MARCH
1932

The AMERICAN MAGAZINE OF ART



VOLUME XXIV
NUMBER 3

Price 50 cents

PUBLISHED MONTHLY AT WASHINGTON BY
THE AMERICAN FEDERATION OF ARTS

Annual Exhibitions—1932

(Jury Exhibitions to Which Any Artist May Submit Work)

Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., 127th Annual Exhibition of Oil Paintings and Sculpture, January 24-March 13, 1932.
Entries Closed.

Connecticut Academy of Fine Arts, Hartford, Conn., Twenty-Second Annual Exhibition of Oil Paintings and Sculpture, February 27-March 20, 1932.
Entries Closed.

Art Institute of Chicago. Twelfth International Exhibition of Water Colors, March 10-April 17, 1932.

Art Institute of Chicago. First Annual Exhibition of Etching and Engraving, March 24-May 15, 1932.
Entries Closed.

National Academy of Design. Spring Exhibition, Mar. 25-Apr. 15, 1932.
Exhibits received March 14th and 15th.

Cincinnati Art Museum. Thirty-ninth Annual Exhibition of American Art, April 30-May 29, 1932.

To Our Readers

The American Magazine of Art is really a cooperative venture. To a great extent it is published for its readers. In order that they may best profit by this conception, their opinions about the Magazine, whether favorable or not, must be made known to the editors. The advisory support will be increasingly valuable in molding the Magazine, as it grows, into a form which will continually and vitally interest those who read it. In order that this growth may continue, the full support of every one of us is needed in letting people who have not seen it know about the Magazine. New subscriptions are doubly appreciated—appreciated by those who receive them and by the publishers.

The American Magazine of Art

March 1932

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Published Monthly by

THE AMERICAN FEDERATION OF ARTS

Barr Building, Farragut Square, Washington

SUBSCRIPTION PRICE FIVE DOLLARS A YEAR

Postage included in the United States and possessions. Canadian postage 25 cents extra, and to foreign countries, 50 cents extra. The Magazine is mailed to all chapters and members, a part of each annual fee being credited as a subscription. Entered as second-class matter October 4, 1921, at the Post Office at Washington, D. C., under the Act of March 3, 1879. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1932 by The American Federation of Arts. All rights reserved.

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All manuscripts should be sent to the Editor, The American Magazine of Art, Barr Building, Farragut Square, Washington, D. C. Unsolicited manuscripts should in every case be accompanied by stamped, self-addressed envelopes, to insure return in case the material may not be used.

SCULPTURE



Victor S. Holm: Starting Out
Glazed Terra Cotta Panel, Maryland School, Clayton, Missouri



Lee Lawrie: Angel of the Old Dispensation
Church of the Heavenly Rest, New York City

American Architectural Sculpture

By Walter R. Agard

Professor of Greek, The University of Wisconsin

IN THE greatest art periods of the world, almost without exception, architecture and sculpture have been intimately allied. The reason for this is not difficult to understand. Architecture has been given additional beauty, relieving its bareness; and sculpture, sharing the dignity and vigor of the buildings it has served, has become more than an art of exquisite fragments. The alliance has never been achieved easily, for it requires the closest fellowship in both sensitiveness of feeling and technical skill between the architect and sculptor. But it has occurred in certain great civilizations, notably in Assyria and Egypt, Greece, China, Mediaeval France, Renaissance Italy, baroque Europe, and Mayan Central America.

With the examples of these people to profit by, it is relatively simple to adapt the two arts superficially to each other in a period of architecture as eclectic as ours, which has usually chosen classical types, with their Renaissance and Georgian variants, for public buildings, and Gothic ones for churches and universities. The decoration of recent impressive classical buildings, such as the Philadelphia Museum by John Gregory and Paul Jennewein; the Missouri State Capitol by Robert Aitken, A. Stirling Calder, Hermon A. MacNeil, and A. A. Weinman; and the California State Capitol by Edward F. Sanford, Jr., is based, obviously, on the principles perfected by the Greeks. The pediment by Weinman is an especially good example of the grouping of figures in sturdy masses, increasing in importance toward the central point of interest, with the gestures and drapery providing a connecting rhythm. Sanford's forms are less effectively related, producing a somewhat spotty appearance, but individually they are well designed. Frieze panels and spandrel figures have also been used in the Renaissance manner, as in Victor S. Holm's relief crowning the Fort Dodge, Iowa, High School; and those on the Strauss Building, New York; and the Fidelity Trust Building in Philadelphia. Typical of the popular independent statues, Roman in spirit, are those made by Henry Hering for the Field Museum, Chicago.

Sculptors decorating modern Gothic buildings have found designs equally well established. Chartres and Amiens provide the patterns which have been adapted more or less closely by Carl Mose on the Washington Cathedral, Gutzon Borglum on the Cathedral of Saint John the Divine, John Angel on the Princeton University Chapel, Lee Lawrie and Ulric Ellerhusen on the Chicago University Chapel, and Leo Friedlander on the Cleveland Epworth-Euclid Church. These angels, saints and prophets are, of course, not exact copies; their faces are often American in character, either softened to suave graciousness or invested with austerity. But in essential structure the figures resemble their prototypes.

The problem becomes more complicated and interesting, however, when sculptors face the demands of architects who are working in a definitely non-eclectic, modern manner. What place is there for sculpture on buildings that emphasize clean, flat surfaces, mass rather than detail, immense height? Does sculpture belong with buildings like that? It is frequently said by architects that



Lee Lawrie: Pioneers
Nebraska State Capitol, Omaha



Lee Lawrie: Compact
Myron Taylor Hall, Cornell University

today only buildings that themselves lack aesthetic interest rely on sculptural decoration, which tends to be trivial and extraneous. Must sculpture, then, as some claim, be relegated to parks and city squares, or courtyards, using skyscrapers simply as a background?

That such a surrender need not be made was demonstrated in Europe twenty years ago by Franz Metzner in Austria and Antoine Bourdelle in France. Metzner, realizing that modern architecture demands sculpture on a bigger scale than that of the past in Europe, designed for the Leipzig Monument figures of tremendous power, resembling the *Colossi* of Egypt in their breadth of modeling and vigorous form; Bourdelle, in his reliefs for the Théâtre des Champs-Élysées in Paris, adapting the severe planes and geometric construction of archaic Greek sculpture, created designs that admirably relieve the plain exterior of the building. With these two pioneers also belongs the Jugoslav Ivan Mĕstrović, who united Byzantine richly decorative linear patterns with robust sculptural forms in his figures for the Temple at Kossovo and the Cavtat Mausoleum in Dalmatia.

Profiting from the experience of these leaders, many sculptors in America have recently been working out the principles that should govern modern architectural sculpture. They realize that there are at the start two difficult requirements: the sculpture must have sufficient intrinsic importance to justify its existence, yet it must not obtrude so as unduly to draw attention to itself. Its primary duty is to be an organic part of the building it decorates.

This means, first, that the sculptural material must harmonize with that of the building. Architectural sculptors cannot, as James Huneker said of Rodin, "shiver the syntax of stone," performing such miracles that it comes to resemble the satiny surface of skin, the actual appearance of human flesh. It must, instead, emphasize rather than suppress the fact that it is stone, as frankly as does the building itself. And there must be no sense that stone has been mutilated for the sake of decoration: the sculpture must emerge naturally from the building rather than seem gouged out of it. Without doubt the best example of this organic treatment is Lee Lawrie's work on the Nebraska State Capitol, where the figures and reliefs share with the utmost candor the character of the limestone walls.

The use of mass, line, and pattern in the composition of the sculpture must likewise be in strict relationship with the architectural design. The scale must be carefully planned, so that the figures will not lessen the effect of size that the architect has created. There is legitimate objection against using, as some sculptors have advocated, a skyscraper as the pedestal for a gigantic statue. John Storrs' thirty-foot aluminum "Ceres" on the Chicago Board of Trade Building is evidence of the ineptitude of crowning a massive structure with sculpture that makes the building less rather than more powerful.

But figures of considerable size can serve a useful purpose when placed on parts of a building which require emphasis, such as the abutments of doorways or the top of piers. They should be designed in simple planes and broad masses, avoiding fussy detail. Excellent examples are the eagles crowning the central piers on the Empire State Building in New York and Lee Lawrie's figures framing the doorways of the Nebraska State Capitol and the Fidelity Mutual Life Building in Philadelphia.

For wall decoration, it is obvious that designs of a geometric character in low relief, or even incised in the stone, are better suited to the flat surfaces of modern

buildings than the high reliefs of the classical and baroque styles. The treatment of the Chicago Daily News Building is most successful; a delicate and intricate pattern of stylized flowers and flat figures enriches the surface. Another instance is the incised relief on the Bonwit Teller Building, New York. On the Chanin Building in New York a continuous bronze frieze over the lower windows, with designs of sea-bottom plants and fish in great profusion, serves the same ornamental function. This use of bronze for the sake of variety is especially suitable in relation to the spaces between windows, where stone creates an effect of too-great heaviness. Lee Lawrie's work on the Fidelity Mutual Life Building, Philadelphia, and Angela Gregory's on the New Orleans Criminal Courthouse are admirable in this respect. Another decorative device is the insertion of panels in which the highest relief of the slightly raised figures is flush with the wall surface. Bottiau has done this on the Integrity Trust Building in Philadelphia.

Within their field, these reliefs should offer patterns that give additional emphasis to the main lines of the building, or, better still, vary its horizontal and vertical monotony by diagonal thrusts and curving rhythms. Edmond Amateis, in his panels for the Historical Society Building in Buffalo, introduced into the design of the structure graceful curvilinear forms which redeem it from too-great severity. Thus vitality is added by scenes that suggest movement, stirring the stolid mass of the building into life.

Another valuable function of sculpture is illustrated by Lee Lawrie's angels on the sides of the doorway of the Church of the Heavenly Rest in New York. Set diagonally, they soften the harsh transitions of the porch and save it from the impression of pasteboard flatness that modern architecture tends to produce; the folds of their drapery enclose three-dimensional forms that lead the eye inward and suggest depth. No architect can afford to disregard the value of this aid in increasing the emotional appeal of his building.

Among the architectural sculptors working in America who have made the most conspicuous use of these principles, Lee Lawrie, A. Bottiau, Edmond Amateis, Angela Gregory, Carl Mose, Victor Holm, Leo Friedlander, Fred Torrey, René Chambellan, and Carl Milles, deserve special mention, although there are many others whose work has been effective. None of them has collaborated more sympathetically with architects than Lee Lawrie. Perhaps at times he has been willing to subordinate his sculpture overmuch, and he has certainly been too dependent on the Egyptian tradition, especially in his "Compact" on Myron Taylor Hall at Cornell University. But great praise must be given him for the sculpture decorating the Nebraska State Capitol. The façade figures of "Wisdom and Justice" are robustly carved and in beautiful harmony with the walls to which they belong. Of the reliefs, the "Pioneers" is especially well planned, its sweeping diagonals giving vitality to the entrance; the composition is bound together by the wheel at one end and the dog looking back at the other. Decorative moldings of bison and corn have been fittingly created from the actual conditions of life on the Nebraska plains. The "Sower," which crowns the building, is right in scale, and in spite of its nervous and rather awkward position as seen from the back of the building, presents a bold silhouette against the sky. Mr. Lawrie's work in Philadelphia is also notable; but his decoration for the Los Angeles Public Library seems excessively mannered and correspondingly less vigorous.

A. Bottiau, a former Prix de Rome student from the École des Beaux Arts,





Alfred Bottiau: Industry *Alfred Bottiau: Transportation*

The Integrity Trust Company Building, Philadelphia

uses a tempered classicism of great dignity. His forms are spacious and powerful, his designs have clarity and graciousness. As a craftsman he is impeccable. He has been especially interested in the interpretation of our everyday life, ennobling the intimate scenes of the machine shop, the harvest fields, stores and railways, by presenting them with sensitiveness and sincerity. His reliefs on the Hartford County Building and the Integrity Trust in Philadelphia are certainly among the most attractive done in our time.

Edmond Amateis has also been strongly affected by Hellenic traditions, as a result of his study at the American Academy in Rome. His reliefs resemble those of early fifth-century Greece in their firm, solid forms and the use of simplified draperies to relate them in unifying rhythms. Such independent figures as his "Husbandry" on the Buffalo Historical Society Building are architectural in construction, with amplitude reminiscent of the Parthenon pedimental sculpture. His highly stylized horses flanking the entrance of the Baltimore War Memorial seem rather too exotic for such a building.

Angela Gregory, formerly a pupil of Bourdelle, has decorated with conspicuous success the Criminal Courthouse in New Orleans and the new Louisiana State Capitol. She learned from her great master how to carve directly in stone and, eschewing the facile tricks of academic sculpture, to simplify planes and concentrate on structurally important masses. The heraldic reliefs representing New Orleans, the Louisiana pelican, Gallic cock and Spanish lion, and the bronze panels that tell the story of the city employ patterns that have a clearly reasoned purpose and are taut and firm in execution.

Four sculptors, Carl Mose, Victor Holm, Leo Friedlander, and Fred Torrey, have flavored the Egyptian type of relief, with its flat forms and incised drapery. This has its virtues, but lacks somewhat in vitality. The panels of inventors and symbols of energy by Mose on the Potomac Electric Power Company Building in Washington seem a bit over-realistic in feature and too mechanical in the cutting of the drapery. Holm's glazed terracotta fountain panel, "Setting Out," a delightful *genre* scene in the kindergarten room of the Maryland School, Clayton, Missouri, has just enough geometric design to save it from insipidity. Friedlander's relief, "Dawn of a New Era,"* on the Genesee Valley Trust Company Building, Rochester, is varied and picturesque, but the stylized drapery is somewhat monotonous and the composition crowded and confusing. Torrey's "Pioneers" on the 333 North Michigan Avenue Building in Chicago is sterner in design, but lacking in fluent rhythm.

More extreme use of geometric patterns has been made by René Chambellan in his reliefs inside the Chanin Building. His work has much in common with that of the Martel brothers in France, who have taken motifs from modern machinery for decorative purposes. Obviously, industrial buildings of our machine age should not borrow the egg-and-dart and bead-and-reel mouldings which the Greeks based on their own agricultural and domestic crafts; we have material of our own, which we now realize can be woven into designs of aesthetic significance.

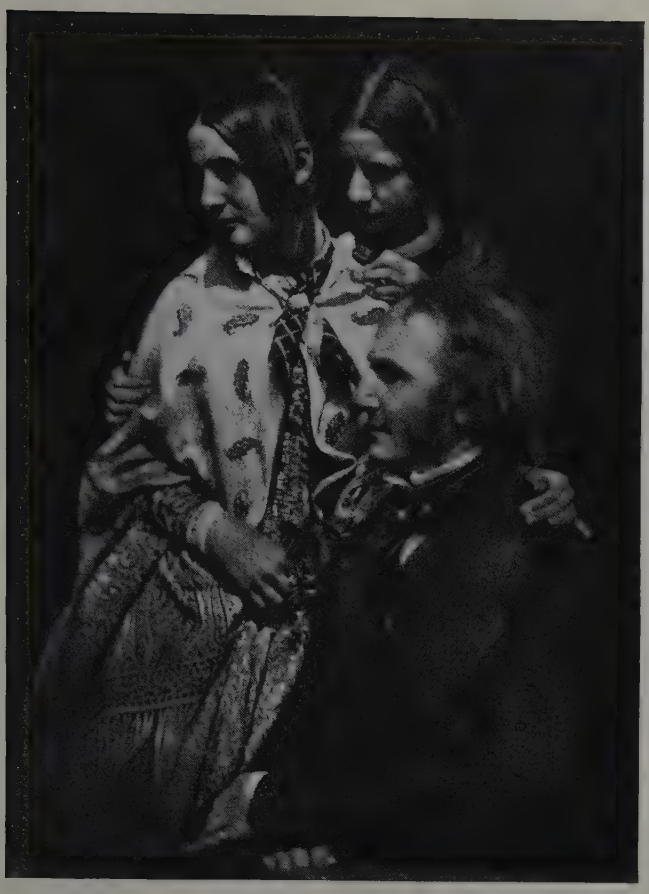
Carl Milles, although he has been termed by some a great architectural sculptor, is at his best in fountain figures. His decoration for buildings, such as that on the Racine, Wisconsin, Courthouse, is capricious, showing little feeling for structural organization. He, too, has introduced details from modern industrial life, but in a casual and disconnected way.

Some years ago the French painter Degas is reported to have remarked to a friend, as they viewed a nymph adorning the façade, of the Petit Palais in Paris, "Ah! Je la comprends! Elle fuit l'architecture." Fortunately that cannot be said of the sculpture of these men working in America today. They have a healthy realization that the alliance of their art with architecture must be firmly knit. What they have been doing in the past few years is already praiseworthy; and it gives promise of future accomplishment comparable with that of the great historic periods of architectural sculpture.

* Reproduced on page 508 of the December, 1931, issue.



Alfred Bottiau: Industry
The Integrity Trust Company Building, Philadelphia



David Octavius Hill: James Fillans with His Daughters
From "David Octavius Hill, Master of Photography," Reviewed on Page Opposite

ant, Robert Adamson. Paul Rosenfeld, reviewing the present book for *The New Republic*, describes Hill's sitters as "immensely expressive types, . . . proud, beautiful, passionate people; self-assured; filled with the sense of worth and power of the human soul." All of which is quite evident by the records. But one point is missed: that every portrait has two distinct personalities, produced by whatever means, that of the maker as well as that of the subject. It was here Hill showed his mastery, in simplicity of pose, in his broad massing of light and shade, and his use of whatever came to hand to accentuate decorative design, whether lace or patterned brocade, a paisley shawl or a white stock against sheeny broadcloth. Beauty, character, serenity, with the natural grace of the human body in complete repose—all combine to place the mark of creative genius on this rare gallery of portraits. Every worker in photography who has an ambition to escape the banalities of strained pose and ridiculous misuse of artificial lighting in current portraiture, should study the well-selected group of eighty illustrations in this book. These portraits by Hill place photography at its dawnings, high in the constellation of the fine arts, where imagination and personality give the only true value to any product regardless of the medium used.

The sharp line of demarcation that sets photography as an art far apart from photography as a science has been formulated thus discerningly by Mr. Rosenfeld: "The mean will infer that those who cannot paint, photograph. But the wise will see that, if this were so, the world would be full of fine photographs; as it is, the fine photograph is a greater rarity than the fine painting."

FRANCES BENJAMIN JOHNSTON

Ultra-Violet Rays and Their Use in the Examination of Works of Art

By James J. Rorimer, Assistant Curator in the Department of Decorative Arts. The Metropolitan Museum of Art, Publishers. Price, cloth $1.50; paper $2.00.

The gallery visitor who comes to regard works of art for his pleasure and cultivation has very probably been annoyed by off-stage noises about scientific examination, X-rays, chemical analysis, restoration, repaint, or fraud. All this has been in the air for some years, and it is no wonder indeed if he has been upset, for he may have discovered that his trust is betrayed by some clever renovator or forger of antiquities. On the other hand, his curiosity may well have been stirred, and have led him into an inquiry on his own account. In that event he will have found in a few books, and in magazines and museum bulletins, satisfactory though scattered pieces of information, and he will be very fortunate if he can get a chance to study this treatise on the use of ultra-violet rays in the examination of works of art.

Mr. Rorimer has presented his observations with a clarity that lays them open to the comprehension of a casual reader and has been ingenious enough to do this in a book that is at the same time a valuable aid to the most expert research worker and museum curator. Beginning with an explanation about the nature of ultra-violet light, its mechanical production and filtration, he proceeds to explain its action on stone, ivory, ceramics, textiles, prints, drawings, palimpsests, glass, and painted surfaces, as these are found in objects of art. The phenomena are described and generously illustrated by photographs, some of them in color. Owing to slight differences of materials after long exposure to the air, restorations and fraudulent replicas will usually fluoresce differently on exposure to these short light waves, and will show contrasts quite invisible under ordinary light. A careful study of the phenomena that occur leads to discriminations otherwise impossible.

Apart from its application to the problems of experts, Mr. Rorimer's concise treatise will serve the occasional student of the fine arts. Such a student does not want to be deceived. He will see outlined here a kind of evidence that he can understand, and that will confirm in a factual way the authenticity of good things, for the aim of scientific examination is not to upset him with scholastic controversy but to enable him to verify what he sees as being the product of its original creator.

GEORGE L. STOUT

Domestic Silver of Great Britain and Ireland

By Edward Wenham. Oxford University Press, Publishers. Price, $10.00.

The text of Edward Wenham's recent book on British domestic silver is a rapid historical survey followed by special chapters on the traditions of table silver, the distinguishing characteristics of Scottish and Irish work, hall marks, Sheffield plate, forgeries, and recent auction prices. In such a brief survey there is, of course, no pretense of covering any part of the subject in detail, but for each period the general types of work and characteristics of style in ornament are given together with some brief indication of the chief influences which brought about noteworthy changes during the period in question. The subject would have justified twice the length with the advantage of greater detail.

The amateur can pick up from this book a good general idea of the development of British silver, derive from it an historical outline, and learn in which directions to direct his studies if he wishes to acquire a more thorough knowledge of the subject.

For the better informed or more serious student of silver, the chief contribution of the book is the listing and description of notable pieces of British silver sold at auction during the years 1929 and 1930. The Swaythling collection sold in 1924 is also included. The lists are supported by ninety-five pages of excellent half-tone illustrations showing approximately three hundred rare pieces of silver. The scale of the cuts is large enough to permit a study of details or ornament and the descriptive captions give hall marks, dates, and dimensions.

The author, Edward Wenham, is a well-known popular writer on silver, formerly connected in various editorial capacities with *The Antiquarian, Arts and Decoration,* and *Arts and Decoration Quarterly.* He has also been a contributor to several other periodicals.

G. H. C.

A Short History of French Painting

By Eric G. Underwood. Oxford University Press, Publishers. Price, $3.50.

Mr. Underwood has surveyed the story of French painting from 1230 to the present day in three hundred and seventeen compact pages. He begins with manuscript illumination, and ends with a few words on *surréalisme;* in the course of the book few names are left unmentioned. Be-

cause of the largeness of the field, and the limitations of size, the treatment is necessarily rather sketchy; many of the painters are listed as so many names in dictionary fashion, with only a sentence or two by way of explanation. This is particularly noticeable in the chapter entitled "Other Painters since 1870," where artists of varying tendencies are listed in one alphabet.

To the author, Watteau is the first national French artist, and of Millet (who is given a separate chapter) he writes: "It is probable that a vote of competent artists and critics would assign Millet the first place among French painters." It is surprising to find Daumier treated as precursor of the Post-Impressionists, and to find Cézanne relegated to a mere two-and-a-half pages as against four pages given over to Greuze. Although the outstanding moderns are given attention, one feels that the author is not in sympathy with their work, but is anxious to bring his book up to date. In giving the concise pictures of the social backgrounds of the various periods the author has succeeded well, and the frequent quotation of contemporary criticism is certainly to be commended.

The style is easily readable and the book well illustrated, although it seems to the reviewer that it would have been improved had the plates been numbered and referred to from the text. The charts, particularly that showing historical events in relation to the painters, are helpful to the layman, and the appendix, "Where French Paintings Can Be Seen," is a handy check-list, but unfortunately inaccurate. A glaring error occurs in the case of the John G. Johnson Collection at Philadelphia, which is not connected with the Pennsylvania Museum of Art in any official way, and which is in no sense a "donation" to it; the museum is in Philadelphia and not at Merion. The Fragonard panels which were painted for Mme. Du Barry passed many years ago from the Morgan Collection into that of Henry Clay Frick.

With the Burlington House French exhibition now current in London, Mr. Underwood's book comes at an oportune time. The book should be considered as a compact, though sketchy, outline of this fascinating field.

BEAUMONT NEWHALL

Chinese Textiles

By Alan Priest and Pauline Simmons. Metropolitan Museum of Art, Publishers. Price, boards, $1.50; paper, $1.00.

In the Oriental department of the yet-to-be-founded University of Unlearning one of the major subjects of the curriculum will be Chinese textiles. A course of lectures would be required for Occidental students to make them forget almost all they have learned from hearsay, tradition, or by unwarranted statements on the history and development of Chinese fabrics and their technical characteristics. No attempt would be made in this course to substitute exact information for the erroneous beliefs, since the whole subject requires a deal more study and investigation before it can be competently and reliably taught. If the misstatements and unfounded facts be successfully unlearned, then at least it will be possible to make a fresh start and at length to produce a corpus of exact information on the subject.

The present admirable booklet makes a good though small beginning and scotches quite a few usually accepted falsehoods. It does not, however, pretend to treat the subject exhaustively, since it is essentially designed to provide the visitor to the Metropolitan Museum's recent exhibition of Chinese Court Robes and Textiles with a brief guide to the subject of the exhibition combined with a background of well-presented material that would make the exhibit more comprehensible. To this end it is excellently designed and well written, and though perhaps most useful to have in hand when seeing the show, it should prove a useful reference book to keep afterwards.

Curators and their associates, as well as amateurs of the subject of Chinese symbolism, will be grateful for the very lucid and well-illustrated description lists of the various signs, marks of distinction, badges, and symbols; what they signify, when and by whom they were worn. This section of the book leaves nothing to be desired, and for the first time brings together all this material. On the other hand, the authors wisely point out that these were rules as much honored in the breach as in the observance, and that the prescriptions first laid down in the *Ta Ch'ing Hai Tien* were constantly, especially in later times, pretty much neglected. "Suffice it to say that it is not well to be too dogmatic about the regulations of official dress." Best of all is the laying of that ghost about the dragon with five claws being exclusively worn by the emperor. The following paragraph covers the matter probably as completely as possible until thorough research is applied to the problem: "There is also the question of the five-clawed dragon and of the four-clawed dragon which is not a dragon (*lung*) at all, but only a *mang*. A common belief is that the five-clawed dragon was worn only by the Emperor, but from the rather misty depths of Chinese records we learn that its use extended at least to princes of the second

order. Even so we must believe that the Ch'ing emperors followed the admonitions of the third century Chang Hua with signal success and let their hearts be united as a swarm of locusts, for the number of five-clawed dragons that come out of China is legion. Nevertheless, it is true that the court of China was a vast institution, and the amount of silk used . . . was enormous." The above sentences reflect the wholly satisfactory caution with which solutions to such difficult problems are presented, and, as well, gives an example of pleasantly light, yet never flippant style, which makes even the dryer aspects of the subject no labor to read.

In the sections devoted to history and development of the technique of weaving, there are certain places where one is inclined to differ with the authors' conclusions, or to regret that sufficient research has not been applied to test the truth of a few of the statements. The authors were no doubt pressed for time in preparing the manuscript and it is always to be remembered that no claim to a profound study is made for the booklet. Chief among the technical errors, too, is one that is wholly understandable, namely, the description of the weaves of the textile fragments discovered by Sir Aurel Stein in Turkestan and by Koslov in Mongolia. Depending upon the technical analyses of those made by F. H. Andrews in the *Burlington Magazine*, the authors have perpetuated certain mistakes there made, without being aware that Andrews' analyses are incorrect and his terminology is, at least, unfortunate.

There are various terms used in making technical descriptions of the loom-fabrics which should, perhaps, have been more clearly defined. The rather uncertain use of "plain weave," "warp-rib" (really "weft-rib"), "brocade," and "cut-velvet" make for impatience and confusion. To the sections devoted to embroidery this slight caviling for exactitude does not extend, for these seem to have been worked out most carefully. The implication, in dealing with *k'o-ssu*, that the custom of filling in details of the design in paint was not introduced until late *Ch'ien Lung*, is somewhat misleading, since there is good reason to believe that this was certainly a common practice in *K'iang Hsi's* time, and would even have been done by *Ming* designers if the occasion had presented itself thus to enrich their fabrics.

But these criticisms are extremely minor, probably stressed more than need be, so that the reviewer may have a chance to exhibit some knowledge. The handbook is in every way a credit to the authors and the Museum, and is a distinct landmark in a difficult phase of Chinese studies. Above all, the reviewer would be negligent, if no mention were made of the extraordinarily beautiful and exciting exhibition which it was prepared to supplement. It was a show which those who did not see it may long regret, and those who did will long remember.

HORACE H. F. JAYNE

The American Art Annual, Volume XXVIII

The American Federation of Arts, Publishers. Price, $10.00.

The American Art Annual (Volume XXVIII) puts into tangible form the results and accomplishments in the arts throughout the United States during the year 1931. More than that, it contains many classified lists, corrected up to the last moment of going to press; among these lists are those of museums and associations, schools, art trades, and publications which regularly give space to matters of art. The largest portion of the book is given over to a biographical listing of living artists which is supplemented by obituaries of those dying throughout the year.

With a view to retaining the serviceability of the book in libraries and on other reference shelves the olive-green cloth binding has been kept. The design of the lettering on the cover has, however, been improved in respect to legibility and design. The pages remain the same size but more detailed and careful thought has gone into the type lay-out. The result is that its less crowded appearance had added appreciably to the quick usefulness of the book as a whole.

For the first time illustration in color is used, in the frontispiece reproducing an interesting Mexican feather mosaic. In addition to this there are fifteen illustrations in sepia which give a visual idea of outstanding works of the year.

A concise but adequate review of "The Year in Art" reveals increased activity in the field of art despite the continuance of the economic depression. An increase of over seven million dollars in gifts and bequests to art institutions or for the cause of art over the year 1930 is but one indication of the trend. A surprising number of new museums, galleries, and other institutions throughout the country are here remarked upon.

Altogether *The American Art Annual* is unique in content and now its format has made a successful stride, not only toward enhancement of appearance, but toward enlarging its ready usability—which is of great importance for a reference book of any kind.

F. A. W., JR.