

Review

A pair of kakemono of tigers and dragons by Shuzan, though it fetched only 2188 yen, formed a notable item in the sale. The subject is one of which Oriental artists are very fond, but Shuzan has here gone further than most in his treatment of it. It recurred in a pair of screens attributed to Keishoki, a famous Japanese painter of some six hundred years ago, an excellent piece of work which sold for 2690 yen. A pair of screens painted with flowers and birds by Motonobu realized 13,000 yen. Several pieces of lacquer ware fetched more than 20,000 yen each, and a suit of armour, richly covered with works of art, was sold for 16,100 yen. The enthusiasm shown at each art sale at the Tokyo Fine Art Club, however unimportant, is really startling, but perhaps the art fever has

now reached its highest point, considering the enormous prices which works of art have commanded at these sales. HARADA-JIRO.

REVIEW.

Life and Works of Ozias Humphry, R.A.
By GEORGE C. WILLIAMSON, Litt.D. (London: John Lane.) £3 3s. net.—The researches embodied in this fine volume were begun, the author tells us, some fourteen years ago, and we gather that but for the war the book would have made its appearance much sooner. Had that been the case, it is almost certain that the famous lawsuit which occupied public attention so largely a year ago would never have been heard, or indeed heard of, for amongst the material collected by Dr. Williamson was a photograph of a sketch, signed with Humphry's initials, which had been preserved in the Royal Academy archives among the papers bequeathed by the painter's son, and which conclusively settled the question at issue. The picture of *The Ladies Waldegrave* had been sold as a Romney to Mr. Huntington, of California, for £20,000, and its market value as a Humphry is estimated to be only about one-fiftieth of that sum. If that ratio were to be accepted as defining the relative merits of the two painters, we should have to regard Ozias Humphry as unduly honoured by such a monument to his memory as this biography, but without predicting for him an auction-room fame at all comparable to that of his friend, it is well to bear in mind that market valuations are capricious, and that not so long ago painters whose works now fetch fabulous sums could be bought at sums as low as that which Humphry's Waldegrave group is said to be worth. Humphry's fame, however, during his life, rested in the main on his work as a painter of miniatures and on his pastels, and it is this rather than his work in oil that gives him a claim to consideration at the present day. Among the numerous illustrations accompanying Dr. Williamson's account of his career are reproductions of many of these miniatures, a few of them being in colour, and they enable one to appreciate the qualities which distinguished Humphry's work on the small scale. Following the biography are several appendices containing lists of his works, extracts from his account books and other papers, etc.



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