

Oriental Carpets

to a condition of genteel poverty, and a sufficient regard to the appropriateness and good taste which the large body of furnishing experts throughout the country leave no excuse for omitting to practise in the National Collections especially. Open iron gratings may be necessary, but they should certainly be unobtrusive ; tiles of any description whatever are an eyesore, and too suggestive in their effect on the senses of the " clang of the wooden shoon " ; truly, they are clean and economical, but the same can be said of linoleum, which nevertheless no self-respecting householder would dream of using with surroundings in which artistic considerations are of importance.

Leaving Great Britain's claims to be regarded as artistic in the sense in which being so is a second nature in France and Italy especially, it is pleasant to feel that in the direction of mechanical and industrial efficiency this country of ours has from the first been a pioneer, and even to the present day holds its own, in spite of the fact that the lessons taught, and the hardly-won results, have been quietly appropriated by other countries, who are now in a position to undersell our own manufacturers. I venture to borrow another of the *Maximes de Napoléon*, from Mr. Arthur L. Humphreys' collection : " The sciences which honour the human understanding, the arts which embellish life, and transmit great actions to posterity, ought to be specially patronized by an independent Government." It is an undoubted fact that genius in all directions makes itself felt in spite of the most adverse conditions. " Bounty-fed " Art is open to the greatest objections ; but there is room for providing openings for budding talent upon competitive lines which, used in connection with our growing public buildings and their valuable collections, under the direction and control of a capable body of experts, with a responsible permanent Minister, will speedily remove the impression that the somewhat frigid character of the British temperament is not conducive to the expression of Art in its most searching aspects, of which unfortunately, however, a highly-strung nervous temperament seems to be the penalty. Perhaps, after all, things are well enough as they are, in the sense that there is something unstable in artistic natures which does not always make for good citizenship. Homes of Art have not infrequently proved themselves subject to the ferment of a restless desire for change at any cost, which when stirred up leads to Revolution, a price too great to pay for an Art which could outdo Nature itself.

Thank God, we have our Shakespeare, although when (in, say, a thousand years) archaeologists carefully-uncover the steel room in which Mr. Pierpont Morgan has placed his set of the four Folios,

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examination of the printing and paper will not convey a high opinion of an art which rose to its highest eminence some 150 years before the first Folio was printed. What, again, is to be said of the artistic knowledge and appreciation of the ruling classes when, after listening for years to the plays put forward by Shakespeare with little regard for any consideration but the exercise of the divine afflatus, they allowed two comparatively poor actors to undertake the burden and expense of issuing the glorious plays which might otherwise have perished? In spite of the call for three more editions, which it may be supposed was possible through the support of the middle and lower classes, who by their understanding of his merit made his fortune, the Fourth Edition, that of 1685, is the worst printed edition of them all.

It is not to the credit of Francis Bacon, Baron Verulam, Viscount St. Albans, that he failed to use the great position and influence he had in playing the part of a Medici to the humbly-born genius. If he had done so, and risen above the intellectual contempt for anything in the shape of business which eventually led to his disgrace and ruin, the two greatest men any nation has produced would have gone down together, united in their efforts for their nation's advancement, and at the present day we should not have to deplore the neglect of the greatest author of modern times, and the slur upon the reputation of the man who excelled all men of his time in every branch of study he undertook.

In his *Novum Organum*, Lord Bacon calls for examination of the curiously diffused effect of a small body of saffron when placed in a large body of water; if he had followed up this clue with the business instinct of pecuniary advantage, or with even the desire of following upon the lines later adopted by the great French Minister of Commerce, Colbert, the discovery of aniline dyes would certainly have resulted; this country would be artistically a century in advance of its present position; and the millions of money annually spent in imported dye goods would have remained in this country.

It may be said that the earlier introduction of aniline dyes would not have been an unmixed good; but this is a mistake. The French in their Gobelin Tapestries, Savonnerie Carpets, and other important fabrics, have contrived to preserve the old merits of their artistic industries; but a generally diffused prosperity in any country depends upon the well-being of the large number of men and women who themselves are able to live in comfort, and, with the aid of machinery, place Art within the reach of all. With the comparatively limited range of colours, the time necessary for the processes of dyeing, and the expense of the old wood and natural mineral dyes themselves,

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not forgetting the cochineal insect, it would not be possible to produce the artistic woollen, cotton, and mercerized and silk fabrics which decorate our houses at anything like the cost at which the most exacting requirements in decoration can be met nowadays. Removal of the difficulties is largely in consequence of the discovery and development of the aniline-dye industry, the origin of which is supposed to be derived from the curious pertinacity of an intelligent man who, perceiving the variety of colours caused by the introduction of ordinary gas tar into water, at last found means of producing these colours by artificial means ; thus a great industry was established. However fugitive some of the cruder processes may be, there are others, notably the Alizarin, in which variety of effect and permanency can be obtained, comparing favourably with the best results of ancient times ; and it is to be noted that even the dyeing of the best period of Oriental Carpets by no means always came up to the highest standard. Collectors are familiar enough with certain shades of blue and red which in course of time have completely disappeared, leaving an absolute blank, surrounded with dyes of other colours which have lasted for centuries, with only the natural sinking caused by time and exposure, to which the present rich, smooth, subdued effects are largely due.

There can be no doubt that the lack of discrimination shown by the Indian Government in permitting aniline dyes largely to displace the older and better methods of the natives is to be deplored. After the influence exercised by Akbar the Great, and up to the time when India came fully under the sway of this country, through an intelligent fostering by a Minister of Commerce such as other countries possess, this remnant of a great artistic industry might still be usefully employing the artistic instinct still available in India, and our Empire would have gained in the eyes of all nations by the development of an industry which, as far as carpets are concerned, has occupied a high position since the days of its inception.

In a book entitled *Hindu Castes and Sects*, by Jogendra Nath Bhattacharya, M.A., D.L., a footnote refers to the importation of machine-made piece-goods, and the following remarks are reproduced from what one assumes to be a report from Mr. Risley on Indian Weaving, which, it must be noted, embraces all fabrics, principally cotton, and a very small proportion of carpet-weavers : “ Although the Tantis admit weaving to be their immemorial profession, many of them have of late years been driven by the influx of cheap machine-made goods to betake themselves to agriculture. It is difficult or impossible to say with any approach to accuracy what proportion of

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the caste have abandoned their original craft in favour of trade or agriculture. The Uttara Kula Tantis of Western Bengal have, on the whole, adhered to weaving, and it is popularly believed that their comparative poverty is mainly due to their attachment to the traditional occupation of the caste. Among the Aswini or Moriali about one-third are supposed to have given up weaving and settled down as regular cultivators" (Risley's *Tribes and Castes of Bengal*, vol. ii. p. 301).

The author of the book quoted at the opening of the above paragraph follows with his own comment, which, coming from a native gentleman, illustrates very forcibly the wide differences between the social life of this country and that of our Indian Empire: "*It must be exceedingly difficult for a foreigner to appreciate exactly the story of human misery implied in the above. If thirty-three per cent of any class of Tantis have reconciled themselves, by hard necessity, to the handling of the plough, perhaps another thirty-three per cent died of sheer starvation, before the survivors in the struggle could think of giving up their ancestral looms and shuttles, and adopting such a plebeian occupation as agriculture.*"

When I visited the Yerrowda Jail near Poona in 1886, I found carpet-weaving being carried on apparently under the best conditions, and was particularly impressed by the handsome artistic design and colouring of a carpet then in process of being made by five or seven natives—much the largest carpet of the class I have ever seen. The late Mr. G. W. Steevens, in his book *In India*, published in 1899, gives an interesting account of the weaving carried on in the jail above referred to, and speaks of the "big fifty-seven-foot carpet," which, apparently referring to the width of the loom, marks a very unusual size. The book in question was, I believe, written as the result of Mr. Steevens's visit to India when he accompanied the newly-appointed Viceroy, Lord Curzon of Kedleston, the mention of whose name is sufficient to cause any lover of his country to deplore the circumstances which led to his resignation of the high position he had at the time occupied for some years, to the benefit of the Empire at large, and the more immediate benefit of the vast country committed to his charge, in which by the exercise of his wide statesmanship, and the instinctive taste for artistic industries, well illustrated by the short extract heading the following chapter, he was already making his influence felt in directions which might in course of time have restored something at least of the old prestige attaching to the textiles of the country. It was my good fortune to be present in the House of Commons on Wednesday evening, August 3, 1898, on the occasion

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of the debate on the "Open Door," in connection with the policy of the Government in China. Mr. Yerburgh (Chester), opening the debate in support of an amendment to reduce the vote by £500, made an eloquent and impressive speech in favour of aiding the Chinese Government if that Government were threatened for giving concessions to British subjects. Mr. Yerburgh said, "The general policy of this country in China was summed up in the phrase, '*The open door and equal opportunities*,'" which might well form the motto of an Industrial Association having for its aim the open door to British and Imperial Industries and the Arts in other countries, in the same way as our doors are freely opened to them.

In a long and closely-argued answer to Mr. Yerburgh—in which, with amusing self-confidence, he touched upon a charge of misrepresentation ("Yes; but I am attempting to guide my hon. friend to the logical conclusion which his own mind is apparently unable to grasp")—Mr. Curzon dealt with the intricate subject with a wealth of detail which suggested a thorough command of all the points and a complete mastery of the local conditions affecting the policy of the Government. As I had visited India (in 1886 and 1887), the debate was of particular interest to me in respect of the difficulties presented in dealing with native life, which is so completely at variance with our own, and this cannot fail to strike any visitor to such a city as Bombay, with its flourishing industries and enormous native population. What specially impressed me about Mr. Curzon was the confidence with which he handled his subject, in spite of constant interruptions—the sort of confidence which, as events proved, was as natural for him to display in a crowded House as in his own drawing-room; or with as much ease and assurance on the back of an elephant as he doubtless displayed when representing his Sovereign at a full Durbar such as was never before seen and probably never will be again.

This confidence, which is not shaken under the most trying conditions, is particularly wanted in dealing with native life, and under the kaleidoscopic conditions of caste and feeling, which make India a land of surprises; the native mind is instantly conscious of irresolution and weakness, and never fails to take advantage of it; whereas it just as readily responds to the opposite qualities of a stern discipline and firmness of mind, which in the case of men like Lawrence, Havelock, Nicholson, and other heroes saved the great Empire for this country in 1857.

To resume the endeavour to give some account of the position taken by Great Britain in the domain of the Arts. In the late Mr. Charles I. Elton's *Origins of English History*, he writes that "The

Plate VIII

PLATE VIII
ORIENTAL CARPET

Size 15-9 × 7-2

WARP—11 knots to the inch

WEFT—11 knots to the inch

121 KNOTS TO THE SQUARE INCH

(See Analysis)



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authentic history of Britain begins in the age of Alexander the Great, in the fourth century before Christ." The following description of the dress and ornaments of a later period probably represents the stage to which Art had arrived. Mr. Elton writes: "They had learned the art of using alternate colours for the warp and woof, so as to bring out a pattern of stripes and squares. The cloth, says Diodorus, was covered with an infinite number of little squares and lines, 'as if it had been sprinkled with flowers,' or was striped with crossing bars, which formed a chequered design. The favourite colour was red or a 'pretty crimson': 'such colours as an honest-minded person had no cause to blame, nor the world reason to cry out upon.'" The above is written of the Gauls, who invaded Britain some fifty years before the Romans, and presumably represents the civilization introduced by them; a fair idea can be therefore arrived at as to the state of Art *before* this period—probably very immature.

Abbeys existed in Britain in the seventh century, and were the precursors of the great Cathedrals, which after the Norman Conquest became the pride of the country. They would be so still had it not been for the gross abuses which Erasmus called attention to in his writings, with continuous and increasing vehemence and scorn, from the period when as a boy of fifteen he narrowly escaped being condemned to a monastic life, to a period fifty years later, in 1532, when he denounced the degenerate followers of St. Francis.

Following the example set by Cardinal Wolsey, Henry VIII. in 1535 instituted an inquiry into the abuses, and in the following year began the suppression of the smaller Abbeys, which, gradually extending to the largest and most powerful, as the results of a formidable insurrection known as the "Pilgrimage of Grace," resulted in a final blow to the ancient Church and the overthrow of the entire monastic system. The work was entrusted to the hands of Thomas Cromwell, whose ruthless efficiency in carrying out the will of his master earned for him the name of "Hammer of the Monks."

It is singular that in a period of a little over a hundred years from the time above named, when Thomas Cromwell exercised his over-zealous energies in sweeping away the magnificent records of a greater age, it should have been the probably unwilling fate of the Great Protector, Oliver Cromwell, under the influence of the fanatic Puritan faction, which he was powerless to resist, to complete the vandalism so effectually begun, and from which hardly a church of any importance escaped. The incalculable loss sustained by the

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nation can never be fully told ; but some sense of the priceless tale of artistic woe can be arrived at by reading what Mr. Edward S. Prior has to say in *The Cathedral Builders in England* : “ On all sides were statues and monumental effigies ; walls and windows were bright with painting ; on the altars were reliefs and images of gold and silver. There were bronzes and alabasters, enamels and ivories, jewelled and chased coffers, chalices, illuminated service books, needlework and embroideries. Everywhere were screens and shrines, stallworks and canopies, on which the devices of wrought metal and carved wood were lavished.”

In this record no mention is made of Carpets, and the vow of humility and a life of austerity might be supposed to preclude the existence of any articles contributing to the personal comfort of the monks ; but, with the knowledge that occasionally the “ old Adam ” assailed the mortal natures of the later descendants of the early founders of the various Orders, it is fair to presume that within the precincts of the Abbeys, as in the Mosques and Palaces of the East, the monks, so clever in the arts of illumination, would occasionally furnish designs for carpets, intended perhaps for some royal patron, whose support would be of the greatest advantage in ameliorating the general oppression ; and it is not unfair to presume that now and then a choice example of the art would find its way to the sanctums of the Priors and Abbots, whose life of vicissitude, consequent upon the times, might be somewhat alleviated by the soft suggestion of ease which a carpet of the right type never fails to produce. I have in my possession the photograph of a carpet bearing the initials E.R., the Royal Arms, and the date 1570, which might well be typical of the class of carpet referred to ; the work evidently being hand-made, of heavy, somewhat coarse texture, and of a design which might well have been derived from some traveller to eastern climes.

Some space must be given to Westminster Abbey, the best known, if not the greatest, ecclesiastical building in this country. Founded about 970, with Wulsin as its first Abbot, it was splendidly rebuilt by Edward the Confessor (1055-1065) ; again rebuilt in magnificent style by Henry III. (1220-1269) ; and was successively added to by Edward II., Edward III., Richard II., George I., and George II. The Chapel of the Annunciation, or chantry of Henry V., was built in the reign of Henry VI. ; the very beautiful Lady Chapel, or chapel of Henry VII. (an elaborate example of the last phase of the old Gothic style), was begun by Henry VII., and completed by Henry VIII., who subsequently suppressed the Abbey

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and made it into a Bishopric. The burial-place of thirteen Kings of England, including Henry III., Edward I., Edward III., Richard II., Henry V., Henry VII., Edward VI., James I., Charles II., William III., and George II., as well as of five Queens in their own right, and the Queens of many of the Kings, it also contains memorials to many of the great men whose names honour the place which paid them their last tribute of Fame. William the Conqueror was crowned there ; the late Queen Victoria celebrated her Jubilee there, on June 21, 1887 ; and the coronation of King Edward VII., first arranged for June 26, 1902, but postponed on account of a surgical operation, was celebrated in the Abbey on August 9 of the same year.

To justify this lengthy notice, I may add that (not forgetting the great churches of Rome, Florence, Milan, and Genoa, and St. Paul's, London) Westminster Abbey has upon the steps leading to the High Altar the only Oriental Carpet which appears to have any pretensions to merit. The fact is worthy of record.

Beginning with the Cathedral of St. Albans, to which the dates 1077-1093 are assigned, Mr. Prior, in *The Cathedral Builders in England*, including Canterbury, York, Salisbury, Lincoln, Durham, Wells, Winchester, Gloucester, Hereford, and Worcester, surveys all the great Cathedrals this country can boast of, treating each with a wealth of detail and artistic insight which is relieved to the lay reader by many interesting reproductions from old plates, and sketches, forming an invaluable illustrated catalogue of the vast heritage still left to us. In the great fire of 1666, Old St. Paul's (with which the name of Inigo Jones is closely associated) was completely destroyed. This gave Sir Christopher Wren his chance, and in 1675 he obtained the royal assent to a design which was afterwards modified into the existing Cathedral. After repeated difficulties, successfully overcome, the Choir was opened on December 2, 1697, twenty-two years after the laying of the first stone, the occasion being a thanksgiving for the Peace of Ryswick, under which "Louis XIV. unwillingly ratified and recognized the title of William III. to the throne of England. Under it England maintained her right to live under the constitution of her own choosing, and the independence of the Church of all foreign authority." Surely a more fitting occasion could not have been selected for marking the first step in the erection of a building which more than any other in this country stands as symbol of the Protestant Faith, and which at the time of its erection was particularly needed as an emblem of a steadfastness in religious purpose, the moral effect of which has been

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carried down to the present day. It is not pleasant to read of the interference, amounting to persecution, which embittered the later years of Wren's life, until in 1718, the "eighty-sixth of his age, and the forty-ninth of his office," his patent was suspended, and he retired to his house at Hampton Court, where he resumed with delight the philosophical studies that had probably enabled him to endure the attacks of his enemies with the equanimity of a great mind. Sir Christopher Wren died some five years after the date of his suspension, "In the year of our Lord 1723, and of his age 91," as the inscription on his tomb records.

In pursuance of the intention of only dealing with the most striking features of our national arts, either as being part and parcel of the national life, or of such general interest as to form the more or less everyday commonplaces which thrust themselves under notice, I merely chronicle Windsor Castle as coming next to Westminster Abbey and St. Paul's in the minds of the people, and pass on to the Houses of Parliament.

The "Palace of Westminster," as it is officially called, was begun in 1837 by facing the Thames embankment with granite. Sir Charles Barry, who gained the first premium in the Houses of Parliament competition in 1836, presumably superintended the preliminary work, and, carrying out his designs for the buildings, was continuously engaged upon them from 1840 to 1860, when, on his death in that year, the work was completed by his son, Edward Middleton Barry.

Although criticism has not been wanting, the Houses of Parliament will remain as a worthy symbol of the Constitutions of the country, and a striking memorial of the architect Sir Charles Barry, whose travels in France, Italy, Greece, Turkey, and Egypt, from the years 1817 to 1820, probably account for a breadth of view which enabled him to plan so successfully on a large scale without any suggestion of "crowding," and to deal with minor architectural features and sculptures with elaboration and delicacy of treatment without in any degree spoiling the generally broad effect of the whole group of buildings, or conveying any of the weakness of mere "prettiness," except in so far as the term might be applied to the Cathedral of Milan, which probably had its share in the result arrived at.

It has already been mentioned that, on the death of Sir Charles Barry, his son, Mr. Edward Middleton Barry, continued the work which at his death was still in progress. In the *Dictionary of National Biography*, among the works assigned to him are the "New

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Palace, Westminster, 1866-1868," and "new picture galleries added to the National Gallery, 1871-1875." The Original Design for the National Gallery may not be generally known ; but to all interested in the subject, and in architecture generally, the reproduction given in *The Art Journal* of March 1901 cannot fail to inspire admiration for the designer, and keen regret that the Government of the day had not the artistic appreciation and enthusiasm necessary for risking some financial difficulty in the cause of Art, and that in consequence the nation has been deprived of a building which in its main splendid and imposing cupola recalls to mind the Capitol in Washington, and which in view of the improvements at present going on would have made of Trafalgar Square a worthy rival to the Place de la Concorde, Paris.

Reverting to a period which under happier auspices might for over twenty years have coincided with the Great Century of France, in which her arts and industries received the greatest stimulus and arrived at the highest perfection, I will deal with the artistic proclivities of King Charles I., who, born in 1600, was executed in 1649, at the early age of forty-nine ; Louis XIV. of France came to the throne in 1643, and did not resign the reins of government until 1715. It will be seen from these dates that had our King Charles lived to the average span of seventy years the two reigns would have run side by side for the space of twenty-one years, with a result to the artistic progress and development of this country the loss of which alone is sufficient to bring poignant regrets for the untimely close of his reign.

In an extremely interesting monograph by Mr. Claude Phillips, entitled *The Picture Gallery of Charles I.*, some insight is given as to the artistic taste and judgment which brought for King Charles I., when Prince of Wales, this flattering testimony from the great painter Rubens, in a letter addressed to his friend Valavez, on January 10, 1625 : "*Monsieur le Prince de Galles est le prince le plus amateur de la peinture qui soit au monde.*" It is quite impossible to enumerate the treasures which in the short space of twenty years, as mentioned by Mr. Phillips, were "brought together in the palaces of Whitehall, St. James's, and Hampton Court, and the minor royal residences of which the chief were Greenwich, Nonesuch, Oatlands, and Wimbledon." The book must be studied in order to gain an adequate impression of what the nation lost when the larger portion of the collection was scattered to all the quarters of the globe. Many of them are now in the Louvre ; the Prado, Madrid ; the Hermitage, St. Petersburg ; the Imperial Gallery, Vienna, and other

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foreign public galleries and private collections. Fortunately, some of the leading examples—such as “Peace and War,” by Rubens, “The Education of Cupid,” by Correggio (now in the National Gallery), and masterpieces by Albert Dürer, Rubens, Van Dyck, Andrea Mantegna, Lorenzo Lotto, Tintoretto, Palma Giovine, Mabuse, and another example by Correggio—are to be found in the royal palaces of Windsor Castle and Hampton Court; but the glory of the collection as a whole is gone, and one can share Mr. Phillips’s regret that England, having for a quarter of a century held possession of a gathering of the Art Masters of all Nations, should now not only have occasion to regret its dispersion, but also be reminded of the reason, which Englishmen of all shades of political thought and opinion would be happy to forget.

The mere mention is sufficient of such names as John Flaxman (1755-1826) and Alfred Stevens (1818-1875) among Sculptors, although the latter artist brings the Wellington Statue in St. Paul’s to mind, in view of the somewhat acrimonious discussion as to doing it full justice. Sir Joshua Reynolds (1723-1792), Thomas Gainsborough (1727-1788), J. M. W. Turner (1775-1851), and John Constable (1776-1837) among Painters instantly occur. Without wishing to give any invidious distinction, it may be remarked that of all British Artists there is not one of whom it can be more truthfully said that the impressionist Nature schools of all nations owe as much to John Constable as Art generally does to the example of the classical masters, taken individually. The artists of the Barbizon School at least, of whom Henri Harpignies is happily a living example, would be probably the first to acknowledge the debt.

It must not be supposed that particular reference to such names as Hogarth, Romney, Morland, Raeburn, Hoppner, Lawrence, Etty, and others equally notable implies either ignorance of their work or a desire to draw inferences by omission. This division is primarily intended in the first place to attribute to the origin of the Carpet some of the proved facts as to other more enduring arts, which have survived not by reason of their superiority, but from the happy accidents of the materials in which they were expressed, or the chances arising from the estimation of some great personage, who, fortunately for their preservation, wished such “penates” to be close at hand when the great awakening arrived. Another reason for making a special feature of Contemporary Arts is a wish to call attention to interesting features of the fine old Oriental Carpets, Runners, and Rugs, which in their way are as well worthy of regard as any of the other

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fields of Art, in which from their convenience of handling, and in many cases from the fact that they are more in the current fashion, a personal preference is perhaps quite naturally shown. It must be conceded that the question of space for the proper display of some of the finest specimens of Palace woven carpets is much against Carpets being displayed as pictures are. Even the Ardebil Carpet, since its acquisition in 1893, has had to undergo the humiliation of having its merits overlooked from the fact that in the temporary annexe, space did not allow of its being placed with the inscription occupying the same position as it did at the sacred Mosque of Ardebil. It now (October 16, 1909) occupies the place of honour at the end of the WEST CENTRAL COURT, Room 42, in the splendid new buildings of the Victoria and Albert Museum. Although the presence of two ventilators immediately above prevents its head from being allowed to rear aloft in old-time grandeur, the Ardebil Carpet may be permitted to recline in dignified and well-earned repose.

Having referred to the debt owing by the Barbizon and other schools to Constable, I may be excused for referring to George Morland (1763-1804), whose works have in the past few years received the attention which they deserve. The style of his art, both in design and colouring, has always reminded me of the delicacy and charm of some of the great French artists, of whom Boucher and Fragonard come to mind. I ask those who may regard this as fanciful to look at Fragonard's "Les Hazards Heureux de L'Escarpolette" (in the Wallace Collection), which, while having none of the happy domestic life portrayed by the English artist, has yet a sufficient suggestion in the method of work and the colouring to make the comparison interesting; as indeed it is also with some of the Barbizon Masters, whose subjects are more in accord with British tastes. Those who are fortunate enough to possess the fine edition de luxe *George Morland, his Life and Works*, by Sir Walter Gilbey and Mr. E. D. Cuming, will agree with me that there is a quality in Morland's art which is almost foreign to the English methods, and more in accordance with the schools with which I have ventured to associate him.

Those who visited the Manchester Jubilee Exhibition of 1887 will remember the exhibition of paintings, which, illustrative of British Art of the Victorian era, was unique at the time, and will probably never be surpassed. The exhibition was remarkable not only for the quality and variety of the works gathered together, but also for the admirable manner in which they were displayed, each

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picture and its position having apparently been studied with the desire to illustrate adequately the many and varied schools and periods, and a desire to do full justice to each individual work, not only by the position in which it was placed, but also by the examples in juxtaposition—a matter of the first importance. I understood at the time that the merit of the exhibition rested with the Messrs. Agnew, whose name would be a guarantee of the care with which pictures would be guarded from injury, and also of the certainty of full justice being done to their merits—facts which we shall do well to bear in mind in the event of such an Exhibition as London in time should be able to afford as an object-lesson to foreign nations. The opening of the Buckingham Palace improvements, with the Victoria Memorial, may afford this opportunity, especially in view of the fact that the association of the Prince Consort with the first British Exhibition of 1851 makes such an event as a Memorial International Exhibition a graceful tribute to a Royal couple the memory of whose devoted affection should be one of the finest humanizing influences a nation could desire.

My object in referring to the Manchester exhibition of pictures is only to record the names of some prominent artists whose works were not represented in the recent Royal Academy Winter Exhibition, which latter affords an excellent opportunity for briefly noticing some prominent British Artists, and of including some foreign painters whose works have not been included in this attempted survey of personal impressions.

I have no records, but, if my memory serves, the Manchester Exhibition included fine examples of David Cox; a charming collection of works by Birket Foster, which impressed me at the time by their delicate freshness and spontaneity; and examples of Frederick Walker (1840-1875), whose untimely death was a great loss to British Art. A representative selection of the works of Ford Madox Brown offers some inducement for a slight digression in the interests of "methods of work," which have intimate bearing on Art generally, and perhaps particularly on the Oriental Art of Carpet-weaving, in which the inspiration of the moment is frequently of the greatest importance to the finished result.

Among other fine examples of the Pre-Raphaelite School to be seen in the Birmingham Museum and Art Gallery is a picture by Ford Madox Brown entitled "The Last of England," and a very interesting notice of the picture is given in the recently published catalogue, from which I venture to quote somewhat fully. The picture represents himself and his wife, with their little baby, as

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emigrants taking their last farewell of England. "To ensure the peculiar look of *light all round*, which objects have on a dull day at sea, it was painted for the most part in the open air on dull days, and when the flesh was painted, on cold days. The minuteness of detail which would be visible under such conditions of broad daylight the artist thought it necessary to imitate, as bringing the pathos of the subject more home to the beholder." It seems hardly fair to continue extracting leading items from another author's work ; but the desire to illustrate various aspects of Art production overcomes my objection, my object being to show that the common belief that Art is entirely spontaneous, the mere outcome of a specially endowed nature, is as fallacious as the common idea that the prizes of life fall to those luckily born ; the real truth being that the constant and continual study of Nature and humanity in their meanest and most grandiose aspects is as necessary to the man of genius as to those more modestly endowed, the chief difference in the achieved results being that the first has some hope of becoming immortal, while the latter has to be content with having accomplished the utmost possible in the circumstances and conditions under which he had his part in the world ; the merit in both cases is equal, the balance resting with that "inspiration" which we accept but are unable to explain.

In a Diary kept by Ford Madox Brown between the years 1847 and 1856 the following extracts are almost too intimate, if not sacred, to permit of general reading ; but they throw such an interesting light upon the evolution of Art that they may be considered permissible : "At the beginning of '53 I worked for about six weeks at the picture of 'Last of England,' Emma coming to sit to me, in the most inhuman weather, from Highgate. This work representing an outdoor scene without sunlight, I painted at it chiefly out of doors, when the snow was lying upon the ground. The madder ribbons of the bonnet took me four weeks to paint. . . . Set to work on the female head of the Emigrant picture from Emma, a complete portrait. Scraped out the head of the man because it had cracked all over. This is the first time a head has ever served me so—three days' work gone smash because of the cursed zinc white I laid over the ground. Settled that I would paint the woman in Emma's shepherd-plaid shawl, instead of the large blue and green plaid, as in the sketch. Thus is a serious affair settled, which has caused me much perplexity. . . . Worked at the resumed coat of the Emigrant, from the one I had made on purpose two winters ago, at Hampstead, and have worn since then, it being horrid vulgar. . . .

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January 3rd, 1855.—To work by twelve at the fringes of the shawl—finished it by one. Triumphantly stripped the lay figure, and set the place somewhat to rights, and restored poor Emma her shawl, which she had done without the half of the winter. The shawl is at length finished, thank the powers above.” Such are a few of the doubtless daily conscientious efforts to “paint with brains,” for the constant striving after perfection in even the most trivial details, as they may seem, means a wear and tear which, accompanied by a strain to make ends meet, puts demands upon the brain which in many cases end in the asylum, or in an abstention from artistic effort, which to some is worse than death.

To return to the Exhibition. It is appropriate to refer to the works of Dante Gabriel Rossetti, W. Holman Hunt, Sir J. E. Millais, and Edward C. Burne-Jones (as he then was), all of the Pre-Raphaelite School, and in their way eminent exponents of the art, highly individual in its style, and impossible to accept whole-heartedly after being “saturated” with the art practised by the great masters as seen in the galleries of Rome and Florence, and as displayed in comparatively recent times by the masters of the Barbizon School, and with the art of Maris, Mauve, Israels, and other exponents of Nature’s School, which is perennial, and, when subject to the caprices of exceptional individuality in opposing directions, has the habit of inflicting reproofs which do not encourage repeated attempts.

As an example of a form of art which has admirers, but cannot be said to suggest the desirability of extension beyond the limits of the gifted few who have produced imperishable works, I recall the picture by Holman Hunt, “The Scapegoat,” which, if my memory serves, was in the selection of pictures now under consideration. This picture was included in the collection of Sir W. Cuthbert Quilter, at the recent sale which adds one more to the notable records of Christie’s. *The Morning Post* of July 10, 1909, referring to this sale, writes as follows: “A number of distinguished men were among the audience. Mr. A. J. Balfour was present for a while; so were the Earl of Coventry, Lord Curzon of Kedleston, Sir Charles Holroyd, Sir Walter Armstrong, and Mr. D. S. MacColl. The National Art Collections Fund was likewise represented, and it was rumoured that this very useful body were anxious to secure Holman Hunt’s ‘The Scapegoat’ for the purpose of presenting it to the Tate Gallery; but unless Mr. Byworth, who bought it at 2000 guineas, acted on their behalf, they failed of their object. This figure is an advance on the sums hitherto paid at auction for the picture—£498 : 15s. in 1862, £504 in 1878, and £1417 : 10s. in

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1887. 'The Scapegoat,' whatever its artistic merits, is a landmark in British art. No one can doubt its sincerity, and the motive that inspired the picture has a wide appeal; hence its abiding popularity. In his *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* Mr. Hunt gives an interesting account of the genesis of the picture and its various stages of progress."

Turning to the splendid series of portraits by the late George Frederick Watts, which formed a prominent feature of one of the principal rooms, even at this distance of time the impression remains of the plain, simple, direct portrayal of what was most dignified and impressive in the subjects. Familiar acquaintance alone enables one to say how far character is caught by the artist; but one had the feeling that, G. F. Watts being responsible for the pictures, the general air of nobility conveyed would be sufficiently justified in those whose names will be handed down for many ages through a medium which (it is curious to reflect) the great Oriental nations, Egypt, Assyria, Persia, India, China, and Japan, seem to have dispensed with, to the great advantage of the textile arts, which have undoubtedly taken its place. This digression offers an excuse for referring to the extracts from the *Diary of Ford Madox Brown*, which brought to my mind what the weavers in the carpet trade now call "working for the King"; this means that when a mistake is made in the woven fabric, the portion woven (if not too extensive) has to be unpicked and woven again; the work of unpicking and the time wasted in doing this, and weaving it again, naturally not entering into the wages paid.

It is pathetic to read of the wasted effort of Madox Brown's three days' work, ruined by the faulty material; but who stops to think of the many occasions when the artist Maksud of Kashan patiently unpicked work which, through error in design, colour, or on occasion faulty dyeing, would necessitate this process to enable him to arrive at the absolute perfection which almost every stitch in the carpet displays? It is the knowledge of these human touches that invests such productions with an additional interest which it is well worth the while of those still unfamiliar with the art within the Carpet to cultivate; it by no means requires the exercise of technical, historical, connoisseur, or expert knowledge to arrive at this stage of appreciation, and it will be found that the study of these "sentimental" considerations in the most ancient of arts will bring a corresponding appreciation of the many other kindred arts, which, I hold, have been directly or indirectly derived from Carpet-making, the father of all the arts.

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With the desire to do as much justice to British painting as the accident of having greater sources of information has enabled me to do to French, as far as limits of space allowed, I avail myself of the recent "Exhibition of Modern Works in Painting and Sculpture," forming the collection of the late Mr. George M'Culloch, which was held at the Royal Academy of Arts from January 4 to March 13 of this year. Thanks to the intimation of a friend, I was able to make a hasty round of the Galleries on March 11, or just two days before the Exhibition closed, a fact which I relate merely because I was struck with the beggarly attendance—at the utmost estimate, 500 lovers of Art. I presume an average attendance of 2000 persons on ordinary days, and from 3000 to 4000 on "crush" days, would represent the appreciation of the British public of the yearly efforts of the artists who give themselves up body and soul for their pleasure and delectation. The scanty attendance struck me, because the general impression conveyed by the collection was that it contained some of the choicest pictures of the past twenty years of Royal Academy Exhibitions, and that some fine examples of modern foreign painters were exhibited. The Exhibition as a whole impressed me as being vastly superior to the collection at the Tate Gallery, which is perhaps explained by the fact that leading artists prefer the open purse of the amateur to the tender mercies of the members of the Chantrey Bequest Committee.

The following pictures which attracted my attention are taken from the catalogue in their paged order, and the list is intended to give the names of artists who have not been mentioned in connection with the Manchester Exhibition :—

<p>JULES BASTIEN-LEPAGE Sir L. ALMA-TADEMA, R.A. Sir EDWARD BURNE-JONES, Bart. Sir J. E. MILLAIS, Bart., P.R.A. JULES BASTIEN-LEPAGE Sir LUKE FILDES, R.A. Lord LEIGHTON, P.R.A. EDWIN A. ABBEY, R.A.</p>	<p>"The Potato Gatherers." "The Sculpture Gallery." "Love among the Ruins." "Sir Isumbras at the Ford." "Pauvre Fauvette." "The Al-fresco Toilet." "The Garden of the Hesperides." "Richard, Duke of Gloucester, and the Lady Anne." "Tête-à-Tête." "The Young Duke." "Ploughing." "Cupid and Psyche." "Une Soirée d'automne." "Pas Mèche." "The Judgment of Paris." "Now came still Evening on." "The Daphnephoria."</p>
<p>MICHAEL MUNKACSY Sir W. Q. ORCHARDSON, R.A. GEORGE CLAUSEN, R.A. WILLIAM ADOLPHE BOUGUEREAU HENRY HARPIGNIES JULES BASTIEN-LEPAGE SOLOMON J. SOLOMON, R.A. H. W. B. DAVIS, R.A. Lord LEIGHTON, P.R.A.</p>	

Plate IX

PLATE IX
ORIENTAL CARPET

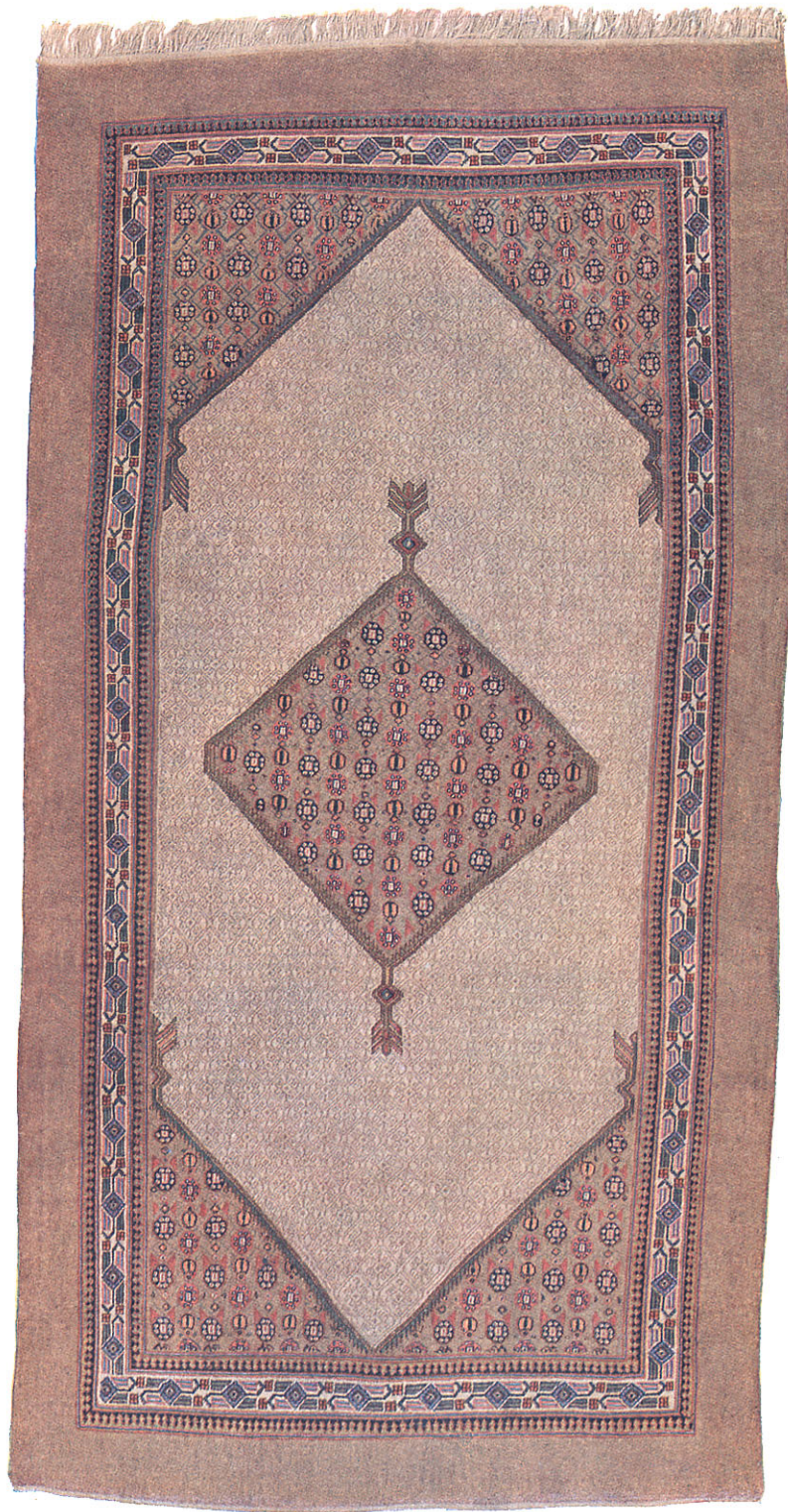
Size 12-3 × 6-3

WARP—10 knots to the inch

WEFT—10 knots to the inch

100 KNOTS TO THE SQUARE INCH

(See Analysis)



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EDWIN A. ABBEY, R.A. DAVID FARQUHARSON, A.R.A. A. HOLMBERT The Hon. JOHN COLLIER JOSEPH FARQUHARSON, A.R.A. PETER GRAHAM, R.A. J. SEYMOUR LUCAS, R.A. B. W. LEADER, R.A. Sir EDWARD BURNE-JONES, Bart. HENRIETTA RAE ARTHUR HACKER, A.R.A. Sir EDWARD BURNE-JONES, Bart. T. SIDNEY COOPER, R.A. JAMES MARIS ELIZABETH BUTLER (Lady Butler) J. A. McNEILL WHISTLER	"Lear and Cordelia." "Full Moon and Springtide." "The Connoisseur." "A Glass of Wine with Caesar Borgia." "Cauld blows the Wind frae East to West." "Caledonia Stern and Wild." "The Call to Arms." "Worcester Cathedral." "The Sleeping Princess." "Psyche before the Throne of Venus." "'Vae Victis,' the Sack of Morocco by the Almohades." "Psyche's Wedding." "Cattle." "A Dutch Landscape." "Inkerman." "Portrait of the Painter."
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SCULPTURE

JOHN M. SWAN, R.A. AUGUSTE RODIN E. ONSLOW FORD, R.A. E. ONSLOW FORD, R.A.	Bronze Group Marble Bronze Statue Bronze Bust	"Orpheus." "The Kiss." "Echo." "Portrait of the late George McCulloch, Esq."
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My selection was necessarily made in haste, perhaps even at random, and is not intended in any sense to record representative British Artists, except in so far as my own personal preferences for those represented in the collection were concerned. I was pleased to see that Lord Leighton's "Garden of Hesperides" looked even richer and fuller in the colouring than when first exhibited at the Royal Academy, upon which occasion, if my memory serves, it occupied a space on the right-hand wall of the very room in which it was last seen in the place of honour at the end of the room, an improvement in position and light which may account for the better effect of colouring. The picture by George Clausen, "Ploughing," had to my mind a curious resemblance to the two pictures by the ill-fated young artist Bastien-Lepage, "The Potato Gatherers" and "Pauvre Fauvette"; the latter, however, impressed one as being Nature in its fortuitous aspects, whereas the figures in Mr. Clausen's picture conveyed the impression of having been "rigged out" for the occasion. Sir J. E. Millais' "Sir Isumbras at the Ford" was a genuine treat to me, not having any recollection of having seen it in the Manchester Exhibition, although doubtless there. The pictures by Sir Edward Burne-Jones also gave me great pleasure, although my appreciation of this artist is always present in comparison with the splendid series of four pictures called "The Briar Rose." It

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was perhaps a little unfortunate for Mr. Solomon J. Solomon that his picture, "The Judgment of Paris," was placed in such a position as to invite comparison with M. Bouguereau's "Cupid and Psyche," the delightfully delicate flesh tints of which, thrown into contrasting relief by the somewhat daring blue of Cupid's floating mantle, caused the Englishman's picture to appear washed out; Mrs. Grundy doubtless prevented the adoption of a bolder moulding and colouring, which the French school of painting permits, to the great benefit of the art. It may not be out of place here to recall to the minds of those who have seen it, the very fine picture by M. Bouguereau which, some twenty-five years ago, formed one of the great features of the handsome bar-room attached to the Hoffmann Restaurant, New York. This picture was entitled "Satyr and Nymphs," and cost 20,000 dollars, a quite considerable sum at that time for a modern picture; the proprietor doubtless found it a good investment, which no lover of Art can grudge him, for there are many worse excuses for having a drink than the pleasure of paying an insignificant sum to inspect a really fine work of art. I remember seeing at the old Fifth Avenue Hotel, New York, some fine cabinet paintings after the style of Meissonier, which one hardly expected to find amid such surroundings.

The portrait of Mr. Whistler, by the artist himself, interested me greatly, for reasons to follow; I therefore reproduce the item in the catalogue recording the picture:

299.—"Portrait of the Painter," J. A. McNEILL WHISTLER. Born 1834; died 1903.

Half figure, seated to l., looking round at the spectator; grey coat, black velvet cap; in his r. hand he holds two paint-brushes. Signed with a butterfly. Canvas, 29½ by 21½ in.

In passing straight from this work to item No. 353, "Group.—Marble. 'The Kiss.' AUGUSTE RODIN," which I happened to do in my desire to see this work of the French master sculptor, one could not fail to be struck by the correspondence in the methods of the two artists, albeit in such distinct mediums. In both works there was the same indefinite feeling that something was wanting; but upon considering what could be added, or taken away, to improve the impression conveyed to the eye and mind, the conviction was forced upon one that, from whatever point of view art of such individual characteristics was seen, both works would suffer irretrievably by being reduced in any way to conform with the conventional standard established by the traditional veneration for the Italian school of painting and sculpture.

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I have ventured to say elsewhere that while I have a whole-hearted admiration for genuine expressions of genius, however far removed from the accepted standard of the Old Masters (and in music Wagner and Tschaikovsky broke away successfully from many of the old conventions), yet, if the Pre-Raphaelite, Impressionist, Art Nouveau Schools, and such artists as Whistler and Rodin are right, then Phidias, Praxiteles, Raphael, Titian, Rembrandt, and Velasquez are open to criticism.

Lord Byron, when he died in 1824, left behind him in his room at Missolonghi fifteen stanzas of a XVIIth Canto to *Don Juan*, fourteen of which were included in the splendid edition of the poem published by Mr. John Murray in 1903. The Vth verse, for the use of which I make due acknowledgment, is exquisitely appropriate to the doubt expressed above. It may be said that the poet probably relieves the minds of many who may not be able to accept quite philosophically the new order of things in all the directions which will result when the problem of aerial flight is successfully solved, and, for instance, the art student, after carefully viewing the Parthenon sculptures in the British Museum, will be able to extract a pair of wings of the latest pattern from his waistcoat pocket, and while the impression is fresh in his mind fly to the Constantinople Museum, and, inspecting the superb Alexander Sarcophagus, determine in his mind how far the art of Phidias laid the foundations of a masterpiece, in which he would find interest in making up his mind as to whether Praxiteles, Scopas, or Lysippus was directly or indirectly responsible for the actual work. He would find additional interest in conjecturing to what extent the said Parthenon sculptures inspired the exquisite colouring of the Alexander Sarcophagus, which seems from the accounts of Michaelis and Walters to combine in inimitable fashion the arts of sculpture and painting, calling me back to Rodin and Whistler, who, if the idea had only occurred to them, might have been associated with Mr. Brock, and made of the Victoria Memorial the EIGHTH WONDER OF THE WORLD.

Facilities in travelling and communication, and the arts of photography and reproduction in monotone and colour, have had such an enormous influence in making the works of the great artists in architecture, sculpture, and painting familiar to the world, that it cannot be said what will be the result when, it being possible to pass the greatest distances from point to point without the delays consequent upon changing stations, and dispensing even with the hotel, the present differences of opinion resulting from want of

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direct comparison of actual work will further elucidate points which have been knotty, simply because opportunities of comparative examination have stood in the way of reconciling differences between experts, which are conceivable when one relies upon (for instance) the actual Alexander Sarcophagus as it is to be seen at Constantinople, and others upon even the most perfectly produced colour representations of the sculptured and painted effects, which at the very best can only give the vaguest ideas of points such as the modelling of the figures, and the extent to which they are “undercut,” which may supply the key to the whole situation.

The world owes much to the poet of whom the late Mr. Swinburne, in *Under the Microscope*, wrote: “In Byron the mighty past and in Tennyson the petty present is incarnate; other giants of less prominence are ranked behind the former, other pigmies of less proportion are gathered about the latter; but throughout it is assumed that no fairer example than either could be found of the best that his age had to show.” The debt of gratitude due for *Sardanapalus*, *Cain*, and *Don Juan* will be added to in the eyes of those with little facility in expressing their thoughts in words, by the following stanza, which in its worldly wisdom is characteristic of the noble author and his unfinished masterpoem:—

DON JUAN—CANTO THE SEVENTEENTH

V

There is a common-place book argument,
Which glibly glides from every tongue;
When any dare a new light to present,
“If you are right, then everybody’s wrong!”
Suppose the converse of this precedent
So often urged, so loudly and so long;
“If you are wrong, then everybody’s right!”
Was ever everybody yet so quite?

The above stanza is very appropriate to the endeavour recently made to create an interest in the scheme to complete the reproduction of the Parthenon on the Calton Hill, Edinburgh. Mr. William Mitchell, S.S.C., with an influence and eloquence which will probably always be a marvel to the citizens of Edinburgh, succeeded in extracting a grant of 100 guineas from the Corporation, for the purpose of bringing the project before the world at large. Ten thousand copies of an “Appeal to the Scottish People” were issued with the sanction and approval of the Town Council, as expressed in a letter from the Town Clerk, Mr. Thomas Hunter. With characteristic caution this letter concluded with these words: “The Town Council, while not committing themselves to approval of Mr. Mitchell’s

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views, invite your attention to the questions discussed in the pamphlet." Owing to an entire absence of response, I undertook the issue of an edition de luxe, entitled *The Edinburgh Parthenon*, in which, with the idea of at least attracting the notice of book-lovers, I used to some purpose the knowledge acquired from many years' collection of the finest French eighteenth-century and more modern books of a similarly high class, and I venture to think that no better example of book production in the matter of printing, paper, coloured illustrations, plan-printing, and general style has been put forward in this country.

This edition de luxe consisted of 500 copies, and was issued gratuitously to the leading literary institutions and book-collectors in the civilized world, under the direction of a bookseller in London, whose name for some fifty years has been one to conjure with. The response to the 10,000 copies of the "Appeal" and the 500 copies of the edition de luxe (which latter studiously avoided anything in the suggestion of "begging") would be handsomely covered by a "pony," which, for the benefit of the uninitiated, I translate as £25.

I must confess to an intention to leave the whole subject severely alone, with the feeling that to urge any claims for the completion of a building of such archaeological, antiquarian, and artistic recommendations as the Parthenon would be worse than useless, and I should have contented myself with the bare contrast of the unfinished Medici Tomb in Florence and the inartistic abortion on the Calton Hill, which seems to quite satisfy the Edinburgh people.

My reason for mentioning the matter of the Edinburgh Parthenon here is that some few days ago I received from the distinguished Scottish Sculptor, Mr. Pittendrigh Macgillivray, a very choicely printed copy of *The Sculptures of the Parthenon*, the title of which bears the additional information, "Lecture by Pittendrigh Macgillivray, R.S.A., Edinburgh, 1908."

I am under the impression that the only reason Mr. Macgillivray was not associated with Mr. Mitchell and myself was a complete divergence in our political views; Mr. Mitchell and Mr. Macgillivray being fervid Scotsmen, while, unfortunately for the success of the project, I happened to be an Englishman, with very pronounced views as to the necessity of Unity of Empire, if the British Empire is to escape the fate of ancient nations of at one time almost equal world-wide power and importance.

Having been responsible for the conventional phrase, "Art has no nationality," I venture now to expand it into "Art has neither religion,

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nationality, nor politics," and as I do not think that any difference of opinion on any of these points should stand in the way of what may become a question of Art Imperialism, I take this opportunity of making a suggestion which may commend itself to those who have failed to respond to the recent invitation to subscribe for the purchase of Holbein's picture, the "Duchess of Milan," which, with its artistic merits and cracked panel, has some of the virtues attached to the superb ruin on the Acropolis, Athens.

With the remembrance of the effort of one man, Mr. Cecil John Rhodes, P.C., to promote the harmony of nations by inviting the young elect of all countries to partake of the hospitality of the ancient University of Oxford, the British Empire should not be slow in following up such an admirable lead in the literary and social direction, by endeavouring to do something in the same way for Art, and a golden opportunity awaits our future Minister of Art and Commerce on the Calton Hill, Edinburgh ; for in spite of the utter rebuff with which my innocent interference with Scottish domestic affairs has been received, there is no denying the fact that the Calton Hill site is beyond question one which, in holding its own with the Acropolis, and the site of the Casino, Monte Carlo, can be said to be one of the choice spots on God's earth.

To complete the Edinburgh Parthenon, with all its wealth of external and internal sculpture, might well take twenty years. With an open invitation to the young sculptors of all countries, upon the lines of the Rhodes Scholarships, a school of Architecture and Sculpture could be established in connection with the Parthenon reproduction, which would be of the greatest benefit in promoting good feeling among nations, which could surely be done in connection with an art which, not requiring the fervour of the sister art of painting, would tend to a solidity of mutual interest among the students, which might on some future day result in an influence, such as that of Phidias and Michael Angelo, which would tend to the best possible results, and incidentally relieve this and other countries of a war burden, reducing the cost of the building and sculptures to an amount which, in the light of a "peace-offering," would be contemptible in its insignificance.

Presuming an amount of £2,000,000 would be required to complete the Parthenon itself, and the subsidiary buildings so admirably planned by Mr. Henry F. Kerr, A.R.I.B.A. ; if spread over twenty years, which would be desirable in the interests of the international *entente*, a sum of only £100,000 per annum would be required for the work to be carried out on such lines as to

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secure the hearty co-operation of the leading sculptors of the British Empire, without entailing any sacrifice on their part which might tend to rob their efforts of the full benefit of the inspiration which nowadays is easily crushed out by the barren acknowledgment of "tardy thanks and scant praise."

I first entered into correspondence with Mr. Mitchell with regard to the Parthenon on July 18, 1906, and attributing the failure of the project to the differences of opinion arising solely from nationality and politics, I have on more than one occasion suggested my being made either a "Jonah" or a "Scapegoat," and I am now willing to be made *both*; for there is no reason why a project, admirable in itself, should be allowed to fall to the ground because (as I imagine) I still strongly approve of Mr. David Scott-Moncrieff's suggestion (in a letter dated November 14, 1906, reproduced in facsimile in the edition de luxe) of completing the National Monument (as some know it in Edinburgh) in commemoration of the Union of 1707; whereas I have found in the course of a long correspondence that there are Scotsmen of undoubted loyalty and patriotism who regard that event with decidedly mixed feelings.

No apology should be needed for introducing the subject of the Edinburgh Parthenon here; it is a matter of not only artistic but national importance. There is no reason why the Calton Hill, Edinburgh, should not be made worthy of the following description of the Acropolis, from Sir Edward Bulwer-Lytton's *Athens*, the first portion of which, published March 1837, remains to this day a brilliant example of "an interrupted design" (see Plate XXI).

"The Acropolis that towered above the homes and thoroughfares of men—a spot too sacred for human habitation—became, to use a proverbial phrase, 'a City of the Gods.' The citizen was everywhere to be reminded of the majesty of the STATE—his patriotism was to be increased by the pride in her beauty—his taste to be elevated by the spectacle of her splendour. Thus flocked to Athens all who throughout Greece were eminent in Art. Sculptors and architects vied with each other in adorning the young Empress of the Seas; then rose the masterpieces of Phidias, of Callicrates, of Mnesicles, which, even either in their broken remains, or in the feeble copies of imitators less inspired, still command so intense a wonder, and furnish models so immortal. And if, so to speak, their bones and relics excite our awe and envy, as testifying of a lovelier and grander race, which the deluge of time has swept away, what, in that day, must have been their brilliant effect—unmutilated in their fair proportions—fresh in all their lineaments and hues? For their

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beauty was not limited to the symmetry of arch and column, nor their materials confined to the marbles of Pentelicus and Paros. Even the exterior of the temples glowed with the richest harmony of colours, and was decorated with the purest gold ; an atmosphere peculiarly favourable both to the display and the preservation of art, permitted to external pediments and friezes all the minuteness of ornament—all the brilliancy of colours ;—such as in the interior of Italian churches may yet be seen—vitiating, in the last, by a gaudy and barbarous taste. Nor did the Athenians spare any cost upon the works that were, like the tombs and tripods of their heroes, to be the monuments of a nation to distant ages, and to transmit the most irrefragable proof ‘that the power of ancient Greece was not an idle legend.’ The whole democracy were animated with the passion of Pericles ; and when Phidias recommended marble as a cheaper material than ivory for the great statue of Minerva, it was for that reason that ivory was preferred by the unanimous voice of the assembly. Thus, whether it were extravagance or magnificence, the blame in one case, the admiration in another, rests not more with the minister than the populace. It was, indeed, the great characteristic of those works, that they were entirely the creations of the people : without the people, Pericles could not have built a temple, or engaged a sculptor. The miracles of that day resulted from the enthusiasm of a population yet young—full of the first ardour for the Beautiful—dedicating to the State, as to a mistress, the trophies honourably won, or the treasures injuriously extorted—and uniting the resources of a nation with the energy of an individual, because the toil, the cost, were borne by those who succeeded to the enjoyment and arrogated the glory.”

It is pleasant to be able to record the names of artists to whom this country owes so much in the way of interior decorations and furniture. The brothers Adam, Robert (1728-1792) and James (d. 1794), were both architects to King George III., and probably owed much to the advantages the position afforded in improving the street architecture of London, Edinburgh, and other important towns ; in addition, they designed a number of important mansions throughout the country. It is not improbable that their names are better known now on account of a classical and well-defined style which with the utmost simplicity combines an ease and elegance leaving no room for any suggestion of bald severity. The Greek architects and sculptors left little room for anything impressively individualistic in these directions ; but, fortunately perhaps, in the matter of interior decorations and furniture especially, by the destruction of most of the

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leading ancient examples, the former use of which is sufficiently proved by the recent discoveries by Mr. Theodore M. Davis, fully referred to in the earlier portion of this chapter, the field has been left open for all with the genius ready to take advantage of the opportunity, and those familiar with the original sketches of the brothers Adam, now in the Hans Soane Museum, London, will not hesitate to give them a leading place among the furnishing artists of all countries.

Thomas Sheraton (1751-1806) followed somewhat on the classical lines of the brothers Adam, but was even more severe in style, except in his later designs; he moreover showed a particular preference for inlaid work, and is generally recognized by examples of old English mahogany inlaid with rose-wood, and boxwood and rose-wood inlaid with mahogany, most of which, it may safely be assumed, he was as happily innocent of as he certainly would not have been capable of producing, however active his life may have been.

Thomas Chippendale (flourished 1760) was a man of sufficient pride in his profession to wish to avoid the stigma of being a mere "copyist," and found an outlet for his talents in a style which, while being on occasions severely simple, has in most of the examples of carved furniture attributed to him something of the florid effects of the French rococo style.

The brothers Adam, Chippendale, and Sheraton all worthily upheld the best traditions of a classical style of furnishing which would have done credit to the remotest ages—in fact, would by no means have been out of place in many ancient palaces and mansions.

It is now necessary, in conclusion, to deal with an artist, William Morris (1834-1896), whose career is so well within the memory of all, and his productions so much *en évidence* in all parts of the world, that it is perhaps premature, and may be regarded as impertinent, to attempt to give any particular account of his multifarious art interests.

Anything but a brief reference to some of his achievements is rendered unnecessary by the monumental work of Mr. Aymer Vallance, *The Art of William Morris*; and the two beautifully produced volumes, *The Life of William Morris*, by Mr. J. W. Mackail, should be on the shelves of all interested in a strenuous artistic life, and it may be added lovers of books, for the two volumes in question are in all respects admirably produced, and a credit to the publishers and printers of the day.

Reference must also be made to *William Morris and his Art*, the Easter Art Annual published in 1899, in connection with *The Art*

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Journal, by Messrs. J. S. Virtue & Co., Ltd.; and *The Decorative Art of Sir E. Burne-Jones*, extra number of *The Art Journal*, issued in 1900. The two artists dealt with in these two numbers were so intimately associated in their most important efforts that it is impossible to deal with their revival of the ancient and noble art of tapestry-weaving without more or less regarding them as one and the same person; it is equally impossible to mention their names without associating them with Dante Gabriel Rossetti (1828-1882), from whom they both sought advice and received inspiration. The *Easter Art Annual*, *The Life and Work of Dante Gabriel Rossetti*, published in 1902 by Messrs. Virtue, appropriately followed the similar volumes devoted to Mr. William Morris and Sir E. Burne-Jones, and the country may well be proud of the life-work of the three men whose names stand for an epoch of art effort which made its mark on the nineteenth century.

The enormous energy displayed by Mr. William Morris in literature and art reminds one more of ancient and medieval days than of the somewhat dilettante nineteenth century, when the stimulus of lucrative commissions of a social and business nature were hardly outweighed by a divine afflatus which burned in the direction of the verdict of posterity. Mr. Morris exercised his talents as an artist first in the way of improvements in dyeing, which naturally led to textiles, in which tapestry, carpets, furniture coverings, and curtains of silk and cotton played alternate parts; later, in connection with the house in Oxford Street associated with his name, he produced some excellent examples of furniture. In addition to these activities, and others too numerous to mention, he interested himself in church glass, of which there is a fine example in St. Philip's, Birmingham. The Kelmscott Press should be mentioned, as the types he designed—first the "Golden Type," then the "Troy Type," and, in consequence of this proving too large for the contemplated "Chaucer," the "Chaucer Type"—all bear evidence to the trend of his tastes, which, like his personality, seemed made for earlier times.

It is probable that both Mr. William Morris and Sir Edward Burne-Jones will as artists live longer in connection with the splendid tapestries, with which they worked in the happiest association, than in any other direction of their respective talents. It is quite impossible to do much more than mention some of the more interesting pieces; but, taking first the coloured illustrations in the two Art Annuals already referred to, a piece entitled "Flora," with a full-length figure by Sir Edward Burne-Jones, and ornament by William Morris, and a pendant, "Pomona," mentioned in the second

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volume of Mr. Mackail's work, were both probably executed by Morris & Co. in 1886. "The Vision of the Holy Grail," executed from a coloured drawing by H. Dearle, was designed, as regards the figures, by Sir Edward Burne-Jones, and, being executed by Morris & Co. (1891), it may be presumed that the forest background and the flowers in the foreground were either drawn by or inspired by William Morris. "The Passing of Venus" is described in the Burne-Jones Annual as a "Design for Arras Tapestry from the Water-Colour Sketch by Sir Edward Burne-Jones, Bart. By permission of the Executors." All these pieces, as far as can be judged from the coloured reproductions, have the breadth and nobility of treatment to be expected from the artists concerned.

Mr. Mackail refers, in his second volume of Morris's *Life*, to a Lecture upon Tapestry Weaving, given November 1, 1888, at the first exhibition of the Arts and Crafts Society, at which three Arras tapestries from the Merton Abbey looms were shown; it was also mentioned that the "great series of tapestries from the *Morte d'Arthur* now hung at Stanmore Hall were then being put in hand." Later in the same volume it is mentioned that a tapestry entitled "Peace," exhibited at the 1889 Arts and Crafts Exhibition, was sold for £160; and in 1890 "the magnificent Arras tapestry, 'The Adoration of the Kings,' which now hangs in Exeter Chapel, Oxford," was finished.

I seem to remember having seen, through the courtesy of Messrs. Morris & Co., Oxford Street, London, some few years after the death of Mr. William Morris, a very superb set of four tapestries illustrating the "Quest of the Holy Grail," which in design, colour, and texture were worthy of the highest traditions of the art. From the time they were exhibited, it is to be presumed that they were left unfinished at Mr. Morris's death; but the impressiveness of the drawing, and the exquisite colouring, seemed to suggest the full partnership of the two great artists.

It may seem invidious to criticize the works of such great men; but there is room for regret that in working on the lines of their particular individualities and inspirations both William Morris and E. Burne-Jones could not, while legitimately founding their art upon the art of the great past, have sufficiently withdrawn themselves from the spirit of antiquity to prevent a certain feeling that when the influence of their names has worn off there may be a danger of at least some of their art-work being regarded much in the light of "modern-antique." This thought arises in contrasting their art in the direction of painting, decoration, and the textile arts with the

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unique pedestal upon which Richard Wagner (1813-1883), as poet-artist-musician, securely placed himself by his exercise of the three arts; for it is impossible to consider his wonderful tone-dramas, which irresistibly call up a phantasmagorical line of ancient and medieval spirits, as in any degree inferior to anything created by Morris and Burne-Jones; yet Wagner has infused into his music an originality and individuality of his own, which, while preserving the best qualities of the masters of the divine Art (he worshipped Beethoven), still leaves this foundation with a superstructure of his own, which moves his art forwards instead of backwards, and invests the mind with a profound conviction that, while being essentially the music of the present, it is equally that of the future; and that in allowing his ardent spirit to throw itself a century ahead of the understanding and appreciation of his time, Wagner has made a bid for posterity which will very probably place him higher among the Immortals than his staunchest admirer can foresee in these times of change and craving for novelty.

There has been occasion in this chapter to mention patrons of Art to whom the world is indebted for the patronage and support (if such terms can be used) which enabled the master minds in all directions to give of their best, without the sordid considerations of "where to find the next crust," which unhappily too often accompany the exclusive pursuit of the Fickle Goddess, in spite of the saying of Agathon, quoted by Aristotle in his *Ethics* (Bishop Welldon's translation):

Art fosters Fortune, Fortune fosters Art.

None better deserves the position of Art-Patron of the highest type than Louis II. of Bavaria. In the lavishness and magnificence of his support and his loyal friendship to Wagner, he may well rank as king among those who by their actions clearly recognized that in the domains of art and literature Mind stands above any considerations of social, political, or worldly rank, and that as "Man is the measure of all things," so "Mind is the measure of man." The fuller acceptance of this fact may in the future lead to the uplifting of all matters appertaining to Art.

It is to be hoped that the British Empire will be able to take its stand at the tribunal of Art Judgment of the Nations, and be able to bear comparison with ancient Greece, which is associated for all time with the name of PERICLES, although in other respects his name might well have been counted among the lost, as he was probably shrewd enough to foresee—which suggestion is to his credit. It is

Plate X

PLATE X

JACQUARD CARPET

Size 12-4 × 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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related in Sir E. Bulwer-Lytton's uncompleted *Athens, its Rise and Fall*, that Pericles, having been accused of too lavishly squandering the public funds on the new buildings which adorned the city, answered to the great tribunal before which he urged his defence, "If you think that I have expended too much, charge the sums to my account, not yours—but on this condition, let the edifices be inscribed with my name, not that of the Athenian people." The account goes on to say, "This mode of defence, though perhaps but an oratorical hyperbole, conveyed a rebuke which the Athenians were an audience calculated to answer but in one way—they dismissed the accusation and applauded the extravagance." This aptly illustrates the confidence with which Pericles had undertaken architectural works on a great scale, and at an enormous expense, which the greatest private fortune could not have sustained; and, as the sequel shows, he was justified in his estimate of the support which he could expect from the bulk of the citizens, whose everyday artistic training (owing to the free exposure of the works of art which had preceded the Great Age) would cause them to appreciate the efforts which have resulted in the names Athens, the Acropolis, and Pericles being synonymous.

I regret that my personal knowledge of Germany does not permit of my making more than the briefest reference to her arts, which, since the 1900 Exhibition and the introduction of that hybrid the "Art Nouveau," have shown a distinct tendency towards the grotesque, for no other expression will describe a style of art which, however passable in the hands of the master of the minute, has merely served as an excuse to those who, being entirely devoid of the first principles of an art worthy of the name, mislead those more deficient still with the glamour of "novelty," which, without the inspiration of genius, is the most frivolous will-o'-the-wisp. Germany's place in the art of the world is secure enough as the cradle and the home of modern printing; and with such names as Bach, Beethoven, Meyerbeer, and Wagner, in the art of Music, whatever steps she may make in other directions, she will still be known as the home of an art which our own Browning has characterized:

I state it thus:
There is no truer truth obtainable
By man than comes of Music.

Austria, in organizing the great Carpet Exhibition of 1891 in Vienna, has particular claims for consideration from all lovers of textile fabrics, and it is a genuine regret to me that an absolute lack

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of any personal information on the subject of her arts prevents more than the mere record of her name.

Thorwaldsen (1779-1844), son of a sailor and born in Copenhagen, comes to the mind in marking a place for Denmark in this rough survey. His first serious effort was a colossal statue, "Jason," which at the time of its production created a sensation. "Mars," the "Three Graces," "The Muses," "Apollo," "Mercury," and "Adonis" give indication of the classical turn of his genius, made use of in restorations of the antique, which, however, were not entirely successful, owing to the lack of scientific advice. His last great artistic efforts were directed towards carrying out a commission from Napoleon I., "The Entry of Alexander the Great into Babylon."

China and Japan should be grouped with the ancient races ; but it will be conceded that the extremely individual character of their arts, jealously guarded from any contact with the influence of other nations, relegates their productions into a class by itself. Some few years ago a very choice collection of Chinese Porcelain was on exhibition at Messrs. Duveen's, Old Bond Street, for the benefit of the Artists' General Benevolent Institution, and was probably a revelation to those who, like myself, had the most primitive ideas of the exquisite refinements possible in a material requiring the greatest delicacy of handling in every process of creation, and the impressive effect obtainable by the simplest of means, which in itself is a test of the severest description. Whether the impression was due to the admirable and natural way in which each piece was displayed to the greatest advantage, without the slightest suggestion of an endeavour towards effect, or the genuine effects of an "art within art," the feeling engendered was that there was a reason in the fact that in whatever nation the art might be carried on—Germany with its "Dresden china," France with its "Sèvres china," England with its "Worcester china"—the word "china" would be sufficiently understood of the people, and in its use carry on the tradition of the great art which will in itself ever make the nation famous.

I venture to quote from the catalogue in question, which in an introduction by Francis Bennett-Goldney, F.S.A., entitled "Chinese Porcelain," gives some historical facts. It appears that the Emperor Hwang-ti appointed Ning-fong-tse Director of his Royal potteries about the year 2700 B.C. Certain improvements in the manufacture, connected with the introduction of superior kilns for firing, were recorded as belonging to 2255 B.C. There is nothing incredible in this early practice of the art, and the implied superiority due to the

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thousands of years of continual experience, any more than there is in the equal prominence of the Persians in Carpet-weaving, due probably to the fact that from the beginnings of the nation some special turn of artistic genius led to the initiation of the industry, which would be passed down from generation to generation, with the same insistence of nature as other national characteristics are handed down, in which respects the Chinese and Japanese are unmistakable, probably owing to the restriction of all foreign settlers and the consequent purity of the races from any strange blood.

There is no purpose to be served in merely quoting dates ; but a few of the class headings of the catalogue are suggestive—"Rose Family," "Black Family," "Green and Yellow Family" ; in which latter group I noted a very beautiful inverted pear-shaped vase with spreading base, green ground decorated with black star-honeycomb diaper, period K'ang Hsi, the shade of green being particularly charming. "Coral Red Ground" ; "Blue and White," of which some most delightful specimens were shown, some large, as such specimens go, measuring 22 inches ; "Powder Blue with Blue Decoration" ; "Powder Blue with Green Family Decoration" ; "Self-Colour" ; "Rose Family Egg-Shell Porcelain" ; and "Green Family and Coloured Enamel Decoration." The mere recital of the names will be sufficient for the expert ; but to the tyro the soft-sounding delicacy of the attributions alone suffices to create a picture of ethereal effects, which carry their own charm.

The beauty of the Chinese embroideries is well known and appreciated, although probably very few have seen the finest specimens, which would be made for the royal household ; reservation being made of the soldiers of all nations, who during the Boxer revolt made sad havoc of treasures which the policy of nations should regard as sacred.

Japan has within recent memory come so suddenly to the front in the art of warfare that it is impossible to say how soon her treasure-houses will be thrown open to the world, or how soon in consequence she will lose the charming freshness of her arts. The wonderful lacquer, inlaid with ivory, mother-of-pearl, or with the same material in high relief—with or without adjunct, the lacquer itself is wonderful, and the secret has never passed from its home. The bronzes, the carved ivories, also lacquered in silver and gold, the metal sword-hilts, the exquisitely embroidered silks, and (what is probably better known, from imitations freely offered to the unsophisticated passenger at Suez) "the real old Satsuma and cloisonné ware," at prices which

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create astonishment by their moderation—there again the finest old pieces are known only to visitors to the country, with undoubted credentials; but in our London museums are to be seen sufficient examples to create the impression of an art which in its way is unique, and as much entitled to distinction as any practised by any nation.

In Richard Muther's *History of Modern Painting*, in a chapter entitled "The Influence of the Japanese," the author gives illustrations after the Japanese masters, Hokusai, Korin, Okio, Hiroshige, Outamaro, Kiyonaga, Harunobu, Toyokumi, and speaks of the great colourist Shunsho. He also mentions the artists in woodcut engraving, Matahei and Icho and Moronobu, all of whom flourished in the seventeenth century, and whose names recall to mind the young artist Aubrey Beardsley, who undoubtedly received inspiration from the Japanese, although he did not need any assistance but his own genius to make a position for himself in a very brief space of time. Through the nature of his inspirations, and the want of a strong controlling artistic influence, he worked on occasions in an *outré* fashion, which may prejudice his reputation. Rowlandson also frequently passed the bounds of legitimate art, although such examples are somewhat redeemed by a cleverness which almost overcomes the choice of subject.

The above brief notice of some of the Japanese masters of painting and wood-engraving was written some months before the recent sensational sales of the "Happer Japanese Prints," some of the amounts realized for which probably surprised those whose acquaintance with the subject was limited to the bare knowledge that such masterpieces of line, form, and ethereal colouring existed. It would almost seem that, the conventional realms of Art collection being exhausted, the time has come for a closer attention to products offering the attraction of novelty and genuine inspiration. Those who have been fortunate enough to pursue this fascinating line of somewhat rare connoisseurship will have cause to congratulate themselves upon having been early in the field, for the results of the sale above mentioned are not unlikely to cause an appreciation in price of anything fine, similar to the steady and continuous advance in the prices obtained for examples of the Barbizon School of painting, which seems to have followed the value attached to the works of Jean François Millet (1814-1875). It may not be as inappropriate to refer again to the great Barbizon artists here as may appear to be the case at first sight, although I will leave others to draw the analogy; in the meantime the prices of two of Millet's greatest pictures may be of

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interest. In the *Almanach Hachette*, 1894, among "Les Cinquante Tableaux les plus chers," the following entries appear :—

J. F. MILLET. "La Bergère," purchased by M. Chauchard of Paris for 1,000,000 francs, from the Collection Van Praët.

J. F. MILLET. "L'Angélu," also purchased by M. Chauchard of Paris for 750,000 francs, from the Sutton Collection (U.S.A.).

This information may be behind the times, but is interesting as a record which may not be within the reach of all. "L'Angélu" was exhibited at the Salon of 1859, and is recorded in Bryan's *Dictionary of Painters and Engravers* as having been originally sold to an American for 1500 francs. M. Chauchard's recent death is here noted.

Without any disrespect to the really great Japanese masters of Art, it may be said that the transition from the grotesques of the country to the question of Savage Art is easy and natural.

Probably the most striking feature of the arts of the Maoris and the American Indians is the art of tattooing, which, without the elaborate designs and diversity of colours of the Japanese, is probably more reminiscent of early ornamental forms, which possibly came to be regarded as sacred, before the priests (first, perhaps) and then their proselytes became the living victims of an "Art for Art's sake" which the most enthusiastic of Bohemians of other nations have only followed as a frolic. I have before me photographs of the old Maori king, Tawhiao, whose entire face (except the space by the high cheek-bones) is elaborately tattooed in sweeping lines starting from the nose and going to the hair of the forehead, radiating from a point between the eyebrows, fan-shaped. The lines, in sets of four, decorating the upper part of the face, terminate in a curious short curve ending the main forehead lines, and continuing from the lower straight bar of two lines, carrying on the four lines straight to the upper part of the ear. The nose is decorated with two close spiral circles, resembling the continuous spiral key-work on the back of the chair found in the tomb of Iouiya and Touiyou, bearing the names of "Queen Tiyi and Sat-amen." The chin and lower part of the cheek are also closely tattooed, and the whole design is interesting as exhibiting a form of art which on closer inquiry might lead to interesting developments. The Maori women, when married, are tattooed on the lips and on the chin, but in much less elaborate fashion than the men.

The Maori Wharris or native huts have the immemorial peaked roof, with solid log supports, some of which are elaborately carved in the spiral fashion of their tattooing, but with the curves broken in

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a fashion which betokens some approach to artistic considerations, as avoiding the primitive key-work, which is the earliest form of the same class of decoration. The rafters forming the "porch" supports are also closely carved, the curves being made with artistic precision. The heads of the pillars bearing the roof are surmounted with a grotesque head, which would compare favourably with the most awe-inspiring example of the Japanese masks. The peak of the roof is also surmounted by a grotesque head, bearing a ridiculous resemblance to the shell forms of the Greek temples; in fact, the huts, taking the earliest primitive shape, recall what is probably the earliest method of architectural construction, after the rude parallel beam supported on straight pillars—that is to say, the peaked roof so familiar in the homely cottages of this country and many others. A reference to the beautiful greenstone for which the country is famous, and which in the form of clubs the Maoris highly prize, closes our survey of the sculptured arts of New Zealand; this greenstone, which is of exceptional hardness, is either plainly shaped in club form and highly polished, or carved into smaller ornaments, used as charms by the women.

The native weaving is curious. In some cases the angular up-and-down pattern, and in the case of the King's cloak a diamond-shaped angular pattern, may well have been derived from the design of some primitive carpet. The women wear several very curious forms of cloaks—some of a white fibre, with long black threads placed at close and short intervals; others with the material left plain, with a collar of similar hanging threads; and in the case of a Maori married belle, whose rank probably entitled her to the consideration her mere name of Hariata Rongowhitiao deserves, the cloak is quaint than those yet described, consisting of a heavy collar of coarse dark fringe, of which the ends hang down far enough to form the cloak; the upper part is decorated with four rows of black and white twisted threads, and at distant intervals the monotony of the dark threads is relieved by bands of seven thick white cords, which give a touch of "style" to the garment. A grotesque, carved in greenstone, and two long greenstone rods, and gold-mounted long greenstone earrings, mark an extreme of fashion which has the appearance of modernity too much to be regarded as quite characteristic of the quaint survivals of an earlier age.

The Maoris are, I believe, regarded as the finest native race known, and certainly, as far as my experience has gone, they deserve this. In 1887 I was introduced in Wellington to two magnificent specimens of the pure-blooded Maoris, who represented their districts

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in Parliament ; both must have stood at least 6 feet 3 inches in height, and were of massive proportions which made even this excess of average height more than remarkable. If my memory serves, neither of the men was tattooed, and (although I was unaware of the fact at the time) either of them would have made an excellent model for the splendid statue of King Khafra, already described as being found at Ghizeh, and now in the Cairo Museum.

It is hard to account for the existence of such a race, in far-away New Zealand, except on the hypothesis of banishment suggested at the beginning of this chapter ; or that of ostracism, in which a company of too powerful men, or rebels, might have been turned from their native shores in a ship, and with the fortune which sometimes attends the derelict, at last drifted to a land of which their own ignorance, and that of their late countrymen, would be the surest safeguard against their return. Some acquaintance with the easy delights of the North Island of New Zealand will account in a measure for the general apathy which follows a means of existence easily provided. The district round Ohinemutu, and a native village near by, Whakerewarewa, and as far as Wairoa to Tarawera and Rotorua, is called the Hot Lake district. Near this could once be seen two of the greatest natural curiosities in the world, as I have heard Americans familiar with the Yosemite Valley declare ; I refer to the Pink and White Terraces, formed by centuries of accumulations of a siliceous deposit, flowing from a natural hot spring down a series of platforms resembling stairs, also formed by Nature. As if to provide an attraction which would bring tourists from all parts of the world, and the consequent means of livelihood for the numerous natives, these wonders of Nature offered some compensation for the dangers of the whole district, which presents pitfalls to the unwary visitor on all sides, making the services of a guide absolutely necessary, to avoid the hot springs and thin crusty surface of the earth, which, if trodden upon, would mean death peculiarly sudden and atrocious.

On Thursday, June 10, 1886, on our leaving Auckland in the Union S.S. *Wairarapa*, the report was that the previous evening there had been an eruption of Mt. Tarawera, in which both the Pink and White Terraces had been destroyed ; until the news came, the noise of the eruption was attributed to signals of distress fired by the Russian man-of-war, *Vestnik*, which during the heavy weather was thought to have struck a rock. Next year, May 8, 1887, I formed one of a party who, under the guidance of a half-caste Warbrick, rode over the district which had been the scene of the eruption. The whole country round was devastated by the eruption

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of liquid mud, thrown up by the Tarawera crater ; the small Lake Rotomahana having broken through the thin crust dividing it from what was supposed to have been an extinct volcano. The two terraces were some 30 or 40 feet under mud, which the rain, streaming down the hill of mud which covered the site of the terraces, had streaked in the strangest manner in veins and arteries, almost human in their appearance.

There is no apparent reason for referring to this experience ; but in reading the archaeological data, upon which, presumably, periods are assigned which have bearing upon all works of art discovered in the locality, it is impossible to help considering how far such judgments must be influenced by freaks and phenomena of Nature, not to say such a complete upheaval of the bowels of the earth.

Some of the sights in Whakerewarewa consist of natural pots in the ground with sufficient heat to bake eatables in ; also small springs of boiling water, in which potatoes can readily be cooked ; and with these conveniences, and the luxury of baths of all degrees of warmth, and at all times of the day, without the necessity of the least human exertion, it is not perhaps surprising that this magnificent native race is steadily deteriorating, and will probably in a century or so be in as low a state as the Australian aborigine.

This rough-and-ready survey of some of the Arts of the Nations, from the earliest recorded period of Egypt to the primitive arts of the New Zealand Maori, the connection between which may be closer than has yet been established by science, leaves little more to be said than can be comprised in a brief record of some of the essential facts relating to the Oriental Carpet as a subject for the collector and connoisseur ; as a domestic necessity, in which utility is happily combined with Art ; and lastly, as an article of manufacture. Great Britain, France, Germany, and the United States are vying with one another in the production of all grades of carpets, runners, and rugs, which, in large measure faithful reproductions of the Oriental designs and colourings, bid fair to carry on a tradition which, dating from the beginning of things, will probably increase in importance and in artistic merit, until the end is as the beginning was, and the gradual decay of the nations of the world verifies the truth of the Ladder of Decline. Prosperity, Extravagance, Luxury, Decline, and Doom—that has been the record of the past, and will inevitably be a sequence of events, leaving the last sad relic of humanity forlornly sitting upon a mat made from the chance-found pelt of the worn-out four-footed beast which has for so many centuries been the best friend of man—for even with the horse, the

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dog, and the cow (the three acres thrown in), how would the world stand at the present day if it were not for the sheep?

The unknown nation of which Noah and his family formed the only immediate descendants, Egypt, Assyria, and the Persia of the great days have passed away; the India of the great Mogul dynasty has only been saved by the infusion of the practical element which has accepted the responsibility of her government, without by any means deriving the financial benefit envying nations imagine. In conquering Persia and India, Alexander the Great, with his handful of hardy soldiers, adopted habits and customs from these nations, and sowed the seeds of the luxurious effeminacy, resulting in decadence, which later still, on a larger scale, brought Rome to her knees at the bidding of Alaric the Goth, with his hordes of frugal warriors. The Arts flourished in unexampled splendour under the influence of the Medici; and the Rome of the Caesars, under the great Medici Pope Leo X., raised her head again in a fashion which might have precluded the return of her old world-wide dominion; but the seeds of luxury and corruption again took root. Having survived the internecine struggles of her several noble factions and the decay of her Church, she at last, owing to the patriotism of Garibaldi, attained her freedom; but she is to-day the mere shadow of her former self. Spain is in little better case than Italy; Russia has experienced the fate of even greater nations at the hands of Japan, which in size was as the Greece of the great Macedonian pitted against the hordes of Persia and India. France, under Louis XIV., XV., and XVI., was going the way of the other artistic nations already referred to, but was saved by the common-sense insistence of the nation at large, directed by the great man who acted as the solvent which welded the lopped-off golden trunk of royalty to the still artistic bronze-steeled legs and head which, in her sturdy bourgeois and peasant-bred Presidents, guide her towards a destiny which does not seem to have any limits. Germany, with the aid of the enormous indemnity exacted from France, has developed her commerce in a fashion which approaches the miraculous; it has yet to be seen if she can stand prosperity as well as she endured the period which even after the height to which she was raised under Frederick the Great came nearly to national elimination.

The United States is too young to rank among the ancient nations; but in the short space of one hundred and thirty-three years of independent existence she has attained an extraordinary position among the older nations. She must not plume herself too much thereby; Fortune has favoured her largely, and Fortune is

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fickle. With the aid of an artificial fostering of her domestic manufactures and industries, which has long passed its original needs, the United States has acquired a wealth which is by no means so widely diffused as her admirers would wish us to believe. Her marvellous railway system has placed the great centres of luxury within easy reach of her citizens, and the gradual progress of luxury has within the last few years led to a financial collapse, exposing a corruption which has weakened not only her financial institutions, but also the great benevolent and money-saving institutions which directly affect the populace at large; confidence is not likely to be restored by the apparently speedy revival of the millionaire class, whose policy for the moment lies in the direction of bolstering up one another's interests.

Repeating the dictum of the late Mr. Elton, that "the authentic history of Britain begins in the age of Alexander the Great, in the fourth century before Christ," it is worth while to record the vicissitudes through which the nation has come, and which through the fire of adversity has "licked it into shape," knocking the conceit out of her in a fashion which bodes well for the avoidance of the disasters which younger nations still have to face.

Great Britain was invaded by the Romans in 55 B.C.; and they did not relinquish their hold upon the country until A.D. 402-436. From this period the country was successively harassed by the Picts and Scots, the Saxons and the Danes; until in 1066 the Norman invasion under William the Conqueror put an end to foreign and home claims to the throne of England, which, perhaps happily enough, decided for a time the fate of a country with an inefficient helm, and a steersman who had neither the support of his countrymen nor the personal power to resist the claims of the great man who relied upon an old promise of the throne, but probably had still more confidence in his own personality and the force behind him. June 15, 1215, dates Magna Charta, and records the struggles of the Barons against the gross abuses caused and sanctioned by King John. The great civil wars of the Roses, of which the Lancastrians wore the red and the Yorkists the white as their emblems, lasted from 1455 to 1485, during which, it is said, 12 princes of the blood, 200 nobles, and 100,000 gentry and common people perished; this probably represents a very small proportion of those who died from sheer poverty brought on by the unsettled state of the country. The lesser monasteries were suppressed in 1536, and the greater abbeys were similarly dealt with in 1539; and it can be assumed that among the poorer classes the loss in free doctoring and medicines,

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and actual relief from the direr forms of poverty, must have left its traces for many a year. In July 1588, the danger of the Spanish invasion, and of an accompanying change in the established religion, was safely averted. The contest between King Charles I. and his Parliament, which began in 1641, was finally settled in 1649 by the execution of that monarch and the triumph of the Parliament and Oliver Cromwell, who successfully governed the country with an iron hand until his death, in 1658, paved the way to the Restoration of Charles II., after an interregnum of eleven years and four months. We have some indication of what the country passed through during this period of continual civil war, when it is mentioned that from the battle of Worcester on September 23, 1642, to the battle of Daventry on April 21, 1660, in which General Monk defeated General Lambert, thirty battles and sieges are definitely recorded as having been waged on English, Scotch, and Irish soil.

From the period when William III. of Orange ascended the throne and ruled with Mary, daughter of King James II., who abdicated in 1688, domestic affairs went smoothly enough, until the first coalition against France in 1792, from which time until the battle of Waterloo, June 18, 1815, England in naval and military encounters, and by moral and financial support given to other nations, was in a state of continual danger and alarm, the effect on the country's finances being sufficiently shown by the fact that her National Debt, which in 1792 was just under £240,000,000, rose to a little over £861,000,000 in the year of Waterloo.

Sufficient has been said to prove that Great Britain has passed through vicissitudes unparalleled in the history of nations. Therein lies her strength, if she is still able and willing to benefit from a varied experience which seems to leave nothing to add, except a too great period of prosperity, which frequently is only the prelude to the final doom. Free Trade, advocated by Adam Smith in his *Wealth of Nations* (1776), was finally adopted in 1846, and was eminently successful until the gradual encroachment of Germany and the United States, taught by the lessons this country has freely given in the science of home, colonial, and foreign commercial development, aroused a sense of danger. It may be that the modification of our Free Trade principles to a sufficient form of Fair Trade will be all that is necessary to prevent the final decline, which probably the pinch of the past few years has prevented from setting in from a previous run of prosperity, which, by causing the easy realization of fine old businesses under the seductive lines of Limited Liability, has resulted in the "Super-man" being eliminated in favour of a

Oriental Carpets

joint control in which the divergence of opinion among Directors with little personal interest has prevented a uniformity and continuity of policy absolutely essential in the management of any business with widespread interests.

Protection may be a bitter pill to swallow ; but it may prove to be the medicine which will stave off a worse fate. If an average of general prosperity could be arrived at in the British Empire, which would mean to every father of a family not only the three acres and a cow naively suggested by Mr. Jesse Collings, but also the only real essential luxuries humanity requires—a five-shillings-a-week house, a five-pound carpet, a pound violin and bow, and a pound edition of Shakespeare's Works—the Empire would need have no fear of suffering the fate of the great races of antiquity, and with a contented mind could, after the noonday meal, realize the perfect happiness which the family representatives of her varied home and colonial population would find in practically carrying out the pleasures of life according to the following perversion of Mr. FitzGerald's *Omar*, for which I apologize :—

Reclining on a Carpet 'neath a Bough,
A Violin, a Book of Verse—and Thou
Beside me singing in the Wilderness—
Ah, Wilderness were Paradise enow !

NATIONAL LOAN EXHIBITION, LONDON, 1909-1910

VAN DYCK

(Flemish School, 1599-1641)

55. MARCHESA BRIGNOLE-SALA, AND HER SON.

58. PORTRAIT OF PAOLA ADORNO, MARCHESA BRIGNOLE-SALA.

Sir Anthony Van Dyck's masterpieces demand the whole-hearted admiration of artists, experts, connoisseurs, and amateurs of painting, but the two pictures noted above have further claims for recognition here. In No. 55 a carpet in the foreground is negligently arranged with studied artistic effect, in No. 58 the carpet itself and the meagre fringe is more decorously displayed, but a close study will reveal the marvellous judgment with which each serves as a foil to the whole composition, and a keynote to the colour effect. With Orientals the carpet can appropriately dominate the room, but in European rooms with choice paintings on the walls and *objets d'art* scattered around, the carpet has to accept the position of a clever and capable host, who subordinates his personality and talents to the pleasure of his guests, serving as a foil to the brilliant, and a magnet to draw out of the mediocre the best that is in them. Who will gainsay that the rôle is one deserving the respectful admiration and sympathetic applause of all ?

CARPETS RUNNERS AND RUGS



SHAH ABBAS THE GREAT

(See Analysis)

CHAPTER III

CARPETS RUNNERS AND RUGS

In Persia you shall finde carpets of course thrummed wooll, the best of the world, and excellently coloured: those cities and townes you must repaire to, and you must use meanes to learne all the order of the dying of those thrummes, which are so died as neither raine, wine, nor yet vineger can staine: and if you may attaine to that cunning, you shall not need to feare dying of cloth: For if the colour holde in yarne and thrumme, it will holde much better in cloth.—RICHARD HACKLUIT, 1579.

I saw yesterday a piece of ancient Persian, time of Shah Abbas (our Elizabeth's time) that fairly threw me on my back: I had no idea that such wonders could be done in carpets.—WILLIAM MORRIS, 1877.

Who that has once seen them can ever forget the imperishable colours, mellowed but uneffaced by time, the exquisite designs, and the predominant grace, of the genuine old Persian carpet?—HON. GEORGE N. CURZON, M.P., 1892.

By a strange but quite natural coincidence, the Oriental carpet expert, Sir George Birdwood; the late Mr. Bernard Quaritch and Sir Edward Maunde Thompson, experts in Palaeography; and Mr. Colin Stalker, the writer of an article on the Violin in *Chambers's Encyclopaedia*, have all assigned the date 5000 B.C. as the period from which their respective subjects derive their origin. With some show of reason the carpet can be claimed as having been the first in the field, both from the fact of its being as much a necessity as a luxury, and also because of the variety of materials, provided by Nature, from which it can be readily and economically made.

The importance attached to carpets may be indicated by quoting some of the prices which fine examples have realized in recent years.

CARPETS AND RUGS

1888.	Goupil Sale, Paris.	Persian Rug, size, 7 × 6	£1300
	Do.	Persian Rug, size, 7 × 6	£800
	Do.	Three small Persian Rugs	£1500
1893.	The Ardebil Carpet, Persian, dated 1539; size, 34-6 × 17-6; 380 hand-tied knots to the square inch		£2500

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This carpet, which was first exhibited in England by Messrs. Vincent Robinson & Co., Ltd., was purchased for the nation at the price named, the sum of £750 being contributed by A. W. Franks, C.B., E. Steinkoppf, William Morris, and J. E. Taylor.

1903.	Henry G. Marquand Sale, New York. Royal Persian Rug of the fifteenth or early sixteenth century; size, 11-10 × 6-1½; 600 hand-tied knots to the square inch	£7200
	Do. Persian Carpet of middle sixteenth century; size, 16-2 × 7-1; 195 hand-tied knots to the square inch	£3000
	Do. Sixteenth-century Ispahan Carpet; size, 22-8 × 9-5; 156 hand-tied knots to the square inch	£3000
	Do. Old Rug of Middle Persia; silk; size, 6-11 × 4-10; 780 hand-tied knots to the square inch	£2820
	Do. Old Carpet of Middle Persia; size, 9-9 × 8-5; 400 hand-tied knots to the square inch	£1400
	Do. Old Persian Prayer Rug; silk; size, 5-5 × 3-8; 468 hand-tied knots to the square inch	£1400
	Do. Antique Persian Prayer Rug; size, 5-6 × 4-3; 323 hand-tied knots to the square inch	£820
	Do. Antique Rug of Western Persia; size, 8-1 × 6-5; 168 hand-tied knots to the square inch	£800

It is possible that few in this country had any idea of the superb collection of Art treasures gathered together by Mr. Henry G. Marquand, which after his death were offered for sale at the Mendelssohn Hall, New York, beginning on Friday, January 23, 1903, and lasting until the 31st. The gross total approached that of the most important sales of the same class held in this country. With the acuteness which characterizes the judgment Americans have shown in acquiring the finest works of art procurable, Mr. Marquand quietly brought together the collection of antique Oriental carpets and rugs, which one would have imagined to have been the finest ever gathered together in one collection, until the death of Mr. Yerkes, in 1905, led to the publication of the following account of the collection he had made, which appears to rival that already mentioned. *The Evening Standard and St. James's Gazette* of December 30, 1905, said: "Mr. Yerkes has bequeathed his mansion in Fifth Avenue, with its splendid art galleries, to New York City. His bequest includes 23 rugs, said to be the finest and most costly in the world, exceeding in value and beauty the collections of the Shah and the British Museum (*sic*). Mr. Yerkes had the designs of these carpets painted in the original colours, and had ten volumes containing them printed. Nine of these he presented to the most famous museums of the world. Among the carpets is a 'Holy Carpet,' for which

Carpets Runners and Rugs

Mr. Yerkes paid 60,000 dollars (£12,000).” From this it appears that Mr. Charles T. Yerkes could claim to have paid the highest price ever given for an Oriental carpet, although if the Ardebil Carpet were offered for sale to-day, probably a dozen millionaire collectors would be only too happy to give at least £20,000 for the pleasure of owning such a unique specimen of Eastern Art.

Owing to the kindness of Mr. Bernard Quaritch, the eminent bookseller, expert in all things pertaining to written and printed records of all ages and climes, I am able to offer some comparison between the prices of Oriental carpets and those of some fine examples of manuscripts and books which have passed through his hands. I have supplemented his list with a few Shakespearean items, which of recent years have advanced in price by leaps and bounds. They are extremely primitive examples of book-production. It is to be understood that the prices represent only a selection from the purchases made by Mr. Quaritch in the ordinary course of auction sales, and that private sales have in many cases largely exceeded those now referred to.

A. ILLUMINATED MANUSCRIPTS

- | | |
|---|-------|
| Crescentio (Petrus de), <i>Le Livre de Rustican</i> , etc. ; Folio ;
fifteenth century | £2600 |
| Lot 207 of sale at Christie's of the Earl of Cork's
Library, November 21-23, 1905. | |
| <i>Graduale Romanum</i> ; Large folio ; thirteenth century | £1650 |
| Lot 398 of sale at Sotheby's of Lord Amherst's
Library ; December 3-5, 1908. | |
| Blake's Drawings to the Book of Job ; Folio ; 1825 | £5600 |
| Lot 17 of sale at Sotheby's of original productions of
Blake, the property of the Earl of Crewe ; March 30,
1903. | |

B. BOOK PRINTED FROM BLOCKS

- | | |
|---|-------|
| <i>Biblia Pauper</i> , block-book ; Small folio ; 37 of 40 leaves ;
Bruges, about 1450 | £1290 |
| Lot 14 of sale at Sotheby's of Bishop Gott's Library,
March 20-21, 1908. | |

C. BOOKS PRINTED FROM MOVABLE TYPE

- | | |
|--|-------|
| Mazarin or Gutenberg Bible, on vellum ; Mainz, 1454-1456 ;
the first printed edition of the Bible, and the first book
executed with metal types. The Perkins copy, purchased
by the late Lord Ashburnham for £3400, and at the sale
of the Ashburnham Library realized (Lot 436) | £4000 |
| Sold June 28, 1897. | |

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Psalterium Latinum, on vellum ; Small folio ; Mainz, 1459 Lot 1650 of sale at Sotheby's of Sir John Thorold's Library, December 1884.	£4950
Chaucer, Canterbury Tales ; Small folio ; Caxton ; c. 1478 Lot 1182 of a miscellaneous sale at Sotheby's, June 18-23, 1896.	£1880
Royal Book ; Small folio ; Caxton, 1487 Lot 987 of sale at Sotheby's, March 17, 1902.	£2225
Malory, Morte d'Arthur ; Small folio ; Caxton, 1485 Lot 97 of sale at Sotheby's of the Osterley Park Library, Earl of Jersey, May 6-13, 1885.	£1950
Le Fevre, Recueil of the Histories of Troye ; Small folio ; Bruges ; Caxton ; about 1475 Lot 967 of sale at Sotheby's of the Osterley Park Library, Earl of Jersey, May 6-13, 1885.	£1820
Cicero de Officiis ; Schoeffer, 1465 ; printed on vellum Trau Sale, Vienna, 1905.	£1875

D. SHAKESPEARIANA

First Folio, 1623 ; Second Folio, 1632 ; Third Folio, 1663 ; Fourth Folio, 1685 Formerly the property of Mr. Macgeorge of Glasgow ; sold by private treaty to an American collector, 1905.	£10,000
First Folio, 1623. Van Antwerp Sale, 1907. Size, 13 × 8 $\frac{3}{4}$ in.	£3600
First Folio, 1623. The original Bodleian copy. Purchased by private subscription, and presented to the Bodleian Library, 1906. Size, 13 $\frac{1}{2}$ × 8 $\frac{5}{8}$ in.	£3000
First Folio, 1623. Sold by auction at Sotheby's, May 31, 1907. Size, 13 × 8 $\frac{1}{8}$ in.	£2400
Titus Andronicus, 1594. Unique copy, privately sold to an American collector in 1905. Size, Small quarto	£2000
Henry VI. Part I., 1594. Sold by auction at Sotheby's, May 31-June 1, 1907. Size, Small quarto	£1910
King Richard III., 1605. Sold by auction at Sotheby's, July 10, 1905. Size, Small quarto	£1750
Much Adoe about Nothing, 1600. Sold by auction at Sotheby's, December 6, 1905. Size, Small quarto	£1570
Third Folio, 1663, with the 1664 title-page. Sold by auction at Sotheby's, June 1, 1907. Size, 13 $\frac{1}{4}$ × 8 $\frac{7}{8}$	£1550
Henry IV. Part II. (2nd issue). Sold by auction at Sotheby's, April 18, 1904. Size, Small quarto	£1035
Henry IV. Part I., 1608. Sold by auction at Sotheby's, July 28-29, 1905. Size, Small quarto	£1000

Having made reference to the fact that Shakespeare stands for England's niche in the record of Fame, I have particularized the ill-printed productions upon which his position in the world of letters

Carpets Runners and Rugs

is based. It is to be noted that the original quartos of his plays, the earliest authorities available, correspond with the "Book of the Words" hawked in the streets on the occasion of performances of well-known plays. Admirers of Mr. George Bernard Shaw should note this: a collection of his Plays will in (say) two hundred years' time be a legacy which will give joy to the purchaser at the Sotheby of the period.

What Shah Abbas the Great is to the Persian Carpet, and what Shakespeare is to Literature, so stands Stradivari as the master-creator of the Cremona Violin in its highest average development. As price is the measure of things mundane, the following record will usefully add to the comparison, in which I wish to indicate that it behoves all possessors of genuine antique carpets, of whatever country, to take the same care of them as of the examples of early printing, of comparatively recent first editions, and of the examples of the great days of violin-making, for it is to be noted that condition is the essential factor which stands between an ordinary set of the four Shakespeare Folios at £1000 and the unique set which an astute American bought for the apparently enormous sum of £10,000. To pursue the object-lesson into the musical realm, £500 will purchase a violin by Stradivari, whereas there are probably a dozen specimens of his best period which would readily bring £2000, and perhaps another half-dozen for which any price from that named to £5000 would not be considered too high. *The Montreal Gazette* of November 7, 1885, refers to the splendid violoncello played upon by the great artist Servais, for which, it mentions, his widow was asking 100,000 francs; it was for sale at this price in Brussels. I am under the impression that this instrument has within the last few years been again sold for five thousand guineas.

ANTONIO STRADIVARI, 1644-1737

Violoncello, dated 1714; formerly belonging to Alexandre Batta of Paris; purchased by Messrs. W. E. Hill & Sons, London	£3200
Violoncello, dated 1711; priced by W. E. Hill & Sons at	£2800
Violin, dated 1690; known as the "Tuscan"; made for Cosmo III. de Medici, Grand Duke of Tuscany. Purchased by W. E. Hill & Sons in 1888 for £1000, and priced by them in 1890 at	£2000
Violin, dated 1716; originally bought by Alard, the distinguished violinist, for £1000, and at his death in 1888 sold in behalf of the heirs to Mr. Robert Crawford of Leith for	£2000
Violoncello; small pattern, formerly owned by Duport, and later by Franchomme, who sold it for	£1600
Violin, dated 1716; formerly owned by Molique. Presented	

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to Herr Waldemar Meyer, through the generosity of Mr. Samson Fox, in 1889	£1250
Violin, with red varnish (the great player already owned instruments by the same maker with brown and yellow varnish). Presented to Dr. Joachim, on the occasion of his "Jubilee," in 1889	£1200
Violin, dated 1704, known as the "Betts" Strad., the instrument having been sold to Mr. Arthur Betts, as a "brand new copy," for the sum of £1 : 1s. ; purchased by another dealer, Mr. George Hart, for £800 in 1878 ; he eventually consented to sell it in 1886 to the Duc de Camposelice for	£1200
Violin, dated 1722 ; sold by the Vicomte de Janzé to the Duc de Camposelice, through Mr. George Withers, the London dealer, in 1886, for	£1200
Violin, dated 1722, known as the "Rode" ; purchased by W. E. Hill & Sons in 1890 for	£1200
Viola, known as the "Macdonald" ; purchased at the Goding Sale in 1857 by Vuillaume, in behalf of the Vicomte de Janzé, who in 1886 sold it to the Duc de Camposelice for	£1200
Violin, dated 1714, known as the "Dolphin," owing to the lustrous tints of the varnish, upon wood of wonderfully rich and varied grain. Sold by Mr. David Laurie to Mr. Richard Bennett in 1882 for	£1100
Violin, dated 1717, known as the "Sasserno" ; purchased by Mr. David Johnson in 1887 for	£1000

This list (compiled from Messrs. Hill & Sons' book, *Antonio Stradivari*, Miss Stainer's *Violin-Makers*, and my own records) excludes many well-known instruments ; but those named will suffice to arouse the interest of those to whom the collecting of violins may be as strange as investing "hard cash" in the Dodo's eggs (let alone a small fortune in an "old carpet").

I am afraid that my remarks up to the present may be regarded as frivolous ; but that is by no means the case. With an absolute lack of definite data, the course to possible facts has to be arrived at by suggestion. It cannot, I think, be denied that when, early in this twentieth century, prices such as those realized in the Marquand sale are possible in open auction, it can be reasonably regarded as proven that from the very beginning of things, and through the rise and fall of the greatest nations of the earth, the Carpet has emerged triumphant, and that in artistic merit it holds amongst the Art products of the world a position which only fails to attract attention by reason of the fact that in mere bulk of commercial figures it does not loom so large in the public eye as other raw and finished articles. The following suggestive historical inferences are interesting.

Plate XI

PLATE XI
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)



Carpets Runners and Rugs

One of the most popular of the Vedic deities is Agni, the lord, the protector, the king of men, of whom Mr. Wilkins in his *Hindu Mythology* writes: "He is a guest in every home; he despises no man, he lives in every family. He is therefore considered as a mediator between gods and men, *and as a witness of their actions*; hence to the present day he is worshipped, and his blessing sought on all solemn occasions, as at marriage, death, etc." It is not improbable that the lotus came to be regarded as a sacred flower (from its constant occurrence in relics of the past), to which something mysterious was attributed, because those to whom it was revealed could not have been expected to understand that its early use was simply on account of its offering fewer difficulties to the weaver, sculptor, and architect than other forms in Nature. It is not unreasonable to suppose that the Carpet was at last symbolized as the god Agni, the inference to those who have any familiarity with the language of Virgil being sufficiently obvious.

Conspiracy, followed by tragedy, has been the first factor in the rise and fall of nations. It is not conceivable that, with the risk of torture and death upon discovery, a Cataline would make rendezvous in a flagged, tiled, or boarded chamber; it is logically certain that the approach to the meeting-place would be made as silent as the nature of the business demanded, by means of runners deadening the sound in passages, the thickest of carpets to prevent the firm tread of the brave and the nervous shuffling of the coward from being heard; and that, as a last measure of precaution, the portières dividing the rooms would be supplemented with rugs. Either Burton or Balzac could have woven a Romance of the Carpet. The only man living who might rise to the occasion and bring the Carpet within the region of practical politics is Lord Curzon, whose evident artistic sympathies, energy, and influence with Eastern potentates would enable him to penetrate the heart of the mysteries which works hitherto published have failed to approach.

It is said that Cleopatra caused herself to be smuggled into the presence of the victor of Actium in a bale of carpets; and if the fascinations of her talents and person failed to arouse the sympathies and interest of the cool and level-headed Roman, it was probably because his attention was held by, perhaps, a first sight of the luxurious specimens of Persian manufacture which had surprised Alexander the Great when, after the battle of Issus, he inspected the appointments of the tents of Darius, hastily abandoned when the issue of events left no other course than flight.

It must be remembered that the great Carpet Exhibition in

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Vienna in 1891 really heralded the period in which our homely and domestic article of "commerce" was lifted from its more or less despised position to the realms of the artistic curio, which in this country culminated in the acquisition of the famous Ardebil Carpet by the authorities of the South Kensington Museum, aided by sundry gentlemen whose names have been mentioned in connection with a more particular description of the carpet itself.

It is hard to realize how recent our knowledge of some of the finest artistic creations of human hands really is ; but the following extract from the "Chronological Table" concluding Professor Michaelis's oft-quoted *Century of Archaeological Discoveries* will convey an impression of what still has to come to light in elucidation of the mysteries of origin and development still shrouding the Carpet. Byron's *Curse of Minerva*, published in 1811, will imply that Lord Elgin had succeeded in rescuing the fragments of the Parthenon sculptures, which were being rapidly consumed in the limekilns of the unsophisticated natives ; but it was not until 1816 that the Marbles were acquired by the British Museum. With this important artistic event as a basis, the following entries are copied verbatim from the record :—

- 1820. Aphrodite of Melos.
- 1829. Olympia : French excavations at the Temple of Zeus.
- 1831. Pompeii : mosaic, Alexander the Great.
- 1832. Thomsen distinguishes the Stone Age, Bronze Age, and Iron Age.
- 1837. Athens : Pennethorne discovers the horizontal curves on the Parthenon.
- 1837. Kramer on *The Origin and Style of Greek Painted Pottery*.
- 1839. Discovery of the Sophocles statue.
- 1843-6. Khorsabad excavated by Botta.
- 1844. Chiusi : the François Vase.
- 1845-7. Layard excavates Nimrud.
- 1846. The "Apollo" of Tenea discovered.
- 1846-7. Penrose at Athens.
- 1849. Rome : the Apoxyomenos of Lysippos.
- 1849-51. Excavations at Kuyunjik by Layard and Rassam.
- 1853. First discoveries in caves in Southern France.
- 1853. The Marsyas of Myron recognized by Brunn.
- 1853. The Kairos of Lysippos recognized by Jahn.
- 1857. Halicarnassos : Newton uncovers the Mausoleum.
- 1863. Rome : Augustus from Prima Porta.
- 1863. Samothrace : Nike (Champoiseau).
- 1863. Friedrichs recognizes the Doryphoros of Polykleitos.
- 1868. Schliemann visits the Homeric sites.

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- 1870-4. Tanagra : the discovery of terra-cottas.
- 1871. Troy : Schliemann.
- 1871. Helbig recognizes the Diadumenos of Polykleitos.
- 1872. Michaelis, *Der Parthenon*.
- 1874. Mycenae : Schliemann.
- 1875. Olympia : the Nike of Paionios.
- 1877. Olympia : the Hermes of Praxiteles.
- 1878-86. Pergamon : Prussian excavations.
- 1880. Orchomenos : Schliemann.
- 1887. Sidon : tombs of princes, Alexander sarcophagus.
- 1890-3. Rome : investigations on the Pantheon.
- 1900-8. Knossos : Arthur Evans.

Curiously enough, although referred to in the text, the table does not mention the wonderful discoveries of Mr. Theodore M. Davis at Bibân el Molûk, of which I have made free use in the chapter entitled "Contemporary Arts." Discovered as recently as 1905, the tomb of Iouiya and Touiyou proves conclusively that an end has not yet come of the revelations of the past ; which behoves experts to be discreet in their attributions of origin and authenticity, and above all not to assume that everything that can be said has been said of that elusive and romantically suggestive relic of Eastern luxury, the Carpet.

Reverting to the period of 1896, in which year the last of the ten parts of *Oriental Carpets* was issued by the Imperial Royal Austrian Commercial Museum, Vienna, the only important English works on the Carpet were Vincent J. Robinson's *Eastern Carpets*, 1882, which was of some rarity owing to the destruction of the lithographic stones ; a Second Series, under the same title, dated 1893 ; and *The Holy Carpet of the Mosque at Ardebil*, published in 1893 by Mr. Edward Stebbing. This magnificent tribute to the masterpiece of Maksoud of Kashan is perhaps the best of Carpet literature, recording as it does the superlative merits of a unique carpet, in the shape of photo-lithographic reductions from actual outline tracings from the carpet ; these were hand-coloured, and the issue was restricted to fifty copies.

I am not aware of any further important contribution to Carpet literature until Mr. John Kimberly Mumford's *Oriental Rugs*, 1901, of which a third edition, with an entirely new series of plates, was issued in 1905. As Mr. Mumford says in his Preface, "Out of the years spent in the work, little time has been devoted to the fanciful or imaginative side of the subject," I may perhaps be excused for having revived the fanciful side, and for anticipating the time when the discovery of some ancient record will throw light upon the early

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history and processes of manufacture of an artistic textile which, from the value of the materials and the skilled labour required, might just as well have invited the attention of King Menes of the first Egyptian dynasty, as it undoubtedly did that of Shah Abbas of Persia.

Interest was aroused in literary circles in 1905 by the discovery of the first quarto edition of Shakespeare's *Titus Andronicus*, the existence of which was doubted, although it was entered on the "Stationers' Register" under the date February 6, 1594. A particular interest attaches to this modern miracle, because, although duly recorded as above noted, its existence was not believed in. The papyrus of Aristotle's treatise on the *Constitution of Athens* was translated and issued with Introduction and Notes by F. G. Kenyon, M.A., in 1891, and a facsimile of a portion of the original gives tangible proof of the existence of a work which, as Mr. Kenyon writes, reappeared "after the lapse of a period which some scholars had reckoned at eighteen centuries, and which none could place at less than twelve, since it was last seen by mortal eye."

Professor Michaelis records the discoveries of Schliemann of the ancient city of Troy, and by means of a photograph of a portion of the actual buildings uncovered, and a description of the internal arrangements of the palace of King Priam, gives a reality to the Homeric accounts of the famous siege and fall, which induces one to hope that the story of Penelope is the poetical record of actual fact, and that, inspired by the successful efforts of Mr. Theodore Davis, some enterprising millionaire may yet add to his museum something resembling the weaving frame in Flaxman's fine drawing, "Penelope surprised by the Suitors," which, originally engraved in Rome by Tommaso Piroli, and published in 1793, was reproduced by James Parker, and forms one of the grand series of outline drawings illustrating *The Iliad* and *The Odyssey*, published March 1, 1805.

Failing the fabric woven by Penelope, why should not the frame have survived, which, dating from the thirteenth century B.C., would seem quite modern compared with the very elegant bed of Iouiya and Touiyou, which may have been something in the way of an antique when the end came, and the sorrowing relatives commissioned the scribe who produced the Funeral Papyrus discovered in the tomb, and to which the date of about 1450 B.C. is assigned?

Arachne's fabled challenge to Minerva sanctions the invention of the art of Weaving being attributed to Woman, which is appropriate enough in regard to the carpet's soft influence in the house, as the buffer, or "scapegoat" so to say, which interposes its

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harmless person between the continually warring sexes, and, in so doing, promotes the harmony of the household. It is sad to turn from this innocent picture of the carpet's usefulness, and to find in many cases that its fancied defects provide a common ground upon which both master and mistress can unite in deploring the decadence of the carpet, as exemplified by the modern machine-made productions, which it is fondly believed to the present day "are not what they were forty years ago." Alas, householders fail to grasp the fact that, whereas at the period mentioned, the carpet, in the absence of any close or intimate knowledge of the finer Oriental fabrics, was prized not only on account of the fact that no invidious comparisons could be made, but also because, being one of the most expensive items of home-furnishing, the greatest care was taken to ensure its wearing to the extremest limits. Climate forbade emulating the Persian potentate who compelled the outraged Mr. Anthony Jenkinson to remove his boots before placing his unappreciative feet upon the royal carpets, but as a substitute, floors and stairs, in many cases in season and out of season, had the carpets carefully covered with druggets, which bore the brunt of the wear, in the same way as the Jacquard Reproduction has to do service for the original antique which is fast becoming a subject for the connoisseur's cabinet or chest, instead of being the neglected recipient of gross ill-treatment meted out in ignorance—an ignorance which has no regard to the fact that a complete neglect of the most primitive common-sense precautions, not only deprives the owner of the full value of a still expensive fabric, but from the householder's point of view, worse still, mars the improved general effect of a house which would result from taking particular care to preserve the smooth, rich, "blooming" effect of the pile, and, by ordinary cleanliness, ensure the well-defined outlines of the design, and the full blending of the colour scheme, which is the knottiest difficulty the manufacturer has to contend with; like the Poet, the Colourist is "Born, not Made."

Some form of plaiting or weaving was undoubtedly Woman's first "Child of the Brain," and the fact is unfortunate, for, when the first practical evidences of Man's love appeared upon the scene, all the early experiences in weaving, which might have led her to the present day to have a decently "human" understanding of the natural little infantine troubles which the carpet is born to, and heir to, Woman's attention was completely distracted from the "father carpet," and transferred body, brain, and soul to one of the chief elements in its future destruction.

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At whatever cost a "loop-pile" fabric, such as the Oriental "Khilim" and its lineal descendant, the Brussels carpet, may be made, it is only a matter of the simplest common sense to understand that if a child's tin toy dragged over the carpet, the projecting tag in a slovenly slipper or boot, or the claws of dog or cat are deliberately thrust into, or accidentally catch this loop, the result *must* of necessity be a pulled up or broken worsted thread, pulled up if the carpet is made of a long-stapled well-combed wool, broken if the quality of the worsted cannot stand the tension. It might be imagined that upon the sight of such a trivial disfigurement the mistress of the house would naturally either draw in the unbroken thread (which is easily done), or carefully clip the broken ends with a pair of domestic scissors. Such is not the case, and in this direction particularly, Woman shows the complete misunderstanding of Man (to be later referred to) which illustrates her inconsequential disposition, and further shows a guileless ignorance of cause and effect, which, in the past, as in the present, will compel her in spite of herself to confine her energies and functions in directions in which Man would never think of, and, if he thought, never *dare* to enter into competition with her. With a childish curiosity, when the small trouble of a "sprouting thread" (as it is technically called) appears, Woman, with perhaps infinite pains, will first try and see how far the unbroken thread will pull out, or, with a similar insistence, pull up the broken ends to gratify her spite at the carpet's fancied imperfections, and to convince the unhappy carpet-dealer "how badly it is wearing." Fancy the unamiable mistress of the house, who thus adds insult to injury in dragging at the well-woven threads, treating any member of her family in the same way, and, instead of cutting her "darling's" nails in the manner familiar to all, pulling at them with no unmeasured force to see "how firmly they are fixed in." The very idea is, of course, outrageous, and reminds one of some of the tortures of medieval ages, which in fact—speaking metaphorically—the carpet uncomplainingly endures.

Again, as referred to elsewhere, the edge of a carpet, Oriental or European, offers the earliest condition of wear, and in the case of the Oriental this is effectively, and indeed picturesquely (in the light of honourable scars), remedied by "sewing over" the edges, or, in the case of a very delicate or badly frayed carpet, binding them with silk, of course in both cases with a coloured material which harmonises best with the colour effect of the carpet thus treated. To continue the "human" regard with which I wish to invest the carpet; when these natural signs of age or unusual wear and tear

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appear in the carpet, reflect for a moment that in the battles and commonplace accidents of life an arm or a leg is lost, an eye or an ear pays the penalty, hair comes out or falls off, the teeth have to give way to the exigencies of an over-refined civilization. Under these circumstances is the human being of any sex or age maltreated further, or placed in disgrace permanently in the category of human failures? On the other hand, are not all the resources of human science and ingenuity called into play to "patch it up," and, after such artificial aids, have not many in past ages, and will not many in the ages to come, still enjoy life, without too much revolting the artistic susceptibilities of fellow-creatures? And will not the "Brain," which may be said to correspond with the design and colour of the carpet, continue to exercise, unimpaired, the full intentions of its Creator?

Any woman with any pretensions to a thorough knowledge of housekeeping should be able to deal intelligently with all the little troubles every article of furniture in the house is subject to; Man with his multifarious interests and frequently secret anxieties cannot be troubled with anything in the house, although, when egged on, as he frequently is, he has to "assert his authority," and deal with matters which his absence from the house totally unfits him to deal with fairly and justly. Woman is the worst offender in the matters I have called attention to, and, if I am to be sacrificed upon the altar of her vengeance for my temerity in telling her so, I shall feel a martyr's crown, gained in the interests of my own sex, as good a pass to the life to come, if not "immortality," as in being "killed by her kindness," or in waging battles at her caprices, or, say, in slaving, as many of her victims are compelled to do, to enable her to buy a fifty-guinea Worth Paquin or Russell & Allen gown to grace the festivities of Ascot, Goodwood, or Sandown, upon which occasions, if the day has been rough or dirty, or the gown has been torn in the well-bred scramble to get near royalty, she will make up her mind to give the discarded trifle to her maid, and, going home, will "take the change" out of the carpet, which has probably served her and her family well and faithfully for years.

Coming back to Woman's early plaiting and weaving, a wood-cut in the *Encyclopaedia Britannica*, "Prehistoric (Stone-Age) Flaxen Stuff," gives an excellent idea of the sort of fabric likely to have been at first produced, and the interweaving of the warp and weft again gives an hieroglyphic of the turnings and twistings of the feminine mind, which, in these respects, nearly approaches the Oriental. Having gone so far, in the interests of both, I might just as well be hanged for "a Sheep as a Lamb"; so I will further

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endeavour to tear away the veil which, for untold centuries, has enabled Woman, by her undoubted, incontrovertible, and be-worshipped charms, to conceal the fact that in sober truth and earnest she really knows *nothing* about housekeeping in the higher sense of the word, and that she ought instantly to turn it over to the Man who, from training and tradition, knows by sheer instinct how to treat every individual article of furnishing in the particular way which its method of manufacture demands.

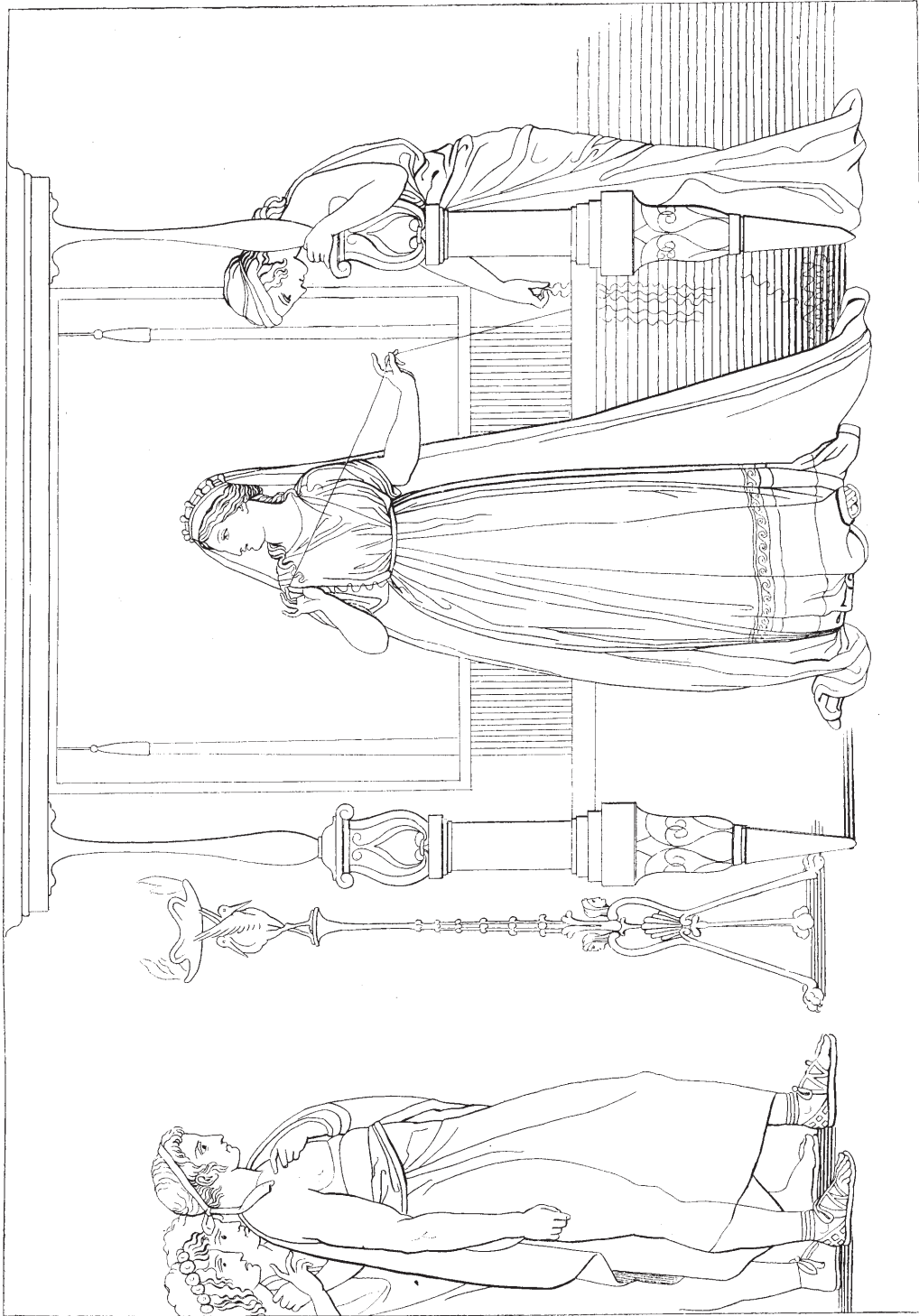
In that treasure-house of Wisdom, *The Arabian Nights*, compiled by a People who, being half-feminine in many of their qualities, have a closer understanding of Woman than the hardly-used European, the following extract occurs, as to which my common-place book records no place to which I can refer the reader :—

“In these things place no confidence in a woman ; she never brings to her tongue what is in her heart ; she never speaks out what is on her tongue ; and she never tells what she is doing.”

If not the earliest at least the best known example of feminine weaving and wiles is Homer’s account of Penelope’s long-time successful effort to beguile the suitors who, with excusable eagerness and pertinacity, strove for the privilege of removing the impression left in her mind by the errant, and, as they probably endeavoured to convince her, peccant husband, the mighty wanderer, Ulysses. I trust that the prominence here given to that paragon of her sex, Penelope (Homer’s, not Mr. Cosmo Stuart’s), will do something to remove the prejudice which my championing of the carpet may have created in the feminine mind, although I confess myself entirely impenitent. An original note by Pope preludes the following extract from his delightful translation of *The Odyssey*, with which most will be content to find as much Pope (and his fellow-translators) as Homer himself, who doubtless also nods with approval when he finds humanity taking pleasure in the spirit of his writings, rather than pinning themselves down to the mere word, which the lapse of ages makes it difficult, if not impossible, to translate into the corresponding likeness and similitudes of modern life :—

“It was an ancient custom to dedicate the finest pieces of weaving and embroidery to honour the funerals of the dead ; and these were usually wrought by the nearest relations in their life-time. Thus, in the twenty-second Iliad, Andromache laments that the body of Hector must be exposed to the air without these ornaments.”—POPE.

In the passage which follows, Antinoüs, replying to the



PENELOPE SURPRISED BY THE SUITORS

(See Analysis)

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expostulations of Telemachus, complaining of the officious and unwelcome attentions paid by the Princes to Penelope, says, with haughty rage and stern mien :—

“O insolence of youth ! whose tongue affords
Such railing eloquence, and war of words.
Studios thy country’s worthies to defame,
Thy erring voice displays thy mother’s shame.
Elusive of the bridal day, she gives
Fond hopes to all, and all with hopes deceives.
Did not the sun, through heaven’s wide azure roll’d,
For three long years the royal fraud behold ?
While she, laborious in delusion, spread
The spacious loom, and mix’d the various thread,
Where as to life the wondrous figures rise,
Thus spoke th’ inventive queen, with artful sighs :
 ‘Though cold in death Ulysses breathes no more,
Cease yet awhile to urge the bridal hour ;
Cease, till to great Laërtes I bequeath
A task of grief, his ornaments of death.
Lest, when the Fates his royal ashes claim,
The Grecian matrons taint my spotless fame ;
When he, whom living mighty realms obey’d,
Shall want in death a shroud to grace his shade.’
 Thus she : at once the generous train complies,
Nor fraud mistrusts in virtue’s fair disguise.
The work she plied ; but, studios of delay,
By night revers’d the labours of the day.
While thrice the sun his annual journey made,
The conscious lamp the midnight fraud survey’d ;
Unheard, unseen, three years her arts prevail ;
The fourth, her maid unfolds th’ amazing tale.
We saw, as unperceiv’d we took our stand,
The backward labours of her faithless hand.
Then urg’d, she perfects her illustrious toils ;
A wondrous monument of female wiles !”

Flaxman’s genius has sufficiently reproduced the scene of Penelope’s midnight labours, while the traditional work of Mathilde, queen of William the Conqueror, pictorially records the events which resulted in the death of Harold at Hastings (or Senlac, as some will have it), and of the deeply-rooted and widespread influences of the Norman invasion, which in its civilizing tendencies had a direct bearing upon all things artistic and domestic.

Whether the actual work of Queen Mathilde or not, the Bayeux Tapestry is of infinitely greater historical importance than the celebrated Raphael Tapestries, illustrating as it does the Costumes, Manners, Customs, Weapons, Types of Vessels, and the Regal, Ecclesiastical, Political, and Military ceremonials and dispositions of the most important period of English history.

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Thus in the fable of Minerva and Arachne, the mythological web of Penelope, and the potent and tangible fact of the Bayeux Tapestry, Woman asserts her claim as a Weaver, and this should induce her, by an increased knowledge and appreciation of the salient points of the Carpet, to compensate for the fact of its being condemned by Nature to be the butt of humanity, as even the expression "Carpet Knight" tends to show. The arts of Plaiting, Needlework, and Weaving are indissolubly connected, and a consideration of all three is necessary in seeking to arrive at a full understanding of the merits, practical and sentimental, lying behind the modest but "highly connected" carpet.

The word Carpet is derived from the Latin *carpere*, to pluck, and the prehistoric hieroglyph would probably be the representation of a woman plucking the wool from a sheep's back. The force resting in a mere word is further shown by the suggestion it carries of the acts of twiddling, twisting, "teasing," and plucking at the wool fibres to form the necessary weaving thread, a process which is nowadays accomplished by means of the ingenious machines invented by Arkwright, Hargreaves, and Crompton, in which direction of mechanical ability Man has at least balanced accounts with Woman in the merits of textile discovery and invention.

It may not have occurred to some that the meaning of the word "carpet" may be extended to represent the plucking of the needle from the material upon which Mathilde and her prototypes Minerva, Arachne, and Penelope produced their famous specimens of Tapestry—as both might be called. To justify this assumption, and also to provide reason for the inclusion of needlework and tapestry in this division, it may be mentioned, for the benefit of those unacquainted with the finest grades of Oriental Carpets, that in some cases they are so closely woven that needles are required to manipulate the worsted knots forming the design and colouring, a fact which makes the existence of the Mumtaz Mahal carpet easier of belief.

The modern Oriental and European carpet fabrics differ from their forerunners to the remotest ages only in the fact that, whereas ignorance of the heart of the subject has hitherto been but partially removed from the minds of those responsible for the care of the modern productions, the estimation of ancient times is demonstrated by Homer's making the Princes in his *Odyssey* dance attendance upon Penelope for three years, during which period her pious labours were, through the exigency of the situation, transformed into a "pious fraud," which, however, in nowise reflects upon Weaver or Fabric.