

Reviews



"SATTA"

BY YAMADA KEICHIU

somewhat in effect from their great reduction in size, and from the absence of colour, but they will enable readers of *THE STUDIO* to obtain an idea of the poetic charm of his conceptions. The one entitled *Bion*, or "The Beautiful Voice," derives its inspiration from the *Myō-on-bosatsu*, or "Goddess of Beautiful Voice," who, as Buddhists explain, is the teacher of the doctrines of the great founder of their religion, but who is popularly regarded as the Goddess of Music. The second illustration is also of a religious character, and represents Satta surrounded by a halo of light, throwing down the petals of the lotus-flower to

cheer and guide the weak and weary who seek their way to the gates of Paradise. These illustrations were originally reproduced, upon a somewhat larger scale, in that excellent publication the *Japanese Magazine of Art*. P.

REVIEWS.

État Général des Tapisseries de la Manufacture des Gobelins. By MAURICE FENAILLE. (Paris : Imprimerie Nationale ; London : Hachette.) Price 400 francs.—In this the first volume to be issued of the costly publication now being brought out under the auspices of the French Government, the fullest possible details are given of the subjects, position, sizes, and present condition of the remarkable tapestries produced between 1662 and 1699 at the Gobelins manufactory, after the designs of Raphael, Giulio Romano, Bernard van Orley, Lucas van Leyden, Charles Le Brun, and Pierre Mignard. This mass of valuable information, the collection of which must have involved much arduous work, is supplemented by a very fine series of photogravure reproductions of one hundred typical examples of the masterpieces described in the text. As is well known many unsuccessful attempts were made in France before the sixteenth century to introduce the tapestry weaving, which had produced such good results in Flanders, but it was not until about 1650, when two Flemings, Comans and De La Planche, were induced to teach their art to the men employed in a house belonging to the Gobelin family (hence the name of the manufactory) that anything was achieved in the desired direction. From that time, however, progress was rapid ; the French weavers soon became experts in the production of high warp tapestry : the rich fabrics appealed irresistibly to the luxury-loving Court of Louis XIV., and the enlightened Minister Colbert, who had ever a keen eye to the material interests of his country, converted a struggling private enterprise, into a national institution under royal patronage, naming the popular painter Charles Le Brun the first Director. Under his able management the industry flourished exceedingly. The rich nobles of France, in emulation of their royal master, vied with each other in the number of their orders for storied hangings to adorn their palaces, whilst commissions poured in from foreign courts. Le Brun himself, in spite of the many appointments he held, and the vast number of paintings he had undertaken to execute for Louis XIV., managed to make time to design

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