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artist in whatever other direction he may be called upon to exercise his art, and that in ancient times, through the free display of the human body and of the costumes worn, which, while only veiling the form, offered innumerable variations in the flow of the drapery, the eye was constantly being trained in a way which made the humblest citizen of Athens a capable critic, and consequently able to appreciate the fostering Art influences of a Pericles, even if they were pinched by the taxes which followed. So the study of the nude, the study of sculpture, and even the more conventional lines of architecture, exercise an effect upon the judgment of the eye which is of the greatest service in, for instance, the manufacture of the Carpet, in which the Persians displayed a marvellous perfectness, both in the adaptation of natural forms to their art, and in handling the colour effects, which, under the influence of the great Shah Abbas, arrived at a perfection placing the Persian Carpet in an art class by itself, and giving to the nation a heritage which, apart from other artistic claims, will worthily enable it to hold its own with other nations, whose claims are based upon a civilization in some directions synonymous with distortion of the human form, and a consequent ugliness which is again reflected in unknown directions, and with unforeseen results to the progress of Art.

Reference to the lives of the great Greek painters in Bryan's *Dictionary of Painters and Engravers* reveals an amount of detail, handed down to us through the ancient classics, which, in spite of the absence of any authentic example, makes them living personalities ; and, even as the world of action has to thank Homer for the record of achievements in battle which probably represented (with the full licence poetry allows) the great deeds of a heroic age, so literature has to be thanked for giving life to the great painters, the fugitive nature of whose art has failed to secure to them the meed of the world's admiration, although no record of Art is complete without their names.

In view of the fact that Raphael undertook a commission from Leo X. to produce ten cartoons for tapestry, and exercised his great talents in decorating the ceiling of the hall of the Villa Farnesina for his friend and patron the banker Agostino Chigi, it will be interesting to give some space to the great Greek masters, who may in their time have done similar work for rulers and prominent citizens. Their talents must certainly have been called into play in connection with the frequent religious and other festivals, in which all the wealth of colour afforded by the robes of the officiating priests, the officials and heralds of the games, the holiday attire of the citizens,

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and (it cannot be doubted) the richly embroidered hangings which relieved the walls of the temples, would be under the direct personal supervision of Polygnotus, Zeuxis, Parrhasius, and the greatest of them all, Apelles, who with his fellow-artist, the sculptor Lysippus, was selected by Alexander the Great to exercise the sole privilege of portraying his likeness and recording his deeds, and in so doing constituted himself the first great patron of the Arts of whom history gives particular record.

Before dealing briefly with the lives of the artists here referred to, it may be not uninteresting to speculate as to how far they contributed to the textile arts of the day. I am not aware of any definite records in which the great masters of painting have devoted their talents to the arts of Design and Decoration with anything more than a passing desire to execute commissions, in which the urgency of a request, if not command, induced them to undertake a distinct branch of Art which, if left to themselves, they would have been the first to acknowledge as making a call upon them which was quite outside the scope of their genius. It is true that Raphael designed the frescoes of the ceiling and spandrels of the hall of the Farnesina, already referred to ; but the decorations of an ornamental character which enclose the various panels were executed by his pupils Giulio Romano, Francesco Penni, and Giovanni da Udine, who also carried out the designs for the thirteen sections of the vaulting of the Raphael Loggie, the painted ornamentation of which was executed by the last-named artist, who would undoubtedly be selected by Raphael on account of talents which leaned especially towards decoration.

Writers on Art matters have not sufficiently emphasized the fact that the art of the Designer is quite distinct from that of the Painter. Although it is true that the painter in drawing up the scheme of his picture, and in arranging the grouping of his figures, or the forms of nature which he selects for his subject, has to exercise arts of design of the highest order, he is freed from the circumscribed conditions of material, the conventional exigencies of style and form, and the limitations enforced by the necessity of a repetition which, carefully handled, is one of the most effective features of the art. It is one of the marvels of the Persian Carpet Designers that in their finest productions they have not only successfully overcome the prime difficulties presented by the fixed conventional lines which the parallel lines of both warp and weft enforce, but also, by availing themselves of an "art within art," have, through the agency of colour, varied throughout the design in the

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same forms, given an easy harmoniousness of effect which removes any suggestion of monotony. Of this class of design, in which the conditions of a formal geometrical pattern are preserved throughout, and in which the design proper may be regarded as consisting of one quarter of the entire carpet, turned over sideways and lengthways to form the rectilinear space to which the artist was confined, a certain very effective formality essentially suitable to the fabric is obtained ; but all stiffness and hidebound precision and primness of effect are avoided by the constant slight deviations from repetition in the design. The instinct which to the native weaver makes a repetition of a design as naturally impossible to him as it is to the musician is very happily illustrated in Lady Randolph Churchill's *Reminiscences*, in which she records that her master, Stephen Heller, told her that the great artist-musician Chopin, in playing his own compositions, never played them twice the same way. In like manner, the artist Maksoud of Kashan, to whom we owe the Ardebil Carpet, in preserving with admirable precision the intricate turns and convolutions of his design, varied the forms throughout in the colour scheme. In view of the fact that the carpet-weaver reproduces his designs and colourings so largely through the medium of the memory, which has handed down patterns from time immemorial, just as the minstrel of ancient days handed down the beautiful fables which may be said to be the foundations of our literature, it is not un instructive to compare again the artist-weaver Maksoud with the artist-musician Chopin. In both cases the intricacies of form have to be reproduced by an effort of memory, which only strikes one as an ordinary incident of life by reason of its frequency ; it is, however, to be remembered that the machine-like precision of mere memory (which astonishes in the prodigy, but bores in the artist without "soul") is a very different thing to an artist such as Chopin, who in creating the exquisite design and grouping of his main themes, or "forms," enclosed them with a setting of delightfully intricate embroideries, which, so to say, serving as the continuous scroll-work of the Ardebil pattern, gave the same relief to the mind that the art of the weaver has given to the eye. In the occasional repetition of the "leit-motiv," as it is now called, since Richard Wagner made it such a feature of his grand compositions, the "frame" is provided in music in much the same way as the artist Maksoud has enclosed the free expression of his artistic genius within a formal setting, which, while having the special merit attaching to its more formal decorative features, throws into relief the main design itself in a way only to be fully understood and appreciated by imagining the centre of the

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carpet without its border ; the same test applied to pictures would probably bring the humble moulder of picture-frames to the position in the artistic world to which he is truly entitled. Here, again, it may be mentioned that the artist who designs his own frame is seldom happy, which recalls the famous saying of Apelles, *Ne sutor supra crepidam*. This reminds me of a too extended digression ; but before returning to the Greek painters, it may be said that the great expression of artists in Design, as well as in the sister art Music, is the infinite variety afforded by colour in the one case and by tone in the other, in which the mind is reflected according to the humour of the moment, and in this nature is inexhaustible ; the weaver is not bound to the selection of any particular shade in the working out of his design, especially in the details, and the pianist, even in reproducing his own compositions, varies his time, and the emphasis of each separate tone, or combinations of tones, according to the humour of the moment, which gives to the recitals of the great pianists, as also to the orchestral performances of such artist-conductors as Dr. Hans Richter, the pleasure which is constantly varied by the fact that a “phenomenal” rendering of any particular piece is always held forth by the possibility of the artist being “in his best form” ; the Wonder Performances in which fortunate mortals are lifted to Heaven are provided when, owing to some exceptional combination of circumstances, or waves of artistic inspiration, he excels himself.

In an extremely interesting and instructive “Chronological Scheme of Greek Art,” Mr. H. B. Walters in his work, *The Art of the Greeks*, gives in the form indicated a survey of the “History,” “Art-characteristics,” “Sculpture,” “Architecture,” “Painting,” and “Other Arts,” which, with the assignment of periods, and the leading events in the history attached to each, gives probably as good a bird’s-eye view of the essentials of ancient Art as may be necessary for enabling the amateur to form a working conclusion as to his debt to the master-artists of the past. Illustrations of the art pottery dating back to 2500 B.C. ; frescoes and wall-paintings and decorated vases dating back to the same period,—all these display in their ornamental accessories designs which may well have first been used in textile fabrics ; the conventional line, rectangular and spiral key, formal honeysuckle, interlaced band, and detached geometrical styles being freely used. The fine “Mosaic representing the Battle of Issus” at Pompeii, and the wall-paintings at the same city and at Herculaneum, bring us, in natural sequence of Art production, to the consideration of the Greek Masters of Painting. Before entering

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into details, it may be well to mention again that no authentic record of the numerous works attributed to the Greek painters has come down to us, and that the finest picture which is with certainty derived from classical times, the famous "Aldobrani Wedding," or "*Nozze Aldobrandini*," found on the Esquiline Hill, near the Arch of Gallienus, in the first years of the seventeenth century, and for many years in the villa of Cardinal Aldobrandini, and some two hundred years later bought by Pius VII., is now in the Vatican Library. Mr. Douglas Sladen, in *The Secrets of the Vatican*, speaks of the painting or fresco referred to as being supposed to have been a kind of frieze imitated from an original of the time of Alexander the Great, and refuses to see in it the extraordinary merits which the glamour of time has cast over many artistic objects. The picture is certainly pleasing in design and colour, the grouping being such as one might expect from the formality of the times represented, and what colour effect has survived the wear and tear of ages betrays a quality fully equal to the drawing; but, placing on one side the sentiment which the ordinary observer would without any desire to close inquiry attach to a painting "thousands of years old," it is more than probable that Mr. Sladen has approached the plain unvarnished truth when, after an interesting account of the picture, he writes, "We are driven to the conclusion that every decent painting (of antiquity) must have perished, and that our Museums contain nothing better than the works of artisan decorators employed by house-builders."

The ornamental decorations of the Farnesina and the Raphael Loggie certainly express nothing in the way of artistic inspiration, except such as could well be carried out by the artistic staff of the leading Art capitals of the civilized world; and the drawing and colouring of examples of paintings and frescoes which are illustrated in outline and colour in the readily available art books now published convey nothing much in advance of the capacities of innumerable decorative artists, whose labours are deprived of recognition by the fact of their working for this or that leading firm of decorators, who for reasonable consideration are prepared to furnish Pompeian, Louis XIV., XV., or XVI. styles, and Adams ornamentation with Bartolozzi figures, with which many a home of modest pretensions follows in the footsteps of ancestors of long past ages, who may have thus handed down the tastes which gave variety and elegance to days passed in the placid repose of the pre-railway times.

Polygnotus, the earliest of the artists to be referred to, flourished from about 480-430 B.C.; Zeuxis, born 464-460 B.C. died 396 B.C.;

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the contest between the last-named artist and Parrhasius, who flourished about 400 B.C., in which Zeuxis by the natural representation of a bunch of grapes deceived the birds of the air, but was surpassed by Parrhasius, whose drawing of a curtain over his picture brought a triumphant request for withdrawal by his rival, who had to acknowledge defeat, is well known, and will to many recall the violin painted upon the door at Chatsworth. Such *tours de force* are not Art; but it is probable that few artists, in their moments of repose from more serious labours, do not do some work of the kind which they know will attract the ignorant and amuse the *cognoscenti*. The story of Protogenes, who should have been mentioned before as one of the greatest of the Greek painters (he flourished 330-300 B.C.), and the visit of the great Apelles to his home in Rhodes, is far more pleasing, the merit of the story resting upon the skill of the artists striving for mastery. The story is that Apelles, hearing of the capacity of the painter of Rhodes, and probably of the struggles he had to undergo in the pursuit of an art overshadowed by his more fortunate rivals, in the spirit of fine magnanimity characteristic of great minds in all directions of Action, Literature, and Art, paid a visit to Protogenes, and, not finding him at home, in the pride of his skill drew a line of such exquisite fineness that he felt sure that such an exhibition of command of hand and brush would serve better than a mere name. On his return home, Protogenes, not to be outdone, drew within the line of Apelles a finer line still in another colour, desiring this to be shown to Apelles when he next called. Apelles, with a microscopical perfection of eye, and an equally marvellous steadiness of hand, drew a third line in another colour, *within* the two lines first drawn; on seeing which Protogenes acknowledged himself defeated, and welcomed his rival with the appreciation of an artist. I seem to remember the same or a similar anecdote, in which the rival painters emulated each other in the drawing of a perfect circle without the aid of artificial instruments, a feat obviously of the greatest difficulty, which is the real point of the anecdote. These fables, probably distilled from greater facts, accord well with the opinion of Lord Bacon as to the use of fable in illustrating fact.

Apelles, regarded as the greatest of the Greek painters, is noticed with some fullness of detail in Bryan's *Dictionary of Painters and Engravers*, and the details of his greatest efforts, and even the prices paid for some of his pictures, give an appearance of actuality to his career, and the importance of his position in a nation of born artists, which, in spite of the absence of all practical results, compels the feeling that he is to be numbered with the Immortals, and regarded

Plate V

PLATE V  
ORIENTAL CARPET

Size 12-1 × 5-5  
WARP—11 knots to the inch  
WEFT—9 knots to the inch  
99 KNOTS TO THE SQUARE INCH  
(See Analysis)





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as having in his period exercised his art upon possibly much the same lines as Michael Angelo, Raphael, Titian, Rembrandt, Velasquez, and others of the great, who were in their time kings in the realm of Art, and in consequence placed upon a level of friendship with the rulers of their time. It has already been mentioned that Apelles was under the special patronage of the Great Alexander, a man of such godlike power that Apelles probably did not hesitate to accept without abasement the favours he had to bestow.

In concluding this outline of a few of the everyday episodes and achievements of the great Greek Artists, I cannot better illustrate the close connection between inspired Art, the acme of human power, and the general acknowledgment of it, than by relating from *The Percy Anecdotes* an account of the association of the greatest Artist and the greatest Emperor of the period. After the story of Apelles' practice in exposing his pictures to public view, and his reproof to the shoemaker who had ventured upon a criticism of a slipper, which the artist was not too proud to adopt, though he rebuked the endeavour of the humble artisan to rise above his particular sphere, the following passage offers food for useful thought :—

“Apelles was held in great esteem by Alexander the Great, and was admitted into the most intimate familiarity with him. He executed a portrait of this prince in the character of a thundering Jove ; a piece which was finished with such skill and dexterity, that it used to be said there were two Alexanders, the one invincible, the son of Philip, and the other inimitable, the production of Apelles. Alexander appears to have been a patron of the fine arts more from vanity than from taste ; and it is related, as an instance of the freedoms which Apelles was permitted to use with him, that when on one occasion he was talking in this artist's painting-room very ignorantly of the art of painting, Apelles requested him to be silent, lest the boys who ground his colours should laugh at him.”

This anecdote probably reflects quite truthfully the large-mindedness of the master-conqueror, who was great enough himself to be able to recognize and appreciate the greatness of the artist, who in his own particular sphere was equal with himself.

An anecdote of the less well-known painter Eupompus, who flourished about 400-380 B.C., will fittingly conclude this selection of characteristic anecdotes, which are not without application to the scheme of this book. I again quote from the admirable selection compiled by Reuben and Sholto Percy (Joseph Clinton

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Robertson, 1788-1852; and Thomas Byerley, died 1826), and published originally as *The Percy Anecdotes*, from 1821-1823, in twenty volumes, which has probably been made more use of in literature than any other works of the class. The anecdote comes under the heading of "The Fine Arts," and is entitled "Painting from Nature" :—

"Eupompus the painter was asked by Lysippus the sculptor, whom among his predecessors he should make the objects of his imitation? 'Behold,' said the painter, showing his friend a multitude of characters passing by, 'behold my model. From Nature, not from Art, by whomsoever wrought, must the artist labour, who hopes to attain honour, and extend the boundaries of his art.'"

The transition from the arts of Greece to those of Rome is well and easily made through the medium of another paragraph from the invaluable *Percy Anecdotes*, which forms the opening to "Painting in Ancient Rome" :—

"While the arts of painting and sculpture were revered among the Greeks as the first of liberal pursuits, they were looked upon by the Romans with a feeling of indifference, if not of contempt. Devoted to war and conquest, they shrank from what they conceived to be the degrading employments of peace. Virgil, in his well-known eulogium on his nation, at the most splendid period of its history, and who had too much genius and taste not to be deeply sensible of the graces of the fine arts, passes over lightly the inferiority of his countrymen in such productions; and while he gives to the Romans the sovereignty of the universe, leaves to the other nations the inferior graces of animating marble, and teaching the canvas to breathe."

The difference between the refined arts of the Greeks and the larger and coarser artistic tendencies of the Romans is fertile of illustrations; but one will suffice. As the audiences of the cultivated Athenian citizens, in their theatre of Dionysus, listened spell-bound to the tragedies of Aeschylus, Sophocles, and Euripides, and perhaps with greater zest to the impertinences of Aristophanes, so in the days of Rome's greatest splendour vaster audiences still assembled, in the excitement of natures accustomed by years of conquest to regard human suffering and loss of life upon a large scale, to witness the mimic naval battles, gladiatorial encounters, wild-beast shows, in which human beings and the fiercest animals tried their strength and respective mental developments. Later, as the result of a fire on July 19, A.D. 64, Nero took advantage of the pretext to institute the most horrible persecution of the Christians, which was

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only carried out in the gardens of Nero because the Circus Maximus was destroyed in the fire referred to. An account of the circumstances attending this painful historical record is to be found in all its hideous detail in Mr. Arthur Stapylton Barnes' *St. Peter in Rome*.

There is something of the animal in most artistic natures, and anecdotes are not wanting to illustrate the means adopted by some of them to arrive at the actual expressions of agony consequent upon the great tragedies inflicted by humanity upon humanity; the best known is that of Giotto, who, to obtain the full artistic similitude of a crucified man, bound an unsuspecting model to a cross, and, stabbing him to death, reproduced in absolute fidelity a picture of the Crucifixion, which so astonished the Pope for whom it was painted that he sought for the secret of its realism, which was revealed to the horrified Pontiff under the sacred promise of absolution. To confirm the probability of the story, the ever ready *Percy Anecdotes* furnishes the instance of a modern French artist who, to represent the tragical end of Milo of Crotona, bound an athletic porter of suitable frame to an iron ring, and, not being satisfied with his mimic representations of the terror and struggles of Milo when devoured by wild beasts, set a vigorous mastiff upon the model, which produced the desired result, to the intense gratification of the painter, and the eventual emolument of the model, who consented to be compensated by liberal payment.

The year A.D. 70 saw the building of the Flavian Amphitheatre, more familiarly known as the Colosseum, which Mr. Fergusson in his *History of Architecture* refers to as the most impressive of the ancient buildings, and only to be compared, in universal admiration, with the Hall at Karnac. History repeats itself, and in the same way as the great Greek painters of the fifth century and the fourth century B.C. made use of the poems of Homer to inspire them with the heroic achievements of a period in which art had of necessity to supply the details, so in this twentieth century Sir L. Alma-Tadema has ransacked history to supply him with the accuracy necessary to place upon canvas a subject of such vast scale as the entertainment given by Septimius Severus in the year A.D. 203, at which his wife, Julia Domna, and his sons Caracalla and Geta, were present at the Colosseum, to witness a gala performance in honour of the Emperor's nomination as Antoninus Caesar. The somewhat miniature scale of the vast audience in the far background of the enormous amphitheatre and the larger figures of the Emperor and his family in the foreground afford contrasts in proportion which do not add to the attractions of the picture; but the study and research

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of an artist so peculiarly fitted to grapple with the manifold difficulties of the subject make "Caracalla and Geta" a picture which all who appreciate Art should possess in photo-engraving.

With the admirable facilities afforded by the great tourist agents, Messrs. Thomas Cook and Son, for foreign travel, it would be an impertinence to attempt to traverse in detail the innumerable works of art laid open with generous hands to the sojourner in Italy, the home of the Arts, for—except in the matter of tapestries, which, by the way, were manufactured in Arras and later Gobelins, and embroideries—apathy seems to have been displayed in the textile arts. I will as briefly as possible call attention to a few prominent features of Art which attracted my personal attention.

Of the remains of ancient buildings, the Colosseum has already been referred to ; the next building which from its wonderful preservation is most likely to attract the amateur with some practical liking for the tangible is the Pantheon, which (at one time attributed to the age of the Emperor Augustus, early in the first century A.D.) was by an Austrian architect, Joseph Dell, in 1890, and the French architect Louis Chedanne in 1891-1892, shown by internal evidence to belong to the times of the Emperor Hadrian, early in the second century, as related by Professor Michaelis in the *Century of Archaeological Discoveries*. The building astonishes by the freshness which after a period of eighteen hundred years still preserves its original form, and is used for purposes of worship, as it was in earlier days. I do not know how far the bronze doors are of comparatively recent work ; but they impress by their simplicity, and the simple fan-shaped small diaper, if it can be so called, which occupies the panels over the doors, in open cutting. As far also as the spectator can discern, the chiselling of the ornamental bronze frieze running round the lower portion of the dome is as keen and fresh as if newly executed. As an example of one of the hypaethral or "sky-lighted" temples, the Pantheon is particularly interesting, the only light thrown into the interior of the building being from the large circular opening at the extreme summit of the huge dome, which, it is said, served as the inspiration for the dome of the Cathedral of Santa Maria del Fiore, in Florence, the first double dome ever built, and the first ever raised upon a *drum* ; this, the work of Brunelleschi, in its turn served as the model for the wonderful cupola of St. Peter's, Rome, in taking advantage of which, Michael Angelo is said to have replied to a friend who spoke to him of the opportunity he had of surpassing the original at Florence, "I will make her sister dome larger ; yes, but not more beautiful."

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There are many relics of the Rome of ancient days, and they never fail to impress. The more perfectly preserved buildings, such as those mentioned, and the ancient Capitol, and the arches of Titus, Septimius Severus, and Constantine the Great, and the noble tower of Hadrian's Mausoleum, excite added wonder from the state of preservation, which bears witness to the solidity of their building. It cannot be denied that the greatest and noblest sight of all is the grandly proportioned and eminently impressive Church of St. Peter, which, after the rejection of plans by Bramante, Sangallo, and Raphael, was finally carried out by Michael Angelo, and will as long as it lasts be the grandest memorial associated with the name of man. The works of art decorating the interior are so numerous that detailed mention is impossible within the limits imposed by a brief survey. It is not, however, inappropriate to notice the great artist's pathetic statue "Pietà," which, although an early work, he probably never excelled in its simple expression of the inert body of the son and the grief-stricken attitude of the bereaved mother. The great church is simply one vast treasure-house. The visitor is bewildered by the richness of the various chapels, each a church in itself, and each enriched with sculpture, and (above the altars) with mosaics reproduced from pictures, which, on the large scale in which they are executed, have all the effect of the finer art.

The first object to attract attention on entering St. Peter's is the Baldachin, designed and cast from the design of Bernini, in bronze stripped from the Pantheon; however much the somewhat *baroque* style of the work may be criticized, it is to the ordinary observer a most imposing object, and careful and close inspection does not rob it of any of the wonder caused by its grandiose proportions. I am ashamed to confess that, having seen it while the wooden platform used in connection with the Easter festival of 1906 was still in position, my attention was distracted by the poverty-stricken covering of the platform or dais within the Baldachin—a covering of the commonest of tapestry Brussels carpet, offering a most sordid appearance amid such splendid surroundings.

I was fortunate to obtain entrance to the "Confessio," beneath the level of the floor, approached by a double staircase upon the terminal balustrades of which are two beautiful transparent alabaster columns, dedicated respectively to St. Peter and St. Paul. The ring of 95 ever-burning lamps will be familiar to the visitor, as also the horse-shoe-shaped well; one gazes down upon the beautiful statue by Canova, representing Pius VI. in the attitude of prayer. Two golden bronze gates, on which are represented the martyrdom of

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St. Peter, crucified with his head downwards, and of St. Paul, open upon a casket apparently of gold, designed and chiselled by Benvenuto Cellini; within the recess exposed upon the opening of these gates is to be seen an interesting mosaic of Our Lord, a representation of which is given in Mr. Barnes's *St. Peter in Rome*; this has all the appearance of great antiquity, and I did not hesitate to believe the guide when he ascribed it to the third or fifth century, although Mr. Sladen speaks of it as belonging to the thirteenth. Immediately in front of this holy of holies is a small circular spot of dark marble, marking the point upon which a plumb-line depending from the vast cupola immediately overhead would fall; the impressiveness of the height looking up is probably only to be compared with that looking down, in which latter case the Confessio, with its burning lights, must have the appearance of a horseshoe studded with diamonds.

The works of art in the sacristy and treasury of St. Peter's are well worth inspection, including as they do a splendid pair of candelabra by Benvenuto Cellini, and the dalmatic worn by Charlemagne in the year A.D. 800 when Pope Leo III. crowned him Emperor of the Romans, with the title Carolus Augustus. This dalmatic is a wide-sleeved vestment, of a most beautiful shade of blue, with figures worked in gold; upon the breast there is a central figure, surrounded by angel figures, the whole having a gorgeously impressive effect, in spite of the dimness of age. This dalmatic is illustrated in Mr. Sladen's book, and, although probably needlework, is nevertheless interesting on account of its age and of the artistic way in which the richness of the central figures is relieved by the simple ornamental forms which surround them—a piece of very effective design.

The Vatican is far too big a subject to attempt in any detail; but some reference must be made to the interior decorations, which make it the most magnificent in the classical style, as it is the largest Museum in the world. The usual visitors' entrance, the Sala Regia, leads directly to the Sistine Chapel, the ceiling of which, begun by Michael Angelo on May 10, 1508, was finished on October 31, 1512, and constitutes his chief claim to be regarded as one of the greatest artists of all times. The whole conception is too tremendous to be readily grasped by the casual sight-seer, and the feeling that the work should be accepted as one of the highest achievements of human genius is somewhat damped by an uncomfortable thought that in any other place and under ordinary circumstances the marvellous studies of the human body in every conceivable Titanic

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pose would be passed by with some relief as being beyond any but an artist's understanding.

The splendid and lavishly decorated Sala Sistina, containing about thirty-five thousand ancient manuscripts, has made the Vatican Library renowned all over the world, not only on account of the treasures it contains, but also for the broad-minded intentions of its great founder, Pope Nicholas V. It would require a lifetime to do justice to it and its contents ; truth to say, there is little suggestion of the library, the whole effect being that of a palatial suite of rooms, betraying on all sides the catholicity of taste of an owner endowed with rare judgment and skill, and capable of disposing his treasures from all parts of the world, ancient and modern, with an art which has successfully risen above the suggestion of the mere "curiosity shop." The manuscripts are mostly contained in closed presses ; but some of the choicest book treasures in the world are displayed in cabinets, protected by glass ; these include priceless copies of Dante, Virgil, and Terence, and a small volume of love-letters from Henry VIII. to Anne Boleyn.

Only students, and specially privileged persons, are acquainted with the Leonine Library, which is contained within eight chambers, six of which are immediately below the Sala Sistina, and the others adjoining. Mr. Sladen relates how Pope Leo XIII., on his own initiative, and with the desire to realize further Nicholas V.'s project of "making the Vatican Library the focus of European scholarship," created the great library bearing his name. "The change was effected with astonishing celerity, and when it was ready, the whole two hundred and fifty thousand books stored in the Borgia Apartments were transferred to it in fourteen days by fifteen workmen." The details of this operation are of extreme interest to book-lovers, and the full account should be read in Mr. Sladen's own words.

M. Émile Bertaux, in his *Rome*, gives a series of interesting examples of the decorations of the splendid Borgia Apartments, which are not readily accessible to the general public, but which in the illustrations referred to give an indication of decorative effects which (it may be assumed) represented the very best talent at the command of Pope Alexander VI., who is represented kneeling before the open tomb from which Christ has just risen. In this fresco by Pinturicchio, and another in which the Pope's daughter Lucrezia is represented, a personal element of the period is introduced, which, however it may be criticized from some points of view, will have its value to the archaeologist of the future ; and it is almost to be regretted that such indications are not available in the textile arts,



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and indeed in other directions, where such traces would lead to identifications which, while interesting in themselves, would not appreciably affect the purely artistic value.

In wandering through the Vatican rooms, it is impossible to avoid being struck by the fact that in the course of centuries, Pope vying with Pope, almost every square inch of available space seems to have been covered with decoration. The educational value of this cannot be disputed. At the same time, it is open to question whether this lavish display on all sides creates a feeling of familiarity something akin to contempt, or at least produces a sense of sufficiency.

The Raphael Frescoes can only be briefly referred to. These were executed between the years 1508 and 1520; which, coinciding with the dates assigned to the Tapestries, causes wonder at the energy and apparently inexhaustible fertility of the young artist, who died on March 27, 1520, at the early age of thirty-seven, leaving his great picture "The Transfiguration" unfinished, and presumably also the frescoes in question without the general supervision of the artist's eye, which might have made them even more perfect than they are.

The Tapestries after the designs of Raphael are so intimately connected with textile art that some particular reference is necessary here. To the eternal glory of our King Charles I., seven of the original cartoons can to-day be seen in the South Kensington Museum, and they are of sufficient importance to be mentioned in detail, viz. "Christ's Charge to Peter," "Death of Ananias," "Peter and John healing the Lame Man," "Paul and Barnabas at Lystra," "Elymas the Sorcerer struck with Blindness," "Paul preaching at Athens," and "The Miraculous Draught of Fishes." The full series of ten cartoons was executed by Raphael on a commission given by the Medici Pope, Leo X., and was intended for the Sistine Chapel. Ordered in 1515, the first completed tapestries, seven in number, arrived in Rome in 1518, and next year, on December 26, the whole series was exhibited in the Sistine, to the admiration of all beholders, the only dissentient voice being that of the artist Sebastian del Piombo, who was either actuated by jealousy in writing disparagingly to Michael Angelo, or influenced by a desire to ingratiate himself with that great artist, who could afford to admire his young rival without giving way to an ignoble feeling of envy. These particulars are taken from a little pamphlet on the subject by M. Gerspach, who proceeds to mention that the generally accepted idea that the tapestries were executed in Arras is erroneous, and that they were really made in the workrooms of Van

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Aelst in Brussels. The original tapestries on view in the Vatican perhaps display to perfection the art as it should be practised : broad, bold simplicity of design and colouring, and a nobility of effect which, while being inspired by the subject, is nevertheless independent of it, and also of the surroundings, for the original cartoons, although by no means displayed to the greatest advantage in a poorly lighted room at South Kensington, impress one with a sense of breadth and grandeur in the treatment, which is hard to associate with the age of an artist who acquired a mature experience at the cost of his life. Some regard these designs for tapestry as the masterpieces of Raphael ; whether that be so or not, they are undoubtedly the most important specimens of textile design known, and may well have induced other great artists to turn their genius in the same direction. It is not uninteresting to speculate upon the fact that while Raphael was engaged in designing, and the tapestries were in process of manufacture, Maksud of Kashan was producing his life-work in the precincts of the great Mosque of Ardebil, and it is not too much to say that neither artist loses in the association, extreme as it may seem, for " Art knows no nationality."

The Vatican pictures have the great advantage of being contained in four by no means too large rooms, and each work benefits accordingly. Mention has already been made of Raphael's " Transfiguration " ; another work by the same master, " La Madonna di Foligno," would alone serve to make the gallery remarkable. I must confess to having made a note of " La Madonna di Monte Luce," by Giulio Romano, on account of the beautiful flowers with which the tomb was filled ; they reminded me of the old Flemish tapestries in South Kensington Museum. It is greatly to the advantage of tapestry manufacture that the natural representation of flowers and life-forms lends itself to the art. They should be equally appropriate in carpets ; but it is a singular fact that success has only attended their conventional treatment. The individuality of the carpet design proper, curiously enough, rejects any attempt to deviate from the lines which have been so successfully laid down by the great Oriental weavers.

There are certain galleries in Rome which one cannot profess not to have seen, but which do not call for any detailed mention. The Borghese Villa, however, requires some consideration on account of the splendid character of the internal fittings and decorations, which convey an impression of boundless luxury, although this effect is very largely due to the splendid collection of antiques with which the main rooms are filled. Among fine specimens

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of rare stone-work, a large porphyry bath, supposed to have been found in the Mausoleum of Hadrian, attracted my attention, on account perhaps of its ridiculous resemblance to the familiar "Rufford" of the present day. Hewn out of a solid block, the outlet, and the place where the hot and cold water taps had evidently been, struck home the fact that as some ornamental forms from their sheer simplicity must of necessity be common to humanity, savage and civilized, so certain appliances, under the simplest possible demands of exigency, must have had a strong family resemblance from the date of their first application. One can hardly imagine the owner of this superb bath being contented to step straight from its luxury on to the most exquisite specimen of mosaic work ; surely, in the days of such luxurious extravagance, some examples of the carpet-weaving of Persia must have found their way to the homes of the Romans, who did not hesitate to send any distance for the luxuries of the table.

Among the pictures in the Borghese Gallery, Raphael's "The Entombment" calls for mention ; also a beautiful Correggio, "Danaë" ; and an equally charming "Leda" by Sodoma ; but it is probable that the particular picture which takes most visitors to the Villa Borghese is Titian's "Sacred and Profane Love." I must confess to a feeling of disappointment, even after several inspections of the picture ; fine as it is, it is hard to acknowledge the full merits attributed to it. I may be wrong, but a plain dark patch of paint, about 6 inches in depth, appears to occupy the lower portion of the picture, conveying the impression of its having been placed in an old frame too large for it, and that this means had been adopted to fill the empty space ; whatever may be the cause, the feature mentioned is an eyesore, and might well be remedied.

Guido Reni's "Aurora," at the Rospigliosi Gallery, is mentioned on account of the beauty of the composition and of the colouring, but also (particularly) for the splendid tone of the lapis lazuli blue in which the sea is painted. In these old masters, the superb quality of the colour strikes the attention of any one interested in textiles, and brings regrets for the lost Tyrian purple, the peculiar virtues of which probably lay in some natural impregnation of the water used. The failure of the spring would sufficiently account for the loss of the art, which the inhabitants of the city would attribute to some occult influence.

So many art treasures in Rome still remain to be mentioned that to branch off to Florence may seem to imply an ignorance of their existence ; but the tourist nowadays is so well looked after

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that such a thing is hardly possible, and I therefore have no scruple in turning to the home of the Medicis, to whom Italy owes so much that is learned and splendid. The beautiful Campanile of the Cathedral, designed by Giotto, was begun in 1334, and completed in 1387, by Andrea Pisano and Francesco Talenti. The amateur of Art cannot fail to admire the quaintness of the coloured marbles and the rich beauty of the apparently simple structure. The wonderful dome of the cathedral has already been mentioned as serving for the model of the cupola of St. Peter's, Rome. The interior calls for no special mention, except that one cannot fail to be struck with the gloom which pervades the building. Whether caused by defective lighting arrangements or on purpose to create a feeling of awe, the effect is depressing, for which reason it cannot be regarded as wholly artistic. The splendid bronze doors of the baptistery, one of which is by Andrea Pisano and the other two by Ghiberti, are probably the finest in existence, and were described by Michael Angelo as being "worthy to be the Gates of Paradise."

The two great picture galleries, the Uffizi and the Pitti, cause a feeling of regret that there is not sufficient reason for detailing some of the works of art with which they have been stored. The Uffizi Gallery owes its inception to the Medici family, and if it contained only the room called the Tribune, with its masterpieces by Raphael, Titian, Correggio, Perugino, Fra Bartolomeo, Veronese, and the delicately beautiful "Venus de Medici" statue, the claims of Florence as an art centre would not be disputed; but then there is the splendid Hall of Niobe, with its wonderful sculptures, and the grand Medici Vase, and (what probably escapes the attention of many) a vast collection of original drawings by all the great artists, whose first ideas are recorded in a way which makes the finished pictures seem if possible less marvellous, on account of genius displayed in so clearly defining the early inspirations, the sureness of hand indicated in outline drawings which betray the slightest deviation from exact knowledge, bearing witness to a perfection of training which is little short of miraculous. The miniatures are incredibly perfect in their minutest details, and a magnifying glass is required to do justice to them.

The Pitti Palace as a gallery is infinitely more interesting than the somewhat academic Uffizi. Built for Lucca Pitti under the direction of the great architect Brunelleschi, it may have something of the appearance of a fortress prison; but its rugged majesty impresses the imagination, and brings to life the man who for a period challenged comparison with the Medici. The saloons of

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“The Iliad,” “Saturn,” “Jupiter,” “Mars,” “Venus,” “The Education of Jupiter,” “Ulysses,” “Prometheus,” and “Flora,” with ceiling decorations suggested by the subjects, convey an idea of the magnitude of the scale upon which the palace was planned; and there is no evidence of failure to come up to the Olympian height aimed at, which makes it what it is, an ideal home for treasures of art.

The most impressive and suggestive sight to be seen in Florence is the New Sacristy, or Mausoleum of the Medici, which contains some of the master-work of Michael Angelo, who was born at Castel Caprese, a small fortified town near the city. In the Mausoleum are to be seen the splendid monuments to Giuliano Medici and Lorenzo Medici, the former with two reclining figures of “Day” and “Night” upon the sarcophagus immediately below, and the latter with similar figures representing “Evening” and “Dawn.” The interesting features in connection with these monuments, outside the fine classical simplicity of the designs, are the unfinished portions of the beautiful sculptured figures, evidence of which can be seen in any well-finished photographic reproduction. The marks of the chiselling are clearly apparent, and probably give to artists interesting indications of the great sculptor’s methods. The unfinished state of the Mausoleum has corresponding features in the magnificent Chapel of the Princes, with its splendid decorations and marble inlaying. Visitors are informed that the present members of the Medici family contribute a fixed sum yearly towards the completion of the work, incised tracings upon the floor bearing evidence of a portion of the beautiful marble mosaic, which awaited completion in conformity with the original design. It seems strange that this piecemeal mode of progression can be seen going on from year to year, without some effort being made to overcome the natural reluctance of the family to permit any assistance in the completion of this prominent feature of the building; but, after all, the citizens of Edinburgh cannot complete their Parthenon reproduction, so it is not perhaps surprising that Florence, with such an example before it, cannot see its way to lavish money in a direction in which the finished result may be less striking than the pathetic sight the Chapel now presents to all lovers of the truly Great.

Milan to the casual art lover means the great Cathedral; the master-work of Leonardo da Vinci, “The Last Supper”; and a charming early work by Raphael, “Sposalizio di Maria Vergine,” which, being dated MDIII., leaves no doubt as to the exact period in which it was produced, an advantage equally attaching to the Ardebil Carpet.

Plate VI

PLATE VI

JACQUARD CARPET

Size 12-0 × 6-9

WARP—10 cords to the inch

WEFT—10 cords to the inch

100 CORDS TO THE SQUARE INCH

(See Analysis)





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The Cathedral, erected on the site of two former cathedrals, and founded by Gian Galeazzo Visconti in 1386, was completed by order of Napoleon I. as recently as 1805-1813, which seems to account for the fact that, in spite of the lavish richness of every other part of the building, the roof is only painted in imitation of carved stone, thus causing an eyesore, which may be necessary to prevent the beholder from attributing its delicate fragility of appearance to supernatural causes. Within the last two years a splendid pair of bronze gates have been placed in position; judged from the photographic reproductions, they are worthy of the cathedral itself, than which no higher praise can be bestowed.

It is, I presume, admitted that Titian, Tintoretto, and Paul Veronese can be properly understood and appreciated only in Venice; and that the gorgeous richness of materials and colour lavished upon the Church of St. Mark and the Grand Ducal Palace cannot be equalled. In the romance of nations, nothing can be found to excel the history of this great city, rising out of the sea like Venus created from the foam of the waves. Its historical importance dates from the close of the seventh century A.D.; it at last came under the hand of Napoleon I. in 1796; and the marvellous careers of the nation and the man provoke some comparison, which, however, there is no room to draw here. At the time of Venice's greatest splendour there was probably no capital in the world to vie with it; and the variety and richness of its manufactures long gave it a world power of which its rulers were not slow to take advantage. An extract from Mr. W. Carew Hazlitt's *The Venetian Republic* will perhaps give the best idea of the pitch of luxury and extravagance to which prosperity had advanced Venice, and which had its effect upon the future of the city when stress of evil times came. Mr. Hazlitt records: "In 1428, at a ball given in honour of Dom Pedro, son of the King of Portugal, then at Venice, there were 120 ladies entirely enveloped in robes of cloth-of-gold, blazing with jewels, and 130 others attired in crimson silk studded with pearls and precious stones. The prince expressed a desire to see some of the private houses of the patricians, and pronounced them as less like the dwellings of citizens than the palaces of princes and kings; and elsewhere we have a statement, almost a complaint, that, while crowned heads used wooden platters for their food, the Republic dined and supped off silver."

This brief notice must suffice for Venice the Proud; and her well-hated rival, Genoa the Superb, must be dealt with in equally few words. As the birthplace of Columbus, Genoa can claim to

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have had her place in shaping the destiny of the world, and she has not been ungrateful for the fact. As the birthplace of Paganini, she has a further claim upon those who admire the unique art of the Violinist, and an appreciation of that miracle of scientific construction, the Violin, which, as a musical instrument, is as remarkable for the wonderful variety and flexibility of its tones as it is worthy of the cabinets of the connoisseur for the beauty of its model and the splendour of the rich-coloured varnish, the art of mixing and applying which seems to be as much a lost art as the production of the exquisitely toned tints of the ancient Oriental Carpets of the golden days of the great Shah Abbas.

Genoa has honoured Paganini and his splendid violin by placing his favourite Guarnerius permanently under the charge of the Municipal authorities, and when I saw it, in 1906, it rested within a coffin-shaped alcove lined with quilted blue satin, in the corner of the council chamber, a sealed ribbon round the neck and scroll effectually preventing the possibility of its use without the special permission of the powers that be, which, I understand, has recently been extended to a leading violinist, probably a native of the city. It is fair to another great violinist, Sivori, to say that his violin also rests in a position only second to that accorded to Paganini's instrument. In 1886 Mr. E. Heron-Allen was permitted to examine this grand violin, and, as an interesting prelude to some slight consideration of the art of violin-making as practised in Italy, I reproduce the description: "The violin is of the grandest pattern of Joseph Guarnerius del Jesu, and bears the date 1742. The general tone of the varnish is dark red, and it is much worn on the side of the tail-piece where the virtuoso's chin clasped it." After giving details of the curious effects of wear caused by Paganini's extraordinary feats, and especially his *tour de force* in playing whole compositions of extreme difficulty upon the G string, Mr. Allen proceeds: "The glorious quality of the varnish of this unique instrument is best seen by looking at the sides, which are in a fine state of preservation save at the bottom and at the right of the neck, where the varnish cannot help 'going' on a much used fiddle. The back is worn with a great round wear at the bottom of the lower curves, where the fiddle was clasped to the master's breast; and a circular wear in the centre of the back shows that he was in the habit of putting it down anywhere, and not of scrupulously returning it to its case." These details are really very human, and the similar effects of wear upon a fine sixteenth-century carpet might well be lovingly dwelt upon by its possessor, to whom the intrinsic value is increased an hundred-fold

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by this very capacity for seeing in every sign of wear, and every little evidence of want of proper care, the effects of its varied ownership.

The extraordinary perfection to which the Violin was brought within a space of less than 200 years is as remarkable in its way as the perfection which attaches to the Persian Carpet. The Violin is supposed by some to be derived from the one-stringed *Ravanastron*, the simplest of the many Oriental stringed instruments played with a bow, which is traditionally the invention of Ravana, King of Ceylon, 5000 B.C., and is still played by Buddhist begging monks. The Persians believe that, after the Fall, God, touched by the repentance of Adam, transported him to the beautiful island of Ceylon; is it possible that Adam and King Ravana are one and the same person, and that the invention of the primitive violin above referred to was an inspiration designed to relieve the monotony of Adam's lonely existence, and that the almost human wail which is so well within the compass of the tones of the violin is typical not only of the first sin, but also of the death of Abel, after which, to his parents, life must have been one perpetual existence of unavailing sorrow, which may well have sympathetically caused the adoption of the instrument which most closely reproduced the tones of the human voice?

The dates assigned by experts for the origin of Carpets, the Violin, and Writing, in each case 5000 B.C., suggest these three aids to human happiness as fulfilling all requirements outside the actual necessities of life.

Gasparo da Salo (1542-1609) may be mentioned as the first true maker of the Violin as we now know it; his instruments are on the large side, and of high model, and the tone consequently has not its full carrying power; the varnish is heavy in colour; and his instruments have carved lion's or other animal heads, a fact which has probably sold hundreds of spurious "Gaspar's." These fine old Brescian instruments correspond well with the early carpets in which the first bold crude idea of the sixteenth century Persian designs is to be traced. Giovanni Paolo Maggini, Brescia (1580-1632), comes next; his violins show a distinct advance in every particular towards the perfected Cremona instrument, without, however, diminishing the lustre of the rugged pioneer who first got rid of the viol-da-gamba pattern, with its uncouth appearance and ill-defined "low-bred" mouth.

Nicolo Amati, Cremona (1596-1684), a master artist himself, and tutor of the great Antonio Stradivari, first got rid of the somewhat

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“tubby” build of the two Brescian artists, and in so doing, and in paying greater attention to the acoustics of the instrument, paved the way in his “Grand” pattern for the splendid specimens of the Lutist’s art, which can be compared with any product human hands have yet been set to. Nicolo Amati did not overlook the smallest particular in his endeavour to attain perfection. The model of his finest period is nearly as flat as Stradivari; the cut of the *f*-holes, the turn of the scroll, the beautiful outline of the upper and lower curving sweeps of the ribs, holding, as it were, the connecting “c’s”—all these features have an air of refinement which, with the delicately inlaid purfling, suggest the “Great Lady,” and in this his only defect is to be found; the finest Amati cannot compare as a concert instrument with the best instruments of his pupil Stradivari and the great Joseph del Jesu, although, as compensation for this, its sweetness of tone, and the ease with which it yields up its purest and strongest notes, constitute the Grand Amati *par excellence* the chamber instrument of the amateur.

Only those familiar with the instruments themselves, or with the splendid book published by the Messrs. Hill, the eminent violin experts, dealers, and makers, entitled *ANTONIO STRADIVARI, His Life and Work (1644-1737)*, can understand the absolute adoration with which the amateur regards the perfect specimens of his art, which can be even appreciated from the admirable coloured reproductions in the volume referred to; but when one has been privileged to handle such grand specimens as the “Alard,” the “Tuscan,” the “Messie,” and other examples of his best period, the feeling of being in touch for the moment with the fine old man who devoted his long and busy life to the art can only be compared with the veneration with which one regards the Ardebil Carpet, which, representing as it does the devotion of a whole life to the memory of the great and good man to whom the Mosque was in part dedicated, has the advantage of being a “Gift to the Gods,” instead of being, as in the case of the violin, the heart-felt effort of the artist, who nevertheless did not lose sight of the practical value of the work he so masterfully produced. It is quite impossible to deal here with the superlative merits of the small pattern, the long, and the “Grand” pattern violins of Stradivari; they all have their particular merits, and are all exquisite in the finish of every detail, for which Nicolo Amati has already been praised. It cannot be said that Stradivari excelled his master in the actual quality of his work; but he gave to each part, and even to the colour of the varnish itself, a masculine strength and vigour which lifts his instruments to the highest plane,

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and earns for him a perfection which has no suggestion of weakness to mar it. Stradivari's violoncellos are the most perfect instruments of their class, and bring fabulous prices ; the one formerly used by the great player Servais is worth at the present moment a "king's ransom," 5000 guineas being probably far too low an estimate ; and it may be said that any price up to 3000 guineas for Stradivari's "King" instruments would be simply a question of how Consols stood ; the times being favourable for such investments, price would be of as little object as if one were entertaining one's choicest friends at the Ritz, the Carlton, or the Savoy. Joachim, Neruda, Sarasate, Wilhelmji, Ysaye, and other great violinists have either constantly played or owned violins by the great maker under consideration, and their surpassing merits have only been challenged when it has been a question of comparison with the greatest violins of Guarneri, to whose name Paganini gave an *éclat* which has obscured the judgment of those who take his exceptional productions as an average rather than a *tour de force*.

Giuseppe Guarneri, known as "del Jesu" on account of the mark "I.H.S.," with a cross above, which appears on his tickets, was born at Cremona in 1686, and died there in 1745, and in doing so ended the line of the great violin-makers. One can hardly help having a special affection for the man, who as a contemporary of the great Stradivari must have had some difficulty in getting his instruments accepted at their full value, especially as he had the courage to adopt his own model, which in some particulars differs from that of his rival. Guarneri did not always work up to his reputation, which led to what are called his "prison violins," perhaps nothing more than the experimental efforts of a hasty man of genius, or the results of actual poverty, or even enforced labour in behalf of the religious institution which had probably obtained an influence over him.

Guarneri's model differs from that of Stradivari first in the increased thicknesses of the wood, standing him in good stead now in resisting the "tired tone" which his competitor's more delicate instruments are beginning to betray, and in the flatness of his model, which tends towards power of tone, making his violins sought after by players who have plenty of strength and are not burdened with nerves. These features, and the minor points of a more vigorous outline, a strong, somewhat flattened scroll, and a pointed *f*-hole, as compared with the perfectly rounded curves of the Stradivari "*f*," constitute points of difference which might be compared with the vigour of Michael Angelo as contrasted with the refined masculinity of Raphael.

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In his best instruments the varnish of Guarneri is the best Cremona has ever had to show, which leaves nothing to add; it must, however, be confessed that on occasions it is thickly and roughly laid on, is at times thin in the amber-coloured instruments, and inclined to be "muddy" in the violins which have been unkindly attributed to his "prison" work. It was my good fortune in 1890 to have the pleasure of handling and examining the great "King Joseph" violin, which ranks with the finest instruments ever made, and I repeat verbatim the notes made at the time, which give some indication of the enthusiasm with which it is possible to regard a well-loved instrument :

BACK	Divided; very flat; and of magnificent broad-grained wood.
BELLY	Fine broad-grained wood.
<i>f</i> -HOLES	Finely cut. Shape, 1732 and 1734 period.
SCROLL	Magnificent and noble; black picking out still remaining.
EDGES	Broad, round, and strong; purfling well let in.
VARNISH	Rich deep golden orange; plenty on in all parts.
RIBS	Broad marking.
CONDITION	Perfect. Only one crack at left wing of <i>f</i> -hole.
TONE	Fine, rich, and soft, but a little "flabby" and disappointing. Rich "G" string.
MODEL	Very flat and strong.
BUTTON	Mounted in wood.
LABEL	Dated 1734, but manifestly not genuine.

### MAGNIFICENT INSTRUMENT.

Curiously enough, the features displayed by this great maker, who left no successor, betray not the slightest signs of the over-elaborations and exaggerations which sometimes accompany efforts which, having to compete with the highest point of perfection hitherto attained, commit the fault of attempting something "better than the best"; on the contrary, Guarneri somewhat neglected the finish which might, with the amateur and the connoisseur in any case, have placed his finest works even above those of Stradivari, on account of the virile strength which attracts in spite of oneself, and is the particular feature deciding for Stradivari in comparison with the Amati. Guarneri has merits peculiarly his own, and probably to the end of time opinion will differ as to the respective worths of the best examples of the two master-makers, while the general high average of Stradivari, and the large number of fine instruments which he made during his long working life of close upon eighty years, will infallibly leave him the advantage with

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those best qualified to judge. It may be added that Guarneri made violas as well as violins, but not violoncellos.

It is interesting to compare this unique Italian artistic industry with the Persian carpets ; in both cases the countries of origin have not been approached in their respective spheres, and the good qualities that attach to the one rule with the other. The natural process of evolution in Design and Colouring is illustrated by the two sixteenth-century Persian carpets and the Shah Abbas carpet mentioned in the next chapter (Nos. 39-40 : Some Perfected Carpet Designs) ; the Gaspar da Salo, Maggini, and Amati violins equally contain the elements of the perfected instruments of later periods. The Ardebil, with its delicate perfections of design and colouring, and the beauty of the texture, compares with the refinements of the Amati, while both have some suggestion of femininity which prevents the full tribute of whole-hearted approval. The violins of Stradivari and Guarneri can only be compared with the finest period of Shah Abbas, when the artistic appreciation of the great Persian ruler, and the support he had the will and the power to give, produced results which the world will never see again, except under similar conditions.

It is not to be supposed that the "King" violin-makers mentioned exhaust the list of makers who have carried on the art until the present moment. As in the case of the Carpet, except for the best examples, the materials are comparatively cheap, and the appliances equally so, and of the simplest nature ; as a consequence, while whole families in the case of the violin, and village tribes in that of the carpet, followed the art, distinct "schools" were formed, which constitute the principal difficulty in scientifically grouping them. In addition to this family method of working, in which the art in both cases, being carried from father to son, resulted in similar characteristics of style in the Violin, and of design and colouring in the case of the Carpet, gradually creating a distinct type which might be traced and recognized, the two arts have been split up and divided into a perfect network of complications, owing to the fact that for personal use, for the sake of a little casual profit, or for the mere amateur "fad" of turning artizan artist to fill in time, excellent specimens of violins have been individually made at all times and places ; and very probably small carpets and rugs have also been manufactured in the home, for purely domestic use, which in course of time came under the notice of the expert, and led to the creation of another new-fangled name, and possibly also learned disquisition as to the antiquity which, while genuine enough, cannot be taken as a scientific criterion for the classification and dating of other examples.

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In the same way as the Carpet took root in India, Turkey, France, Belgium, England, so in violin-making various towns in Italy practised the art ; Germany has some claim in the person of Gaspard Duiffoprugcar (1514-1570) for pointing the way to the violin proper, and in Jacobus Stainer (1621-1683) produced a maker whose exquisitely finished instruments secured for him the reputation of having served his apprenticeship under the great Amati, although the high rounded model, the cut of the *f*-holes, and other features of his work convey no impression of any such connection. In Mittenwald, the Klotz family turned out some good instruments ; but Mathias had the business instinct, and, taking advantage of the pine forests around his native town, by subdividing the work upon the various parts of the instrument in the most approved American fashion, brought prosperity to the town and the violin of commerce “ within the reach of all.”

Nicolas Lupot of Paris (1758-1824), one of a family of violin-makers, produced very fine violins, violas, and violoncellos, the tone and finish being excellent ; but he had not the secret of the Cremona varnish, and the appearance and tone of his instruments suffered in consequence, for one of the virtues of the famous “amber” varnish used by the great Italians was that, while adding to the beauty of the instrument, the virtue of the oils with which it was prepared preserved the wood from excessive dryness, and, being of the most perfect flexibility, did not impede the free vibrations of the fibres of the wood, the very first essential for a fine free tone. J. B. Vuillaume (1798-1875), the best of another family of violin-makers who practised their art in Mirecourt and Paris, made excellent instruments, which, of the greatest value for orchestral work to-day, will in course of time increase in value for their qualities of tone, and also on account of their close following of the Stradivari and Guarneri models ; unfortunately, Vuillaume endeavoured to imitate the effects of age, which, with a certain hardness in the quality of his varnish, robs his instruments of some of their great merits. It may be mentioned that Vuillaume was a very skilful repairer, and some of the finest Italian instruments passed through his hands in his capacity of dealer.

England has shown a larger amount of talent in the violin industry than most people apart from actual players would probably stop to consider. Daniel Parker, a maker who flourished in London from about 1740 to 1785, made excellent instruments, although, being too large in the pattern, they generally have to be cut down ; John Betts (1755-1823), the Fendt family, and other smaller men



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turned out useful instruments ; while the Foster family, the greatest of whom were William ("old Foster," 1739-1808) and the younger William, his son ("young Foster," 1764-1824), made very fine instruments, the "'cellos" of the old man being celebrated in this country through having been used by the great English violoncello player, Robert Lindley, who invariably played upon one, and owned several. The Hill family trace back their origin to the time of Pepys, and among makers of great merit include Joseph (1715-1784), Henry Lockey (1774-1835), and the father of the family of eminent experts, dealers, and makers now flourishing in Bond Street, William Ebsworth Hill, son of Henry Lockey, who, born October 20, 1817, died on April 2, 1895, after having established, with the aid of his sons William, Arthur, Alfred, and Walter, an artistic business which in all respects ranks favourably with the Agnews', the Duveen's, the Wertheimer's, and other celebrated art dealers, whose names are as much guarantees of the high class and authentic character of their collections, as they entitle them to demand the prices which genuine examples of the arts of all nations attain, now the fact has been realized that the purchase of the *best* procurable is an investment in which compound interest can be taken into account when the time comes for a change in taste, or to satisfy the exactions of an insatiable Exchequer.

The Messrs. Hill would probably disavow any superlative claims to equal the greatest of the Cremona makers, and could with justice point to the fact that the English climate is all against their varnish attaining that soft flexible richness so characteristic of the famous old "amber" varnish ; nevertheless, the finish of their best instruments, violins, violas, and violoncellos, can compare with the best that has been accomplished in any direction, and when the kindly effects of time have removed the crude appearance of any new instrument, and constant and judicious playing has brought out the tone, the fact of their having been built in strict accordance with the best examples of the splendid old instruments which have passed through their hands will tell its tale, and the coming generation of players will have as much cause to thank the Hill family for their practical efforts in carrying on a charming and artistic industry, as many promising artists are indebted to them for much kindly assistance, and even the lending of valuable old instruments in cases where, means not being available, genuine talent might have had to make a *début* with the disadvantage of an inferior instrument.

The Messrs. Hill made some superb violin cases for the great Paris Exhibition of 1889, and some beautiful bows, finished with

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gold and tortoise-shell, with the finest art of the goldsmith. This mention of bows gives the opportunity of referring to another artistic industry, quite distinct from that of violin-making, but in its way equally important. François Tourte of Paris (1747-1835) has a name for bows fully equal to that of the great Cremona makers for violins ; the great improvements he effected in the adjustment of the horsehair, and particularly the balance, strength, and flexibility of the stick, made possible the feats essayed by Paganini, which otherwise would have been impossible. Tourte's finest bows readily bring anything up to 100 guineas, and, outside their use as bows, are, as curios, of the greatest interest, on account of their beautiful finish, and the gold and shell work with which the best examples are decorated. François Lupot (1774-1837), brother of the great Nicolas, also made very fine bows, which rank after Tourte's ; and our own John Dodd (1752-1839) made some splendid bows, which would stand in higher estimation had they not in many instances been made too short for the elaborate difficulties of execution which the Prodigy has now made a commonplace.

It seems a pity to have to conclude this sketch of a quaint and unique industry by having to confess that there is a commercial and not very creditable side to the picture of violin-making, as there is also in that of Oriental carpet-making. Both articles of industry are in certain directions manufactured wholesale, under which system, the conditions tending towards profit, the violins are machine-made, the back and belly stamped out and artificially moulded from a flat piece of wood ; they are varnished by machinery, and the whole process is "business" pure and simple, without the slightest artistic consideration ; carpets and rugs are turned out in the same fashion, whole districts being subsidized, placed under the control of an agent, who buys the materials, furnishes the aniline dyes, and manages the business with an exclusive eye to ultimate profit. The last stage is the deliberate manufacture of the "antique," in which process all the arts of doctoring and faking are practised with the thorough-paced rascality of the old professional "horse-doper" ; fiddles are artificially "baked," blackened, portions rubbed down with a close knowledge of where evidences of "wear and use" ought to be, and the varnish is judiciously broken up to simulate the effects of constant playing, which is so much more charming than the aspect of a brand-new instrument. In carpets the effects of wear are similarly created, the unhappy Prayer Rug being boiled, treated with chemicals, the pile rubbed and artificially worn, until nothing but the knot can be seen ; it is then sold by unscrupulous Armenians for

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ten times its proper value, and the owner prejudices his own taste, and corrupts the taste of his friends, by displaying as a "genuine antique" the spurious offspring of some perhaps thoroughly honest weaver, who from necessity or in complete ignorance plays into the hands of the dealer, shrewd enough to trade on the modern craze for "old effects," and making a heavy profit out of those who, not being able to afford genuine examples from responsible dealers, must have furnishings which have the appearance of "having been in the family" untold years. Mr. M. H. Spielmann's work, *The Wallace Collection*, in dealing with the specimens of tapestry-covered furniture, says: "Tapestries no longer exist as such in the collection, for Sir Richard Wallace disposed by auction of such examples as he possessed; but what there is upon the furniture will perhaps give pause to those who declaim against the strong colours of all modern tapestries as if their vividness were improper. It is true that a new tapestry is a strident and usually an unpleasant object to the cultivated eye, but if it were otherwise it would not live, as Gobelins and Beauvais do, to delight a later generation with their exquisite delicacy of colour and lovely harmony of tone. All these fine examples have been strident in their day, and Monsieur Guiffrey, the director of the aforementioned factory, is obviously right in his refusal to be guided by that uninformed criticism which is for ever calling upon him to subdue his tones and make concession to the artistic demands of the day. If he did, those who come after us would have but ghostly hangings whereby to recognize the tapestry skill of this generation, for all colours, even the fastest, must always fade down four or five tones at least. It must be the ambition of every director of Gobelins, Beauvais, or elsewhere to leave behind him examples not only of the craftsmanship but also of the foresight of his factory, and to rival if he can such specimens as the Beauvais tapestry which is on the carved and gilt chairs here illustrated."

Visitors to the Paris Exhibition of 1900 will remember the utter crudity of the specimens of Gobelins then exhibited, some reproductions from the paintings of the great French artist Gustave Moreau having been coloured with a brightness of tone which required the brilliancy of an Oriental sun and surroundings to be even passable to the pampered eye of the "modern-antiquer"; but, hard as it may be to endure artistic torture for the sake of one's heirs and their descendants, it is useless cavilling at the ephemerality of modern textile productions, even of the best class, if the manufacturer is compelled by the demand of the day to "work to time" for some hurried reception or Royal visit, and to deprive his colours of their

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depth and brilliancy and permanency in order that the finished effect may suggest that the goods had "come over with William the Conqueror" when the family settled on these hospitable shores.

After dealing with the arts of Egypt, Assyria, Persia, India, Greece, and Italy, in the necessarily superficial skimming of the surface a single chapter admits of, it is time to give some attention to the arts of France. In doing so it is well to bear in mind that, while the great nations of the Plains had unlimited labour at their command, and generally built on the flat, the handling of huge masses was to a great degree simplified; and while the sculptural arts of Greece were conceived in, and designed for, the open air of the heavens, and those of Rome undertaken upon a scale in accordance with the large spirit of world-conquest in which the humblest plebeian shared, and the climate rendered possible in its unrestrained display, which in the way of triumphal processions would accustom the people to a lavishness of ornament and colour that each succeeding Emperor would endeavour to surpass, it was not until the age of Clovis, and after he had defeated and slain Alaric the Goth at the battle of Vouglé, near Poitiers, that Paris, in the year A.D. 507, was made the capital of France. Charlemagne, crowned King in A.D. 768, after conquering Saxony and Lombardy, was crowned Emperor of the West on December 25, A.D. 800.

The crown of the ancient Gothic kings, at the Musée Cluny, Paris, gives life to the barbaric invasions from which the country suffered in the earlier periods of its history; while the jewelled chalice of the first Archbishop of Reims, who baptized Clovis in A.D. 496, points again to the influence the Church has always had in the production of art treasures, in which, in view of their destined use, it may be presumed, the artists excelled themselves as much as did the oft-quoted Maksoud of Kashan.

A writer in *The St. James's Gazette* on March 18, 1904, gave his verdict as to the means by which the French arrived at their superiority in all matters pertaining to the cuisine. He said, "The critical faculty is ever alert in France, warring with mediocrity and incompleteness," and this seems to sum up the whole French attitude towards Art; they are not satisfied with a broad general effect; every detail that goes to build up the whole must be as perfect as the constant exercise of the critical faculty will secure, and the nation is sufficiently artistic by nature, and intelligently broad in its outlook upon life, to prevent this perfection of detail degenerating into the minute elaboration of parts which characterizes most of the Oriental efforts in the same direction.

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*The Morning Post* of October 15, 1908, in reviewing a book by Frank Rutter, entitled *The Path to Paris*, makes the following interesting comment: "A last word upon this volume ought not to omit a piece of very rare accuracy. On p. 213 the author speaks of St. Denis as the 'birthplace' of Gothic architecture. It was; and very few people know it. The author is evidently well read in history." A well-known book of reference mentions that the famous abbey and church of St. Denis was founded by Dagobert about 630, the remains of St. Denis being placed there in 636. On August 6, 7, and 8, 1793, the Republicans demolished most of the Royal tombs, and in October following the bodies were taken from their coffins and cast into a pit; the lead was melted, and the gold and jewels were taken to Paris. By a decree of Bonaparte, dated February 20, 1806, the church (which had been turned into a cattle-market) was ordered to be cleansed and redecorated as "the future burial-place of the Emperors of France." Interesting as the history and vicissitudes of St. Denis may be, the claim put forward above is of paramount importance from an artistic point of view, and forms a fitting prelude to a consideration of France's position in the world of Art, as the inheritor of the mantle which, falling alternately from the shoulders of Raphael, Michael Angelo, Titian, Paul Veronese, and Tintoretto, left Italy with a remembrance of great days of such Olympian heights as apparently to crush out all hopes of modern rivalry.

An illustration of an old doorway at St. Germain-des-Prés, presumably in the sixth century, portrays a richness of carving in the figures on either side which is artistically thrown into relief by the plain simplicity of the door itself, and it is in this sort of artistic reserve that enduring effects are obtained, modern tendencies being in the direction of making up for the want of inspiration by mere elaboration of detail. It is quite impossible to notice particularly the many noble buildings which dignify France. The Cathedrals of Reims, Rouen, and Tours can be mentioned among ecclesiastical buildings; the old Château of Blois of the time of Louis XII., and the châteaux of Chambord, Chenonceaux, and Amboise, created by François I.; lovers of architecture have also to thank François I. for many of the glories of Fontainebleau and a generous patronage of the arts of Italy, resulting in the acquisition of examples of the great artists, which must have had the best effect upon the impressionable instincts of his subjects. The beautiful Gallery of François I. and the splendid Music Room of Henri II. will be familiar to all visitors to Fontainebleau, and it may be said that

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the associations with the monarchs already mentioned, and with Henri IV., add a charm to the later associations up to the period of Napoleon I., which renders this palace the most interesting of those with which easy access makes the world familiar.

The artistic tastes of the great cardinals, Richelieu and Mazarin, and the practically unlimited power they had in fostering the Arts, have to be taken into account in appreciating the advances made by France towards its position as the nation which has carried forward the highest traditions of the Italian school; this is said with the reservation that by instinct and temperament the French have given distinctive features to their arts, which have placed them beyond the imputation of being merely imitators; and further, it is to be remembered that, while the scale of Italian Art was, so to say, that of Cities, the Art of France is essentially that of the Palace, and even indeed in many directions the Art of the Boudoir.

It may not occur to many how far the marriage of Charles I. with Princess Henrietta Maria, daughter of Henri IV. and Marie de Medicis of France, may have been responsible for the development of the artistic tastes which led to the acquisition of the fine gallery of paintings to be referred to later; it is a matter for still further speculation how far this country would have progressed artistically side by side with France if circumstances had permitted the free use of the talent which, through his marriage connection with the French kings, would have doubtless been placed at his disposal.

The golden period of the reign of Louis XIV., "Le Grand Siècle," extended from the death of Mazarin in 1661 to the death of Colbert in 1683, after which, with Louvois in full power, urging the King to expend vast sums on Versailles, and ministering to his passion for War, Glory, Dominion, and the Self-Worship which his successes gradually stirred up in the mind of Louis XIV., the way was paved for the great Revolution, from the effects of which France is only now recovering.

Jean-Baptiste Colbert was born at Reims in 1619, and it may be news to some that in *Life and Labour*, by Samuel Smiles, he is thus referred to: "Though Colbert was the son of a cloth and wine merchant ('*négociant en draps et en vin*'), he traced his descent from an old Scotch family, the Cuthberts of Castle Hill; while Maximilian de Bethune, Duke of Sully, traced his descent from the Beatons or Bethunes in the county of Fife." I continue the excerpt to include the name of Sully, because in his work *Le Grand Siècle*, Émile Bourgeois has occasion to say, "Sully enriched the State by a wise economy, which was seconded by a King who was as

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parsimonious as he was brave, a soldier King at the head of his army, and the father of his people. Colbert upheld the State, in spite of the luxurious ostentation of a master who lavished the wealth of the kingdom in order to make his reign glorious." This contrast of the support given by Henri IV. to his Minister Sully, as compared with the treatment latterly accorded to Colbert by Louis XIV., is supplemented later by a suggestion of the feeling of the people, who, forgetting the sacrifices made by Colbert in the study of their interests, were ready to tear his body to pieces after his death. M. Bourgeois writes of the great Minister of Commerce, of whom France should be proud: "We recognize to-day what Colbert accomplished for the good of the State; but, sad to relate, he worked for those incapable of appreciating his services. The reply of a merchant named Hazon, whom the great Minister had consulted, illustrates this. Hazon said to Colbert, 'You found the State coach overturned on one side of the road, and you turned it over on the other.'"

M. Bourgeois briefly recounts what France owed to the exertions of Colbert, whom, it is only fair to say, for the first eleven years Louis XIV. freely supported with the full weight of his personal influence, and with his purse—in the first place in giving the new industries the patronage implied by the title "Royal," and next by giving handsome premiums to those who successfully introduced them into the country. With due acknowledgments to the author, I will borrow freely from his pages as follows. From the year 1663 to 1672, Colbert successively established some new manufacture. Superfine cloths, previously bought from England and Holland, were made at Abbeville. The manufacture of finished silks produced a return of some 50,000,000 livres, which, at first reduced from the necessity of having to import the raw silk, was reinstated by the cultivation of the mulberry tree, which fed the silk-producing worm.

In 1666, fine Venetian glass was made, and in time the finest products of Venice, which had previously supplied all Europe, were successfully imitated. Persian and Turkey carpets were surpassed at La Savonnerie. Flanders tapestries gave place to those of Gobelines. The vast Gobelin enclosure was occupied by over 800 workpeople, of whom 300 were lodged on the premises; the leading painters of the day directed the work, both from their own designs and from those of the great Italian masters. The Gobelines also manufactured inlaid-work, an admirable kind of mosaic; and the art of *marqueterie* was cultivated to perfection.

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The following extremely interesting account of the Gobelins Tapestry, from *The Times* of January 10, 1893, throws a light upon the subject not readily obtainable through ordinary channels of information: "GOBELINS TAPESTRY.—The United States Consul-General in Paris, in a recent report to the Department of State on French tapestries, gives some interesting information in regard to the famous Gobelins factory. It was founded in 1607 by Henry IV., in the scarlet dye works originally established in the fifteenth century by Jehan Gobelins. In 1662 it was bought by Louis XIV., on the advice of Colbert, and formed into the 'Manufacture des Meubles de la Couronne,' with 800 workmen directed by the most celebrated artists. After the death of Louis XIV., the factory reverted to its original work of making tapestry only. The national factory of Gobelins is now divided into three sections, dye shops, tapestry shops, and carpet workshops. The first not only produce every colour, but twenty or thirty shades of each. The execution of the tapestry is so slow that an artist cannot produce more than a fourth of a square yard in a year. In 1826 the manufacture of carpets was added. These are remarkable for their softness and the evenness of their tissue. Some of them take five to ten years to produce, and cost from 60,000 f. to 150,000 f. Several tapestries of special importance exhibited at the Gobelins are mentioned by the Consul-General. A portrait of Louis XIV. by Rigaud is considered the *chef-d'œuvre*. A special account of the method of making the tapestry, by Mr. Debray, an expert, is also given in the report. This gentleman says that the value of Gobelins is on the average 3000 f. to 4000 f. per square mètre, while that of the Beauvais tapestry is as much as 7000 f. The characteristics of Gobelins are large historical scenes and reproductions from celebrated paintings. Sales to private persons are only permitted by the special authority of the Minister of Fine Arts. To the Gobelins factory is joined the carpet factory of La Savonnerie (the building in which this work was first commenced was originally a soap factory), in which velvet carpets, reproducing historical and mythological subjects, are manufactured in the same way as velvets. The artists at Gobelins receive very high salaries. Hand-loom only are employed, and tapestries of the ordinary dimensions require on the average three years. The manufacture of silk tapestries at Nîmes has been declining since 1750, and there, as at Aubusson, it is in private hands. At Beauvais as well as Gobelins the manufacture is controlled by the State. Cotton warps, called *boyaux*, are employed; the weft is of twofold wool, and is a species of Australian mohair wool, denominated *laine*



Plate VII

PLATE VII  
ORIENTAL CARPET

Size 12-7 × 6-1  
WARP—10 knots to the inch  
WEFT—11 knots to the inch  
110 KNOTS TO THE SQUARE INCH  
(See Analysis)



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*brodée*, its characteristic being that it is open and firm. The wefts are dyed by expert chemists and dyers, by the old method of wood dyes, such as indigo, cochineal, and curcuma. Part wool and part silk tapestries are also manufactured, and a limited number of all silk."

Another manufactory was established at Beauvais; the first manufacturer employed 600 workpeople. The manufacture of lace was established with the aid of 30 responsible workers from Venice and 200 from Flanders. The manufacture of Sedan cloth, and that of Aubusson tapestries, which had declined and failed, were re-established. Rich brocades, in which the silk was woven with gold and silver thread, were revived in Lyons and Tours. These and many other activities bore witness to the energy and statesmanship of the great man, to which M. Bourgeois bears loyal testimony, saying that France undoubtedly owes to Colbert her industries and commerce, and consequently the wealth which, however much it may be diminished in times of war, always comes back again in times of peace. The languishing state of trade in 1702 was ungratefully attributed to Colbert, and one writer, Bois-Guillebert, asserted that decadence had set in from 1660. It was precisely the contrary. France had never been so prosperous as from the death of Cardinal Mazarin to the war of 1689, in which war the State, beginning to decline, was reinforced by the vigour that Colbert had infused into all its members. However, no arguments will convince those who refuse to be convinced. Thus in England, in the most flourishing times, there will be a hundred papers to prove that she is ruined.

It was easy in France to decry the Minister of Finance with the populace, because taxes always have to be paid, and he is held responsible who has to collect them; there exists in financial matters as much prejudice and ignorance as in philosophy.

In contrast to the English writer to whom I shall shortly refer, M. Bourgeois cites, as Colbert's greatest mistake, his not having dared to encourage the exportation of corn, whereas the former cites the war with Holland as the blot upon his administration. Agriculture had been neglected during the stormy times of Richelieu's ministry, and this was aggravated in the civil war of the Fronde. A famine in 1661 finally ruined the country—a ruin, however, which Nature, seconded by work, is always ready to repair. Parliament passed in this unfortunate year a decree which was apparently wise in principle but which was nearly as fatal in its ultimate consequences as any of the decrees which tore the country asunder during the civil wars. Corn factors were forbidden under the severest penalties

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to form any association amongst themselves, and were particularly forbidden to hoard corn. What was good in a passing famine became pernicious in the long run, and discouraged all agriculture. To have reversed the decree during a time of crisis and prejudice would have been to incite the people to rebellion.

In this state of affairs, the Ministry had no other alternative than to buy in foreign markets, at a high price, the very corn the French had sold in years of abundance. The people were fed, but at a heavy cost to the State. However, with the general good order to which Colbert had brought the finances, this loss was easily borne. The fear of the same difficulty occurring again, however, led to the stopping of corn exports, and even to the restriction of dealings between neighbouring provinces; and even in good times corn could only be sold by means of a special request to the authorities. This fatal policy seemed necessary after the experience of the past. All expert opinion feared that free dealings in corn might eventually cause its repurchase at high prices from other nations, to whom it had been sold at low prices by the home cultivator, owing to their present interests and want of foresight.

Thus much for M. Émile Bourgeois. I can only plead my admiration of his great countryman as a reason for endeavouring to place forward as adequately as possible some portion of the career of a man who should not only be admired but also imitated. For the same reason, I shall take the liberty of quoting freely from the admirable Chapter I., by A. J. Grant, M.A., King's College, Professor of History in the University of Leeds, contributed to *The Cambridge Modern History*, which will be found in the fifth volume, "The Age of Louis XIV.," published in 1908. I do this with all the more pleasure as in 1904, at a meeting of the Library Congress at Newcastle, reported in *The St. James's Gazette* on August 31, Sir William Bailey asserted that "Oxford and Cambridge have done absolutely nothing to promote the industrial position of the country, because it is considered very low indeed to apply learning to the art of getting a living." I should imagine that the Syndics of the University of Cambridge will not object to my calling attention to one instance where suggestive information can be found which as an object-lesson is simply invaluable at the present juncture.

Mr. Grant writes, through the medium of the Editors: "It has been told in an earlier volume how Fouquet had used the troubles of the Fronde to amass for himself an enormous fortune by methods even more corrupt than the moral standard of the time allowed. Mazarin had known what he was doing, had winked at it, and had

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probably shared in the profits. But the new master of France had an authority and a spirit which placed him above such temptations ; and the wealth and the position of Fouquet were such that he was the most real rival of the royal power. Colbert had already marked the dishonest gains of Fouquet and had reported them to Mazarin ; but no action had been taken. His counsels had more weight with Louis XIV., and the overthrow and trial of Fouquet was the first serious measure of his reign.

“The chief agent in pressing on the trial of Fouquet had been Colbert. He was sprung from a family engaged in commerce, and had at first thought of commerce as his destined career.

“Colbert was neither a philanthropist nor a philosopher. The relief of the poor is often mentioned in his projects, but it seems rather a conventional phrase than a deeply cherished aim.

“Yet, while neither philanthropist nor philosopher, he was a man of business, with a passionate enthusiasm for detail, industry, and efficiency. And, though not an original thinker, there is something revolutionary in his general objects : for he wished to make of France, in spite of all her feudal, aristocratic, and military traditions, a commercial State ; to transfer her ambition from war to finance ; to manage her policy, not with an eye to glory, but on sound business principles.

“The man himself is clearly revealed in his projects, his letters, and the correspondence and memoirs of the time. Madame de Sévigné calls him the ‘North Star,’ in allusion both to his fixity of purpose and the coldness of his temperament. Industry with him ceased to be an effort and became a passion. The labour which he so readily underwent himself he exacted from others. He loved to work his way into all the details of business ; to determine the methods by which it could be simplified and improved ; and then to carry out the reform in spite of all obstacles thrown in his way by tradition, corruption, and the carelessness of the King.

“As a man of business, Colbert, while he sought to open out new sources of income for the State, desired also to see the State managed on its present lines with economy and efficiency.

“His general industrial scheme is easily summarized. He desired to turn France into a busy hive of industry, to promote and direct those industries by the action of the State, to protect them from the rivalry of foreign countries by high protective tariffs ; and then to open up trade in the commodities produced by improving the internal communication of France, by establishing trade with distant lands, and defending the country by an increased and remodelled fleet.

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“In 1663 he drew up a statement of the various articles imported into France and declared that they ought to be produced on French soil. Some of them had formerly been produced in France, but had disappeared ; others had always come from abroad. Domestic manufactures must be revived and stimulated ; foreign manufactures must be planted in the land. Many industries he found in the exclusive possession of foreign countries. Colbert was determined to break through these monopolies and to transfer these industries to French soil. He offered rewards to foreign workmen—English, Dutch, German, Swedish, Venetian—to come and settle in France and establish a centre for the manufacture of their various articles on French territory. At the same time he punished severely Frenchmen who tried to transfer their industrial knowledge to a foreign soil. For the rest, all France must work hard. The pauperizing almsgiving of the monasteries must be limited ; the admission of peasants into the celibate Orders of the Church must be discouraged. The King was to take the lead in the endeavour. Chief among the Royal industries was the Gobelins factory, which soon gained a great celebrity for its tapestries ; but there were more than a hundred other establishments that bore the title of Royal. The example thus given would, it was hoped, be widely followed. Religious establishments were encouraged to manufacture ; municipalities were directed to turn their attention to industry ; there were honours and State aid for those who laboured, and the great Minister’s bitterest opposition visited all idlers.

“The industries of France were nearly all in the hands of trade-guilds, and it was through these that Colbert brought the influence of the State to bear on the manufacturers. A famous edict of 1671 on the weaving and dyeing of cloth will show to what lengths he was ready to go. If bad cloth is produced, specimens of it are to be exposed on a stake with a ticket attached giving the name of the delinquent. If the same fault is committed again, the master or the workman who is at fault shall be censured in the meeting of the guild. In the event of a third offence the guilty person shall himself be tied to the post for two hours with a specimen of the faulty product tied to him.

“We stand amazed at the different subjects which came under the survey of Colbert, and at the minute attention which he was able to bestow on them. There is assuredly no French statesman besides him whose energy flows through so many channels until we come to Napoleon.

“It was the supreme misfortune of France that Louis XIV., with

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all his great qualities of intelligence and character, had so imperfect a sympathy with Colbert's aims. What might not Colbert have done if he had served a Frederick the Great !

“ The struggle between Colbert and Louvois for their master's support was very keen ; but it was decided in favour of Louvois. For some years before his death Colbert had suffered from gout, and this decision seems to have overwhelmed him. He died in September 1683, almost in disgrace.”

The fine portrait forming the frontispiece to this chapter bears the inscription, “ IOANNES BAP. COLBERT REGI A CONSILIIS, REGINAE A SECRETIORIBUS MANDATIS, BARO DE SEIGNELAY.—Champaigne Pinxit—Nanteuil sculpebat 1660.” Colbert is thus represented in the very prime of life : having gained the confidence of his royal master and mistress, he was within a year of the day on which the great minister Mazarin recommended him to Louis XIV., at a time when, with death staring him in the face, he recognized the necessity of leaving behind him one upon whose capacity and faithful service to King and country he had doubtless had ample opportunities of satisfying himself.

Only brief reference is possible to the Arts of France. It cannot be denied that the prosperity of a country is most affected by the Arts as applied to commerce, and in this direction Colbert by his unceasing efforts left a legacy in the deeply-rooted results of his policy, which for some centuries gave to his country a paramount influence in matters artistic, which the great Exhibition of 1900 clearly showed to remain as firmly fixed in the minds of all nations as the importance of the exhibits sent practically proved. In one direction or another the French of all classes are artistic to the fingertips. They have the defects of the temperament ; but there are compensations which leave little cause for regret.

Any mention of the period of Louis XIV. must necessarily include a reference to the vast agglomeration of buildings comprehensively known as “ Versailles.” The original château of Versailles was built for Louis XIII. by the architect Lemercier. In 1662 Louis XIV., finding the palace convenient and suitable to his pleasures, began to enlarge it, and in 1663, 1664, 1665, and for a fourth time in 1668, gave those magnificent fêtes which the illustrations of the time show to have been unexampled in lavishness. Levau was the first architect entrusted by the monarch with the extensions which the increased importance of the fêtes, hunting-parties, and official receptions rendered necessary. From 1675 to 1682 the palace was transformed, and on May 6 of the latter year Louis XIV., abandoning Paris and



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St. Germain, fixed his residence at Versailles, which remained the seat of the Government until October 6, 1789. Jules Hardouin-Mansart (1646-1708) followed Leveau in 1676, and under his directions vast additions were made to the palace ; his name will be remembered mainly in connection with the architectural works which brought the group of buildings into their present shape.

Mansart, the artist Lebrun (1619-1690), and Le Nôtre, the great landscape gardener who laid out the magnificent grounds of Versailles, and superintended the construction of the fountains and water-basins, which gave such brilliancy to the court receptions and illuminations, had under their orders the following :—

- DECORATIVE ARTISTS : Bérain, Henri de Gissey, Lepautre, Vigarani.  
PAINTERS : Audran, Baptiste, Coypel, Blain de Fontenay, Delafosse, Houasse, Jouvenet, Mignard, Van der Meulen.  
SCULPTORS : Coustou, Coyzevox, Girardon, Legros, Lehongre, Magnier, Gaspard and Balthazar Marsy, Raon, Tuby, Van Clève.  
WOOD-CARVERS : Jacques Caffieri, who was also metal-founder, chaser, and cabinetmaker ; Pierre Taupin, Temporiti.  
METAL-FOUNDERS AND CHASERS : Claude Ballin, Dominique Cucci, Ambroise Duval, the two Kellers, and the two Goberts.  
GILDER : Goy.

The royal manufactory of Gobelins, directed by Lebrun, made after his designs some splendid silver-gilt decorative pieces, mosaics, and some fine furniture by André Boullé, Oppenord, and Poitou, and of course some of the grand tapestries for which the manufactory was famous. In addition to the architects already named must be mentioned Blondel, Dorbay, Claude Perrault, Robert de Cotte, and Lassurance, who all had their share in the superb results which have made the palace world-renowned, and, owing to its size, unapproachable in its uniform magnificence.

Louis XIV. is said to have expended 500,000,000 francs upon the palace and grounds, to which sum must be added the unknown amount represented by the apparently gratuitous but in many cases really enforced labour of the surrounding peasantry, who worked by thousands, and, when paid, were very scantily rewarded. Paid workmen, and those subject by statute to give their services gratuitously, to the number of some 20,000, with 6000 horses, were employed in the month of August 1684, and in May 1685 there were 36,000 workmen engaged in and about the palace. In conclusion, it must be mentioned that this vast labour, in which colossal sums were expended, was in the first instance controlled by Colbert, and then by Louvois, both of whom conducted the

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complication of affairs with economy, energy, capacity, and integrity.

Some idea of the unbounded extravagance with which Louis XIV. gratified his love of magnificence and change may be gained when it is mentioned that, having caused from 1670 to 1674 the erection of what was called the Porcelain Trianon (owing to portions of the buildings and four pavilions having been faced with porcelain tiles), he tired of this, and, causing it to be demolished in 1687, had the present building, known as the Grand Trianon, erected from the plans of Mansart from 1687 to 1691, although it was not until April 28, 1694, that Louis XIV. slept in his royal chamber for the first time. The Petit Trianon, a perfect model in its way, built by the orders of Louis XV., was begun in 1762 and finished in 1768; it was in this château that the King had the first warning of the illness which, attacking him on April 27, 1774, proved fatal on May 10, at Versailles, to which palace he had been removed.

The history of Versailles, and the two Trianons, with the beautiful decorations and furniture rendered familiar by the names attached to the various rooms, is sufficiently suggested by the names of La Vallière, Madame de Montespan, Madame de Maintenon, and Mesdames Pompadour and Du Barry, most of whom in their turn added to the richness of the apartments they occupied and of the buildings they were interested in; it is an ill wind that blows nobody good, and there can be no doubt that the lavish encouragement given to the best artists of the day to work to the full extent of their genius in enabling one favourite to vie with and surpass her predecessor resulted in an achievement in art of all kinds which has made France famous with all nations for the utmost extreme of luxurious refinement, accompanied by the finest exhibition of the genius which can be allowed to the "Little Masters."

In addition to the painters of the Grand Period specially working at Versailles, must be mentioned Philip de Champaigne (1602-1674), the painter of the portrait of Colbert from which Nanteuil (1623 [25?]-1678) engraved the frontispiece already referred to; Nicolas Poussin (1594-1665); Hyacinthe Rigaud (1659-1743); and Jules Romain, who designed for the Gobelins some of the beautiful tapestries made for Fontainebleau. Pierre Puget (1622-1694) and Jean Warin (1604-1672) must be spoken of among sculptors; while visitors to the Wallace Collection will expect mention of the splendid furniture of André Charles Boulle (1642-1732), which in its fine brass inlaying provokes comparison with the effect characteristic of the cloisonné porcelain familiar to lovers of Japanese art.

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Eighteenth Century France means in its broad aspect the reigns of Louis XV. and Louis XVI. and the fair and frail ladies already mentioned, of whom Madame de Pompadour can be spoken of as not only having the artistic instinct herself, but also as being capable of exercising its patronage with some discernment. The ill-fated Louis XVI. and Marie Antoinette in following a reign in which riotous extravagance and licence were only redeemed in some measure by the encouragement which was given to the Arts, which ministered to the brilliancy of the period while it led to disasters—these two victims of the legacy originally left by Louis XIV. are perhaps in most minds best known from their ultimate fate, and from the splendid specimens of Art which gave the most enduring lustre to their reign, although it is possible that from the highest standard the Art, whilst exquisitely refined and elegant in its style, may in many of its aspects be characterized as frivolous. It is only possible to catalogue the bare names of the many artists who in France created a period which under the general name of “Eighteenth Century French Art” is perhaps the most brilliant—which in sculpture, painting, decoration, furnishing, jewellery, and the production of the artistic trifles of personal use and adornment, rivalled the times of the Medici, and the later times when, under the influence of the great Italian masters, Art moved heavenwards in a fashion which left room only for the Art of which we are now speaking, Art essentially of this world, which in some of its aspects touches off the foibles and weaknesses (not to say dissipation) of the times in a fashion that could not well have been anticipated by those who directly or indirectly contributed to their production.

Among the painters of the period, La Tour, Nattier, Perroneau, Vanloo, Largillière, and Vigée Lebrun will be best known by the portraits which display to perfection the elegance and frivolity of the age; Boucher, Lancret, Watteau, Pater, Greuze, and Fragonard equally give expression to a gaiety and ideal indoor and outdoor existence which in its latter aspect completely eclipsed the Arcadians of classical days. Clodion and Falconet, in sculpture, produced those exquisite statuettes which perhaps correspond with the delightfully quaint Tanagra terra-cottas gracing the homes of the ancients; Houdon is best known by his portrait busts, of which that of Voltaire is the most familiar.

Visitors to the Louvre are familiar with the suite of rooms devoted to the furnishing arts of the seventeenth and eighteenth centuries. Here can be seen and studied to perfection the tapestries, carpets, furniture, and other decorative objects of the period, extending

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from Louis XIV. to Louis XVI., which, inimitable in their way, reflect glory upon times that, except from an artistic point of view, will not bear close examination.

The French Engraving of the eighteenth century opens up a large subject, and includes a long series of illustrated books, which of their kind are exquisite specimens of art, and in this direction at least, as far as discovery has yet gone, nothing is to be learned from the ancients. The delightful exhibition of the Royal Amateur Art Society, held at Lord Howard de Walden's house in Belgrave Square in March 1905, will recall to those privileged to be present the beautiful coloured prints of Debucourt and Janinet, and the splendid coloured mezzotint of Henry IV. of Navarre, engraved by E. Gautier Dagoty in 1740. The work of Saint-Aubin, Cochin, Chardin, Moreau le Jeune, Gravelot, Eisen, and Marillier, and also of De Launay, Le Prince, Badouin, Le Bas, and other admirable artists, will recall to many, original works, and examples engraved from the works of Fragonard, Boucher, and other painters, which, quite perfect in their execution, are in many cases of historical importance, recording episodes and incidents which would otherwise have been lost. The only parallel to a fertility of production almost inconceivable to those who have not been infected with its charm, is the corresponding period in which our own Rowlandson and George Morland in colour print, and J. R. Smith, Valentine Green, and other masters of mezzotint, produced the works which now bring such fabulous prices, of which the record, 1200 guineas, in 1905, for a portrait of Lady Bampfylde after Reynolds, a first state proof of T. Watson's plate, serves to introduce this fine artist, whose work ranks with that of the two mezzotinters named.

A very fine exhibition of coloured prints, miniatures, water-colour sketches, of French and English artists, together with medals and engraved stones, was held at the Bibliothèque Nationale, Paris, in 1906; and in addition to an even finer display than that held at Seaford House in 1905, this exhibition included some examples of the exquisitely delicate Biscuit de Sèvres, which, however, contained nothing equal to three pieces in the Palazzo Durazzo Pallavicini, Genoa, entitled "Virtue crowned by the Graces," "Diana," and "The Judgment of Paris," beyond which art surely could not go.

The French Illustrated Books of the Eighteenth Century are as remarkable in their way as the Violins of Cremona or the Carpets of Persia; they occupy a distinct and very interesting position in the domain of Art. Issued with all the lavishness and licence of the period, they display a refinement and elegance in drawing and

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composition, and a perfect mastery in the art of translating the original designs to the copperplate, in which few realize how much of the detail is due to the engraver ; some space may be claimed for the description of a few examples, especially as the high prices of engravings and mezzotints during the past few years denote a growing understanding and appreciation of the Arts, and the sale of the "Happer Japanese Prints" (to be referred to again) shows that the subject is "in the air."

One of the most important of the books under notice is Moreau le Jeune's *Monument du Costume*, which illustrates in unique fashion the costumes of the period. This is a large folio volume, and the plates of the second and third series by Moreau (the first is illustrated by Freudeberg) are of such importance that they are generally sold separately from the complete work with the brief descriptive text, which makes the set difficult to obtain, and correspondingly dear. In the year 1897, when this book first came under my notice, I was offered the second series, which had just come into the hands of a London bookseller from the sale of the library of a country mansion.

The part of the work referred to was in the original dull blue "sugar-paper" wraps, and was consequently in the state in which it had come from the publisher's hands in 1777, or just 120 years previously. It may be mentioned that the French publishers of the period, and indeed to the present day, issue their finest works in paper covers, especially when valuable plates are included ; this ensures copies coming into the hands of subscribers without the bad effects resulting from the pressure in binding both to the text and to the plates. It may not be supposed that pressure on the text would be of any importance ; but anybody who has handled books in the sheets, direct from the press, will have noticed a slight indentation of the paper from the type, just relieving the page of the monotony of the flat effect which afterwards accentuates the fact that the book has been "machine-printed." The effect on the plates, unless handled in the most careful manner, is of more importance. If the tissue which ought to protect each plate is missing, a very unpleasant re-impression or "set-off" is caused. The inking of the plate is not absolutely fixed ; a sort of halo, or reflection from the plate, is impressed upon the opposing page, and this is anathema to a "faddy" collector. I have seen books bound by Derome with this eyesore, which no length of time removes.

Another reason for issuing these high-class books in the wrap or *broché* (as the French call it) is that it enables each collector to bind his copy according to his particular fancy ; this, as it sometimes

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includes the impression of arms upon the back and sides, is a concession which those who like the idea of a fine library being handed down to posterity, with marks of successive ownership, value as the custom deserves.

To return to the particular part under consideration. The edges of the wraps, and of the plates, were naturally frayed and worn to some extent by the handling they had received, but in no way to prejudice the plates, which each had the coveted "A.P.D.R.," and were in immaculate condition. Each of the three parts of the complete work has 12 plates; so, as in such pristine condition each plate was worth from £10 to £15, sold separately, the part as it stood was worth anything from £100 to £150. I should like to think that I refrained from purchase on account of the possibility of the auction sale referred to not being quite *bona fide*; but the plain truth is that, not being yet well acquainted with the class of book of which the *Monument du Costume* may almost be said to stand at the head, I did not understand the somewhat ragged and forlorn look the part had, especially as at that time the modern bindings of Lortic and Chambolle-Duru occupied my attention. To cut the story short, I did not avail myself of the opportunity, and thus lost the chance of acquiring the treasure for the modest sum of £25. A few weeks later, realizing that the chance of such a copy, under such circumstances, would never arise again, and having come to some understanding of the vagaries of the French school of book-collecting, I repaired to the shop, and with ill-concealed eagerness inquired for the part. Alas! it had not only been sold a few days previously, but was already in the hands of the binder to receive a nice new modern morocco coat, which, in addition to the waste of cost in time and material, reduced the margins of the plates, and, as the event proved, reduced the price at the same time to at least 50 per cent of its original value.

I begged permission to go and see the book in the process of binding, and, although I had not at that time penetrated into the hidden mysteries of the art, I could not but feel a pang on beholding the ragged edges, betokening the full size of the plate, nicely trimmed, and, if my memory serves, the book itself just in the process when it is time to be helped into its morocco jacket, and prior to the gold tooling, which it was a satisfaction some time later to find had been done with some reserve, and with the best taste the English binder could command.

To conclude, I had the melancholy pleasure of seeing the book again a year or two later, when it was sold at Christie's for

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about £70; I was perhaps foolish enough to inform a bookseller at my side of some of the circumstances under which I had first seen the book, and ventured to give him some of my recent information as to its value; he replied, very pertinently, that if I thought so highly of the book, why did I not bid for it? Both Mr. Percy Fitzgerald and Mr. Andrew Lang will understand that, as I had lost the joy of possessing the book in its early freshness, its possession in a brand-new garb would be a constant reminder of "what might have been." I did not speak of this to the gentleman to whom I have referred, and with whom I was acquainted; he did not buy the book himself, and I have never heard of it since.

I have occasion in the division dealing with Oriental Carpets to mention cases where the dealer, having unknowingly sold a carpet at much below its actual value, has been mulcted for many times its original cost on some accident betraying its real value. The dealer has to pay. It is a fine point in ethics in what moral position I should have stood had I purchased the book at the price asked, £25, and had afterwards found out its value. This is a little conundrum which I will leave my readers to amuse themselves with; I simply relate the facts as an interesting experience in book-collecting; the relation may strike a chord of memory in others who may have had the same experience, and who, I am sure, will see that the episode ended without loss of that conscientiousness which particularly characterizes book-collectors.

I have before me a cutting from an old catalogue of the great Paris bookseller Morgand, bearing the No. 12, dated November 1880. As an example of the manner in which books of this class are regarded by such collectors as those of the *haute école*, to whom reference will be made later, I reproduce the entry verbatim, while anticipating the permission of M. Edouard Rahir, on whose shoulders the mantle of M. Damascène Morgand has descended.

7017.—SECONDE SUITE D'ESTAMPES POUR SERVIR À L'HISTOIRE DES MODES ET DU COSTUME en France dans le XVIII<sup>e</sup> siècle. Année 1776. *A Paris, de l'imprimerie de Prault, 1777, in-fol., fig.* TROISIÈME SUITE D'ESTAMPES POUR SERVIR À L'HISTOIRE DES MODES ET DU COSTUME en France dans le XVIII<sup>e</sup> siècle, année 1783. *A Paris, de l'imprimerie de Prault, 1783, in-fol., fig.* Ensemble deux parties en un vol. in-fol., mar. rouge, dos orné, fil., tr. dor. (Petit). 20,000 (francs).

Précieux recueil AVANT LA LETTRE des 24 gravures dessinées par *J.-M. Moreau* et gravées par *Martini, Trière, Helman, Baquoy, Guttenberg, Delaunay jeune, Halbou, Romanet, Camligue, Dambrun, Thomas, Delignon, Malbeste, Patas* et *Simonet*.

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Cet exemplaire contient le texte si rare de la 3<sup>e</sup> suite, dont on ne connaît jusqu'à présent que quelques exemplaires.

Il manque, dans la 3<sup>e</sup> suite, le texte de la planche intitulée : *Le Vrai Bonheur*, que nous cherchons à acquérir avec la gravure avant la lettre. Cette dernière est *avec la lettre*.

On y a joint la planche, avec la lettre, intitulée : *La Matinée*, dessinée par Freudeberg et gravée par *Bosse*, qui fait partie de la suite du "*Monument du costume*."

La première suite de ces Estampes est décrite sous le no. 6731.

The particularity with which the above catalogue entry has been made will probably come as a surprise to readers whose acquaintance with books is limited to Mudie, or perhaps to the railway stall. The price asked for the volume, £800, must be considered in relation to the important facts that the first suite is missing, and that the binding is by the modern binder Petit. On the other hand, the plates are proofs before letters, a rare state, which will be appreciated by collectors of books of the class, and of prints, which really fall into the same class of collecting, for with comparatively few exceptions the text of these books leaves much to be desired, to put the case in a very mild form.

I have no particulars of the plates by Freudeberg; but, while having a special value in completing the set, the potential value of the series of plates by Moreau gives the whole work its importance, and, as already remarked, single plates have a value which bring them well within the scope of the print collector.

It is not uninteresting to note that at the Béhague sale, presumably at the Hôtel Drouot, Paris, the three suites comprising the set realized 22,620 francs in 1880. The plates were proofs before letters; but no mention is made either of the text or the binding in the record I have.

It is not undesirable to advise those who may be tempted to indulge in this expensive form of book-collecting that the Second Suite d'Estampes was published in 1777 in a *reduced size*, and makes a very charming set of plates, as one can see by the set for the whole series engraved by Dubouchet, and published by Lemonnier, Paris, 1883. The original edition of 1777 is fully described by M. Morgand, and No. 7018 in his catalogue immediately follows the suite first mentioned. As both the large and the small plates are in this second suite, dated 1777, and issued simultaneously by Prault, Paris, they were, it is evident, designedly published to accommodate those to whom the large plates would not be attractive. The smaller plates each had a verse engraved below the design. It is interesting



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to note from the description referred to that Moreau personally superintended the publication, as the following extract shows :—

“ Ces charmantes réductions ont été exécutées sous les yeux de *Moreau* ; sur la première planche : ‘ La Déclaration de la grossesse,’ on lit : *se se vend chez M. Moreau, Cour du Mai, au Palais, à l’hôtel de la Trésorerie.*”

The plates bear the letters A.P.D.R., which are the marks of early impressions of the plates, and mean “Avec Privilège du Roy.”

For the benefit of the unwary, and to provide against this eulogy of a very attractive book, it is well to mention that the original worn plates were made use of for another edition, particulars of which will be the best safeguard :

MOREAU. MONUMENT DU COSTUME PHYSIQUE ET MORAL de la fin du dix-huitième Siècle ; ou Tableaux de la Vie (Texte par Retif de la Bretonne), 26 *large engravings* by MOREAU LE JEUNE, *fine impressions, with uncut margins, half bound*, VERY RARE. *Atlas fol. Neuwied sur le Rhin, 1789.*

This copy, originally purchased in 1897 for £17:10s., was sold at Sotheby's on July 27, 1898, for £12:10s., and the fact will give some indication of the losses the amateur is likely to meet. I purchased the volume originally, to get a full idea at my leisure of the beauty of the first set of 12 plates, which I missed buying under circumstances already related. A very slight acquaintance with the worn impressions, coupled with increased knowledge, warned me that the book was not worthy to be included in a collection of any pretensions, and I accordingly adopted the only means of relieving one's library ; that is, through the medium of Sotheby, Christie, or Puttick & Simpson—and now I will impart a piece of information which may be of use to book-buyers. However much the best book-sellers may endeavour to persuade one to the contrary, they do not like “exchanges,” and after a few experiences I realized that *cash transactions make excellent friends* ; and (without, I hope, betraying confidences I have been happy enough to have extended to me) I may perhaps whisper that the book-buyer who does not try to make “bargains” will probably be treated with special consideration by the Princes of the Trade, and shown books ; and if he is very good, *manuscripts* ; which will more than compensate him for what a keen commercial buyer would regard as extravagant foolishness ; he will, moreover, gain a knowledge in handling fine things which will save him money at every turn, for it is safe to say that after having once seen the *real thing*, the chances of being misled in any

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direction are considerably reduced, treacherous as the eye is without continual practice. This is of course a truism ; but it is astonishing how, in spite of this, the genuine "old master," the "original Stradivari," and the "Armenian" faked carpet still disgust those who buy in good faith, and resent the imposition afterwards in a way which creates an entirely undeserved prejudice.

I am quite willing to confess that the expansion of the single page devoted in the first instance to "Eighteenth Century French Illustrated Books" is the result of reading the following paragraph in "The Literary Gossip" column of *The Athenaeum* for May 1, 1909 :

"The 195,250 francs paid last Saturday at the Hôtel Drouot for the Vicomte de Janzé's copy of Molière's *Œuvres*, 1773, seems to be the highest price ever paid at auction for a printed book. This edition is undoubtedly the most beautiful of all the many issues of Molière, and contains thirty-three original drawings in sepia for the illustrations."

The secret of the high price is revealed in the last two lines. The original drawings are by Moreau le Jeune, who as designer and engraver is regarded as the great master of book illustration of eighteenth-century France, and I am not aware that her efforts in this direction have ever been surpassed in their particular line ; they are regarded in the light of a distinct school of artistic genius, which has brought the cognomen the "Little Masters."

With the set of plates to the *Monument du Costume*, and the Laborde *Choix de Chansons*, soon to be mentioned, the edition of Molière, dated 1773, makes a trio of works which represent Moreau at his best in the matter of book-illustrating. In view of the importance of the book, the following particulars will be of interest :—

MOLIÈRE. ŒUVRES, avec des Remarques Grammaticales, des Avertissemens, et des Observations sur chaque Pièce par M. BRET, FIRST EDITION (*with the star leaves 66-67 and 80-81*), portrait by Mignard, and 33 full-page plates, and 6 vignettes after Moreau, engraved by Baquoy, de Launay, Duclos, de Ghendt, etc. 6 volumes. *A Paris, par la Compagnie des Libraires Associés, 1773.*

The star pages referred to take the places of two cancelled leaves, and the presence of these two pages denotes the first edition. Two of the plates, "L'Avare" and "Le Misanthrope," were engraved on soft copper, and, except in the earliest impressions, are coarse and unsatisfactory. A special merit attaches to the plate "Le Sicilien," which contains a portrait of Moreau (seated at the easel, holding the palette and maulstick), designed and engraved by the artist himself.

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This plate also is one of the tests of an early copy. Moreau has very lightly etched his signature on the plate, and the merit of the earliest impressions attaches to the copy in which the signature comes out most clearly. It must be noted that the points referred to are to be considered with a careful examination of the plates as a whole, as unless the whole of the impressions, or at least a great part, were taken at the same time as the "test" plates, the latter form no criterion as to the excellence of the other plates, however good they may be in themselves. It is clear that very excellent impressions of one plate, or all three plates, may accompany impressions from the rest of the plates which have been taken later and are not of the same quality.

I have no data by me, but am under the impression that the six vignettes are designed and engraved by Moreau.

To give an additional interest to the following particulars of the third example of Moreau's work as a designer and engraver, I make an extract from catalogue No. 55 of June 1902, representing one of the many fine books which tempted the clientèle of M. Édouard Rahir, of Paris, successor to M. Damascène Morgand :

42,267.—LA BORDE. CHOIX DE CHANSONS, mises en musique par M. De La Borde, ornées d'estampes par J.-M. Moreau. *Paris, de Lormel*, 1773, 4 tomes en 2 vol. in-8, front., texte et musique gravés, mar. verte, dos orné, fil., tr. dor. (Capé). 8000 (francs).

Précieux exemplaire contenant la suite des 25 figures dessinées et gravées par *Moreau*, en superbes épreuves d'artiste, AVANT LA LETTRE. Ces figures sont justement considérées comme un des chefs-d'œuvre de l'illustration au siècle dernier (*sic*).

Les 75 figures de *Le Barbier*, *Le Bouteux*, etc., sont en très belles épreuves, elles ne se rencontrent jamais avant la lettre.

L'exemplaire contient le portrait de La Borde, dit à la lyre, en épreuve AVANT LA DATE.

The above description omits the name of *St. Quentin*, who designed some of the 75 plates in the last three books; and also that the engravers *Masquelier and Née* carried out the designs of the three artists who completed the book after La Borde had very injudiciously quarrelled with Moreau. The words and music were engraved by *Moria and Mlle Vendôme*, and the book was dedicated to "Madame la Dauphine, Marie Antoinette," of whom Moreau designed and engraved a most delightful medallion, which was considered an excellent likeness.

The book is incomplete, and deprived of a good deal of its value, unless the portrait of La Borde is included; of this portrait

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Cohen, the great authority on eighteenth-century illustrated books, writes :

“Le joli portrait du compositeur dit à *la Lyre*, gravé après coup (en 1774) par Masquelier d’après Denon, n’appartient pas au livre ; mais il est important de l’y ajouter.”

It will be seen from these details, and those which follow upon the same book, that the points for consideration in collecting are endless, and present a variety in the pursuit after perfection which converts the sedate gathering together of the Classics, Shakespeare Folios, and First Editions, into something approaching the true “sporting” instinct. I have omitted to refer to the comparatively low price asked for the La Borde copy in M. Rahir’s catalogue ; it will be noticed that the binder, Capé, is not of the first class ; and that, further, the colour of the binding, green, although passable enough in Derome, is not a favourite colour in modern bindings, and (it may be presumed) is only used in connection with books of such class as the La Borde by special commission from perhaps an amateur, or where the possibility of approaching the rich plum-coloured tint of the Derome red is not sufficiently promising to make a direct comparison in colour desirable.

At the expense of some repetition, I reproduce a few remarks upon La Borde’s remarkable *tour de force* which are contained in a book privately printed in a very limited edition and not likely to come into the hands of the general reader. In regarding the high price set upon the ideal copy, which will probably make many an amateur dream of some day possessing it, and in turning over its pages while luxuriously reclining upon the Mumtaz Mahal Carpet, it must be mentioned that the 25 plates by Moreau, designed and engraved with his own hand, have all the personal expression of an original work by the artist, and that with a binding such as that described the book has some of the merit attaching to such a carpet as the Ardebil, in which the artist Maksoud has in every detail of the design and colouring done work closely corresponding with that which gives Moreau’s masterpiece its immense value. Further, if any advantage can be claimed in the comparison, I think it will be conceded that it rests with the carpet. Maksoud, year by year, during the lifetime he was engaged upon the work, practically wove his body, if not his soul, into the fabric, which stands to-day, still living in the matured expression of its several qualities, the emblem of a race of artist weavers whose works bring the present into the closest touch with a period which the boldest will only venture to guess at.

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“Laborde’s *Choix de Chansons*, issued in four volumes in 1773, is interesting from the fact that the whole of the words and music are engraved on plates; but its real value rests in the 100 plates with which it is illustrated, the first twenty-five of which, designed and engraved by Moreau, probably account for three-fourths of the large amount which the book realizes at the present day. To give an idea of the cost of adding such a book to one’s library—and no collection of books of this class is complete without it—it may be mentioned that a good example in the ordinary state of the plates, bound in the original calf, or a fine modern binding, will cost close upon £100; an example of the same state of the plates, bound in a fine binding by Derome, in the rich red for which he was famous, will cost anything up to £300, according to the quality of the impressions from the plates and the general condition of the binding. As to a perfect specimen of the book, with all the luxury of the earliest impressions from the plates in first proof states—including the *eaux fortes* or etchings, and the rare portraits of M. Laborde *à la Lyre* and of Madame Laborde *enceinte*—and bound in one of the superb bindings of the period, with doublure, tooled in the highest style of the art, the covers perhaps enriched with mosaics of coloured leathers—such an example, which is of the greatest rarity, and only very occasionally comes under the public eye through the exigencies of a sale, is simply worth any amount a rich collector will give who desires to raise the standard of his collection, and astonish his friends, and the connoisseurs privileged to share in the glory of its possession. It is difficult to price such a set of volumes as I have described, if even such a one exists—with the marks of distinguished ownership, and the *éclat* due to a unique example, £5000 might not be considered too much. It will suffice to say that an example, bound by the late M. Cuzin of Paris, from the original parts, and therefore the fullest size of the page, was at one time priced in the catalogue of the great French bookseller Damascène Morgand at 25,000 francs. At this price it is more than probable that it passed into the possession of a collector whose hold upon it will only be loosened by death, or by such a change of taste as induced its original owner, M. Eugène Paillet, to part with his complete collection, and turn his attention to modern Editions de Luxe, in which all the refinements of choice illustrations, and various grades of papers, and limits of issue, offered attractions to those who either from taste, or from considerations of pocket, did not attempt to emulate the class of collectors (whose ranks include such connoisseurs as the Duc d’Aumale and Baron Ferdinand de Rothschild)

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who were able to add to their collections and gratify their tastes to a height which has probably been the ruin of many less wealthy collectors.

“The magnificent collection of the Duc d’Aumale is now open to book-lovers at the beautiful Château of Chantilly, which he left to the French nation ; it is related of the late noble owner, and the library now referred to, that when showing his choicest books to friends and visitors, he provided white gloves before allowing them to handle the volumes—a measure of precaution which will be fully appreciated by those familiar with the minute differences in condition which place one copy above another in the comparison to which such collectors as those mentioned would in friendly rivalry subject their treasures in competition for pride of place. Before leaving this subject of the French illustrated books of the eighteenth century, it may be mentioned, for the benefit of those disposed to try its fascinations, that excepting only the extremely rare examples which have come straight from the publisher’s hands in the original limp covers, with the plates and extra portraits in the proof states already mentioned, the most desirable condition of the book is when clothed in a fine binding by Derome, or some other great contemporary binder ; and that a decided point of value rests in the colour being of the particular shade known as ‘Derome Red,’ the manufacture of which seems to be as much a lost art as that of the famous amber varnish used by the great Cremona violin-makers, or of the Tyrian purple of ancient times.”

In concluding this lengthy notice of only one of the artists of a school of Designers and Engravers to whom the great authority, H. Cohen, in his *Guide de l’Amateur de Livres à Gravures du XVIII<sup>e</sup> Siècle*, cinquième édition, augmentée par R. Portalis, devotes some 400 pages, a few words may be said as to the bindings of some of the earlier French classics, when the books issued by the Aldine and Elzevir presses, and first editions of Racine and Molière, were measured to a fraction, and battles were fought rivalling the “Battle of the Books,” upon points of height and other knotty considerations of connoisseurship, which the rush of present-day life makes one regard as the worst possible waste of time. Such are the bindings executed for Grolier, which bear this handsome tribute to his liberality and broad-mindedness—“IO. GROLIERII ET AMICORUM.” Jean Grolier was, appropriately enough, born in the ancient city of Lyons, and I may be excused for wishing that he had been contemporary with Joseph Marie Jacquard, instead of being born in 1479. After acquiring some 3000 books, most of which would be

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bound in a style which will make the name "GROLIER" famous for all time, he died in Paris in 1565, and his library was dispersed in 1675. Only about 350 of the books formerly owned by Grolier are known to exist, and they have naturally become the great prizes of their class in book-collecting.

It remains to mention the bindings of Nicolas and Clovis Eve, Le Gascon, Padeloup, and Derome le Jeune, the most renowned of the Derome family, which were prized by such collectors and book-lovers as Francis I., Henry III., Marie de Medicis, Diana de Poitiers, Madame de Pompadour, Madame Du Barry, Mazarin, Colbert, De Thou, Longepierre, Count von Hoym, and other sovereigns, statesmen, literary men, book-collectors, and celebrities too numerous to mention. A work on the subject of book stamps has now been advised for some months, and when issued it may do something to revive the ancient and honourable custom of impressing the Arms on the covers of books worthy of being associated with similar devices to those above referred to, which have rescued from oblivion many whose names deserve to be handed down to posterity. It may be supposed that careful discrimination will be exercised in the selection of volumes for the honour, which in itself will be a recommendation to the practice.

By a very remarkable coincidence, the work referred to close upon midnight on May 30 came to hand early in the morning of the following day, May 31, and I therefore have the pleasure of calling attention to the handsome and beautifully produced volume entitled *English Heraldic Book-Stamps*, by Mr. Cyril Davenport, V.D., F.S.A., who, it will be remembered, was associated with Lady Randolph Churchill in connection with the beautiful reproductions of historical bindings which clothed the 10 volumes of *The Anglo-Saxon Review*, a set of which should be on every book-lover's shelves, if only for the sake of the bindings and the illustrated descriptions which accompany each volume. It is perhaps not unfair to say that if a publication of the artistic importance of *The Anglo-Saxon Review* had been undertaken in France, the amount of support which would certainly have followed would have continued the work upon the same lines as the admirable *Gazette des Beaux-Arts*, which, now in its fifty-first year, has, in addition to the ordinary monthly part, issued from the year 1896 a very fine Edition de Luxe, on Japanese vellum paper, of which the illustrations and contents are well worthy the attention of all lovers of the Fine Arts.

To give some idea of the nature and scope of Mr. Davenport's volume, I venture to reproduce the wording upon the loose paper

LES LIVRES ILLUSTRÉS DU XVIII<sup>e</sup> SIÈCLE

Facsimile letter from EDOUARD RAHIR ET C<sup>ie</sup>., Paris

(See Analysis)

Livres illustrés du XVIII<sup>e</sup> Siècle

1<sup>o</sup> Œuvres de Peintres

Bouche (François) Œuvres de Molière 1734, 6 vol. in-4  
Acajou et Zéphire 1744. in-4

Boypel (Ch.) Figures pour les Œuvres de Molière, 6 pièces  
- Don Quichotte, 31 planches

Fragonard (J.C.) Contes de La Fontaine, 1795. 2 vol.  
Griffonis de St. Non

Gillot (Bl.) Fables de La Motte - 1719

Lancret, Pates Estampes pour les Contes de La Fontaine 38 pl.

Oudry (J.B.) Fables de La Fontaine, 1755-1759, 4 vol.  
Estampes pour le Roman comique 21 à 38 pl.

Grudon (B.B.) La Tribu Indienne de L. Bonaparte, 1799. 2 vol.  
La Noir. Héloïse de J.J. Rousseau 1804 4 vol.  
Daphnis et Chloé, 1800, in-4  
Bernard. L'Art d'aimer et les œuvres, 1797, in-4  
Frontispices pour Daphnis et Chloé; Aminta  
Abrocorne et Anzià

Watteau (Ant.) Figures de différents caractères, 350 pl. en 2 vol. in-4 fol.  
Figures de Modes - Figure française, 20 pl. en 2 suites



Moreau le 7<sup>me</sup> Oeuvres de Voltaire 1784-1789, 70 vol. (ou la suite seule)  
(Suite) " " Regnard 1789, 6 vol.  
" " Gresset 1794 in-12  
Gérard de Nevers et Jehan de Larivière par Bressan 1791-1792  
Amours de Psyché de La Fontaine 1795, in-4, ou 1797, 2 vol. in-12  
Démouster. Lettres à Emilie et la Mythologie, 1809, 3 vol. in-8  
Gesner. - Oeuvres, 1799, 4 vol. in-8.

Orléans (St. d.) Daphnis et Chloé de Longus 1718

Pompadour (M<sup>me</sup> de) Pièces gravées, 1775, in-4

Hubert-Robert Nella Temuta in Roma de Watlet et M<sup>me</sup> Lecomte  
(1764)

Saint-Quentin La folle journée de Beaumarchais 1788

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3<sup>o</sup> Volumes illustrés par plusieurs artistes

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Arioste. - Orlando Furioso, 1773, 4 vol. in-8  
Chodulos de Lados Liaisons dangereuses 1796 2 vol. in-8  
Théâtre de Favart, 1763-1772, 10 vol. in-8  
Métamorphoses d. Ovide, 1767-1771, 4 vol. in-4  
Romans de Voltaire, 1778, 3 vol. in-8.

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wrap which protects the red buckram covers, very happily calling to mind the "Derome Red," which is shibboleth to the book-collector.

"Herein is presented a valuable collection of about three hundred English Armorial Bearings, which appear, mostly in gold, on the outside of books. Each coat-of-arms has been carefully copied from the original stamp, and the accuracy of these drawings can be fully relied on. With each coat is an heraldic description and a short biographical note concerning the owner.

"A complete series of English Royal Book-Stamps from Henry VII. to His present Majesty will be found in this book. Such a series is itself of much importance; the various changes in the Royal coat-of-arms are historically of very great interest, and in many cases they are pictorially of much beauty.

"Besides the Royal coats, those of all the great book collectors will be found here, and a host of others as well—the Sheldons, Woodhull, Horace Walpole, Robert Harley, Sir Robert Cotton, and many more whose libraries are now widely dispersed."

As Mr. Davenport's fine work seems to indicate that there is an appreciation for the royal and noble hobby of Book-Collecting, I take the present opportunity of reproducing in facsimile a list of the principal *Livres illustrés du XVIII<sup>e</sup> siècle*, very kindly handed to me through the agency of M. Edouard Rahir on May 5, 1902. I have never seen any list of the sort so comprehensive in its inclusion of the best of everything of its class, and the amateur who acquires the range of books named will have formed a library on the subject which will be an ever present pleasure to himself, and the joy and envy of the privileged few whom a genuine lover of books will allow to handle his treasured copies; this in spite of M. Jean Grolier, whose generosity in giving others the benefit of his collection has doubtless done as much to perpetuate his name as the books and bindings themselves.

It seems late in this division to refer to the fine old Château of Chantilly above mentioned; but it has so recently come under the notice of visitors to France that it may be excusable to make brief mention of it now. The original château dates back to the tenth century, and belonged successively to the Laval, d'Orgemont, and Montmorency families; feudal lordship being granted to the Constable Anne de Montmorency, he gave orders to the architect Jean Bullant to build a château by the side of the old fortress, which resulted in a pile of buildings representative of the best style of architecture of its kind of the sixteenth century. This passed by

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marriage to the House of Condé, of which famous family the conqueror of Rocroi lived there during the glorious period of Louis XIV. ; at this time Le Nôtre laid out the gardens, and arranged the water-basins and fountains which excited the admiration of Bousset. A new château took the place of the old buildings about this period, and this again was destroyed in 1793. Then came Louis-Henri de Bourbon, who built the splendid stables which exist to-day. The domain of Chantilly, belonging to the Duc d'Aumale, with its noble art collections, was presented to the Institute of France after he had restored the old portions of the château and reconstructed the later buildings after the plans of M. Daumet. The magnificent staircase and other modern portions of the château give a fine example of the old-world luxury and state of the noble families of France, who, whatever their faults may have been under the example of their rulers, gave tone and weight to the nation.

To attempt a suggestion of what France has been in the world of Art during the nineteenth century is to flounder in a labyrinth from which one could hardly emerge with credit. Prud'hon, Gérôme, Delaroche, Delacroix, Isabey, Gérard, Ingres, Horace Vernet, Meissonier, Edouard Detaille, Bonnat, Carolus Duran, David, Bastien-Lepage, Benjamin Constant, A. de Neuville, Puvis de Chavannes, and the great lady painter Rosa Bonheur, who held in France the same position as our own Lady Butler of "Roll-Call" and "Quatre-Bras" fame—these artists, and the great school of Barbizon painters, including Millet, Rousseau, Corot, Troyon, Jacque, Diaz, Daubigny, Dupré, and the last living representative of the school, Harpignies, make a list worthily upholding France's claim as the inheritor of the artistic spirit of Italy, which seems to have been content to rest upon the laurels gained by the great masters who made her fame. In Music it is right to speak of Berlioz, Bizet, and Gounod. Rodin, the great sculptor, has yet, it is hoped, many years to practise his art, which in the estimation of competent critics has all the merits of the naturalistic methods so successfully carried out in the Barbizon School of painting. Raffet deserves mention for the admirable lithographs illustrating real and idealized episodes in the career of the great Napoleon, the mention of whose name gives opportunity for speaking of the very distinctive style which, under the first Empire (1804-1814), produced specimens of artistic furniture, hangings, and interior decorations which, while not having the very highest artistic claims, have merits which may yet cause a revival in a form in which the somewhat academical severity at first affected may be softened down

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by greater ease and flexibility in the forms furnished in some part by the artists Prud'hon and David, and later by the decorative artists Percier and Fontaine.

Spanish Art necessitates first the mention of the great palace of the Alhambra, which even to-day speaks eloquently of the glories of the ancient Moorish kings of Granada. Magnificently situated upon a hill, and surrounded by fine mountainous scenery, the palace is enclosed within a wall over a mile in circuit, towers at intervals breaking the monotony which might otherwise have prejudiced the picturesqueness of the *tout ensemble*. The palace was originally planned in 1248 by Ibn-'l-Ahmar, and was completed about 1314 by his grandson Mohammed III. ; later still, Yusuf I. regilt and repainted the palace, which the dryness of the Spanish climate has preserved in some parts. The "Court of the Fish-Pond" and the "Court of the Lions," with their porticoes, pillared halls, cool chambers, small gardens, fountains, and mosaic pavements, speak still of the luxury of the rulers of the time ; while the lightness and elegance of the columns and arches, the richness of the ornamentation, and the colouring (almost entirely confined to the three primary colours blue, red, and gold) have permanently fixed a style which has to be reckoned with in any attempt to deal with the Art characteristics of the nations.

The addition of the splendid "Venus and Cupid" to the National Gallery, at the enormous sum of £45,000, has given a notoriety to the name of Velasquez which it is probable the great artist would deplore if he could express his views, while a very small portion of the large sum named would have enabled him philosophically to endure the period of his career when he was in disgrace at Court, and for a time caused him to take for his models the lame, the halt, and the blind, which has given a somewhat sordid aspect to his art in some examples, while enabling him to portray humanity in its least attractive presentment in a masterly fashion approved by Mr. George Clausen, who in a lecture given at the London Institution in 1904, entitled "The Development of Painting," used these words : "The work of the primitives led up to the three greatest influences in Art—Titian, Rembrandt, and Velasquez. The Italian was pre-eminent in colour, the Dutchman in imagination and mystery, the Spaniard in the realistic appearance of things." Naturally, it is necessary to go to the Prado Gallery, Madrid, to see the Master in his best and most varied methods ; but, in addition to the picture already named, there are other excellent examples of his portraits and a hunting scene in the National Gallery, and a portrait of a Spanish Lady in the Wallace

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Collection. His masterpiece of portraiture, "Pope Innocent X.," is in the Doria Gallery, Rome, which again illustrates the difficulties the student has to face in dealing comprehensively with the art of any particular master ; for whatever may be the merits of mechanical colour reproduction, the full scope of an artist's genius can only be gauged by his actual work. It is only necessary to mention briefly the great Murillo, whose work, scattered among the great galleries of the world, is as familiar to lovers of Art as the best of the Italian school ; his Madonnas, with their heavenly expression, rivalling those of Raphael himself, while having an ethereal effect of pose and colour which give him the merit attaching to his own particular individualistic treatment. Goya (born in Aragon, March 30, 1746 ; died at Bordeaux, April 16, 1828) carried on the traditions of the great artists mentioned, but upon lines entirely his own ; he painted many portraits and genre subjects, and two pictures entitled "La Maja clothed" and "La Maja nude," the latter of which is presumably as rare as the "Venus" of Velasquez, it being said that Spanish prejudices are averse to the representation of the nude female form.

It remains to speak of the great Dutchman Rembrandt, who excelled not only in his painting, but also and with equal lustre in his etching, an art to which reference has not yet been made ; examples of his work are sufficiently well known to make further comment unnecessary, after having recorded the dictum of Mr. Clausen.

Peter Paul Rubens is spoken of in Bryan's *Dictionary of Painters and Engravers* as having been born in Westphalia, his father being an alderman of Antwerp : so I leave his nationality to individual tastes, and select the magnificent Rubens Room, in Devonshire House, as representative of his art, which in its bold effective choice of subject, and in the handling and colouring of the figures and accessories, gives him a place among the artists of world-wide fame. The splendid Medici pictures in the Louvre, Paris, by this artist, twenty-one in all, are said to be largely the work of his pupils, but have received inspiring touches from his own brush, which entitle them to be ranked among his works.

According to the British Museum authorities, the greatest or most representative names in English Literature are Chaucer, Caxton, Tyndale, Spenser, Shakespeare, Bacon, Milton, Locke, Addison, Swift, Pope, Gibbon, Wordsworth, Scott, Byron, Carlyle, Macaulay, Tennyson, and Browning. The Victoria and Albert Museum, opened on June 26, 1909, includes, with other admirable architec-

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tural features, a series of "Niches of Fame," within which can be seen effigies of British representatives of Art, the recording rolls below which contain the following names, conveniently supplementing those mentioned above. Without any attempt at classification, my notes read as follows: Saint Dunstan, William Torel, William Caxton, George Heriot, Huntingdon Shaw, Thomas Tompion, T. Chippendale, J. Wedgwood, Roger Payne, William Morris, Grinling Gibbons, John Bacon, John Flaxman, F. L. Chantrey, John H. Foley, Alfred Stevens, W. Hogarth, J. Reynolds, T. Gainsborough, G. Romney, R. Cosway, J. M. W. Turner, J. Constable, G. F. Watts, F. Leighton, J. E. Millais, Wykeham, John Thorpe, Inigo Jones, Christopher Wren, W. Chambers, and Charles Barry.

It is an open question how far any name in the records of British Art is entitled to rank with the greatest names of ancient times, although upon a pillar of the staircase leading to the Lecture Theatre and Picture Gallery of the old South Kensington Museum (now included in the Victoria and Albert Museum), Phidias, Raphael, Titian, Rembrandt, and Turner are allied together, through the medium of peculiarly inartistic yellow and white glazed tiles, which remind the observer of Napoleon's dictum that "There are but two ways of bequeathing the likeness of great men to posterity—by marble or by bronze."

With only a bowing acquaintance with the admirable arrangements made for displaying the treasures of the Vatican and the Louvre, it is nevertheless impossible for any lover of his country not to regret that a decorative and artistic portion of the national collections referred to below should be housed in a fashion which leaves room for vexation when reflecting that a foreigner's tribute to any claims this country may have to be regarded as artistic depends so largely upon what is to be seen in our Public Galleries and Museums. Thanks to the patriotism and generosity of Sir Richard and Lady Wallace, we have a collection which stands apart from all collections of its class; but the nation can only claim the credit of having complied with the very reasonable provisions made as to the works of art being adequately arranged and handed down to those whose unique heritage it is. In comparing the splendid suite of rooms in the Louvre, exhibiting the Art and Artistic Industries of the Periods of Louis XIV., Louis XV., and Louis XVI., with the way the Jones Collection of French Furniture and *Objets d'Art* has been displayed since its acquisition by the nation in 1882, one may be excused for wondering why some of the many experts available have not been called in to place matters upon a proper footing.

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Entering by the staircase already referred to, one comes to Room 99, paved with octagonal red tiles, with a diamond-shaped tile of greenish hue. The artistic aspect of this room is agreeably diversified by a neat border of open iron grating, forming a square, and incidentally emitting the useful and doubtless necessary heat to prevent the magnificent "Salisbury Cathedral" and the grand sketch of "The Hay Wain," both by Constable, from suffering the extremes of our rigorous and exacting climate.

Two long galleries, divided by pillars, lead from the above-named, which acts as a kind of ante-room. Here are to be seen some of the finest examples of the best period of French Decorative Art, and some more modern reproductions which are admirable in their way. It is possible to derive pleasure and benefit from the treasures shown; but it is useless to deny the fact that the continued presence of the tiled floor with its inharmonious and aggressive colour, and the intrusion of the open iron grating, which crosses the entire width of each gallery in five sections, robs the effect in the same way that bare and sounding floors remove at once from the senses the feeling of luxurious ease without which Art is a mere name, in the sense that, however beautiful the object, its power of conveying its inspired effect is lost when the observer is suffering torture. Who could appreciate the noblest work of God-given genius when upon the rack or otherwise in torture? This may be putting the case extremely; but it is a mere truism to say that a diamond or other precious stone, however beautiful in itself, is nevertheless given its full lustre by appropriate setting; that a picture of the most superlative intrinsic merits is enhanced in effect by a frame suitable to its nature and subject; or yet that artistic furniture and other artistic objects are not seen to advantage unless the building which covers them, the rooms which contain them, and the whole surroundings are in harmony not only with their "class," but also with that indefinite quality of school and style which only a trained eye can arrive at. The truth of these trite observations is fully realized by those whose business it is to teach others who, having neither the time nor the instinct to gain the requisite knowledge, have the wisdom to place themselves in the best hands, and it is a subject for congratulation that such houses as those described by Mr. Beresford-Chancellor in his *Private Palaces of London*, and many grand mansions in the country, bear witness to the fact that experts of talent, if not genius, are not wanting to those desiring their services, and who, in employing them, recognize that the artistic instinct does not depend upon cash or even brains, while both are undoubtedly necessary if the

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services of the inspired few are to be made the best use of. Many wealthy possessors of the most delightfully artistic surroundings, and the possessors of works of art of just the right school, and even the fortunate owners of Persian and Indian carpets of the finest period, owe their artistic treasures to inspirations derived from Bond Street, Oxford Street, Kensington, and Tottenham Court Road, not to say such Sale-Rooms as Christie's, Sotheby's, and others, where the fortunate Londoner can acquire a knowledge of Art in its practical aspect, without the expenditure of a single penny. It is by no means suggested that Art has to be sought in London only. Art collections to be seen in such centres as Manchester, Liverpool, Birmingham, Edinburgh, Glasgow, Dublin, and in even some of the smaller country towns, denote in the most satisfactory fashion that appreciation of Art is not wanting in this country, which makes it all the more necessary that the Government of the day should keep it well in mind, with the result perhaps that when London feels itself able to rival the great Paris Exhibition of 1900, nations may vie with one another to entrust the country with their treasures, which they will certainly not do while such an exhibition as the Jones Collection is allowed to suggest that Art is secondary to considerations of economy and utility, a fact which the rejected Original Design for the National Gallery, and the failure to adopt Mr. Speaight's full scheme for the Marble Arch Improvement, unfortunately makes too manifest.

Reference having been made to the ante-room containing the Constable pictures, it may be added that at the other end of the divided galleries containing the Jones Collection there is a small hall leading to the offices of the Director and Secretary. This hall had in March last cases displaying the first three Shakespeare Folios and other English works, some examples of eighteenth-century French furniture, and a cabinet exhibiting the merits of the "Vernis Martin" process. The Shakespeare Folios and other books are now included in Rooms 103 and 106. It may be added that this hall also is tiled to match the rest of the floor, while it is pleasantly diversified by omission of the iron gratings, which, by the way, conveyed the impression that valuable books do not require the same care and attention as other works of art.

To meet the objection of economists who are short-sighted enough to regard anything in the shape of luxury or display as a bad example to the nation at large, and to the rising generation particularly, let it be noted that there is a great difference between the lavish cultivation of the Arts at the nation's expense, which in the case of France precluded the Revolution, and which has reduced Italy and Spain