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itself the practice of art. But except for people who are actually artists, much that goes to make home beautiful must of necessity be obtained by judicious collecting. It might easily be proved that articles which are really beautiful owe their chief attraction to the sense of suitability and permanent value which is required to make them satisfactory. But, further than this, it may fairly be argued that it is the duty of every one who is so fortunate as to possess a home and to be the head of a family to endeavor, so far as he can, to make his family happy by making his home beautiful.

#### A LOUIS XVI. FAN.

WE have written so recently at length on the subject of fans that in introducing to the notice of our readers the delicately pierced ivory fan of our illustration, it is only necessary to remark that it is from the celebrated collection of Mylius in Genoa, and is an admirable souvenir of the luxurious court of Louis XVI. It will be noticed that notwithstanding the necessary minuteness of the details of the decoration as they appear in our reproduction, every object contained in it is remarkably well defined.

#### SAN DONATO TREASURES IN AMERICA.

SOME of the choicest objects of art in the recent San Donato collection were sold to come to this country. We are indebted to the correspondent of The New York Times, Mr. James Jackson Jarves, through whose instrumentality most of the American purchases were made, for the following interesting details concerning them: A private house in New York is to receive the reduced repetition in bronze made many years since by Barbedienne of Paris, of the Ghiberti doors of the Baptistery of Florence—those famous gates of Paradise, as Michael Angelo pertinently called them. They cost Prince Demidoff in England \$20,000, and it took three years to make them. He used them as the entrance to his Gobelin tapestried concert-room, formerly the chapel of his palace. The present owners intend having them gilded, as their originals were, the traces of the gold, after more than four centuries' wear, being still plainly discernible on them. America will also possess some of the finest specimens of the celebrated old Vienna porcelain, the making of which has been discontinued by the Austrian Government on account of its expense. The remarkable dinner-service, made up of 107 pieces, decorated with copies of the most celebrated of the old masters of the Belvedere Gallery, beautifully executed, and which cost the prince \$35,000—for one dish alone he paid \$3300—was sold by the piece at a very great sacrifice, not a third of the original price. The famous Rubens plate goes to a small country town in Pennsylvania, and not a few pieces of this renowned collection, with choice old bits of Sèvres and Saxon of the best periods of the last century, will decorate New World homes which hitherto have seen nothing of this select character.

Few probably are aware of the prices paid by European collectors for rare specimens of Sèvres and Saxon porcelains, simply on account of some delicate quality of the decoration or paste. Three small flower-vases of the blue turquoise tint, fan-shaped, painted by Dodin in 1758, sold for \$19,000, and immediately after were resold at an advance of \$3000. The Sèvres snuff-box, No. 476 of the San Donato catalogue, painted after a design by Boucher, was eagerly acquired, at the price of \$6000, by Baron Rothschild. These values, it is true, are exceptionally fictitious, and are the result of the competition of a few avid collectors, who are willing to pay any price to secure some very rare or choice specimens of certain old workmanship in some fashionable line of the minor arts. When Americans fairly enter the European field of bric-à-brac competition, we may see even more extravagant prices paid, simply for the pride of ownership, irrespective of absolute artistic values.

A mahogany secretary of the time of Louis XVI., ornamented with finely-cut gilt bronzes, by the celebrated Gouthière, which came from the historical château of Vaux-Praslin, and cost the prince \$2400, goes, with a set of furniture once used by Napoleon I., bearing his imperial eagles, to adorn the rooms of a young gentle-

man's country seat in Pennsylvania. He secured, also, the gold-mounted knife, spoon, and fork, with the initials of Marie Antoinette, of France, which she had given to one of the ladies of her household. Several of the most interesting of the Napoleon relics were also obtained by him, particularly the silver with the imperial arms, long in use in the emperor's campaigns; the official autograph of Bonaparte while in Egypt, attached to an army dispatch; the ribbon decorations of the Legion of Honor constantly worn by the emperor, which were given by him to his brother Jerome, who bequeathed them and the other family relics to his daughter, the Princess Mathilde. On her marrying Anatole Demidoff they became his property, and now the Princess Mathilde has had the mortification of seeing all the family souvenirs of her great uncle and little father sold at auction to the highest bidder. The same young American also acquired the beautiful bracelet of the Queen of Westphalia, Jerome Bonaparte's wife, formed of precious stones composing an acrostic, giving her name and the date of her birth, 1783, and with it the costly travelling case, furnished with everything necessary for the toilette, mounted in gold, ornamented with the imperial eagles and bees, containing secret places for papers, which was given in 1810 by the queen to the king, with their initials interlaced in gold. This case can only be opened by a person knowing the secret of its ingenious and beautiful workmanship, which is a masterpiece of the time.

As a whole, the low prices obtained for the Napoleon relics at San Donato were a suggestive indication of the altered fortunes of the Bonapartes and the changed public opinion in regard to the family since the fall of the second empire. Nevertheless, a milk tooth of the great emperor, mounted in gold, a gift from Mme. Lœtitia to Jerome, found a buyer at 150 francs, and a lock of his hair, in a medallion, brought 140 francs. The hair of Joseph Bonaparte, in a gold locket, was considered only worth 20 francs, and that of the Princess Julia no more than 15 francs. In short, all the souvenirs of the Bonaparte family, except of the first emperor, sold for scarcely the value of their settings. The life-size statue, in marble, of Mme. Lœtitia, by Canova, taken as a Roman matron, a superb work of art, was knocked down for \$1200, and one of heroic size, of the emperor, for \$800. Marble busts of other members of the family were sold from \$20 to \$50 apiece, scarcely the cost of the crude material. But that of the empress Josephine, by Giolli, rose to \$600, and one by Canova, of Pauline Bonaparte, for her beauty, found an admirer at \$1100.

A rich store of magnificent ecclesiastical embroideries, dalmatiques, chasubles, and altar-fronts, of Italian and Spanish make, and other objects in gold and velvet, curtains and table-covers, some from the Fortuny collection, with some of the most remarkable specimens of the sixteenth and seventeenth century, German repoussé silver work, ebony inlaid cabinets, and superb renaissance bronzes, which put out of countenance all modern work, and will serve for the standard of excellence so much needed by us in our incipient arts, are also coming to America. It is to be hoped that their various new proprietors will place them from time to time where they will "do the most good"—that is, in the loan exhibitions now in vogue.

At least one good genuine specimen of Luca della Robbia's work, "La Vierge au Coussin," surrounded by a wreath of fruits and leaves, in color, in his usual fashion, comes to New York. It will be found illustrated on another page. But perhaps the most interesting of all the relics, from its associations with Louis XVI., which hereafter finds its new home in our country, is the charming iron music-stand, of hammered and repoussé work, which was designed by the king, while he was dauphin, as a present to Marie Antoinette, and is so lovely a specimen of fine taste and workmanship as to clearly prove that the unfortunate monarch missed his "mission" when he fatally played at kingcraft instead of becoming a bona fide artisan, and saving his head.

One of the results of this sale obviously will be, in America, to stimulate the acquisition of really tasteful and artistic objects, and the formation of special collections of various kinds, which will greatly aid both the growing taste of our people for fine art and the industrial development of the arts which cater to a highly-cultivated taste. In this way the sale at San Donato becomes for America a marked event, a fresh starting-point in its incipient career in this important direction.

#### SALE OF ART FURNITURE.

SOME very fine art furniture in the style of Chippendale, Sheraton, and Adams, mostly reproductions from old examples, was sold lately in London. A satinwood wardrobe, banded with tulipwood, ornamented with fluted and reeded columns with vases on the top, sold for 162 pounds 15 shillings; a commode, in black shell and boule, inlaid with colored work and with ormolu mounts, a good specimen of the period of Louis XIII., 78 pounds 15 shillings; a library table, in black boule work mounted in ormolu, designed by Berian, 42 pounds; an old English pedestal sideboard, in mahogany, inlaid with satinwood, 58 pounds 16 shillings; a pair of pier tables, in satinwood, fluted legs, ormolu mounts and marble tops, 48 pounds; and old English bookcase, with trellis doors, 74 pounds 11 shillings; a sideboard, in mahogany, with pedestals, chased ormolu mountings and gallery, in the style of Louis XVI., 262 pounds 10 shillings; a pair of dinner wagons, 126 pounds; a pair of pier tables of mahogany, with chased ormolu mounts and marble tops, style of Louis XVI., 131 pounds 5 shillings; a pair of fine old black boule terms, with chased Goutier mounts, designed by Berian, 210 pounds; a carved mahogany sideboard, designed by Adams, with pedestals and brass rail with sconces, 105 pounds; a pair of side tables of satinwood and harewood, inlaid with marqueterie from subjects by Angelica Kauffman, musical trophies on fluted legs, gilt, 210 pounds; a chimney glass in carved satinwood frame, 78 pounds 10 shillings; a satinwood cabinet, inlaid with marqueterie, the panels decorated with subjects after Angelica Kauffman, 294 pounds.

#### Among the Dealers.

A remarkably well-decorated plaque by Poitevin fils, showing a lady in mediæval costume, is among the attractions of the show-windows of Messrs. Schneider, Campbell & Co.

The finest collection of Japanese snuff bottles ever seen in this country, bought not long ago by Messrs. Watson & Co., of Union Square, New York, is to go to Europe for sale, there being no one on this side of the Atlantic, apparently, disposed to buy them. The collection consists of 240 pieces, and really ought to find a place in a museum. It includes bottles of amethyst, agate, tortoise-shell, rock crystal, dark and light cut glass, enamel and porcelain, including rare green crackle.

The curious new building opposite the Nineteenth Street side of Arnold, Constable & Co.'s establishment has appropriately become the home of the rare Spanish antiques and bric-à-brac of Mr. John Chadwick. This dealer has founded here a veritable Hispano-Moresque museum. Besides a fine display of decorative tiles suggestive of the Alhambra, the Alcazar, and still more ancient sources of inspiration, there are some of the rarest mediæval tapestries and embroidered hangings to be found in this country. A high altar-piece we noticed there, said to be from the cathedral in Toledo, would make a very artistic covering for four chair backs, and a richly embroidered velvet "reposteros"—such as are still hung from balconies in Spain on fête days—with a little ingenuity could be converted into a unique portière. Occupying a prominent place in Mr. Chadwick's rooms is a superb faïence vase nearly six feet high, which, in spite of its great size, he has managed to bring home perfectly sound from Paris. The piece is charmingly painted by Coutourier, with a cock, hen, and peacock, on one side, and guinea fowls on the other. Probably it is the largest vase of its kind ever brought to America.

A CURIOUS and valuable collection of early Italian majolica, numbering some twenty pieces, mostly of the sixteenth century, is on view at the rooms of Messrs. Moore & Curtis. It includes a large Caffagillo plaque with iridescent lustre, some gubbio plaques with the peculiar gold lustre of their kind, and a large and very interesting plaque of the Siculo-Moresque period. These rare specimens would find their proper place in the museum cabinet, where they could be studied by the students of ceramics for their strength and beauty of form, appropriate ornament, and harmony of color. There is in them none of the prettiness of modern finish, nor the expressionless accuracy of form to which the machinery of our day familiarizes us, but the artist recognizes at a glance at these ancient pieces the dexterity and cunning of the fingers that moulded the clay, and the sure touch of the master decorator who boldly sketched the outlines of the human figure or filled in the delicate and elegant arabesques. At the rooms of Messrs. Moore & Curtis we also notice a goodly array of Oriental porcelain in solid colors, including some fine pieces in the pale apple greens and rare yellows much prized by connoisseurs.