

The problems presented by Mohammedan metal work are most difficult. The classification of Dr. Ernst Kühnel—tentative in some respects—is influenced in part by the many objects, hitherto imperfectly known, sent from the great Russian collections. The earliest metal work includes Sassanian silver bowls, before the seventh century, belonging to the Czar of Russia, and a series of metal ewers, some of them in animal form. In this ancient Persian art, related to that of Assyria and Greece, are found many well-known motifs of later Persian art: the king on horseback killing a lion, a tiger in front of a tree, a lion springing upon a wild ox, a throned king surrounded by servants, fabulous animals, two animals symmetrical and face to face or back to back, as well as ornamental foliage and palmettes.

A series of inlaid bronze mortars and large kettles with decoration in relief are probably from West Turkestan, and other mortars and smaller decorated metal pots with handles come from the Caucasus region. A number of brass pitchers with rows of lions or birds in relief around the upper edge of the body, many of them the property of Count Bobrinskoy of St. Petersburg, are assigned to Armenia, twelfth century. From these the transition is easy to the beautiful inlaid work of Mesopotamia, the exquisite bronze ewers, candlesticks, and bowls inlaid with silver and copper in medallions and bands, with figures of horsemen, musicians, animals, and inscriptions with human heads. They belong to the late twelfth and to the thirteenth century, and many of them are fortunately dated and signed. They were made at Mosul, but the artists often went to other places, some as far as Syria and Egypt. This technique was continued in the fourteenth and fifteenth centuries, the pattern of fishes seeming to be characteristic of Syria, while pieces with large dedicatory inscriptions were often made for a Mameluke Sultan of Egypt.

To many persons, the miniatures and illuminated books of the Nearer Orient make the most direct appeal. Though there is in these a frank use of figure representation, the principal aim is not the imitation of nature nor is it the use of composition and perspective as we understand it. The figure-drawing seems to obey a law of lines and pattern. There is little modelling, and color is put on in flat tones. Animals are represented with surprising truth, but the silhouette and the action are the ends sought and attained. Details of clothes and accessories are often minutely executed. The earliest miniatures with figures shown at Munich, many of them loaned by Dr. F. R. Martin of Stockholm, are Mesopotamian of the late twelfth and the thirteenth century; their drawing is like the figures on contemporary metal work and

Rhages pottery. The finest Persian miniatures begin in the fifteenth century and are Mongolian in character. In the sixteenth century they are more distinctly Persian: illustrations for the Persian national epic, the "Shah Nameh," and for manuscripts of the famous Persian poets. The wide margins of many of these manuscripts are decorated with animals and plants in green gold and yellow gold, resembling the drawing in contemporary carpets. To decide whether a given miniature is Persian or Turkish is often difficult, since Persian miniaturists worked at the Turkish court where Persian art and culture were the fashion. Persian miniatures usually exhibit most minute workmanship and are flawless in details of ornament, whereas Turkish work when looked at closely often seems slighted and careless. On the other hand Turkish miniatures possess a bold decorative quality and a striking color effect when seen from a little distance, and they do not need to be observed so closely as Persian work. This is also true of Turkish textiles and pottery. Special mention must be made of the portrait of Timour, fifteenth century; the portrait of a Dervish of Bagdad, about 1500, by Behzad, the most famous of all Persian miniaturists; and the portrait of a Turkish prince, also by Behzad, said to be a Persian copy of the miniature by Gentile Bellini, now owned by Mrs. J. L. Gardner of Boston. Among the Indian miniatures there is one showing the Mogul Emperor Akbar surrounded by his court, sixty-seven portraits, all on one page.

The Oriental carpets at Munich number about 200. The finest Persian carpets are remarkable for the beauty of their drawing, their figures, their flowing lines, and floral patterns. The drawing is often symmetrical according to different plans, while the colors, which never attempt to imitate nature, are interchanged and differently chosen each time the same drawing appears. This produces an effect of variety in unity, and a symmetry which is somewhat elusive and never rigid. Among Persian figure carpets of the sixteenth century at Munich, the first place must be given to the very large silk and silver Ispahan hunting carpet belonging to the Emperor of Austro-Hungary. On the salmon-colored field around the centre medallion there are mounted horsemen slaying desert animals. On the rich red ground of the border appear recurring pairs of winged genii, one seated facing front, and the other in profile, holding a dish of offerings. The conventional patterns seen in the Armenian carpets of the sixteenth and seventeenth centuries, which rudely imitate Persian animal and tree forms, are still further developed in the old Asia Minor or Ushak carpets. The motifs here are usually derived from the Chinese and

reflect dragon and cloud forms, while the solid patches of color, in the open spaces free from pattern, produce good decorative effects. A rare carpet placed in this class at Munich resembles nothing so much as American autumn leaves of different sizes and shapes set out in rows on a dark ground. It belongs to the Ottoman Museum, Constantinople, and comes from a mosque in Stambul. The Turkish silk carpets with floral patterns seem to have as their only defect a too obvious symmetrical balance of pattern.

The collection of arms and armor is extensive and contains many pieces of great historical interest. A conical jewelled helmet once belonged to the Siberian Khan Koutschum, and afterward to the Czar Michael Theodorovitch Romanoff, and later came into the possession of Peter the Great. A small curved sword inscribed with the name of the Turkish Sultan, Solomon the Magnificent, and dated 1528, is perhaps the most beautiful Persian piece in the collection, with its gold inlay of Persian verses and its ivory handle covered in two planes with Persian arabesques in gold.

Not the least interesting part of the Munich exhibition is the large number of objects of European make, showing Mohammedan influence: pottery and porcelain, Venetian metal work and book bindings, Spanish tiles, Sicilian textiles, as well as engravings and paintings of Turkish subjects, portraits, scenes, and embassies. A number of rooms are devoted to the display of the plates of monumental works on Mohammedan art and archæology, and there is also a library where all important books on these subjects may be consulted. During the coming winter an elaborate publication with many plates is to be issued as a memorial of the exhibition.

G. M. B.

*Turner's Sketches and Drawings.* By A. J. Finberg, with 100 illustrations. Charles Scribner's Sons. \$4 net.

Mr. Finberg has recently catalogued all the Turner sketches in the National Gallery, and has thus acquired the most intimate acquaintance with the materials of the present study. He divides Turner's activity into seven periods. After seven years of apprenticeship, and three of topographical drawing, the painter, from 1797 to 1802, under Wilson's influence, occupies himself, none too successfully, with the conventionally sublime. His power first fully appears in the sea paintings, the most important of which antedate 1809. There follows until 1813 a happy interlude, marked by the best of the "Liber" prints. The period of full mastery, from 1813 to 1830, displays a certain hardening in his gift, a lesser spontaneity. It is followed by fifteen years of what our author roundly calls "mental and physical de-

cay," during which the so-called impressionistic studies were made.

This view of Turner's last phase, though by no means novel, has never been more ably presented. Mr. Finberg scouts the older theory that merely the painter's eyesight was at fault, and holds that his artistic vision had lost its lucidity. He indulged in partial reveries which admitted of no complete transcription. He dealt in intimations of experiences essentially inchoate and inexpressible. Into an issue involving the entire antithesis of the classic and romantic ideals we naturally cannot now enter. We may only express a conviction that the undeniable splendor of Turner's latest work is the splendor not of new growth, but of decay.

At many points Mr. Finberg passes beyond his immediate theme to the discussion of artistic creation generally, and he seldom fails to illuminate this obscure matter. He raises the paradox that, while the elaborate and accomplished sketches made in Italy in 1812 were rarely converted into pictures, the merest pencil scrawls were sometimes after many years transformed into the complete designs for the "Liber," the "Southern Coast," etc. One might almost maintain the position that Turner's sketches were pictorially useful to him in direct ratio to their slowness. A capital instance of this is afforded in plate lv where we have together the pencil sketch of the port of Wacht and the engraving published nine years later in "The Southern Coast." Nothing could better show how inventive Turner was, how little to be classed as a realist; nothing could better offset the extravagances of Ruskin's cult of imitation.

It would be a pleasure to dwell upon Mr. Finberg's closing chapter which reaches critical conclusions of real importance. An extract or two may suggest the drift.

When we talk of art as representing nature, it is evident that we must be careful to distinguish exactly what we mean by such an expression. If we take it to mean that art does or can or ought to give us a copy of the given actual world apart from what Mr. Ruskin calls the meddling action of man's intelligence, then it is obvious that we have fallen into a very serious error. Apart from the action of his intellect, an artist could not possibly make the external world an object of his thought, he could not, therefore, represent it on paper or canvas; and even if we suppose these difficulties overcome, and the copy of bare, unadulterated reality fixed on the canvas, nobody could possibly recognize it or know that it was there.

This statement cuts to the heart of the most prevalent fallacies concerning artistic vision. Any thorough-going realism or impressionism is psychologically impossible. On the literary side Mr. Finberg's work is uneven. He often attains eloquence and then lapses into a crabbed academic jargon. His defini-

tion of a work of pictorial art exhibits both the vigor of his thinking and the difficulty of his manner.

Strictly speaking, a work of art is a symbol, and a symbol is not a copy or imitation of the meaning it stands for. The meaning of pictorial art is then always some connected circle of psychical states with their representation and emotional contents. These contents may refer to the common physical world of ordinary experience, or they may refer to a dream world that has no existence except as an element of human consciousness; and this reference is determined in each case by the nature of the contents themselves. . . . I will define a work of pictorial art as an arrangement of spatial symbols embodying an individualized psychical content present to the mind of the artist, and intended to call up always the same ideas and emotions in the minds of others.

For the student of Turner this well-made book, with more than eighty plates, containing many inedited drawings, is a necessary aid. It should also be read by all who approach the graphic arts in a philosophic spirit.

Montross has opened his handsome new gallery with an exhibition of selected paintings by American artists. Most of the pictures have been seen before, but they are all of a quality that makes further acquaintance a pleasure. The Mewing Lot, by Arthur Wesley Dow, where the moon rises over a hayfield dotted with queen's lace, and, while throwing two apple trees into shadow, spreads its soft light over field and background, is new to us. It is in strong contrast to the Incandescent Sun of Elliott Daingerfield. This has rich color in the sky, which dark trees and mountain tops emerging from the mist emphasize. But in this picture, as in many another by Mr. Daingerfield, the artist has treated his subject too theatrically. The Moonlit Cove exercises a strange fascination, when once its meaning is caught. A boat, scarcely discernible at first, lies in the cove; gradually all its lines unfold themselves before your eyes, and you realize the spaciousness of the cove. With quaint conceit, Mr. Ryder has made the moon with the features of the man in it distinctly marked, showing through a long white cloud that takes the shape of a ghostly being wrapped in a sheet, with one long arm stretching behind the cliffs. Two of Edward J. Steichen's silvery-gray landscapes, in silvered frames, Beyond the Trees—Spring Evening, and the Little White Cottage, are very different from his style of last season. Horatio Walker's Oxen Drinking is one of those scenes of French Canadian farm life in which the artist is so much at home. Willard L. Metcalf's The White Veil of Falling Snow still holds its own. Among other pictures are W. L. Lathrop's delightful The Canal, Late Afternoon; J. Alden Weir's Pan and Wolf; a decorative piece, Sappho, of much brilliant color, by Hugo Ballin, and two early sketches, The Hod Carrier and Tea Roses, by Childe Hassam.

The Kaiser and Dr. Bode are evidently determined not to give in about the Lucas wax bust in the Kaiser Friedrich Museum, although Prof. Adolph Hildebrand has

joined the big army of its assailants, and called it "a bad piece of work, poor and lifeless." In the general guide to the entire collection of the museum, published last year, and sold in the museum, one reads this of the Flora:

In piquant contrast to their (bronze statuettes) clear-cut style, as also to their dark coloring, stands the painted wax bust of Flora, which is very near akin to the manner of Leonardo da Vinci, and perhaps may indeed have been his own work. . . . It recalls most of the plastic work of the Renaissance period in Upper Italy and Florence, and the smile, as the face is seen in profile from the left side, is quite Leonardesque. So, too, is the charm of its placid expression, which closely corresponds to the style of 1510, and should not be overlooked.

The important excavations made last year on the Janiculum in Rome have been followed up this year by the discovery of a sanctuary with niches for the statues of deities worshipped there, and a triangular altar, made of brick. In the same vicinity were also found a fragment of a statuette of Jupiter, a statue of Bacchus, a statue of Egyptian type, and three skeletons.

The *Journal du Caire* reports an interesting archaeological discovery from Upper Egypt. A wooden panel has been unearthed bearing a Latin inscription of fifty lines, of which thirty-five are perfectly legible. The text makes allusion to the Siege of Jerusalem by Vespasian and Titus and constitutes the first authentic record obtained of that event. The inscription confirms the narrative of Josephus and other historians. Apart from the tablets found at Pompeii, this is the finest specimen of Latin writing that has been discovered.

## Finance.

### AN OCTOBER MARKET.

In the middle of last summer it was a matter of common Wall Street prediction that three unpleasant possibilities were to be apprehended in October's markets—tight money at New York, financial disturbance at London, and a "political scare," ascribed to the outlook for Democratic victories in November, on all the American stock exchanges. Events in the field of finance, which every one has expected, are always apt not to come to pass; but it is not very often that things happen in a way so exactly opposite to prediction as they have happened this October. There has been no tight money at New York; 3½ per cent. has thus far been the month's highest rate on the Wall Street call loan market, whereas a 6 per cent. rate was touched even in October, 1909, and very much higher rates in the same month of years like 1906 and 1905.

London's markets have not been demoralized. In spite of the reasonably high Bank of England rate, and in spite, also, of such incidental shocks as the Portuguese revolution and the French railway strike, the English stock exchanges have moved favorably; recovery in prices being noteworthy in the very de-