For, with Delacroix the color harmony is strictly subordinated to the initial sentiment, to the spiritual significance of the work, to the *argument,* so to speak. No one perceives better than he the emotive value of color, its psycho-physical action upon our sensibility. In his compositions he chooses a *fundamental* color which will be at the same time the point of departure, "the key," the "leading motif" repeated in variations and in multiplied combinations all through the work, and of which the sensorial power is in direct relation with the subject and its *expressional mood.* For instance, in the severe and rude harmony of The Death of Pliny the dominating tone is violet corresponding to the lower notes of the musical scale; in Socrates and his Familiars the impression of serenity is obtained by a perfect equilibrium of red and green color notes authoritatively arranged: the tumult in Abd-el-Rhaman is expressed by dissonances where the harsh green of the parasol contends with the azure of the sky and the violent ochre of the walls. In the Fanatics of Tangiers madness is rendered by a regular hubbub of colors.

Formerly Stendhal and recently M. Camille Mauclair made, in speaking of Delacroix, a comparison of him with Greco and Tintoretto. Indeed from Tintoretto the French master has this magnificent but extremely dangerous desire to represent as a painter that which surpasses plastic language; and he comes close to El Greco through his stormy soul, his anguish of spirit.

The work of Delacroix through which the lighting of genius so often quivers, is, in spite of its robustness and in spite of its equilibrium, somber, disquieting, pathetic and just a little morbid, — which permits

Baudelaire to compare the great romantic painter to "a lake of blood haunted by evil spirits."[7]

But, such as he is, Delacroix has his peers only among the noblest and the most powerful of painters.



SARGENT AS A WATERCOLORIST

JOHN SARGENT has his own personal view of which the warp is old world breadth and the woof American modernity—a modernity which, however, stops short of rawness. He is a realist, but with reservations: his work has discretion, elegance and distinction—in this it differs from the lower realism of extreme modernists. His art is modern in spirit in that it is dynamic rather than static; in vibration rather than in equilibrium. But to an up-to-date gusto it adds an authority which is dignity. This balance of qualities requires mental perspective and rich resources of experience.

The influence of a cultural background upon the American temperament is nowhere better exemplified than in Sargent. He spent his early youth in Florence under the tutelage of cultivated parents. From the beginning he breathed an atmosphere of distinctive beauty. His foreign education has added to his American equipment patient discipline and his new world temperament has saved him from the cut and driedness of the European academician. Owing perhaps to an unusually favorable environment he found himself early in life and has not been an experimentalist in the sense of frequently veering from one manner or method to another: with a clear perception of his goal he strides swiftly to it. His long career has been successful from the start. Although foreign born and foreign educated, he has American power of accomplishment, directness of aim, keen observation, nervous vigor, independence and ingenuity. His work is crystalline as an American sky. The incisive rapidity of the new world animates his brush. These characteristics preeminently fit him to be a great water colorist.

He has the American wanderlust. His innate pictorial sense, nec-

[7]"Beacon-lights" in "Les Fleurs du Mal."

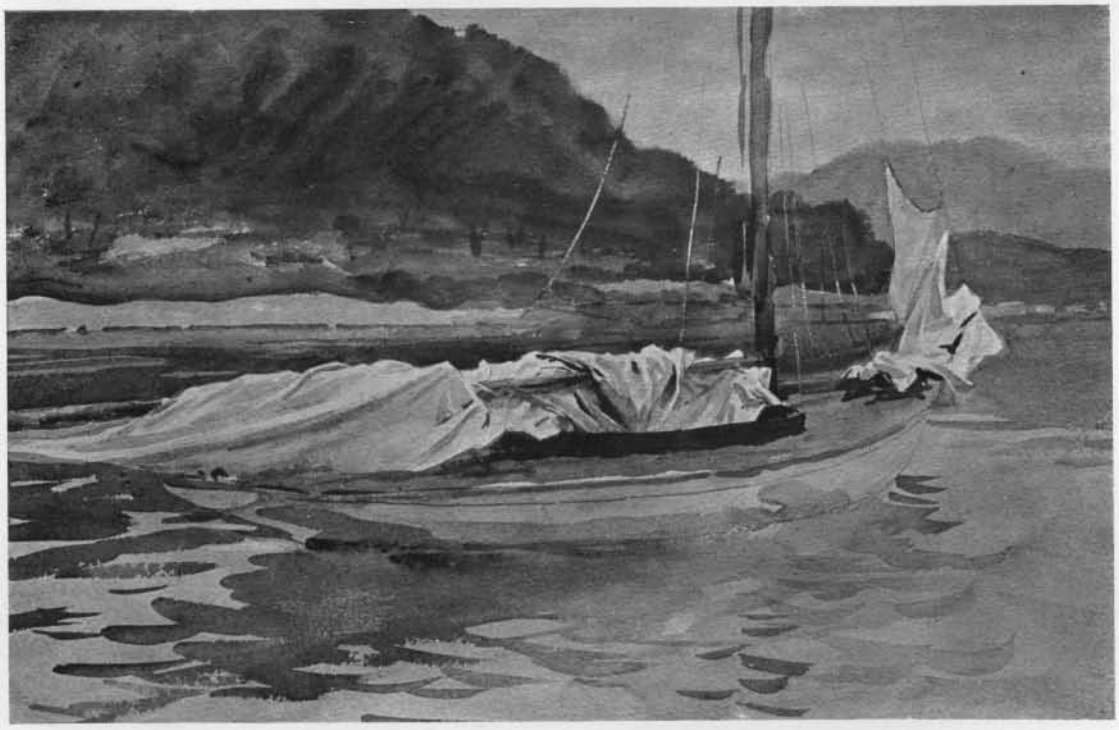
essarily restrained in his portraits to representation of sophisticated types, has free play in the aquarelles with which he diverts his travels. When wearied with the confinement of city life and studio work an instinctive yearning for brighter lands (perhaps in part the homesickness of the Southernborn), drives him to Italy, Spain, Egypt and The Tyrol where many of his finest watercolor sketches have been produced. His keen perception of the characteristics of soil and races enable him to give the essential differences of the countries he visits. Remarkable is the range of his talent—the American adaptability with which he swings his brush from continent to continent without passion and yet with unfailing verve and magic. His watercolor work is brilliant rather than imaginative, electric rather than lyric—it has the bravura of a self possessed talent rejoicing in its own maestria. It is none the less American in quality because it mirrors European and oriental scenes.

The perfection of Sargent's gift as a watercolorist appears in the collection of his sketches at the Metropolitan Museum. Perhaps the most striking of the group is the Tyrolese Crucifix—by its very realism the crucified figure on its wooden pillar against a brilliant blue sky accuses the human race whose blindness added to a long line of errors this culminating tragedy. In Sermione a vision of transparent clouds and silvered mountain peaks reflects itself in a pool hushed to receptive ecstacy. Two sailboat scenes are among the group — Idle Sails and Boats. In the former white sail-sheets are carelessly abandoned on the boat as if some goddess had flung her draperies there, the becalmed boat rests on an inlet of blue water encompassed by mountains. The other sketch shows a white sailboat moored beside a little black scow in a quiet cove with a background of black cypresses zigzaged against a pallid sky.

The warm golden tones of A Venetian Canal are offset by a few deep green shadows, the water holds a world of reflected color, the slender tower in the center background shows orange against the sky and the little bridge which spans the canal like a golden brooch catches the direct sunlight.

Cool blue and dove grey shadows make of The Giudecca a tranquil refuge from the hot sun. The Spanish Fountain and The Escutcheon of Charles V are studies of light in transparent material—gold, lilac and blue tones filter exquisitely through the sculptured marble and and water of the fountain. Stray sunbeams quiver across the shadows of a cool niche. In The Escutcheon the sun's rays strike on the marble

JOHN S. SARGENT: THE BATHER
The Metropolitan Museum of Art, New York



JOHN S. SARGENT: IDLE SAILS
The Metropolitan Museum of Art, New York

bas-relief an exquisite diapason ranging from silver through azure to gold and orange.

In The Generalife a group of women, (two of them watching the third who sketches), blossoms against a background of rich foliage through which a single shaft of sunlight falls. One of the most delightful of the Metropolitan group shows a mountain torrent fresh from the heights, edged with the vivid green of moist woods, touching a thousand stones and pebbles with living color. The stimulating flood buffets a solitary bather—one feels the rush of mountain water and air.

Sargent's Eastern types are none the less picturesque because of their trenchant realism: forceful in racial characterization and rich in color are his oriental scenes in the Brooklyn Museum. The Bedouins, a man and woman in blue and brown robes, their piercing eyes shining out from dark faces; Bedouin Mother holding her babe, her eyes and teeth gleaming in the rich brown shadows of the tent; acquiline faced Arab gypsies in the dull blue and reddish brown shadows of a tent.

Strong in line and color are the boat pictures of the Brooklyn Museum groups. Boys Bathing beneath the hulk of an old boat whose bulging keel dominates the foreground; Melon Boat with reddish light on its big loose sail and rich blue-green tones on boat and water; Portuguese Boats where effective line repetition is obtained by a row of small sailboats mirrored in the pallor of a calm sea.

Galilee and Hills of Galilee show barren lands in light brown and reddish tones with isolated figures.

The Piazetta is a study in the sunlit marble of slender columns and an ornamental façade. La Granja shows a marble flower urn and a dancing marble figure against the dark bouquets of a formal garden.

Perhaps the most striking of the Brooklyn group is The Tramp whose aquiline face arrests attention by the concentration expressed in its lean jaw and deep set eyes. In Switzerland places the spectator behind the oddly foreshortened perspective of a mountain tourist resting on a narrow bed, his booted feet spread out upon the footboard. Zuleika, an up-to-date woman in bright summer robes, is reading stretched at full length on the grass, her piquant head propped on one hand.

Other interesting watercolors of Sargent's are Olive Trees, Corfu with silver grey tones on sky, lake and gnarled tree trunks; Lake of Garda which swiftly suggests so much by so little; Lake in Tyrol, a still pool deep-set in pines, sombre as the eyes of a woman who has no outlet for her sorrowful thoughts; Venice in warm browns with masts

against a cloud-filled sky and bulging prows over gleaming water; Workmen, Carrara, a modern Laokoön group — three laborers united by a big coiled rope, symbol of unescapable toil; Italian Court and Fountain in cool grey and pale gold tones, two artists chatting by the fountain savor its freshness. Sculptures at Granada is a study with antique feeling of two sculptured draped female forms, in yellow and reddish-brown tones. In a Garden of Florence garden flowers glow against black cypresses like brilliantly colored enamel on ebony.

Woodsheds, Tyrol, pictures sheds in red brown tints and white geese silhouetted against a patch of green. The Tyrol gives us mountain peaks and the deep rich shadows of massed pines in the foreground. The Simplon, in spite of its objective treatment, opens up celestial vistas, the unearthly beauty of the highest peaks swathed in diaphanous vapors.

These views have an essential rightness of composition, a technique undisturbed by any taint of clumsiness, the nervous fillip of a superb talent—it is realistic work with no calculated emotional appeal, yet powerful through its authority. Sargent's aquarelles—sparkling as frost designs, truthful in delineation, achieving greatness by austere economy of means, spontaneously felt and objectively seen, are the supreme expression of American temperament in the most exacting of mediums.

Catherine Beach Ely

A CASSONE-PANEL BY FRANCESCO DI GIORGIO

THROUGH the kindness of the owner, Mrs. E. M. Wheelwright, I am able to offer herewith a reproduction of an interesting little work by that talented and agreeable artist, Francesco di Giorgio of Siena. It is at present on loan at the Museum of Fine Arts in Boston.

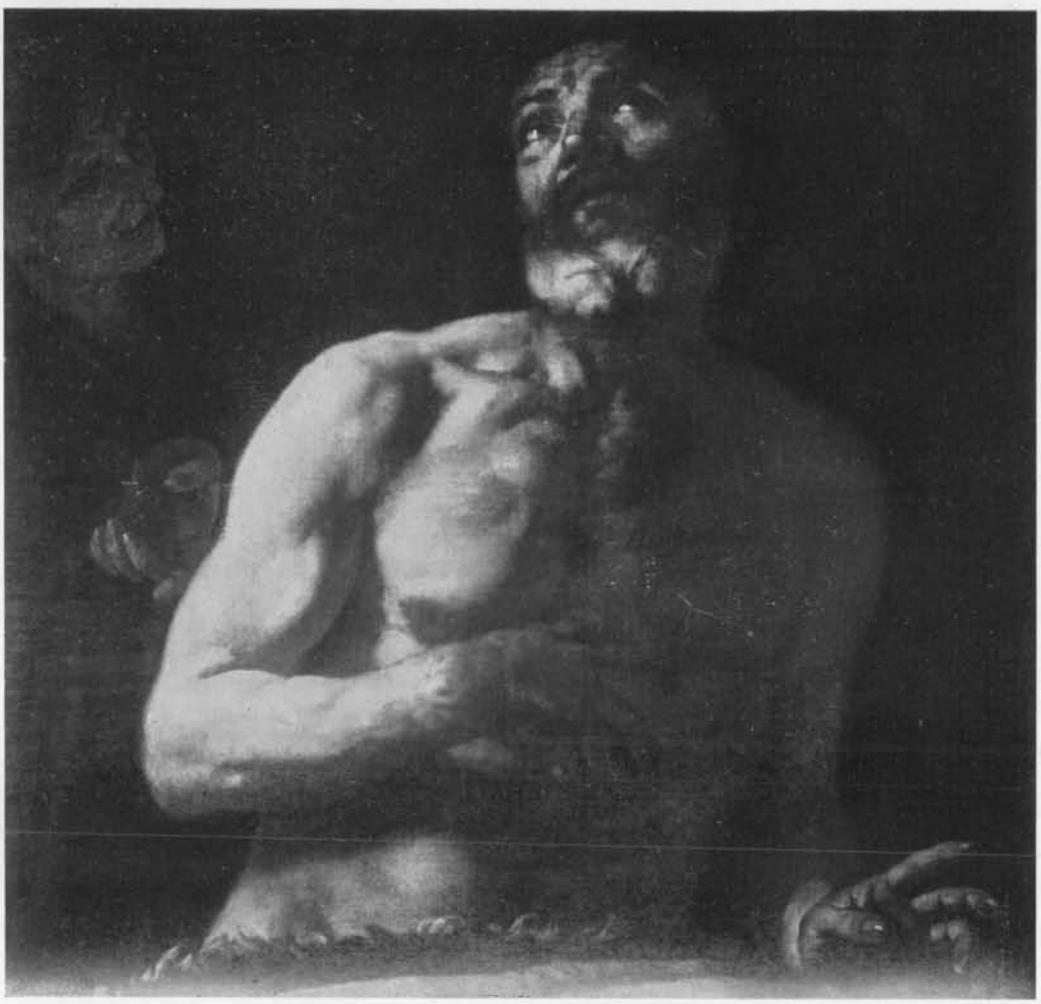
Two scenes are represented in one undivided panel, a Judgment of Paris and a Rape of Helen. In two small side-panels are depicted a youth and a maiden. They stand resting coats-of-arms on the ground in front of them.[1]

There can be no doubt of the authorship. The little figures with their ultra-graceful gestures, the maidens with blonde hair treated in little flame-like locks, and the various nuances of red and rose are so

[1]The large coats-of-arms on the *short* sides of the cassone are modern.

FRANCESCO DI GIORGIO: CASSONE PANEL

Property of Mrs. E. M. Wheelwright. Exhibited at the Museum of Fine Arts, Boston



PETER PAUL RUBENS: JOB

Property of Cavaliere Vittorio Pietra, Milan

many signs of Francesco's hand. So also is the poetical treatment of the theme. Particularising further one may point out that the peculiar gesture of Helen's left arm is found again in the two angels in the centre of the Coronation of the Virgin (in the Academy at Siena) by our artist and in the angel at the extreme left of the Adoration of the Shepherds in San Domenico.

The date of the first of these pictures is 1472 and we may assume that the Wheelwright cassone dates from the mid-seventies.

The predominant tone in the dresses of the figures is a rusty brown, but the central figure has a blue-gray dress with a leaf design. Around her waist is a red ribbon, the two ends of which flutter loose. She wears red slippers and the same red (a favorite color of Francesco's) re-appears in the harness of the horse and the socks of Paris. The rocky landscape resembles that in the Nativity owned by Mr. Blumenthal in New York.

Francesco di Giorgio is a rare master but he is not badly represented in America. He is responsible for a cassone fragment in the Metropolitan Museum (a "Trionfo"), a God among angels in the Lehmann Collection,[2] and a Madonna in Mr. Platt's Collection at Englewood, aside from the above mentioned Nativity[3] and the Boston cassone. He is also probably the author of the background of Neroccio di Landi's charming Annunciation in the Jarves Collection at New Haven.

Arthur McComb

[2]Both this and the preceding formerly in the Kann Collection.
[3]Formerly in the Benson Collection.

PETER PAUL RUBENS'S "JOB"

THIS oil-painting on canvas, belonging to Cavaliere Vittorio Pietra, which represents Job imploring mercy, is a work of the first rank, exhibiting the vigorous conception and technique of the Flemish painter Peter Paul Rubens (1577-1640). Even if the restorer Serafini, who cleaned the picture carefully, and restored to it its original freshness after a lapse of three hundred years, had not discovered letters which I was able to identify as Ruben's signature, it would have been possible to eliminate all doubt as to its author, because not one of the

Translation by Prof. Wm. C. Lawton

imitators, however good, of the great Westphalian master attained to the anatomical vigor, and the coloring of the flesh, characteristic of him, which we observe in the present work. Job rises, from the waist up, with all his Herculean bust, from the dunghill where he is confined and tortured. We see on the edge merely a part of the straw mat that covers him, and on one fold of it, at the left extremity, is to be read, by a bright light, the signature, which is almost complete, and consistent with the painting itself, and so authentically of the artist's age.

Job is represented still in all the vigor of health and with powerful muscles, because, at this stage of his distress, which reddens his eyes and moistens them with tears, there is about to break forth from him a cry of agony wrung from his sufferings, too great for human endurance: but the patient sufferer presses his breast with his bent right arm — a masterpiece of anatomy and of life, — and with the other pressed to his chest he extends the fore-arm. The hand is almost wholly open, to accompany the action of despairing supplication by which he is successful in relieving his repressed pain with an agonizing sigh of prayer, with his head held high and his glance fixed on the heavens.

As a vivid contrast (common in Rubens's works), on the spectator's left, where the space would be unoccupied on account of Job's bending to the right, a mature woman is depicted in the shadowy background. Only her head is seen, turned three-quarters to the right. According to the sacred tradition this represents Job's wife, angry with him on account of his persistence in resignation. With her hand open and pointing donward, she appears to be making a sarcastic response to her husband's prayer:

"And thou dost invoke that god of thine that maketh thee to suffer so! A fool art thou to endure in such wise, such great tribulations, and hast verily fair profit therefrom!" (Job II, 9).

Among the generally known works of Rubens this one of Job does not appear, so far as I have as yet been able to discover. So we have now before us not only an original work, but a picture upon a subject which Rubens, with his remarkable versatility, does not appear to have treated elsewhere, although we have convincing means of comparison to identify the technique and style as Rubens's, even without and in addition to the signature. For the anatomy of the bust, it is sufficient to recall the Democritus in Madrid, the Drunken Hercules in Dresden, the magnificent torso of the Dying Seneca in Monaco. Job's right arm

recalls the St. Sebastian in Berlin, the Bacchus in Cassel, the Prometheus in Oldenburg, the St. Christopher and the Samson in Monaco, and the man on the left of Silenus in London. The head, which is admirably modeled, seems to be that of the praying soul in the St. Theresa in Antwerp, the man's head in Berlin, but more than all these, the head of the praying St. Andrew in Vienna. The Job, then, of Cav. Vittorio Pietra, clearly appears to be a work of art of the first rank from the Ruben's best period (1615-1625) and of exceptional artistic value.

Serafina Ricci

AMERICAN ANTIQUES

Notes on Colonial and Early American Furniture, Silver, Needlework, Portraiture, Silhouettes, Pewter, Engravings, Glass, China and other Arts and Crafts.

PEWTER BY FREDERICK BASSETT

The pewter plates, basin and porringer by Frederick Bassett reproduced herewith are excellent signed pieces by a native craftsman of Colonial days. The maker was a brother of Francis Bassett, the silversmith, of New York, and himself worked in that city from 1789 to 1800. However, it seems probable from the fact that many of his pieces are found in Connecticut that prior to that period, or perhaps later, he was established there. During a part of the time he was in New York, from 1795 to 1798, he appears in the Directory as a "Plumber and Pewterer." He was one of the executors of his brother's will, proved in 1799 and was the beneficiary (?) under the curious will of one Francis Mayon of New York, proved in 1798, which reads, "To Frederick Bassett, New York, Pewterer, all my goods, chattels, monies, debts, etc." Bassett's pewter is characterized by the honest workmanship of the conscientious earlier craftsman and is generally simple and dignified in proportion, of good form, and the decorative features, as in the handle of the porringer shown, admirably conceived. He used, from time to time, a number of "touches" in marking his pieces; sometimes simply the initials "F. B." surmounted by a fleur de lis in a heart-shaped indentation, at others a highly ornamental stamp of rather large proportions, oval-shaped, containing

his first name in the upper border, the last name in the lower border, and, within, a rose surmounted by a crown with the letters N and Y at either side of the headband of the crown. Below the latter device he generally used another stamp in the form of an arc containing above, his name "F. Bassett" and below, the words "New York."

Two Eighteenth Century Pewter Tankards

Of the two early American tankards in pewter illustrated herewith, the one with the flat top with projecting rim, to the right, was probably made not later than 1750, when pieces similar in form were being produced by the various native silversmiths. The other tankard, to the left, with the domed top, straight thumbpiece and handle-tip suggestive of the coin sometimes used by the early silversmiths, is perhaps of a little later date, though the straight-sided form was superseded by the bulbous body before the end of the eighteenth century. As with practically all early native pewter, neither of these pieces is marked. They are, however, probably of New England origin, in which section they were found some years ago.

A Kissing Mirror

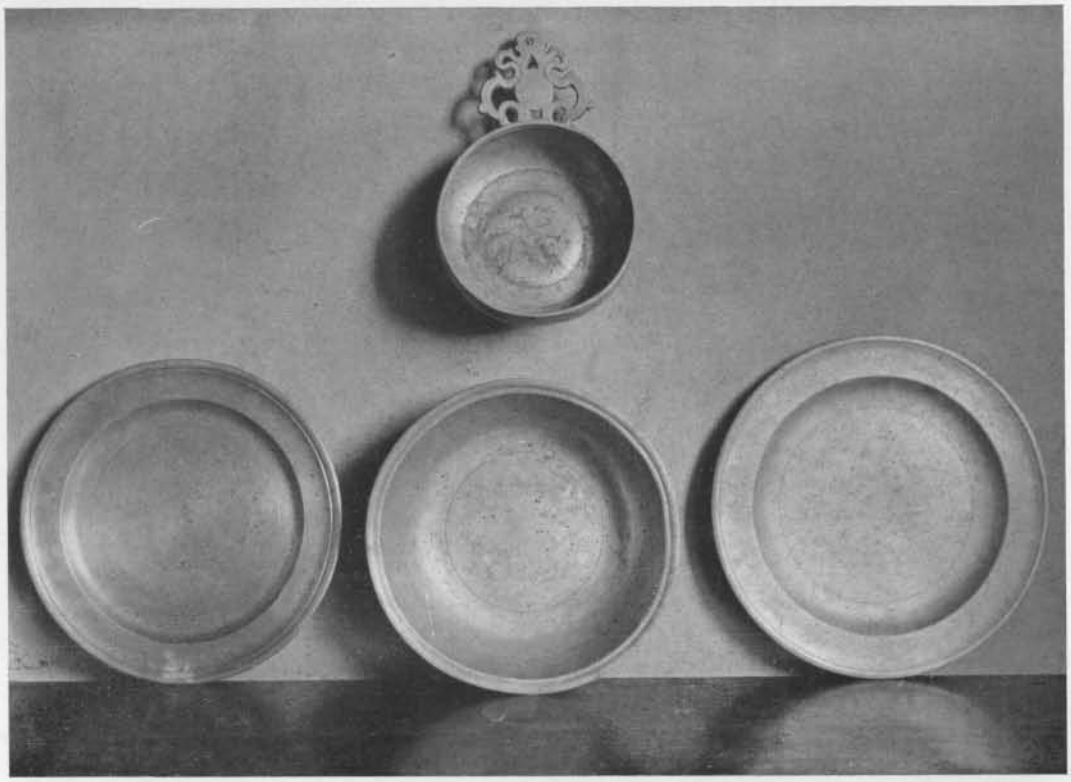
The unusual mirror with the three hearts carved above and the medallion in relief below was secured several years ago in Stonington, Connecticut, by an enterprising collector. The whole frame is roughly carved out of one piece of soft wood, and that it is very old is evidenced by the hand-wrought iron staple on the back, by which it was hung. There is a decided groove in this staple, worn by the nails or hooks that have supported it in the past. This mirror is unquestionably a home-made piece and its origin probably the Eastern section of Connecticut, where it was found. The people from whom it was secured called it a Kissing Mirror, the name by which it had passed from generation to generation in the family, and the motif it presents is perhaps symbolical of two hearts that beat as one. So far as the writer has been able to ascertain it is a unique object in the way of Colonial furniture.

An Early Eighteenth Century Clock Case

This interesting clock, whose works, now mostly missing, were hand-wrought of brass and pewter, is intact so far as the case is concerned. The crudely painted face is a charming bit of early decorative work and is dated at the top 17 — the last two figures being indistinct. It probably dates from the first half of the century. Below, the pewter scroll about the oval opening adds a nice touch. The sides of the upper part of the case slide in and out from the top; and the front, the glass of which is missing, is hinged, the catch being curiously bent to fit around the molded corner of the case.

Courting Mirror Showing Columbus with Ferdinand and Isabella

The courting mirror showing crude representations of Ferdinand and Isabella together with Columbus in the frame, with a ship on the bottom of the mirror glass is a remarkable example of this form. The whole thing is of glass, the frame



Pewter Porringer, Basin and Plates by Frederick Bassett

Property of Mr. Francis C. Coley, New Haven, Conn.

Early American Pewter Tankards

Collection of Dr. J. Milton Coburn, South Norwalk, Conn.

Kissing Mirror
Made in Connecticut. Early Eighteenth Century

Courting Mirror Showing Ferdinand and Isabella with Columbus
Collection of Dr. J. Milton Coburn, South Norwalk, Conn.

Early Clock Case
American. Eighteenth Century

being composed of a number of small pieces fitted, all colored in a fanciful manner. It measures 17½ inches high by 12½ inches wide. Ferdinand, who appears in the panel at the left, wears a red coat, white shirt and green kilts with yellow hose and Isabella, opposite, appears in a red dress and wide brimmed hat. Columbus, in the centre, above, represented in half-length, wears a black hat and a red coat edged in gold with black cross straps.

CURRENT COMMENT

An Innovation in Magazine Illustration

For many months we have meant to call attention to the interesting experiment in illustration in black and white inaugurated in the Century Magazine at the time the change in that periodical was made, eliminating the coated paper formerly necessary because of half-tone illustrations. The line engravings now appearing in this monthly, distinguish it from all competitors and artistically have enabled it to escape finally from the banality of the commonplace which dominates its contemporaries. Of photographic representations of feminine pulchritude and the stereotyped and hackneyed products of the modern illustrator we have had quite enough. It is a relief to turn to a different and decidedly simpler, stronger and finer form of graphic art which complements rather than disturbs the effect of the printed page.

Modern American and Foreign Paintings

The exhibition of modern European and American paintings at Mr. C. W. Kraushaar's gallery during December last included masterpieces like Daumier's "Le Meunier, son Fils et son Ane", Courbet's "La Vendange a Ornans" and Rosseau's "La Hutte des Charbonniers." Beside them the American pictures were hardly noticeable, though the "Woman with Macaws" by George Luks managed to make itself seen — and felt. Even the little cabinet paintings by Puvis de Chavannes and Toulouse-Lautrec were infinitely better than the largest and best of the remaining pictures by our native artists.

NEW ART BOOKS

The Next-to-Nothing House. By Alice Van Leer Carrick. The Atlantic Monthly Press, Boston. Illustrated. 8vo. 1922.

There is probably nothing more interesting than to acquire an old house, Revolutionary or Colonial, and then hunt things of its time with which to furnish it. If you are engaged in such an undertaking or contemplate it in the future, this is

an engaging book which tells how the fortunate author furnished one on next-to-nothing, and did a remarkably good job as well. However, the collector is not likely to find much to add to his knowledge of American antiques in its pages. The author is careful to tell the prices she paid for various things but does not seem to appreciate even the best of them sufficiently to describe them minutely or to make a painstaking study of the works of their makers, where the makers are known. She has some really good silhouettes by Bache, Miers, Day and others whom it would have been a real contribution to present-day knowledge to have told us more about.

RAPHAEL. BY FELIX LAVERY. FREDERICK STOKES CO., NEW YORK. ILLUSTRATED. 8VO. 1922.

Mr. Lavery has compiled a useful book on the life and work of Raphael. It is chronologically arranged and at each stage in the artist's development is given a valuable check list of his work. The author has spent ten years of research upon his task and an extended bibliography is printed at the end of the book. Curiously enough he has devoted half his pages to a lost "Nativity," about a third of the illustrations also bear upon this subject and these are not by Raphael. The publication of several photographs and engravings of former owners seems gratuitous. Benjamin West is called "Sir" Benjamin West probably for the first time in history.

CATALOGUE OF AN EXHIBITION OF PRIMITIVE MASTERS. THE BACHSTITZ GALLERY, THE HAGUE. ILLUSTRATED. 16MO. 1922.

It is a pleasure to record the publication of this charmingly illustrated publication with a scholarly introductory essay on the paintings from the pen of Dr. Friedlander. Among the pictures we note one formerly in the Yerkes collection in New York and two from Mr. Langston Douglas's collection. There is a fine little portrait by Corneille Lyon and two by Francois Clouet.

ARTHUR RACKHAM. A LIST OF BOOKS ILLUSTRATED BY HIM. COMPILED BY FREDERICK COYKENDALL. WITH AN INTRODUCTORY NOTE BY MARTIN BIRNBAUM. PORTRAIT. OCTAVO. PRIVATELY PRINTED. 175 COPIES. NEW YORK. 1922.

This charmingly made little volume is a bibliophiles item and an interesting and valuable guide for the fastidious collector of Rackham's individual art. Mr. Birnbaum's note is done with his customary happy facility, exquisite touch and sympathetic appreciation.

CATALOGUE OF PAINTINGS AND DRAWINGS. Worcester Art Museum. Illustrated. Octavo. Wrappers. Worcester, Mass. 1922.

Mr. Raymond Henniker-Heaton has prepared a very attractive and useful publication describing and reproducing most of the important pictures in the Worcester Museum, of which he is the Director. It is a scholarly work and will prove of great value to both the student and critic of painting. It could have been considerably improved with very little additional effort by giving references to the publication in other places of opinions, attributions and appreciations of a number of the pictures.