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The somber scheme of yellow, red, and black recalls the art of the Spaniards. Cottet, whose name one naturally associates with that of Simon because of their common interest in Breton folk, shows a group of picturesque women halted in a meadow on their pilgrimage to Plougastel. The scene is treated with rich color in a vein of strong optimism. It recalls a picture by the same artist, exhibited in America some years ago, showing the journey's end with the little church of St. Anne-la-Palud surrounded by thousands of white-capped Breton pilgrims.

A painting by Ménard shows a highly characteristic landscape with tints of the black opal among marsh grasses and distant woods. It has a lyric quality breathing a profound peace which almost makes the beholder aware of the classic figures which on this occasion the artist has omitted. Visitors familiar with French art gladly recognize such names as Auburtin, Dinet, Raffaëlli, and Charlot.

Henri Caro-Delvaile has supplied from his studio a nude of the type which has made him famous in the past. The strong accents of black hair and orange ribbon serve as foils to the pearly flesh tones and delicate boudoir decorations.

The tender mood of Impressionism is seen in landscapes by Henri Martin and Le Sidaner. Signac's view of the Maas bridge at Rotterdam is a good example of the more scientific pointillism.

The younger group of artists, who are responsible for the decorations of the Théâtre des Champs Elysées in Paris, have sent a number of interesting pictures, including the spirited Maidens Waylaid by Xavier Roussel, The Little Sister by Mme. Marval, and canvases by Henri Lebasque and Maurice Denis. The picnicing scene by Balande with its happy groups disposed about the lawn in marked sunshine and shadow is immediately sympathetic to Americans being in the vein of some of our own painters. Added to those just mentioned are works by such men as Bonnard, Vallotton, Zingg, Manguin, Désiré, Piot, making a truly modern exhibition, an event which cannot fail to help Americans in understanding the France of today.

H. B. W.

CHINESE PORTRAITS

AN interesting collection of Chinese portraits, the property of Samuel T. Peters, is now on exhibition in H 11, the room where generally Japanese prints are shown. They are the formal, dignified portraits which collectors appreciate for their sober and decorative color schemes and which adapt themselves so well to our homes because they fill their place without unduly opening vistas and holes in the wall to the detriment of the architecture of the room.

Besides these excellent qualities they have also the more human ones of admirable characterization and great personality; they must have been perfect likenesses and show us the Chinese men and women of bygone ages not as poets and artists wished them to look, or as perhaps they themselves fondly believed they were like, but the people as they really were and as their relations and friends saw them. It strikes the observer immediately how un-Chinese they look: some of the women might come straight from a New England town, others are the types we daily meet. The reason perhaps is that they were posthumous portraits of which the exact likeness was the principal object; besides, the sitter him or herself had no say in the matter.

The reason why the likeness was considered all-important even to the extent that the faces had often to be repainted if the family was not thoroughly satisfied, is that their first use was at the funeral, when the portrait was hung on the wall over the catafalque and was supposed to serve more or less like the Ka figures in Egyptian tombs, as a resting place for the deceased spirit, which was present, though it had left its earthly form.

After the burial the portrait was hung up in the ancestral hall, and specially venerated on New Year's day and anniversary days; sometimes in rarer cases of prominent families it was transferred to the temple dedicated to the worship of the ancestors of the clan.

The portrait was rarely painted during the life of the sitter; generally after death the artist was called in. It was successful, thanks to the admirable artistic memory



CHINESE PORTRAIT
MING DYNASTY



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of the Far Eastern painter, who is accustomed to make a picture at home after having taken in all the details before nature, or the copy of a picture after having studied it for a time in a friend's home.

For the greater part, the portraits are of the Ming period and represent men and women seated in the same conventional pose and in arm-chairs of the same style. The costumes in many cases indicate the wearer's rank or position; they are, like the faces and hands, treated in flat tones without cast shadows or light effects, the patterns of the brocades and the ornaments of the jewelry carefully drawn, the form simply indicated by the contour and the lines of the features and folds. Notwithstanding the almost complete absence of half-tones or modeling, perhaps because of that, the effect is very much like Holbein's portraits, always dignified, and though often the faces are by no means handsome, they are never caricatures.

At the same time are shown some other Chinese portraits which are earlier, mostly Sung, but not of the same class, portraits in the sense we attach to the word, made during life and rendering people in freer attitudes as they went about. These were hung up in the house, used as other paintings and in the same way as we do.

There is also part of a remarkable genealogy of the Chou family which shows two of their most prominent members and gives an account of the honors they received.

S. C. B. R.

PRE-GOTHIC IVORIES IN THE PIERPONT MORGAN COLLECTION

THE Pre-Gothic ivories in the Morgan Collection—if one may use this convenient term to describe not only the Christian ivories earlier in date than the thirteenth century, but also the ancient Egyptian and late classical examples—constitute a collection of exceptional importance in number, quality, and representative character. When the ivories were first shown at the Museum in 1914 as part of the Morgan Loan Collection, labels were prepared from lists sent in advance, in order that the col-

lection might be shown without delay. In many instances the descriptions have proved to be erroneous. The preparation of the card catalogue of the collection, including the ivories, given to the Museum in 1917 by J. Pierpont Morgan, has afforded an opportunity for a careful study of this notable group of early ivory carvings. As a result of these investigations, new labels are now in preparation.

It may be of interest, at this time, to give a brief review of the ivories, which are now exhibited in the Pierpont Morgan Wing, Gallery F 2, with the exception of the Roman couch and stool, which are shown in Gallery D 9 of the Classical Department. The collection includes a large number of undescribed pieces.¹ In succeeding articles in the BULLETIN, the writer hopes to give a more extended notice of some of these than is possible in the following notes, which, in view of the size of the collection, are necessarily of a summary nature. The ivories are discussed under the main headings of Egyptian, Late Classical, East Christian, Byzantine, Carolingian, Romanesque, and Musulman.

EGYPTIAN²

The earliest piece in the collection is an ivory cup, assigned to the Eighteenth Dynasty (1580-1315 B. C.). A recumbent lion, an Apis bull, and a kneeling figure of a man (good Saïte work) may be classed generally as Late Dynastic, about seventh to fourth century B. C.

LATE CLASSICAL²

Ivory carving in the late Roman period is represented by several interesting pieces. A couch (restored as a seat) and a foot stool, decorated with bone carvings and glass inlay, are rare examples of furniture of the first century A. D. Probably of the same period are three parts of the ivory decoration of a couch, a ring with Venus

¹Some of the most interesting of these are indicated by an asterisk. Among these are included a few pieces, previously mentioned in Museum publications, but of which the attributions are now radically changed.

²For the Egyptian and classical ivories information has been supplied by the departments in the Museum respectively concerned with these subjects.