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petticoat of twelve years ago conceals all action of the figure below the waist; but the shoulders, and the set of the head on the white throat, are expressive and spirited. People speak of this picture as resembling a Velasquez. Lord Beaconsfield, in one of the stately periods of his novels, says, "Nurture your mind with great thoughts;" and, in sitting and contemplating the portrait of Fortuny, the memory of this sentence came over us. Who but a man who had loved the beautiful portraits of Titian; the likenesses of Vandyck, so instinct in every point with character, and high breeding, and elegant grace; or who had examined the broad and free painting in Velasquez's pictures, could have so successfully depicted this Spanish lady? And we said to ourselves that we saw in it the trace of the influence of all the three masters we have named; the trace but not the full development of either of their qualities. The picture is a charming one in its elegance and refinement; and yet we think Fortuny would have done well with it as a work of Art if he had made it small, and only touched it in with one of his delicate outlines in a cheek, a dash of darkness for the shadowing hair, and if he had merely suggested the reverie in the eyes which in this picture he has brought into forms of lid, and brow, and eyeball, each detail of which can be examined. The cheeks are fairly well modelled, and so is the neck, but the real artistic charm of the picture lingers in the touches which are peculiarly Fortuny's own characteristic; and we admire the crisp touch of light on the lips, the rounding out of the forms about the mouth, just under the nostrils, which show the sensitive nature of the woman's character, and the hazy shadows around the temples, besides the swing of the head, which gives the real vitality to the portrait, more than the soft and delicate colour and drawing which are yet somewhat indeterminate in expression.

Another picture which is very agreeable on its own account, and still more so for the associations it recalls with other and older artists, is a new painting by G. H. Boughton, named 'New-Year's-Day in New Amsterdam.' We have long been familiar with the misty skies and fields of this artist, in the midst of which somewhat confused and disagreeable greys, mediæval women in long skirts and odd head-gear have been placed. The picture of New Amsterdam is of quite a different order of painting, and the colours are as clear and defined as if it were a piece of embroidery or a bit of mosaic. The public is just beginning to recognise that the interest of such pictures as those of Alma-Tadema, Burne Jones, and others of the half-decorative painters, arises from the same quality which constitutes a portion of the excellence of old pictures, such as those by Botticelli and Filippo Lippi, who in their turn painted in the style of the ancient missals and of old stained glass. George H. Boughton has adopted this manner in his 'New Amsterdam,' and, when we stand half-way across the room, the picture is so treated that it might be a piece of clearly-defined embroidery or a delicate glass window; but, when we come close to it, we discover in the groups of old and young Dutch men and women, the children, the babies, and dogs, a scene such as Teniers delighted in; and the rosy, stupid faces, the square figures, and the

grotesque garments of the people, some bits taken out of Turner's pictures, who is such a wonderful imitator of Nature; or the faces, with only clear, half shadows in them, might belong to the works of Quintin Matsys.

But one of the most charming pictures in the whole gallery of the "Loan Collection" is a study of a youth's figure called 'The Bather,' by W. H. Hunt, and it affords such a strange and interesting contrast to another bather by Bouguereau, that the spectator can but realise, in looking at the two, *why* Bouguereau is not always true. Hunt's 'Bather' is a lithe body of a youth, who in a cool and shady river stands poised on the strong, broad shoulders of his companion, himself up to the armpits in the water, ready to take a leap into the fresh flood. Any one familiar with the study of life, or who is really interested in the expression of the human mind as seen through its outward form, will know the feeling of life, and health, and motion, which is given by the skin made pink by the action of the muscles beneath it. An arm gets colour in moving, and a person who is jumping starts the blood to the surface of the skin if ordinarily healthy or active. The different quality of the flesh about the shoulders and ribs is seen, too, where it is in contrast with the thin, skinny covering of the muscles below the knees or between the elbow and the wrist. All these differences are constantly observable, and they become very significant with observation. A fresher picture than this 'Bather' we never beheld. Here appear the brown, sun-stained hands, with the colour fading gradually up the wrists, until where the coat and shirt-sleeves have covered the arms. Then the white, velvety shoulders afford only a healthy covering of flesh to the bones and muscles, while they have no bit of fat to hinder the strong action of the healthy body. And next, behind the tensely-strong knees, stiff with the action of the expected leap into the water, the pink blood speckles with its warm glow the skin over the tendons of the legs; and the varying white, and yellowish, and purple hues so universal and so significant in real life, are all in their proper place, and have all been thoughtfully realised.

The 'Bather' of Bouguereau shows not a particle of this sympathy with the conditions of vitality, and his poor adipose woman stands with no more life indicated in her pale limbs, in her monotonously-coloured skin, or in any moving muscle anywhere in her body, than if she were made of wax, or were a tallow figure. Such a person as this is impossible in any normal state of health; and when we occasionally see such flaccid faces, or hands, the impression—and it is a true one—is that the person is a victim of disease. The mantling blood in cheek, or ears, or fingers, has its meaning as well as the sparkle of an eye or the quiver of a lip; and as a person reddens or pales with emotion, or action, or thought, we instinctively feel that he is alive.

There are some admirable Jacqueses and a Dupré in the "Loan Exhibition" which will refresh and delight many a visitor, and these have not been familiar to the public until now. Many of the best of the other paintings have been seen either in former exhibitions, or at the galleries of Goupil, or Schaus, or Avery, but a fresh study of them will well repay the cost of the time and trouble.

S. N. CARTER.

EXHIBITS AT THE NEW YORK LOAN EXHIBITION.



THE second Loan Exhibition in aid of the Society of Decorative Art was opened to the public on the 15th of October, and, when compared with that of last year, gives evident proof of more careful and studied preparation. At the first exhibition the impression received on entering the building was that of innumerable riches, thrown together and massed as an artist would do in his studio, searching more after general effect than endeavouring to show each single piece to its best advantage; but this year the show-cases, lined with dark-blue or maroon stuffs, the low ones protected by an iron hand-rail, the manner in which each piece is placed to be conveniently seen, and at the same time to form part of an arrangement harmonious in colour and classification, show that the com-

mittee on arrangement has succeeded in avoiding the *beau désordre* of the studio without falling into the platitude of the crockery-shop.

The walls of the gallery round the architectural stairway, which occupies the centre of the Academy of Design, have been covered with show-cases, which, on the west side of the building, contain specimens of Oriental, and on the east of European earthenware, thus forming important annexes to the north and east rooms, which contain respectively the loan exhibits of Oriental craftsmanship and those of European pottery. Above the show-cases tastefully-arranged hangings, corresponding to the nature of the goods inside them, cover the remaining part of the wall up to the cornice. The tops of the show-cases, which stand about seven feet from the floor, form useful shelves for the display of large specimens of earthenware, carefully selected to harmonise in colour with the

textures in front of which they stand. The general effect in ascending the staircase is pleasing, and the subdued colours of the ornamentation intensify the strong shades of the tropical plants which stand on the landings.

The door at the head of the stairs leads into the room especially assigned to Japanese and Chinese exhibits; over it is a Japanese temple hanging in green and gold, from Messrs. Tiffany, which reaches across the whole width of the hall. Inside high cases cover the walls, excepting at the two extremities of the room, where they disappear under rich Oriental embroideries and brocades, loaned and hung by Mr. Samuel Colman, the artist, under whose able direction the whole room was arranged; in fact, the entire wall above the show-cases is hidden by large pieces of Japanese silk, which, with their various intricate designs in gold and colour, form a rich and suitable decoration for the walls of the temple, in which are enshrined some of the exquisite productions of the most skilful artisans the world ever knew. Two high glass cases occupy the centre of the floor. One of them contains some pieces of jade—that mysterious stone in which Confucius saw the emblem of all virtues—from the collection of Robert Hoe, Jr. Among these is a sceptre, or staff of office, called by the Chinese "Jo-ee." These ornaments, not having been used since the close of the Ming dynasty, are now very scarce, especially when laboriously wrought and well preserved, as is the case with this specimen. Six carved crystals and a curious stoneware cup complete this case, which is one of the gems of the exhibition. In the other case is a square screen, lac-mounted, painted in water-colour on white silk, with that peculiar correctness which is characteristic of Japanese work when it reaches a high standard. One side shows a landscape, giving a long avenue of trees in perspective, painted with simple washes of Indian-ink. On the other we see a legendary scene, in which a few strong touches of colour, such as the flame of a torch, or the lacquer on the helmet of a warrior, bring out with exquisite effect the soft Indian-ink work which forms the dominating tone of the composition. This screen is loaned by Mr. Clarence King. Next to this stands a figure about twelve inches high, which is a good specimen of Satsuma, such as the Japanese call "Newa-Yaki," or goods made at home and for home, in opposition to the goods manufactured for sale. These were made in the good old times when the object of the decorator seems to have been to put as much work as possible into a square inch of surface. Fine pieces of metal-work and a large crystal ball complete the furniture of this case.

At the west end of the room, between a case full of cups, saucers, and snuff-bottles, of great interest, loaned by Mr. S. P. Avery, and a fine suit of Japanese armour, belonging to Judge Daly, is a large joss-house, in black-and-gold lac-work. Among the many curious and interesting specimens contained in the cases against the north wall is a collection of carved ivories, representing groups of legendary personages, and two entire divisions allotted to specimens of earthenware in flat colours, with glazes of different shades and hues, the names of which range from mustard-yellow to celestial blue. There are also fine pieces of Chinese "rose-back" china. On the opposite side a large collection of blue-and-white china occupies a section, and includes some specimens of the hawthorn blue; and not far from it another section contains only roseadon, or liver-coloured vases, styled by French collectors "Sang de Bœuf." They are shown against a dark maroon ground, which, by offering no contrast with the colour of the vases, gives an excellent opportunity of comparing the value of the different shades of the glaze.

The next room is devoted to European porcelain, which has been judiciously classified and arranged in wall-cases, similar to those of the Oriental room. The place of honour is given to a pair of Sèvres vases in *bleu du roi*, made to commemorate the birth of the unfortunate son of Louis XVI. They stand alone in a large central glass case. A low case contains some splendid plates; one, made at the Sèvres factory during the reign of Louis XVIII., and bearing as centre ornament a head of Eneas, painted to represent a cameo, is one of the most perfect specimens that ever left the royal factory. It comes from the collection of Mr. W. C. Prime. An important exhibit in this room is a large plaque, in high-relief, of Capo di Monte ware, contributed by Mrs. N. P. Hosack. On the east side of the room, in the cases, are fine specimens of Dresden, Berlin, Marseilles, Rouen, Chantilly, Creil, Mou-

stier, Nancy, Sèvres, and other French marks. On the west side the cases comprise specimens of Wedgwood, Leeds, Worcester, Spode, Liverpool, Lowestoff, Bow, Vienna, Copenhagen, and the principal German makes. One exquisite bowl, by Fisher, is so fine in quality and texture that it could pass for Persian of the very best period, and deceive many an expert, for the maker's mark is scarcely visible. Mr. Prime loaned it, with several other interesting bits, among which we find a complete dinner-service of Sèvres porcelain, in white and "jonquille" yellow, with gold decoration.

Passing through the large "south" room, where the paintings are hung, we come to the exhibits of miniatures, furniture, metal-work in gold, silver, and iron, and embroideries, exclusive of Chinese and Oriental work, which has a special place. The arrangement of this room has been carefully studied; and the rich tapestry hangings, the old carved-wood furniture, relieved in places by the glitter of silver or the glow of gold, the old armour and the charming faces on the miniatures form a most happy *mélange*, of which the decorator has not failed to take advantage. In a high glass case in the centre of the room stands a large *samovar*, in silver gilt, given by the Grand-duke Alexis, of Russia, to its present owner. Around it and below it are grouped pieces of hollow silverware, tankards of old Norwegian make, and sets of Queen Anne's time, forming a glittering pyramid, the ground of which is the loose folds of a red camel's-hair shawl, embroidered with gold. Two smaller cases on each side of the central one contain miniatures, and on an upper shelf pieces of metal-work of extraordinary merit, such as a pitcher and plateau in old Peruvian silver filigree, by the side of which stand two rudely-modelled figures in raw silver, but made by the miners themselves, and showing their tools and dress; some inlaid metal-pieces from the kingdom of Siam, and not unlike Russian *toula*; some damascene work in silver and gold from Hindostan; and some Calcutta silver. One of the most prominent features of the room is a large case against one of the walls, which is filled with Roumanian and Turkish embroideries on linen, loaned from the collection of Mrs. Robert Hoe, Jr. It is interesting to compare their strong colours and bold effect with the Japanese work in the next room. On the walls hang fine tapestries from the Gobelins and Beauvais, loaned by Mr. W. C. Prime and Mrs. Barlow, who presides over this branch of the exhibition. The four corners of the room are occupied by cabinets, all different in style and make, one of Florentine manufacture, inlaid with lapis lazuli and agate, contains a rare collection of European carved ivories, while one of Dutch *marqueterie* shows off the silver pieces. A large buhl *armoire* contains the larger specimens of the silversmith's craft, and at the other end of the room is an old French cabinet and a carved sanctuary chair of Spanish make, of the time of Philip II. Two low table-cases, standing in front of the embroidery-case on the wall, contain over one hundred and fifty examples of old jewellery from different countries. One of the most interesting specimens is a fac-simile of an ancient Roman necklace and ear-rings in the Museum of Naples. This reproduction was made by Giuliano, of Rome, by special permission, and is unique. It is exhibited by Mrs. Di Cesnola, for whom it was made. There is also a silver bell by Benvenuto Cellini, from the Strawberry Hill collection, which evidently, like his large statue of Perseus, was cast *à cire perdue*, a method employed by the Japanese artisans. Over one of the doors is a trophy composed of rather heterogeneous elements, but the effect produced by it is very picturesque, and it is nearly exclusively made out of articles loaned by Mr. J. Abner Harper. An old string-instrument forms the centre, from which the Sollingen and Toledo blades radiate. On one side is an old horn of the twelfth century, and as a "pendant" an iron and horn watchman's lantern, such as we see in Albert Dürer's works, and a pair of Lafayette's pistols. The small room in the northwest corner of the building shows the productions of the Society of Decorative Art, which has undertaken the twofold mission of directing and educating female talent, and of helping to dispose of their productions. It is interesting and encouraging to see how far above the ordinary average most of the exhibits stand, and we must feel thankful towards that Society, not only for the help it gives to women who have talent in making it available, but also for having inaugurated in America these loan exhibitions, which do so much towards instructing the people, and giving new impulse to industrial Art.