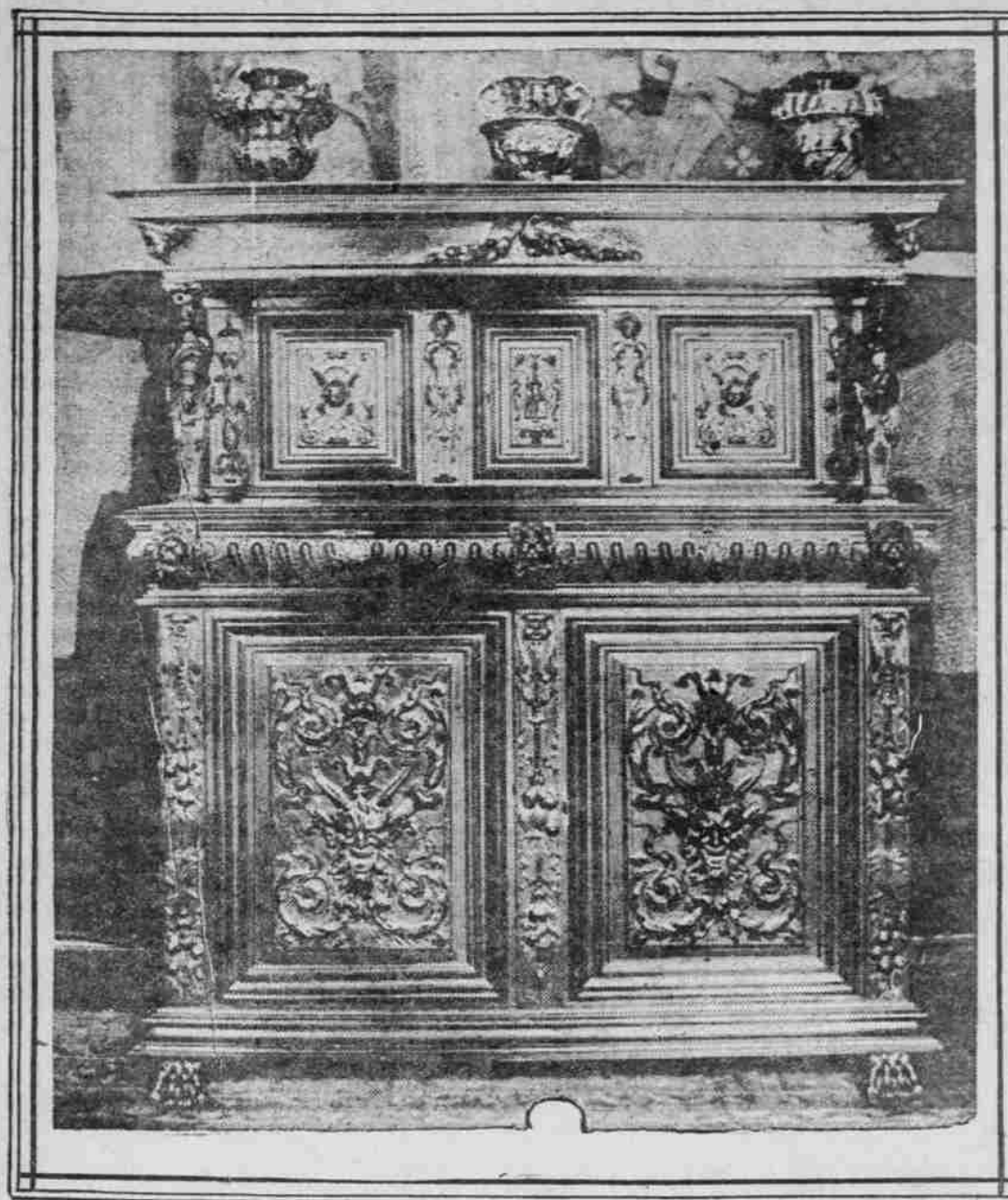
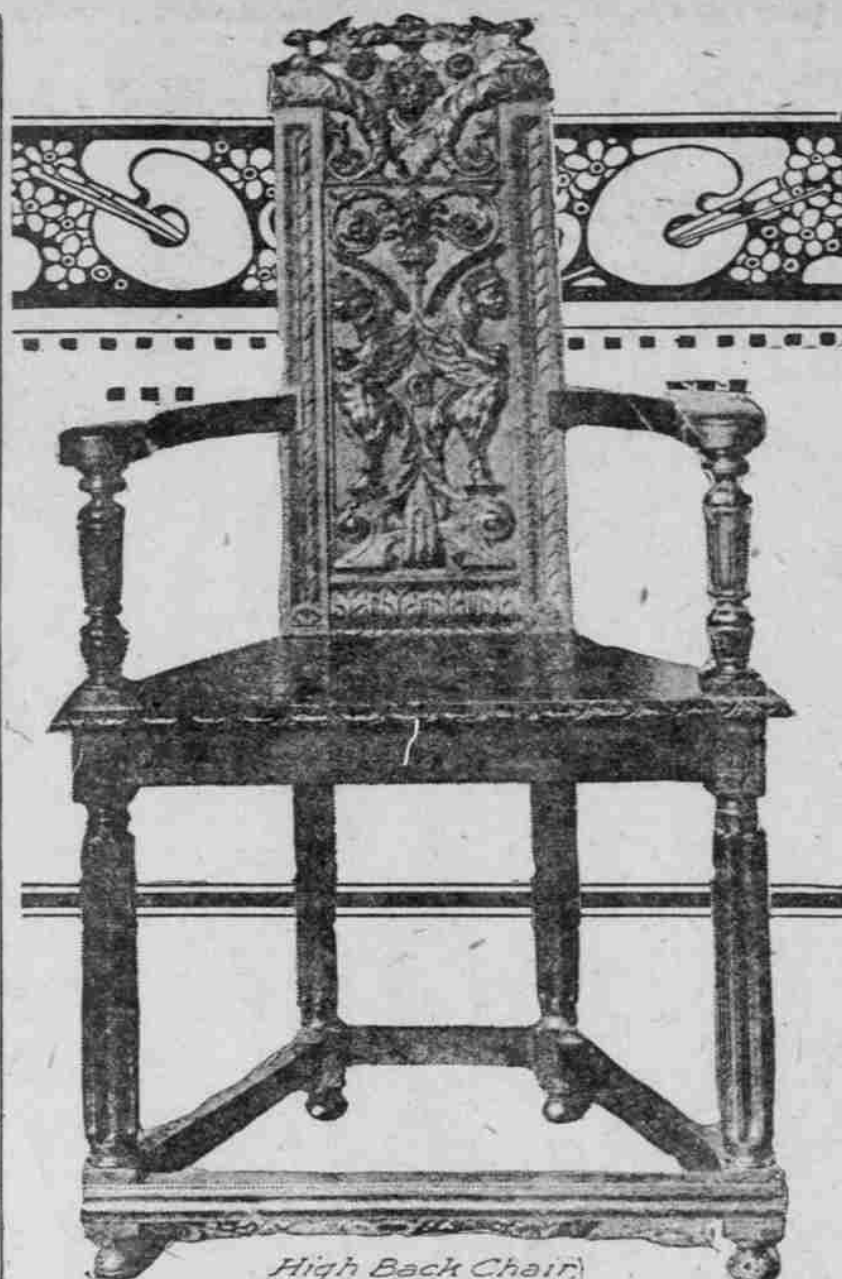


Million Dollar Collection to Enrich American Homes

FROM THE CHABRIERE-ARLES COLLECTION, ACQUIRED
By MESSRS DUVEEN BROTHERS.



Carved Walnut Dresser, Late XVI Century



High Back Chair, Early XVI Century



Armoire in Sculptured Wood

BY GUSTAV KOBBE.

FURNITURE worth a million! Who is going to spend that amount for it? Messrs. Duveen Brothers, the well-known American art dealers, already have.

But, then, such furniture! It is the famous Chabriere-Arles collection, displayed in the retrospective exposition at Lyons in 1877 and again in the Petit Palais, Paris, in 1900.

Mr. Chabriere-Arles, who formed the collection, is dead. His name, however, survives with the art objects he gathered and no doubt often will be quoted for the provenance of every piece in the collection even after it has been sold to the fortunate Americans who will acquire these objects of art for such these articles of Renaissance furniture are.

They are of the fifteenth and sixteenth centuries. In keeping with the taste of the time, they are embellished with bas-reliefs, often even with figures in high relief. These display all the purity of design of the fine period of the Renaissance. They also reveal a departure from contemporary architecture for the traditions of classical antiquity. It is in such furniture that the collection is especially rich. It contains some of the finest productions of the school of Lyons, Bourgogne and Fontainebleau. They are after designs by great craftsmen like Goujon and DuCrocq.

Several important dressers, sideboards or cabinets in tiers are in the collection. A superb sideboard recalls the antique method of architecturally ornamenting the lower tier and continuing the decoration above. Done by fluted pilasters, which repeat themselves on the upper tier, where they separate two doors decorated in their centers by a lion's mask with arabesques, this piece of furniture, so simple and so pure in style, is interesting in that it seems to have been designed by an architect who has striven above all to preserve the value and the purity of his lines. Also he has refrained from marring the balance of the design by introducing too much sculpture.

A second dresser is characteristic of a style found in much furniture of the second half of the sixteenth century. It shows grotesque figures supporting the angles. This sculpture gives them an importance they could not obtain in any other way. The idea repeats itself in a slight degree upon sculpture on the doors. One cannot help pausing to consider the immense grotesques or chimerae, their disproportion as well as their small heads as compared with their enormous bodies and their bearing on the general lines of the piece. It is a manifest that the care devoted to the sculpture has been bestowed upon all the rest. And while excess of carving is the most frequent error in furniture designed in the Bourgogne and Lyonnaise regions under the direct influence of Hugues Sambin, it is also necessary to recognize that skill in sculpture has, perhaps, never been more fascinatingly displayed than in those studios. For finish combined with strength this piece can be offered as a magnificent example of the school which, notwithstanding its somewhat excessive, often combines great simplicity of composition with largeness of execution. It may be noted as a special characteristic of furniture of this kind—and one that the imitator has not always too scrupulously respected—that the figures of the sirens are very simply modeled and that the noses are flattened, without rounding, as if executed by a few blows of a hammer upon the carving tool.

Passing from the Sennegon into the Chabriere collection, this great sideboard has always—and with sufficient reason—been considered as having the provenance of the region Lyonnaise. A third sideboard, in which the upper part is divided into three panels with cupboards, is decorated with the fig-

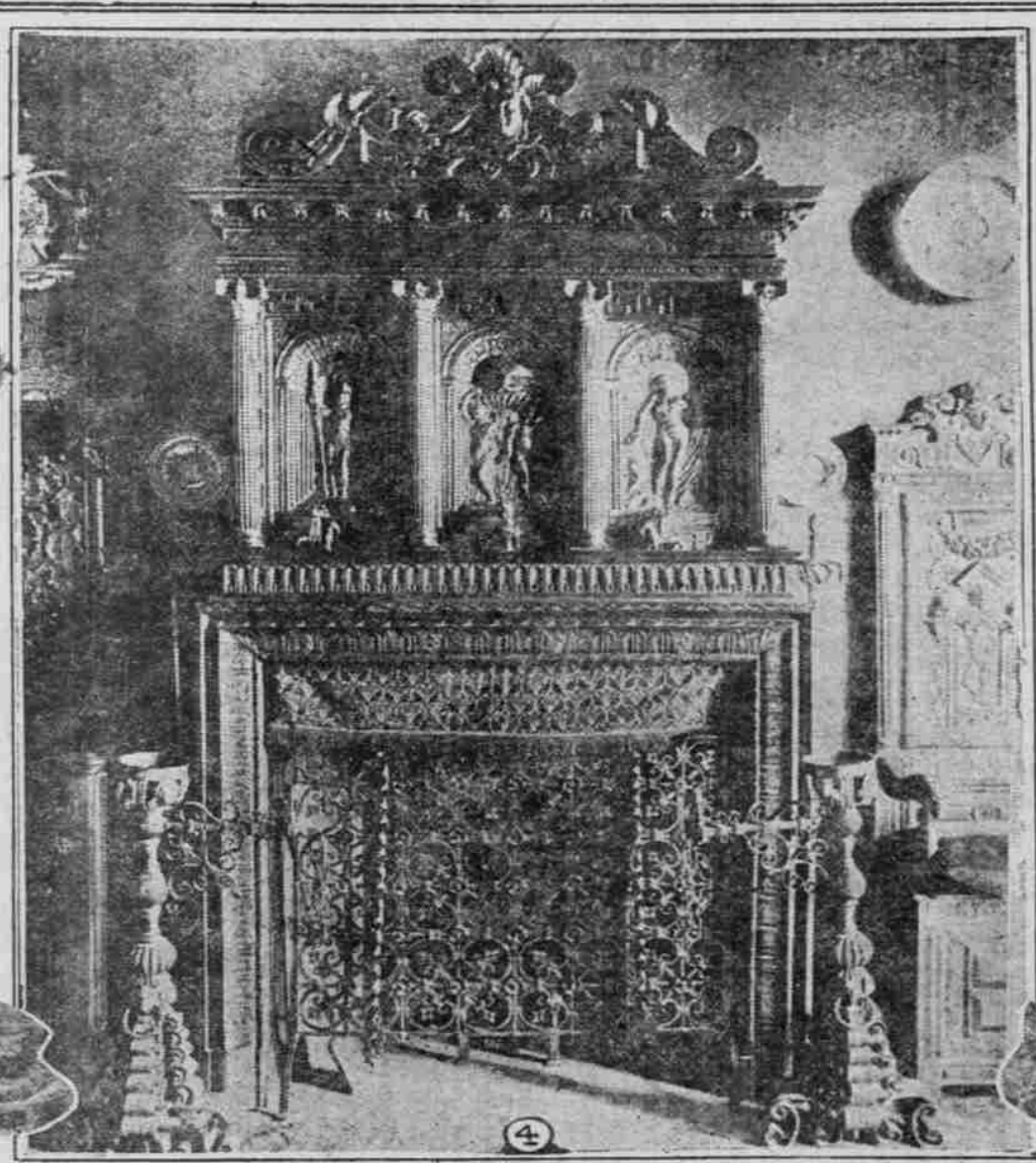


Figure in Polychrome Wood Sculpture

ures of "Earth," "Fire" and "Water." How capably it shows the difference that separates such a piece from the furniture produced in the Bourgogne and the Auvergne! There the sculpture is carried out with firmness and decision. Here the figures, however happy in their symbolism, are short and none too skilful in execution. This sideboard has been attributed to Normandy.

There is a chimney piece of which the upper part is formed of a superb headboard decorated with figures in high relief in niches separated by a griffin. The hearth is behind a beautiful grille, with two high firedogs splendidly fashioned. This chimney piece indicates with what taste Mr. Chabriere-Arles knew how to utilize the art objects which his taste led him to acquire in the decoration of the apartments in which he planned to use them. It is understood to have been part of the decoration of the room where he loved to go and rest from the cares of business. He had there besides some beautiful pictures, Italian bronzes of the sixteenth century of the finest type, Italian and Spanish ceramics, Limoges enamels and various bijoux.

From the Region Lyonnaise comes without doubt—because of the character of the caryatides between the doors and at the angles—a great cupboard which is an admirable example of bois sculpte. One finds a happy mingling of decorations. The doors have a Pegasus in the center of me-



AUTOMOBILING IN WILDS OF THE YUKON

(Continued From Page 4.)

The average charge for freight over the road is 10 cents per pound. It was so arranged that carbon heaters like those used for carriage warmers can be placed in troughs around the bed of the sled. These heaters keep the tightly covered load from being affected by frosts. These sleds are drawn by four or six horses, according to the state of the roads. In the Spring six-horse wagons are used.

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The two started out, with George Porter as chauffeur. They left Dawson when the road was covered with snow and the thermometer was far below zero. The long winter nights were at hand and the sun shone only for an hour or so every day. The darkness was conquered in part by a locomotive

few years it has been made more and more fit for automobiles. The first time an automobile road was proposed the opponents of the measure scoffed at the idea and said that it could not be done. The matter came up before the Parliament at Ottawa and it was discussed pro and con. An appropriation of \$50,000 had been proposed for the purpose. The objections were made that automobiles could not be run in the low temperatures of the Yukon, and that the road was so rough that the machines could never make their way over it. This discussion occurred in the midst of the winter, and while it was going on the Hon. George Black, who was then commissioner, or Governor, of Yukon Territory, decided to show Parliament that the undertaking was possible. He thereupon made an arrangement with C. A. Thomas, the resident manager of the Yukon Gold Company at Dawson, to take his 40-horsepower automobile over the trail.

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headlight on the front of the car, and by the side lamps.

They made the trip to White Horse and return within 56 hours, of which 36 hours was continual running. This covered a distance of 720 miles, and was an average speed of 20 miles an hour for the running time of the round trip. During the journey the thermometer fell to 56 degrees below zero, but the air was dead still, and, wrapped up as they were in furs, they did not realize the cold until they came to a roadhouse and found they had been riding through a temperature of that nature.

They had to keep the machine going, for a few minutes' rest would freeze the engine and congeal the oil. At one time they had to stop because their gasoline had given out, within 20 miles of a roadhouse which they had expected to reach. They had to get a dog team and send on to the roadhouse. While they waited the engine froze and the oil got stiff, and they had to build a fire under the car with wood from the forest before they could start off again. When they had completed the trip and got back to Dawson the bill for the road appropriation was just about coming to action. The news of their trip was telegraphed to Ottawa and the bill giving \$50,000 for improving the road was passed.



Figure in Polychrome Wood Sculpture

This article was discovered at Vouries, near Lyons. A fine cupboard of smaller dimensions, but also in an upper and lower tier, has its four doors decorated with heads of rams, with volutes of foliage terminating in grapes and finished up with masks or heads of angels. The rich, beautiful execution is an excellent example of what was produced in the ateliers of the center of France. Very superior, to my taste, and of an absolute purity is a little cupboard in two tiers and with four doors, decorated with incrustations of marble, with the figures of "Summer" and "Winter" and of Mars and Venus. Here is furniture planned according to the laws of architecture and which would not have been disowned by the greatest architects. And with what delicacy and charm have the flower subjects been carved so finely out of a beautiful oaken wood of close and hard grain. How rare the agreement between the wood and the incrustation of marble plaques. It is necessary that the wood be close and hard in grain, as in this cupboard, and that the marble be of a hard tone, in gray or black spots, for example. Then the two materials mix agreeably. This piece of furniture evidently is of workmanship native to the center of France, even if it is not from the vicinity of Paris. Another dresser, with seat, the piece more than eight feet high, is in walnut wood, with red patina. This has been pronounced by Les Arts and by connoisseurs to be a veritable monument of exquisite carving, depicting



Bronze Aquamaline or Water Vessels

hanging foliage, grotesque candelabra surmounted by a putto bearing on its head a basket of fruit between putti, back to back, holding branches of foliage. Two statuettes in wood are figures of saints. These women, evidently from a large altar screen, make part of a setting to the "Entombment" or of a "Descent from the Cross." One of the statuettes, which was in the Petit Palais in 1900, was the object of universal admiration, and was popularized by reproductions in many reviews of art. It is truly a beautiful work, not only because of great charm of execution and elegance of finish, but also of a beauty of expression which radiates from it. It probably was part of a great ensemble of one of the most beautiful Flemish altar screens of the fifteenth century, which may have been carved in the western part of Flanders. Upright, the hands crossed and lowered, the woman is a prey to concentrated grief, which shows in the stiffening of the body and the contraction of the features. Long, slight and elegant, she is clothed in the fashion of the end of the fifteenth century, and all the details of her costume, the long sandals on her feet, the loose belt which encircles the loins and does not break the beautiful line of the vertical folds of her robe, her high headdress, stiff and pleated, make her captivating. Further, the wood has preserved completely its rich polychrome, the golden browns of the robe and the fine and tinted rose color of the face and hands.