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made a third bust of Rousseau wearing a full wig and the costume of the period, as a companion to a similarly arranged one of Voltaire. This type is illustrated by the bust in the Museum.

A description of the bust of Rousseau exhibited at the Salon in 1779 may well be applied to the bust in the Metropolitan. The passage is taken from the *Mémoires Secrets* of 1779: "What fire in this last portrait, whose piercing glance seems to dive into the innermost recesses of the human heart! From a certain point of view, the illusion is so complete and the glance of the eye so direct and lively, that the bust seems animated, and one feels like avoiding its gaze." J. B.

GOLD JEWELRY FROM THE PHILIPPINE IS- LANDS

THIS collection constitutes a typical exhibit of the best work that has been done by Filipino goldsmiths, and the many attractive and beautiful specimens shown here should go far toward dissipating the prejudice that the Filipinos are not gifted with the qualities that insure progress in civilization. While much of the gold, silver, and ivory work of the Philippine Islands is distinctly Spanish in character, there is not lacking a note of originality, showing that although the native artists followed the Spanish types, they were able to impart to the work of their hands a characteristic quality all their own.

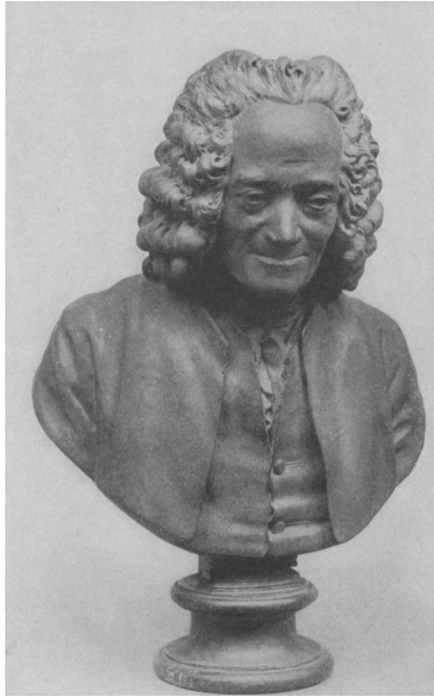
The native Filipino possesses, to a liberal degree, the inherent Malay gifts of artistic qualities, good taste, and refinement, which have been increased by the trace of Spanish blood. This is manifested by the treatment of the various flower, leaf, and fruit forms which have suggested most of the motifs, and which have been conventionalized and elevated in a true artistic spirit and with a deftness of workmanship that would do honor to

any European or American goldsmith. We have here a most happy blending of European and Oriental types of design, suggesting in some respects the very best Indian work.

The most interesting things in this collection from our distant American possession are the rosaries, necklaces, scapulars, and small relics, or crosses.

The seventeenth and eighteenth century work is extremely distinctive, suggesting the early Greek and Egyptian gold work. The beads are very small, often one millimeter to one and one-half millimeters in diameter, consisting of various

types, one of which has tiny little dots arranged in effective designs. The second type has the flat, rose-like ornaments, and the familiar Malayan beaded decorations, worked in with corals and other ornamentations. On some of the necklaces, the small barrel-shaped beads are interwoven with pearls of various sizes, the larger ones surrounded in part, or entirely with unique carved work. There is one interesting type made of small beads, sur-



BUST OF VOLTAIRE
BY HOUDON

rounded by seven tiny knobs, at the back of which is an elongated loop, joining into a long, continuous chain. Many of the beads are entirely of hand-work, although at times there is evidence of molds having been used, producing delicate open-work or filigree. Tiny bosses, hand-hammered, can be observed, showing four to six or eight hammer-marks. The gold is sometimes very heavy, enough so to resemble the work on the rings and other ornaments produced by the natives of the West Coast of Africa.

The scapulars are intensely interesting. The coral rose seems to be a favorite design, and the heavy gold wire work is a distinctive feature. The metalwork is very intricate, with blue enamel ornamentations, and in the center is an elongated, diamond-shaped aperture.

The borderings of the medallion pendants are in every case in thorough harmony with the scapular or necklace to which they are attached and we may note in this Filipino work a restraint and sobriety foreign to much Oriental art, although nothing of delicacy or grace has been sacrificed.

The crosses are made of bars of very heavy metal. In these instances the work is somewhat coarse, but the gold has been gradually worn down, giving it a smooth and pleasing appearance.

One rather extraordinary necklace consists of the joining together of elongated discs with a long chain, and the characteristic coral rose emblem.

Another noteworthy piece is a large relic made up of various marquise-shaped plates of gold, which have been perforated with the designs desired.

GEORGE F. KUNZ.

A LOAN COLLECTION OF JAPANESE SWORD GUARDS

THE Museum has recently borrowed from Mr. Howard Mansfield a collection of eighty-six sword guards which represent admirably a highly developed branch of Japanese art. The guards, which date from the fourteenth century to the end of

the Shogunate, are now arranged in a special case and are exhibited near the west entrance of the Hall of Japanese Armor. On one side of the case appear guards of the decorated type, including specimens in various metals — iron, shakudo, shibuichi, copper, brass, silver, and tinted bronzes — enriched in many instances by incrustations in silver and gold. On the other side of the case are exhibited sword guards of iron, beloved by Japanese of the older school, representing the greatest efforts of the earlier artists. Preëminent among these are guards of the family of Kaneiyé, which flourished in the sixteenth and seventeenth centuries. The works of this family, or school, rank among Japanese critics as models of pure and dignified taste. One of the most noteworthy examples here shown is Mr. Mansfield's guard of Kaneiyé II which, on the face, represents a fisherman punting his skiff against a strong current, and, above the fisherman, far away, lofty mountain tops; on the reverse, a temple on the ledge of a high mountain; below, the mist gathers, and over all shines the full moon. The only specimens in this case not belonging to the Mansfield Collection are two guards of Kaneiyé I and one guard of Kaneiyé III, which were presented to the Museum several years ago by a distinguished Japanese amateur of Kyoto, Massaügi Goda.

The present collection well merits the attention of lovers of Oriental Art, since it represents the expression of artists in a field which for more than a thousand years has been given special consideration by the nobles of Japan. The sword was, as Ieyasu said, "the living soul" of the Samurai, and its embellishment was found deserving of the serious efforts of the greatest artists. The makers of *Tsuba* were not merely metalsmiths, but designers as well. In instances, moreover, *Tsuba* were the work of artists in various fields, just as, in the case of European arms, the greatest painters and engravers furnished the design for the technical work. In this regard one notes a *Tsuba* of Natsuo (1828-1898). This, as the inscription tells us was the product of this last of the great masters in the art of *Tsuba*, working in coöperation with his friend, Soju, the painter. B. D.