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"COLONEL IAN HAMILTON"

FROM THE PAINTING BY

JOHN S. SARGENT, R.A.



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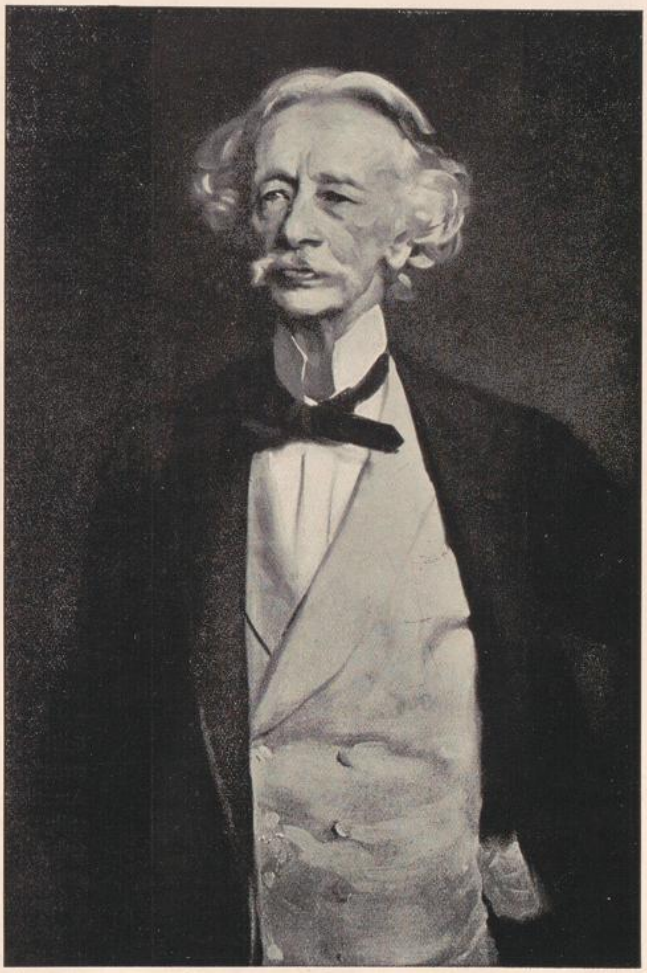
THE STUDIO

THE ART OF J. S. SARGENT, R.A. PART I. BY A. L. BALDRY.

THERE has been long in existence a tradition that it is only from nations of respectable antiquity that the manifestation of anything like a definite inclination towards æstheticism is to be expected. The slow maturing of centuries is supposed to be necessary to call into existence the particular condition of thought that encourages artistic effort and makes possible the appearance of the artist among the other busy workers who are labouring to advance the national interests. Indeed, some theorists do not hesitate to say that the people whose art taste is highly developed, and the country which produces artists of notable capacity, must be regarded as having reached the furthest limit of progress. Æstheticism, according to this argument, is a signal of coming decadence, and the more obvious its effects, and the more perfect its manifestation, the nearer at hand the national degeneration may be assumed to be.

Yet against such theories it is possible to quote the example of America. To say that the newest nation in the world is already in sight of its decadence would be a little too sweeping an assertion to be quite credible, one that it would be difficult to induce many people to accept. But it is undeniable that in the United States there is growing up rapidly an art movement of a very vigorous kind, and that not only intelligent collectors of art examples, but also artists of quite exceptional power are being produced



PORTRAIT OF COVENTRY PATMORE, ESQUIRE BY J. S. SARGENT, R.A.

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by that country in ever increasing numbers. As yet, perhaps, America cannot be said to have a national school or to have so formulated its artistic beliefs that the character of its art, as a whole, has become completely and unquestionably individual, but the men who have come from there have distinguished themselves by their remarkable readiness to profit by the traditions of European æstheticism, and by the originality with which they have applied the teaching that they have obtained in the Old World.

There are in England many conspicuous instances of the results that may be gained by bringing the American mind under the influence of the art creed that in one or other of its various forms is generally accepted in Europe. There is Mr. Whistler, with his superlative craftsmanship, and his exquisitely sensitive appreciation of refinements of colour and tone, an observant genius, who has always known exactly how to use the example of the great masters of the past to help the development of his own originality. There is Mr. Boughton, whose artistic method was born in America, trained in France, and matured in England, and retains to-day something that is reminiscent of each of the countries that has contributed to his equipment. We have also Mr. Abbey, who may, without exaggeration, be said to be the greatest black and white draughtsman among modern men, as well as a decorative colourist of sincere and sturdy inventiveness; and we are closely in touch with that large group of American artists who have settled in Paris, and from there send constantly to our chief exhibitions examples of pictorial production that are invariably conspicuous for manly directness, and for a characteristically ingenious adaptation of the principles that with little modification have governed for centuries the practice of European schools.



PORTRAIT OF W. GRAHAM ROBERTSON, ESQ.
BY J. S. SARGENT, R.A.

In some respects, however, the most typical illustration of the alliance between the keen intuition and quick receptivity of the New World and the carefully considered and long established beliefs of the Old is provided by the pictures of Mr. J. S. Sargent. He has the brilliancy and happy audacity of the pioneer, the readiness to face difficulties and to attack complicated problems that is characteristic of a race full of youthful energy, but he has acquired also the sense of style and the respect for established authorities that come from close and careful observation of what has been done by the nations among which artistic creeds have been elaborately built up by a slow process of gradual construction. His instincts are essentially American, but his methods declare emphatically the part that Europe has played in his training. Among all his compatriots he stands out as at once the most original and the most efficiently equipped in a company that numbers many men of real distinction; and he holds his place, not by some vagary of passing fashion, but honestly and securely by right of conquest.

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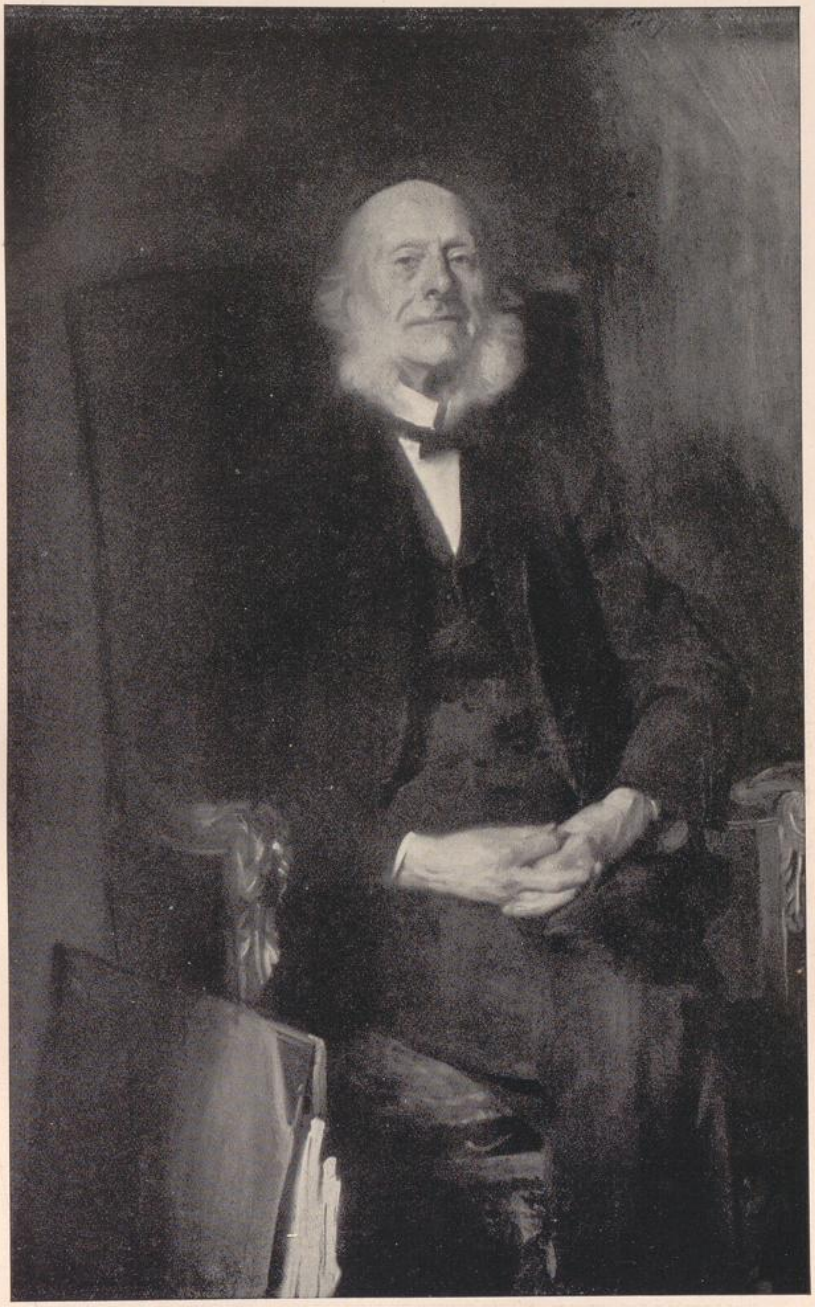

PORTRAIT OF FRANCIS
CRANMER PENROSE, ESQ.
BY J. S. SARGENT, R.A.

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PORTRAIT OF M. LÉON DELAFOSSE
BY JOHN S. SARGENT, R.A.

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25 April 1896

PORTRAIT-SKETCH OF

M. GABRIEL FAURÉ

BY

JOHN S. SARGENT, R.A.



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It is easy to understand the interest that his work has excited, from the first moment that he claimed the attention of art lovers by the marked and definite individuality of his practice. There is no possibility of ignoring him, or of passing him over as a negligeable quantity. His qualities are far too brilliant, and far too assertive, to escape notice; and whether the onlooker likes or dislikes his art, the fascination of it is irresistible. Its cleverness of expression, its amazing vividness of insight into character, and its superb control over those points of craftsmanship which are always recognised as providing the surest tests of professional knowledge, cannot be disregarded by anyone who sincerely thinks out æsthetic questions. Nothing that he has ever done has been of a nature to leave no impression on the observer; and perhaps the highest compliment paid to his work has been the frenzied irritation expressed about it by those worthy and honestly self-convinced people who argue in favour of art that is tame and innocuous, and prefer pictorial efforts that lisp prettily harmless little commonplaces, rather than those which have something definite to say, without very much respect for the tender feelings of the weaker brethren. To the drawing class in a girls' school he would be, as can be well imagined, quite a terrifying example—a bold, bad innovator, with all kinds of wicked designs against the purity of many cherished ideals.

But to the artist who has ideas that rise a little above the ordinary dead level, and to the thinker who wishes to progress beyond the narrower limits that satisfy the small mind, he is a good deal more than a reckless opponent of established institutions. That he sets himself apart from the bulk of his contemporaries, and that he prefers to aim at results unlike those that satisfy nearly all the men who follow his branch of the profession, is an obvious fact; but it is equally obvious that he has taken his independent course out of no wilful disregard of the best authorities, but rather because he has formed, by the closest possible study of those very authorities, a perfectly sincere conviction about the path in art which it is his bounden duty to follow. He is not drifting about in a vague pursuit of eccentricity, he is not cynically setting himself against the rest of the world so that he may gain advertisement by the strange peculiarity of his manner; he is giving himself up, heart and soul, to the avowal of his love for the art of the past as he understands it, and is content, whether it secures acceptance or not, to profess his own creed frankly and earnestly. If he had been ready to waive certain articles of this creed because they seemed opposed to the tenets of some of his critics, or if he had diluted his faith so as to make his peace with the good people who prefer to take their beliefs in small doses, and disguised under a coating of sugar, he might perhaps have been more popular, but he would have been a drawing-room favourite, and not a militant leader of the modern art world.

As things are, he is eminently an artist for artists. He has taken, in studio conversation, the place that Mr. Whistler held during the period of his busiest activity in art politics, and has become the most argued about of contemporary painters. Professional opinion divides itself into two camps over his work, and wages a war of words for and against his achievements. To those who have fallen under the spell of his artistic personality, he is the one commanding figure of our times, the chief exponent of the great technical truths that have been handed down to us from the mightiest of the old masters. On him has descended the mantle of Velasquez, and a double portion of his spirit; and that he has proved himself fully worthy to receive such an endowment is earnestly contended by a whole host of admirers. But that he jars on the nerves of other men who are not in tune with him is quite undeniable. They accuse him of brutality; they say that he is wanting in a sense of beauty, that he exaggerates the characteristics of his subjects and over-accentuates personal peculiarities. He is a clever man—no one ever attempts to deny that—a great one perhaps; but he has no sweetness, no suavity of manner, and prefers to caricature the defects of a peculiar type than to seek out those latent possibilities of idealisation which it is the duty of every self-respecting painter to discover at all costs, or even to invent if they do not exist. He is horribly literal, appallingly uncomplimentary, no respecter of persons, and terribly unresponsive—worst heresy of all—to the charms of a pretty girl.

However, there is one point on which both sides of the argument agree, that he is an artist who has to be reckoned with, and that he stands—for good or ill—practically alone among the art-workers who at this century-end are important enough to quarrel over. Whether he is popular in the ordinary sense is certainly open to discussion, for he has never laid himself out to acquire that capacity for appealing to the fancies of the public, which is a necessary part of the stock-in-trade of the picture painter who likes to hear himself well

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PORTRAIT OF THE HON. LAURA
LISTER. BY JOHN S. SARGENT, R.A.

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PORTRAIT OF MRS. CARL MEYER
BY JOHN S. SARGENT, R.A.

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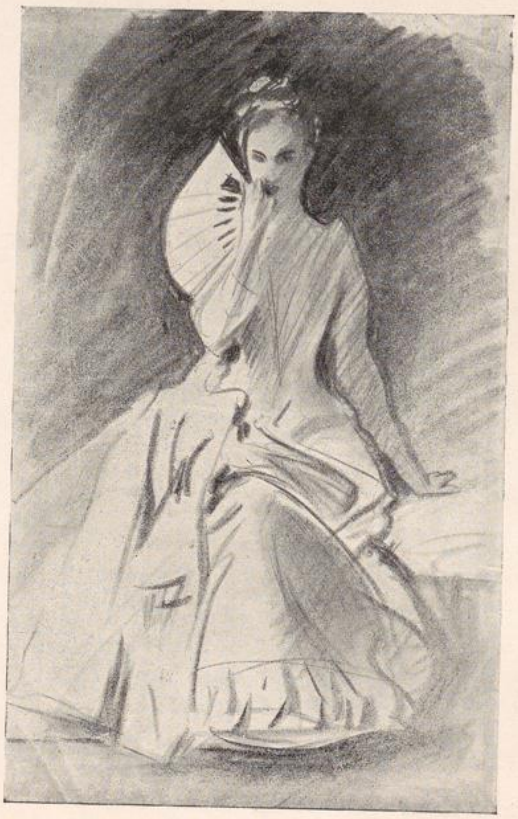
spoken of by the undiscriminating masses. Just as his fellows in the profession are divided in opinion about him, so the generality of art lovers cannot meet on a common ground in any estimate of his ability. The more intelligent people, who look below the superficialities of art and consider its aims seriously, certainly respond to his influence and give him full credit for the amazing grasp of his craft that distinguishes every canvas that comes from his easel. They feel his competence, his sureness, and his undeviating regard for the principles to which he has subscribed; and even if they do not understand his aims, or appreciate the profoundness of his observation, they acknowledge his right to be ranked among the best of the modern masters who are keeping art alive. It scarcely matters that the less enlightened section of the public should miss the point of his work. With them he has nothing to do, and it is to be accounted to him for righteousness that he has never tried to convert them. That he should have succeeded in pleasing the thinkers, or even that he should have gained over to his side the best men in his own profession, would probably be the most he ever expected; for the rest, whether he is respected by them or feared, whether they speak well of him or ill, must always remain a matter of complete indifference.



SKETCH FOR A PORTRAIT BY J. S. SARGENT, R.A.

The whole history of his career has been marked by a steady intention to form his own opinion, and to follow it out with all possible thoroughness and consistency. His American ingenuity and inventiveness were used to analyse and investigate the facts that were presented to him by his teachers and to help him in the formation of an independent method that would guide him later on when, no longer in leading-strings, he had to make a place for himself among the men who were fighting the battle of art. He worked then, as he has since, with a firm belief in the necessity for understanding what he had to do. His study was by no means of a perfunctory nature, but was governed by a full recognition of the need of keeping mere executive dexterity under the control of his observation and intelligence, by the knowledge that the most learned and skilful handiwork would be unmeaning unless the ideas it had to express were the outcome of close attention to the principles by which all that is best in art is infallibly directed. His was not the nature to be satisfied with a liberal equipment of tricks and devices by the use of which he could pose as a master full of resource though he had nothing to say; and certainly it was foreign to his instincts to believe that superficial accomplishment, no matter how elegant and attractive, would make up for the absence of the deeper qualities of insight and analysis that he could perceive in the productions of the masters who appealed to him as most deserving of regard. To base himself upon them, and to carry out the suggestions which he gathered from their works, were the chief intentions of his student days, and they have remained ever since the ideas with which he is engrossed.

It was at Florence, in 1856, that Mr. Sargent was born, and in that city his boyhood was passed. The surroundings in which he found himself there can hardly have failed to influence such a temperament as his, and it is more than probable that his

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artistic character was very perceptibly shaped by the atmosphere of one of the greatest storehouses of art treasures that exists in the world. The exquisite charm of Botticelli, the splendour of Tintoretto, the imagination and accomplished craft of Titian, and the noble achievements of many other masters, were all to be studied there under advantageous conditions; and that he had profited by his experiences became evident enough when, at the age of nineteen, he came to Paris to begin the systematic training that was to fit him for the profession he had decided to follow. He was already, even at the moment of entering the studio of M. Carolus-Duran, an artist of brilliant promise, and quite in keeping with this promise was the nature of the progress that he made under the direction of the great French painter. His work was emphatically that of a man who knew his own mind and had decided what course was best to follow in building up an artistic method that would serve him well later on.

Nothing showed his shrewdness and balance of judgment better than the steadiness with which he applied himself to learning all that his master had to teach him. He wasted no time in those futile experiments with which students are apt to express their impatience of restrictions and their ambition to run before they have discovered how to walk without stumbling. He did not even try to be original or to assert his own individuality in a premature effort after independence. On the contrary, his reputation at the time was that of a careful and industrious worker, obedient to the precepts of the professor, and exact in his respect for the system that was followed in the studio. Out of this obedience came the certainty and command of device that he wanted. He acquired thoroughly the science of brushwork from a man who had the whole thing at his fingers' ends, and he secured just that intimacy with the mechanical side of painting without which he would have been hampered ever after in his struggle with those intricacies of execution that lie in wait to ensnare the student who has not mastered his lesson.

Yet his submission to authority had by no means the effect of making him simply an imitator and follower of M. Carolus-Duran, and certainly it did not perceptibly delay the growth of that personal quality which has now become so evident in his



THE MISSES VICKERS BY JOHN S. SARGENT, R.A.

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PORTRAIT OF MRS. RUSSELL COOKE
BY JOHN S SARGENT, R.A.

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art. Towards the close of his period of training in the studio of the Boulevard de Mont Parnasse he painted a portrait of his master that was not only a masterly summary of all the knowledge that he had acquired during the preceding years, but was, as well, a forecast of the work that he has done since. It had the French spirit that was to be expected from a student in such a studio and under such a master, but it had also a good deal of the Sargent who is to-day not a pupil in Paris but a leader of the English school. The attention it excited was considerable, for in it experts perceived the arrival of an artist who was to go far and to take his place indisputably among the elect.

From Paris the young artist's next move was to Madrid, where he was attracted by the glamour of the canvases by Velasquez in the galleries of the Prado. This journey was almost in the nature of a pilgrimage, the visit of a devotee to a shrine that contained the most precious relics that he could choose for worship. Wisely he had waited till his æsthetic intelligence had so matured that he could grasp the perfection of the greatest painter that perhaps the world has ever known. He went not as a sightseer to wonder at things he could not grasp, and to sigh over a secret that would remain sealed to him because his inexperience would not permit him to find the key to the puzzle, but rather



PORTRAIT SKETCH

BY JOHN S. SARGENT, R.A.

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as one who would receive a revelation for which he had prepared himself by a long course of illuminating exercises. He chose the moment well, while the discipline of the studio was still a directing memory, and yet while he was enjoying the first flush of a freedom in which the fascinations of the future were opening up before him. Thoughtful observation, minute and exact analysis, had been impressed upon him day by day, and year by year, as he painted in Paris with his master at his elbow, and now it was for him to apply these habits of mind to the dissection of an art greater by far than that of even such a consummate craftsman as M. Carolus-Duran himself.

That Mr. Sargent should have come back from Spain different in many respects from what he was before, was, under such circumstances, almost inevitable. Yet he became, even then, no more a mere copyist of Velasquez than he had been an imitator of the French master. Something of the grace, something of the refinement, of the divinity of the Prado was added to his own artistic achievement, but not to such an extent as to swamp and obscure his proper personality. He bartered away some of the Gallic vivacity he had acquired for a share of the splendid dignity of the Spanish Don, but he kept as the chief part in the alloy the Anglo-Saxon directness and independence that came to him with his American blood. He chose wisely just what he considered necessary to fill up and round off any deficiencies in his point of view without allowing anything to grow beyond its proper proportions, or to upset the just balance of conviction that seemed to him to be the one object at which he ought to aim. In this, as in other things, he showed that excellent discretion which has contributed so much to the success which has attended all the stages of his career.



PORTRAIT SKETCH BY JOHN S. SARGENT, R.A.

Early in the eighties, when the Spanish visit had come to an end, he established himself in a studio on the Boulevard Berthier in Paris, and set assiduously to work to prove that the promise of his earlier years was going to be amply fulfilled. Already he was recognised as a man of note among the artists living in the French capital. His portrait of M. Carolus-Duran had been followed by some other paintings of the same type, among which the *Portrait of a Young Lady*, exhibited in 1881, was most conspicuous, and by two or three pictures, such as *En route pour la Pêche*, and *Smoke of Ambergris;* and in 1882 appeared the amazing technical triumph *El Jaleo*, that was the sensation of the season in which it was exhibited. Immediately afterwards he painted the *Portraits of Children* —four young children grouped in a large dimly-lighted hall—which is

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PORTRAIT-SKETCH OF

MISS PAGET ("VERNON LEE")

BY

JOHN S. SARGENT, R.A.



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perhaps the best remembered of all his pictures of this period—and the portrait of *Madame Gautreau*, over which Parisian critics were wildly excited on account of its audacity of treatment and novelty of manner. Although he made Paris his headquarters, he was, however, by no means always at work there. He paid visits at more and more frequent intervals to London, where, year by year, his reputation was growing as surely as it had in France; and finally, some half-dozen years after his trip into Spain, he crossed the Channel, not on a visit, but to take up his abode permanently in England. Since then, there has been no break in a progress that has brought him into the innermost sanctuary of British art, and his election as an Associate of the Academy in 1894, and as a Royal Academician in 1897, have followed as a matter of course.

In the twenty years, or so, over which his practice has so far extended he has proved himself capable of many things, and has made excursions into many fields of art. Far the largest share of his time, however, has been given to portrait painting, and, in any record of his production, what he has done in this branch of work calls for the chief attention. His portraits, indeed, make up a long list punctuated by great successes Few of his canvases could with justice be ignored, or passed over as commonplace or uninteresting, but every now and then he has made a leap forward in which with a single stride he has covered more ground than other men can pass over with a decade of assiduous toil; and, curiously, after each advance there has been no perceptible recoil to prepare for the next effort. If he marks one year by a success, in the next, though he may possibly not provide another sensation, he brings up all his canvases to the level of the best that has gone before. It is this faculty that gives him a hold upon even that section of the public which does not understand him. No one can prophesy exactly what he will do next, and he keeps alive a spirit of speculation that is most fascinating to everyone who loves surprises.

There are not many gaps in the series of portraits which he has, since he first began exhibiting in this country, contributed to the chief London galleries. He has been fairly prolific, especially of late years, and he has almost always added to the interest of the exhibitions in which he has appeared: *Mrs. H. White* (1884), *Lady Playfair* (1885), the admirable group of *The Misses Vickers* (1886), the masterly picture of *Mrs. Henry G. Marquand* (1888), were the most memorable of his canvases during the period that ended with his migration from Paris to London. Since then he has given us *La Carmencita*, at the Academy in 1891, and now hanging in the Luxembourg; and, also at the Academy, *Lady Agnew* (1893), *Miss Chamler* (1894); *W. Graham Robertson, Esq.*, *Mrs. Russell Cooke*, and the two portraits of *Mr. Coventry Patmore*, in 1895; *The Right Hon. Joseph Chamberlain*, *Mrs. Ian Hamilton*, *Sir George Lewis*, and *Mrs. Colin Hunter*, all in 1896; *Mrs. Carl Meyer*, one of his happiest pieces of unconventional composition, and *The Hon. Laura Lister*, a delightful study of dainty childhood, in 1897; three of the strongest renderings that he has ever produced of male sitters, *Francis Cranmer Penrose, Esq., P.R.I.B.A., Sir Thomas Sutherland, G.C.M.G., M.P.*, and *Asher Wertheimer, Esq.*, with several others, in 1898; and last year four equally notable paintings of feminine sitters, *Mrs. Charles Hunter*, *Miss Octavia Hill*, *Miss Jane Evans*, and *Lady Faudel-Phillips*. To the New Gallery he has sent from time to time pictures of superlative quality, among them more than one that can fairly be said to mark great moments in his practice. There was the great full length of *Mrs. Hammersley*, for instance; and the more recent, but somewhat similar, portrait of *Mrs. Thursby*; and there have been besides *The Countess Clary Aldringen*, *Mrs. George Swinton*, *Mrs. Ernest Franklin*, and *Mrs. Anstruther Thomson*, as well as the vividly realised and intensely characteristic half length of *Colonel Ian Hamilton*, which was at the gallery last summer. A few other important works, like the character portrait, *Miss Ellen Terry as "Lady Macbeth,"* and the occasional canvases which he contributed to the exhibitions of the New English Art Club, while he was a member of that society, have found their way to other galleries. Altogether his record in this direction is an ample one, and it is not less deserving of comment on account of the sustained effort to reach a high standard to which it bears witness than it is as a proof of indefatigable energy and zealous practice.

(*To be continued.*)

THE EARLY FOUNTAINS AT VERSAILLES. BY PIERRE DE NOLHAC.

THE fountains in the Gardens of Versailles have enjoyed a curious celebrity from the first. The difficulty experienced by the engineers in the matter of supplying running water to a place

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LE BASSIN D'APOLLON

FROM A PHOTOGRAPH

entirely lacking thereof increased the interest inspired by the fountains themselves. How great this interest was may be gathered from the memoirs of the period, and even in the published diplomatic correspondence. To this one part of his great Versailles scheme Louis XIV. devoted himself without ceasing, and infinite were the pains bestowed upon it. When receiving foreign sovereigns and princes at Versailles, the King never forgot to include in the programme a ceremonious visit to the fountains.

Of all this great collection of hydraulic works, with which the names of Colbert, the architect in chief, and Francine, the engineer, will ever be associated, there remains to-day but one portion intact. Many of the basins, however, have preserved their full effect, while their canalization is still as it was originally. During the last few years, moreover, others which seemed irretrievably ruined have been successfully repaired. Nowadays the fountains—the *grandes eaux*—delight the masses of Sunday holiday-makers just as they delighted and astonished the lieges of his Majesty more than two centuries ago. But the intelligent visitor pays chief attention to the work of the master sculptors who adorned these famous relics.

Among this army of statues, all conceived in the pompous fashion of the *grand siècle*, one perceives that those done in lead have, almost without exception, more life and movement in them than the marbles by the self-same artists. It must not be supposed that works at Versailles were all executed and erected at one and the same period; it is evident, on the contrary, that the undertaking was one of long duration, statue after statue, stone after stone, being produced and put into its allotted place in regular sequence. From the day when the young King for the first time restored the hunting-box of his predecessor, Louis XIII., and set up these wonderful fountains, his architects, Le Vau and Mansart, were kept constantly at work, one after the other. Thrice was the scheme for the *ensemble* of the Château and its grounds revised before it finally took the form in which we see it to-day. And Le Nôtre, the architect of the gardens, was called upon to show just as much ingenuity and energy as his *confrères*. When one reads in Dangeau that the King has been to inspect

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such and such a fountain, and is "perfectly satisfied" with it, one may be sure that he will speedily cause it to be demolished, and order something even more elaborate in its place. Thus it is that many of the things known to us from contemporary plates have disappeared entirely, their loss, in some cases, giving cause for regret.

The oldest of the fountains were placed close to the Château itself; they were decorated in 1666, and were styled *L'Amour* and *La Sirène*. Changes in the disposition of the gardens caused their removal shortly afterwards. A work of greater importance—the *Fontaine du Dragon*—was destroyed in the reign of Louis XV. In the centre was a dragon, from whose mouth issued a stream of water some 28 metres high, while four dolphins were represented swimming round the monster. Seated on swans were Cupids discharging their arrows at the dragon. The brothers Marsy were responsible for the modelling of this group, which, with quite superfluous zeal, was re-constituted some ten years ago. The work produced by the admirable modern sculptors entrusted with this undertaking was altogether out of keeping with the decorative style of Versailles; and the new *Bassin du Dragon* affords striking proof of the impossibility of reconstituting satisfactorily a perished work of art. Let us hope the taste for such experiments is past, and that for the future we may content ourselves with reverently preserving the masterpieces which Time has spared.

Other two great decorative fountains were ordered with those of the Dragon. They were placed in the centre of the Gardens at the axis of the view from the Château to the Grand Canal, which was being dug at the time. These ornamental waters were intended to mark the two extremities of the Allée Royale. They are still to be seen, the one called *Latone*, the other *Apollon*. The latter, with its magnificent leaden group,—irreverently known to-day as the *Char embourbé*, or "cart in the mud"—remains precisely as it was originally. At first it was called the *Bassin des Cygnes*, being stocked with Denmark swans, purchased by Colbert. In 1668, as Mlle. de Scudéry tells us, the fountain contained "an infinity of tiny jets of water, which, combined, made up a stream of extraordinary height and volume." The commission for the



LE BASSIN DE LATONE

FROM A PHOTOGRAPH

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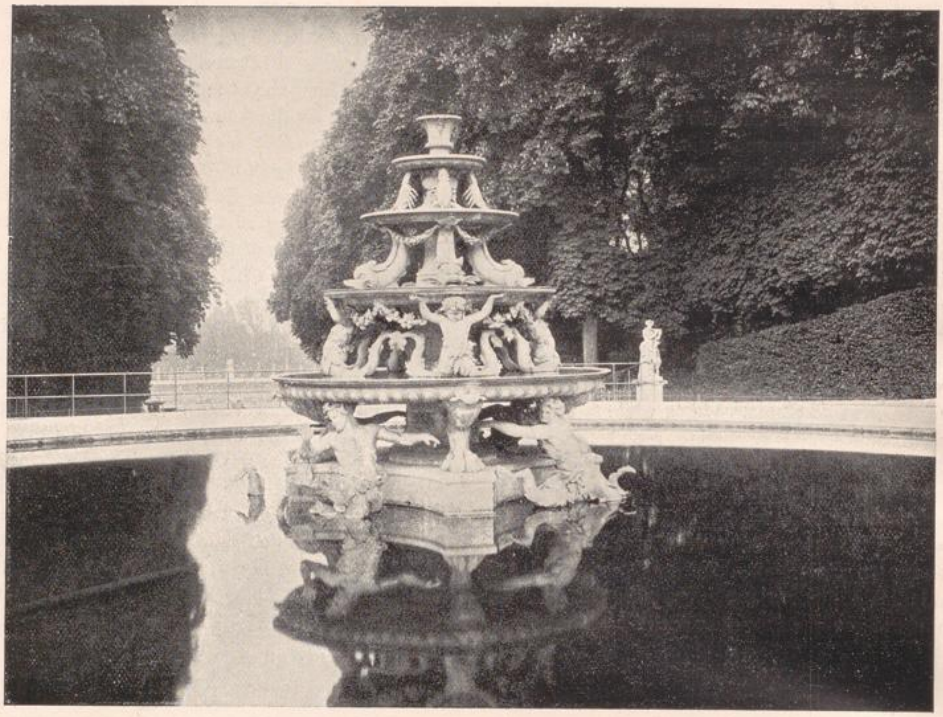

LA PYRAMIDE

FROM A PHOTOGRAPH

ornamental group was shortly afterwards entrusted to a Roman sculptor, settled in France, one J. B. Tubi, who in due course became one of the most prominent among the numerous decorators at Versailles. On the 5th of February, 1669, he received his first payment "for the fountain decoration representing the Rising Sun," and in the following year he completed the god, the chariot and the horses, which were transported by fifty "*petits maîtres déchargeurs de pierre sur le port de Paris*" from the capital to Sèvres by water, and thence by wagon to Versailles. The whales and the tritons were added shortly afterwards, and the artist received in all, 15,000 livres for his colossal work. The ornamentation of the Apollo basin was like that of all the fountains of the period, done in what, for convenience sake, was termed lead, but was really a special material, which contemporary documents simply styled *métail*, or metal. It was actually a mixture of lead and tin. The old descriptions often speak of "gilded bronze," but that was a mere *façon de parler*. As a matter of fact, the statues were frequently being re-coated with bronze paint. Tubi's figures were painted in this way, immediately after their erection. Gilding was no longer required.

The ornamentation of the *Bassin de Latone*, as we see it to-day, belongs unquestionably to the Louis Quatorze period; but at the same time it is not quite as originally designed. The brothers Marsy had this commission simultaneously with Tubi's commission for the "Apollo," and the rival sculptors finished their work practically at the same time. In the course of his friendly relations with the artists of the day, La Fontaine saw the Marsys' model in their studio, and described it in exaggerated verse :—

> Au bas de ce degré, Latone et ses gémeaux
> De gens durs et grossiers font de vils animaux,
> Les changent avec l'eau que sur eux ils répandent. . . .
> La scène est un bassin d'une vaste étendue.

When, on the 24th of December, 1670, the Marsys received their full payment of 5,000 livres, the fountain adorned by their statues was just as it is represented in the old-fashioned plates. The "Latona" group is situated on a rock, but slightly

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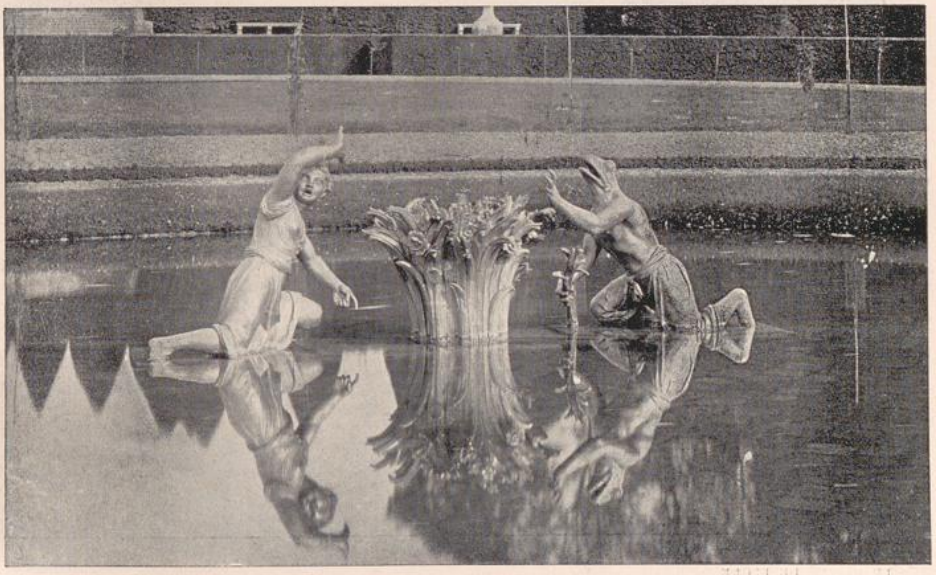
FONTAINE DU PARTERRE DE LATONE — FROM A PHOTOGRAPH



FONTAINE DU PARTERRE DE LATONE — FROM A PHOTOGRAPH

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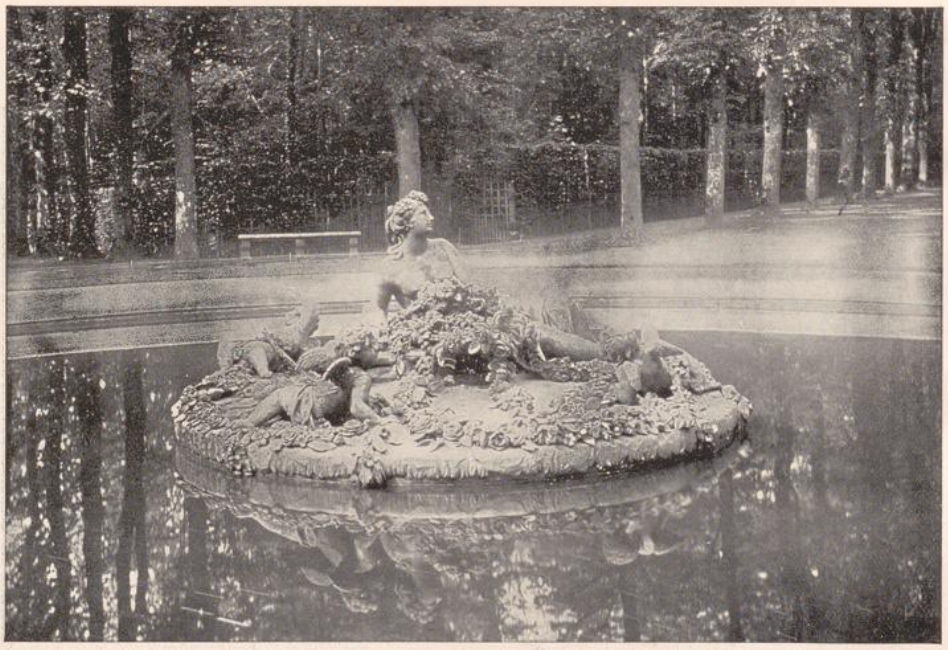
raised above the level of the basin, and surrounded by reeds. Of recent years an attempt has been made to reproduce, by means of "industrial gold," the old effect produced originally by simple painting.

The *Allée d'Eau* was a decoration of a novel sort, devised from the imagination of Claude Perrault, the doctor-architect, brother of the writer of the world-famed fairy tales. The groups were placed in position in the spring of 1670, and the ornamentation of the two big fountains followed quickly. The *Allée* was bordered by pine trees and by a hundred and four copper vases containing yews. Le Brun designed all the sculpture. The groups of children, placed two by two in such a manner as not to be monotonous to the eye, demanded a great number of preliminary sketches, and among the great artist's papers may be found numerous "ideas," treating the subject from various standpoints. The King chose the design which most happily suggested the suppleness of the youthful forms and the grace of their several attitudes. The groups were divided among Le Gros, Lerambert, and Le Hongre. To the last-named, with Benoit Massou, were entrusted the fruits and flowers. All that remains to us now of this decoration is the series of seven plates of the *Allée d'Eau* engraved by Le Pautre in 1672 by command of the King.

These delightful works, wherein the graces of childhood are shown in so lively and supple a fashion, have a curiously complicated history, as the accounts in connection with their payment reveal. In the first place, their number was soon increased when the vast lateral groves were reformed and the *Allée d'Eau* was extended in semi-circular form. Le Gros, Massou, and Mazeline were called on to furnish models for the two new sets of four groups, eight groups in all. For these the first payments were made to the sculptors in May, 1678. All the groups in the lower part of the *Allée* appear to be inferior to the older figures; but what the accounts clearly reveal is this: neither in the first nor the second series are these the original works. The originals were done in a *métail*—an amalgam of lead and tin—painted from time to time, as we have already seen, with a golden bronze; the plinths and the basins themselves were of the same material, painted bronze colour. Not till a later period, when real bronze was introduced into Versailles in the famous castings of the *Parterre d'Eau*, do the documents contain aught to excite



LE BASSIN DE FLORE — FROM A PHOTOGRAPH

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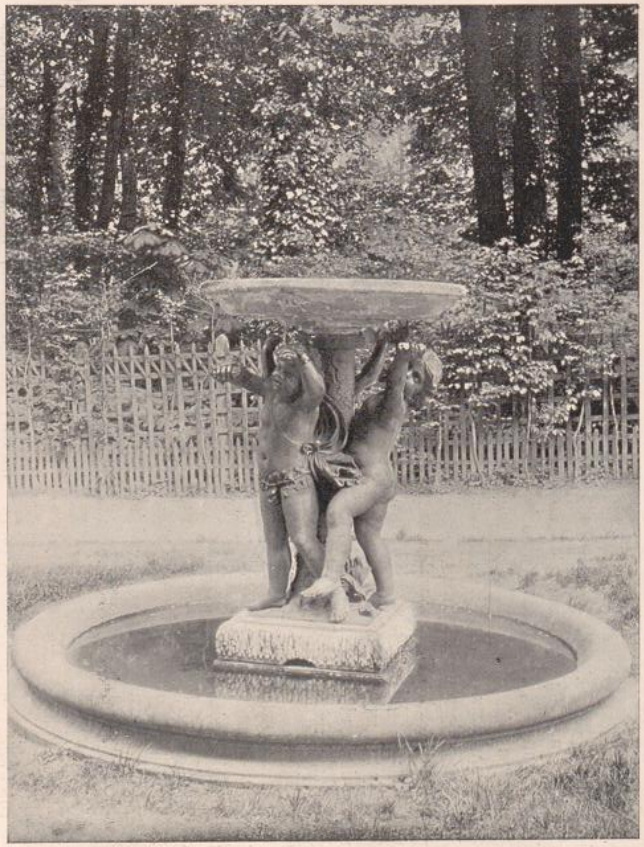

LES MARMOUSETS FROM A PHOTOGRAPH



LES MARMOUSETS FROM A PHOTOGRAPH



LE BASSIN DE CÉRÈS — FROM A PHOTOGRAPH

our curiosity. But what are these "moulds and wax impressions of the *Allée du Dragon* and the *Allée d'Eau*" made in 1684 by the *sculpteurs-fondeurs* Varin and Langlois, and these "models of groups of children reformed by Mélo, the sculptor, from clay and wax, for the *Allée de la Pyramide*," if not the preparations for a casting *à cire perdue* of the old leaden figures, which are evidently to be replaced? This is further indicated, it appears to me, by the sums paid from time to time to Varin, Meunier, and Langlois on account of the children's groups which they cast in bronze for the *Allée des Cascades*.

In the autumn of 1688 we find the old groups along the *Allée* being replaced by bronze reproductions, while the metal basins are being removed and marble substituted, and the plinths changed in the same way. The marble employed was that fine red variety from Languedoc, of which Louis XIV. was so fond; and there was no longer any necessity for ornamental flowers and fruits, the beauty of the material sufficing for these twenty-two final fountains.

The works of 1688 were thus modelled on those of 1668 and 1678, each successive decade witnessing a transformation of the delightful *Allée d'Eau*. No more striking evidence could one find of the continuity of the labours bestowed by the King in the adornment of his domain. It should be noted, moreover, in justification of the taste of the seventeenth century, that, with the exception of the children placed on Lerambert's Sphinxes (which were gilded in 1670 and expressly "ungilded" in 1685), no gilt was applied to any one of the fine bronzes now in existence at Versailles. Gilding was confined to the lead, which alone required it; no attempt was ever made to give a false and over-rich appearance to bronze, that noblest of metals.

The big *morceaux* placed near the groups of Le Gros, Le Hongre and Lerambert were entrusted to a still more accomplished artist—of all the Versailles sculptors perhaps the greatest—François Girardon. The Pyramid was a long time in process of erection on account of the multiplicity of its ornamentations, and Girardon was still at work on it in 1672. The great *bas-relief* on the "Fontaine des Nymphes," sometimes styled "Le Bain de Diane," was finished in 1670, Charles Perrault attributing its design to his brother. "M. Girardon," he remarks, "added fresh beauties

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to those already in the scheme. This *bas-relief* is perhaps one of the finest hitherto produced." And even to this day, with its ruddy *patine*, it is certainly one of the most noble things to be seen in the Gardens. This *bas-relief* and the other details of the basin were entirely gilded. As for the pyramid which crowned the whole, one is conscious of a mingling of effects, the gold being confined to the figures, while the ornamentations are in bronze. The painter-gilder, Bailly, received in 1671, 1,400 livres "on account of the gilding and bronzing applied to the *fontaine en pyramide*." It is not always easy to grasp the exact meaning of notes such as this, but they are interesting, nevertheless, in regard to the history of the Gardens and their decoration.

Honour is certainly due to Le Brun as the inventor of the general *motif* of the Pyramid fountain; but it must be added that Girardon interpreted the painter's ideas with extreme fulness. His work, recently restored, still keeps its place above the *Allée d'Eau*, with its four superimposed basins, the highest resting on four crayfish serving as supports, the second borne by four dolphins, the third by four young Tritons, and the fourth by four Tritons of larger mould, who appear to be swimming in the great lake hollowed out of the turf.

In the lower parts of the Gardens were erected the "Four Seasons." During the year 1672, the designs were produced, and Colbert distributed the work among the four chief sculptors of the day. Tubi took Spring (Flora); Regnaudin, Summer (Ceres); G. Marsy, Autumn (Bacchus); and Girardon, Winter (Saturn). Child forms were grouped around the chief figures, and there were other accessories in the form of garlands of flowers, which were destined soon to disappear.

To-day there remain but two of these groups, which, despite their modern renovation, are still charming. "Saturn" and "Bacchus" are intact, and will, I trust, remain so. Time has invested them with a delicate *patine*, in which one may see traces of the gilding of other days. They stand in a remote part of the park, and there, far from the crowd, their admirers—especially their poetical admirers—may often be seen in reverent admiration. Their quality is obvious, and needs no enhancement from the fugitive animation of the waters.

PIERRE DE NOLHAC.



LE BASSIN DE SATURNE

FROM A PHOTOGRAPH

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LE BASSIN DE BACCHUS — FROM A PHOTOGRAPH

A COUNTRY HOUSE. BY M. H. BAILLIE SCOTT.

If one examines the average modern house, it will be found to consist of a series of rectangular boxes—"reception rooms" as they are generally called. There is the dining-room, drawing-room, and so forth, and when the house is small these rooms are correspondingly decreased till the minimum of size and maximum of discomfort are reached, and one contemplates at last the common spectacle of a large family crowded into a small room which is already filled to overflowing with unnecessary and incongruous furniture.

A logical expression of this habit would necessarily assume, one would think, a dominant note in the plan—a central hall—or living room, which one would like to make as large and airy as funds permit, with plenty of floor space. One would like to add a great ingle fireplace with seats wide and low, and, for the rest, furnish it not for effect, but with only those few things which are really necessary, each piece of furniture being the expression of a real and substantial need, and as serviceable and simple in its way as the bag of tools of the workman who made it.

As for decoration and pattern—if we have no artist at our disposal we can afford to dispense with all that, and, instead, be content to see posts, beams and walls each doing their appointed task.

There is no necessity, artistic or practical, to obscure these real and fundamental things with a superficial veneer of plaster and paint, and to crown all with a wall paper with an impossible name and frieze to match. If construction and constructive features are good enough decoration for our cathedrals and churches, surely they are good enough for our homes, and bricks, timber, and plain white-washed spaces may well replace much of the foolish and fantastic features which constitute what we now dignify by the title of "decoration."

Having arrived at the central idea of a hall or living-room as the keynote of a home, it follows naturally that one must group round this the various other rooms which may be required by the family, and these may be regarded as mere appendages and dependencies of the hall, not pretending to compete with it as rooms, but rather becoming merely recesses, each specially modified

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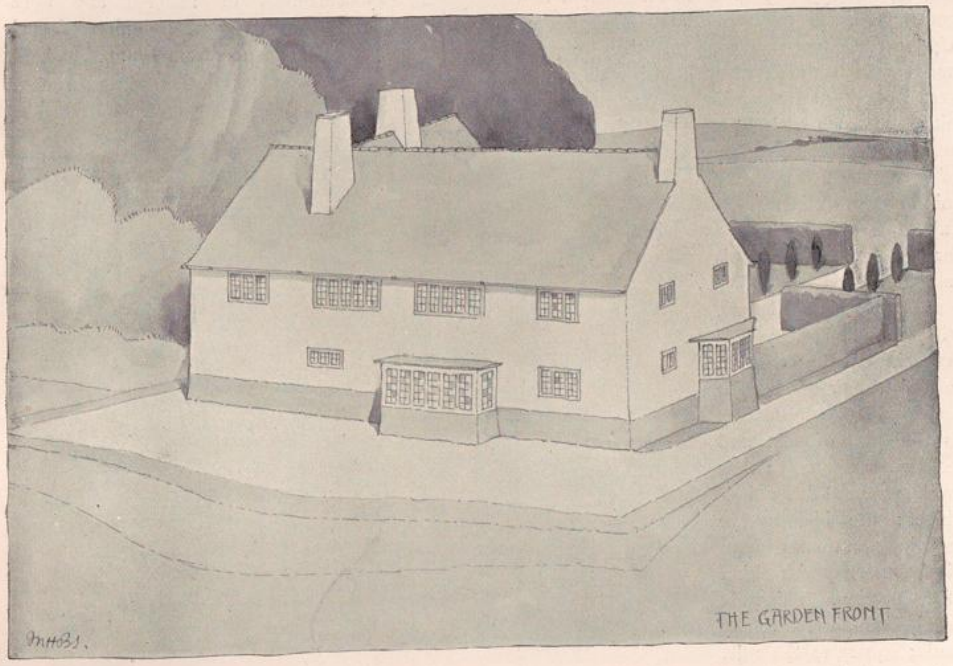
for its particular function in the domestic economy. Some of these may indeed be left quite open to the hall without any more substantial division than a curtain, and so bear to it some such relation as the chapels in a cathedral to the main building. Others, from the nature of their uses, may demand a more effectual screen from sound and sight, but these will not be as large as if they formed a unit in a series of small rooms. And so we may welcome the cosiness of these little retreats in contrast to the open spaces of the hall on the other side of the door.

To consider these in detail—these appendages to the hall—there is, first, the "ladies' bower," the "drawing-room" as we now call it. This is a recess in the hall which is set apart for tea and music, and is characterised by a certain daintiness of treatment which bears a feminine relation to the masculine ruggedness of the hall. Viewed from the great bench of the hall ingle, it appears as some delicate and dainty Early English Lady Chapel seen through the massive pillars of a Norman nave. Still it does not entirely separate itself from the hall or claim a definite and distinct existence as a room; and so by this union both hall and bower are gainers—the hall being enriched by that vista of glimmering whiteness, seen under its massive posts and beams, and the bower becoming all the more delicate and all the more cosy in such a close companionship with the solid qualities and open spaces of the hall.

At the opposite end of the hall is another recess, which is set apart for meals. The title "refectory" may sound a trifle affected, but it is given in default of any other which so fully expresses its uses. Here one catches a glimpse of a table bright with silver, glass, and flowers against the dark background of the seating which runs round three sides of the table.

Some such arrangement of a dining-table has already been described in THE STUDIO, so that one need not here enlarge on its special advantages.

Curtained off from the hall, the table is prepared from the service door, near the kitchen, without disturbing the privacy of any other part of the home. Draw back to the opposite end of the hall, and, looking between the posts which support the gallery above, try to realise the effect of this low recess with its high-backed seats and simple table—an effect which is gained by what is fundamentally a



A COUNTRY HOUSE

M. H. BAILLIE SCOTT, ARCHITECT

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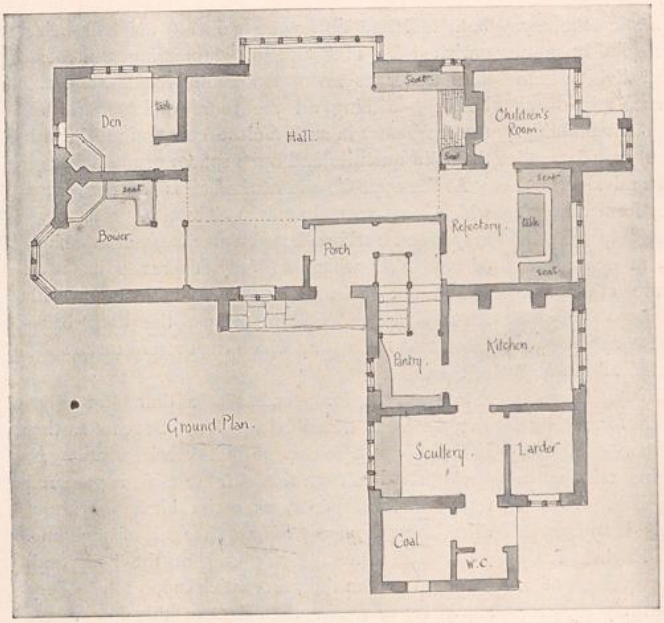


PLAN OF A COUNTRY HOUSE — M. H. BAILLIE SCOTT, ARCHITECT

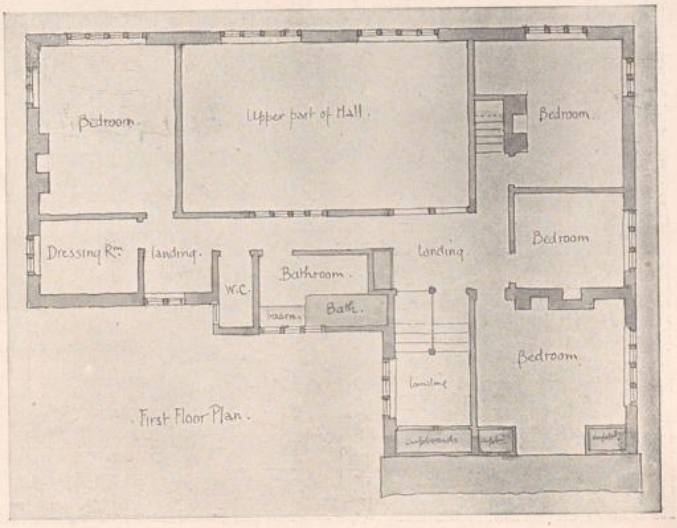
practical solution of a practical problem, and then transport yourself in imagination to the cockney horrors of some dingy dining-room in Upper Tooting, full of all that expensive and cumbrous furniture with which the average householder surrounds himself. Such a contrast seems to suggest the futility of any attempt to wean the mind of the dweller in the suburbs from its innate love for everything which is meretricious and ugly.

"The Real," says Carlyle, "if you will stand by it is respectable—the coarsest hobnailed pair of shoes if honestly made according to the laws of fact and leather are not ugly; they are honest, and fit for their object; the highest eye may look on them without displeasure, nay with a kind of satisfaction. This rude packing case, it is faithfully made; square to the rule, and formed with rough and ready strength against injury, fit for its use; not a pretentious *hypocrisy* but a modest, serviceable *fact*. Whoever pleases to look upon it will find the image of a humble manfulness in it, and will pass on with some infinitesimal impulse to thank the gods."

"A modest, serviceable fact"—that is indeed what one would wish a house and its furnishing to be—and more than that? One should be cautious in trying for more than that.

"More than this," says Ruskin, after describing a simple English home, "more than this, few should seek."

The very spirit which impels a man to achieve a notable excellence in his habitation and surroundings suggests that this can be most readily gained by costliness of material and workmanship, or, failing that, an imitation of such costliness. We dream a dream of marble halls, and we realise as a practical result of such a



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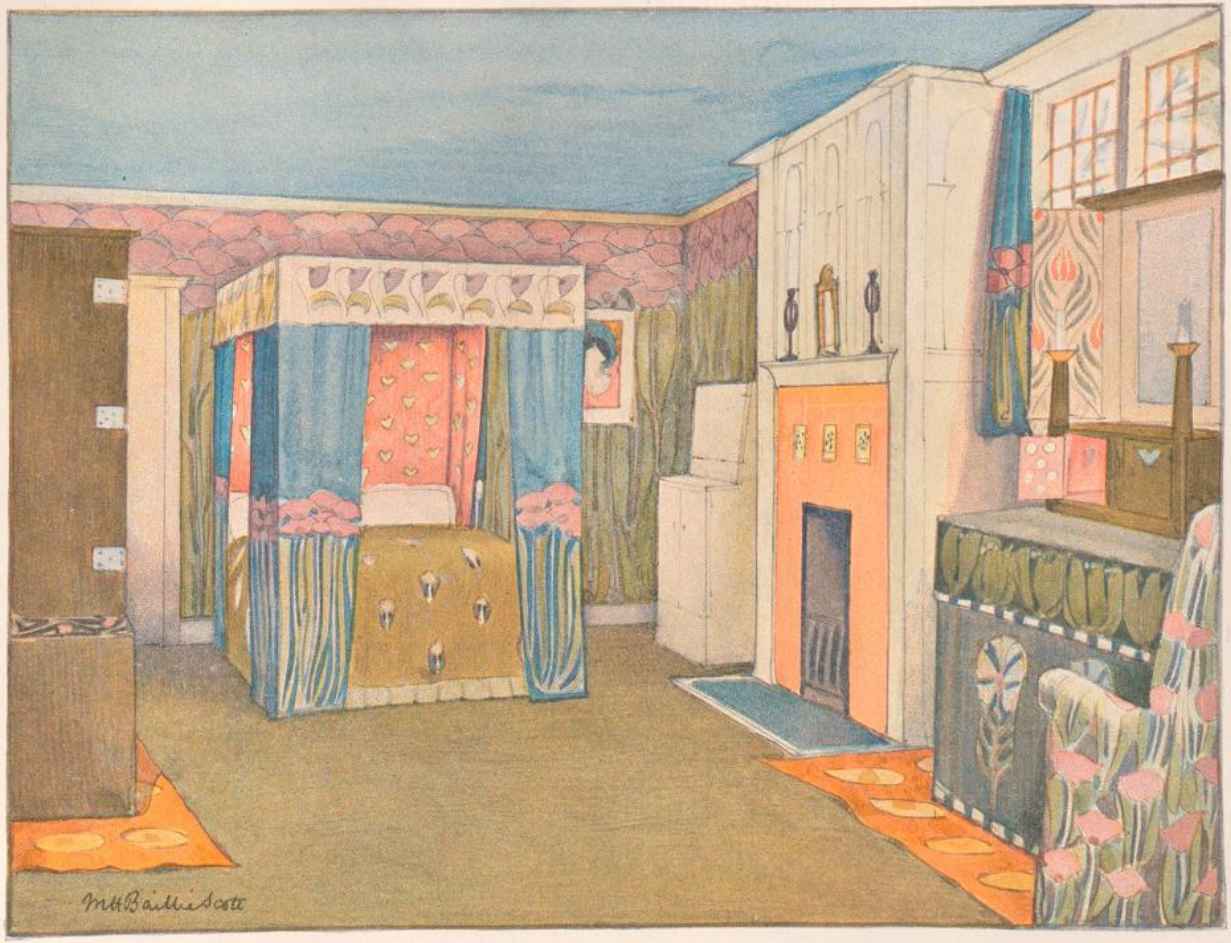

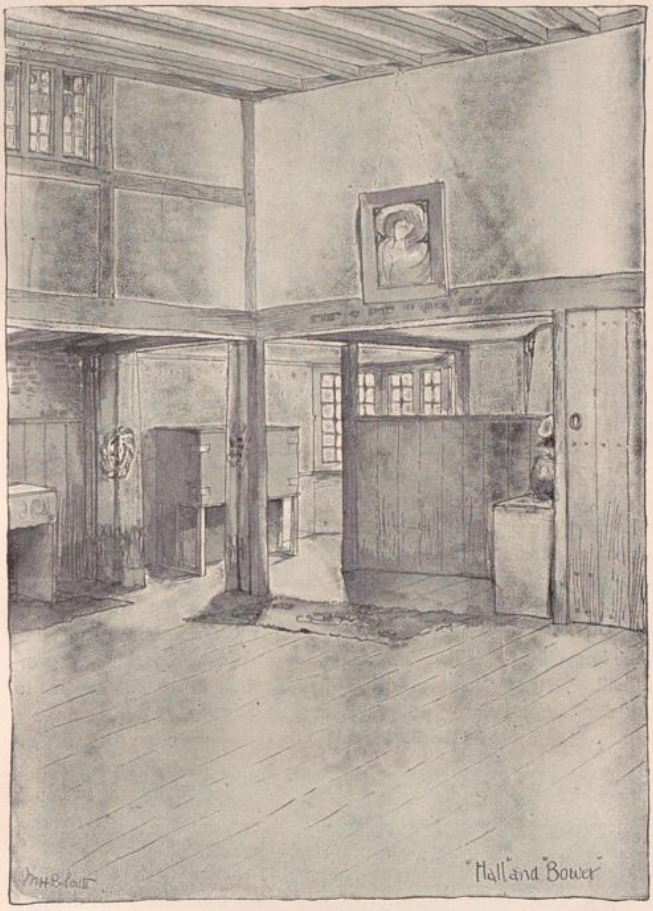

THE HALL AND BOWER — M. H. BAILLIE SCOTT, ARCHITECT

dream a hall with a marbled wall-paper—and a hatstand!

And the same warning note—"more than this few should seek" is re-echoed as an unspoken comment on all the decoration and furniture of a modern house.

In seeking "more than this" we achieve those reception rooms where we receive nothing but bad impressions and the Cottage with the Curly-Carriage drive. Let us rather set up as an ideal such a humble standard as is implied in the mere omission of the vulgar, and then when our homes are purged of all vulgar and painful things, let us add by slow degrees with careful and exclusive choosing, such few and choice ornaments as may be required. It does not follow that these need be expensive—at least they should be the best of their kind. Let us forego all aspirations after palatial surroundings, leaving such things to the few who are justified in seeking and successful in achieving a magnificent environment. Be ours rather to realise the beauties of the cottage kind, and to carefully avoid the cleverness and dodginess of the over-picturesque. Simple, quiet rooms full of that repose which belongs to woods and groves—construction carried out in simple, unostentatious ways, beams where there is weight to be carried, windows where we would have light—the whole breathing of a sweet and simple reasonableness. All these things help to realise the final result which we would achieve.

It is not improbable that the Practical Person will find in the house that is here described nothing more than an affectation of mediævalism.

If it were conceded that it is mediæval to speak true and modern to speak false, then an unfortunate modern who, by some freak of atavism, revived that ancient custom of truthful speaking, might well be spoken of as affecting mediævalism. And it is so with modern building and design—a simple statement, a straightforward piece of work in its modern environment of shams and pretensions, must necessarily stand out glaringly as eccentric and absurd. Its critics have been so long inured to falseness of every description in their surroundings that they have long ago "taken themselves for true," and the plain man is put in the extremely false position of a fantastic eccentric.

What are the methods, one is led to inquire, by which the Practical Person achieves an appropriate environment?

He proceeds to one of the large furniture firms, and there he is free to choose, in the flesh as it

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were, his particular rooms. He therefore decides to be jovially Jacobean in his dining-room, nothing if not French in his drawing-room, while when he smokes he will be Oriental, and modern only when he sleeps.

He is cheerfully oblivious of the fact that each of these styles which he attempts to reproduce in the confines of his suburban villa were the outward expression of the soul or spirit of the time which produced them, and that the reasonableness and fitness of each phase depended on the true relation which existed between these outward things and the people who created and lived amongst them. He does not know that Louis Quinze, for instance, was the true symbol of a certain phase of French society which finds no parallel in the frequenters of the suburban drawing-room of to-day.

Resuming the consideration of the home illustrated, and starting again from the hall, the next features to be considered will be the "den" at one end and the children's room at the other.

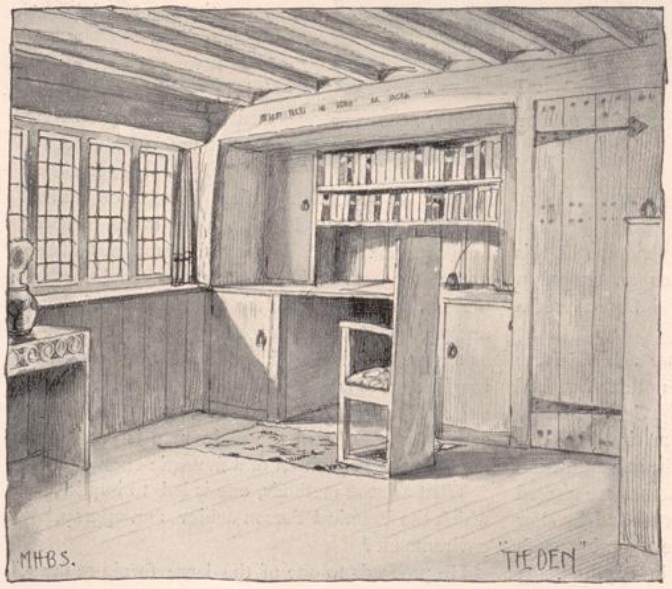


THE BOWER — M. H. BAILLIE SCOTT, ARCHITECT

The former, with its double doors, is entirely cut off from the hall, and is fitted up with writing table and book shelves, as shown in the sketch. The children's room has a porch to the garden, and is also almost completely isolated from the hall. The importance of the consideration of "routes" has already been insisted on in a previous article in THE STUDIO.

It will be noted in this connection that visitors may be shown into the "bower" or the "den" without disturbing the privacy of the hall; that the route of the servants to the front door, the dining-table, and the upper floor is also free of the hall—and that the children can reach the upper floor, garden or refectory without passing through the hall.

One must not omit to mention the obvious adaptability of the hall to festive occasions. The underlying idea of the central focus with its grouped dependencies here exactly meets the requirements of the case, and one need not hesitate as to whether the drawing-room or the dining-room carpet should be taken up for dancing, and one need not deplore the general dis-



THE DEN — M. H. BAILLIE SCOTT, ARCHITECT

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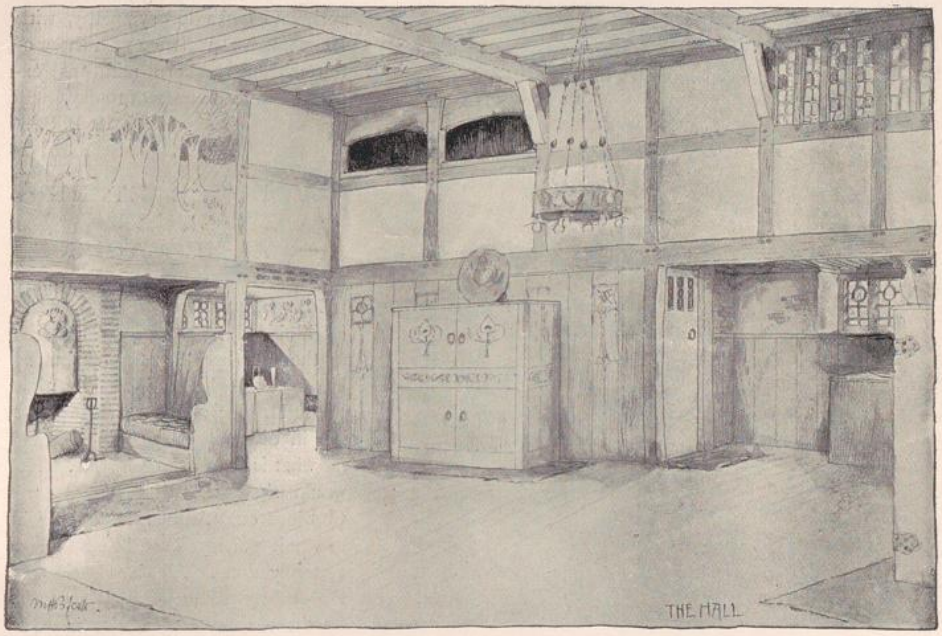
organization of furniture which such a function generally implies.

Nowadays, when the cult of simplicity has been taken up to such fell purpose, the bedroom is often a most barren and comfortless apartment. The sanitary expert has decreed that the ideal bedroom is that which most resembles a hospital ward, but although one quite realises the necessity of the study of sanitation in all details of a house, one is loth to let it so usurp the claims of art in the furnishing of the bedroom—and the most robust health would hardly be sufficient compensation for these cheerless surroundings. In the bedroom which is illustrated here an attempt has been made to realise a less rigorous scheme. The bed lined with pink like a seashell, its green coverlet spangled with flowers, like a meadow, and with its blue curtains and white valance decorated with mauve poppies, gives the key-note to the colour scheme of a room which, while not aggressively sanitary, one ventures to hope might lead to pleasant dreaming.

On the same floor there are three other bedrooms and a dressing-room, and each of these would demand a distinctive treatment; while in the roof are the servants' rooms and a boxroom.

The questions of heating and ventilation are important ones and cannot be entirely solved by the introduction of the open fire-place alone. It is proposed to supplement this in the house under discussion with a system of hot-air heating. By this particular system the cold air enters the chamber in the basement prepared for the purpose, and is there not only heated but moistened before passing to the various rooms. It then rises to the ceiling and descends again into the room till it finally escapes by the chimney flue. By this means a constant current of warm, moist air is secured, and in this way the problems of heating and ventilation are both solved.

It is a common belief that ventilation depends mainly on the cubic capacity of a room, and that the large rooms with high ceilings are therefore necessarily more sanitary in this respect. A consideration of the facts of the case seems to show that, on the contrary, perfectly sanitary conditions as regards ventilation may be secured in the smallest of rooms provided that the air is constantly changed, and that one really gains very little by an increase in the volume of stagnation in a room. The system suggested here, providing as it does for a constant flow of air, must necessarily insure complete ventilation.



THE HALL — M. H. BAILLIE SCOTT, ARCHITECT

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In a general consideration of the plan it must be borne in mind that it is designed under distinct restrictions as to expenditure. It is in no sense a "fancy" house, but represents a serious attempt to meet the requirements of those who wish to escape from the thraldom of suburban existence, and for whom "eligible freehold residences" have no charms. The average man, it is true, does not ask as yet for other than these, and he would no more recognise the unconventionally planned house than he would set out to catch his morning train without his regulation garb and paper.

In an age which caters to the vulgar, which plays to the gallery in all its performances, which floods him with cheap and trashy periodicals, tickles his ear with popular music, and when every possible variety of quack is supported by an eager mob of willing dupes, the poor man who happens to have achieved some cultivation, some love for the beautiful in his surroundings, finds himself severely alone. In despair, he has to live in some villa built by ignorance for the ignorant, and he breaks his heart in vain attempts to cloak its horrors.



"AT THE DOOR OF A MOSQUE"
FROM AN ETCHING BY M. BAUER



"IN THE BAZAAR" FROM AN ETCHING BY M. BAUER

And so one still has hopes that amongst the thousands of those who dwell in the suburbs there are at least a few who have suffered much from their surroundings, and it is to such one looks for sympathy, with ideas much at variance with those of the average modern mind as expressed in the houses of to-day.

M. H. B. S.

A DUTCH ETCHER: M. BAUER. BY ARTHUR TOMSON.

MR. BAUER is a Dutchman Dutch by birth, training, and in his art to the very backbone a Dutchman. He received his artistic education at the Hague; and from the first he has in divers ways qualified himself for what is the work of his life. He would show us the Orient as we who love our "Arabian Nights" wish to see it portrayed, and that he has certainly done. All the sentiment, the feeling of expectancy aroused by those wonderful stories is conveyed to us in his pictures. When

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we look at a drawing by him of a bazaar, a deep shadowed archway, a darkened staircase leading from some lightened chamber, what beautiful or fantastic women, what men of noble or ignoble mien, what Jinns or Jinniyas, 'Efrits or 'Efrittas may not appear before us! And when he himself adds figures to his little scenes, are they not always of the right importance? Bauer, indeed, takes us away from the world we live in into a region different from any created by latter-day artists, from anything invented recently by painters, draughtsmen, writers, or other sort of magician. He gives us the Orient of our dreams. With his assistance, we live again through fateful stories of love and intrigue; with his help, we stand aside and watch processions streaming out of palaces and mosques, or pacing through a narrow street or along some open causeway, patterning the sky with spears and banners. His people are no models, wrapt in the costumes of the past, but the makers themselves of those beautiful eastern cities, presented to us by the cunning of the artist in all their pride, in their gorgeous array, and intent upon the common concerns of their daily life. His sultans are real sultans, men without fear and of splendid stature, and of absolute importance among their followers. I know of one such figure standing in an arched doorway; so regal is the bearing of this person that the whole world might be his heritage. With what subtle charm are indicated his women-folk, his princesses, ladies of the harem, his slave girls! No costume is necessary to assure us that they are of Oriental blood from head to foot; their mien alone proclaims that fact. Like his sultans and warriors, they take their places in his scenes as persons who belong to their background. But every sort of person figures in one or other of Bauer's pictures; he makes his contrasts with as different elements as the tellers of the Arabian stories. Near a group of tenderly shaped women will be found a row of mounted warriors, armour-clad, ferocious in aspect, and of infinite daring. In front of a procession which is a dazzling mass of



"ENTRANCE TO A MOSQUE" FROM AN ETCHING BY M. BAUER

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"THE SIEGE OF CONSTANTINOPLE" FROM AN ETCHING BY M. BAUER

flowered draperies, jewelled trappings and richly decorated flags, you may see marching the squalid forms of mendicants and cripples. Some of his pictures contain but few figures while in the more important there are many; and each one has individuality and something about it that stirs one's imagination. For the most part he gives in his pictures the impression of a thickly-populated place; of a place where people live lives full of incident; of a place where to men all things are possible, where beggary or sudden prosperity, a first meeting with the loveliest of women, or violent death, may fall to a man's lot at any corner.

So far I have tried to give an impression of Bauer's grip of his subject; I will now touch upon the manner in which he expresses himself, for to that is due not a little of the subtle charm of all he does. Bauer sets down everything, no matter on how small a scale, so that his designs present a large appearance. There is, indeed, a book, entitled "*La Jeunesse inaltérable*," published by Scheltema and Holtema, of Amsterdam, illustrated by Bauer with little etchings and tiny prints that are just as impressive as pictures containing life-sized figures. In order to make little figures appeal as forcibly as larger ones, there must be right selection of forms; and a great deal depends upon the manner in which these forms are indicated. No detail in a figure must be insisted on that would not strike the spectator, not only while observing the whole of the figure, of which the detail is a part, but while looking at the entire scene in which that figure is placed. The handling, too, of the picture must be elusive everywhere: there must be an avoidance of any stroke or strokes that hint too severely at any particular matter. Such art belongs only to certain temperaments. Rembrandt's people always appear to be of natural dimensions, Raphael's never. For Raphael's ends, perhaps, such an effect was not necessary; for Bauer's it is. His backgrounds, his subjects require a style that must impress itself with a suggestion of immensity upon the mind. But although Bauer avoids anything like a photographic insistance of details, there is no lack of richness in his designs. It is marvellous how much he can indicate with his fluent and strangely broad technique. Although he makes

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"AN EGYPTIAN BAZAAR"
FROM A DRAWING BY
M. BAUER

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us feel the presence of elaboration, the eye is never led away by it from a contemplation of the whole. Bauer's ornamentation no more belittles his designs than do the stars interfere in any way with the vast appearance of the heavens.

As in Rembrandt's work, a fine disposal of light and shade plays no small part in giving poetry to Bauer's pictures. Where would be half the dramatic suggestions of those thronged streets if the people were not emerging from some huge shadow, or were not somewhere or other half-concealed by one? What gives to his pictures of covered bazaars so much of their dignity is that, by reason of a multiplicity of archways, the artist has been able to entertain our eyes here with a glittering contrast of light and shade, there with the repose of a great breadth wrapt in the profoundest gloom.

Other pictures by Bauer are arranged entirely in a minor key. No sort of accentuation interferes with their perfect serenity. Out of these silvery mysteries loom fitfully bits of old-world architecture, or strange figures that affect the brain more as passing thoughts than as anything wrought by pencil, chalk, or etching-needle.



"IN STAMBOUL" FROM AN ETCHING BY M. BAUER

Bauer's rendering of a form, human or otherwise, is not primitive drawing; hence it cannot be expected to appeal to popular taste—to people who, whether they know it or not, find in the crude drawing of the savage their ideal in art. To follow his meaning, a little culture—a disagreeable word—is occasionally needed. Even though they may have the power of comprehending his technique, I can understand that his view of things may be distasteful to some people. There are those who prefer to see set down a record of what they themselves have seen rather than any statement of an artist's dream. Such folk have enough painters and to spare, to tend to their requirements. People who prefer a fanciful treatment of external things are by no means so well provided with artists after their own hearts—artists capable of stimulating the mind with really thoughtful compositions. To them Bauer will bring an added pleasure in life.

ARTHUR TOMSON.



"THE DEALER" FROM AN ETCHING BY M. BAUER

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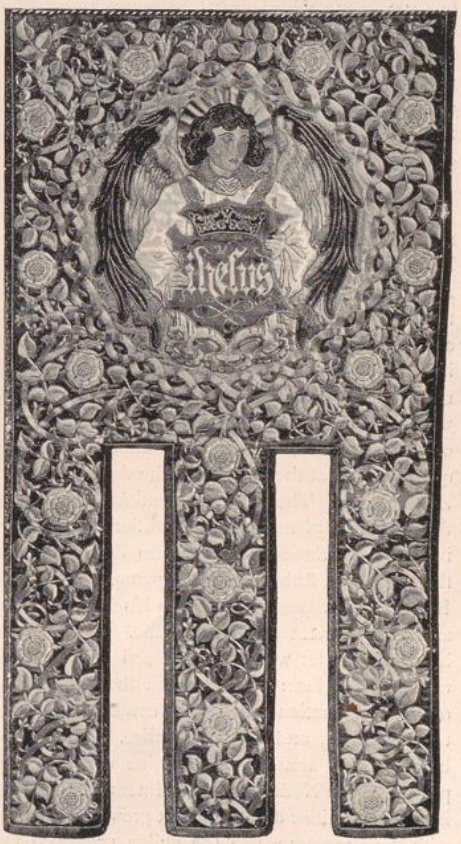
CHURCH BANNER DESIGNED BY AYMER VALLANCE
EXECUTED BY BESSIE HUGGETT

STUDIO-TALK.

(*From our own Correspondents.*)

LONDON.—We give this month three examples of church embroidery, all admirably worked by Miss Bessie Huggett, two from designs by Mr. Aymer Vallance, the other from a drawing by Mr. W. H. Cowlishaw. The last one (page 49) represents a frontal cloth for a Rosary Altar. The material is white satin, and the leaves are in various shades of green silk with a fringing of gold, to represent their saw-like edges. The fifteen roses are made of pink velvet slightly embroidered with orange, with gold, and with light shades of pink floss silk; they symbolise the fifteen Mysteries of the Rosary, and at the same time give strength and balance to a design so very delicate, that it reminds us of the illuminated scripts so exquisitely wrought by Mr. Cowlishaw. Owing to the limits of our space, we cannot describe the intricate workmanship of the fine banners, so mediæval in feeling, designed by Mr. Vallance. It is worth noting, however, that the face and hands of St. Etheldreda are left unshaded, in accordance with the Gothic method.

Thanks to the courtesy of Mr. G. F. Watts, we are able to give two illustrations of a grandly conceived piece of unfinished sculpture, about which artists have been talking for some time. It represents the nobleness of physical energy. In general character the work is Greek, but is there not something Assyrian in a few details of technique: for



CHURCH BANNER DESIGNED BY AYMER VALLANCE
EXECUTED BY BESSIE HUGGETT

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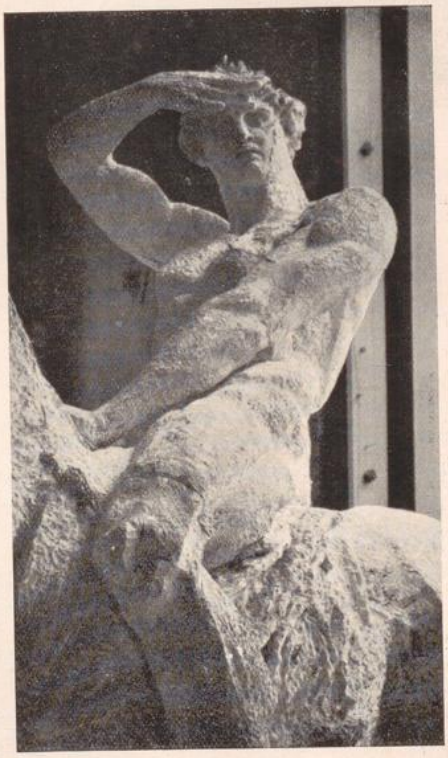
example, in the trenchant outlining of the muscles in the rider's legs? However this may be, the statue is full of a splendid vigour, and is therefore at variance with the over-refinement of style that is common to so many artists of Mr. Watts's generation.

Some lessons of great importance to English artists have been brought forcibly to notice by the winter exhibitions of Flemish Old Masters at the New Gallery and the Royal Academy. What art patron can feel quite certain that the colour in his modern pictures will retain its first freshness, like that of the early Netherlandish masters? The feverish competition of our time has caused many painters to be careless in their use and choice of mediums and pigments, nor do they seem to know that such carelessness is an act of dishonesty, inasmuch as no allowance is made for it when the pictures are sold. Picture buyers have rarely any knowledge of the chemistry of colours, and they buy what pleases them, in the firm belief that its beauty will endure. To this fact the Flemish art guilds were keenly alive, and recognising the need of scrupulous fairness in their business transactions, they punished any member who did not make use of tried methods and good materials.

The great value of national traditions in art was another point of interest brought to notice by the Flemish pictures at the New Gallery and the Royal Academy. Three things go to the making of such traditions: first, an inborn desire to paint; next, a continuous and wise encouragement of this desire in a people that is moved by it; and, third, a frank recognition of the fact that every people in its art-work should be doggedly true to the best qualities of its national character, even although its best qualities be not the highest in the domain of pure Æstheticism. These three essentials to success in the formation of national art traditions were found in the Netherlands from the Van Eycks' time to the days of Rubens, who borrowed from the Italians only those things which his Flemish mind and temperament could assimilate. Rubens and his predecessors were not ashamed because their race had not been endowed with the highest gifts of the imagination; they were content to be true to themselves, and they were wise. Notice, too, how in early times the discipline of the guilds prevented the Netherlandish painters from drifting into eccentricities of taste. Art grew and changed with the precepts which the guilds preserved and matured, each painter's individuality becoming an integral part of the general character of the school to which he belonged. How different is this from the undisciplined individualism, the morbid yearning to be original at any price, which has long reigned in so many English studios, producing forms of art which do not give expression to the life and spirit of the present time. Some of our painters have tried to be mediæval Italians, many have wished to be modern Frenchmen, few have been painter-children of our own age and country; and yet the morbid chatter about originality has never for a moment ceased. Foreigners may well ask why English artists have not inherited the wonderful energy of their race, without which England could not have gemmed the remote seas with repetitions of herself.

It is pleasant to note, however, that a strong reaction friendly to vigour and manliness in art has begun to show itself here and there, as in the sympathetic criticisms which have recently appeared on "the manly, swaggering Rubens." This reaction, as might have been expected, has not as



DETAIL OF STATUE "PHYSICAL ENERGY"
BY G. F. WATTS, R.A.

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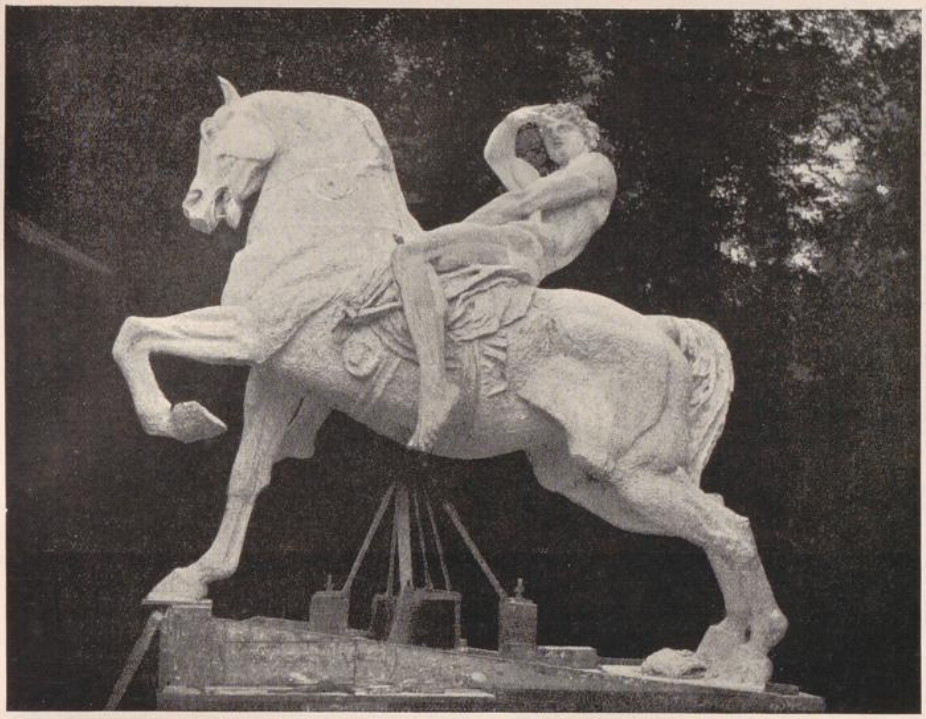

STATUE "PHYSICAL ENERGY" BY G. F. WATTS, R.A.

yet penetrated into official quarters. Thus Sir E. J. Poynter, in his address to the students of the Royal Academy, felt called upon to warn his listeners against a dexterous display in brushwork, and it was humorous to contrast his admonition with the laboured and feeble brushwork encouraged in the Academy schools. The President would have employed his time to better purpose had he told the students that most of them had yet to learn the rudiments of painting, and that a serious lack of strength had given an effeminate character to much of their drawing.

There were some promising studies, however, among the students' prize-work in painting. The chief success was won by Mr. Fred. Appleyard, who came out first in several competitions, winning the Turner gold medal, a prize of £40 for a lunette of *Spring chasing away Winter*, and other honours besides. This versatile young artist gained one of the first prizes offered by THE STUDIO, and it will be interesting to follow his career. He has imagination, colour, acuteness of observation, and a fine sense of decorative form and balance; his technique is sometimes over-refined, but this weakness will soon pass away under the influence of decorative painting. The subject chosen for the historical picture was Ladas, winner of the long foot-race at Olympia, falling dead as he goes to receive the crown of victory. It is a difficult subject, and no competitor can be satisfied with his efforts to make it impressive on canvas. The winner of the gold medal, Mr. F. M. Bennett, is too theatrical, but his picture is direct in workmanship, and sudden death is well suggested in the figure of Ladas. From this subject we turn to the one which tested the value of the teaching in architecture. It was a school for 200 boys, and some very good drawings were carefully studied by the judges before the gold medal was finally awarded to Mr. Charles Hide, together with a travelling studentship of £200.

Two months ago, when speaking of the Royal Society of British Artists, attention was drawn here to a good picture by Mr. Cayley Robinson, called

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A Winter's Evening. We now give two illustrations of this work. The artist, as will be seen at a glance, has been influenced by our modern Pre-Raphaelites, and we cannot choose but hope that he will soon have sufficient confidence in his own talents to be entirely original in all his paintings. But we can say this and yet perceive that *A Winter's Evening* has many fine qualities. The colour is good throughout, there is a pleasant austerity in the composition, and the glow from the fire is admirably contrasted with the cold grey light of departing day. If the girls were not sadly self-conscious, if they were really dreaming in the radiant dusk, there would be little to invite criticism.

Artists are gregarious, and it is common knowledge that their work suffers when they rarely meet together for discussion. This general interchange of thought and criticism is often impossible in London, in some quarters of which a few artists find themselves separated by almost a day's journey from the art centres of Chelsea, Kensington, and St. John's Wood. What are they to do? They can form themselves into a working brotherhood, and as a check upon their mutual admiration can invite criticism at public exhibitions of their own. One little group of young and clever artists, having its home in the neighbourhood of Camden Square, has already done this, calling itself the Guild of Art Craftsmen; and we give illustrations to show that its productions are varied and meritorious. The chimney-piece (p. 50), wrought somewhat too heavily in old oak, fumed and polished, was brought to a finish by nearly all the members of the guild. It is designed by Mr. G. M. Ellwood; the caps of the pilasters are carved by Mr. J. Osmond; the large panel, representing five knights on their way to a joust, is a fine piece of silver repoussé work by Mr. Onslow Whiting; while two circular copper panels, representing *The Fight* and *The Victor*, are by Mr. Garbe. It will be noticed here and there in the illustrations that the Guild of Art Craftsmen is sometimes so modern as



"A WINTER'S EVENING" BY CAYLEY ROBINSON

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STUDY FOR "A WINTER'S EVENING." BY CAYLEY ROBINSON

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to be commonplace, forgetting beauty in its desire to be original.

The banner designed by Mr. Selwyn Image (p. 51) is a diving trophy for girls; it will be competed for at the annual sports of the London Schools Swimming Association, and the winning school will hold it for a year. It measures seven feet by three, and Mr. Image was guided in his choice of materials by the fact that rich stuffs were unsuitable for his purpose, as the banner was destined to hang in a large whitewashed schoolroom always exposed to the sooty atmosphere of London. For this reason his design has been carried out in strong English linens, sewn down with silks in strong outline. The linen of the ground is greyish white; that of the fish, a lightish grey-blue, outlined with deeper grey-blue silk, and enriched with metallic discs which do not sparkle obtrusively. The water is bluey-green, and has waved lines worked in silk of the same colour but darker. The letters of the inscriptions, also of linen, are red, outlined with deeper red silk, while the rope design is of black and white thread, like the fringe and the cord round the banner's edges. The colours all harmonise, and the craftsmanship could not well be bettered. In fact, the Ladies' Work Society, under the guidance of Miss Symonds, has avoided the chief fault of modern embroideries—the fault, namely, of not keeping the whole treatment perfectly flat, on one plane throughout. It is also encouraging to find so much skill and thought bestowed on a prize for school-children; and it is to be hoped that this good example will be followed by swimming associations in the provinces.

Mr. G. Muller is a rising Dutch artist whose work has recently been seen at the Holland Fine Art Gallery. His pictures of flowers, drawn sometimes in pastel and sometimes in body colour, are at once broad in treatment and delicate in *allure*. The example of his skill given on page 52 is characteristic and effective.

GLASGOW.—Schools of art are sometimes disparaged, and yet there can be no doubt that to their influence is in the largest degree due that growth in public taste which the last thirty years have seen. Their educative facilities have been eagerly sought by countless thousands of art workers, and without the aid afforded by such institutions great workers and leaders would have laboured in vain, for without a cultured public trained to appreciate and to purchase their efforts no lasting work would have been possible. The system supposed to prevail in schools of art may have had its origin in a State decision, and its machinery even now be controlled by a State department; yet, even if this



PENDANTS, SWITCHES, ELECTRIC BELL PUSHES, ETC. BY ONSLOW WHITING

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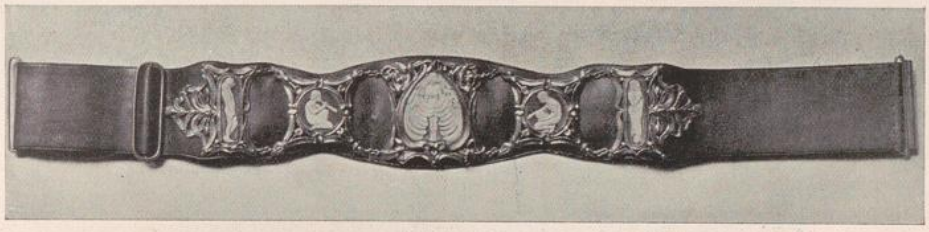
CLOTH FOR ROSARY ALTAR — BY W. H. COWLISHAW



LEATHER AND IVORY BELT — BY R. GARBE



FURNITURE — BY G. M. ELLWOOD

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CHIMNEY-PIECE, DESIGNED BY
G. M. ELLWOOD, EXECUTED BY
THE GUILD OF ART CRAFTSMEN

(See Lonaon Studio-Talk)

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be so, its influence cannot be for evil if Continental nations desire to introduce the same into their economy, and look with envy upon the results that have been attained. But, happily, the system is confined entirely to financial aid, and schools of art are left to work out their own salvation, allied to local needs, and are given every liberty to meet civic or municipal requirements. Foremost among schools whose aim is to conform to the wants of a locality and to answer to national and civic aspirations is the Glasgow School of Art. Glasgow comes before the art world coupled with the name of a school of painters whose works have a reputation both at home and abroad, and to the Glasgow School of Art is due the inception and education of a school of native decorative artists whose work bids fair to rival the fame of the Glasgow School of Painters.



BANNER DESIGNED BY SELWYN IMAGE
EXECUTED BY THE LADIES' WORK SOCIETY
(See London Studio-Talk)

As a centre of art instruction, the Glasgow School of Art occupies among the Art Schools of the present day a place which is in some ways unique. Judged by the results of the National Competition that yearly takes place among the Schools of Art of the United Kingdom it stands first, but there is also another side. It is not only a school but also a workshop, where the students are brought directly under the influence of efficient craftsmen, and where the studies of the whole school are directed by one who is himself an artist. The originality and strength of his personality, and the freshness and vigour in his manner of regarding artistic questions, become strongly conducive to originality in the students who pass through the school. His unwillingness to tolerate anything merely conventional or common-place, and his encouragement of original effort are most important factors in forming the taste and settling the convictions of his pupils.

It might prove interesting to give in a few words the personal experience of one of the successful students of the school. Here they are :—"I went to the School of Art," writes the narrator, "thinking that there, if anywhere, would be earnest workers—workers not there merely to pass the time, but to work in the sweat of their brow for daily bread for body and soul. And this indeed I found it. 'All hope abandon ye who enter here' should have been written over the entrance. All hope of ever escaping the toils of enthralment and enchantment of the place, and all hope of ever doing well enough that which was set for me to do. Hour after hour, day after day, I stood at my easel trying hard that my drawing should be perfect, even as these Greek gods and goddesses were perfect, or as those poor hard-worked sore limbs and muscles of living men and women were perfect. As I worked, however, I had 'flashes struck from midnights,' and 'fire flames noon-days kindle,' and also glimpses into the charmed circle of architecture, and the beautiful domestic arts that grew from and enriched it ; in fact, every day I might have said with Robert Louis Stevenson :

> "The world is so full of a number of things
> That I think we should all be as happy as kings."

"I have said nothing the while of the vital force of the master who by wise encouragement did not

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STILL LIFE STUDY
BY GERHARD MULLER

(See London Studio-Talk)

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quench the smoking flax, and by still wiser discouragement did not allow the child to run before it could creep. Eventually there came to me the new birth, a wonderful factor in the art life of every student, when everything is transmuted, and the transmuting power is in his own eyes—eyes that before were blind and saw not. It is as if the heavens open."

This expression of a personality, psychological as it may appear in its language, is a candid record of the effect of a real education, and it is a matter of little moment by what exact efforts this feeling has made itself manifest. For if the artist be discovered in the student, the deductive process must vary with every individuality presenting itself.

No method or medium by which art can express itself is neglected, only no specialisation of powers is permitted until the student has attained to a certain proficiency in general power. He must learn to draw—whether by pencil, by brush, by clay is a matter of no moment, but draw he must—and throughout these preliminaries the student is considered as a unit needing a special regimen; even as a plant requires a certain soil, and a particular light and heat to develop its latent possibilities, because it differs in its growth from all other plants. But, once a certain power be attained, the student specialises his work, and as painter, sculptor, architect, or decorative artist devotes his energies to the aim he has in view. And as the artist works all the better while making his reputation if his coat be out at elbows, and his diet enough to keep a strong heart beating in a healthy body, so the Glasgow School of Art has hitherto not suffered from an over-abundance of this world's goods. It is not a municipal school, nor is its exchequer replenished from the rates. In company with all other Schools of Art it receives State aid, but unlike most large schools a fostering municipality does not minister to its wants, and its new building owes more to other sources of help than to civic enterprise.



GLASGOW SCHOOL OF ART; THE MUSEUM — FROM A PHOTOGRAPH

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For many years the School occupied premises yearly rented to it by the Corporation. Inconvenient in almost every detail of its arrangement, the work of the School was carried on under most disadvantageous circumstances in over-heated, badly ventilated rooms, ill adapted for their purpose. For some time the Governors had been sensible of a growing need for improved and extended accommodation, and an appeal to the public was made for funds to erect a new school. Principally owing to the indefatigable exertions of the Chairman, Mr. James Fleming, the Governors were successful in obtaining a sum sufficient to erect a building large enough for the present requirements of the School. Competitive plans were invited from several Glasgow architects, and the design by Messrs. John Honeyman and Keppie was selected. The building consists of three flats; the main elevation faces north, giving an ample and steady light to all the principal departments of the School. The plan is simple in arrangement and very compact. The principal entrance is placed in the centre of the building, and at one side of the entrance vestibule is the secretary's office, and a small shop for the sale of materials required in the School. Immediately opposite the entrance is the main staircase, in front of which a spacious and well-lighted corridor runs from end to end of the building.

In the basement are placed the modelling rooms, architectural department, technical workshops, and a lecture theatre, together with caretaker's accommodation, heating-chamber, packing and store rooms. All of these have access from the main corridor dividing the building, and the store-room communicates with the other flats by means of a lift. The ornament rooms, still-life class-rooms, design room, library and lecture room are conveniently disposed on the main floor. The main staircase is flanked on either side by the male and female students' cloak-rooms. The half landing of the stairs gives access to an *entresol* containing luncheon-rooms for the students. On the first floor a good effect is obtained by the treatment of the space around the staircase. This is utilised as a large open hall, lighted from the roof, affording all the requirements for a museum, and leaving space available for exhibitions of students' works.

The headmaster's room, with private studio above, is placed in a central position on the first



GLASGOW SCHOOL OF ART; FIRST FLOOR CORRIDOR FROM A PHOTOGRAPH

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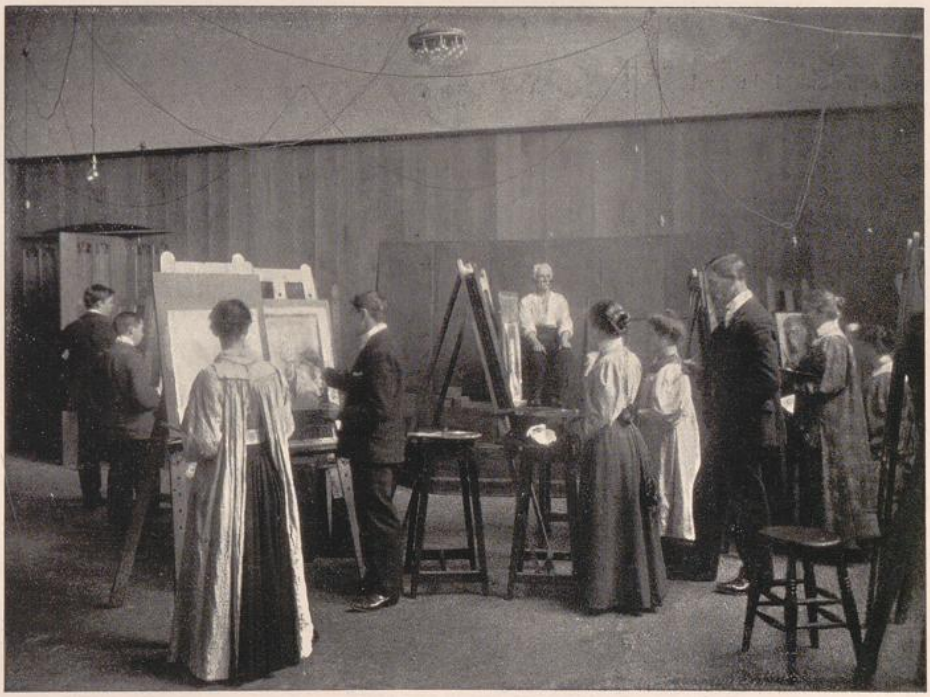
GLASGOW SCHOOL OF ART; THE ANTIQUE ROOM — FROM A PHOTOGRAPH



GLASGOW SCHOOL OF ART; ONE OF THE LIFE ROOMS — FROM A PHOTOGRAPH

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floor. This floor is occupied by the male and female life rooms, and the antique class-rooms. At the east end of the corridor is placed the board room, and over this are two studios for the use of the teachers. About two-thirds of the whole building is completed, and the present session was commenced in the new premises. The rooms, which more than fulfil the high expectations entertained of them, are large and very lofty, and lighted with special regard to the requirements of the various departments. The building is artificially lighted throughout by electricity, and the heating and ventilation arrangements are on the plenum system.

The building has been designed to meet the requirements of the school, and in no instance has a regard for appearance been allowed to interfere with these special requirements. Embellishments have been carefully concentrated, and gain in value from their juxtaposition to plain surfaces The great windows to the north are a conspicuous feature in the elevations, and the projecting roof gives sufficient light and shade to emphasise the scale. All details have been carefully worked out, and the building possesses an unique character due in some measure to requirements and situation, but in the highest degree to the treatment of the subject by the architects.

It will be seen from the foregoing, that the new school will rank as one of the most complete and best equipped in the United Kingdom; no detail has been overlooked which might contribute in any way to the comfort and convenience of the students. Under the energetic control of Mr. Francis H. Newbery, this flourishing school may be confidently expected to justify the hopes of its many friends.

BIRMINGHAM.—A "one man" exhibition of real interest is being held at Messrs. Graves and Co.'s Gallery at the present time. It consists of a number of landscape drawings in water-colour, together with a few oil-paintings, by Mr. Montague Smyth, R.B.A. The drawings, of which there are over seventy, represent scenes in Holland and East Anglia, the former predominating. Mr. Smyth, though originally intended for a military career, felt irresistibly drawn towards art as a profession, and for this purpose worked for a time under Professor Brown at the Westminster School, and



"A NOVEMBER DAY IN THE FENS" FROM A WATER-COLOUR BY MONTAGUE SMYTH

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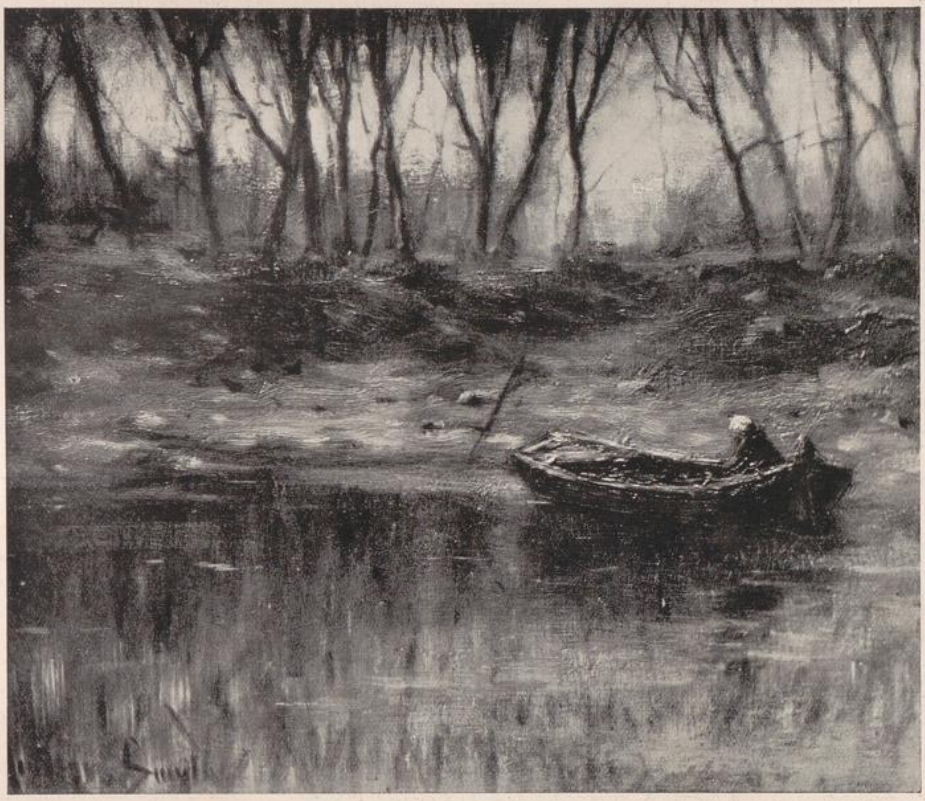

"A GREY DAY" FROM AN OIL PAINTING BY MONTAGUE SMYTH

afterwards continued his studies on the continent. For the last nine or ten years he has been a constant exhibitor at the Royal Academy and other London exhibitions, and seven years ago was elected a member of the Royal Society of British Artists. His strongest feeling has always been towards the rendering of the romantic in landscape art, rather than the solely realistic aspect of the visible world, and that he has a real poetic insight into nature, and a subtle understanding of her most elusive and intimate effects, such as only a painter of imagination can realise, is apparent after an examination of his drawings.

There is no minute searching after faithful rendering of detail in any of them. He paints essentials only, but without sacrificing true form to colour. His work is not merely a series of meaningless splashes, such as seems to be the chief aim of some of the water-colourists. As a painter of wind-blown skies he is broad, fresh, and vigorous; and all his atmospheric effects are admirably realised, boldly but truthfully painted. His colour is usually subdued in tone, but pure and very pleasant, and far more effective than the more garish tints one sees on some exhibition walls. He uses his blues with excellent results. In addition to this he manages to put into almost all his work the glamour of a vivid imagination, and he expresses himself in paint in a manner which strongly appeals to kindred spirits. We give two examples of his art: the first a water-colour drawing called *A November Day in the Fens*, in which a number of white ducks are disporting themselves in a dyke, which is very fine in colour; and the other an oil-painting, *A Grey Day*, a woman in an old boat at the edge of a quiet pool in a wood—a simple theme, but set down with the brush of a poet.

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LIVERPOOL.—The twenty-ninth Autumn Exhibition, so recently closed, has proved not less attractive than its predecessors. A tale of nearly fifty-nine thousand admissions, in addition to the visits of twenty-six hundred season-ticket holders, bespeaks financial success from this source, while the artist community at least will appreciate the sale of 164 of the pictures, amounting in the aggregate to over £7,900.

The profits derived from the exhibitions mainly go to the purchase of pictures for the Permanent Collection at the Walker Art Gallery; those bought by the Corporation from this last exhibition are—No. 40, *The Morning Moon*, by J. W. North, A.R.A.; No. 177, *A Pageant of Childhood*, by T. C. Gotch; No. 350, *The Word*, by Edgar Bundy, R.I.; No. 777, *When Summer sweetly shines o'er Land and Sea*, by John McDougal, R.C.A.; No. 799, *Summertime, Wargrave-on-Thames*, by John Parker, R.W.S.; and No. 1,022, *Oh! Mistress Mine, where are you Roaming?* by E. A. Abbey, R.A. The happy choice of these excellent works meets with the general approval of not only the artist fraternity, but also of the general public.

An announcement is made that the late Mr Hugh F. Hornby, merchant, of Liverpool, has bequeathed to this city his Art Library and Collection of Pictures, Engravings, &c., together with the munificent sum of £10,000 towards building or otherwise providing suitable rooms for their public exhibition.

The happy result of holding periodic displays of the choice and valuable works upon the Decorative and Industrial Arts in the Public Library, for the special benefit of Art Students and Craftsmen, has been to largely increase the references to, and study of this admirable collection, reputed to be one of the finest in the Kingdom; and, from the success attending the previous occasions, the Chief Librarian, Mr. Peter Cowell, feels justified in promising an early repetition of the display. As the collection includes some of the costliest examples of both British and Foreign Applied Art production, the Library officials not unnaturally feel some considerable anxiety with regard to their careful handling upon these public occasions. For instance, it is not too much to ask ladies to be thoughtful enough to remove their black kid gloves before turning over the pages of the very choice books, and thus relieve much of the officials' anxiety for the welfare of the various objects.

H. B. B



"AU CAFÉ-CONCERT" FROM AN OIL PAINTING BY STEINLEN

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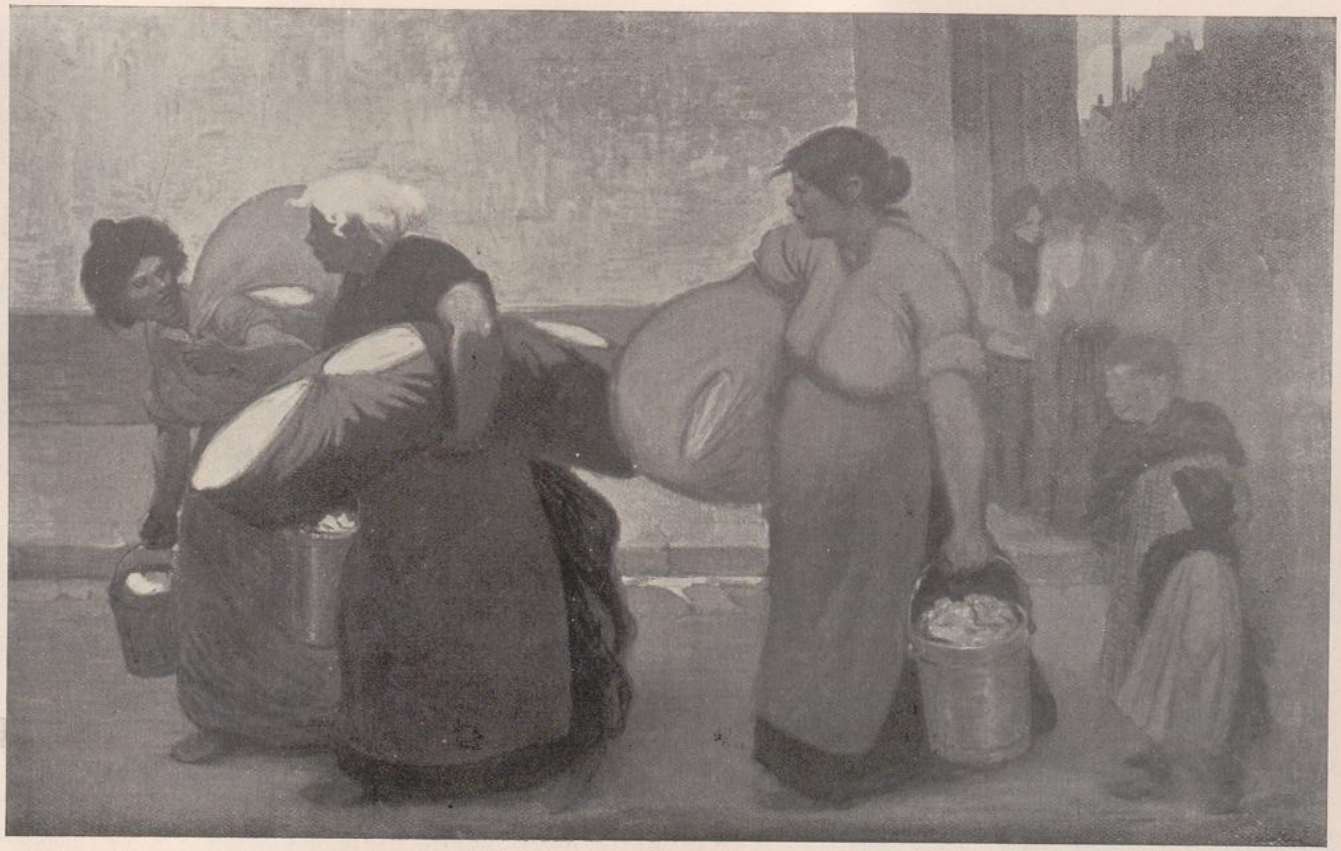

(See Paris Studio-Talk)

"LES BLANCHISSEUSES" FROM
AN OIL PAINTING BY STEINLEN

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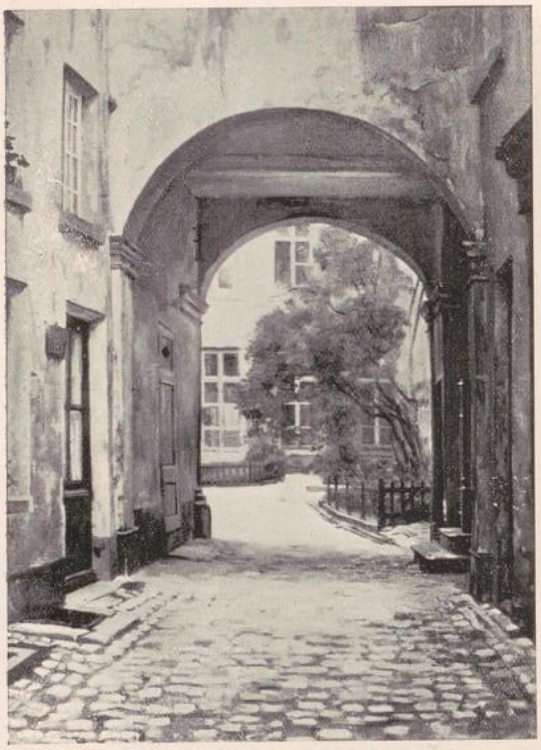


"VIEILLE COUR" BY RENÉ JANSSENS

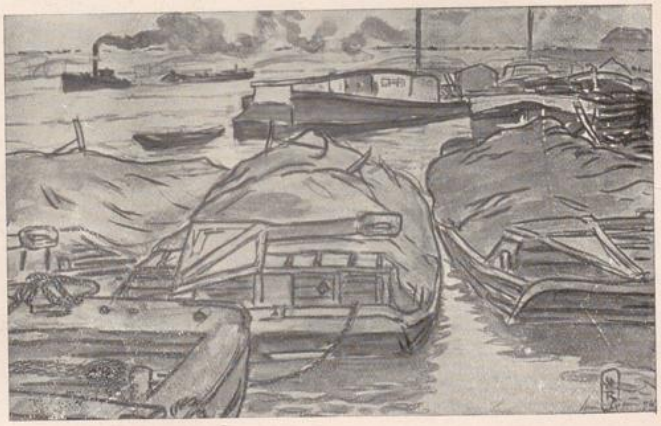
(See Brussels Studio-Talk)

bourgs, the curious denizens of his beloved and well-known Montmartre, appeal to his brush just as they appeal to his pencil. When the public has an opportunity of seeing this collection everyone will have fresh cause to do homage to an artist of absolute sincerity—an artist of the highest rank.

Henri Rivière is devoting his attention to a new series of lithographs in colour, dealing with the aspects of Paris as he has already dealt so successfully with his twelve *Aspects de la Nature*, published by Eugène Verneau. Fresh from his open-air work in Brittany, the admirable artist may confidently be expected to treat his picturesque city subjects in such a way as to delight his numberless admirers. For the present it is impossible that any of these plates, which are being printed by M. Verneau, can be published; but in the meantime we now reproduce two of Rivière's water-colours, *Le quai Saint Bernard, Paris*, and *Bois à Landmélus*. They form part of a numerous series of delightful sketches from nature by this admirable artist, and are full of character and astonishing atmospheric effects.

PARIS.—Steinlen is preparing an exhibition of his works in oils. Hitherto his numerous posters and drawings and plates have prevented him from devoting himself thoroughly to what may be called "serious painting," wherein, however, his bold and honest vision is displayed in all its fulness. His *Blanchisseuses* and his *Au café-concert*, now reproduced, afford sufficient proof of this. The artist's *technique* as a painter is strong and lively, and above all thoroughly sincere. In these canvases we may see that he remains faithful to his favourite subjects; that the poor folk of the *fau-*

The "Société Internationale de Peinture et de Sculpture" held its 17th annual exhibition at Georges Petit's gallery. So far as the actual mem-



"QUAI ST. BERNARD, PARIS" FROM A WATER COLOUR BY HENRI RIVIÈRE



"BOIS À LANDMÉLUS" FROM A WATER COLOUR BY HENRI RIVIÈRE

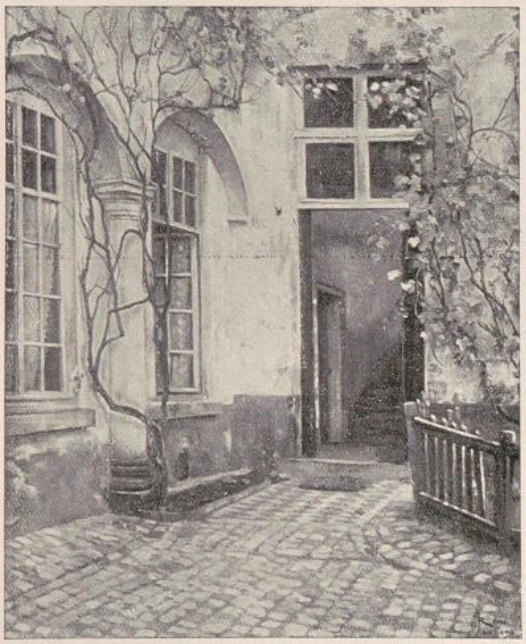
bers of the Society are concerned the most notable things displayed were several beautiful landscapes by M. Albert Gosselin and Mr. Douglas Robinson; others, also of great charm, by MM. Lorimer (who also sent some flower pieces), Alexandre Harrisson and Humphreys-Johnston, with two characteristic canvases by Mr. Chas. W. Bartlett, whose original talent is not unknown to readers of THE STUDIO, and a series of Norwegian landscapes from the brush of M. J. Grimelund, who once more gave proof of his great sincerity and of his keen devotion to his native soil.

As honorary members of the Society, MM. A. Besnard and Whistler were among the exhibitors. The first-named was represented by two portraits — *Portrait d'enfant* and *Portrait de Mlle. C . . . . . .*—and a landscape, called *Matin*, with the audacity of touch and the something of incoherence to which M. Besnard has for some time past accustomed us. Whistler sent five of his "harmonies," masterly things, all marked by the most exquisite fancy. His *Bleu et Or*, *La Plage*, *Or et Rose*, and *Le Balcon* have all the freshness, all the magical force that made the painter of Carlyle world-famous years ago.

M. Constantin Meunier was one of those invited to exhibit by the Society this year. He sent his *Cérès* and his *Mélancolie*, works displaying to the full the great gifts of the celebrated Belgian sculptor, with his lofty, dominating types, and his somewhat wild and cruel conception of the Beautiful.

G. M.

BRUSSELS.—The series of winter *Salonnets* at the Cercle Artistique began with a display of paintings by the young Brussels artists, H. Huklenbrok and the late H. Evenepoel. Both received their art training in Paris, in the studio of Gustave Moreau, where they would appear to have learnt nothing beyond the cultivation of rare tones and delicacy of



"LE VIEUX LOGIS" BY RENÉ JANSSENS

(See Brussels Studio-Talk)

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execution; for their realistic interpretation of nature in no way suggests the highly formulated style of the great French realist, but rather reminds one of the manner of certain caricaturists or "characteristics" greatly in vogue in Paris at the moment. M. Evenepoel brought back from Algeria a number of studies—now charming in point of colour (as, for example, his little scene on the quay of Algiers), now full of amusing observation, such as his Arab market scenes and his negro dances. He also exhibited several remarkable portraits, and some curiously coloured etchings. In short, Mr. Evenepoel was a colourist of much power, and an expressive draughtsman, and his unexpected death is an undoubted loss to the Belgian school. M. Huklenbrok sent some studies of light effects from Holland, and a little portrait well and firmly drawn. Altogether the season at the Cercle may be said to have opened satisfactorily with this exhibition.

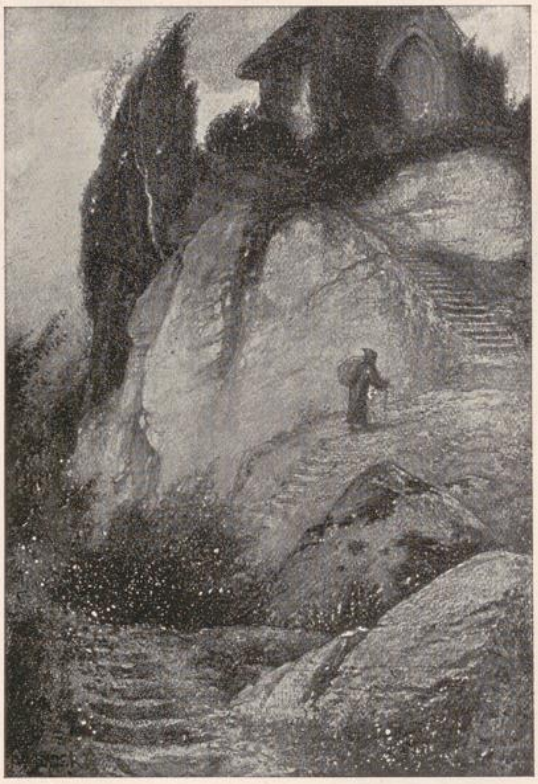
The Belgian Society of Water-Colourists (of Brussels) worthily celebrated its fortieth anniversary by a very appropriate exhibition at the Musée de Bruxelles. The works were limited in number on this occasion, and the hanging was consequently much more satisfactory than usual. There was great variety of style—works by Eugène Smits, Uyterschaut, Marcette, and Stacquet mingling with those of the stylists or "intellectuels"—Meunier, X. Mellery, Fernand Khnopff, and Delaunois; and variety is charming in a display of this sort. Among the foreign exhibits must be noted the excellent examples of C. W. Bartlett, G. La Touche, Skarbina, and Clara Montalba—the *Vue de Venise* by the last named being simply exquisite.

An exhibition of about 1,400 photographs, mostly "after" Italian frescoes of the fourteenth and fifteenth centuries, has been arranged at the Musée du Cinquantenaire by the manager, M. van Overloop. An annotated catalogue gives the visitor much interesting information concerning the exhibits.

The Brussels sculptor, J. Lambeaux, has now practically completed his gigantic marble *bas-relief*, which he calls *Les Passions Humaines ou le Calvaire de l'Humanité*. The work in its entirety cannot be criticised yet; but even now one cannot repress a feeling of admiration for the artist's immense and divers labours in this vast undertaking.

R. Janssens, the Brussels painter, has opened an exhibition of his latest productions in the quaint studio built for him by the architect Hankar. He shows us portraits of relatives and friends, church interiors, and particularly several interesting "bits" of that old Brussels which is disappearing little by little, as the transformation of the city proceeds. Here M. Janssens is at his best, for he excels in suggesting the special characteristics of those antique and placid buildings.

Collectors of posters will probably be glad to learn that a "Belgian Society of Affichophiles" has been started with the object of facilitating the exchange of artistic posters among amateurs. The Director of the Society is M. L. Defize,



"HEIMKEHRENDER EREMIT" BY WILHELM BADER

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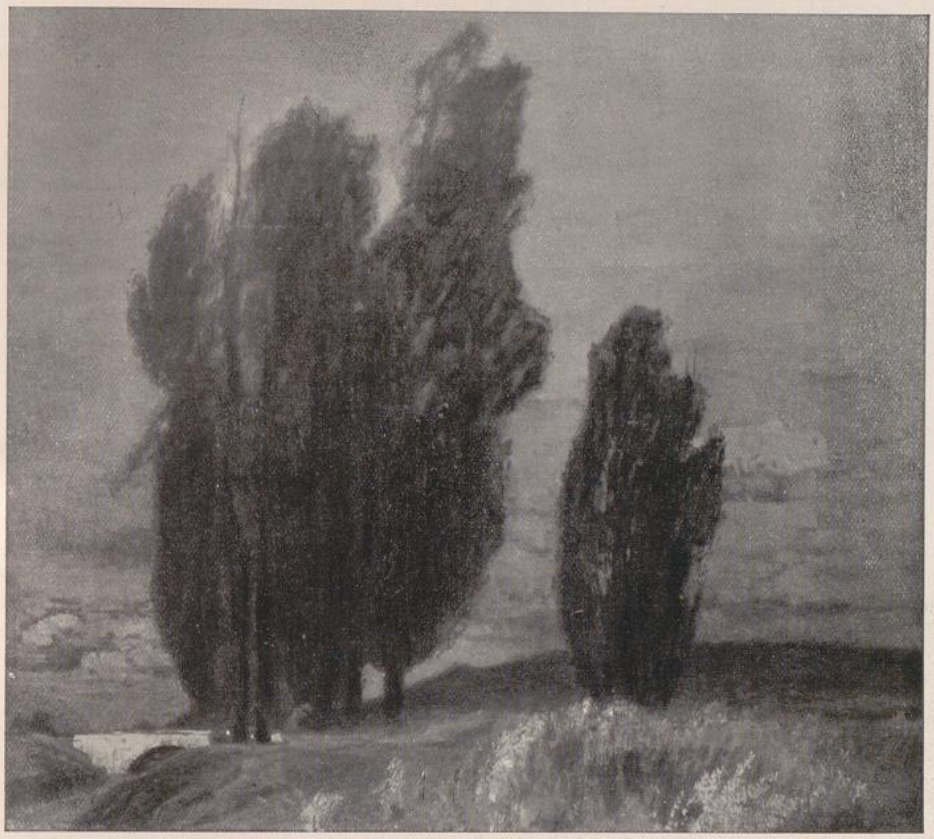

"PAPPELN IM WIND" BY EUGEN BRACHT

of Liège, and the Treasurer and Secretary, M. H. Grell, of Antwerp. The official organ of the Society is styled the "Bulletin mensuel des Echangistes réunis et de l'affiche artistique."

M. F. Motte, whose large picture (portrait of a family under the protection of St. George and St. Catherine) attracted much notice last year at the Libre Esthétique exhibition and at the Paris Salon, has been appointed Director and Professor of Painting at the Academy of Fine Arts at Mons. A painter of much talent, M. Motte is also a man of considerable force of character, and his influence may be expected to prove of great benefit to those who enjoy the advantage of his instruction and advice. F. K.

DARMSTADT. — The distinguishing character of German culture is revealed by its decentralisation. The defects and merits of our national spirit and our social life stand forth, and the fact becomes patent that not for centuries past has Germany possessed one great common metropolis which should determine the authentic fashion in matters of art and taste; but that each of the numerous princely courts has long constituted in itself a more or less important centre, where poets and scholars may find a sphere of activity and a ready-made public, and architects and artists full scope for their activity. Moreover, this state of affairs was in no material way changed after the political unification of the Fatherland. As capital of the empire Berlin has obtained a certain predominance which will continue to extend; but at the same time

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the well-being of Germany is still being fostered in the "residences" that remain, the university towns, and the large provincial centres, where a busy and many-sided existence flourishes. And if this fact of decentralisation has been beneficial to architecture, to poetry, to the theatre, and to music, so has it had the best effect upon the graphic arts. Munich remains the chief school of German painting, while Berlin has developed into the chief art market, owing to its being made the core of the country's wealth. Other and smaller art centres there are, however, which in their day have played no small part in the general movement—Düsseldorf, for instance. Dresden, in the wake of Munich, is striving to take a leading place; the art-schools of Carlsruhe and Stuttgart are, in keen emulation, both striving to advance in the modern spirit; while in Hamburg there is interesting evidence of a popular art movement going hand in hand with the development of a local art industry. Towns which have themselves no important art-schools, but nevertheless form centres of districts not devoid of artistic attractions, also offer to the native artist, whether he labour inside or outside his narrow Fatherland, opportunities for minute observation and powerful characterisation such as the modern movement seeks to encourage and to spread. Thus it is we have in Breslau, the capital of Silesia, a triennial exhibition by Silesian artists, and in the same way we find in Darmstadt, the capital of the Grand Duchy of Hesse, the "Free Union of Darmstadt Artists" arranging a "Hessian Art Exhibition," which is fully deserving the attention of foreign students, as forming a most interesting phase of German art-life.



"PORTRAIT OF A LADY" BY ADOLF BEYER

The title "Hessian Exhibition" implies that all the artists contributing thereto are natives of the Grand Duchy; and it may well be a source of pride to the inhabitants of the little State to see how worthily they are represented, and how large is the number of excellent artists, many already famous, Hesse has produced. Of course, the number of artists actually working in Hesse itself is but small, for some there are who have found a second home in Berlin, while the large majority have taken up their abode in Munich. The most notable Hessian settled in the last-named city, Ludwig Loefftz, the Director of the Munich Academy, was unfortunately not represented at the Darmstadt Exhibition. However, another well-known artist of Hessian origin, Professor Eugen Bracht, of Berlin, contributed a large series of landscapes. These paintings have been produced during the last few years and reveal the fact that the artist who is doing admirable ser-

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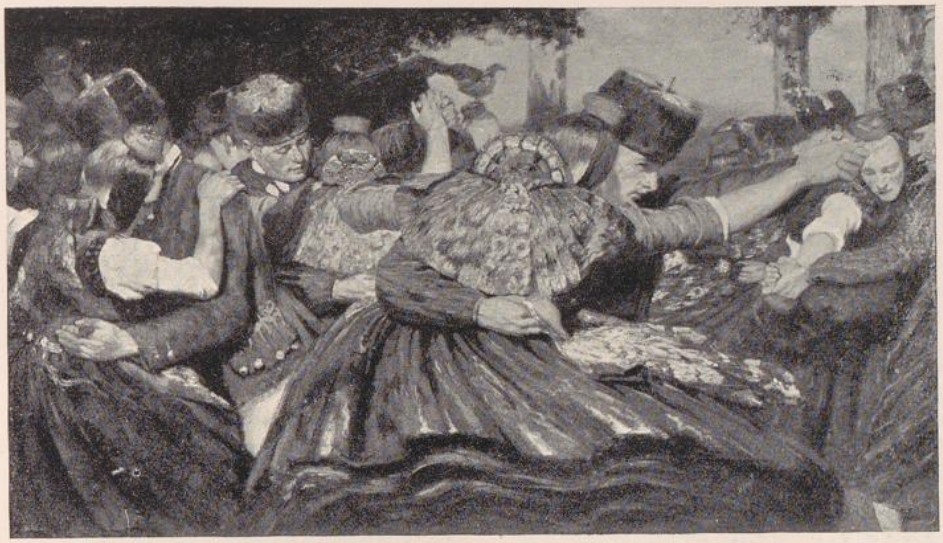
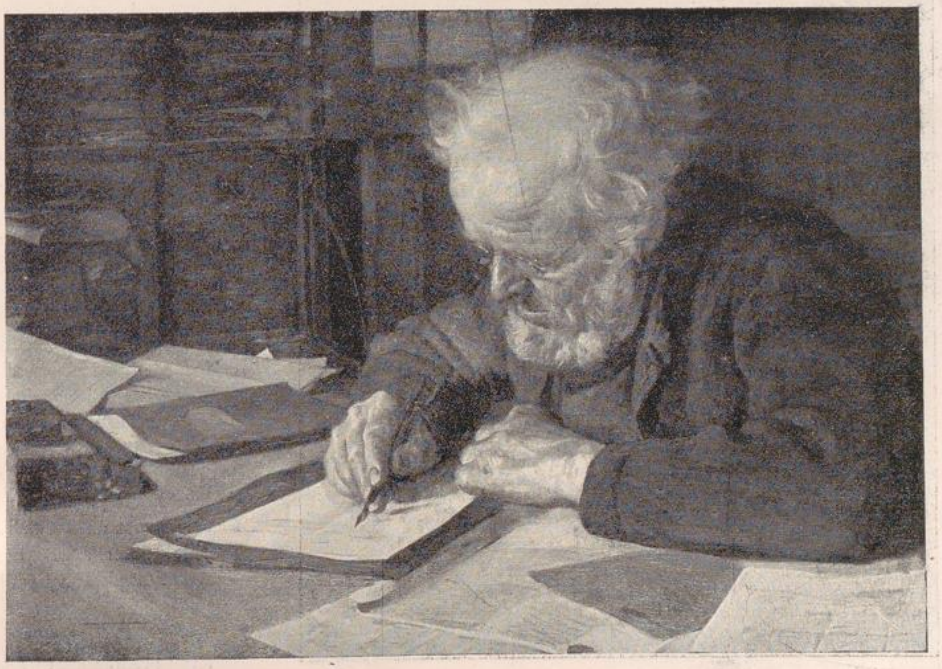


"BEIM TANZ (HESSISCHE BAUERN)" BY CARL BANTZER



"DER DORFSCHULZE" BY RICHARD HOELSCHER

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vice to others as a teacher in the Berlin Academy, is capable of producing fine, earnest work on his own account. His motives are quite simple, and he has developed them with much strength and feeling. They are spaciously and clearly composed in bold masses of colour, strongly but happily contrasted. The brightness of a sunny winter's day, the gloom of a stormy evening, are depicted with equal effect; the desolate heath, with an express train rumbling past in the distance, is revealed to us as clearly as the glittering sheen of the waving birch-forest; the glare of noon-day as truly and as convincingly as the blue mists of early dawn, with the morning star shining in solitary beauty in all the wide expanse of heaven, and casting its beams in the waters of the little stream hard by. Although the Bracht pictures dominated the exhibition, it must not be imagined that they constituted the only good landscape work displayed. Let me, for example, name Carl Kuestner, of Munich, with his *Thauwetter*, also W. Bader's water colour, O. H. Engel's *Meeresleuchten*, A. Wondra's beautiful night study, and P. Rippert's autumn scenes.

As Eugen Bracht was pre-eminent in landscape, so was Ludwig von Hofmann conspicuous in the department of figure-painting. His joyous fantasies are full of colour, instinct with the youthfulness and the beauty of the idyllic age. Ph. O. Schaefer, who exhibited a soulful picture, *Maerchen*, is another Hofmann, with certain differences.

A wholesome realism marked the work of Carl Bantzer, Professor of the Dresden Academy, who chiefly affects scenes of the work-a-day life of the peasants in Hesse. Other notable exhibitors, all excellent in their various ways, were Richard Hoelscher (figure studies), Otto H. Engel (landscape and *genre*), Edmund Harburger, one of the most popular artists on the staff of the world-renowned *Fliegende Blaetter* and a true humourist, and Adolf Beyer (portraits).

The plastic section was not very remarkable, but the large allegorical figure *Der Sieg*, by Ludwig Habich, is decidedly imposing and decorative, and the wood-carvings of the Munich sculptor, Georg Busch, are also worthy of mention. Most prominent among the etchers were Peter Halm and Otto Ubbelohde, both of Munich. As for the large and interesting applied art section it was not confined to local contributors, but was practically international.

The predominant and the most suggestive



"YOUNG CANADA" *(See Canada Studio-Talk)* BY ROBERT HARRIS

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PORTRAIT STUDY BY
ROBERT HARRIS, P.R.C.A.

(See Canada Studio-Talk)

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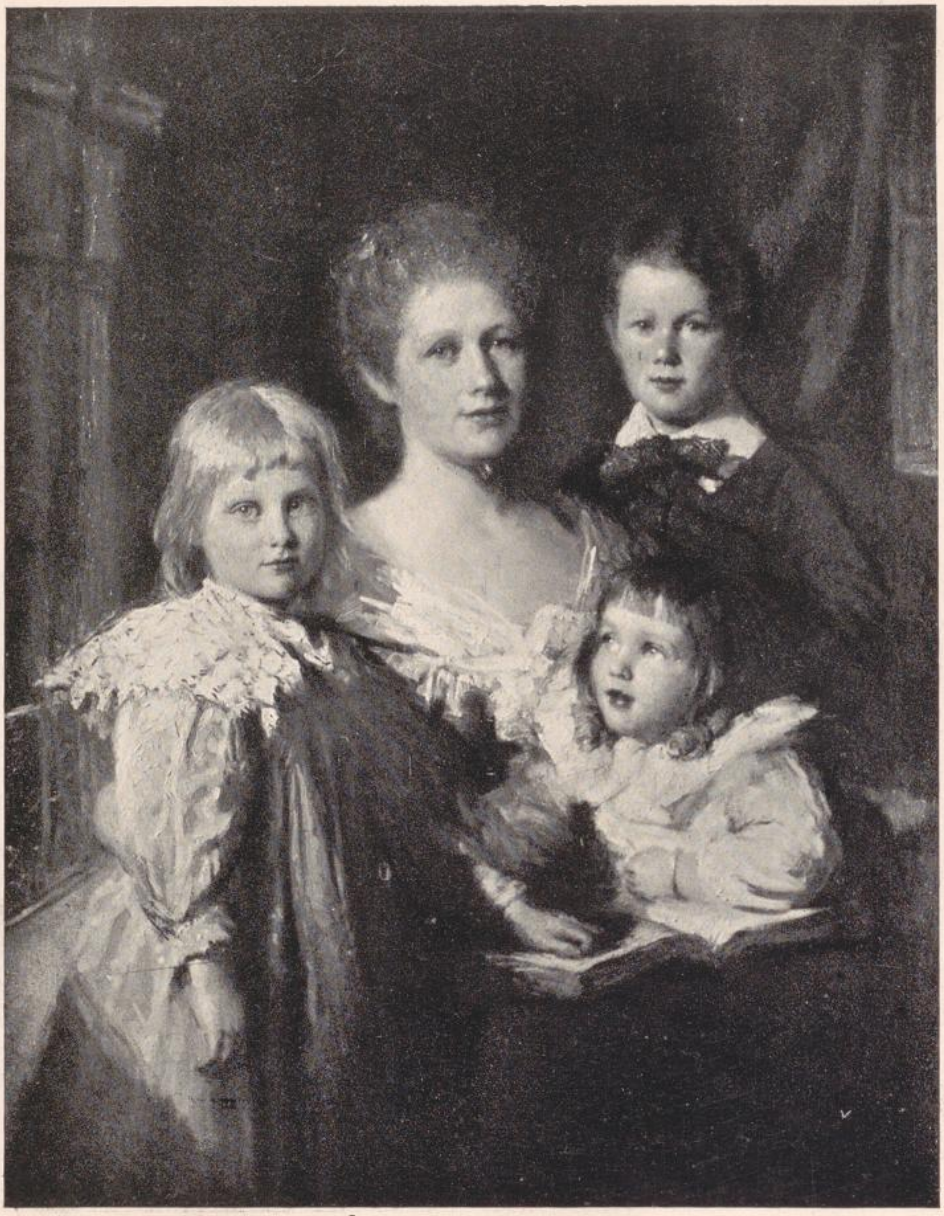

MRS. C. E. L. PORTEOUS AND
CHILDREN. BY ROBERT HARRIS

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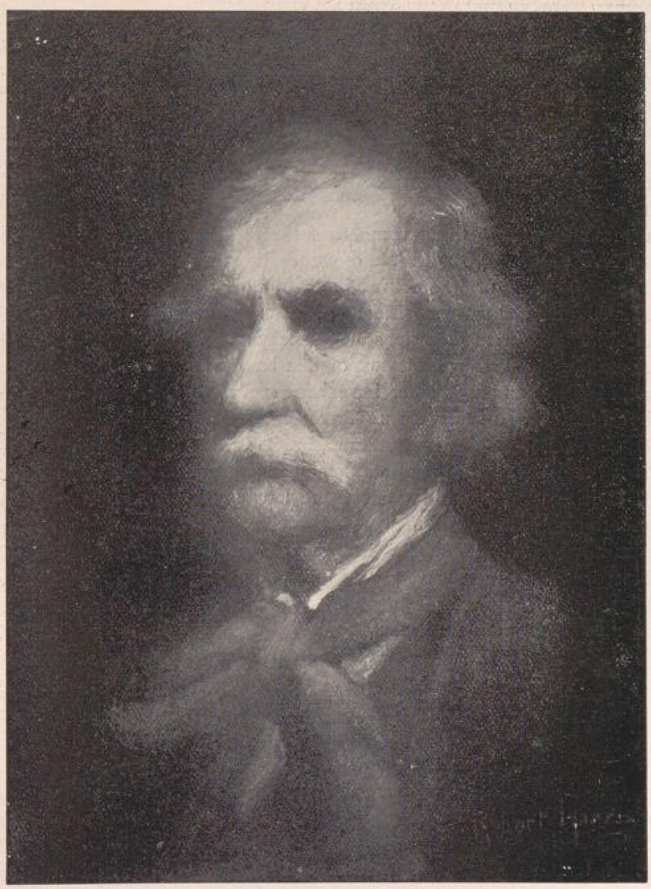
features of the Darmstadt Exhibition were its thoroughly modern character and the admirable manner in which it was arranged. Certain it is that only a few years ago such an exhibition, quite free from mere shop wares, would have been impossible, inconceivable even, in a small town, and, indeed, in many a larger one. The Darmstadt Exhibition afforded clear proof that the principles of the "Secession" have struck root and are flourishing far and wide. The material results of this most interesting little display may not be very great; but morally the effect must be good in every way, and the artists who contributed thereto may justly take pride in the fact.

G. K.

CANADA.—Robert Harris, R.C.A., came in childhood from his native Wales to Canada. While yet a young man he sought instruction in the Slade School, under Legros, and in the Atelier Bonnat. Periodical visits to the Continent have afforded him opportunities of study in Italy, Rome, Florence, and nearly all the Continental Galleries of Belgium, Holland, Germany, Vienna, and Spain. He has been an exhibitor in Paris, at the British Royal Academy and other important Exhibitions; he holds a Medal from the International Exhibition of Chicago, and for several years he has been President of the Royal Canadian Academy. Mr. Harris, while acknowledging and availing himself of all the art progress of the past, insists emphatically on the hard, serious, personal experiment by which he considers a student can alone arrive at the sort of selection, method, and manner of expression peculiar to his individuality. In the past few years Mr. Harris's work has gained very considerably in breadth of treatment, sureness of execution, and especially in richness of colour, and every year distinct and meritorious progress is observable in his productions.

A long list of portraits of Canada's most prominent people, an important Government Commission, and a Mural Decoration for a church in Charlottetown are some of his achievements. In the group of *Mrs. C. E. L. Porteous and Children*, which gained such well-merited appreciation at the Royal Canadian Academy of 1899, Mr. Harris has, perhaps, succeeded in painting as excellent a group as has ever been produced in the Dominion.

J. G.



PORTRAIT STUDY BY ROBERT HARRIS

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PRAGUE.—In December of last year was held in Prague the first exhibition of the so-called "Jednota umělců výtvarných." This association, the latest to be formed by artists of Czech nationality, had its origin in the long-felt need for an occasional exhibition of a collection of the work of all Czech artists whether resident at home or abroad. Only by such means can a just estimate be formed of Czech art as a whole, and the shows also afford the general public interested in the progress of art an opportunity of giving practical expression to their ipterest. The aim of the members of the newly-founded association is first and foremost to bring into prominence the marked individuality and character of Czech art, and to spread far and wide amongst every rank of society, from the highest to the lowest, a genuine appreciation of good work. As a matter of course, however, the encouragement of cosmopolitan art is quite outside the province of the Jednota Society. In addition to the main object of the association, already described, its members have very much at heart the preservation of the old-world character of their beloved city of Prague, and by word and deed they strive with all their might to achieve the task they have set themselves to perform. Readers of the STUDIO are already familiar with the names and work of three members of the Jednota —Hans Schwaiger, Luděk Marold, and Alphonse Mucha, the last of whom lives in Paris, who are all acknowledged masters. Moreover, the sculpture exhibited on various occasions in Germany and in Austria by the Prague professors of that branch of art, Myslbeck and J. Mauder have been spoken of by art critics in laudatory terms. Professors Hynais, Brozik, Aleš, Jenewein, Liska, Pirner, Fr. Ondrůšek, Slabý, and Marak take high rank amongst painters of Czech nationality, and we hope ere long to be able to give examples of their work as well as their names. In Austria, at St. Petersburg, and at Moscow, Czech artists gave proof in the summer of 1899, as well as in their own special show, of more recent date of what it is in them to do.

M. G.

GHENT.—The thirty-seventh exhibition organised by the Royal Society for the Encouragement of the Fine Arts was held here some little time ago, and its success was in all respects noteworthy. Thanks to the discrimination of the various committees, many different forms of art could be studied there side by side; and the pictures were most carefully and successfully hung. Foreign painters, among whom the British held their own easily, were very well represented. Let me note at haphazard the drawings of Pennell, the engravings of Nicholson, and the varied works of Sauter, Gould, Lavery, R. Macaulay Stevenson, George Pirie, J. Da Costa, A. K. Brown, and Miss Bessie MacNicol. Fantin-Latour, Ménard, Cottet, La Touche, Pointelin, Alexander, Simon, Thaulow, Segantini, Mesdag, Henri Martin, also attracted much attention; and among the Belgian painters remarkable successes were won by Laermans, Claus, Struys, and Frédéric. As to our Belgian sculpture, its honour was safe in the strong hands of Meunier, Rombaux, Lambeaux, Samuel, the younger Van Bisbrock, and Je Lalaing.

For the rest, the exhibition attracted many visitors, among whom I would mention the King, and Monsieur Bénédite of the Musée du Luxembourg, who made many careful notes as he passed through the galleries. Last of all, it has been announced that the city of Ghent has purchased for the Communal Museum two of the works of art that were exhibited at our Salon here, a picture by Struys and a piece of sculpture by the young artist, Rombaux. This is how we encourage real talent. In Brussels too, thanks to the sound judgment of M. Verlant, Director of Fine Arts, the Government has bought for the Museum four drawings by Mertens and several good things by Marcette, Meyers, Segantini, Thaulow, Verhaeren, Claus, Cottet, Fantin-Latour, Ménard, Sauter, Paterson, and Lavery. R. V.

REVIEWS.

Gothic Architecture. By CHARLES H. MOORE. (London and New York: The Macmillan Company.) Price 18*s.* net.—In this interesting and particularly well-illustrated volume — the second edition (enlarged and to a considerable extent rewritten) of a work first published some ten years ago—Mr. C. H. Moore presents himself to us with further and fuller evidence in support of conclusions only too likely, as he himself says, to prove unwelcome to many English students of architecture. From his definition of the term Gothic Architecture there is little need to differ, nor, as a matter of fact, is it so new as he would seem to imagine. There have been other writers on the subject since Rickman, Whewell, Willis and Sharpe, whose somewhat antiquated views are cited by Mr. Moore as representative, and the superficial definition of Gothic work as that depending on the substitution

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of a pointed for a semi-circular arch or a lintel, or as a method of architecture in which mouldings and ornamentation are treated in a certain way, is, of course, by now an exploded one. The characteristic differentiation of Gothic from the preceding and subsequent styles is essentially a structural one. The state of rest and passivity of the lintel and round-arch systems are exchanged for the activity of a method which called into play the vital and continuous force of thrust met by carefully adjusted counter-thrust. By this structural law, and by none other, can Gothic architecture be judged, and while agreeing to accept it, in common with Mr. Moore, as a standard of definition, it seems to provide us with the means of contesting the main thesis he has embodied—at the cost of much and careful study—in the present work.

It is a hard saying, and one only to be accepted on due proof shown, that "the English claim to any share in the original development of Gothic or to the consideration of the pointed architecture of the Island as properly Gothic at all, must be abandoned," and the "exclusive existence" of Gothic in France must needs be very cogently substantiated before we accept as fact a theory which, it seems to us, a larger and more generous treatment of the English evidence would end by rebutting. To duly apportion evidence, the case for the defence should surely receive as much consideration as that for the prosecution, and one story is only good till another has been told. The very excellent index to the present book (for which all credit is due to Miss Grace Reed) contains, for instance, fifty-one columns. Of these only half a dozen are devoted to English Gothic work mentioned in the text, and an impression is—perhaps unfairly to the author—created in the reader's mind that the few examples cited in support of his case were selected *ad hoc*, and that a fuller body of English evidence might quash the indictment. Mr. Moore's book is, all the same, highly interesting and suggestive; the engravings are models of architectural illustration; and, as we have said, the difficult work of indexing has been admirably and most helpfully performed.

The National Gallery. Edited by Sir E. J. Poynter, P.R.A. (London: Cassell & Co., Limited).—Our great national collection of pictures in Trafalgar Square is acknowledged by all critics to be of surpassing beauty and value. The important illustrated catalogue, two volumes of which have now been published by Messrs. Cassell & Co. is of exceptional interest, for, when completed, it will contain an illustration of every picture in the gallery. The text is alphabetically arranged and follows that of the official catalogue, the descriptions being taken from the same source. The paintings have been carefully photographed and reproduced by means of excellent half-tone "process" blocks. Mr. Edwin Bale, who is responsible for this section of the work, may be congratulated on the care with which it has been carried out. The whole work is beautifully printed. The volumes are indispensable to every art library, and deserve a cordial reception by the general public. Upon the completion of the third and final volume we hope to refer again to this work.

The Education of Mr. Pipp. By C. Dana Gibson. (New York: R. H. Russell; London: John Lane.) Price 20*s.*—Of the varied collections of drawings by the highly gifted American artist, C. Dana Gibson, which have appeared from time to time, this is, assuredly, one of the best. No doubt the interest with which we regard the illustrations is augmented by the fact that they are inter-related, and that the whole collection forms, as it were, a species of novel without words; but, beyond this, we find a growing maturity of expression in the drawings themselves. If only regarded as examples of line-work, they are full of distinction and go far to proclaim the artist one of the most powerful exponents in black and white of the present day. The volume is decidedly one of the most fascinating drawing-room books of the season.

Pottery and Porcelain. By Frederick Litchfield. (London and New York: Truslove, Hanson & Comba, Ltd.) Price 15*s.* net.—As a general guide to collectors, this volume will be found most useful. The subject is a wide one, and in his effort to embrace it in its entirety the author has been compelled greatly to limit his remarks upon each class. Partly for this reason, doubtless, his references to the Oriental branches of the potter's art are meagre and inadequate. His remarks upon Japanese ceramics are strangely limited, and his allusions to Satsuma and the Corean influence most misleading. He omits altogether any account of the Damascus pottery, one of the most charming of Oriental wares. On the other hand, his description of English wares is sufficiently full to meet the requirements of many collectors, and the numerous illustrations with which the book abounds add greatly to its practical value.

Histoire du Château de Versailles. By Pierre de Nolhac. (Paris: Société d'Editions Artistiques.)

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To be issued in 16 parts. Price 280 f. We have received the two first parts of this important work, which promises to be one of quite remarkable value. It is strange that no complete history actually exists of the famous Chateau de Versailles, although, whether regarded historically or artistically, it is a subject of surpassing interest. The available documents relating to it are both voluminous and valuable; and judging from M.de Nolhac's opening pages it is evident that he is taking full advantage of the stores at his disposal. Old plans, drawings, and etchings of the gardens and chateau are being reproduced in so excellent a manner as to lead us confidently to anticipate that the completed work will be one of the most important events of the year in the art-publishing world. We hope to refer again to this undertaking at a later period.

The Floral Art of Japan. By J. CONDER, F.R.I.B.A. (Tokio: Kelly and Walsh. London: Sampson Low.) This is a second edition of the *Art of Floral Arrangement*, published some years ago by the author. It contains many additional illustrations, including some coloured prints by Ogota Gekko. Mr. Conder's name will be known to readers of THE STUDIO as the author of some excellent articles on the arrangement of flowers in Japan, which appeared some time ago in these pages. Mr. Conder is *the* authority upon the subject in Japan, and his volume, as a text-book on this fascinating art, has absolutely no rival. The chromo-xylographic plates which appear in the volume are admirable examples of the modern development in Japan of that delightful form of art expression.

A Handbook of Anatomy for Art Students. By ARTHUR THOMSON, M.A., M.B. (Oxford: The Clarendon Press.) Price 16*s.*—We welcome this new edition of a truly admirable work. It contains fourteen new plates, which succeed admirably in throwing further light on the relation of muscular action to surface form. All the illustrations having this aim are most useful, for each one of them has a good anatomical key, so that the eye can pass rapidly from the nude figure to the plate representing the same figure stripped of skin and flesh to the muscles. Some of the author's sitters were Oxford athletes, others were professional models; all are useful to the student, though their forms are rarely without some striking defect. The book, however, has one drawback—it is too expensive for most art students. Could not a cheaper edition be issued in monthly parts?

Anatomical Diagrams for the use of Art Students. Arranged with Analytical Notes and drawn out by JAMES M. DUNLOP, A.R.C.A. With Introductory Preface by JOHN CLELAND, M.D., LL.D., F.R.S., Professor of Anatomy in the University of Glasgow. (London: George Bell & Sons.)—This is another excellent handbook. It will benefit many besides art students. Every figure painter should have it in his studio, and the critic, too, will find it very helpful to him. As might have been expected, the introduction by Professor Cleland is a little masterpiece. The following passage from it should be a guide to all students: "The greatest masters—including notably Michelangelo, Leonardo da Vinci, and Raphael—have found that to give intelligence to their efforts at representations, and enable them to understand the indispensable relations of parts, it was necessary to call in the aid of dissection. For the eye—though often, even when well trained, at fault, especially when invention is brought into play—is yet subtle to detect instinctively the unsatisfactoriness of error."

The New Education Manual Training: Woodwork. By RICHARD WAKE. With two hundred and eighty-seven illustrations. (London: Chapman and Hall.) Price 10*s.*—This admirably prepared work is adapted to the requirements of the Board of Education. The system of training is inculcated with infinite care and knowledge; it takes us step by step, lesson by lesson, through an elaborate course of study which is methodical in all its parts; and the author is one of those born teachers who make us feel that it is their joy to do all the rough work for us. We learn from them because we cannot help it—because everything is made so simple and clear, and so attractive.

Light, Shade and Shadow. By JOHN SKEAPING. (London: George Newnes, Limited.) Price 3*s.* 6*d.*—The author explains in his preface that the aim of his book is "to give students an immediate acquaintance with the principles of light, shade, and shadow, by explanation, analysis, and illustration." He has done his work carefully, his illustrations are well reproduced, and his subject is one in which beginners should take serious interest. It is a pity that some of the examples of shading, such as the finished study of the egg-plant (p. 188), are lacking in strength and character.

The Tower of Dago. By MAURUS JOKAI (Sands & Co.)—There is some idea and some style about *The Tower of Dago*, slight as it is. It does not escape being melodramatic, though the author aims a trifle higher. The plot is old enough

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in idea, and in working out. A certain Russian captain, one Feodor Von Yngern, has been deprived of wife and liberty by a bad brother named Zeno. Regaining his liberty, he conceives the idea of becoming the chief of a band of wreckers. However, that is merely the machinery of the story, which has a certain psychological interest, and although it lacks depth, rises sufficiently above the commonplace to merit passing attention.

The Parson's Handbook. By the Rev. PERCY DEARMER. (Grant Richards.) 3*s.* 6*d.*—Religion and art, as Sir W. B. Richmond amongst many others would be prompt to remind us, have had a close historical connection, and, to a less extent, have it to-day. *The Parson's Handbook* is the latest attempt to show how the historic, and therefore æsthetic, side of religion in the Established Church shall be maintained. Mr. Dearmer has done his work well, although he has been forced to include a number of items which the ordinary person may be excused for thinking undeserving of special mention. Any parson who will use this book may, for aught we know, do illegal things; he will not do ugly ones. But why, in the name of sound thinking, does Mr. Dearmer declare that if the parson "preaches in his chasuble from the altar step he will probably offend the congregation and preach badly"?

Soldiers of the Queen. By HORACE WYNDHAM. (London: Sands & Co.)—Mr. Wyndham writes from knowledge gained at first hand, and succeeds in throwing interesting and amusing light upon the joys and sorrows of the British soldier at work and at play. His pages teem with entertaining reflections and anecdotes, which will be read with particular interest at the present juncture.

Sour Grapes. By J. F. CORNISH. (London: Chatto & Windus.) Price 6*s.*—"The fathers have eaten a sour grape, and the children's teeth are set on edge" is the motto of Mr. Cornish's absorbing story, the remarkable plot of which is unfolded in a style at once vigorous and polished. The book, clothed in a cover of admirable and appropriate design, will be read with interest by all who can appreciate a good story well told.

The Year's Art, 1900. Compiled by A. C. R. CARTER. (London: H. Virtue & Co.) Price 3*s.* 6*d.*—The twenty-first annual issue of this always welcome and carefully edited publication contains no important new features, but well maintains its position as an indispensable vademecum for artists and art workers.

The cover of "Kitwyk Stories," illustrated on page 53 of the Winter Number of THE STUDIO (1899-1900), was designed by Mr. George Wharton Edwards of New York, and not by Mrs. John Lane as stated.

Mr. Frederick H. Evans, of Bedford Park, London, is issuing a series of Cathedral Pictures, reproduced in photogravure, each copy of which is artistically mounted ready for framing. The first series consists of subjects from Lincoln and Ely Cathedrals. The prints are of exceptional merit, and form notable examples of the high degree of excellence to which the art of photography has now attained.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR THE COVER OF A NEW YEAR'S CARD OR CALENDAR. (A XLIV.)

The FIRST PRIZE (*Three guineas*) is awarded to *Bel* (Isobel B. Williamson, 18 Ivanhoe Road, Wimbledon).

The SECOND PRIZE (*One guinea*) to *Curlew* (Lennox G. Bird, Royal Marine Barracks, Chatham).

Honourable mention is given to *Celta* (Scott Calder); *Chewed Cheek* (Marie P. Webb); *Gareth* (Osmond M. Pittman); and *Malvolio* (Olive Allen).

ILLUSTRATION FOR "PARADISE LOST." (B XLIII.)

The FIRST PRIZE (*Two guineas*) is awarded to *Sal* (S. A. Lindsey, "Limnersland," Southbourne, Christchurch, Hants).

The SECOND PRIZE (*One guinea*) to *Faithful* (Christine D. Angus, Bideton, Birkenhead, Cheshire).

PHOTOGRAPHS FROM NATURE. PICTURESQUE STREET VIEW. (D XXVIII.)

The FIRST PRIZE (*One guinea*) is awarded to *Lipsca* (Robert Proessdorf, Bayr Strasse 42, Leipzig).

The SECOND PRIZE (*Half-a-guinea*) to *Cayton* (Charles E. Wanless, 31 Westborough, Scarborough).

Honourable mention is given to the following:—*Aprilsvejr* (Niels Fischer); *Falcon* (Hugh Price); *Gambuk* (William J. Warren); *Memoa* (Henry C. Leat); *Rainbow* (Charles E. Wanless); *Sweet Pea* (Miss P. Rochussen); and *Velasquez* (Howard A. Wallis).

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THE LAY FIGURE. IS CRITICISM USELESS?

"It's like my luck," grumbled the Journalist. "Whenever I find time for a debauch of serious reading, I come upon something which unfits me for the daily work I have to do. On this paper, for instance, there's a quotation from one of Goethe's letters to Schiller, and I'm a 'peppercorn and a brewer's horse' if it does not unsettle all my old views as to the value of criticism."

"I know the passage," said the Lay Figure. "It begins with the remarks that no sympathy, however valuable, can teach us anything, and that neither is any species of censure of any use."

"And it runs on thus," said the Journalist: "'As long as a work does not exist no one can form any idea of the possibility of its existence, and, as soon as it does exist, praise and blame are in all cases subjective, and many, who cannot be denied to possess taste, will wish something added to or taken from it, whereby, possibly, the whole work would be destroyed; so that not even the actual negative value of the critic, which is perhaps always the most important, can be of any benefit to us.'"

"That seems reasonable," said the Man with a Clay Pipe. "Artists would certainly go mad if they tried to profit by the thousands of various expert criticisms passed upon their finished work."

The Philosopher laughed. "You all know, of course," said he, "that Turner and Ruskin soon arrived at Goethe's conclusion."

"Ruskin?" cried the Art Critic. "Nonsense!"

"It's true," replied the Philosopher. "Ruskin's comments on this point were written in 1862, and you will find them quoted in *Francis Turner Palgrave: His Journals and Memories of his Life*, a book published last year. You will do well to consider them side by side with the familiar dictum as to criticism being the vanity of the personal equation."

"What do you mean by that?" asked the Journalist.

"Simply this: that criticism is an infinitely varied result of man's inborn egotism and self-satisfaction. Throughout life we are moved by an irresistible wish to draw attention to ourselves by speaking of what we like and dislike; and the expression we give to this vanity is affected by our temperaments, characters, prejudices, and many other things. You will notice, for instance, that those who know much about the history of art are very apt to believe that their knowledge has endowed them with a faultless good taste."

"To believe that," said the Lay Figure, "is to imply that such knowledge not only kills all prejudices, but frees its possessors from a very potent influence in all criticisms—namely, the spirit of the age. Was it not inevitable that Shakespeare's greatness should seem barbarous during the artificial times which followed the death of Ben Jonson?"

"And we may be sure," exclaimed the Journalist, "that the present revival of militancy in our national life will not be friendly to any artist of a piece with our Pre-Raphaelites, whose epicene and luxurious greatness marks a coddled epoch in our history. But this is not the main point. Is criticism really useful?"

"I think it should be," the Lay Figure answered.

"Good!" cried the Art Critic. "You believe, I suppose, that the province of the critic is to lay down rules for the guidance of the artist as well as for the instruction of the public?"

"Not so fast," said the Lay Figure. "Have you ever visited a painting class? If so, you must have noticed that no two students either express the same feeling or see precisely the same forms or precisely the same colours. How, then, are you to lay down rules for the æsthetic guidance of those who neither feel as you do nor see what you see? The notion that critics should be dictatorial pedagogues in all matters of æstheticism is sheer nonsense. They may be dogmatic when they ridicule eccentricities of taste, or when they correct bad drawing, wrong perspective, or any other fault in the grammar of Art; and, when speaking of our nation's art as a whole, they should fight for those qualities which time has proved to be the best in our national character."

"That's important," said the Man with a Clay Pipe; "but how should we deal with Art in its separate manifestations?"

"Surely," replied the Lay Figure, "we should remember that each true artist has his own æstheticism, and that we cannot understand it unless we identify ourselves with the artist's character and temperament, and put ourselves in visual possession of the conditions among which he lived or lives. This is what Mr. Ruskin did in his admirable defence of Rubens, teaching us to understand that in Rubens was quintessentialized the masterful virility for which his countrymen had long been especially famous. This form of criticism is impersonal, historical, and dramatic; and I find it useful."

THE LAY FIGURE.

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"MONTE ROSA: SUNSET" FROM "MODERN PAINTERS" (George Allen) BY JOHN RUSKIN

RUSKIN AS ARTIST AND ART CRITIC. BY E. T. COOK.

"WHAT greater sarcasm can Mr. Ruskin pass upon himself?" asked Mr. Whistler in "The Gentle Art of Making Enemies," "than that he preaches to young men what he cannot perform? Why, unsatisfied with his own sorrowful power, should he choose to become the type of incompetence by talking for forty years of what he has never done?" And to like purpose we read in the same author's "Ten o' Clock" that Ruskin was "learned in many matters, and of much experience in all, save his subject." Sir Edward Poynter, in his "Lectures on Art," "burns with indignation" at Ruskin's heresies about Michelangelo, and ascribes them to "his ignorance of the practical side of art." Sir Edward Poynter and Mr. Whistler, while belittling or denying the claims of Ruskin as an artist, proceed to praise very highly his genius as a writer. It is curious that a yet more violent critic of Ruskin than either of those just mentioned takes a precisely contrary view of the subject. In a slashing article, of the good old Keats-killing kind, which appeared in the "Edinburgh" a few years ago, the reviewer derides Ruskin's literary works, but extols his pictures. "In one respect only," he says, "we are prepared to give Mr. Ruskin nearly unqualified admiration, namely, in regard to his own artistic work as far as it has gone; with the exception of those unhappy illustrations to the 'Seven Lamps,' his own drawing of architecture especially, is admirable. When two or three of his own landscapes were exhibited some years ago in Bond Street along with his Turners, our impression at the time was that they were equal to most of his drawings in that collection; as all events, his drawings [illegible] of St. Mark's, exhibited more recently at the Society of Water Colours, were of the highest class, and such as indeed, of their kind, would be hard to possible to surpass." One is reminded of the reviews of a certain illustrated book, from which it appeared, according to one critic, that it would have been tolerable without the illustrations, and according to another, tolerable without the letterpress. The real truth with regard to Ruskin is, I submit, that he was a writer of consummate genius, and also an artist of real, though restricted, power.

My proposition with regard to Ruskin as an artist is not easy to prove, for Ruskin's original drawings are somewhat inaccessible. From his work, however, done for the engravers, and shown in "Modern Painters" and "Stones of Venice," and in occasional reproductions in colour included in some of Mr. George Allen's recent republications, a good idea may be formed of Ruskin's gifts as an artist. Ruskin, it should always be remembered, illustrated his own books, and the combination of literary genius and artistic skill which they display is probably unique. The examples from Turner given in "Modern Painters" were either etched by Ruskin himself from the originals or engraved from copies in which he had translated Turner's work out of colour into black and white. The plates "after" Raphael and other masters were similarly made from Ruskin's drawings of the original pictures. The other illustrations in his

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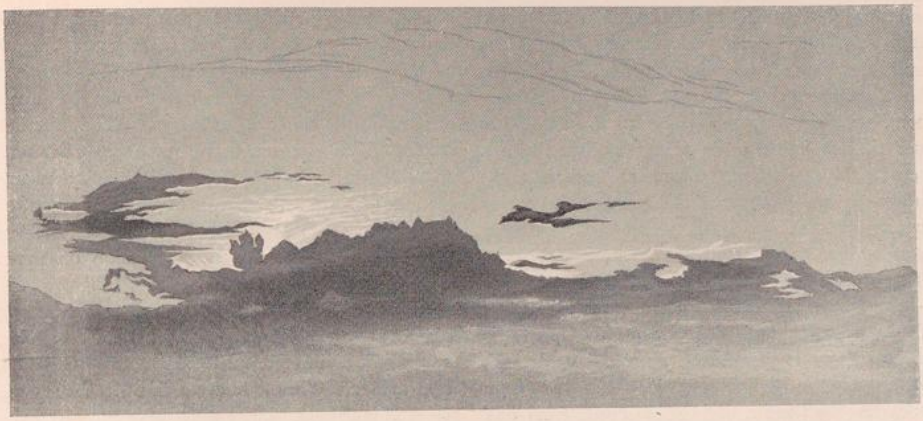
FONDACO DE' TURCHI, VENICE,

FROM "STUDIES IN BOTH ARTS," BY

JOHN RUSKIN.

(By permission of George Allen, Esq.)



"MONTE ROSA: SUNSET" FROM "MODERN PAINTERS" *(George Allen)* BY JOHN RUSKIN

RUSKIN AS ARTIST AND ART CRITIC. BY E. T. COOK.

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books are for the most part engraved from original studies by himself. These landscape and architectural studies are often as elaborate and as poetical as the passages of written words which accompany them. Ruskin is probably the only man who has ever described the same scenes with so large a measure of success in the three methods of prose and verse and drawing. His prose is best; his drawing second; and his verse third. As an introduction to his skill as a draughtsman let us open the third volume of "Modern Painters" —in an early edition if possible, for something of the softness and delicacy of the plates is missing in all the later reprints — and look for a while at the frontispiece engraved from a drawing by Ruskin and called *Land, Lake and Cloud*. It is a scene on Como—full of grace and rich in suggestion; full also of detail, and yet conveying most successfully the impression of movement and of distance. Or turn, again, to the fourth and fifth volumes of "Modern Painters." Who has not been struck by the author-artist's delineation of leaves and tendrils, rocks and clouds? Exquisitely minute, they are, for the most, as they profess to be, simple records. But the minuteness of study which they display does not rob them of grace and poetry; nor when occasion offers, does the illustrator fail either in strength or in breadth. Is there not strength of drawing in the *Strength of Old Pine* and breadth of effect in the Venetian study, *St. George of the Seaweed*? Similar remarks may be made of Ruskin's mountain drawings. The detailed studies of the Matterhorn and the Chamonix Aiguilles are admirable for their fidelity in suggesting the vital truths of mountain structure; but Ruskin could also seize the momentary effects of distant views and fix the impression on paper for ever. Two of his drawings engraved in "Modern Painters" are particularly successful in this respect. One is called *Sunset in the West*, and shows a brilliant sunset-sky above the black mass of a cathedral. Many a traveller across the plains of northern France must have noticed, even from the window of a railway carriage, how as some grand cathedral recedes into the distance, it gathers itself up in might and majesty until it fills the whole foreground of the picture, while above it and around, if the evening be propitious, "there flames and falls the rapture of the day." Ruskin's sketch was done at Beauvais; it is true in general effect of many another scene. The other drawing to which I have referred above, is of Monte Rosa. I do not know where it was done, nor does it matter. It may have been from Monte Generoso, or from some other coign of vantage in



"VENGA MEDUSA" FROM "MODERN PAINTERS" *(George Allen)* BY JOHN RUSKIN

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ROSLIN CHAPEL

FROM THE DRAWING BY

JOHN RUSKIN.

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books are for the most part engraved from original studies by himself. These landscape and architectural studies are often as elaborate and as poetical as the passages of written words which accompany them. Ruskin is probably the only man who has ever described the same scenes with so large a measure of success in the three methods of prose and verse and drawing. His prose is best; his drawing second; and his verse third. As an introduction to his skill as a draughtsman open the third volume of "Modern Painters" —in an early edition if possible, for sometimes of the softness and delicacy of the plates missing in all the later reprints—and look for a while at the frontispiece, engraved from a drawing by Ruskin and called *Land, Lake and Cloud*. It is a scene on Como—full of grace and rich in suggestion; full also of beauty and yet conveying most successfully the impression of movement and of distance. Or turn, again, to the fourth and fifth volumes of "Modern Painters." Who has not been struck by the author-artist's delineation of leaves and tendrils, rocks and clouds? Exquisitely minute, they are, for the most, as they profess to be, simple records. But the minuteness of study which they display does not rob them of grace and poetry; nor when occasion offers, does the illustrator fail either in strength or in breadth. Is there not strength of drawing in the *Strength of Old Pine* and breadth of effect in the Venetian study, *St. George of the Seaweed?* Similar remarks may be made of Ruskin's mountain drawings. The detailed studies of the Matterhorn and the Chamonix Aiguilles are admirable for their fidelity in suggesting the vital truths of mountain structure; but Ruskin could also seize the momentary effects of light and fix the impression on paper for ever. Two of his drawings engraved in "Modern Painters" are particularly successful in this respect. One is called *Sunset in the West*, and shows a brilliant sunset-sky above the black mass of a volcano. Many a traveller across the plains of southern France must have noticed, even from the window of a railway carriage, how as some grand cathedral recedes into the distance, it gathers itself up in might and majesty until it fills the whole foreground of the picture, while above it and around, if the evening be propitious, "there flames and falls the rapture of the day." Ruskin's sketch was done at Beauvais; it is true in general effect of many another scene. The other drawing to which I have referred above, is of Monte Rosa. I do not know where it was done, nor does it matter. It may have been from Monte Generoso, or from some other coign of vantage in



"VENUS MEDUSA" FROM "MODERN PAINTERS" *(George Allen)* BY JOHN RUSKIN



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the Lombard plain. The effect is true of any spot from which, as the sunset dies, the great walls of Monte Rosa may be seen standing out for one last moment distinct in their summit-towers from the world of clouds gathering around them. Everyone who loves the southern valleys of the Alps knows this beautiful effect, and thousands of others have become familiar with it from Ruskin's brilliant impression. The illustrations of architecture in the "Stones of Venice" and the "Examples of Venetian Architecture" are equally well known and equally successful. Half-way between landscape and architecture come the drawings in "Modern Painters" of Nuremberg and Rheinfelden. Here, again, we have faithful records—all the more valuable now because the scenes recorded have of late years, been sadly spoilt; but they are not mere records of facts in detail. The drawings are suggestive also of a general impression. Ruskin calls his sketch of the walls of Rheinfelden *Peace*, nor could any drawing more perfectly convey the idea. The purely architectural drawings engraved in "The Stones of Venice" and the mezzotints, on a larger scale, in the "Examples," are equally remarkable for their exquisite precision, their suggestiveness in treatment, and frequently for their breadth of effect. Ruskin, it is often said, was fortunate in his engravers. He certainly was—as he deserved to be, alike for his care and his liberality—but so also was Turner fortunate in *his*, and in each case the honours must be divided between the artist who worked for the engraver, and the engraver who interpreted the artist.

If anybody doubts whether Ruskin contributed his due share to the final result, a visit to the Ruskin Drawing School at Oxford, where a large number of "the master's" original studies are preserved, will speedily decide the matter. "If you can paint *one* leaf," he says in "Modern Painters," "you can paint the world." He laid no claim, as we shall see, to be able to paint the world, but at least he went through a laborious apprenticeship in the painting of leaves and feathers. There is a "Peacock's Feather" in the Oxford collection, wonderful for its patient drawing of every detail of form and every shadow of colour. A study of quartz is equally remarkable for the last degree of accuracy with which every vein and weather-stain is rendered. No matter what the subject, whether it be as lofty as the towers of Lucca, or as lowly as the mosses of the wayside, the same infinite patience is everywhere conspicuous in Ruskin's studies. Sometimes the result is inartistic from excess of finish; he paints what he knows by microscopic examination to be there rather than what he sees. He breaks this artistic canon deliberately, because his object for the moment is not to produce a work of art, but to gain and illustrate a piece of knowledge. But in the best of the Oxford drawings breadth of general effect is successfully combined with wealth of local detail. It is impossible that some of the architectural drawings could be better done. *The Grand Canal*, *The Market-place at Abbeville*, and *The Church of S. Michele at Lucca*, may be cited as examples. In this kind of work Ruskin was equally successful with pure pencil and with pencil and wash. His water-colours are scantily represented at Oxford. They are better seen at Brantwood and in private collections, and are remarkable for their dainty and exquisite colour. He was an honorary member of the "Old" Water-colour Society, and occasionally exhibited there. But no opportunity has ever yet been afforded to the public of forming a judgment at first hand of Ruskin's artistic abilities. He never painted for money or worked for display. Presently there will be various proposals, I do not doubt, for memorials to Ruskin. One memorial should be an exhibition of his studies, sketches and drawings. This is a task which the Fine Art Society or the Burlington Fine Arts Club, or some similar body, might fitly undertake. It should be done before the collections at Brantwood are dispersed.

Such an exhibition, while displaying Ruskin's genius for taking pains, and considerable talent in accomplishment, would at the same time suggest his limitations as an artist. To begin with, he seldom attempted, and never successfully mastered, the use of oil-colours. It need not be said how great is this limitation. Ruskin himself would be the first to magnify it. "I make the positive statement to you," he said in one of his Oxford lectures, "that oil-painting is the art of arts; that it is sculpture, drawing, and music all in one, involving the technical dexterities of those three several arts—that is to say, the decision and strength of the stroke of the chisel;—the balanced distribution of appliance of that force necessary for graduation in light and shade;—and the passionate felicity of rightly multiplied actions, all unerring, which on an instrument produce right sound, and on canvas, living colour. There is no other human skill so great or so wonderful as the skill of fine oil-painting." To this skill Ruskin did not attain, though, as we shall see, he took infinity of pains in studying the skill of others. In the next place,

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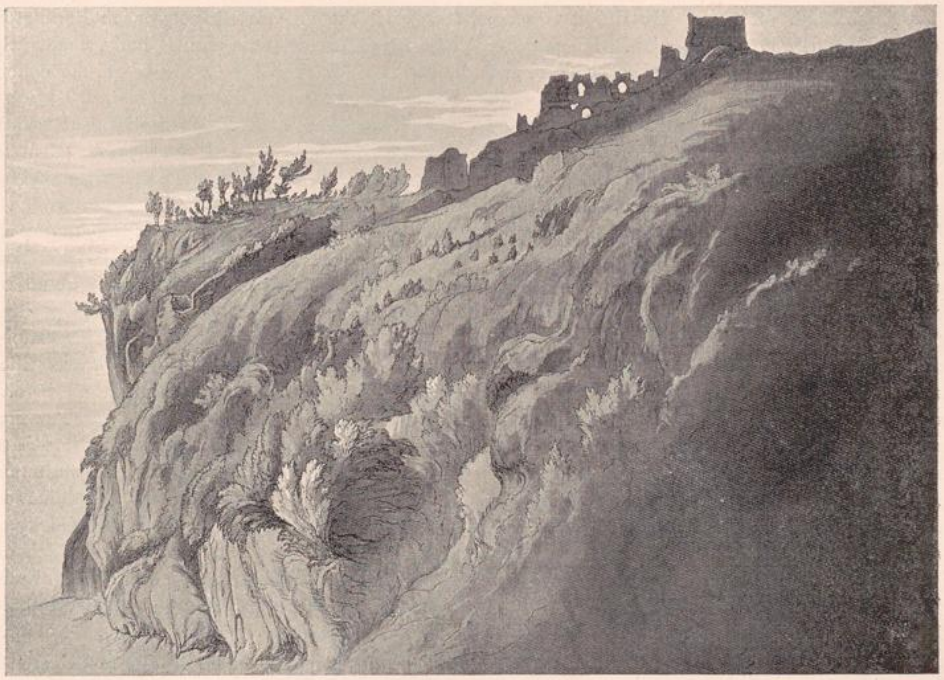
he was deficient in power of invention and design. "I can no more write a story," he says, in "Præterita," "than compose a picture." At one time, it may be interesting to state, Ruskin did undertake to design a painted window. The window in question is to be seen at the east end of Gilbert Scott's church at Camberwell, but as it stands it owes little to Ruskin's power of invention. He handed over the work to his friend Edmund Oldfield (afterwards of the British Museum), finding his own powers of design inadequate to the task. "I should have been more crushed," he says, "by this result had I not been already in the habit of feeling worsted in everything I tried of original work." He had, in fact, by this time arrived at the self-knowledge that his genius lay in the direction of interpretation, rather than of invention. Thirdly, Ruskin had no skill in the representation of the human form, and perhaps some lack of sympathy as a critic with those artists and schools who have made the beauty of that form, and especially of the nude form, their chief pre-occupation. In the last of Ruskin's Oxford lectures which I reported, he enlarged on "the superiority of landscape to figure painting." Landscape art, he argued, was higher in aim and more difficult of attainment. "The painting of landscape," he said, "requires not only more industry, but far greater delicacy of bodily sense and faculty than average figure painting. Any common sign-painter can paint the landlord's likeness, and with a year or two's scraping of chalk at Kensington, any Cockney student can be got to draw effectively enough for public taste, a straddling gladiator or a curly-pated Adonis. But to give the slightest resemblance to, or notion of, such a piece of mountain, wild-wood, or falling stream as these, in this little leap of the Tees in Turner's drawing, needs an eagle's keenness of eye, fineness of finger like a trained violinist's, and patience and love like Griselda's or Lady Jane Grey's." This passage, like any other taken from Ruskin's voluminous works, must be correlated, in order to obtain a complete view of his standpoint, with others partly contradictory of it; for all truth, as he says, is many-sided. But my present point is only that Ruskin himself showed no skill in painting the human figure. I believe he sometimes roughed-in some figures in his landscapes, but he generally



"THE ROCK OF ARONA" FROM "MODERN PAINTERS" *(George Allen)* BY JOHN RUSKIN

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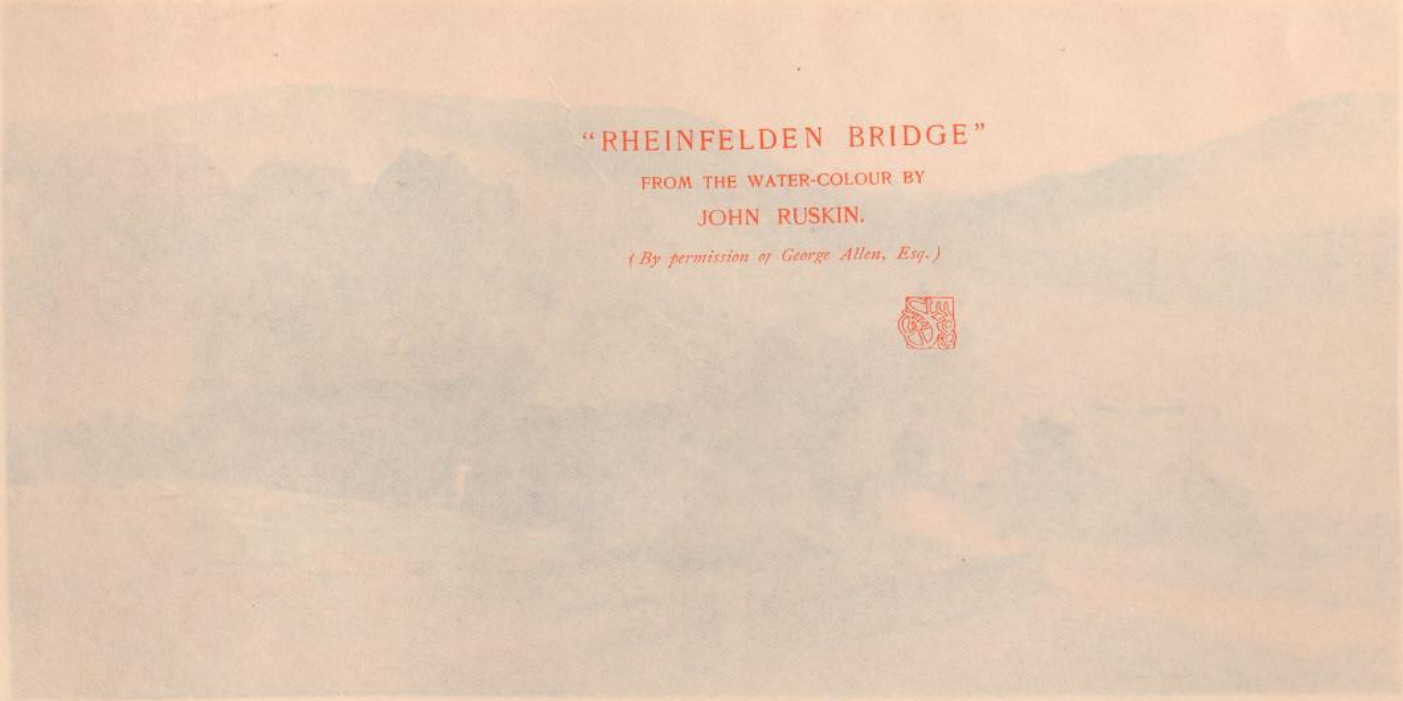


"RHEINFELDEN BRIDGE"

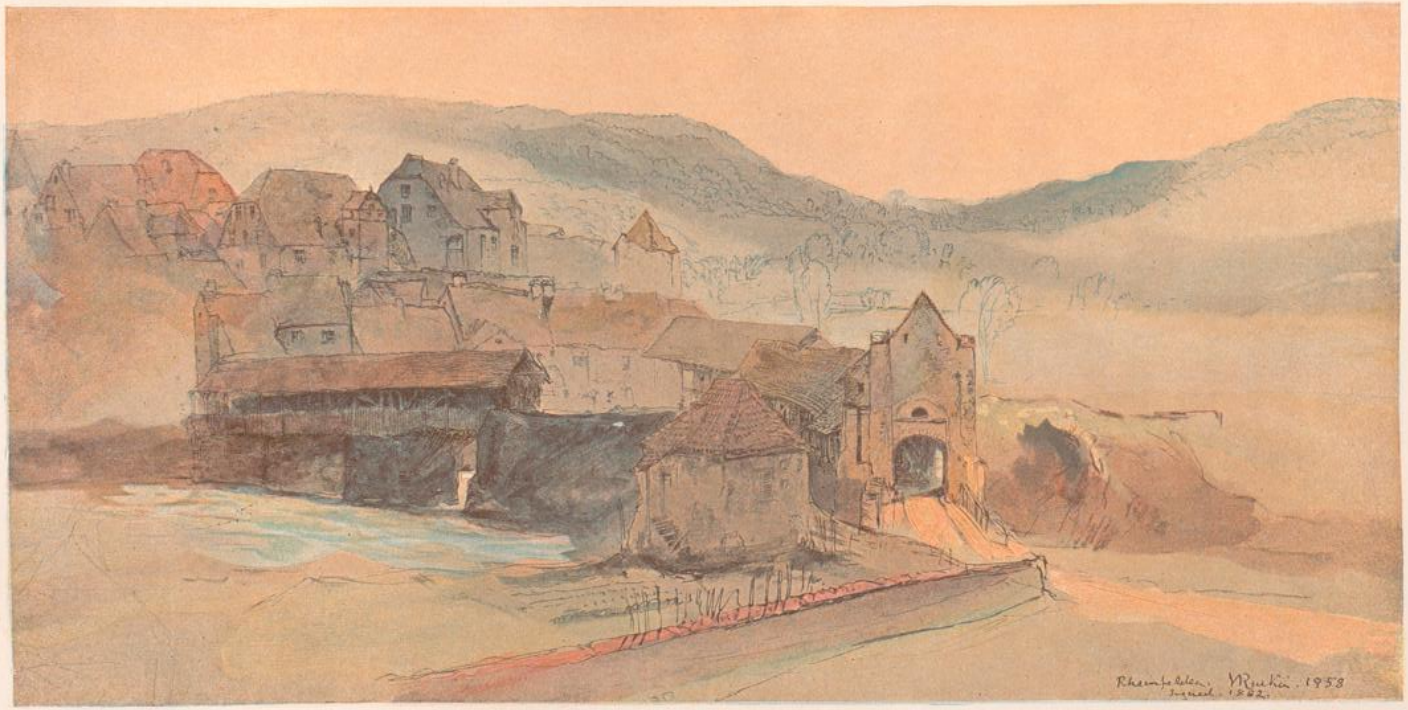
FROM THE WATER-COLOUR BY

JOHN RUSKIN.

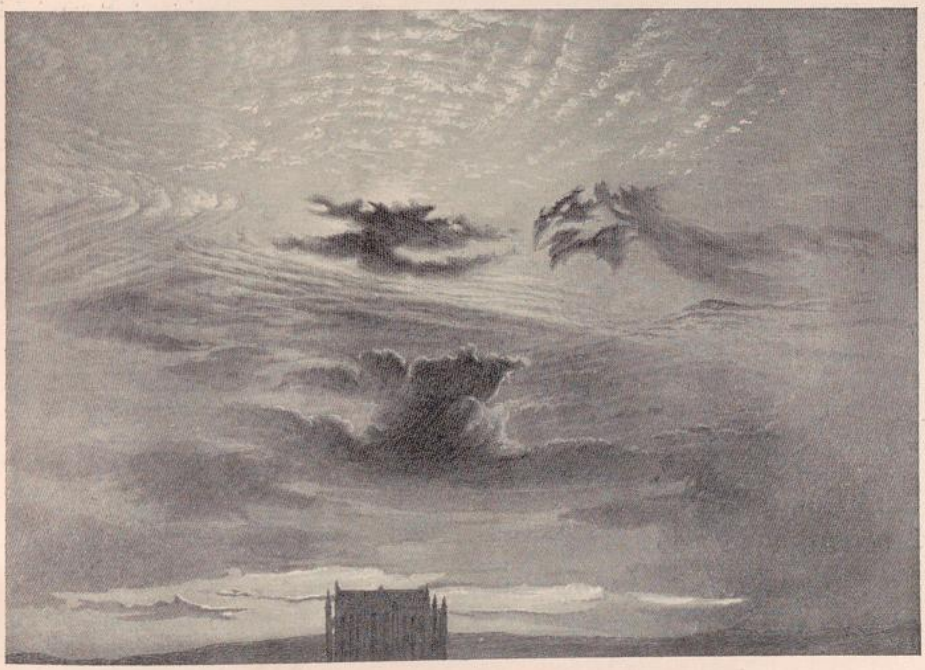
(By permission of George Allen, Esq.)



"THE ROCK OF ARONA" FROM "MODERN PAINTERS" (George Allen) BY JOHN RUSKIN



took them out again; they were as bad as the worst of Turner's, which is saying a good deal. Yet Ruskin could copy the figure perfectly. His copy of Carpaccio's *St. George* in the Sheffield Museum may serve as an example: the vigorous action of the knight is admirably expressed. The industry shown by Ruskin throughout his life in copying and studying the works and the schools he described and criticised was prodigious. "No one has the least notion," he somewhere says, "of the quantity of manual labour I have to go through to discharge my duty as a teacher of art." "I've been two whole days at work," he writes at another time, "on a purple marsh orchis alone." In copying Veronese's *Queen of Sheba* at Turin it took him six weeks, he tells us, "to examine rightly two figures," and on one day he was "upwards of two hours vainly trying to render with perfect accuracy the curves of two leaves of the brocaded silk." Mr. Augustus Hare happened to be at Turin at the same time, and gives us an amusing account of the scene. "One day in the gallery," he says, "I asked Ruskin to give me some advice. He said, 'Watch me.' He then looked at the flounce in the dress of a maid of honour of the Queen of Sheba for five minutes, and then he painted one thread; he looked for another five minutes, and then he painted another thread. At the rate at which he was working he might hope to paint the whole dress in ten years; but it was a lesson as to examining well what one drew before drawing it." An object-lesson also, we may add, of the care with which Ruskin examined well what he described before describing it. For this, after all, is the most that Ruskin claimed for himself as an artist—that he had studied enough to give some authority to his judgment as an art critic. "There are two general principles," he says, "to be kept in mind in examining the drawings of any writer on art: the first, that they ought at least to show such ordinary skill in draughtsmanship as to prove that the writer knows *what* the good qualities of drawing *are;* the second, that they are never to be expected to equal in either execution or conception the work of accomplished artists, for one simple reason, that in order to do anything thoroughly well the whole mind, and the whole available time, must be given to that single art." Bearing this limitation in mind, we may claim for Ruskin that he is the most literary of artists, the most artistic of critics.



"LIGHT IN THE WEST: BEAUVAIS" FROM "MODERN PAINTERS" *(George Allen)* BY JOHN RUSKIN

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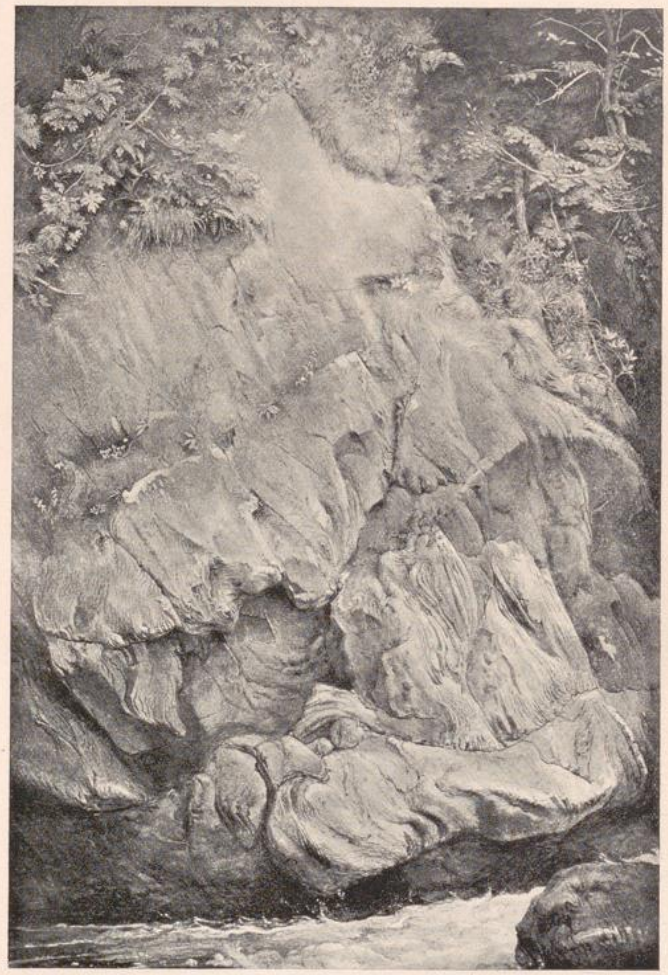
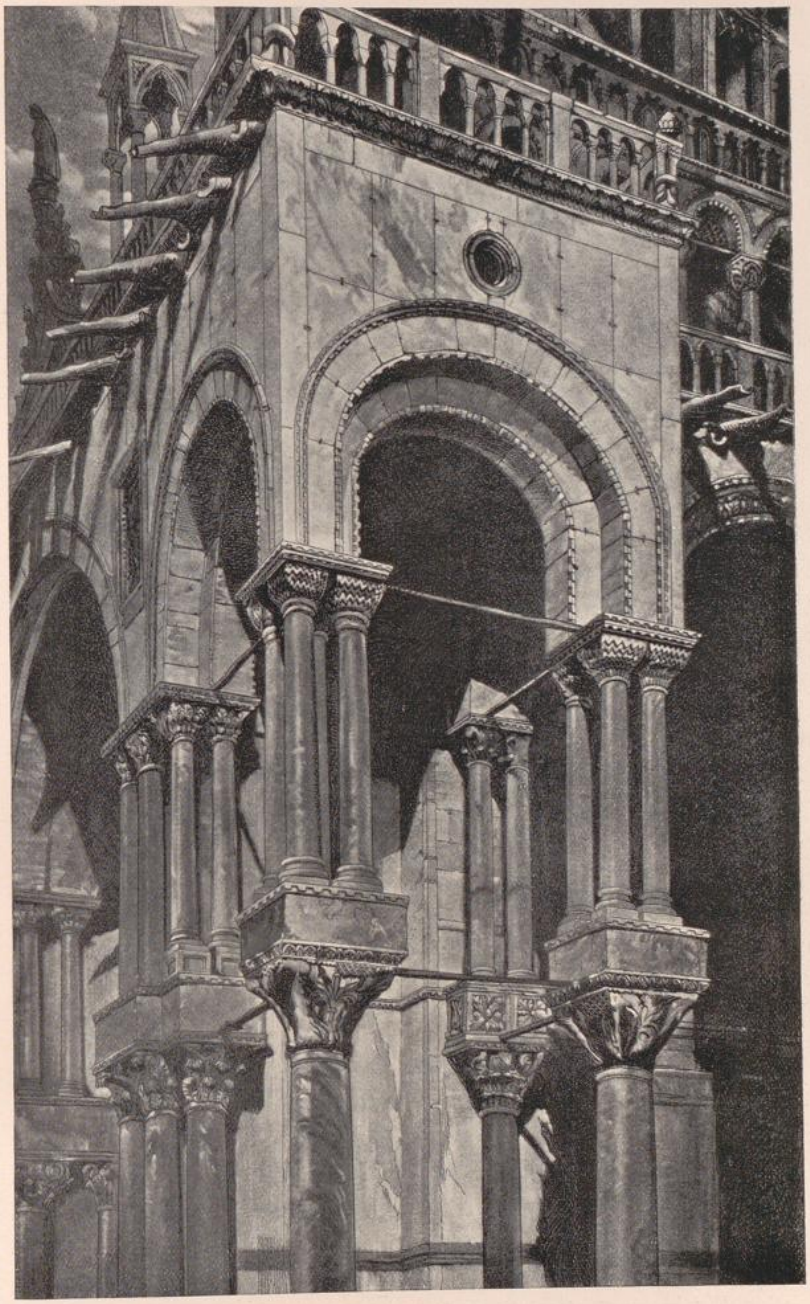
Ruskin's position and influence as an art critic are, it seems to me, subject at this time to two somewhat hostile influences. One is forgetfulness, the other is misunderstanding. Ruskin's principal work in art criticism was done fifty years ago, and it was done so completely that a new generation has forgotten it. The very depth and diffusion of his influence on the artistic world have blinded his later contemporaries to the extent of it. To enforce little known truths, to gain recognition for neglected masters, to breathe life into dead bones, Ruskin wrote with the exaggeration of emphasis. Now that his work has had its effect, the necessity for the emphasis has passed away, and people fasten only on the fallacies in the exaggeration. Ruskin effected a revolution in British art by preaching the gospel of naturalism as against conventionalism, of sincerity and strenuousness as against triviality, of the Gothic revival as against classicalism. The positive and appreciative portion of what he said has now passed into common-place; and critics remember only the exaggerations which led Ruskin to under-rate the best Renaissance work, to preach sincerity of purpose as if it were an artistic substitute for skill of hand, to insist upon fidelity to Nature as if this excluded the function of the imagination. As a matter of fact, Ruskin's books, *read in connection with each other*, do not sanction any of these fallacies. Wherever they appear to do so, it is due to what I have called the exaggeration of emphasis. A similar remark applies to Ruskin's criticism of particular masters. The great work of his life, in his own view of it, so far as the field of art criticism is concerned, was "first to discern, and then to teach, the excellence and supremacy of five great painters, despised and scarcely in any true sense of the word known until I spoke of them —Turner, Tintoret, Luini, Botticelli, and Carpaccio." Ruskin might have extended his list by the addition, perhaps, of Bellini among the ancients, and certainly of the Pre-Raphaelites among the moderns. The excellence of these masters has now become matter of common agreement among all competent judges. It is taken so much as a matter of course that modern critics of Ruskin fasten only on the exaggerated emphasis with which, in asserting the claims of one set of



"GNEISS ROCK: GLENFINLAS" FROM "STUDIES IN RUSKIN" BY JOHN RUSKIN *(George Allen)*



"ST. MARK'S, SOUTHERN PORTICO" BY JOHN RUSKIN. FROM "EXAMPLES OF THE ARCHITECTURE OF VENICE" (G. ALLEN)

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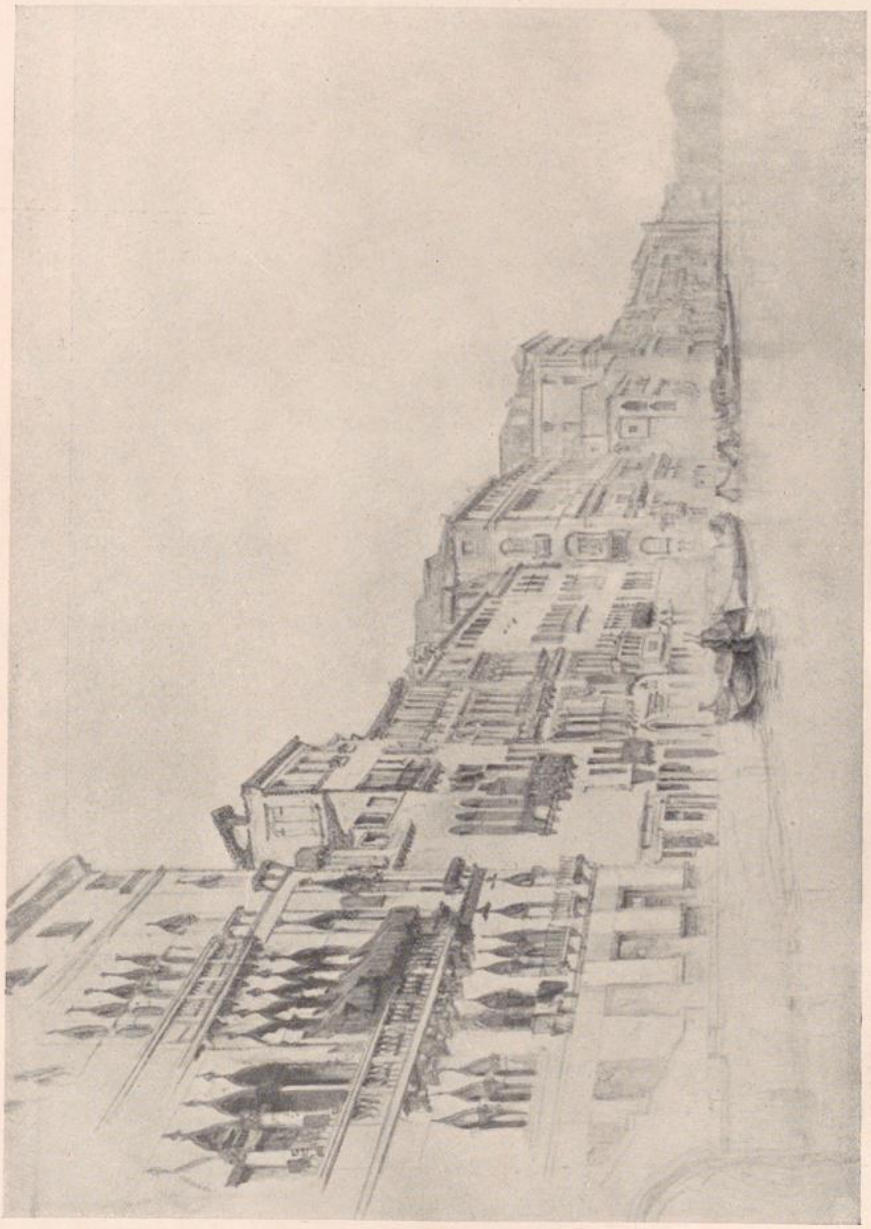

"GRAND CANAL, VENICE" BY JOHN RUSKIN
FROM "STUDIES IN RUSKIN" (G. ALLEN)

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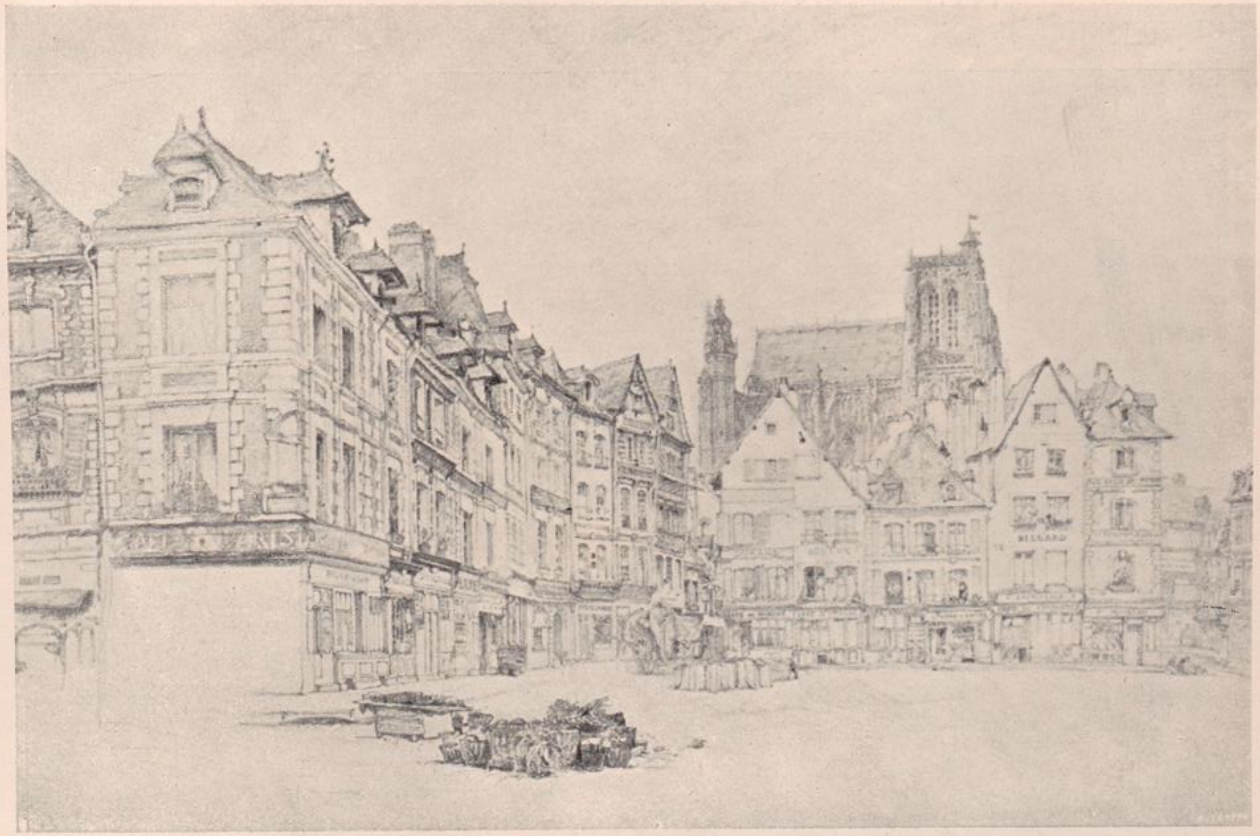

"MARKET PLACE, ABBEVILLE" BY JOHN RUSKIN
FROM "STUDIES IN RUSKIN" (G. ALLEN)

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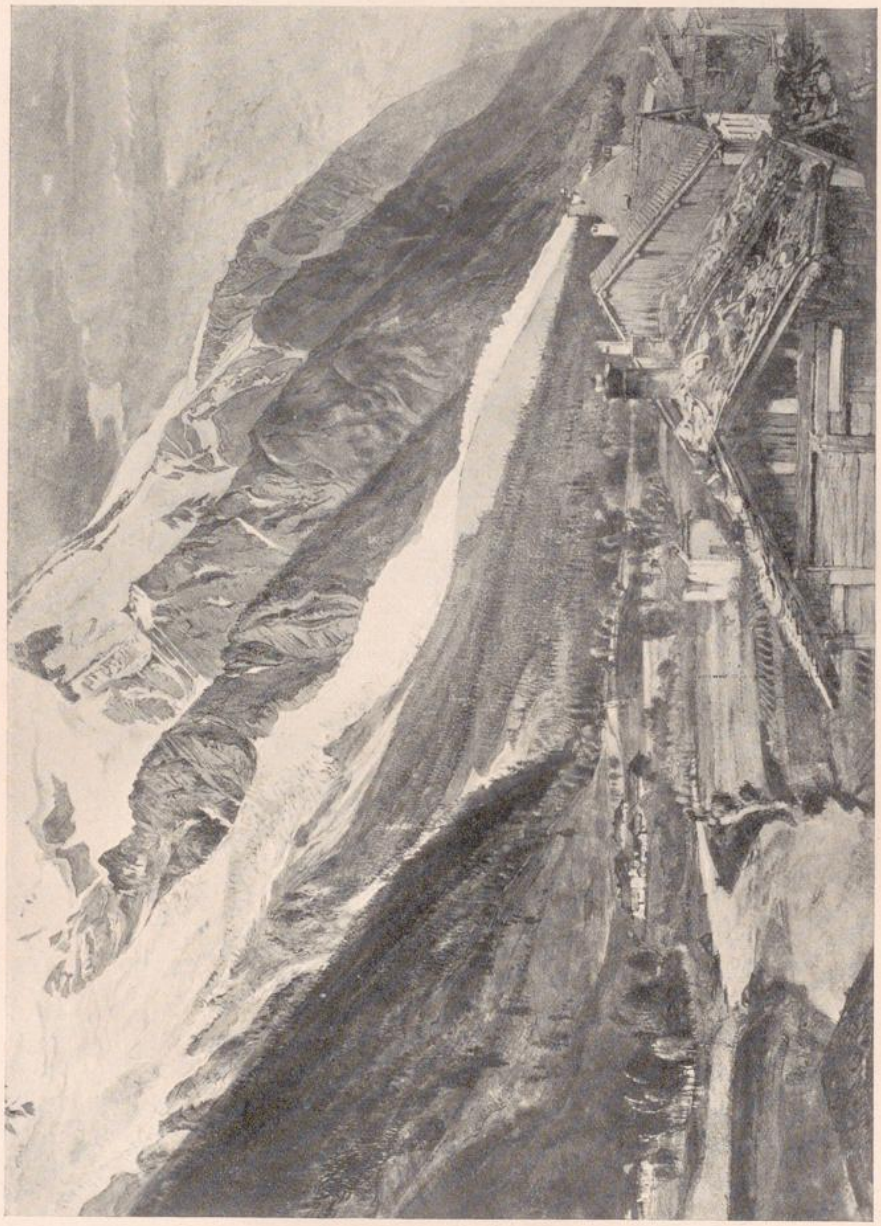

"GLACIER DES BOSSONS, CHAMONIX" BY JOHN RUSKIN
FROM "STUDIES IN RUSKIN" (G. ALLEN)

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masters, he disparaged in part those of others. Ruskin was blind, it is said, to the merits of Claude. The truth is that he exaggerated Claude's defects in extolling Turner's merits; but he saw the merits of Claude also: "Claude effected a revolution in art; he set the sun in the sky. We will give him the credit of this with no drawbacks." Again, Sir Edward Poynter has devoted a passionate chapter to abusing Ruskin for his abuse of Michelangelo. In emphasising the genius of Tintoret, Ruskin certainly disparaged unduly that of Michelangelo. Yet, elsewhere, he redresses the balance. He especially commended to his readers Mr. Tyrwhitt's Lectures on Art. "These lectures," he says, "show throughout the most beautiful and just reverence for Michelangelo, and are of especial value in their account of him; while the lecture which I gave at Oxford is entirely devoted to examining the modes in which his genius itself failed, and perverted that of other men. But Michelangelo is great enough to make praise and blame alike necessary and alike inadequate." The forgetfulness of what Ruskin has really said is sometimes complete. I read the other day in an otherwise intelligent memoir that a generation which admired Velasquez had out-lived the art criticism of Ruskin. Not out-lived, but absorbed, and so forgotten; for it was Ruskin who, half-a-century ago, proclaimed the consummate excellence of Velasquez—"the greatest artist of Spain," and "one of the great artists of the world," the master to all schools in his "consummate ease," the man who was "never wrong."

Some, then, deny Ruskin's authority as an art critic because they have forgotten it; others dispute it because they misunderstand. The principal of these misunderstandings relates to Ruskin's supposed doctrine of a rigid adhesion to the whole substance of external fact. This is founded on the famous passage of "Modern Painters" in which he bade young artists "go to Nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thoughts but how best to penetrate her meaning, and remember her instruction; rejecting nothing, selecting nothing, and scorning nothing." It is often supposed that this was Ruskin's last word on the principles of art—a strange supposition in the case of the prophet of Turner and Tintoret! But, in fact, the counsels cited above were expressly addressed to young artists. They inculcated a method of study, a means of mastery, not a philosophy of art. The passage is generally cited as if it stopped with "rejecting nothing and selecting nothing." But it does not. It immediately continues thus: "Then, when their memories are stored and their imaginations fed, and their hands firm, let them take up the scarlet and the gold,



"FRIBOURG, SWITZERLAND" FROM "STUDIES IN RUSKIN" *(George Allen)* BY JOHN RUSKIN

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give the reins to their fancy, and show us what their heads are made of. We will follow them then wherever they choose to lead; we will check at nothing; they are then our masters, and are fit to be so. They have placed themselves above our criticism, and we will listen to their words in all faith and humility; but not unless they themselves have bowed, in the same submission, to a higher Authority and Master." Ruskin's Gospel of Art is more comprehensive and more firmly set than those suppose who know it only by snippets. As against conventionalism he preaches naturalism. As against the realism of ugliness he preaches "typical" (or ideal) beauty. As against vague generalisation he preaches vital truth. As against scientific minuteness he preaches æsthetic truth. "Your business is to draw what you see, not what you know is there." As against lifeless copying, he preaches individual impression. "All great art is praise"; it is the expression of a man's delight in the beauty of Nature. Individuality is the very soul of art. Ruskin's Gospel of Art can never grow out of date. Whenever art is conventional, or unindividual, or academic, or trivial, or careless, or ignoble, Ruskin's burning words will serve as a rebuke and a stimulus. Whenever art is pursued seriously, earnestly, and reverently, his passionate enthusiasm for the true, the beautiful and the good will be received as encouragement and reward. In Ruskin's creed art was no mere recreation—"not a mere amusement, a minister to morbid sensibilities, a tickler and fanner of the soul's sleep." It was the exercise of some of the highest activities of human nature towards the noblest of ends,—"to make Eternity (in Carlyle's words) look through Time; to render the Godlike visible."



"ON THE REUSS, BELOW LUCERNE" FROM "THE POETRY OF ARCHITECTURE" *(G. Allen)* BY JOHN RUSKIN

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FIRST EXHIBITION OF THE WORKS OF THE "SOCIÉTÉ NOUVELLE DE PEINTRES ET DE SCULPTEURS"

PARIS: GALERIE GEORGES PETIT
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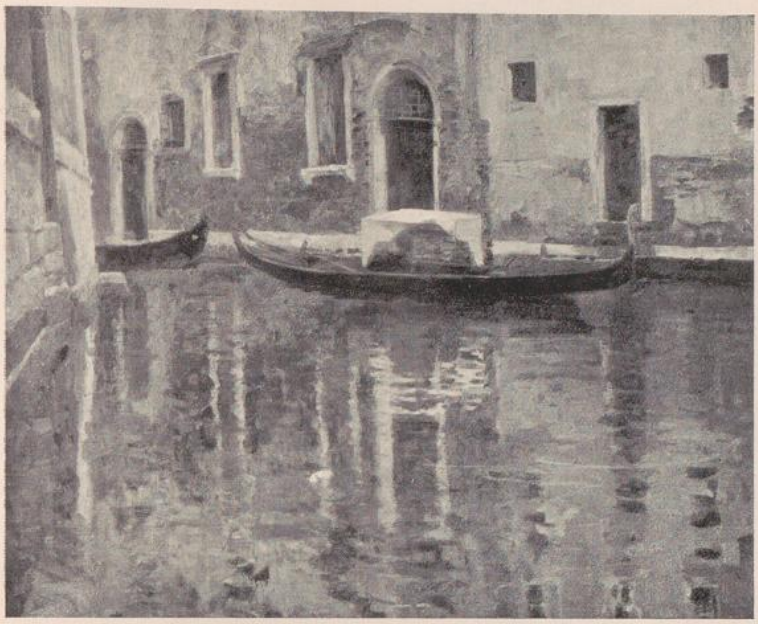
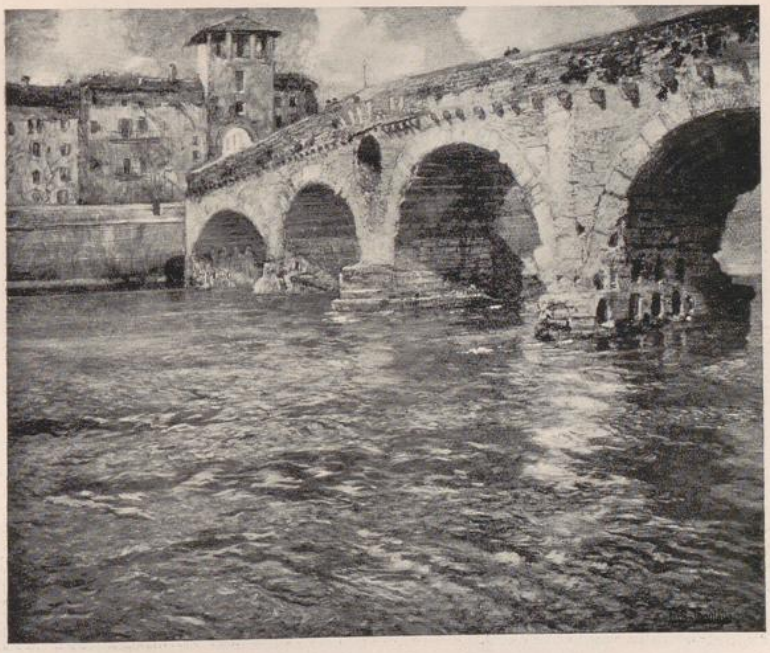


"RIO DELLA MADONETTA, VENICE" BY EUGÈNE VAIL



"LE VIEUX PONT, VÉRONE" BY FRITZ THAULOW

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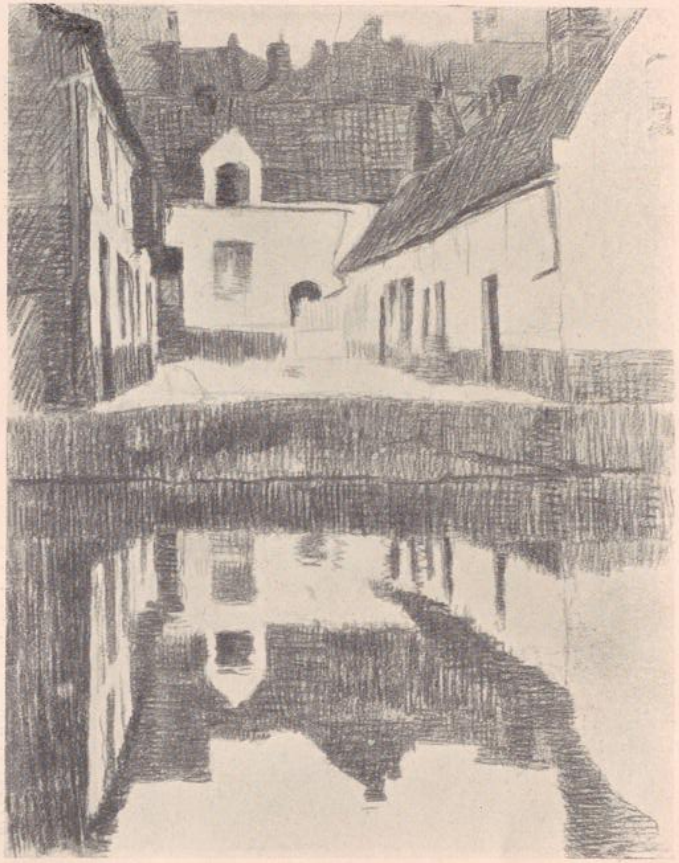
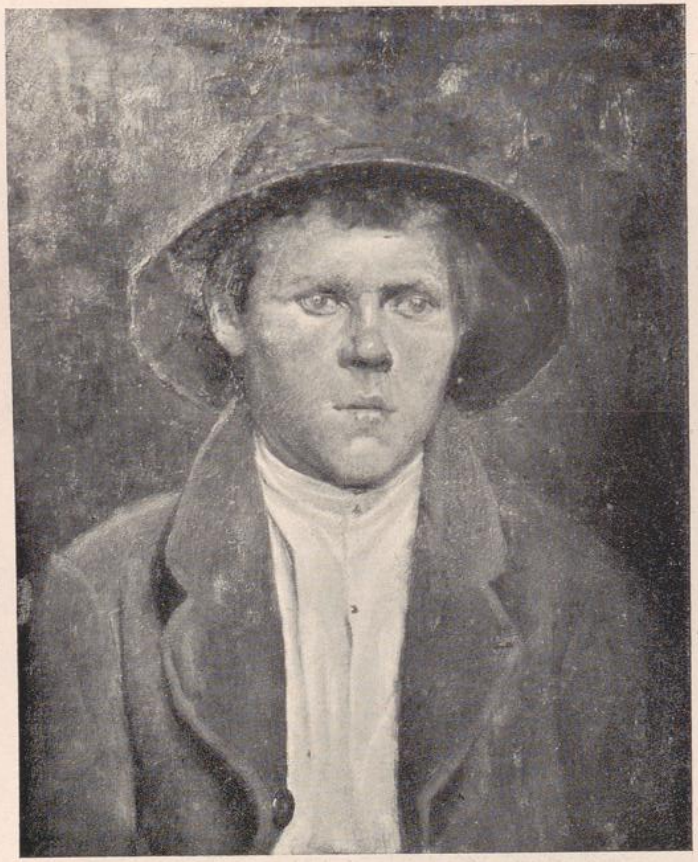
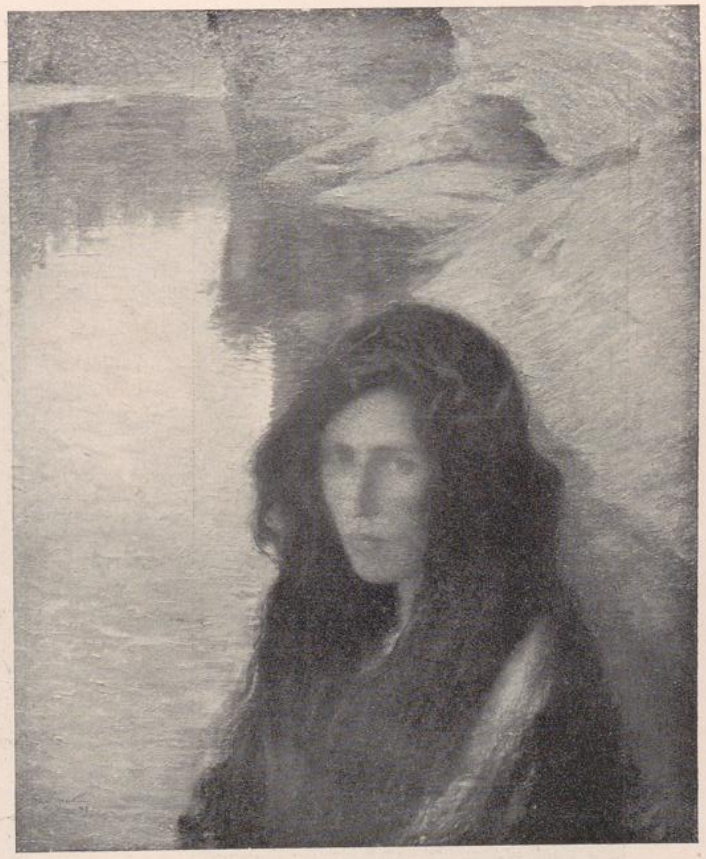
"FLOWERS" BY J. W. ALEXANDER



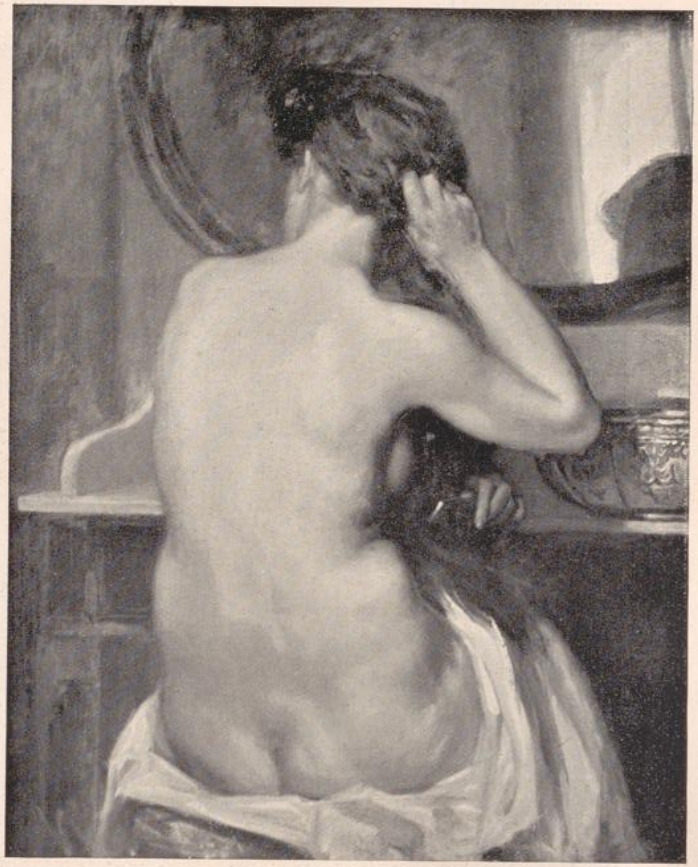
"PETITE CITÉ AU BORD DE L'EAU, FLANDRE" BY ALBERT BAERTSOEN



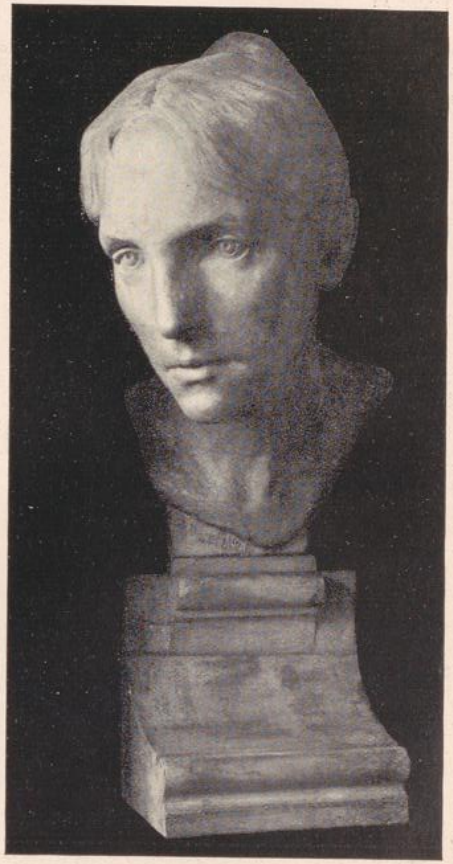
"LE VACHER." BY GEORGES GRIVEAU



"ONDINE." BY HENRI MARTIN



"FEMME À SA TOILETTE." BY RENÉ PRINET



"TÊTE DE FEMME" BY CAMILLE LEFÈVRE



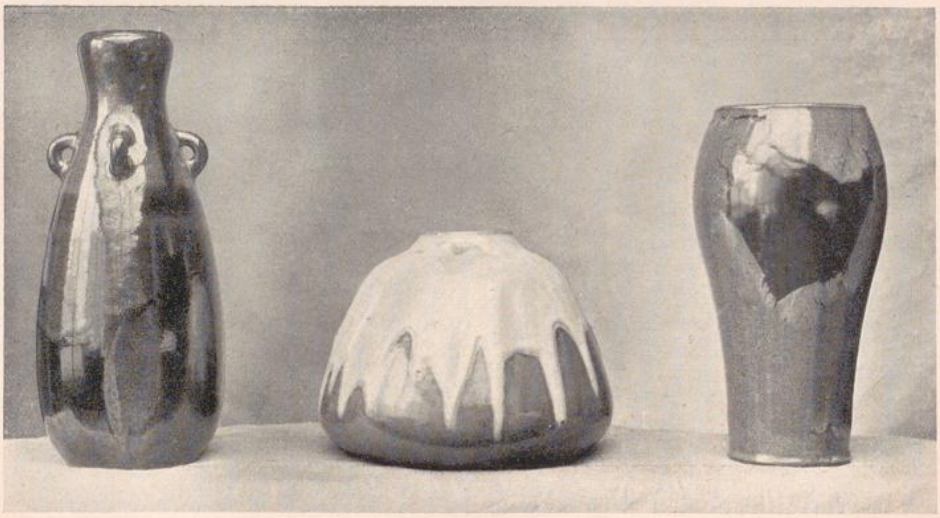
"LA JEUNE MÈRE" BY ALEXANDRE CHARPENTIER



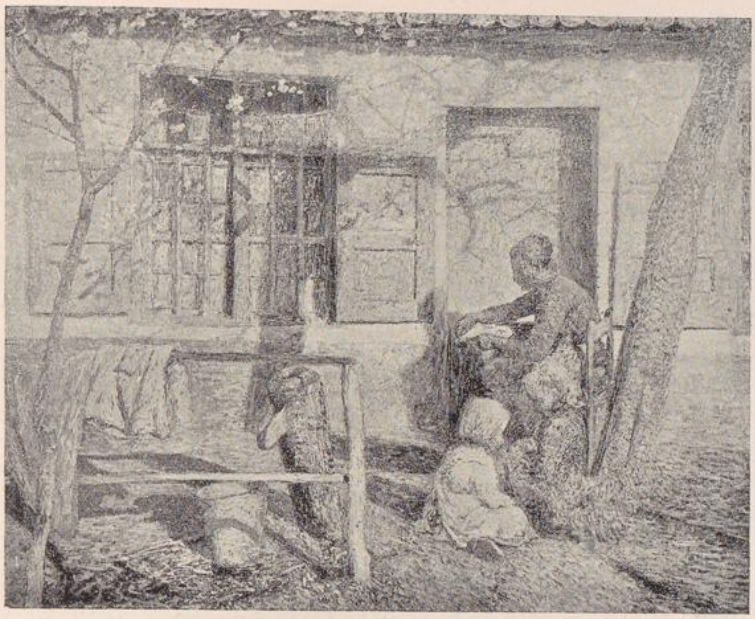
"MATERNITÉ" BY WALTER GAY



STUDY FOR "JEUNE FILLE ET VIEILLES FEMMES." BY CHARLES COTTET



POTTERY-WARE' BY A. DELAHERCHE



"FAMILLE FLAMANDE." BY EMILE CLAUS



"RAMASSEURS DE GOEMON.' BY ANDRÉ DAUCHEZ

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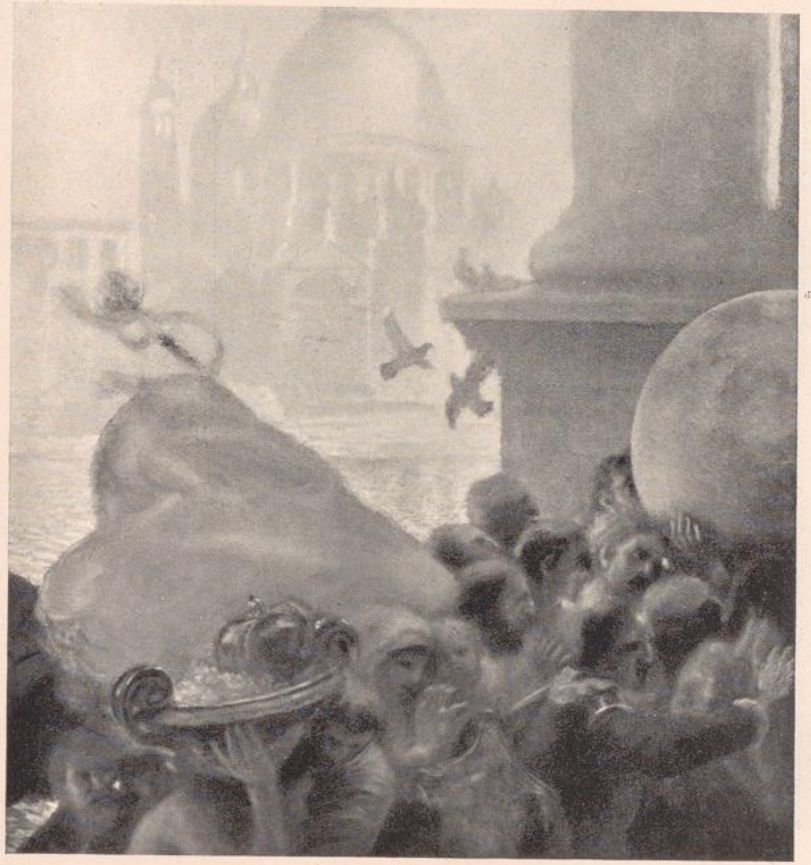
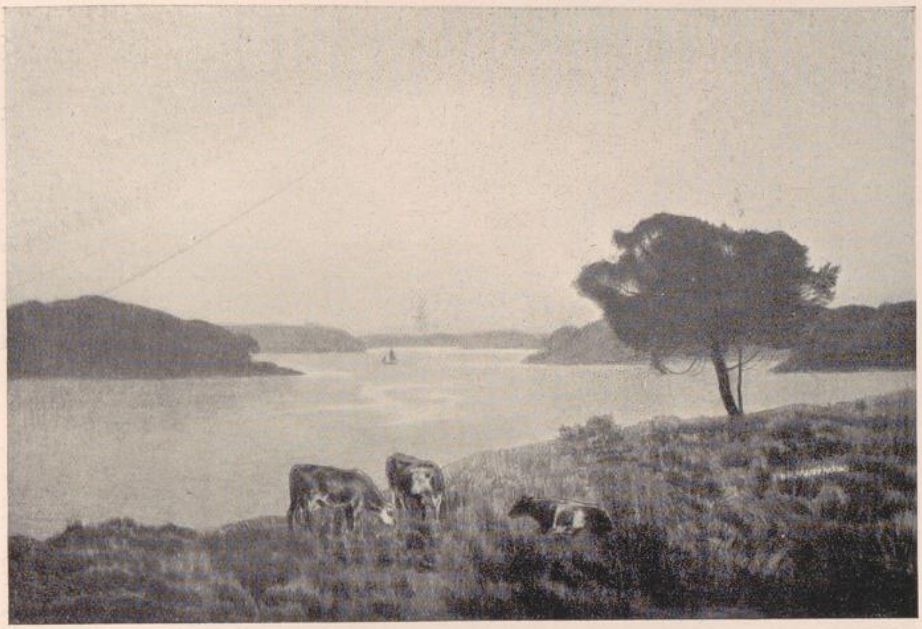
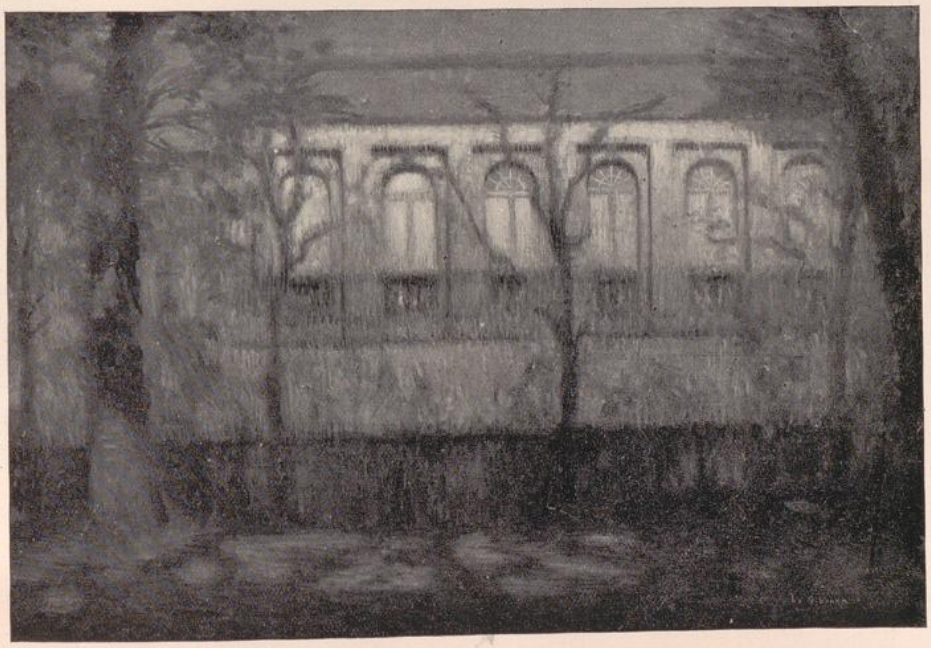
"LE BÛCHERON" BY CONSTANTIN MEUNIER



"LES TROPHÉES." BY GASTON LA TOUCHE



"L'ESTUAIRE" BY RENÉ MÉNARD



"L'ORANGERIE: BRUGES" BY LE SIDANER

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"LA LOGE," FROM A PASTEL
BY E. AMAN-JEAN

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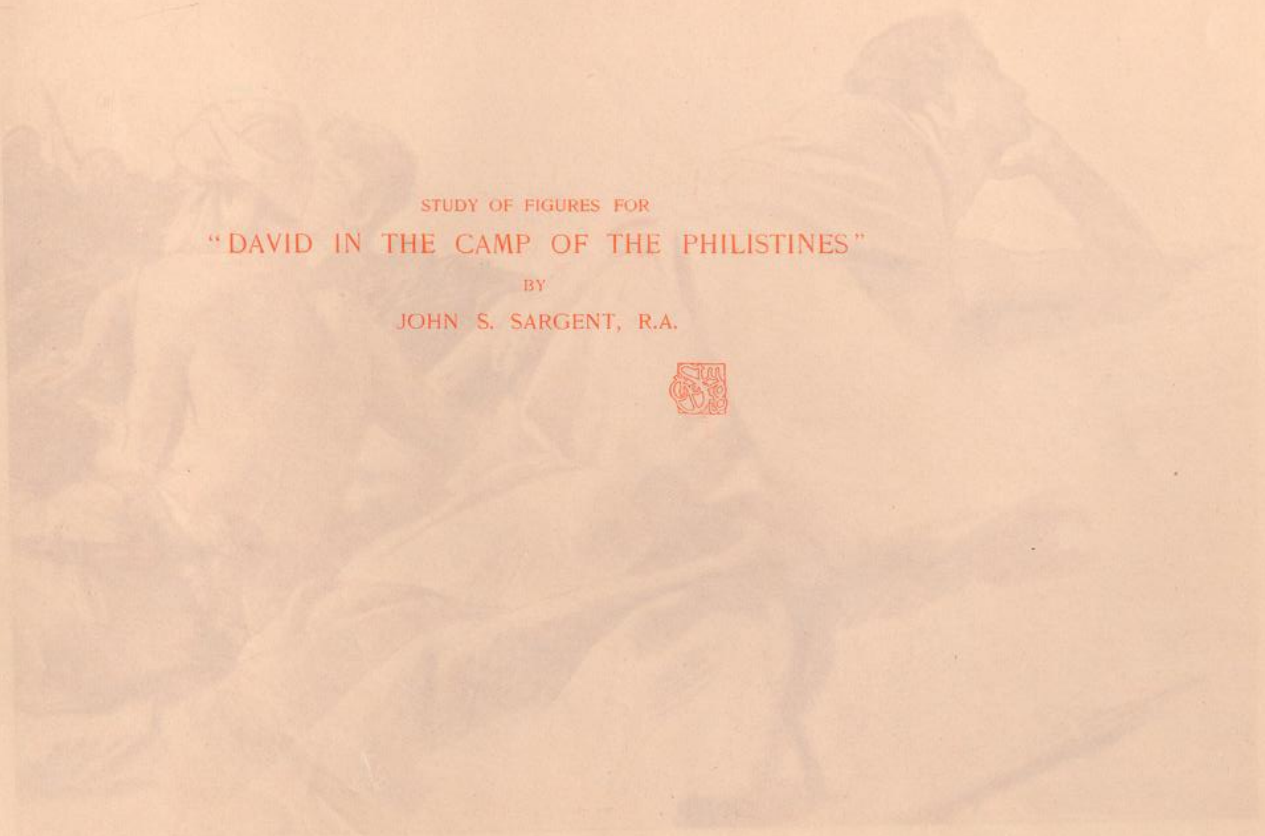

STUDY OF FIGURES FOR

"DAVID IN THE CAMP OF THE PHILISTINES"

BY

JOHN S. SARGENT, R.A.



"LA LOGE," FROM A PASTEL
BY E. AMAN-JEAN



THE ART OF JOHN S. SARGENT, R.A. PART II. BY A. L. BALDRY.

ALTHOUGH it is as a portrait painter that people know Mr. Sargent best, he is certainly not to be regarded as an artist who limits himself solely to one method of practice. It is easy to understand why portraiture should have appealed to him as the most engrossing occupation for his artistic capacities, and as the particular direction in which he could satisfy best his inclinations towards technical assertion. In the representation of modern types of personality, in the treatment of present-day costume, and in the expression of the distinctive atmosphere that surrounds the life of our own times, he found a peculiar satisfaction for that instinct for close and detailed observation which is the dominant attribute of his nature. The receptivity which has from the first distinguished him is of a kind that feeds upon its surroundings, and reflects the actuality of existing things rather than those mental abstractions that imply the working of a process of digestion in the artist's mind. To ruminate, and chew over and over again the material he gathered until it assumed a character quite unlike what it possessed when he first commenced operations upon it, has never been his habit; such deliberate transformations have at no time formed part of his scheme of practice. Nature as he sees it has always sufficed for him, and though he does not limit himself to the merely superficial view he does not set himself to pervert facts by mixing with them a host of incongruous conventions.

If a comparison is made between Velasquez and Mr. Sargent, a good idea may be obtained of the extent to which the modern painter may profit by the example of the men who have gone before him. The closeness of the alliance that links together the old Spaniard and the new American cannot be disputed, and yet it has not led to a mere imitation in the nineteenth century of what was done in the fifteenth. Mr. Sargent is not less himself because he has been to Spain and has spent many adoring hours in the galleries of the Prado; and he has not sunk the preferences that come naturally from living associations in a futile effort to reconstruct habits of thought and practice, which were part of the existence of the dweller in another country and another age. But he has, all the same, picked out of a strongly personal art what there is in it of permanent value. He has studied it so closely, that the separation of its vital principles from its local and temporary attributes has been practicable, so thoughtfully that he has



A STUDY BY J. S. SARGENT, R.A.

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been able to appreciate exactly when Velasquez spoke truths that will endure for ever, and when he was merely repeating the momentary gossip of the society in which he moved and worked.

To the man who is at work to-day, such an insight into the ways of a master who is an authority for all time, because when he lived he was a modern of the moderns, has a peculiarly illuminating influence. In the case of Mr. Sargent it has operated to save him from ever becoming a copyist. It has confirmed him, indeed, in the belief that by depending upon his own intuition and his own choice of method he could most surely arrive at those artistic qualities that appealed to him as chiefly memorable in the great leaders of his profession. It has given him, as well, the courage to avoid the traditions of the schools, and to launch out into that wide sea where he must battle alone, and out of reach of any comforting support to which he could cling if the waves of opposition threatened to beat him down. He saw how others had dared to be independent, and he was fired by what he saw to prove himself no less able than they to keep afloat and steer in the direction he preferred. His ambition, however, was not a large and general one, too comprehensive to be workable. It was kept within proper limits by his knowledge of himself, which has been from the beginning of his career not less accurate than that which he has gained by studying other painters. With unusual discretion he has taken pains to understand the nature of his own personality, and to appreciate exactly the way in which he could apply to his own needs the suggestions that others gave him.



STUDY OF DRAPERY BY J. S. SARGENT, R.A.

His preference for portrait painting unquestionably grew out of this. He realised that vivid actuality was a quality that he would gain with comparative ease, he felt the extent of his own sympathy with what was real and concrete, he knew that he was receptive to impressions made upon him by types of personality and markedly individual character; and he did not take long to decide that he could find in the modern man or

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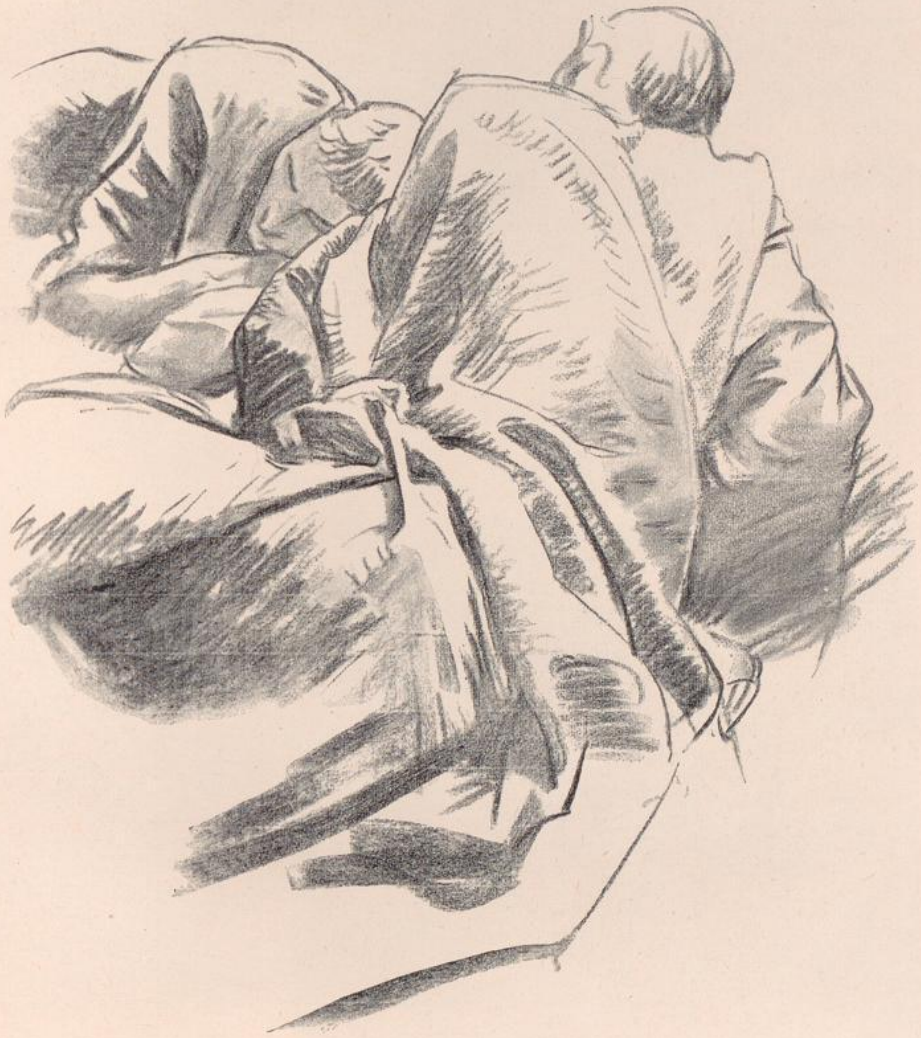

STUDY OF DRAPERY
BY J. S. SARGENT, R.A.

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STUDY FOR "CARNATION, LILY, LILY, ROSE" BY JOHN S. SARGENT, R.A.

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woman more material for artistic expression than he could collect by borrowing second-hand impressions from the past. The more he trained his instinctive capacities, the more he convinced himself that he would be most at home in that class of pictorial realism which, if it is treated properly, makes the greatest demands upon the intelligence and selective power of the painter.

Yet he has not hesitated to make occasional divergences into other walks of art. At comparatively rare intervals his fancy has been allowed opportunities to show itself, or rather his observation has been exercised upon material of a less precise and definite character. Nature in the wider sense has occupied him rather than the isolated individuality of a particular person; and the more elusive truths of atmosphere and aerial colour have been used by him as pictorial motives. The few things that he has accomplished in this direction have had a peculiar value, because they have stamped him as the possessor of what is a rare faculty in a realist, a poetic feeling for beauties of illumination. His *Carnation, Lily, Lily, Rose*, for instance, which was bought in 1887 by the Trustees of the Chantrey Fund, may well be taken as a typical example of the successful combination of fantastic design with supreme accuracy in the record of subtle facts. It is studied, balanced, and carefully thought out, but it is none the less spontaneous and original, an inspiration full of freshness and delicate beauty. The artist, in attempting it, showed that he had in him the imaginative perception, which finds food for thought in Nature's slightest suggestions, and in this expression of the subject he made quite evident the adaptability of his technical method.

This picture, indeed, claims a place to itself in Mr. Sargent's record, not only on account of its own attractiveness, but also because it has a marked significance as a revelation of a side of his character that his portraits, by the very nature of the restrictions under which they are produced, cannot emphasise so brilliantly. His previous efforts in picture-painting had been surprising for the dash and vigour of their brush-work, amazing on account of the audacity with which he had grappled with problems of movement and with new ideas of arrangement, or interesting because they asserted the claim of a young man, a new recruit in the army of art workers, to a place among the best members of his profession. But *Carnation, Lily, Lily, Rose* pointed clearly to the development in his mind of that high sense of decoration which is an indispensable part of the equipment of every artist who aspires to real greatness. Through the



STUDY FOR "CARNATION, LILY, LILY, ROSE" BY J. S. SARGENT, R.A.

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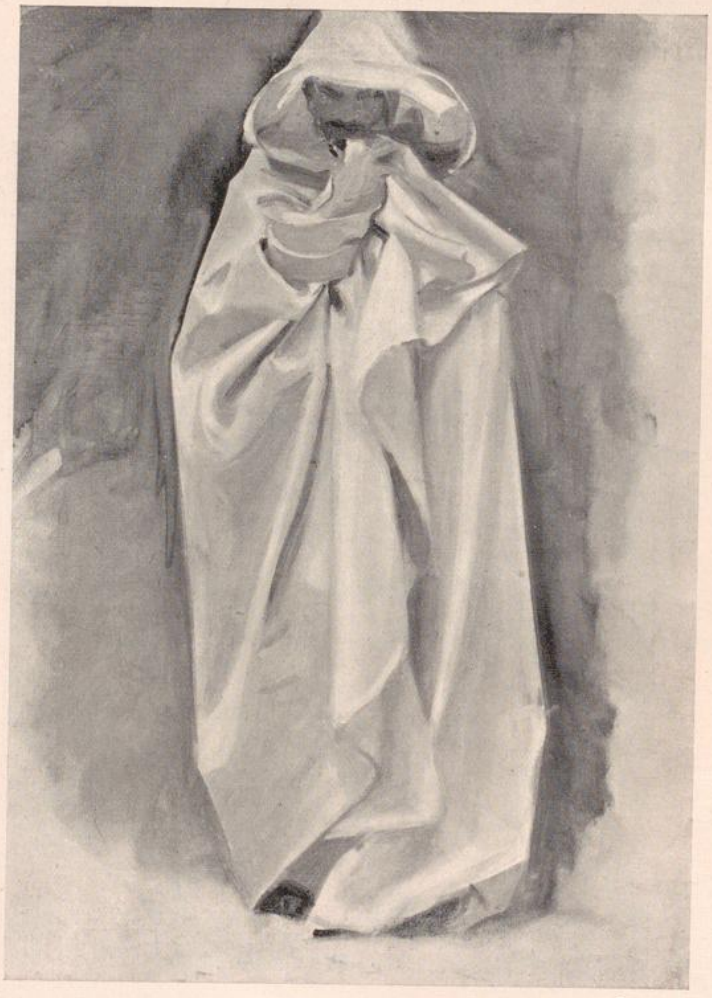
fantasy and apparent irregularity of the composition the deep consideration of exact pattern is very strongly felt, and yet it is not obtrusive. No mechanical repetition or balancing of forms, no conventional distribution of the colour masses, no laborious acquiescence with what are mis-called the laws of decoration, can be criticised as harming the pictorial illusion by their over-accentuation of the artistic mechanism, and yet the more the picture is examined the more appreciable becomes the skill with which the painter has managed his work, and the taste with which he has perfected even the smallest details of his design.

The possession of this innate and instinctive feeling for decorative contrivance accounts for the zeal with which Mr. Sargent has thrown himself into the work which is being carried on at the Boston Library. In the wonderful scheme of adornment devised for that building a group of prominent artists is concerned, and to him has been assigned a very important share in the undertaking. That he should have been chosen may seem strange to people who are accustomed to think of him only as a portrait-painter, and have never troubled to search beneath the surface of his art to see what manner of man he really is. But everyone who knows him well and realises what are the moving principles of his practice will appreciate the excellence of the judgment that selected a thinker of such originality and a designer with so much invention to attempt a piece of work which gave him a real chance of distinguishing himself. The commission was, perhaps, something of an experiment, but there was little likelihood that the result of it would be anything but a success of a very striking and remarkable kind.



STUDY OF DRAPERY BY J. S. SARGENT, R.A.

A success it most surely has been, even if it has not developed in the direction that must have been generally expected. From a painter of modern life, always keenly in touch with the characteristics of contemporary existence, the *Lunette, and Portion of Ceiling*, which appeared in the Academy Exhibition in 1894, came as a distinct surprise. This section of the Boston decoration was the first revelation of his intentions, with regard to the work he had in hand,

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BIBLE ILLUSTRATION. BY
JOHN S. SARGENT, R.A.

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"A JAVANESE DANCER" BY J. S. SARGENT, R.A.

that he had made public; and it was, at first sight, so out of keeping with what was popularly supposed to be the Sargent tradition that the ordinary type of picture lover was breathless with amazement. Here was the vivid portraitist, the minute observer of living men, reverting to the archaicisms of a style that was in vogue many centuries ago, and playing recklessly with the fantastic eccentricities of Byzantine art. But the more closely the design was examined the more excellent appeared to be the artist's sense of the fitness of things. He had been studying the fundamental principles that made the Byzantines the greatest of decorators, just as he had mastered the essential elements by which the realism of Velasquez is distinguished above that of any other artist or school; and his study had been so thorough that he was handling decorative devices in a spirit of freedom and originality almost as energetic as that which he showed in his oil paintings. He had brought his archaicisms down to date, and had given them a fresh lease of existence, so that, with roots fixed firmly in the tomb of an art that died in bygone ages, they could blossom again among



"AN EGYPTIAN GIRL"
BY J. S. SARGENT, R.A.

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"CARMENCITA" BY JOHN S. SARGENT, R.A.

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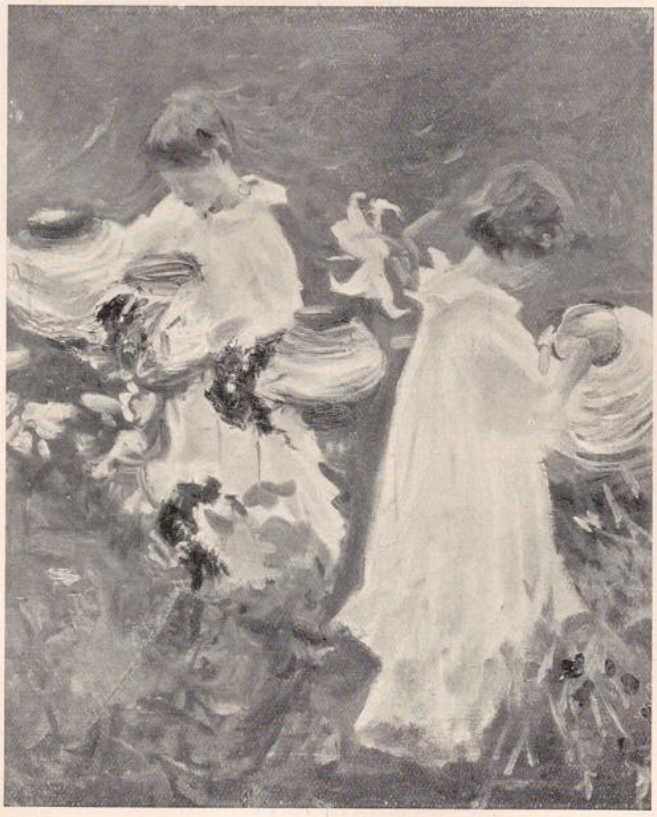
fresh surroundings and in the atmosphere of a new world.

To quote other instances of the complex vitality that makes his whole connection with the artist's profession so much more worthy of analysis than that of other men would be easy enough. He has many new readings to give of old truths, because he has a faculty for looking at things in his own way, and trusts his own judgment to guide him in all his efforts to arrive at results which are worth the labour of production. His enthusiasm is always an appreciable quantity, always an influence that is powerful to guard him against relapse into commonplace methods and uninspired expression. Nothing that he ever does is wanting in appropriate thought, or lacks that rightness of intention which comes from a judicious estimate of the manner in which his craft should be applied. In his drawings, even where they record nothing more than a momentary impression, there is invariably a clear intention helped out by every touch. His attention never seems to stray when he is at work, and nothing is allowed to divert him from his initial purpose into side issues or minor matters. Finish, in the sense of surface elaboration, does not appeal to him as worthy of the toil it involves, and does not commend itself as a necessary part of executive practice, but for completeness he strives with an absolute devotion that counts no effort as too exhausting.

A comparison of some of his slighter works will, perhaps, show more exactly than an examination of his pictures what it is that he understands by completeness. In one he has been concerned with the refinements of line and the subtleties of contour of a feminine profile, and he has studied these details with the most searching observation of every curve and modelling; in another he has dealt with an effect of light and shade, an arrangement of tone masses; but in neither has he attempted any filling up of space or elaboration of accessories for the sake of making the final result attractive to the ordinary inexpert observer. The study of a nude figure presents quite another aspect of his manner. It is closely handled, carried to the highest pitch of surface finish, and with all the little varieties of form, colour, and texture stated at their fullest value; but then it has been painted, as a kind of exercise in art gymnastics, to train hand and eye by a struggle with one of the most exacting feats that the artist can accomplish. In this case the problem was to overcome not one difficulty but many, to summarise the whole range of technical performance in a single canvas; and necessarily every part had to be finished with the greatest care. But this elaborate study and the slightest of the outline sketches owe their existence to exactly the same motive, and express just the same idea of æsthetic obligations. Each one is in its own way perfectly complete, and finished just as far as it need be.



STUDY IN OILS FOR "CARNATION, LILY, LILY, ROSE" BY J. S. SARGENT, R.A.

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"CARNATION, LILY, LILY, ROSE,"
BY JOHN S. SARGENT, R.A.

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BIBLE ILLUSTRATION: "DAVID PLAYING BEFORE SAUL," BY JOHN S. SARGENT, R.A.

About his actual methods of painting there is comparatively little to be said. He is not a mechanician who uses a scientific sequence of processes, and carries his pictures stage by stage to their final form. The underpaintings and preparations that many men employ as necessary aids to the building up of a pictorial composition play no part in his scheme of working, and he puts no dependence upon cartoons or sketches made to scale, in which the distribution of all the parts of his design is fixed before he begins upon the actual canvas. Slight drawings in black and white, or rough notes in colour, may occasionally precede an important undertaking; but generally the charcoal sketch upon his canvas serves as the first shaping of his intention. Over this comes a painting that is as expressive as it can be made, a straightforward statement of the facts before him that conceivably may be complete enough to need no further touches. But if it fails to satisfy him, another painting is superimposed, and this in its turn disappears beneath another until the time comes when he has arrived at a result that he can approve as truly representing his view. Each painting is made without reference to what is beneath it; he has, that is to say, no intention to use what he has already done to help in the evolution of the ultimate picture, and he does not scruple to destroy a previous day's work if it falls short of what he knows he can do.

It is this method that gives to his pictures their characteristic freshness, that aspect of having been set down in a few moments of happy inspiration, which has been from the first among the most notable qualities of his productions. Such a mode of practice is what might have been expected of him. He would not care to go through a slow evolution, during the stages of which he would be in danger of losing the vitality of handling and the frankness of assertion that above all he craves to retain. It is really inspiration under which he works, inspiration of the kind that is possible only to the man who, as he has done, has so stored his mind with accurate knowledge and understanding of art that he can be the severest critic of his own performance.

A. L. Baldry.

STUDIO-TALK.

(From our own Correspondents.)

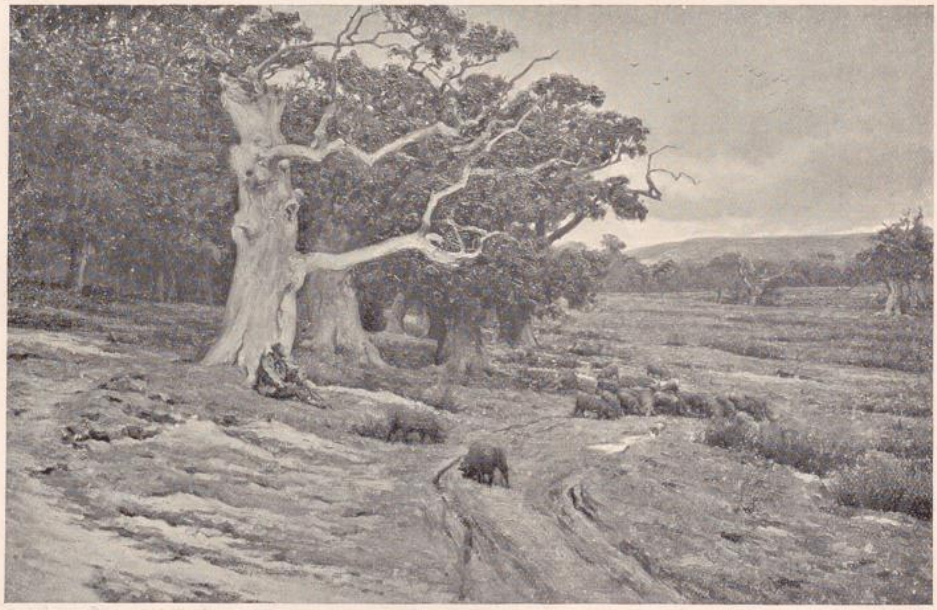
LONDON.—We give two illustrations of landscapes by Mr. Theophile de Bock, long an intimate friend of the late J. Maris. De Bock was born in 1851 at the Hague, and he received his artistic education from Weissenbruch and Van Borselen. He has also studied a great deal in France, both at Fontainebleau and at Barbizon, and it has been his happy lot to win gold medals at Paris, Dresden, Munich, Barcelona, and Berlin. A fine exhibition of his work is now on view at the Holland Fine Art Gallery. It comprises some singularly good oil paintings and some bold drawings in conté crayon and water-colour. There is not an uninteresting work in the whole collection, and it is instructive to note, here and there, how



"BERKENLAAN" BY TH. DE BOCK



LANDSCAPE — BY TH. DE BOCK



"A PATH THROUGH TREES" — BY A. G. ACKERMANN

Royal Acaaemy Stuaents' Competition: Creswick Prize.

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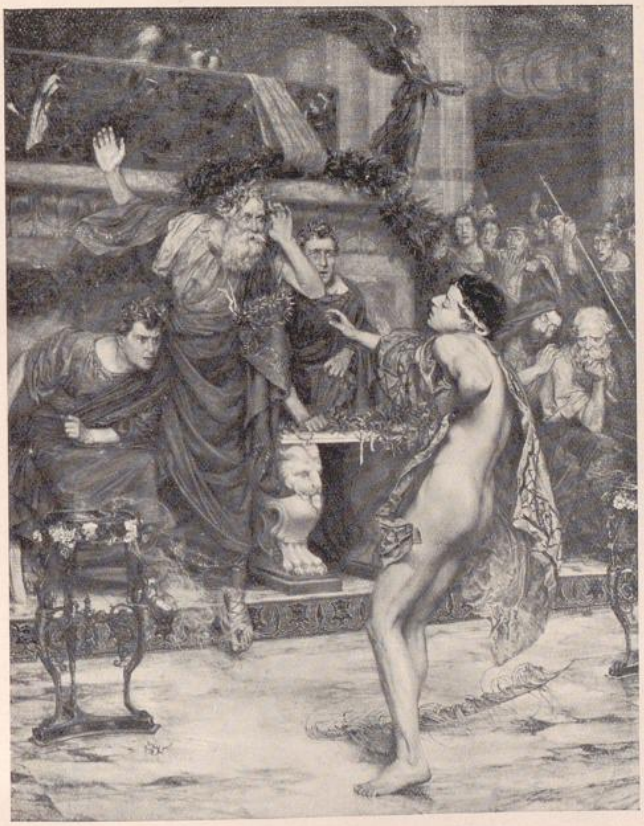
happily Mr. de Bock can make use of the traditions bequeathed to all the world by Rousseau, Corot, and Diaz. In other pictures the style is Dutch, and it will be noticed that Mr. de Bock is among the few artists who can paint a sky effectively.

No one can complain that the Academy, in filling up the last three vacancies among the Associates, has disregarded the claims of the younger men with progressive convictions. Two, at least, of the trio of prominent outsiders who have been called within the exclusive doors of Burlington House have for some time past ranked as leaders of new movements and representatives of that spirit of energetic advance which is the strongest attribute of the art of the day. Mr. Tuke is perhaps the best painter of the open-air school whom we have now with us. He is an admirable student of nature, a sound and skilful executant, a true colourist, and takes a view of the world about him that is honestly original without ever lapsing into eccentricity. Mr. Alfred Drury has few rivals among the sculptors who have at the end of this century carried their branch of art practice from a condition of neglect and disrepute into one of real and active prosperity. He is a decorator with conspicuous gifts, and, though he has scored many a success with ideal efforts, he has made his influence most plainly felt in his practical advocacy of those applications of sculpture that mark its alliance with architecture As a manipulator he is exceptionally able, with excellent taste and an acute sense of refinements of form. Mr. Belcher, the third Associate, is widely recognised as an architect who is not content merely to follow the beaten track, but unites sound knowledge of accepted authorities with a purely individual love of the picturesque. He has long been regarded as a likely candidate for academic honours.



"THE DEATH OF LADAS" BY FRANK M. BENNETT
Royal Academy Students' Competition: Gola Medal Painting

So much has been written of Mr. Elgood's water-colour drawings of gardens that criticism cannot hope to say more that is both new and true about their exquisite colour light, and sweetness. When all the merits in a work of art are co-ordinated, united with sufficient subtlety, they appeal to us—not one by one, as isolated points of excellence, but altogether and symphoniously; and it is thus that Mr. Elgood's beautiful water-colours make their appeal, whereas in criticism their peculiar grace and charm can be alluded to only in epithets and phrases inadequately descriptive of separated merits. The most winning peculiarity of Mr. Elgood's art is its power to disarm all adverse criticism, proving, as it does, that a garden is indeed "the purest of human pleasures," and "the greatest refreshment of the spirits of man."

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Mr. Oliver Baker belongs to a family which has long been known in the art world, and his designs show that he is well in touch with the æsthetic movement of to-day. The illustrations on pages 127, 128 and 129 represent a few examples of the strong and refined designs for silver which have recently been carried out by Messrs. Liberty. The proper treatment of the surfaces of metals, so well understood by the Japanese, finds but little general appreciation in England, so that Messrs. Liberty are to be congratulated upon their efforts to make it popular. Among the artists who are helping them, attention must be drawn to Mr. R. C. Silver, whose style possesses considerable dignity. The silver cup (p. 128) was carried out from a drawing which recently gained a prize in THE STUDIO.

It is pleasant to know that the Artists' War Fund has proved a success. The exhibition at the Guildhall contained many good things, the most noteworthy of all being those by Mr. Sargent, Mr. Swan, Mr. Waterhouse, Sir Laurence Alma-Tadema, and Mr. Byam Shaw, whose picture of the knight riding between Death and Victory was, perhaps, the most impressive work in the gallery. It had faults, but the composition, viewed as a whole, was instinct with a noble and touching thoughtfulness.

On two occasions attention has been called here to the Royal Academy Students' Competition, and we give this month reproductions of the prize work in painting and design.

DUBLIN.—Since the season opened in November last, there has been a good deal of activity amongst artists and art lovers. The principal event, so far, has been the Exhibition of Arts and Crafts in the Royal University Buildings. The Arts and Crafts Society of Ireland, which was formed some five years ago on the initiative of the Earl of Mayo, with the object of raising the standard of Irish craftsmanship and design, held its first exhibition in 1895. The arrangement of



STUDY FOR "SPRING DRIVING OUT WINTER" BY F. APPLEYARD

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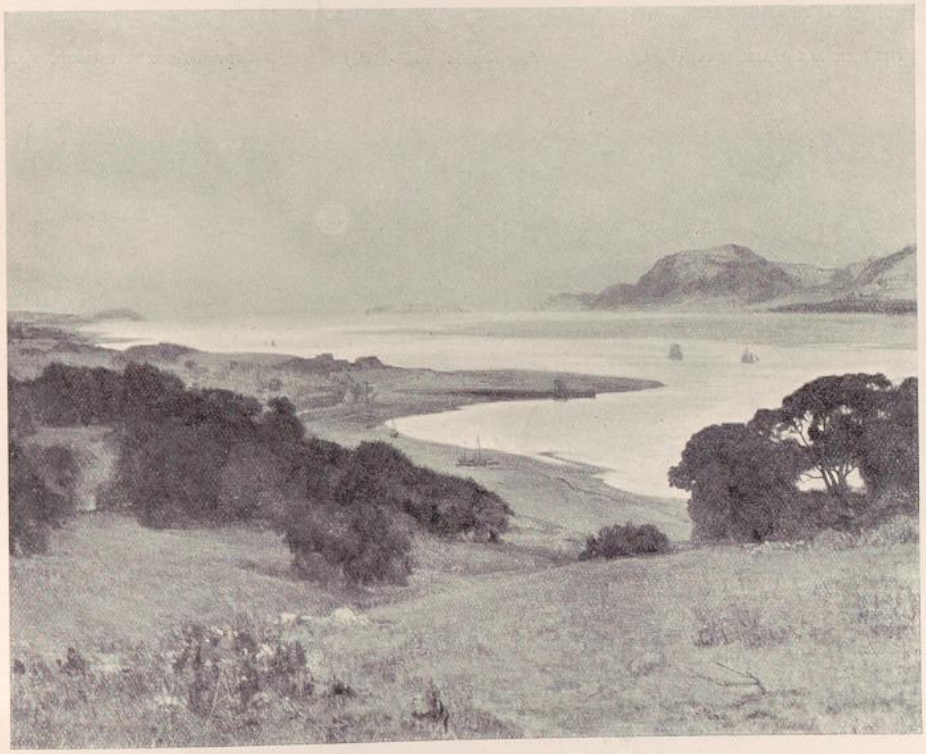
"SPRING DRIVING OUT WINTER" BY F. APPLEYARD

Royal Academy Students' Competition: Prize for Decoration.



"THE INCOMING TIDE" BY F. APPLEYARD

Royal Academy Students' Competition: Turner Gold Medal.

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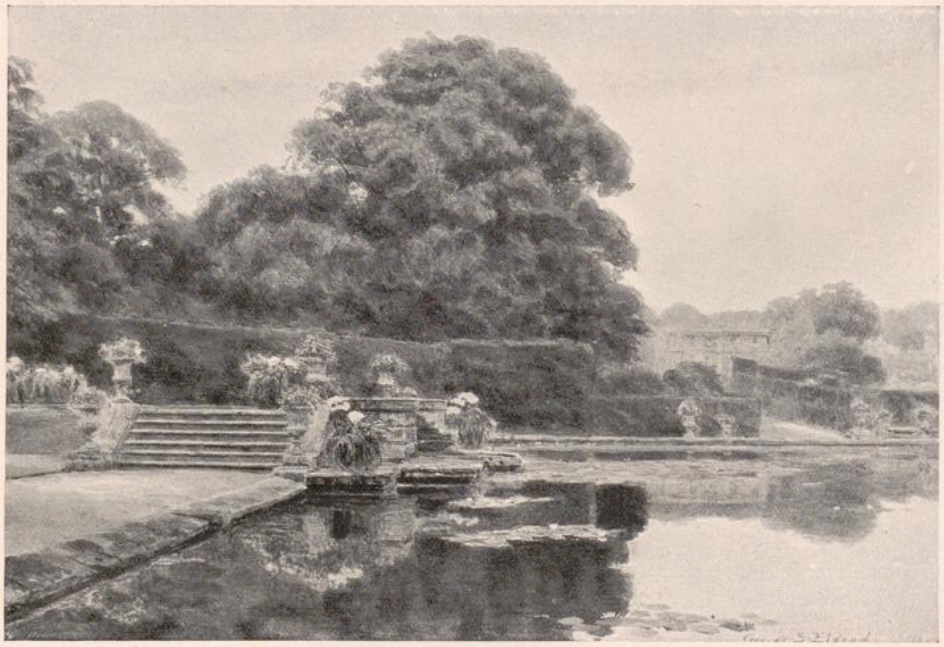
"THE TERRACE WALK, BALCASKIE" *(See London Studio-Talk)* BY GEORGE S. ELGOOD, R.I.



"THE POOL, BRAMHAM, YORKSHIRE" *(See London Studio-Talk)* BY GEORGE S. ELGOOD, R.I.

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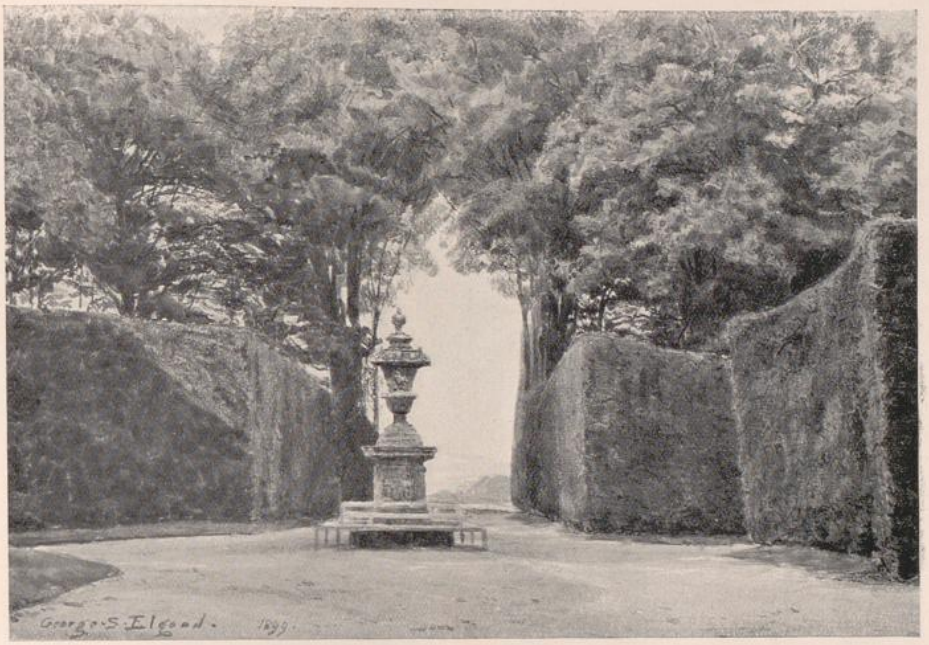

"THE GREAT VASE, BRAMHAM" *(See London Studio-Talk)* BY GEORGE S. ELGOOD, R.I.



"KELLIE CASTLE" *(See London Studio-Talk)* BY GEORGE S. ELGOOD, R.I.

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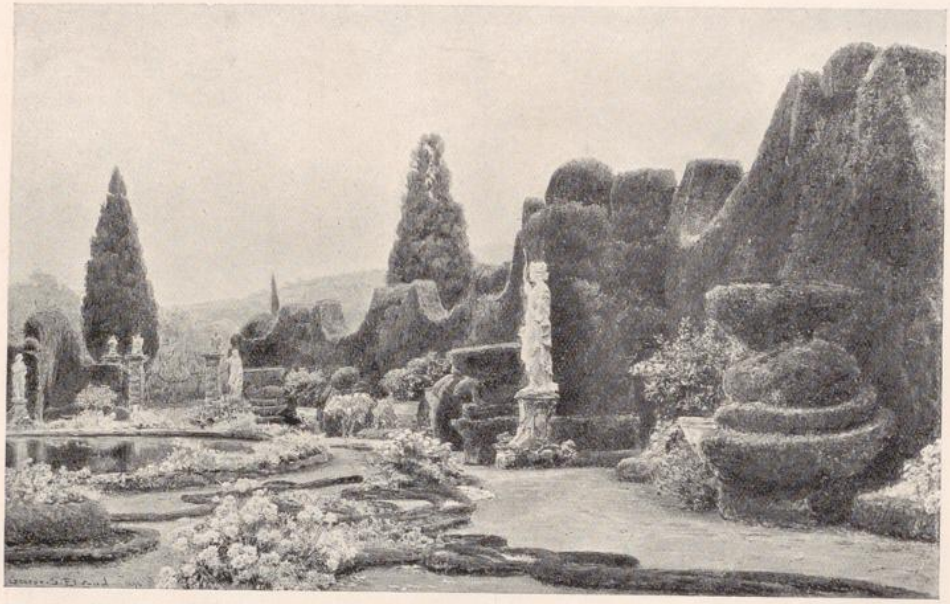
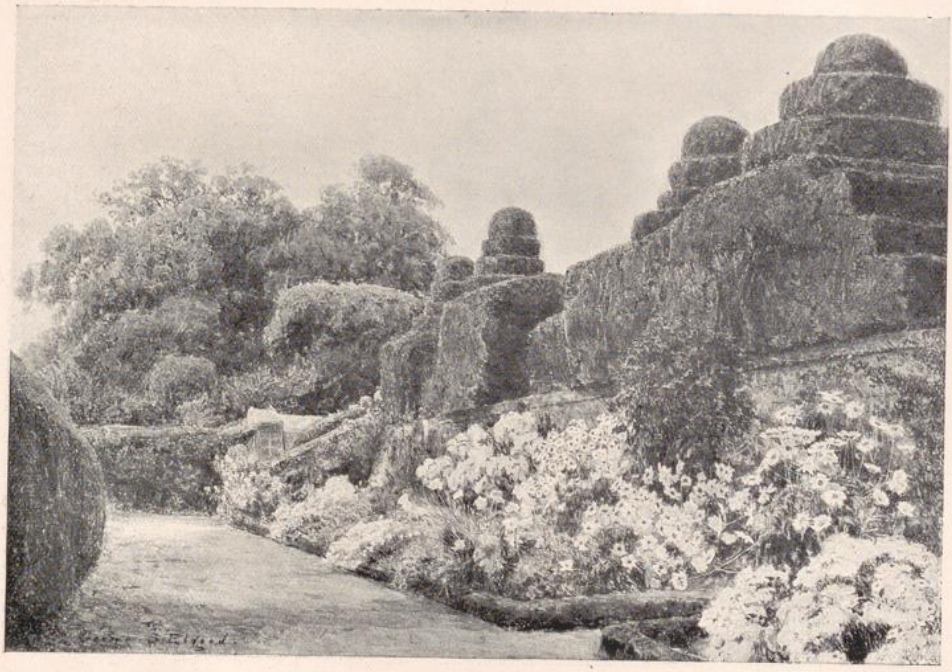


"THE PARTERRE, VILLA GARZONI, TUSCANY" *(See London Studio-Talk)* BY GEORGE S. ELGOOD, R.I.



"THE SOUTH WALK, CRATHES" *(See London Studio-Talk)* BY GEORGE S. ELGOOD, R.I.

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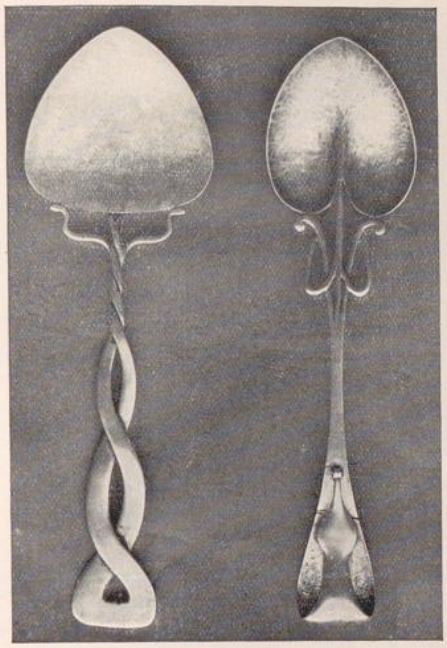
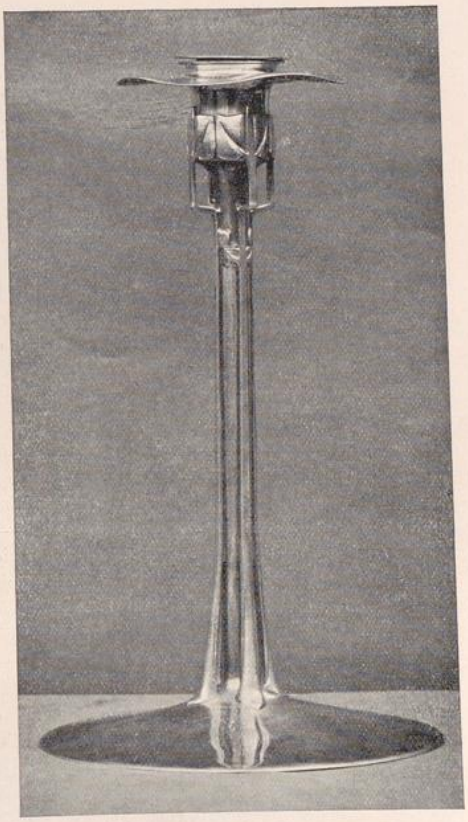


HAMMERED SILVER SPOONS BY OLIVER BAKER
(See London Studio-Talk)

the exhibits adopted on that occasion was followed in the case of the recent exhibition, which was divided into three sections. The first and most important of these was devoted to examples of contemporary Irish handicraft of original design; the second to a retrospective collection of antique Irish silver, furniture and books; and the third to a loan collection of contemporary English work lent and arranged by the English Arts and Crafts Association. Owing to the fact that this Society was at the time holding its own exhibition in London, the examples of English work at the recent Dublin Exhibition were hardly so interesting or so representative as they would otherwise have been. The Irish section, however, showed a considerable advance upon the first exhibition both in design and technical skill, and demonstrated the fact that the efforts of the Arts and Crafts Society to encourage the production of good work here have not been thrown away.

An interesting point about the Exhibition was the very definite note of contrast that was observable between the English and Irish contemporary exhibits. Irish craftsmanship, admirable as it undoubtedly is in many respects, is perhaps much too prone to follow well-known lines and time-worn conventions; while in comparison with it the English work, in its anxiety to escape from conventionality of treatment and the demon of accepted type, appears almost crude in its simplicity. In the furniture section this contrast was perhaps the most apparent. The Irish craftsman is content if he can graft his modern shoot upon the goodly tree of Heppelwhite or Sheraton, and is well pleased if his marqueterie approaches theirs in its delicacy of execution. While the severe simplicity of plain oak or stained wood cupboards would seem to have little charm for his Celtic imagination, he has not yet found a method of expression that is at once in harmony with it and untrammelled by the conventions of the past.

The truth is that the hour has not yet struck for the Irish artist, but for those who can sense the



SILVER CANDLESTICK BY R. C. SILVER
(See London Studio-Talk)

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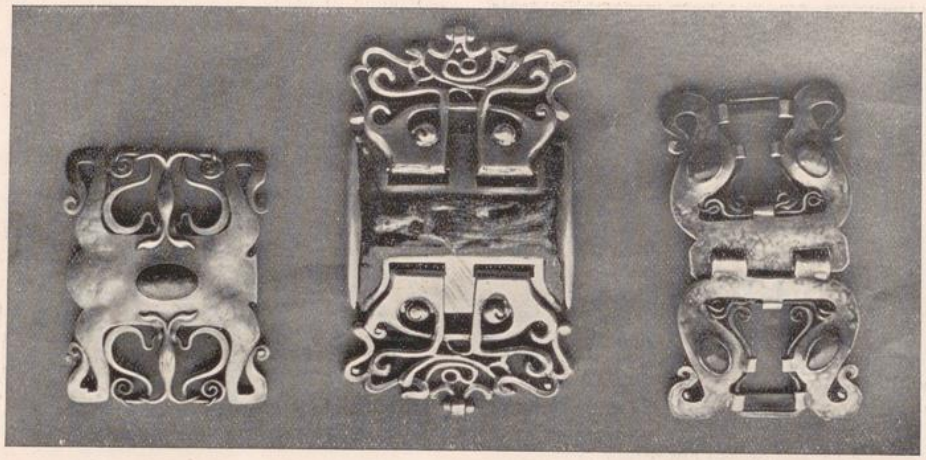
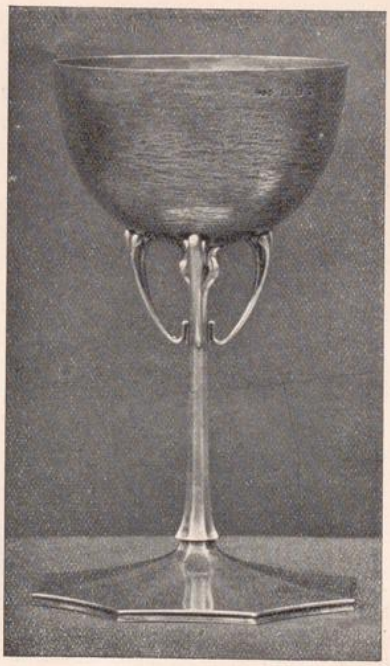


CLASPS *(See London Studio-Talk)* BY OLIVER BAKER

awakening of a nation there are not wanting signs of its approach. A special word of praise is due to the beautiful Irish woven carpets from Killybegs, County Donegal, which, while they somewhat resemble Turkey carpets both in texture and design, have a distinctive quality of their own. The industry is quite a new one, and bids fair to become one of the most successful of those started recently in the congested districts of Ireland.

Amongst picture shows, that given annually by the Dublin Sketching Club is one of the most popular. This year the work exhibited was, on the whole, of a higher level of excellence than usual, and included some good examples of the work of W. P. French, a well known painter of Irish skies and bogs, who is about to take up his residence in London. Mr. R. T. Moynan—whose *Jo* was purchased by Lord Iveagh last year—Mr. Bingham MacGuinniss, and Mr. Johnstone Inglis—a young artist whose work received favourable notice at the last Royal Academy Exhibition—held a joint exhibition recently in Dublin; and Mr. Alexander Williams, R.H.A., gave an exhibition of Achill pictures which was very well attended. The success of the Art Loan Exhibition held in Dublin last May, at which there was shown a very fine collection of works by Whistler, Degas, Manet, Monet, Millet, Corot, Orchardson, Wilson Steer, Browne and other modern painters, has induced the committee to hold a second exhibition this year, and already Sir Walter Armstrong and others are engaged in collecting the pictures.

LIVERPOOL.—Signs of excellent progress in the students' work of the Liverpool School of Art were unmistakable at the annual distribution of prizes recently held. Under the Headmaster, Mr. Fredk. W



SILVER CUP *(See London Studio-Talk)* BY C. CARTER

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CASKET *(See London Studio-Talk)* BY OLIVER BAKER

Burridge R.E., and his Assistants, some 500 students have attended the various courses during the year. From the beginning they are encouraged to develop their own ideas rather than to become mere copyists, and the result appears in the wide range of design applied to practical purposes, and in the increasing list of awards gained in the National Competition. In 1897 the work of this School received two awards, in 1898 eleven, and last year fourteen:

GOLD MEDAL. — For Design for the Frieze of a Hall: Wm. J. Medcalf.

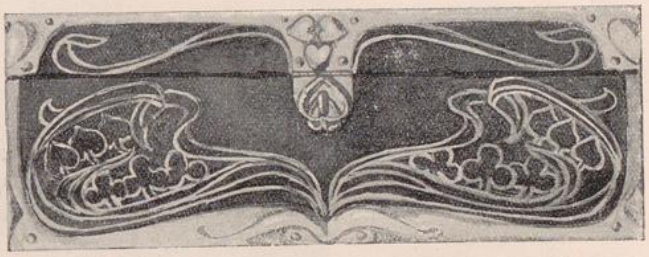
SILVER MEDALS. — For Design for a Stencilled Frieze: Roberta Glasgow. For Painting of the Figure from Life: Wm. A. Martin. For Drawing of the Figure from Life: Chas. W. Sharpe.

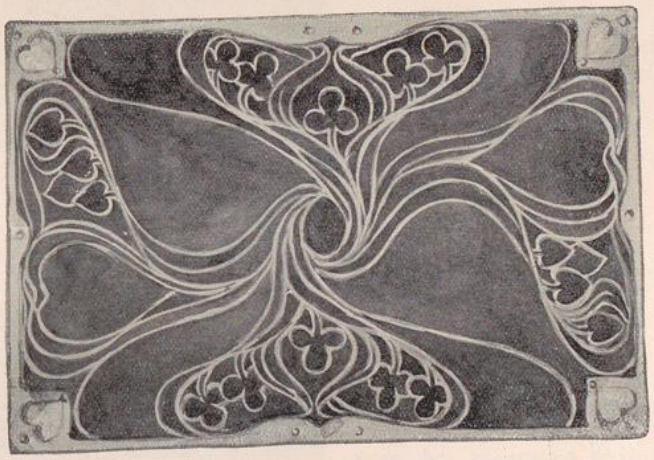
BRONZE MEDALS. — For Design for a Stencilled Frieze: R. W. Bonsey. For Designs for a Nursery Frieze: Winifred Horton. For Designs for Book Illustrations: Alice Horton. For Design for a Hall Frieze: Wm. J. Medcalf.

BOOK PRIZES. — For Designs for Book-lining Papers: Hilda Drewson. For Monochrome Painting of Figures from the Antique: Jessie Gavin. For Design for a Stained-Wood Cabinet: Edwin B. Jolliffe. For Designs based on a Flowering Plant: Arthur E. Leuty. For Painting of the Figure from Life: Wm. A. Martin. For Time Sketches of Figures from Life: Wm. J. Medcalf.

PRIZES FOR WORKS. — Thos. C. Balmer, May L. Cooksey, Geo. W. Fish, Katie Fisher, Conrad O. Looser, Annie McLeish, Constance Read, Wm. J. Thornton.

Free Evening Studentship to Katie Fisher, Ernest Holloway, Gilbert Rogers, Mary G. Buckler.





PLAYING-CARD BOX IN GREEN LEATHER, GOLD TOOLING, AND BRASS BINDING BY WINIFRED HORTON

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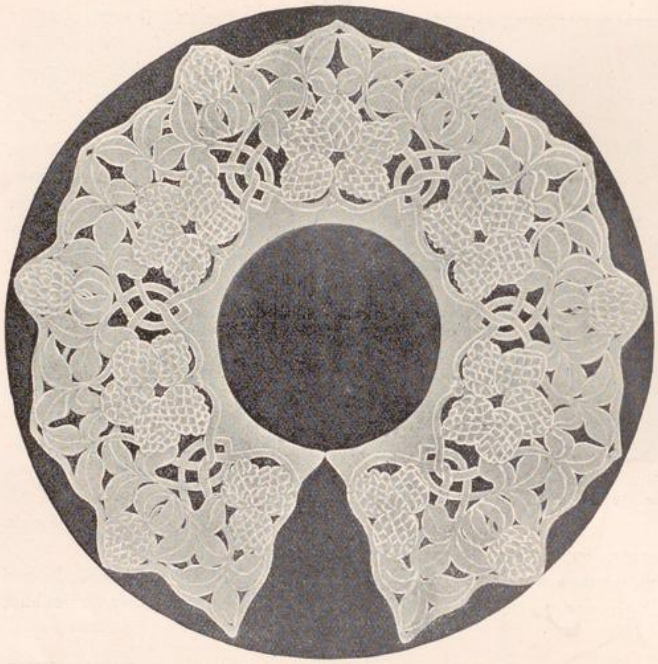


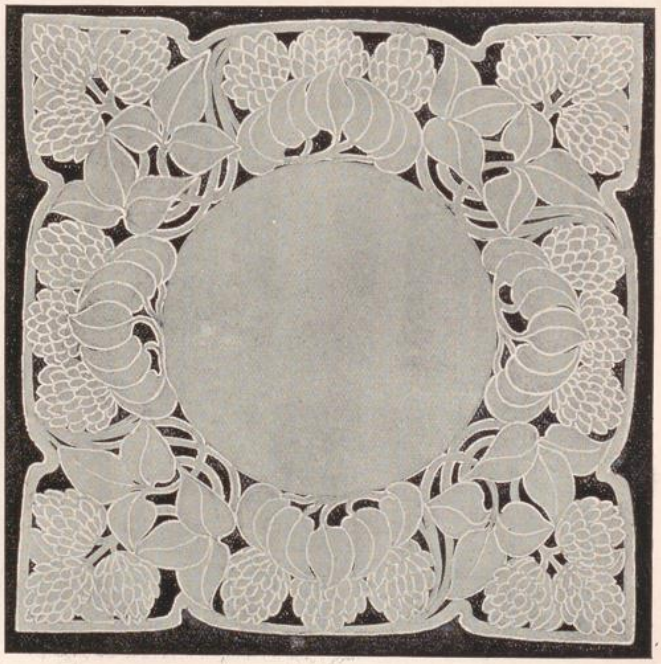
COLLAR IN CUT LINEN AND EMBROIDERY BY FLORENCE CARTWRIGHT

The idea of directing students of the figure towards composition and painting for mural decoration has met with considerable success, particularly in the works of W. J. Medcalf and W. A. Martin. Both these promising young designers have previously been noticed in THE STUDIO.

The municipal support now accorded to this School appears quite inadequate to the growing influence of its work, and the extended range of its usefulness. On behalf of the directorate it is said, "they do not ask for assistance because they did not get on without it, but because they could do much better with it."

For proficiency during the year's work the City Council awarded a scholarship of £60 a-year to William A. Martin, and another, £30 a-year, together with free admission to day classes, to May L. G. Cooksey. Free studentships and £3 per annum (for one or two years) are awarded to Annie Entwisle, Conrad O. Looser, and Mabel Syson.

There is good evidence of high general average in the life studies, both in painting and in black and white, and the time sketches are very creditable. There is also much that is commendable in several of the poster designs, in the book illustrations, and in the decorated furniture.



HANDKERCHIEF IN CUT LINEN AND EMBROIDERY BY FLORENCE CARTWRIGHT

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PARIS.—In connection with this year's exhibition we are to have a Congress of Public Art, organised by the Municipal Council of Paris. Whatever the result may be, the idea is good and worthy of encouragement. "To restore to art its former social unison, by applying it to the modern sentiment in all departments under public government; to treat artistically everything concerning the public life of to-day; to foster a spirit of emulation among artists, by indicating a practical outlet for their work"—such is, broadly, the programme of the City of Paris. The terms, although somewhat vague, are nevertheless excellent.



ILLUSTRATION FOR "AS YOU LIKE IT"
BY MAY L. G. COOKSEY
(See Liverpool Studio-Talk)

I am glad to see among the organisers of this Congress the names of MM. Marius Vachou, Charles Normand, Charles Lucas, André Hallays, and Eugène Muntz, the author of the beautiful book on Leonardo da Vinci. G. M.



BROOCH IN SILVER AND ENAMEL BY KATE FISHER
(See Liverpool Studio-Talk)

MELBOURNE.—In November Mr. Fred MacCubbin held a private exhibition of his work in his studio at the National Gallery. Of his two most important works the preference might, perhaps, be given to a garden subject, with a figure of a woman in the foreground; which picture, by the way, is destined to settle in England, as it was purchased by some visitors from the old country.



CLOCK CASE IN STAINED WOOD AND GESSO
BY E. JOLLIFFE
(See Liverpool Studio-Talk)

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GIRDLE IN GOLD AND ENAMEL *(See Liverpool Studio-Talk)* BY KATE FISHER



BRACELET IN GOLD AND ENAMEL BY KATE FISHER
(See Liverpool Studio-Talk)



BRACELET IN SILVER AND ENAMEL BY KATE FISHER
(See Liverpool Studio-Talk)

Those of us who remember Mr. MacCubbin's charming Bush pictures, painted with such sincerity and true artistic feeling, wish that he would give us some of the old subjects in his old manner. His *Down on his Luck*, and a *Bush Funeral* awoke a response in the heart of everyone who saw them; and one cannot help hoping that in the near future Mr. MacCubbin will have some other such story to tell us, and that it will be told with the same simplicity as those old favourites, which, by reason of their truth, will always hold their place in the national art of this country.

The great triennial event, viz., the awarding of the Victorian Travelling Scholarship, took place shortly before Christmas. This scholarship, tenable for three years, is, of course, the goal of all aspiring students of the Melbourne National Gallery. It is open to all students, not necessarily Australian born, who have studied at the National Gallery for a certain number of years; and was this year won by an Edinburgh boy, whose parents settled in Victoria some few years ago. With the £150 per annum, which this scholarship brings the fortunate student whose picture wins the prize, a wide vista of possibilities opens out to a youth with gifts and a determination to bring those gifts to maturity.

The judges of the work sent in for competition (which work, by the way, included specimens of all the various branches of drawing and painting throughout the National Gallery Schools) were Messrs. Loureiro, John Longstaff and Walter Withers. There were eight pictures sent in to be judged for the scholarship, three of which



GIRDLE IN GOLD AND ENAMEL BY KATE FISHER
(See Liverpool Studio-Talk)

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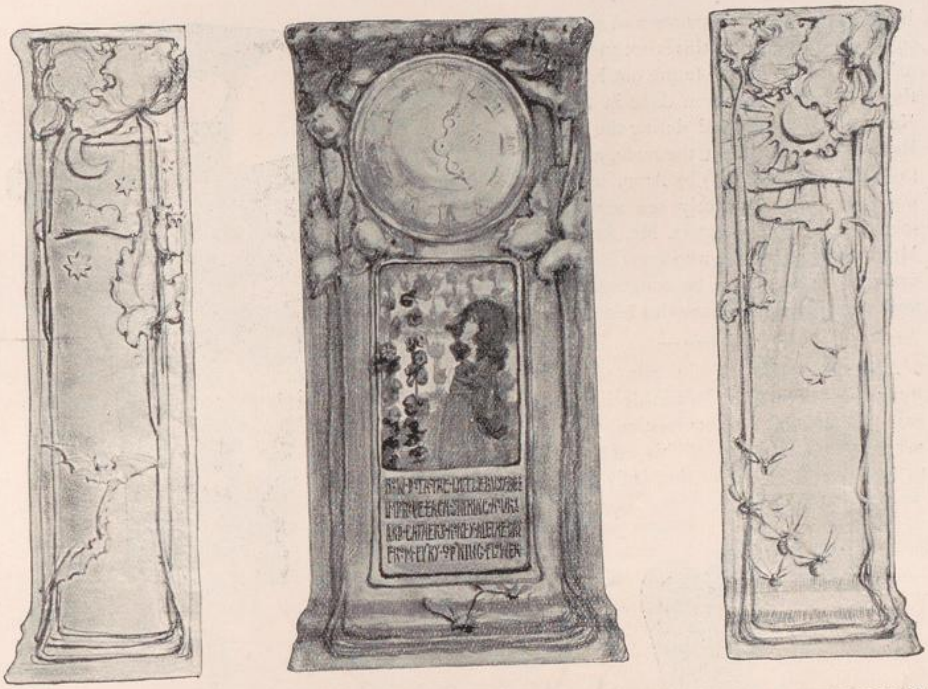

DESIGN FOR A REPOUSSÉ CLOCK CASE WITH ENAMELLED DOOR PANEL
(See Liverpool Studio-Talk)

BY MINNIE McLEISH

were by girl students. The scholarship was awarded to D. M. Meldrum, who will shortly set sail for the old world with the best wishes of all his fellow students to accompany him.

The subject of the competitive composition was *Welcome News*, and Mr. Meldrum's picture stood out from the others in its gracefulness of line, and because of that evidence of inward vision which alone foretells the possibilities within a man.

The mother country keeps in close touch with her Australian Colonies by various means, through commerce, sport, war and art, and it will argue well for peace on earth and goodwill towards all men when, instead of sending contingents of soldiers to the seat of war, we shall be enabled to send whole



OAK CHEST WITH GESSO DECORATION
(See Liverpool Studio-Talk)

BY E. JOLLIFFE

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battalions of youthful painters to study the peaceful arts. To show that this is not an unlikely state of affairs to predict for the future one has only to study the work which has been done in the Melbourne National Gallery School during the past year. H. Ramsay's painting from the nude, and the drawing from the antique (head) by Aron, are two pieces of work one would scarcely see surpassed in any school. Both the directors, Mr. Bernard Hall and Mr. Fred MacCubbin, who gives instruction in the drawing school, are to be congratulated upon the work which has been done this last year.

Australian students do not take kindly to "grinding." The free, open-air life which they are bred in makes them restive under rule and restraint, and evidence of this inability to buckle to showed itself very decidedly in the work



BELLOWS IN OAK AND STEEL, WITH TAPESTRY PANEL BY ELIZABETH MORRIS
(See Liverpool Studio-Talk)



BELLOWS IN BRASS REPOUSSÉ BY MAY L. G. COOKSEY
(See Liverpool Studio-Talk)

exhibited at one time; but this year there seems a universal settling down, and a decided grit is manifest in place of the *chic* and slight work which was the rule in earlier days. It is to be hoped that as the National Gallery Schools develop, a place may also be found for the highly useful School of Arts and Crafts.

A conversazione, which was attended by a brilliant gathering, was held in the National Gallery on the evening of December 18, at which His Excellency the Governor, Lord Brassey, presided, in order to award the prizes to the successful students for the year.

The scholarship has been awarded altogether five times, Mr. John Longstaff being the first student who won it, and Mr. Meldrum the fifth. So far

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Mr. Longstaff is the only one of the four, who, having exhausted his three years' privileges, has returned to his native land, Australia. The other three are still on the great ocean of art in the old world.



PORTION OF A TITLE-PAGE FOR "AS YOU LIKE IT"
BY MINNIE McLEISH
(See Liverpool Studio-Talk)

BRUSSELS.—Ch. Samuel, the sculptor, opened recently, in the new and most ingeniously arranged studio constructed for him by the architect Van Humbeeck, an exhibition of his latest works. Of these the most important is the model of the Frère-Orban monument, which he was commissioned to execute as the result of a competition. At present all that need be said is that the monument in its general aspect is in conformity with the character of the man whose memory it is destined to preserve. M. Samuel also displayed a large number of graceful statuettes and thoughtfully composed busts, among which the most notable were those of the artist's mother and a group of children.

What Amsterdam did for Rembrandt, Dresden for Cranach, and, more recently, Antwerp for Van Dyck, will shortly be done by Brussels for the Flemish painters from Van Eyck to Bernard Van Orley. This exhibition of their works, which will be held from May to September, is due to the initiative of the young Brussels archæologist, M. P. Wytsman, who last year published a most interesting book, wherein he drew the attention of our art critics to the existence of a great number of little known Flemish paintings of the fifteenth and sixteenth centuries.

M. H. Meunier, the Brussels draughtsman, whose work has more than once been reproduced and critically examined in THE STUDIO, has designed a



GROUP OF CHILDREN
BY C. SAMUEL

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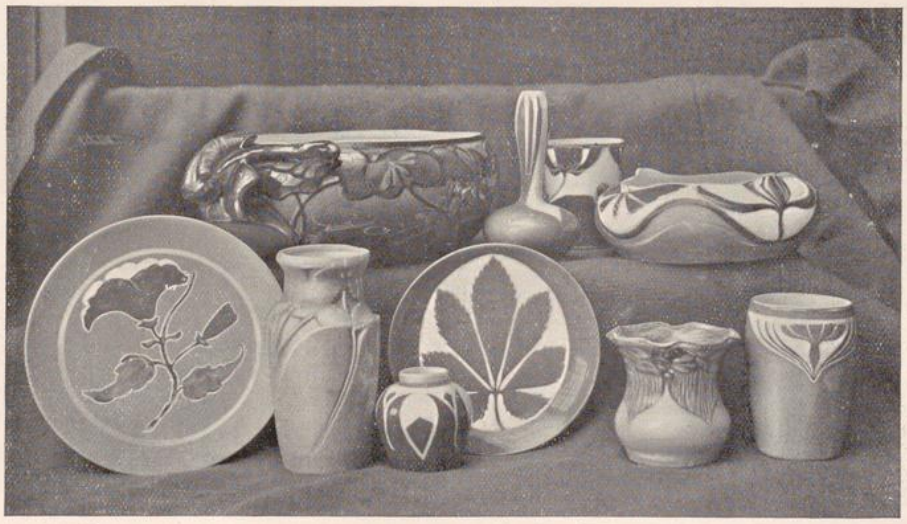
BUST BY C. SAMUEL

pack of "æsthetic cards," marked by all the reserve and the ingenuity characteristic of his well-known decorative compositions.

F. K.

MUNICH.—As I have already mentioned, the chief feature of the Applied Arts section of the 1899 Exhibition in the Glaspalast was a fine collection of book-bindings, England and Denmark being especially well represented. So far as Germany is concerned, this beautiful art is still in its infancy; but these early efforts even now show marked progress. The fact that our artists have devoted themselves with so much zeal to applied art generally has in many ways, perhaps, been detrimental thereto; but so far as book-ornamentation is concerned, this is the artist's own province, and we have to



PORCELAIN WARE BY T. SCHMUZ-BAUDISS

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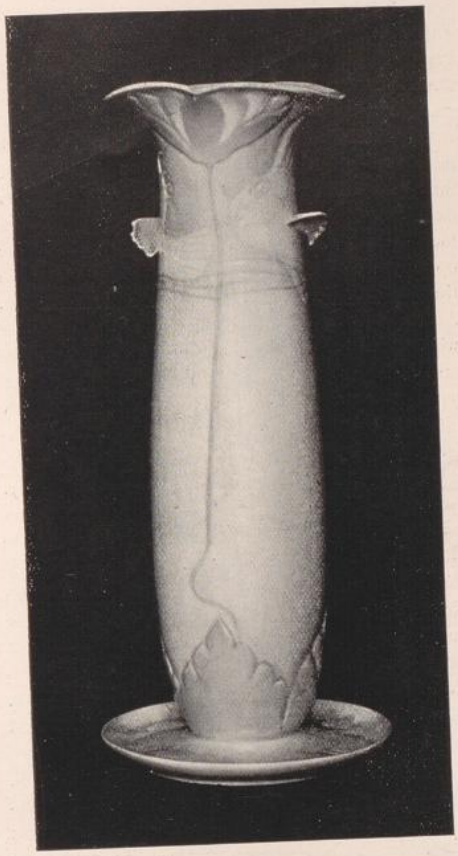

PORCELAIN VASE BY T. SCHMUZ-BAUDISS

thank our painters for many new ideas and fresh developments. Many years ago Otto Eckmann devoted himself to this work with much ability; and now another of our painters, Eduard Gabelsberger, of Diessen (Upper Bavaria), is engaged in a similar task. He confines himself to the old-fashioned style, but is yet always fresh and original, and can be relied on to produce the most admirable effects. The *imprévu*, the splendour of these momentary inspirations, combined with their wonderful sense of style, mark them out as works of quite exceptional merit. In many of them the artist has doubtless been inspired by modern Danish work, yet the general impression is in no way Scandinavian, for they ever bear the stamp of an originality that is all their own. Undoubtedly Herr Gabelsberger has rendered a great service to German book-binding by his remarkable end-papers, just as others of his fellow-artists have by their ornamentations and their book-plates.

Another department of applied art which should appeal strongly to the painter is ceramic work. Among the German artists of to-day who are occupying themselves in this direction, perhaps the most successful and the most talented is Theo. Schmuz-Baudiss, of Munich. Readers of THE STUDIO have already been made familiar with a selection of this artist's ceramic work. He has now turned his attention to porcelain. As is the case with most young, experimental work, the specimens of porcelain he is now producing are not without their defects, but they are nevertheless full of promise, as they reveal absolute simplicity and sincerity of purpose in the handling of the material. One sees here, as in his other work, that he takes his ornamentation almost entirely from floral sources, these furnishing him with an infinity of delightful themes. As to his colouring, he has abandoned the light spring-like method in which he treated his pottery, for warmer, deeper tones, and bolder contrasts. Especially he affects a smooth, darkish blue-grey and a full-bodied green, without neglecting the light blue peculiar to the Copenhagen manufactories. He employs glazing with fine effect in many cases, the result, after the firing, being very satisfactory, and bringing out to the full the beauty of the material.

G. K.

REVIEWS

Sir John Everett Millais: His Art and Influence. By A. L. BALDRY. (London: George Bell & Sons.) Price 7*s.* 6*d.* net.—To artists and to all those who have a genuine love of the art of painting Mr. Baldry's volume essentially appeals. The author has wisely left to other hands a detailed biography of Sir John Millais, and has confined his attention chiefly to the progress and influence of the great painter's life-work. Mr. Baldry's art criticisms always deserve close attention. No writer approaches his subject with a more genuine desire to discover the true aims and intentions of those with whose work he deals. His vision is a broad one and he is full of genuine sympathy for all earnest efforts at artistic expression. The charge of narrow-minded intolerance, so detestable in art criticism, cannot be laid at his door. His judgments are well balanced, and display careful

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analysis and appreciation of technical excellence, and in his treatment of the art of Millais he is at his best. The volume is full of well reproduced illustrations, and is admirable in every respect.

Reliques of Old London. Drawn in lithography by T. R. Way. (London: George Bell & Sons.) Price 21*s.* net. — This, the fourth volume of drawings of Old London by Mr. T. R. Way, very worthily completes the series devoted to a fascinating subject. The feeling of pleasure inspired by Mr. Way's work in the earlier volumes is fully maintained in the present one. Indeed, the artist's powers seem to have become strengthened by experience. There is a surety of expression and a delicacy of touch in some of his latest productions which proclaim him a master of lithographic technique. Plate 4, *The Tower of London from the River*, and plate 16, *Clapham Common, North side*, are of particular excellence. The descriptions of the subject of each plate by Mr. H. B. Wheatley, F.S.A., add much to the value of the collection.

Reubens: His Life, his Work and his Time. By Emile Michel. Translated by Elizabeth Lee. Two volumes. (London: William Heinemann.)—The labour bestowed by the author upon the gathering together of materials for this important study must have been immense. Every source of information available has been tapped by him in order to render his work as reliable and complete as possible. The universality of the genius of Reubens is acknowledged; his activity was great and his productions abundant. To separate the important work from the trivial, and to place them in the just position they should hold in the history of art, is a feat which, in these days of ephemeral book-making, redounds greatly to the credit of the author. The value of the work is enhanced by the large number of illustrations which accompany it. The numerous photogravures of the important works and the coloured and tinted reproductions of the sketches are especially noteworthy. A word of praise must also be accorded to the translator for the excellent rendering of the text into English.

The Art and the Pleasures of England. By John Ruskin. (London: George Allen.) Price 5*s.* net. *The Art and Teaching of John Ruskin.* By W. G. Collingwood, M.A. (London: Rivington.) Price 3*s.* 6*d.* *Ruskin and the Religion of Beauty.* By R. de la Sizeranne. Translated by the Countess of Galloway. (London: George Allen.) 5*s.* net. *John Ruskin.* By M. H. Spielmann. (London: Cassell & Co.)—At a time like the present, when the world of art is mourning the loss of John Ruskin, one of its greatest teachers and most fascinating *litterateurs*, an unusual interest cannot fail to be aroused in all that pertains to him and to his life's work. One of his more recent publications, which appeared originally in paper-covered numbers, and which dealt mainly with modern English art, is now reissued in volume form at a popular price under the title of *The Art and the Pleasures of England*, and may be recommended to those who have not hitherto had the opportunity of reading Mr. Ruskin's opinions upon the works of Rossetti, Burne-Jones, Leighton, Alma Tadema and other art workers. To those who would wish to know something of the character and tendency of Ruskin's works, Mr. Collingwood's excellent handbook may be strongly commended. It displays a most intimate knowledge of the great master's writings, and is, moreover, systematised with admirable care and ability. M. de la Sizeranne's essays are a worthy appreciation on the part of a French art critic of the work of his English *confrère*. The *Religion of Beauty* is a well chosen title, for it gives expression to a conviction that is always present in the master's writings. Mr. Spielmann's appreciation bears too many evidences of haste in its preparation to do full justice to himself or to his subject, but it is, nevertheless, not without a certain interest and value.

Idylls of the King. By Alfred Tennyson. Decorated and illuminated by the Brothers Rhead. (New York: R. H. Russell. London: Macmillan & Co.) Price 15*s.* net.—The numerous drawings in black and white by George Woolliscroft Rhead and Louis Rhead which illustrate this work cannot but uphold the high reputation which these artists enjoy. They are in some respects quite notable examples of pen work, and may be recommended to the attention of students for their many technical excellencies. But in spite of their good qualities, the general appearance of the book is unsatisfactory. The type is ugly, the borders commonplace, the paper unpleasant in texture, and the *mise en page* ill-considered. It is depressing to see so much excellent work wasted through want of a little good taste.

Die Insel Zipangu. By A. J. Mordtmann, with chromo-lithographs and drawings by Hugo L. Braune. (Leipzig: Schmidt & Spring.)—This is a real old-fashioned book of fairy tales with the true mediæval ring about it. It is, however, at the same time, thoroughly original, and will entrance the interest of the fortunate children who are able to read German. It is chiefly the tale of a

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prodigal son of the olden time, a richly gifted prince, Tsolier by name, the heir to a noble kingdom, who prefers to chase butterflies and climb trees to learning his lessons. His father, who is a wise old monarch, tries to win his beloved boy to the thorny paths of knowledge by all manner of means, but all in vain. One set of tutors after another gives the task up as hopeless, and the King at last tells the Prince that he will give him one more chance only, and if he fail to profit by it he is to be banished to the remote island of Zipangu. The new plan is of the simplest; Tsolier is to learn his lessons all alone. He really tries hard this time, but the fatal butterfly appears again and the Prince is off after it as if he recognizes that it is the emblem of the soul. The old father, hoping against hope, comes to examine Tsolier for the last time, and the boy racks his brains for answers to the questions with which he is plied. He fails more egregiously than ever—says the Elbe flows into the Mississippi, and that two and two make five. He is therefore banished with one faithful retainer to Zipangu, and now begins an entirely new life for him. It would be unfair to spoil the interest of the tale by telling how he is at last won to the paths of virtue and becomes a true chip of the old block, a worthy successor to his father. It is enough to add that charming fairies, such as all true children love, with the aid of birds and beasts, assist in bringing about the happy result. The numerous illustrations to this fascinating volume are such as to whet the curiosity of the reader, but they are rather scenic and theatrical than pictorial or descriptive. There is one serious flaw in the volume: the dragging in of the devil in a fairy tale for children is altogether unnecessary, and the *Märchen* relating to him does nothing to aid the *dénouement* of the tale. There is a certain grim humour about his sable majesty's adventures, but it is not of a kind to appeal to the little ones for whom the book is intended, and should a new edition be called for the author would be wise to omit the objectionable chapter and its pictures.

The Pickwick Papers. By Charles Dickens. With an introduction by George Gissing and Notes by F. G. Kitton. Illustrated by E. H. New. (London: Methuen & Co.). Two vols., 6*s.* net.—These are the first two volumes of the new "Rochester" edition of Dickens, and it may be said unhesitatingly that, for the price, a better illustrated, better printed, or a more thoroughly satisfactory edition of the great novelist's works has never been issued. Mr. New's illustrations are in his happiest vein, and deal not with the characters of the story but with the places and buildings patronised by the immortal members of the Pickwick Club. This welcome innovation is, we understand, to be observed in connection with each of the volumes of the "Rochester" edition. Mr. F. G. Kitton's notes will be found of much interest to the general reader and of undoubted value to the serious student. That Dickens maintains his popularity undiminished in the English-speaking world there can be no doubt, and the beautiful "Rochester" edition will certainly enlist a very large number of friends. Fortunately, less is heard nowadays than formerly of the superfine few referred to by Mr. George Gissing in his scholarly introduction as those "unable to distinguish between vulgarity of subject and treatment."

Albert von Keller. (Munich: F. Bruckmann.) Price 60 marks.—A series, handsomely bound, of twenty photogravures from the paintings of Albert von Keller. The reproductions are excellent and will doubtless be most acceptable to admirers of this painter's work.

The Colloquies of Edward Osborne. By the author of "Mary Powell." Illustrated by John Jellicoe. (London: John C. Nimmo.) The numerous admirers of Miss Manning's simple, quaintly-told, old-world romances will welcome this excellent edition of *Edward Osborne*. Mr. Jellicoe's illustrations are, as usual, most appropriately conceived and admirably executed.

The Essays of Elia. By Charles Lamb. Illustrated by Charles E. Brock. Two volumes (London: J. M. Dent & Co.)—A charming and dainty edition, well printed on good paper and most tastefully bound. Mr. Brock's numerous illustrations are admirable, and will enhance his already high reputation.

Great Masters in Painting and Sculpture. (London: George Bell & Sons.)—The latest additions to this admirable series of illustrated monographs are *Raphael*, by Henry Strachey; *Signorelli*, by Maud Cruttwell; and *Crivelli*, by G. McNeil Rushforth. To each volume is appended chronological tables and a very useful descriptive catalogue of the masters' works.

Colour: A Handbook of the Theory of Colour. By George H. Hurst, F.C.S. (London: Scott, Greenwood & Co.)—This is a practical and unassuming little book, which is profusely illustrated with ten coloured plates and seventy-two other illustrations. The first four chapters deal with the science of colour; the fifth is devoted to contrast; the sixth is given up to colour in decoration and design; while the last chapter of all treats

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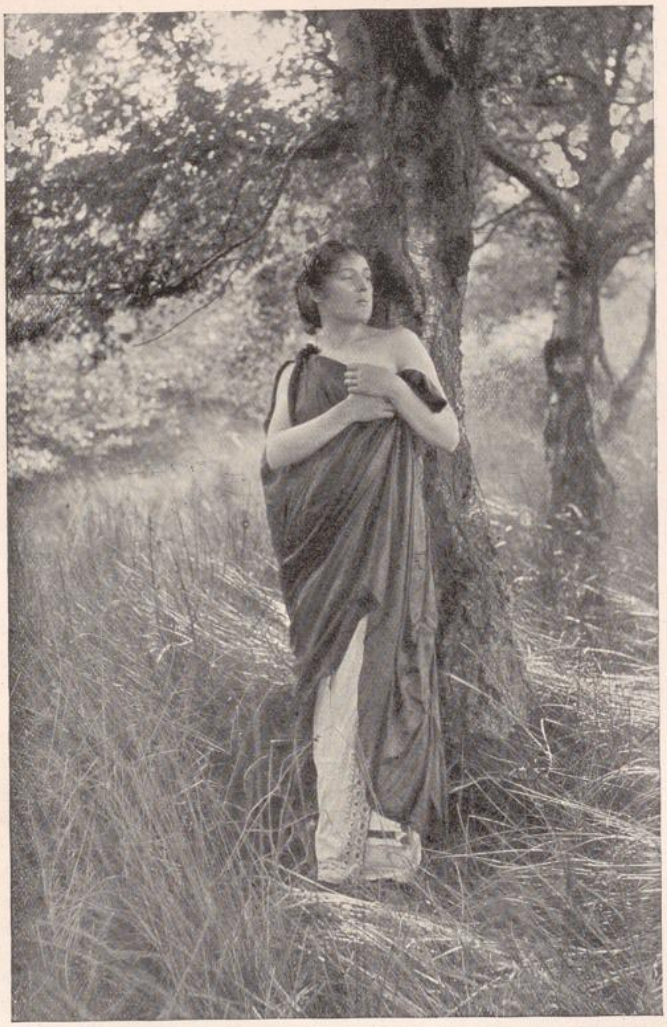
of the measurement of colour. Mr. Hurst in a modest preface acknowledges his indebtedness to such authorities on the subject of colour as Chevreul, Rood, Church, and Benson. He writes with clearness and precision. The latter part of his book will be found useful to artists.

If proof were required of the value ot photography as an aid to the artist the Lensart Series of studies, executed under the direction of Mr. A. L. Baldry and Mr. W. J. Day, would constitute an excellent witness. The out-of-door conditions of light and atmosphere, as all artists know, are of a peculiarly fleeting and subtle character, and the difficulties experienced by the painter in his *plein-air* studies, more especially of the figure, are well-nigh insurmountable. To aid in a measure the solution of some of the many difficult problems, the Lensart Series of photographs has been produced. How admirable, and how useful to the painter the series should become, can only be realised by a careful study of the many excellent items. Those entitled *A Sea Frolic*, *Sea Wrack*, and *A Dryad*, in addition to those we are privileged to reproduce, are not only masterpieces of the art of figure posing and drapery arrangement, but are full of useful suggestion in the matter of direct and secondary lighting. We sincerely trust that those responsible for the photographs which have appeared will be encouraged to continue their work, for the more we see of it the more we realise what legitimate value to the painter the camera may become. The Lensart photographs, we understand, may be obtained from Messrs. E. Day & Sons, of Bournemouth.

We have received from Mr. W. H. Broome (London) some sheets of new music, the cover designs of which call for a word of praise. We are glad to see evidences of improvement in this direction, but there is still room for further advancement.

The editors of *Who's Who*, *1900*, and the *Englishwoman's Year-Book*, *1900*, published by Messrs. A. & C. Black, London, are to be congratulated upon the increasing importance and value of their publications. The extent of the information contained in them is remarkable, and renders them indispensable adjuncts to the library table.



"THE GODDESS OF THE GROVE" FROM THE "LENSART" SERIES

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"THE FORTUNE-TELLER" FROM "THE LENSART" SERIES

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A SILVER CUP.

(A XLV.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (David Veazey, 10, Brewer Street, Woolwich).

The SECOND PRIZE (*One guinea*) to *Gee* (G. A. Williams, 2, Hardman Street, Liverpool).

Honourable mention is given to:—*Craft* (F. White); *Fiat Lux* (Mary Collins); *Gorgonzola* (Mary Wilcock); and *Hyde* (Francis H. Crawley-Boevey).

The illustrations in this competition will appear in a later number of THE STUDIO.

DESIGN FOR A TITLE-PAGE.

(B XLIV.)

The FIRST PRIZE (*One guinea*) is awarded to *Paul* (Enid U. Jackson, 12, Forest Road, Birkenhead).

The SECOND PRIZE (*Half-a-guinea*) to *Malvolio* (Olive Allen, 58, Newsham Drive, Liverpool).

Honourable mention is given to:—*Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter); *Illustrated*; *Bransford* (A. J. Hardman); *Curlew* (Lennox G. Bird); and *Orienta* (Scott Calder).

PHOTOGRAPHS FROM NATURE.

WINTER LANDSCAPE.

(D XXIX.)

THE FIRST PRIZE (*One guinea*) is awarded to *Rienzi* (Harry Wanless, 31, Westborough, Scarborough).

THE SECOND PRIZE (*Half-a-guinea*) to *Pau* (Nicolas Briantchninoff, 41, Rue des Écoles, Paris).

Honourable mention is given to:—*Lohengrin* (Charles E. Wanless, 31, Westborough, Scarborough); *illustrated*; *Bas* (Ivan Hartvigson); *Edomite* (Thomas E. Doeg); *Eamont* (J. C. Varty-Smith); *Erin* (Miss Bartlett); *Falcon* (Hugh Price); *Hiems* (W. E. Dowson); *Loen* (W. C. Crofts); *Montagnard* (M. Labadie); *Matthew Surface* (Percy Lund); *Mask* (Thomas Kent); *Nostrodam* (Harry Quilter); *Solo* (Baroness Marie L. Gudeans); *Sweet Pea* (Miss P. Rochussen); and *Zema* (William H. Cave).

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FIRST PRIZE
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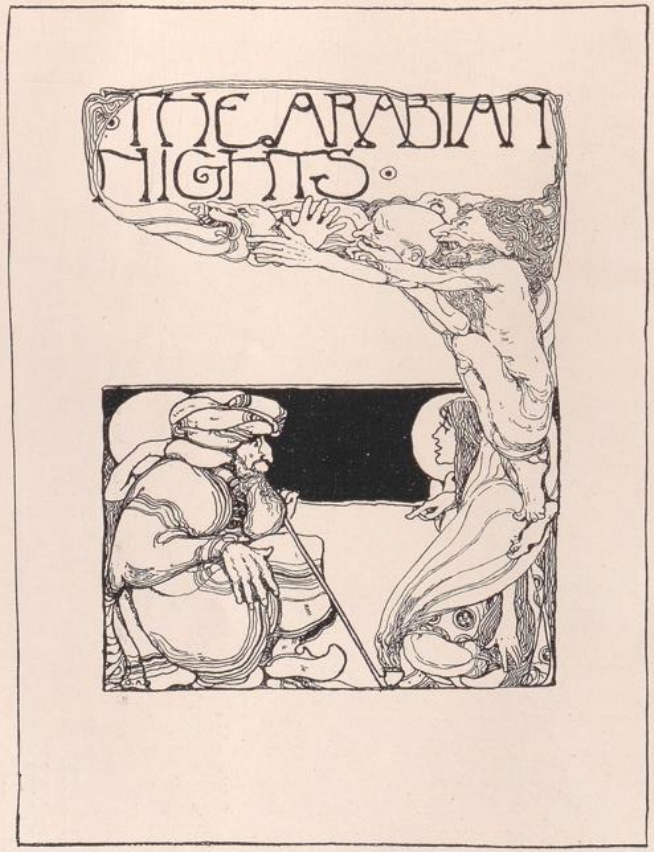
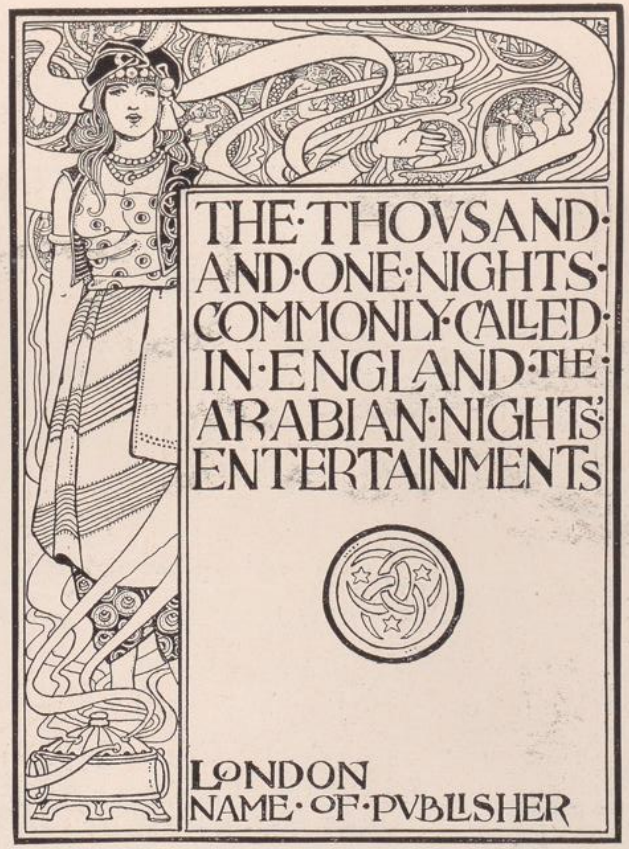


SECOND PRIZE (COMP. B XLIV) "MALVOLIO"



HON. MENTION (COMP. B XLIV) "ISCA



FIRST PRIZE
COMP. D XXIX
BY "RIENZI"

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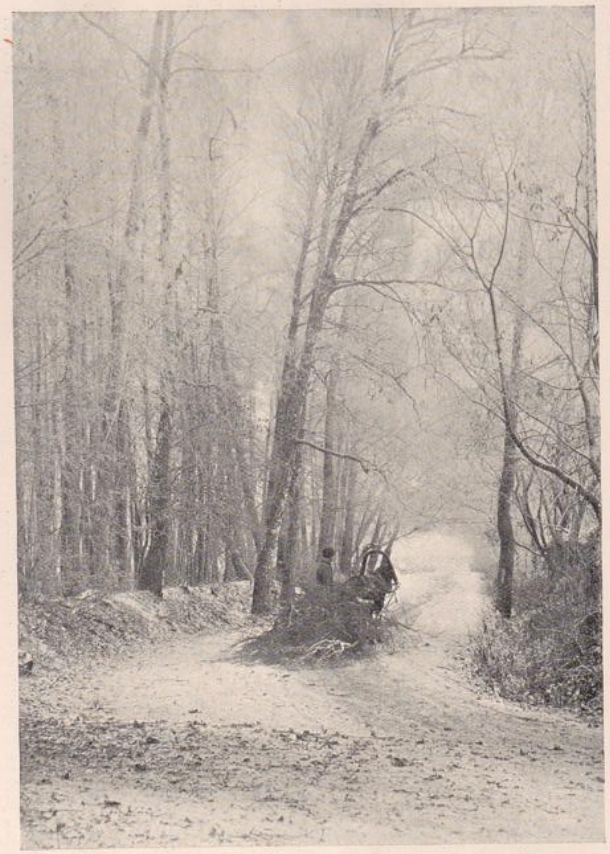

SECOND PRIZE (COMP. D XXIX) "PAU"



HON. MENTION (COMP. D XXIX) "LOHENGRIN"

THE LAY FIGURE ON IMITATION AND ORIGINALITY.

"YES, I believe that," said the Art Historian; "but have you ever fully realised how dependent civilisation is on the pride which men take in imitating good things. For instance, when we talk about a tradition of public spirit, a tradition of administrative science, we simply draw attention to one organic result of the pride in question. Each self-respecting generation of citizens tries in ts great public affairs to repeat what was best in the civic actions of its predecessors; and you will find that there is but little constitutional security in those countries where this form of imitation is interfered with by the impetuous character of the people."

"How serious we are!" laughed the Journalist. "Why, you seem to be proving that imitation is the soul of progress. What heresy! Are we not living in an age of strenuous and fussy individualism?"

"Certainly we are," replied the Art Historian, "and hence it is an age of cranks and of mediocrities. There is a lack of discipline, a want of co-ordination, in nearly all our national efforts, both in peace and in war; and we chatter so much about our individualities that we are morbidly self-conscious in everything but trade."

"I'm glad to hear you say that," said the Art Critic. "Nine artists in ten are laughably anxious lest their special brands of originality should be parodied in imitations. To make them quite happy, we must give them the protection of a stringent Act of Parliament. What amusement this bickering anxiety would have caused in the ancient art guilds of Italy and Flanders!"

"Yes," said the Lay Figure, "those old guilds were not friendly to peevish egotism; and they proved that the discipline of traditions was invaluable, especially to young artists. It forced every youngster of talent humbly to master the traditional ways of work peculiar to his guild. By this means he became a good craftsman, and his originality went to enrich the language of art in which he had learned to speak correctly as an apprentice. To-day, on the other hand, a boy of original genius is so petted by his teachers, and is made so conscious of his originality, that he is tempted to play the artist before he has learned to employ his tools. How much better it would be if he could be grounded in some fine tradition of workmanship, or if he were encouraged to imitate good masters, just as Raphael did when young!"

"You remind me of two good lines of old poetry," said the Art Critic. "They run thus:—

> As in olde feldes corne fresh and greene grewe,
> So of olde books commeth our conning newe;

and the cunning, or knowledge, of to-day, wherever we find it, certainly springs from seed sown in the past. Hence, originality has been described as a singular personal charm, showing through and modifying the influence of culture, contemporary thought, and birthright traditions upon a fine mind and a sensitive temperament."

"We are all at one to-day," said the Man with a Clay Pipe. "Very few young artists have given a moment's serious thought to the originality about which they talk so much. How many of them know that even Shakespeare, the most original of men, was the product of a school? Besides, there is always something petty, something trivial and self-conceited, in an artist who has never felt the joy of being a sedulous ape."

"But there is another side to this question," observed the Journalist. "Why are modern artists so afraid of being imitated?"

"The reason, so it seems to me, is frankly commercial," the Art Critic answered. "They believe that the market value of their work is depreciated by those who repeat its peculiarities."

"That's odd," said the Lay Figure. "I have never yet seen an imitation of any fine work that equalled its original, nor can I think that an artist gains anything when he cries out against his imitators. For how is he to avoid them? His art can be studied for hours in public exhibitions, and it is easy for a good workman to reproduce from memory the forms and qualities which he has skill enough to imitate. This one fact should teach a man of genius that his art, once sold or exhibited, becomes a public influence which he cannot control. If, therefore, contrary to the example of the old masters, he objects to be a model to lesser men, let him keep his productions from the public eye, for he cannot at the same time win fame and secure himself from imitation."

"One other point should be mentioned," said the Art Critic. "I have noticed that the greatest fear of imitation is shown by those who have themselves been influenced by some modern artist."

"That arises partly from want of self-confidence," said the Lay Figure. "But, whatever the cause of it may be, this is certain: that true art was at its best when the spirit of discipleship—another term for imitation—was encouraged by all great men."

THE LAY FIGURE.

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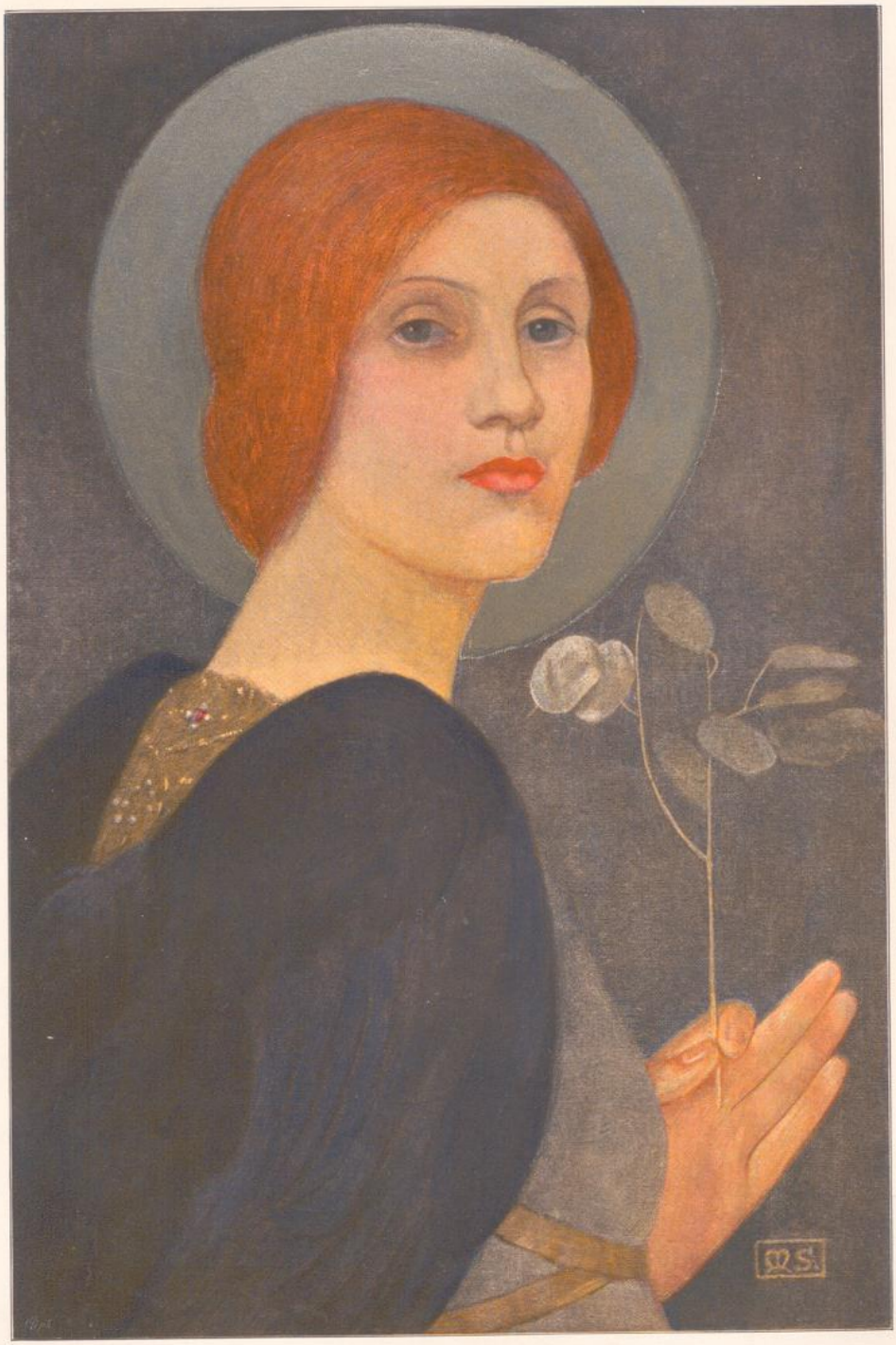




"PROSERPINA." BY MARIANNE STOKES

(By permission of George McCulloch, Esq.)

THE WORK OF MRS. ADRIAN STOKES. BY HARRIET FORD.

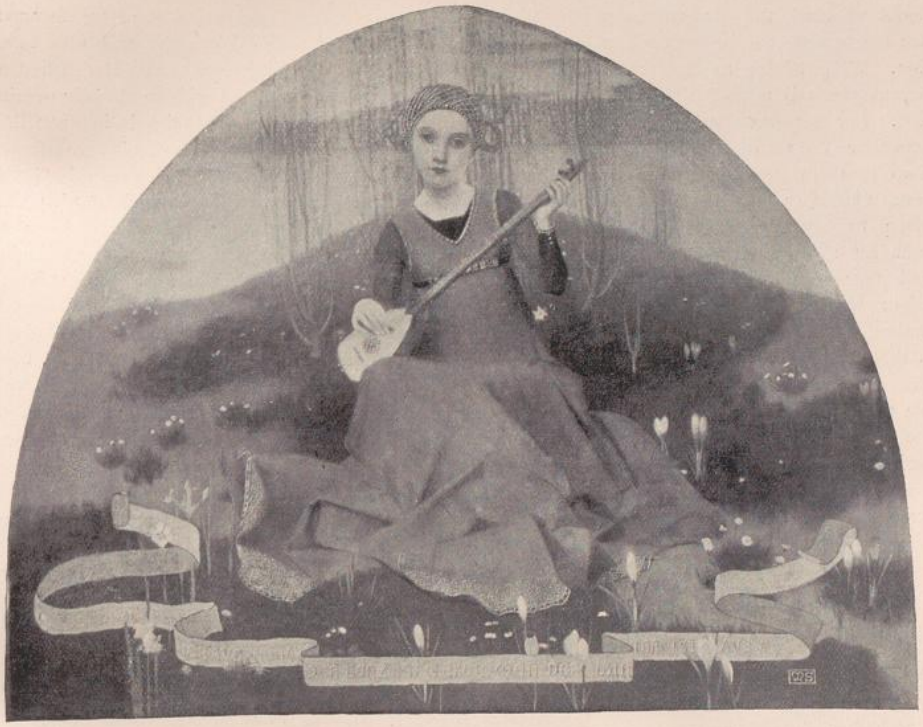
"The impressions of childhood put later into criticisms and pictures make themselves felt by a strange depth of emotion, and are precisely what give delicacy and life." I was glad to come across that passage in a translation of Sainte-Beuve's "Essay on Balzac," the other day, because it gave me a direct authority, as it were, for the idea with which I wanted to begin this notice of Marianne Stokes. It seemed to me that if it were possible to trace to their source the special characteristics marking the work of individuals, we should generally find the influence directing them lay in the often unconsciously treasured-up impressions received in early youth. Such apparent anomalies as the fact of Turner being a Londoner, and the environment of the small Parisian shopkeeper being the uncongenial atmosphere in which Corot lived for thirty years, do not contradict the generalising statement. For what do we know of the impressions—their very unusualness, perhaps, adding to their force—which first placed their abiding seal upon the minds of these men? Some flash of sunset among the barges and shipping, burnishing the sluggish river, and glorifying the enveloping mist, may have set the Cockney boy a-dreaming before the conscious effort had arisen in his mind. Or a Sunday spent with his family at St. Cloud, in the Bois, or among the grey and silvery reaches of the lower Seine, may have sunk so deeply into the soul of Corot that while still measuring tape and putting up shutters the influence lived and bore its fruit. These men were the rich soil upon which the good grain fell; to them the accidental, the occasional, were the more important. But we all know how we are constantly troubled by the jarring note of what we know to be false, which nevertheless rings in our ears with the insistence of long



"HONESTY"

FROM A PAINTING BY

MRS. ADRIAN STOKES.



"PRIMAVERA" BY MARIANNE STOKES

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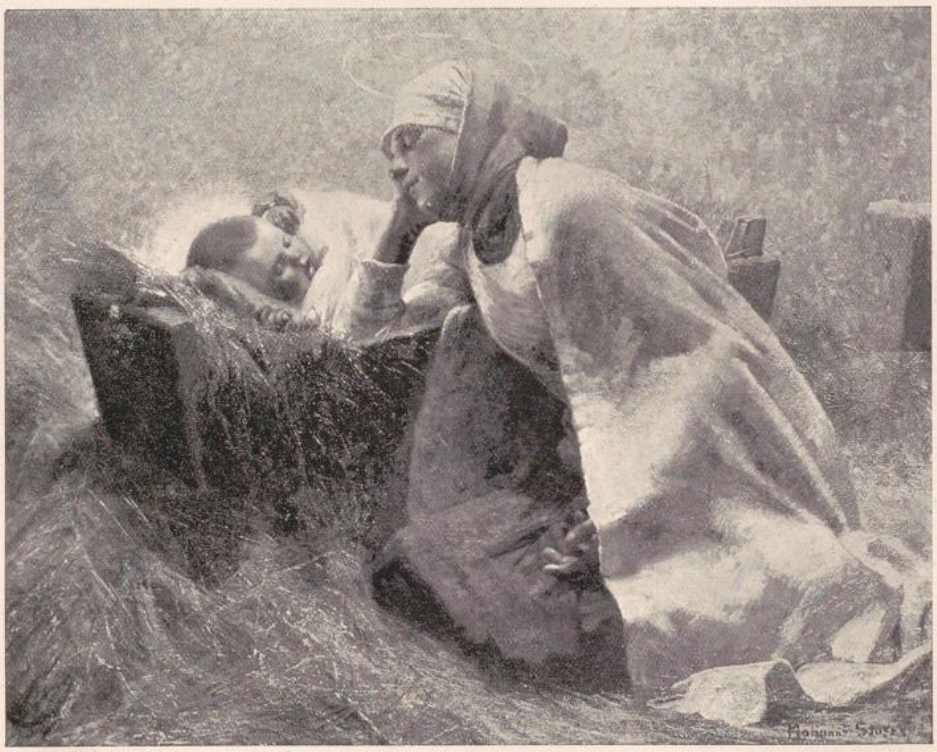
THE WORK OF MRS. ADRIAN STOKES. BY HARRIET FORD.

"THE impressions of childhood put later into criticisms and pictures make themselves felt by a strange depth of emotion, and are precisely what give delicacy and life." I was glad to come across that passage in a translation of Sainte-Beuve's "Essay on Balzac," the other day, because it gave me a direct authority, as it were, for the idea with which I wanted to begin this notice of Marianne Stokes. It seemed to me that if it were possible to trace to their source the special characteristics marking the work of individuals, we should generally find the influence directing them lay in the, often unconsciously, treasured-up impressions received in early youth. Such apparent anomalies as the fact of Turner being a Londoner, and the environment of the small Parisian shopkeeper being the uncongenial atmosphere in which Corot lived for thirty years, do not contradict the generalising statement. For what do we know of the impressions—their very unusualness, perhaps, adding to their force—which first placed their abiding seal upon the minds of these men? Some flash of sunset among the barges and shipping, burnishing the sluggish river, and glorifying the enveloping mist, may have set the Cockney boy a-dreaming before the conscious effort had arisen in his mind. Or a Sunday spent with his family at St. Cloud, in the Bois, or among the grey and silvery reaches of the lower Seine, may have sunk so deeply into the soul of Corot that while still measuring tape and putting up shutters the influence lived and bore its fruit. These men were the rich soil upon which the good grain fell; to them the accidental, the occasional, were the more important. But we all know how we are constantly troubled by the jarring note of what we know to be false, which nevertheless rings in our ears with the insistence of long

association; or perhaps we are grateful that the books we used, the illustrations which fell into our hands, were the beginning of a just appreciation. While talking to Mrs. Stokes one day she became personal upon this matter of early association. For her own part she recognises in her experience the influence of certain definite things. Two of them stand out more vividly than the rest. One is a volume of Grimm's "Fairy Tales," given to her as a child, with illustrations of sufficient artistic quality, quaintness of humour, and fineness of line not to be harmful: "It might have been so much worse," says Mrs. Stokes. The other, and the more important, is the fact of having lived in a Catholic country. The Catholic ceremonial appealed strongly to the æsthetic part of her mind, so much so that the feeling for, and delight in, colour, with a dash of mysticism in her later work, have had their origin in the pleasure derived from the processions, the lights and the vestments of the Church.

With the æsthetic enjoyment came the effort of expression. Marianne Stokes is of the fortunate ones who find their *métier* early, and who never swerve from their allegiance to it. Her earliest recollections are connected with an old lady wearing grey curls who humoured her delight in a pencil.

In due course the local art schools were followed by a visit to Munich. The chances of effective art training for women in Munich at that time were few. There were no schools open to them. All they could do was to take a studio, two or three girls together, and ask some artist to visit them. Generally, on the professor's part it was not altogether serious. He came, he praised, he pointed out a superficial fault or two, he went away. For the rest, the student wrestled with technical problems by herself—as, indeed, falls to the lot of most students. But the encouragement was not always great. To a quick-witted, earnest-minded girl the feeling of being treated with a somewhat perfunctory gentleness and con-



"LIGHT OF LIGHT" BY MARIANNE STOKES

(By permission of Frau von Panizza)

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"SAINT ELIZABETH SPINNING FOR THE POOR." BY MARIANNE STOKES

(By permission of Leopold Hirsch, Esq.)

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descension, not too much being demanded of her, added insult to injury. In the case in point, however, Mrs. Stokes speaks with gratitude of the kindness and helpfulness of her professors, and the years spent in Munich produced excellent results. A facility, a dexterity in the management of materials was gained, and beyond that a good deal of practice in the making of pictures; a very different thing indeed from the manipulation of pigments. It is with a quaint charm of humour that Mrs. Stokes describes her Munich days. Depending much upon her own resources, this picture-making answered the double purpose of study and of pot boiling. A dealer agreed to take her work. Every month a little picture was painted. It was generally some study of children, some fleeting, humorous idea or arrangement in light and shade, or colour. All the thought was concentrated in realising upon canvas something seen. The painter's energies were engrossed with the study of technique—the alphabet, in fact, of the language by which she was later to speak. Pleasant, charming no doubt many of them were, these little pictures, showing already a happy appreciation of pictorial qualities. The Munich picture galleries were a constant source of enlightenment; the inspiration drawn from them was all towards naturalistic expression. "Nature is so beautiful" then as now, to Mrs. Stokes. It was an excellent beginning, self-reliant and vigorous.

Then came Paris. A picture more important and more fortunate than the rest opened the way. There she learnt the meaning of line, the search for values, for tone. Vague and vapoury ideas of art gave place, under a merciless system, to hard-headed logic, a looseness of method to a just and positive observation. The young, and often misplaced, enthusiasm of the student is not always cheered by the professorial prophecy, *Vous arriverez*, but it fell to Mrs. Stokes' lot. A couple of years spent in France—about ten months of it in Paris—were followed by her coming with her husband to England. Since then most of her work has been shown in the annual London exhibitions. It is not my intention to attempt here anything in the nature of an exhaustive and detailed criticism of Mrs. Stokes' work, but any notice of her methods must take into account the apparent contradiction between the work she did some years ago and that which she is now doing. The first picture exhibited by her in Burlington House, a study of a child sitting by a calf bound for market, struck the keynote for much of her subsequent work. It was a frankly realistic study. That it was deeply imbued with sentiment, with a story-telling quality, is true, but at no time has she approached her subject from the literary side. Always painter-like in her methods, with a largeness of grasp, and a feeling for balanced masses, indispensable to a painter of decorations, Mrs. Stokes devoted herself, at this time, to the problems of light and shade, tone, quality and variety in texture, flexibility, and dexterity in handling. Line and pure colour played little part in her methods, yet the drawing already indicated a psychological quality, if I may so call it, used



"HAIL, MARY" BY MARIANNE STOKES
(By permission of Leonard Stokes, Esq.)

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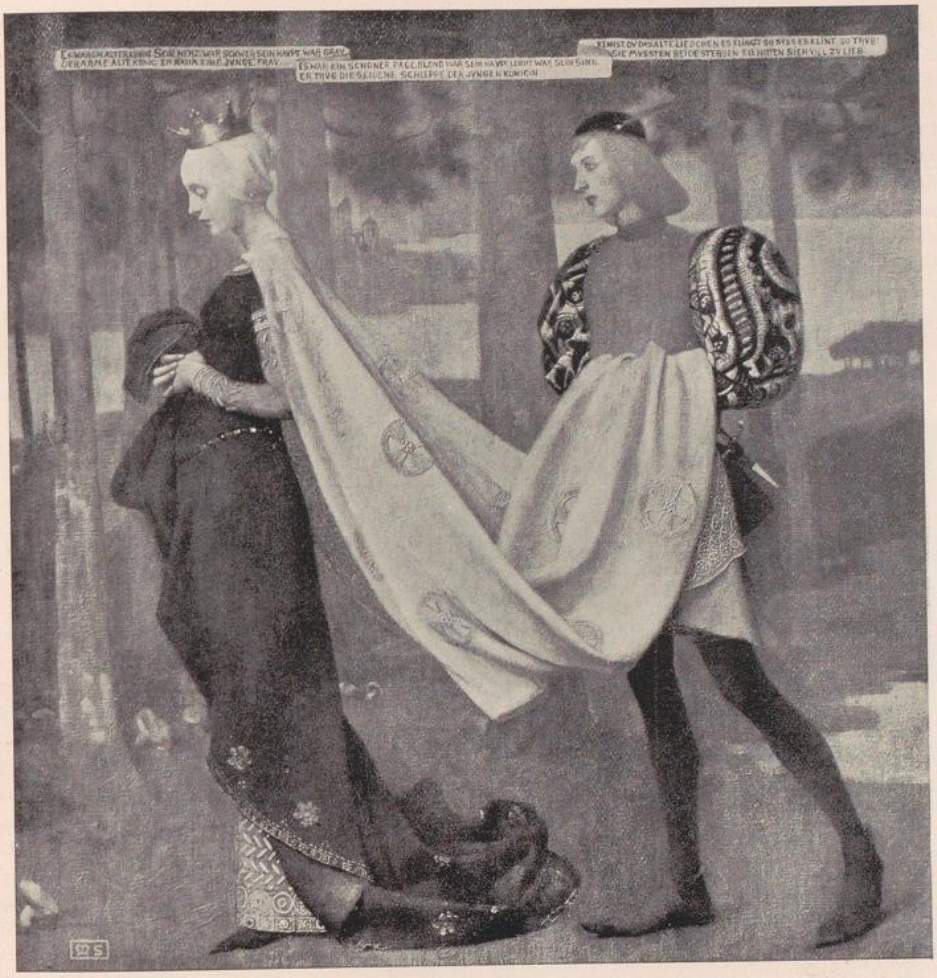

"THE QUEEN AND THE PAGE"
BY MARIANNE STOKES

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with such effect in her later work. Mrs. Stokes admits that this period was one of probation, of strenuous endeavour to fully equip herself with a store of positive knowledge, ultimately to be turned to other uses. It has been often said that we must reach the accomplishment of leaving out by first knowing how to put in. The difficulties of selection, of simplifying, are only effectively possible after a long training in the relative importance of things.

In 1891 Mrs. Stokes first turned her attention to decorative work. The summer of the same year she went to Italy. Since then her attention has been given to problems of pure colour and line. Her later work has been called a "retrogression," inasmuch as she now deliberately chooses to deny herself the somewhat flamboyant use of many elements which are supposed to be necessary to the equipment of the modern painter. But within certain limitations, carefully studied with a view to not interfering with a desired effect, they are all there, for she by no means wishes to forego her inheritance as a "modern." Her work has, it is true, the haunting, elusive suggestion of a bygone convention; but try to follow the suggestion and we find it defies capture. In fact, it is personal. The outlook is her own. Believing, as she does, that the preoccupation with manual dexterity has run its course, and that the elements for truer art rest upon a less showy foundation, she elects to ignore "technique" in the "brushwork" sense of the word, and to confine herself to the problems of beautiful arrangement, that is to say, to the patternmaking quality of the pure decorator. It is no easy task thus to express, with the severest self-restraint, this decorative quality which yet shall have relief, space and envelopment. That she has not failed the *Primavera* testifies. Wholly devoted to beauty, Mrs. Stokes' aim is to build up, evolve, create some beautiful thing: a picture which shall be, in the broadest sense of the word, a piece of "decoration" for a wall, harmonious and delightful. Abhorring anything in the shape of "still life," independent of shop "draperies," all the ornamentation of robes and accessories are designed with a view to their special use, and are wrought with



"AUCASSIN AND NICOLETTE" BY MARIANNE STOKES

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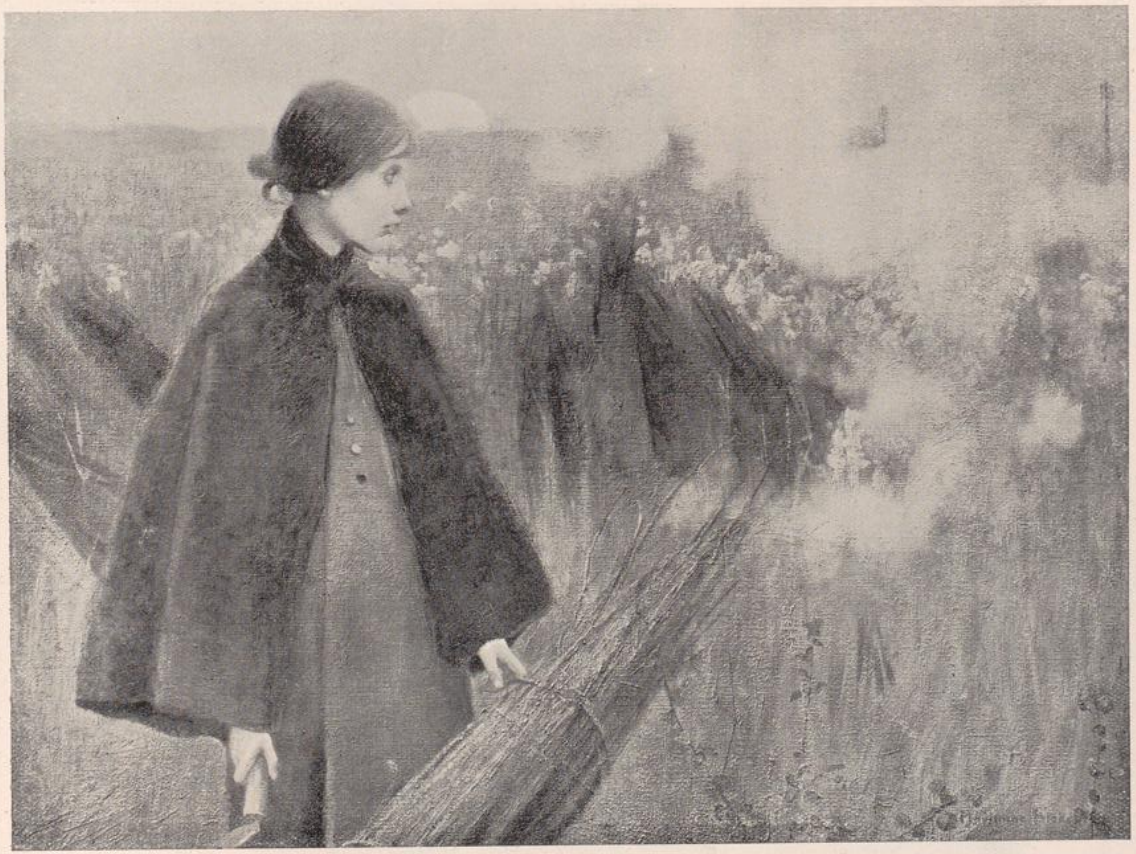
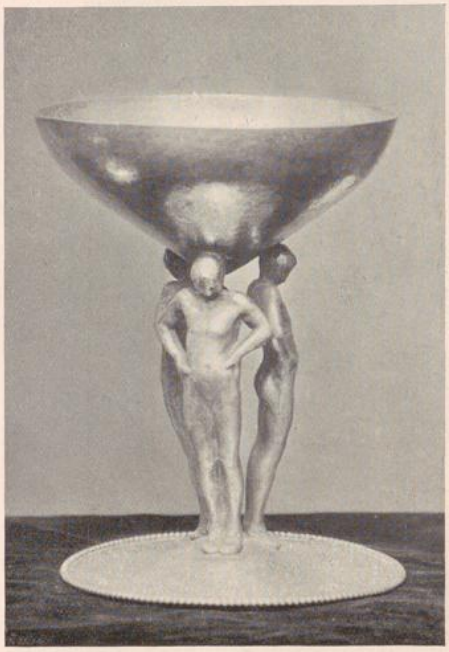


"THE PASSING TRAIN"
BY MARIANNE STOKES

skill into the fabric of the picture. Full of ingenuity, of resources, delighting in all delicate and dainty means of expressing the thought, she yet never descends to triviality, to mere "prettiness." I spoke of the psychology of the drawing in the earlier work; how much more it may be spoken of now. Each line in the *Queen and the Page*



SILVER CUP DESIGNED BY C. R. ASHBEE
EXECUTED BY THE GUILD OF HANDICRAFT

carries its full force of spiritual significance. There is something of Maeterlinckian mysticism about it, almost something of Maeterlinck's insistent repetition. It is rhythmic in its flow and the ear is attuned to the sadness of the undercurrents of life. It has the charm, the tenderness, the "morbidezza" of a mediæval love-story. Yet no one more than Mrs. Stokes deprecates the unhealthiness of much modern attitudinising. Practical, capable, enthusiastic, with that "divine gift" of the dexterous use of tools, loving her work without pose or affectation, looking for beauty in all things, she has a clear, sane and healthy outlook upon life. H. F.

The sixteenth Home Arts and Industries Exhibition will be held at the Albert Hall, London, from the 24th to the 28th May.

SUGGESTIONS FOR THE IMPROVEMENT OF SPORTING CUPS AND TROPHIES. PART I.

THE age in which we live is of a piece with the jerry-builder who angered Tennyson by destroying useful trees. "Why do you cut them down?" the poet asked. "Make the foundation of your house a few yards back, and you could save them. Trees are beautiful things." The jerry-builder smiled with amusement. "Trees are ornaments," he replied; "what *we* want is utility." And the industrial vandalism of to-day has not had a more laconic spokesman.

The most general manifestation of this destructive kind of "utility" is to be found in the modern craze for cheap things. Thackeray laughed at this craze, at this childish mania for cheapness. A friend spoke to him one day of a place where cheap and excellent old wines could be purchased;



SILVER CUP
DESIGNED AND EXECUTED BY W. HARDIMAN

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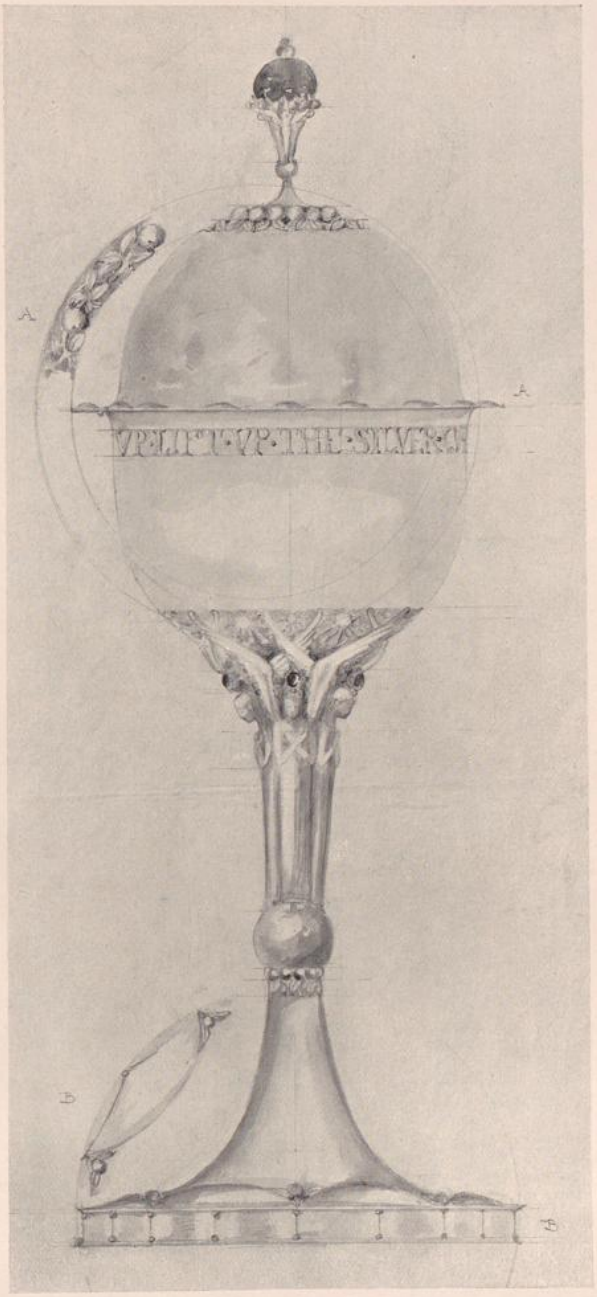

SKETCH FOR A CHALLENGE CUP. BY C. R. ASHBEE.

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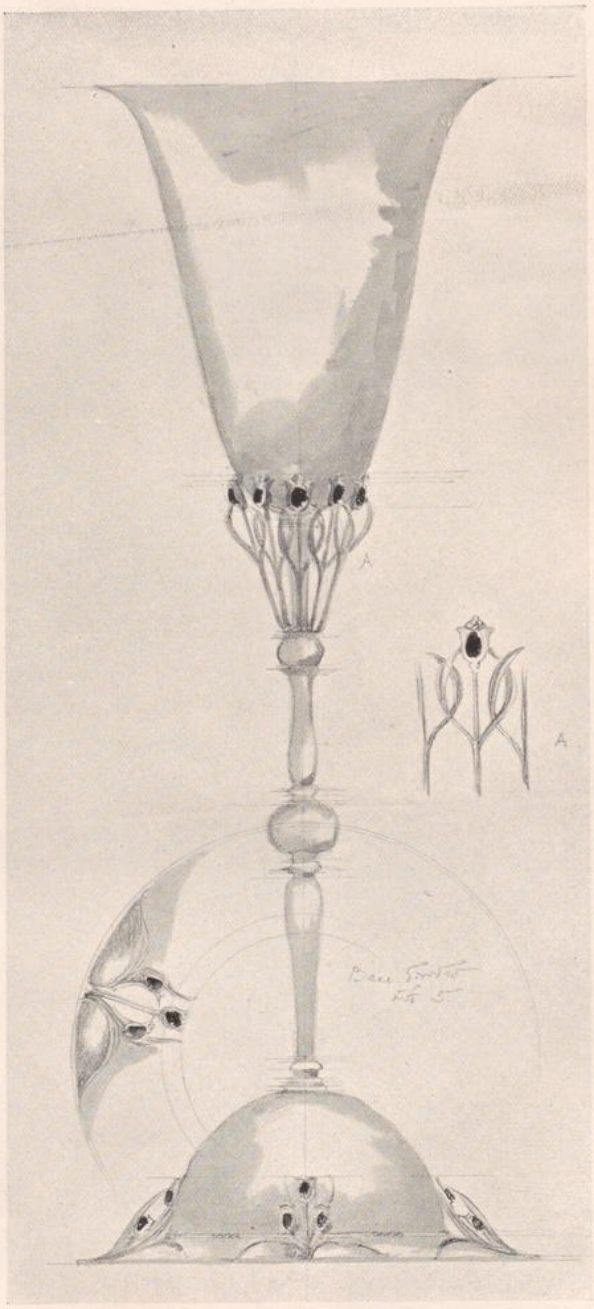

SKETCH FOR A SPORTING CUP.
BY C. R. ASHBEE

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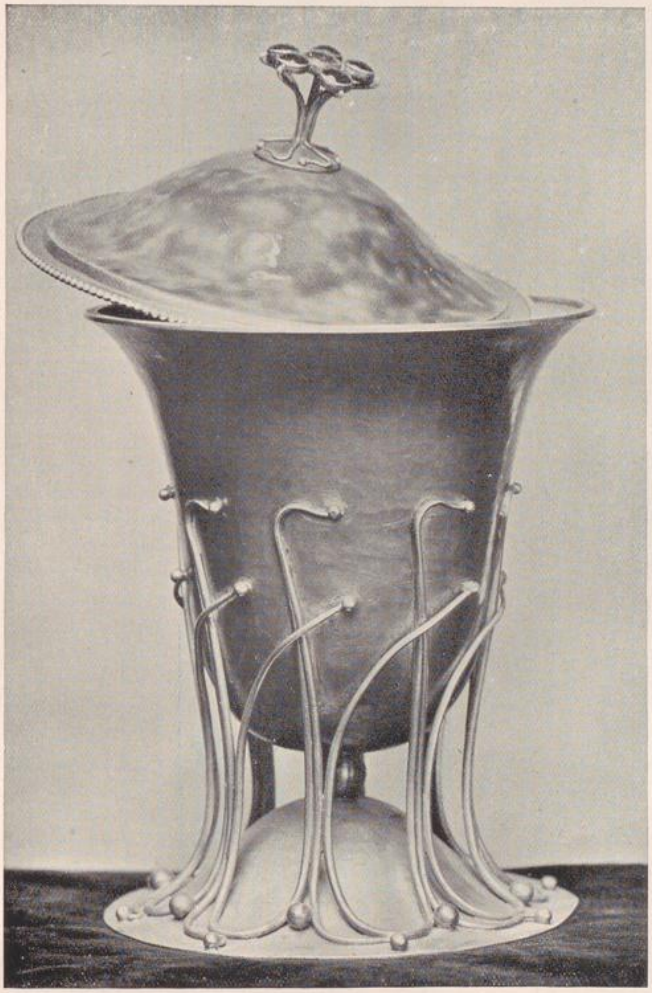
so Thackeray asked, not without reason, if there was another place where he could get a sovereign for seventeen shillings. Here we have good sense, yet most people believe that it would be extravagant to give even seventeen shillings for a sovereign. What they try to do, and delight to think that they succeed in doing, is to buy a shilling's worth of goods for sixpence-farthing, if not, indeed, for sixpence.

This folly—this cherished form of national thriftlessness—operates in two very deplorable ways. Not only does it keep many industries in a state of degradation, but by so doing it tends seriously to weaken national character; for everything that encourages among workmen a slatternly habit of mind, a distaste for doing their very best, is certain at the same time to make them slack and lethargic in some other matters of importance, and especially in those matters having a national significance which does not directly affect their private or personal interests. Indeed, among the fine qualities of mind and character that the daily discipline of thorough workmanship matures none is unessential in the formation of the best type of citizen, and thus we may say, without extravagance, that thoroughness in all workmanship is the true, the only proof of general greatness in a country. No nation that is slipshod in its hours of business can rise in its moments of pleasure to the level of its best traditions.



SPORTING CUP DESIGNED BY C. R. ASHBEE
EXECUTED BY ARTHUR CAMERON AND J. BAILEY

Enough has been said to prove that the mania for cheapness should be strenuously opposed. In this matter there must be no "queasy temper of lukewarmness." Many artists and authors have already set a good example, and it is encouraging to remember that our industrial type of society would have become more hideous and more sinister than it is but for the efforts of Carlyle and Ruskin, of Pugin and William Morris, and of other good art soldiers in the cause of thoroughness.

In the following set of articles a fight for the same cause will be made, with the hope of improving those metal-working industries that owe not a little of their wealth to the Anglo-Saxon love of games and sports. None can say precisely how many sporting cups are sold every year.

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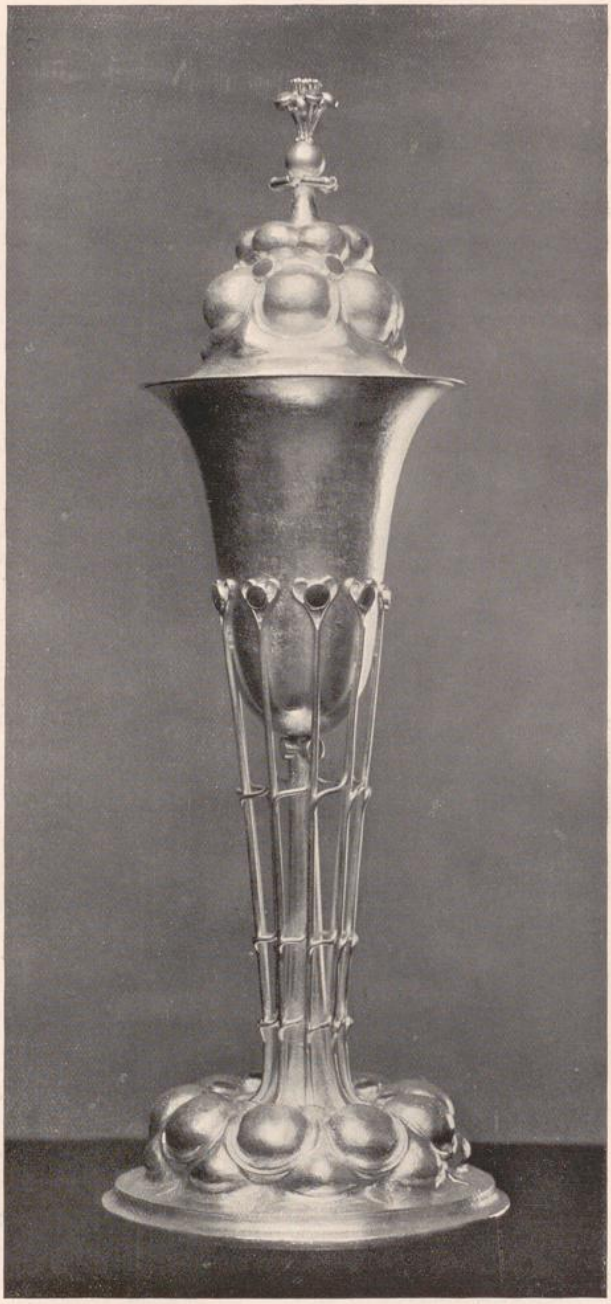

SPORTING CUP. DESIGNED
BY C. R. ASHBEE

Executed by the Guild of Handicraft

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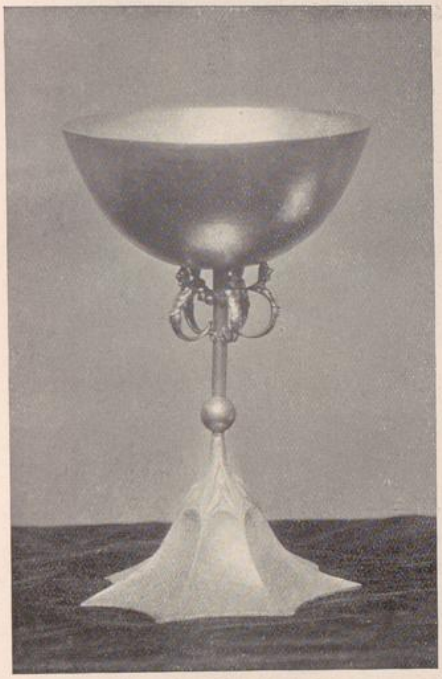
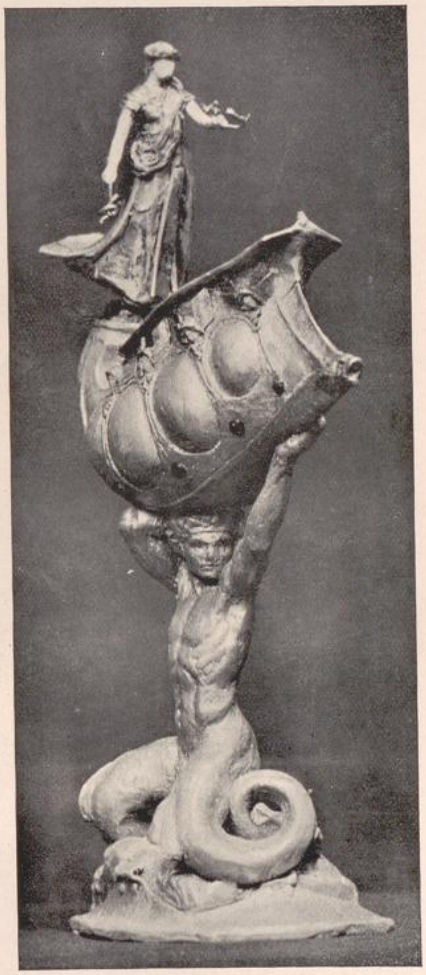


SPORTING CUP DESIGNED BY C. R. ASHBEE
EXECUTED BY W. HARDIMAN

The number is certainly very large, since those clubs alone which are devoted to games and to athletic sports may be reckoned up by hundreds, and not merely by dozens, like Sir Joseph Porter's relatives. Think, too, of the various regattas, and the shooting competitions, and the race meetings; to these, add the belief that Rifle Clubs will soon be established throughout the country; and last of all, remember that many sporting cups are sent from England to every part of the Empire. For the rest, a cup in silver is to most young Britons what an olive crown was to the ancient Greek athletes, not merely a prize, a token of victory, but a great incentive to real manliness in emulation. And this being so, is it not worthy of good and thoughtful workmanship? Our plea is that it should be a thing of beauty, a work of art.

Is this too much to expect? Our friends say "No," but the manufacturing silversmiths say "Yes." We had a talk with one a few days ago, and, after speaking of the rage for cheapness, he laughed at the taste of those who buy sporting cups and trophies. "Their taste is detestable," said he. "What they want is bulk, not beauty. Show an athlete a few cups, some small and good, others large and very bad. You will soon learn what his taste really is, and also that he is determined to gratify it at the cheapest rate possible. 'How much is this an ounce?' he asks invariably, and it is waste of time to point out the difference between the good cups and the bad. He looks upon that as a shopkeeper's excuse for piling up the price. Yet criticism, forgetful of these facts, prattles to me about art! Believe me, silversmiths are not in conspiracy against beauty. They cannot choose



SKETCH MODEL FOR A YACHTING TROPHY
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SKETCH FOR A YACHTING TROPHY.
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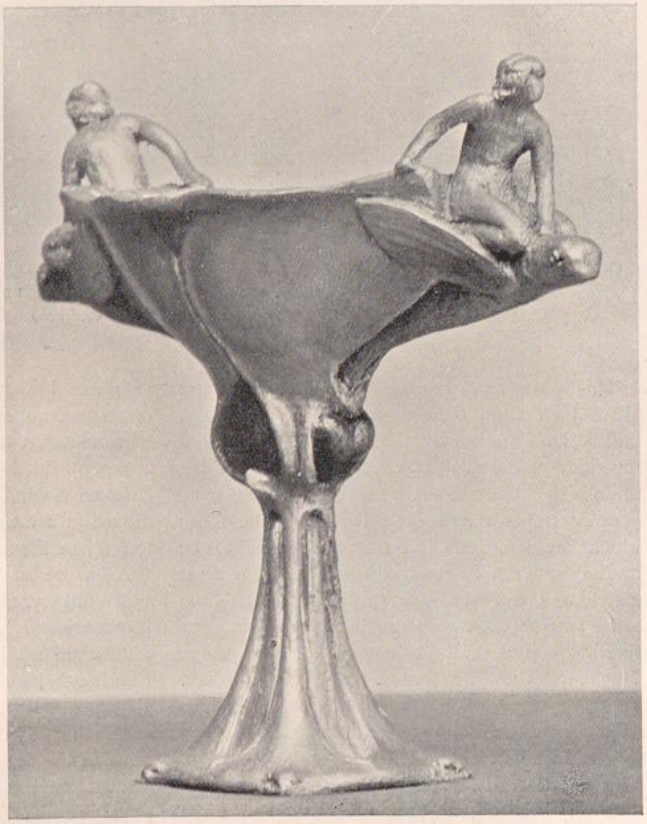
but be men of business, and for this reason, if you wish to improve the general quality of their workmanship, you must begin by educating their customers. They can't pay their way by running counter to the public taste."

"That being so," we said, "how comes it that other manufacturers, equally dependent on the public taste, find a market for the best work of the best designers?"

"The reason is simple enough," the silversmith answered. "A manufacturer of textile fabrics, or of wall-papers, has a purchasing public very different from mine. It may not appreciate art, but it does wish to be considered 'artistic,' for critics bring constantly to its notice those things which only persons of taste admire. On the other hand, criticism has never tried to influence the buyers of sporting cups and trophies. Sportsmen, like shipbuilders, have been left outside the art movement. That's one point for you to consider. Remember, too, that it is one thing to commission an artist of known name to draw a design for textile fabrics, and quite another thing to get a well-known metal-worker to make an important cup. The difference in expense would be enormous. The metal-worker, it is true, could make a design and leave it to be carried out in the manufacturer's workshops; but were he to superintend its translation into metal, the craftsmen would probably strike against his nterference. It is never difficult to inflame the temper of trades' unionism. Besides, the present system of work would not be changed by carrying out a few good designs in a worthy manner. It is a better system that is needed, and to get one you must help to make sportsmen ashamed of their bad taste; you must bring them under the influence of the art movement."

But how is this to be done? As a rule, sportsmen do not read art criticisms, nor do their newspapers and magazines take any interest at all in the workmanship of cups and trophies. Our purpose, again, even if the sporting press were friendly to it, could not easily become popular, for it is opposed to that general British principle which, as De Quincey points out, "tends in all things to set the matter above the manner, the substance above the external show; a principle noble in itself, but inevitably wrong wherever the manner blends inseparably with the substance." This general tendency helps us to understand why Englishmen are usually bored when they are asked to look at style from an artist's standpoint. "Why make so much fuss about good design?" they ask. "These things are right enough; they serve their purpose, and we are used to them."



SKETCH FOR A YACHTING CUP BY W. REYNOLDS-STEPHENS
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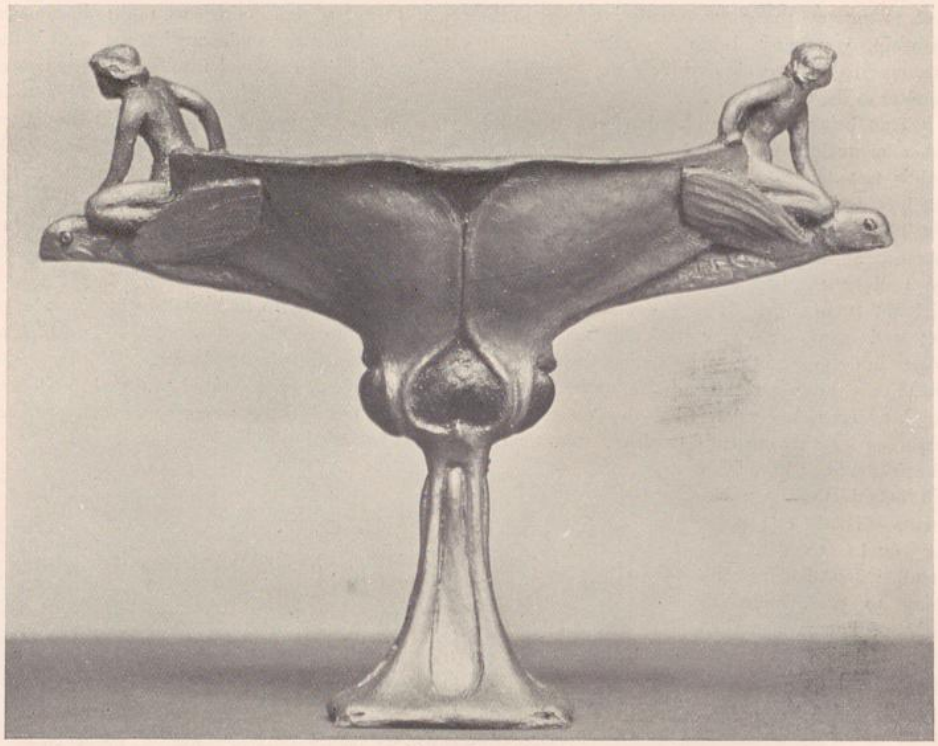

SKETCH FOR A YACHTING CUP BY W. REYNOLDS-STEPHENS

DESIGNED AND MODELLED FOR "THE STUDIO"

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This is how most sportsmen would talk to you about their cups, their trophies, and you would find it hard to answer them without inviting a repetition of the same arguments. The best thing to do is to call attention to the fact that the most popular trophies and cups happen to be those which are so "loud," so ostentatious, as to be un-English even in their defects. A faulty style may have many merits, and there would be little cause for complaint if the usual style of the modern sporting cup were English enough to be strong, simple, quiet, and unadorned. But, strange to say, most sportsmen like in metal-work a pretentious display of such tawdry and florid bad qualities as would be hateful to them in a book or a poem. This bad taste the manufacturing silversmiths do their very best to gratify, taking infinite pains to be sufficiently inartistic. Notice, for example, the surfaces of their machine-made cups. All are equally aggressive, equally self-assertive, in smoothness and brilliancy of polish. There is no sign of texture, no evidence of ingenious tooling, no human interest at all. Some think that this result is always obtained by machine-polishing. Very often it is, no doubt, but many silver cups are actually dipped in a vat and plated, this being a quick way to produce the requisite kind of surface.

As a protest against this abuse of smoothness and brilliancy, the metal-work of the Japanese may be mentioned here, for its beauty and variety of texture are admitted to be unrivalled. At South Kensington may be found a collection of 57 oblong plaques in bronze; it seems to be little known, yet none can study it without gaining many invaluable hints in the use of both patinas and tools. Some plaques are smooth—smooth as the finest glazed pottery; others have a rugged texture resembling the bark of pines; and between these extremes there are marbled and honeycomb-like patterning, waved lateral hammerwork, and surfaces grained

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like stone. How lucky we all should be if riches akin to these were to appear in our sporting trophies! Of course, this is far too much to expect at present, but some improvement ought certainly to be brought about if those who care for good metal-work make a determined effort to bring into vogue a better type of cup and trophy.

The worthiness of this aim has for some years been recognised here and there, and on several occasions this recognition has shown itself in a practical manner, as when Mr. Frampton made a beautiful medal for Winchester. Some years ago, again, the London Schools Swimming Association received from the Fabian Society a fine shield designed by Mr. Walter Crane; and to the same Association Mr. C. R. Ashbee gave a challenge cup designed by himself. Since then, in co-operation with his Guild of Handicrafts, Mr. Ashbee has turned out some attractive cups for several tournaments, schools, and tennis clubs, so that a beginning has been made. But what we need now is a more general and systematic attempt to familiarise the public with good sporting cups in various styles. With this end in view we invited some well-known metal-workers and designers to make special illustrations for this set of little skirmishing articles. Up till now several artists have finished designs, and we shall be glad to hear from others who can help in any way.

Of course it is unfortunate that designs in black and white cannot represent those qualities of surface and colour with which most buyers of sporting cups need to be familiarised. This drawback is serious, but it may perhaps be rendered less so by descriptions.

Reproduced in this article are two sketch designs of yachting cups by Mr. Reynolds-Stephens. In the larger one Triton supports a boat-shaped vessel of silver, at the stern of which stands a female figure, a figure of Victory, whose mantle is of gold, whose robe is of blue mother-of-pearl, and whose face arms, and hands are in ivory. She holds in her left hand a gilded laurel wreath, and in her right, as a symbol of swiftness, a caduceus like Mercury's. The boat, too, has its symbols. It is decorated with ivory Cupids' heads, and on each one, wrought in blue mother-of-pearl, is a winged cap, and the meaning of this symbolism is, that in sport there must be love, good-fellowship, as well as speed. For the rest, the cutwater ends in a fish-head of gold, while along the bow the mother-of-pearl is again repeated, greatly to the advantage of a very fortunate colour scheme.

In the smaller sketch-design Mr. Reynolds-Stephens takes a simpler *motif*, and gives us a charmingly-shaped cup supported by two fish. The fish are represented as in the act of starting off to swim. At the corners of the cup's base speed is symbolised once more, this time by swallows' heads, and the beauty of the whole work is greatly enhanced by the pieces of ruby-coloured crystal with which the knop is ornamented. Something reminiscent of that wayward orderliness which is common to the beautiful forms of shells is observable in the growth of this design.

The other illustrations represent some of the athletic cups, so well suited for clubs and schools, that are being produced by the Guild of Handicraft. In the workshops of this Guild only the subsidiary parts of cups are made by sand-casting from patterns originally modelled in wax. The principal parts are worked up from sheets of metal, then filled with pitch and hammered over till the repoussé comes right. The hammer-marks on the plain metal surfaces are retained throughout, for Mr. Ashbee has justly a strong objection to the abrasive process of treating silver with the polishing wheel, or buffers. The inscriptions are *pricked* into the metal, not chased or graved (as in the usual commercial manner), and great care is taken in the choice of well-formed letters Briefly, Mr. Ashbee and the Guild of Handicraft are doing serious work. It is true that it would not be difficult to find some defects in their sporting cups, but at present we think it more profitable to recognise the sincerity of their efforts and the value of their practical example.

(*To be continued.*)

A MASTER DRAUGHTSMAN: PAUL RENOUARD. BY GABRIEL MOUREY.

I REGARD M. Paul Renouard as being the very highest type of the modern draughtsman. He draws as naturally as he breathes; he can neither look nor listen without drawing, for his art has come to be with him a sort of sixth sense, working in unison with the others, registering and fixing, for the delight of his contemporaries, all his sensations, all his impressions.

A curious personality this, indeed, both as man and as artist, witty and *sympathique*, and very French, with great power of assimilation, wonderful quickness of vision, and inexhaustible fertility. Physically this *diable de petit homme*, with his thick beard and long hair, reminds one of a Moor. His features are strong and his colour high; his ebony

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black hair has just a trace of silver in it; his eyes are extraordinarily bright and piercing, and there is something of irony in his smile. As for his conversation, it sparkles with originality and happy phrases; and that same lively force which animates his drawings is revealed in all he utters. For the rest, picture a man of the simplest manners, somewhat shy, yet at once enthusiastic and sceptical, and fortified by a powerful will and an independent spirit that nothing can shake.

Renouard's work and success afford the clearest possible proof of the power of draughtsmanship on the masses; moreover, he has had the rare good fortune to please the many and the few at the same time—surest sign of excellence. The crowd is enchanted by his love of truth and by the expressive force of his pencil; the critic is disarmed by his incomparable technical gifts, his suppleness, his alertness, his suggestion, his prodigious dexterity. Renouard is a "journalist" in the very highest sense of the word; and in using this oft-abused term, needless to say, I imply no depreciation of the artist. What I mean is that he has the knowledge, the vivacity of touch, the assimilative power, the capacity to rise to the occasion, which mark the work of the ablest writers for the press. Besides, he has style, a living style which expresses everything in a few lines, which notes the fluctuations of ideas, the movements, the characteristics, the gestures of his subjects, and reveals the very thoughts, the very instincts by which they are inspired. How masterly is his gift of seizing on the essential point of a scene, the chief characteristic of a person or of a crowd! And all this without bias, without effort, and by the simplest possible means.



HENRI ROCHEFORT BY PAUL RENOUARD



"AT THE NATIONAL GALLERY" BY PAUL RENOUARD

All circumstances attract him; he is fascinated by all he beholds; thus he takes an active part in the life around him, interested in everything that comes within his ken. He goes everywhere: to the Opera, to the Bourse, to La Salpêtrière, to the Assize Court; he will wander through the working quarters, or spend his

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PORTRAIT-SKETCH OF THE LATE

H. STACEY MARKS

BY

PAUL RENOUARD.



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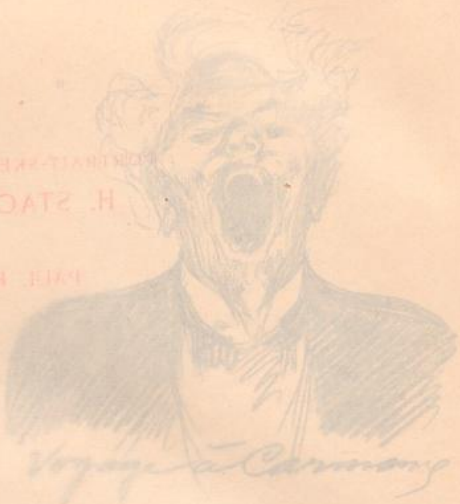

BY PAUL RENOUARD



"AT THE NATIONAL GALLERY" BY PAUL RENOUARD



evenings in the wings at the theatre or the circus; or mix with the crowd at a public meeting; or attend the funeral of some celebrity. Here, for instance, we have *Rochefort voyageant à Carmaux; Jaurès chantant la Carmagnole; La Messe à Mazas; Gambetta à la Tribune;* or, again, *Les Coulisses du Théâtre Annamite*, at the 1889 Exhibition; *Le Conservatoire; Sarcy Conférencier; Les Professeurs de Cuisine; Le Procès Zola*, or *Monte Carlo* with its roulette-players.

In London, where he spends half his time, Renouard shows us the Houses of Parliament, Drury Lane, the Salvation Army, the prisons, the Lyceum Theatre, the music halls, the Royal Academy, &c., &c., all of which furnish him with subjects for the pictures so well known and so much admired for their truth and vigour by readers of *The Graphic*. He is present, of course, at the Queen's Jubilee; he depicts a distribution of prizes by the Dean of Westminster, the winding of the clock at the Houses of Parliament, and the Royal Military Tournament; shows us how Madame Katti Lanner's pupils learn to dance, and introduces us to the Anarchist Club in Berners Street. Then he turns to Ireland, which he reveals in a series of strikingly mournful pages, full of emotion, and altogether unforgetable.

Rome next attracts him during Holy Week; then we see him at Washington in Congress time, producing a collection of political portraits and scenes full of expression and humour and true to the life. Note his *Committee of Appropriations*, his *Committee of Ways and Means*, and his *Stenographer*, not forgetting his portraits of Mr. Carlisle President of the Chamber of Deputies, and Mr. Ingalls, President of the Senate. *A propos* of the last-named portrait, Renouard tells in his own inimitable way how he did it. It was after a sitting at which Mr. Ingalls had delivered a violent attack on President Cleveland. The orator was still quivering with his eloquence when the artist caught him, and kept him for two hours in a room adjoining the Chamber. When half an hour had elapsed Renouard deemed it expedient to ask his model if he wished to rest awhile. "Thank you," replied President Ingalls, "you may go on; I am not tired." Half an hour later the same proposal met with the same answer; and so it was for three times more.

"When I had finished," says Renouard, "I was quite done up and bathed in perspiration. But Mr. Ingalls had remained posed for two whole hours, motionless, and giving not the slightest sign of impatience or fatigue. Seeing, however, the state I was in, he gave me his arm and saw me out, not even asking to look at his portrait."



"AT THE NATIONAL GALLERY" BY PAUL RENOUARD

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Indeed, there is a *mot* or an anecdote to be told about every one of the innumerable portraits sketched by Renouard. All types come alike to him, however varied, and all spring to life beneath his pencil with equal force and *intimité*. To name but a few, which have appeared in the *Revue Illustrée*, in *Illustration*, and in *The Graphic:* Sarah Bernhardt and Sardou, Ambroise Thomas, Alexandre Dumas *fils*, Émile Bergerat, Ravachol, Chevreul, Louis Ménard, Meissonier, Saint-Saëns, General Boulanger, together with whole series composed of members of the Institute and of the Chamber of Deputies; then we have Sir Laurence Alma-Tadema, Sir J. E. Millais, Sir Frederic Leighton, Luke Fildes, and nine sketches of Sir Henry Irving as Mephistopheles. Particularly should be noted the gallery of portraits done in connection with the Dreyfus case, commencing with the first Zola trial and ending with the Rennes court-martial, where we see, vibrating with life, all the actors in the great drama so recently closed. What a mine of "documents" for the historian of the future; what a wealth of sincere and poignant realism!

In fact, the real strength of Paul Renouard's work lies in its absolute honesty and truth. Herein he resembles the great Japanese artists. He has the same unbiassed way of observing nature, which he treats neither as an idealist nor as a realist; that is to say, he works without regard for any fixed rules or formulæ. In his preface to the catalogue of a collection of drawings and etchings by Renouard, exhibited at La Bodinière in 1894, M. Tadamasa Hayashi, after announcing that he was presenting to the Tokio Museum a series of Renouard's works, very justly observed: "Glancing back over the history of art in Japan one perceives that the most ancient school proceeds from Buddhist art, which sprang exclusively from the art of India. Then comes the Chinese school, exercising a perpetual influence. . . . For ten centuries past we have been on the down grade, and at the present time our artists are played out because they have done nothing but copy one another. To recover the lost ground we need a new element, which is to be found in the spirit of modern French art. It is for this reason I am transporting a Parisian gallery into the Far East; not that our artists of to-day should copy these works, but that they should learn therefrom to understand that interesting work can only be produced from direct observation of nature."

Nothing could be truer than this, and not a word need be added. It is in this way that work like that of M. Renouard, work devoid of all



"LE NÉANT" BY PAUL RENOUARD
(From the series entitled "Mouvements, Gestes, Expressions")



HENRI ROCHEFORT BY PAUL RENOUARD









STUDIES OF DOGS, FROM ETCHINGS BY PAUL RENOUARD

(From the series entitled "Mouvements, Gestes, Expressions")

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"À L'INFIRMERIE DES INVALIDES"
FROM A SKETCH BY PAUL RENOUARD

mannerism and mere regard for effect, is precious and fruitful.

A word must now be said of Renouard in respect of his treatment of animal life. In a collection of more than two hundred plates—almost all engraved *à l'eau forte* by himself, the remainder, a score perhaps, done by F. Florian—explicitly styled "Mouvements, Gestes, Expressions," he reveals himself completely and triumphantly. This colossal work was exhibited in the Salon du Champ de Mars of 1898, and was a source of wonder to all. Cats, dogs, goats, chickens, ducks, frogs, pigs, tigers, rabbits, and birds were there alive before our eyes, each uttering its characteristic cry. Nothing more charming in its power, nothing more powerful in its charm, was ever seen.

From the brute creation we pass to the human species—children and men, ballet girls, anglers, gymnasts and contortionists, together with the attitudes of Gambetta while delivering his last speech, &c., &c. Here we find ourselves in the very highest region of pictorial art—that of expression. And here the supreme art of the draughtsman triumphs all along the line, with its extraordinary delicacy and its truly astonishing modelling. Everywhere, in fact, in these two hundred pages, one is conscious of a delicious sense of real life—now delicate, now brutal, but always life itself, whether in laughter or in tears, and with now and then a pretty touch of humour or irony, quite devoid of scoffing or pessimism. From this it must not be supposed that Renouard shrinks from depicting the horrors, the sombre dramas, of every-day life. His Irish sketches testify to the contrary, as do his terrible pictures of low life in Paris and London—truly hellish scenes of vice and wretchedness. Yet this is the very artist who can depict in all her airy grace the most lithesome of *danseuses*, who can portray in all its tenderness the helpless gesture of the new-born child.

But whether his work be sombre or bright, subdued or luminous, sorrowful or full of joy, whatever he does, in fact, Paul Renouard depicts for us, day by day, with surest hand, and honest purpose, and in perfect style, the essentials of our every-day life. He has undertaken a noble task, and posterity will thank him for it. To him and to others of his stamp will future generations come—should the grave problems of existence allow them the necessary leisure—if they desire to realise the special quality of our *fin-de-siècle* civilisation.

GABRIEL MOUREY.

In addition to the munificent bequest of the late Mr. Henry Vaughan, the Victoria and Albert Museum, South Kensington, has recently acquired a collection of twenty-seven paintings, chiefly in water-colours, presented by Mr. James Orrock, R.I.

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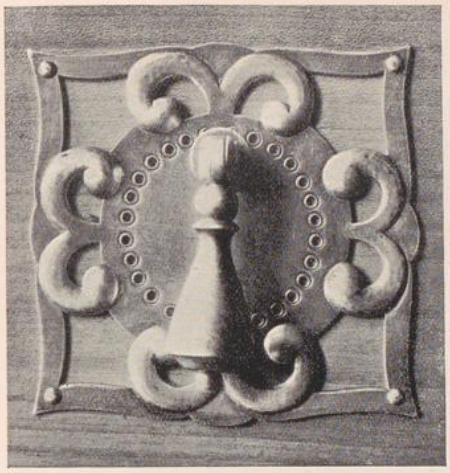
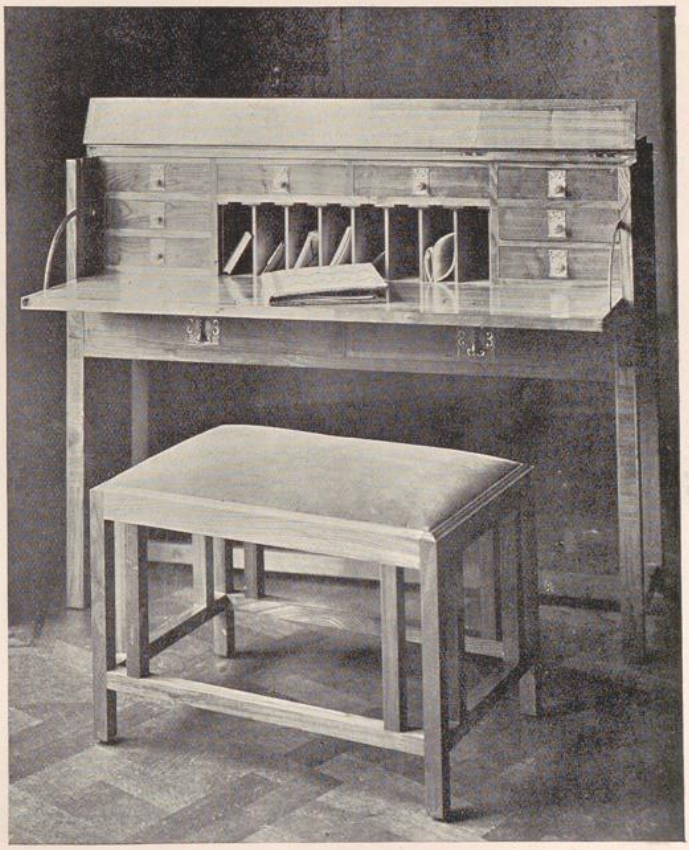


DRAWER-HANDLE DESIGNED BY FRANK BRANGWYN

munity of style. What has happened is a transference of patronage from the picture painter, to whom formerly it was given almost exclusively, to the decorator and designer, whose right to a place in the front rank of his profession is gaining daily a wider and more sincere recognition. This is to some extent a reversion to the creed of the Middle Ages when there was not the hard and fast line that has been drawn in modern times between workers in various branches of art. The mediæval artist took a very comprehensive view of his responsibilities, and spared no pains to equip himself so completely that he would be equal to whatever demands might be made upon him. He was by turns painter, architect, metal-worker, and sculptor, a craftsman full of adaptability, a practitioner learned in all the details of artistic production. But through all his practice ran the one dominating idea, that his mission was to

A BEDROOM DECORATED BY MR. FRANK BRANGWYN.

ALTHOUGH the collecting of pictures has ceased, of late years, to be a general fashion, it certainly cannot be said that people with artistic tastes have lost their desire for surroundings that are attractive and æsthetically satisfying. The lessened demand for pictorial productions does not mean that art in the broad sense has become uninteresting to the majority of thinking men, but simply that a conviction has grown up that other, and perhaps better, ways of adorning modern houses can be found than the old device of covering the walls with a heterogeneous collection of canvases of different dates and without any com-



WRITING-TABLE AND STOOL DESIGNED BY FRANK BRANGWYN

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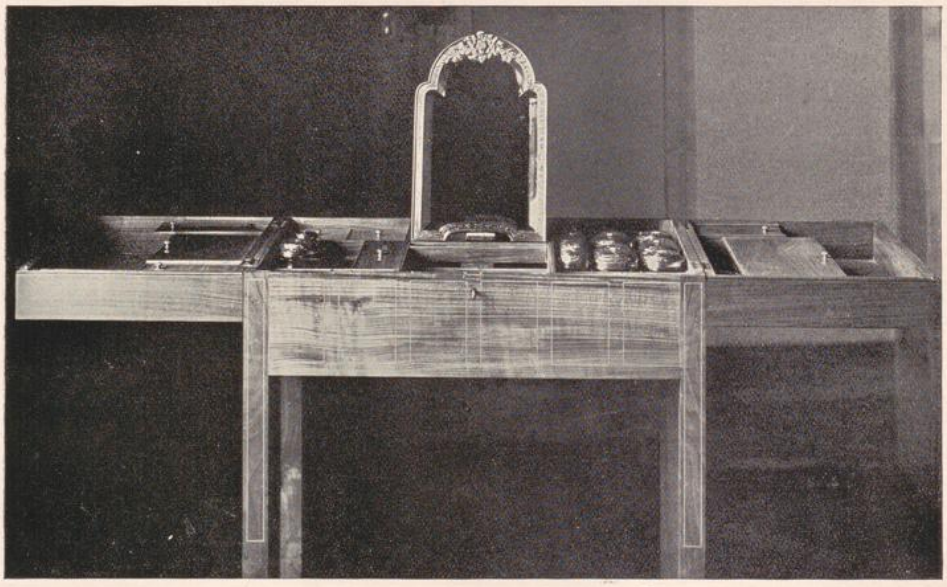
decorate, to make something that would fulfil a specific purpose of adornment and permanently beautify some chosen place.

It is this idea that is being revived to-day. A steadily increasing section of the public is asking for something like consistency in the applications of art to modern life; and the wish to make practical æstheticism logical and complete is becoming a powerful factor in deciding the direction in which artists can hope to achieve success. The specialist, the man who narrows himself down to fit a certain groove and refuses to see what lies beyond it, is losing his following because he does not realise that taste has changed and that his work does not satisfy art lovers whose ideas have progressed while his have been standing still. His place is being taken by the more observant craftsmen who can read the signs of the times, and are prepared to adapt themselves to what is plainly required.

That the change is really in the best interests of art, though it may affect seriously a considerable class of artists, is quite undeniable. Decoration is the foundation of all that is best in artistic production, and its principles govern every detail of sound æstheticism. The great pictorial masterpieces which have set the standard of picture painting throughout many ages owe their authority to the fact that they were created by men who considered design as an absolute essential for the building up of great compositions, and depended on nature for the component parts of a pre-conceived pattern rather than for suggestions as to the subjects that should be chosen for illustration. The modern painter has accustomed himself to worship realism, and to condemn as conventional everything which does not reproduce exactly the facts that nature presents. He has bowed down before the imitative accuracy and truth of the old masters, but he has missed the value of the decorative convention which in their work brought nature and art into harmony; and he has lost in consequence the guidance by which his effort can most surely be saved from straying into vague irresponsibility. Therefore, a change in the public taste, and the growth of a demand which will oblige the workers to study more closely the laws of decoration, cannot fail to improve the character of their art, and to give it eventually a higher value and significance.

At present the number of men who have set themselves to satisfy the new condition is distinctly limited. In the great array of working artists some are too wedded to their habitual methods, or too well satisfied with the successes they have made in the past, to care to



FOLDING DRESSING-TABLE DESIGNED BY FRANK BRANGWYN

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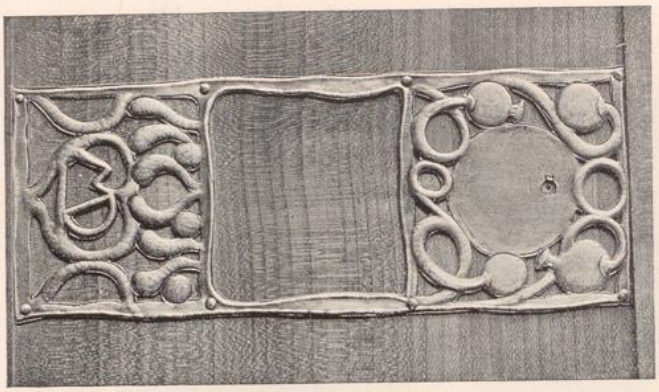
BEDROOM DECORATED BY
FRANK BRANGWYN



METAL WORK DESIGNED BY FRANK BRANGWYN

worthy of attention. His originality and inventiveness have been repeatedly shown in a very wide range of practice, and he has dealt admirably with many forms of technical expression. Wisely he has not limited himself in the exercise of his capacities, but has been as various as any of the mediæval artists in his choice of material, and in his selection of fields in which to work. As a picture painter he has launch out in fresh directions; others are too blind to what is going on about them to see that they cannot hope to raise a fresh crop on ground that their predecessors have already exhausted. Only here and there is there to be noted evidence of more correct appreciation, signs that the position of affairs is read aright, and that its necessities are properly and practically understood; but though these evidences are scattered they are plain enough to put beyond question the change in professional practice that is inevitably coming.

No one, perhaps, deserves greater credit than Mr. F. Brangwyn for keen and prompt appreciation of the duty that lies upon the artists of to-day. He is an instinctive decorator, with a true knowledge of all the refinements of design, the subtleties of colour arrangement, and the elegances of line, which must be closely studied by the craftsman who wishes to do work



FOLDING DRESSING-TABLE (CLOSED) DESIGNED BY FRANK BRANGWYN

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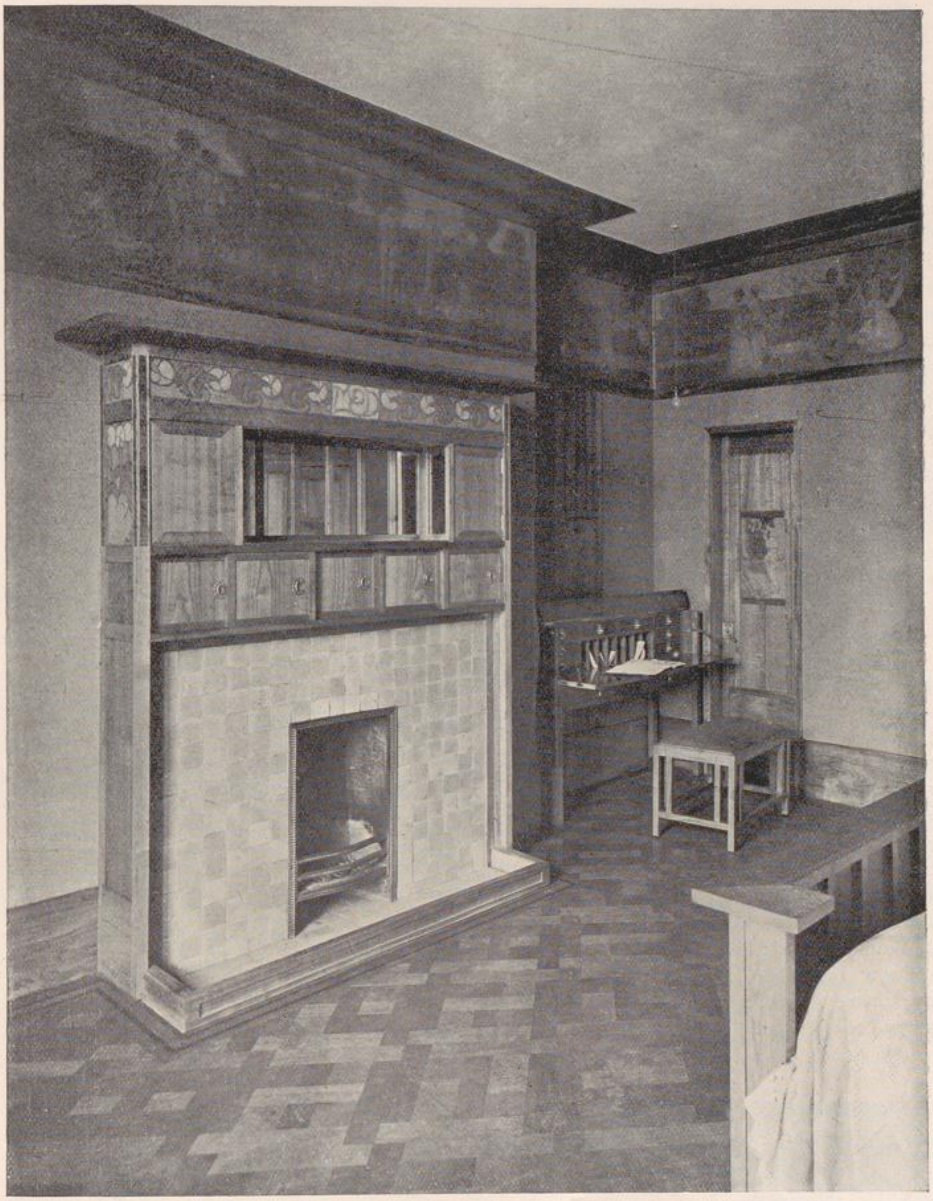

BEDROOM FIREPLACE
DESIGNED BY F. BRANGWYN

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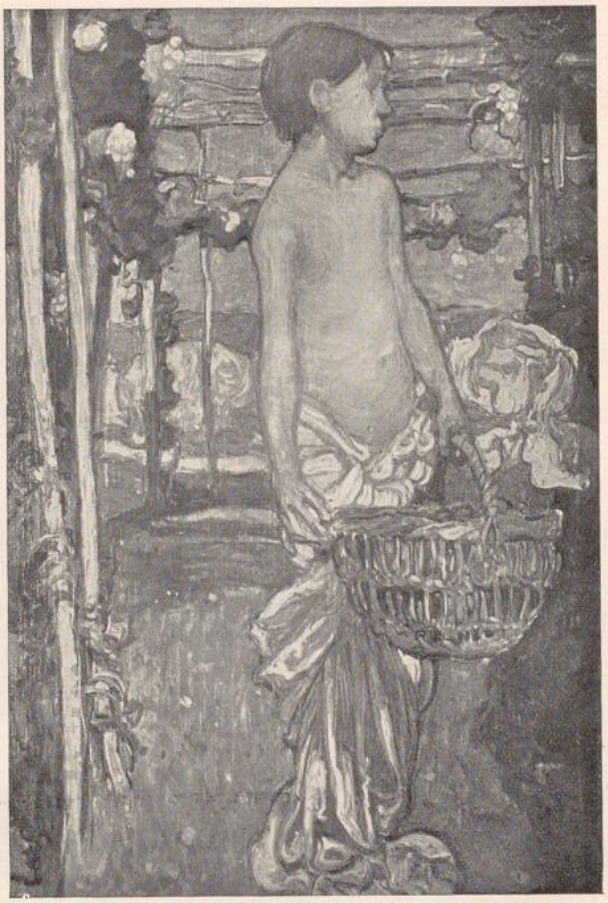
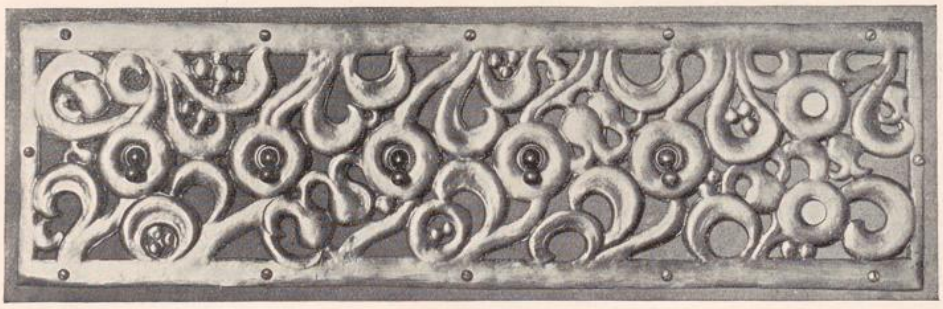
made a reputation that stands as high abroad as at home; and as a designer of stained glass, textiles, and woven fabrics, metal work, and other ornamental accessories, he has few rivals. One of the most interesting of his developments has been as a decorator of houses. Here he has been able to combine his many-sided knowledge of the applied arts with all that is most original in his pictorial feeling, and to unite harmoniously exquisite freshness of fancy with constructive ingenuity of a delightful kind. As a consequence he has gained artistic effects that are in some respects unique, because they are the outcome of his peculiar individuality, and reflect his own personal beliefs about the part that æsthetics should play in modern life.



PAINTED PANEL BY FRANK BRANGWYN

His most recent effort in domestic decoration has just been carried out for Mr. and Mrs. Davis, at 13 Lansdowne Road, London, where, with other well-known artists, he has helped to give to an ordinary London house an extremely attractive aspect. His share in the work is the principal bedroom, in which every detail of the arrangement, every piece of furniture, and every little accessory by which the decorative scheme is perfected, can be claimed as an expression of his artistic creed. The room illustrates in every part the feeling that dominates the whole of his practice in painting and design; and



METAL WORK DESIGNED BY FRANK BRANGWYN

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PAINTED FRIEZE BY FRANK BRANGWYN

in its subdued, yet varied, harmony of colour, its severe dignity of line, and its atmosphere of absolute fitness for its specified purpose, it bears the stamp of an artist who does nothing without exact calculation, and leaves no detail to chance.



PA NTED PANEL BY FRANK BRANGWYN

There is an especial charm in the manner in which the colour is managed. To gain repose without dulness and delicacy, without monotony, is the first essential in the decoration of a bedroom, so Mr. Brangwyn chose a scheme of quiet tints that would combine into a restful effect of warm greys. Into the frieze of figures and landscape, and into the panels on the upright strips of woodwork which divide the walls into compartments, he has introduced tones of warm blue and flesh colour, and the cornice of the ceiling is in a deeper tone of the same blue. The doors, skirting, over-mantel, and all the articles of furniture are made of unpolished cherrywood, the warm tint of which contrasts effectively, and yet not strongly, with the brown paper that is the covering of the walls; and the floor is oak parquet not too highly polished. A slightly more definite note of colour, a rosier pink than the flesh colour in the frieze, accentuates the panel that, above the head of the bed, hides a telephone by which the occupant of the room can communicate with the other parts of the house. The door-handles, the switch-board for the electric light, and the little ring handles which are on the small cupboard doors of the over-mantel, are in oxidised silver, quaintly modelled and full of detail. The lines of the furniture, like those of the room itself, are dignified and without any restlessness, severe perhaps in their simplicity, but neither heavy nor trivial.

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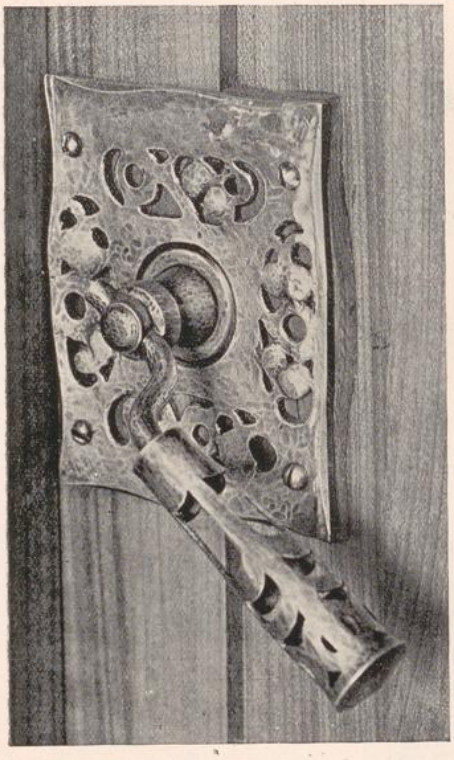
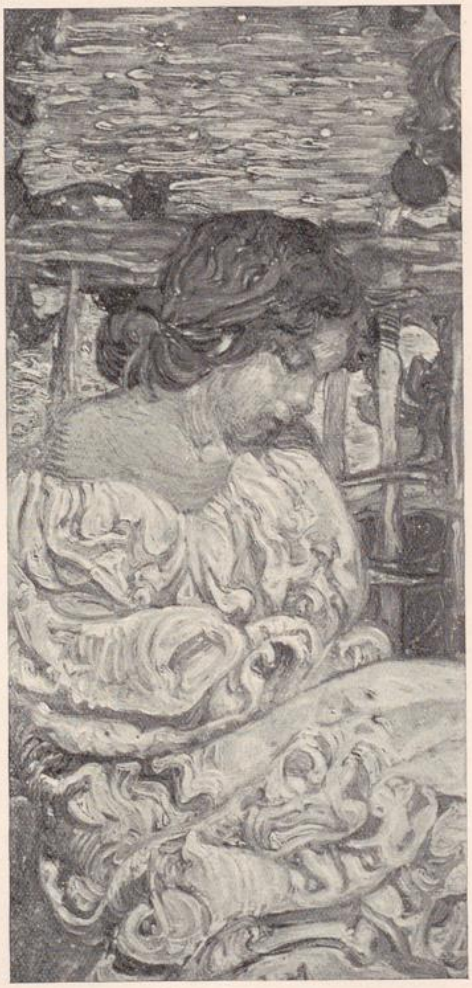


DOOR HANDLE DESIGNED BY F. BRANGWYN

They have in form the same character that there is in the colour—a subtlety that prevents the minute care that has been exercised in perfecting them from becoming too obvious. Indeed, careful, studied, and exact, as the whole work is, it has a curiously happy air of spontaneity, and makes no display of labour or eccentric ingenuity. It is a decoration without a flaw, and it shows most hopefully what vitality there is now in the school of design that is making its influence felt amongst us.

A SPANISH PAINTER.—ALIJANDRO DE RIQUER. BY FERNANDO DE ARTEAGA Y PEREIRA.

ALIJANDRO DE RIQUER É INGLADA, son of the Marquis de Bonavent and his wife Elisea Inglada, was born at Calaf (Catalonia), 1856. "Up to my twelfth year," he writes to a friend, "I had not left the mountains, and when I got to town [Barcelona] the first deep impression I had (deeper even than one feels in a tempest) was to find myself face to face with the sea. The sea without bounds, the horizon that had no ending, into which a few white spots, like seagulls' wings, were vanishing—fishing smacks, of which I dreamt all night, for I could not believe that they would ever come back. I had never seen a greater water than the mountain burn and the mill-dam hard by my father's house, and this great endless liquid plain astonished me by its beauty, while it terrified me by its majesty." The boy began, of course, by filling every blank space in the margins of his books with scribbled drawings : whenever he had a



PAINTED PANEL BY FRANK BRANGWYN

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"THE ANNUNCIATION" BY ALIJANDRO DE RIQUER

copper or a piece of silver he laid it out in picture books and broadsheet fairy tales, but school work he abhorred. As he would not learn at home he was sent to the *École Chrétienne* at Béziers, and there he first learnt the use of colours from Frère Samuel. When he came back to Barcelona he joined the art classes of the "Lonja," the city art school, but to little purpose, and he was not contented till he got his father's leave to go back to France. Here he studied by himself in the Museum at Toulouse in 1875 and 1876, and his father, seeing his evident capacity and bent, now consented to give him a free hand, and definitely agreed to his taking up the artist's career. In 1877 he worked at Paris at the Louvre and Cluny Museums, and in 1879 in North Italy, visiting Rome, Florence, Pisa, Genoa, Milan, Verona, and Venice. The three Italians that then profoundly impressed him "with the same feelings of wonder and awe that had passed over him when he first saw the sea," were Botticelli, Filipino, and Crivelli, and for the last his enthusiasm and admiration has only increased with time. When he came home to Catalonia in 1880 he was a stalwart Pre-Raphaelite, and though he was "not even aware that England possessed such a man as Dante Gabriel Rossetti," his own early works, *The Divine Shepherdess*, *The Annunciation*, *The Virgin and Child*, belonged both in subject and execution to the school that followed the lead of the "Primitifs." In 1881 he went back to Italy, a "real journey for study," and came back with a full portfolio and a brain seething with "the joy of what he had learnt and seen," to be met with a great sorrow. His mother had passed away but a few hours before he reached his father's house.

And now, under the influence of his great grief for his loss and his great passion for his art, the young artist's real life-struggle began. It was in his tiny studio in the Petritad that he designed six tapestries for Señora Vilaro di Torres from the famous Catalan ballad *Los Estudiantes de Tolosa.* These were finished in 1884-5, and the cartoons published in book form 1886. The illustrations for *Marta y Maria* in Professor Domenech y Montaner's series *Arti y Letras* show the effect of

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PAINTED PANEL BY A. DE RIQUER

an enthusiastic study of Japanese art, to which Riquer gave much of his time when not actually pencil or brush in hand.

In 1886 his design for a ceiling on the subject *Surge et ambula*, gained the prize offered by the "Friends of the Country," a Barcelona Association. His marked decorative talent was now bringing him work, and among his commissions were the decoration of the villa of Señor Martí Codolar, the drawing-room of Señor Torres y Regetós, the dining-room of Señora de Alomar. His "carved chest" won him a medal at the Chicago World's Fair. His love of detail, his patience, and his ceaseless self-instruction prepared him for the decorative work in which he took so deep an interest. "My observation," he writes, "is rather that of a man who follows his path with bent head in constant and continual admiration of the tiny things before him, than that of him who passes on with his head up gazing afar and taking in vast horizons. A flower, a tuft of grass, the twinkling of a leaf rivet me. I worship the beasts and birds, and all the growth of the woods. I prefer a quiet corner of nature to any panoramic landscape, and when I reach the close of my career I should like to be able to say with the great Japanese master, Hokusai, 'I die happy, because at the end of my days I have at last been

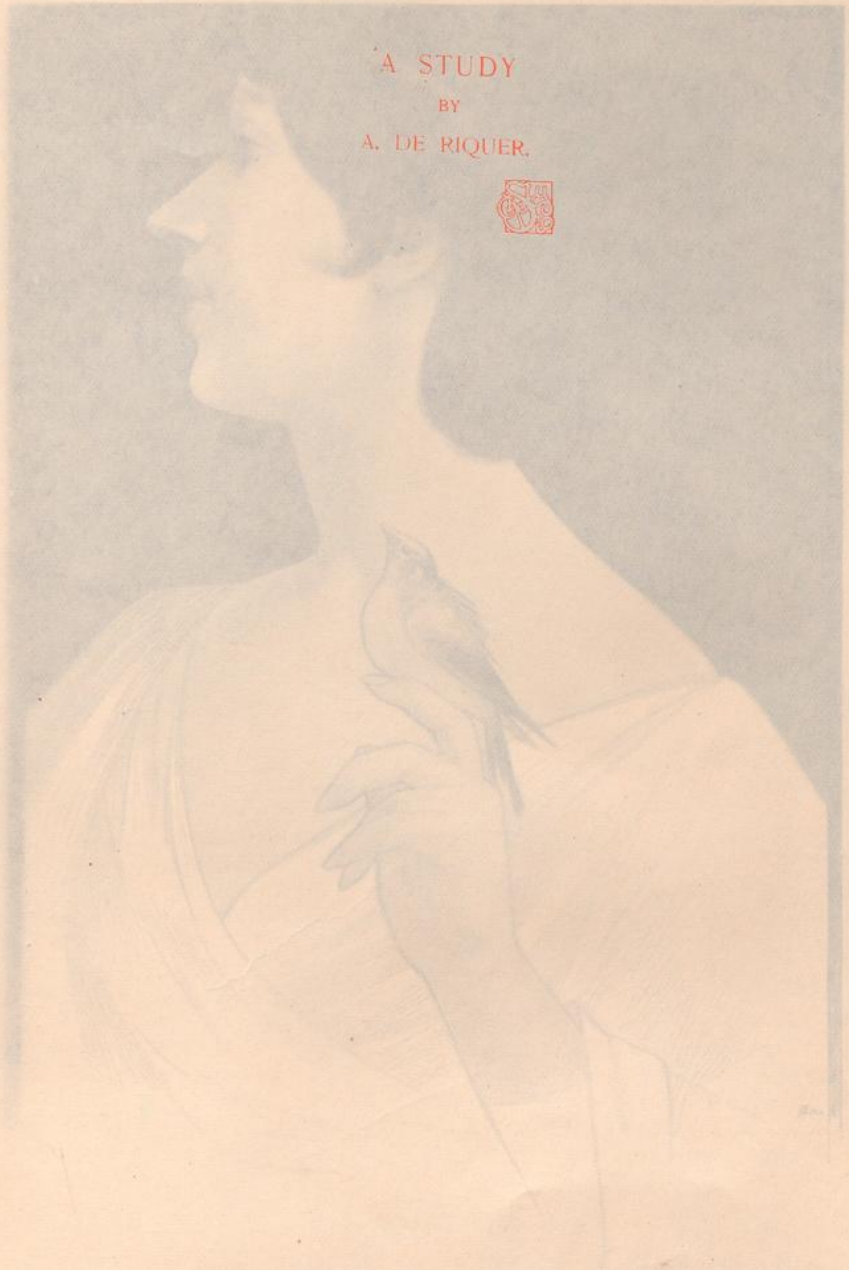


PAINTED PANEL BY A. DE RIQUER

A STUDY

BY

A. DE RIQUER.



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PAINTED PANEL. BY A. DE RIQUER

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PAINTED PANEL. BY A. DE RIQUER



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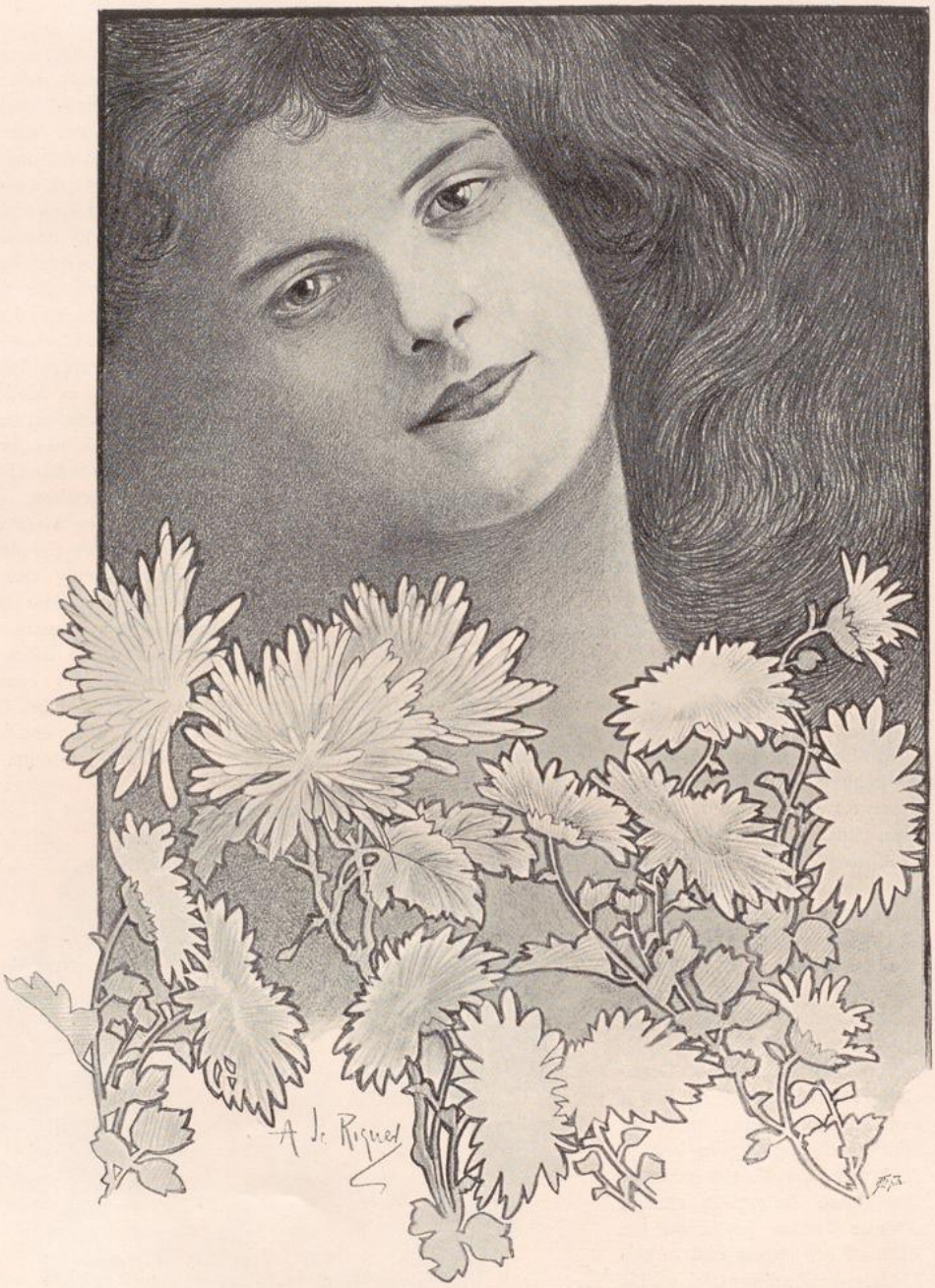
"ST. ELIZABETH OF HUNGARY" BY A. DE RIQUER
(By permission of Don E. Guell)

able to set down the true movement of a blade of grass."

In May, 1894, Señor de Riquer visited England, "a journey that fixed my present theory of art. It was then," he says, "that English art revealed itself to me in all the strength of its deep-rooted personality. After I had been admiring the Old Masters at the Galleries the Modern Masters stood before me as strong as ever, and with all their profound knowledge of their art—Burne-Jones, Millais, Moore, and, above all to me, Dante Gabriel Rossetti, blazing like a sunflower of poetry, reflecting and reproducing absolute beauty. And then, outside the galleries, there were Aubrey Beardsley's Avenue Theatre poster on the walls of the streets and of the Underground railway stations, his Yellow Book cover in the book-sellers' windows, Hardy's 'Gaiety Girl' at the theatre doors, the first number of THE STUDIO on the book-stalls. I was dazzled by the brilliance of schemes of art that responded to my own ideas, as well as by the originality and richness of the creations of industrial art due to the genius of William Morris. I picked up what I could from all this, and carefully wrote down my impressions of it all, for I meant to proclaim these hitherto unknown glories in Catalonia. Especially I brought back with me the first number of THE STUDIO, and I am proud of the fact that, when in other places that now eagerly follow in it every manifestation of Modern Art there was still an almost complete ignorance of this wonderful Review, there are artists at Barcelona among its earliest subscribers. . . Posters! why, ever since I saw the first of the new posters the thing tempted me so strongly that I offered several tradesmen here [Barcelona] to do their posters for nothing; not one would listen to me." However, kindly chance gave him the opening he desired. The City of Barcelona in 1896 offered a prize competition for a poster for its Third Exhibition of



TRADE SEAL DESIGNED BY A. DE RIQUER



"CHRYSANTHEMUMS
BY A. DE RIQUER

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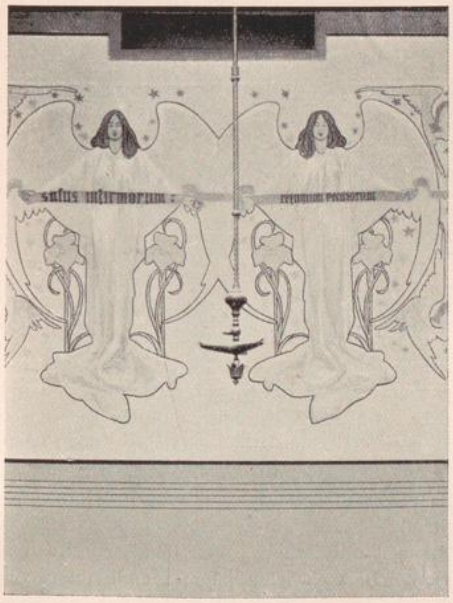
Art and Industry, and de Riquer won it, though his design was "sideways" instead of "upright," as preferred by the Municipality's conditions. This was the first in a long and successful series, amongst which should be mentioned *Granja Avícola* (Poultry Farm) 1896, *Salchichon de Vich* (Vich Sausage) 1897, *Quan jo era noy* (When I was a lad) and *Crisantemas* (Chrysanthemums) for his own books, 1898; *Mosáicos Hidraulicos*, 1899; a big design for the St. Luke's Club; and *Bellezza*. Last year the Athenæum of Barcelona granted him the use of their building for an exhibition of picture posters.

By the lovely little editions of his own writings illustrated in colour and in monochrome; by his *Christmas Numbers* for Señores Montaner y Smids, of Barcelona—*El Sueño de las Calaveras*, 1896, and *Rinconete y Cortadillo*, 1897, de Riquer has gained a foremost position in his own country. He has designed, built and decorated his own home and studio in the Frenería, Barcelona. His books revealed a new Catalan author, and were characterized, so competent critics are agreed, by their poetry, their freshness, and their glowing expression of the love of natural beauty.

Standing as he does in the first rank of the Spanish artists of to-day, de Riquer owes this position to his own exertions; he has belonged to no "school," he has learnt where he could, what he could. "I have always been obliged to dance a *pas seul*," he says, "and I have danced it in my own way." In this fact lies the secret alike of his strength and of his limitations. His work, as our illustrations (some published here for the first time) certainly attest, shows at once the sincerity of his convictions and the faithfulness with which he has pursued his own ideals.

FERNANDO DE ARTEAGA Y PEREIRA.



FRIEZE BY A. DE RIQUER

STUDIO-TALK.

(*From our own Correspondents.*)

LONDON.—Mr. F. N. Shepard's drawings, of which we give illustrations on pages 188, 189, and 191, are things about which Charles Lamb might have written an essay. When we look at them and contemplate their whimsical tenderness and their blending of the grotesque with everyday realism, we visit in imagination a sort of toybook fairyland, where the genius of Japan's art plays the quaintest of pleasant freaks, both with English moods of thought and with English children. It is thus that the accompanying illustrations appeal to us, and it will be noticed in the coloured print how easily Mr. Shepard, while keeping his subject all in fantasy, gives a quaintly realistic impression of what winter is to the poor. The other illustrations form a complete series, and should be looked at in the following order: first *The Fog*, then comes *The Wind* and blows away the fog, but brings *The Rain*; the winter scene comes last.

If anyone has a right to speak with authority on the question of the real secret of success in the decorations of keyboard instruments it is Mr. Arnold Dolmetsch, not only because his thorough and first-hand knowledge of the old keyboard instruments has kept him constantly in touch with their historic styles of decoration, but also because he has seen his knowledge tested experimentally by the artists who have painted his own clavichords and harpsichords. He speaks, then, as an expert, and the opinion at which he has arrived may be thus summed up: that the applied ornament should be sufficiently flat in treatment to seem part of the wood itself On the name-board—that is to say, on the panel above the key-board—decorative figure subjects have been tried with success; but here, as elsewhere, the scheme of colour must contrast but very slightly with the tone of the surrounding

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"FOG"



"WIND"

TWO OF A SERIES OF PANELS REPRESENTING "WINTER"

BY F. N. SHEPARD

wood. This result may seem quite a simple one to achieve, yet the surfaces of a key-board instrument are so tempting that it is hard indeed to avoid painting on them in a manner far too pictorial. As an example of a good old style of ornament, an illustration is given on page 192 of an ancient Italian virginal, the sound board of which is decorated with some fluent scrolls having a rare grace of form and movement. This virginal was made in 1584, and the unknown artist who painted it had a dexterity of hand equal to that of the Persian potters.

Many persons are very inquisitive as to the way in which a musical instrument is designed To them, however, Mr. Dolmetsch gives very little encouragement, having no recipes of design to offer. "Musical instruments design themselves," he says with enthusiasm, meaning by this that the beauty of their constructional parts and lines has its origin in certain fixed mechanical rules and practical needs that govern a master craftsman throughout the whole course of his constructional work. In a clavichord, for example, the curve of the bridge is determined, not by somebody's unfettered inventiveness, but by the required

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"SNOW IN EARLY SPRING"

FROM A WATER-COLOUR BY

F. N. SHEPARD.



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"FOG"



"WIND"

TWO OF A SERIES OF PANELS REPRESENTING "WINTER" — BY E. N. SHEPARD

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"RAIN"



"SNOW"

TWO OF A SERIES OF PANELS REPRESENTING "WINTER" BY F. N. SHEPARD

length of the strings; while the length of each string is plainly dependent on the tone you wish it to give you. For these reasons, and many others, Mr. Dolmetsch arrives at the art of design by being submissively obedient to the science of construction.

On page 192 will be found an illustration of a clavichord by Mr. Dolmetsch himself, and a few words must be said about those of its good points which a print in half-tone cannot represent. First, then, as to the framework. It is made of a species of foreign pine which, when cut and finished in the right way, has a golden-yellow surface with a good texture. Mr. Dolmetsch, to the regret of cabinet-makers, refuses to touch any wood with glass paper, the effect of this abrasive process being that some of the minute particles of wood-dust penetrate into the grained surface and destroy its brilliancy. The smooth cut of a well-sharpened tool is a thousand times better than rubbing with glass paper, so Mr. Dolmetsch never interferes with the lively qualities of surface to be obtained by planing. This method of work was obligatory among the great old makers of violins; it survives here and there, as in the best

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FRONT OF HARPSICHORD

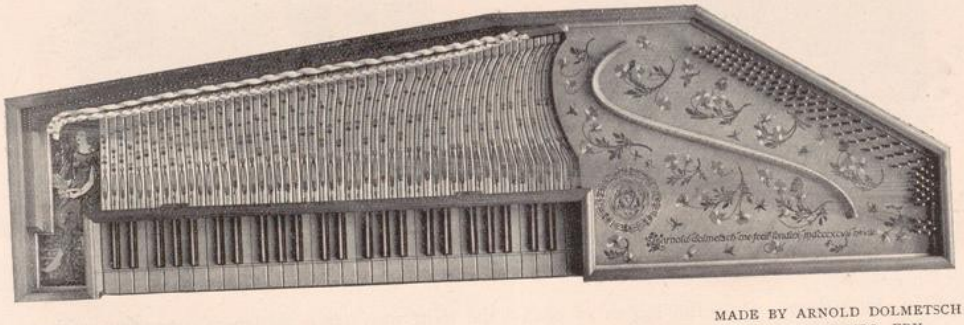
MADE BY ARNOLD DOLMETSCH
DECORATED BY MRS. FRY



ITALIAN VIRGINAL

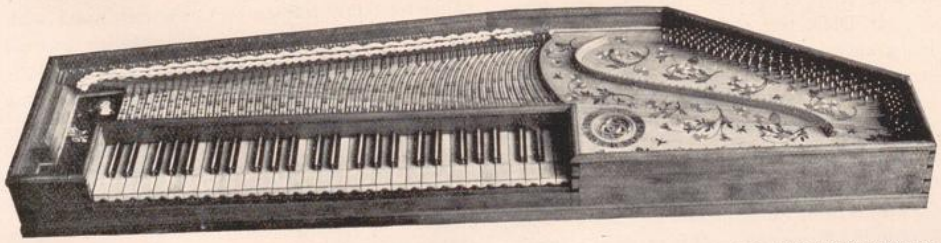
MADE BY DOMINICUS VENETUS IN 1584

(By permission of Arnold Dolmetsch)



TOP OF CLAVICHORD

MADE BY ARNOLD DOLMETSCH
DECORATED BY MRS. FRY



CLAVICHORD

MADE BY ARNOLD DOLMETSCH
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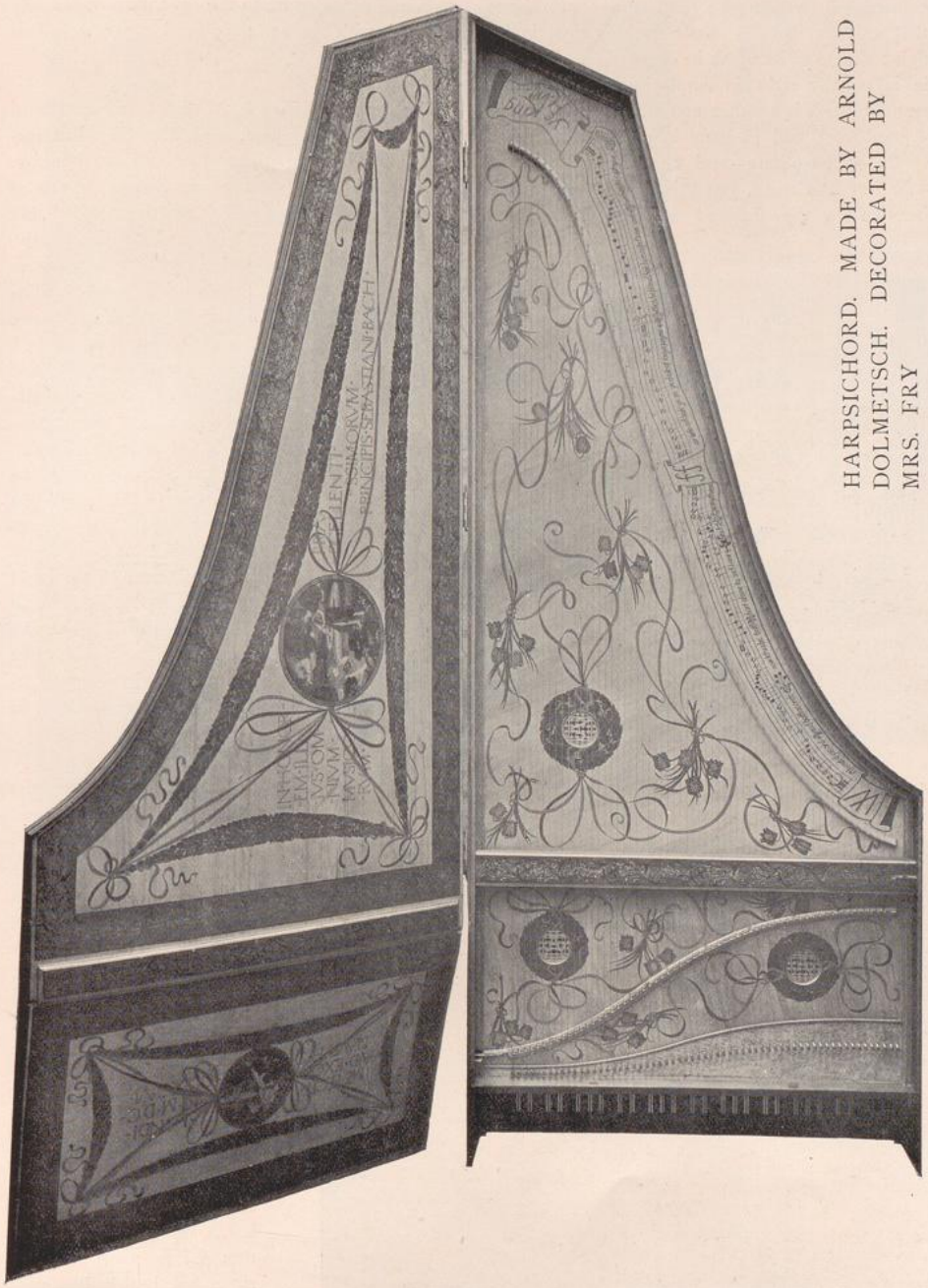

HARPSICHORD. MADE BY ARNOLD DOLMETSCH. DECORATED BY MRS. FRY

ecclesiastical woodwork; and those who have tried it know that Mr. Dolmetsch is right in his high estimate of its worth in decoration. Whether he is equally right in employing a thick transparent varnish is another matter. Many admirers of good work find pleasure in carefully varnished woods, whilst others—and we are amongst them—do not like them, but think regretfully of the times when the finished surfaces, after being darkened by exposure to the light, were vigorously polished with beeswax and plenty of "elbow grease."

The decorations on Mr. Dolmetsch's clavichord are painted in tempera, and Mrs. Fry has succeeded in keeping them flat and unobtrusive. There are pansies on the soundboard, sprigs of lavender on the keys, and it will be noticed that the small sprigs correspond with the flats in the musical scale. The other instrument—the harpsichord—is embellished more profusely, and the gracefully twisted ribbons are not everywhere quite flat enough in treatment. But the rest of the decoration—the guinea-hen flowers upon the soundboard, the festoons of leaves and small wild plums round the lid, and the girls in brown and gold upon the name-board—all this, when seen on the instrument itself, is remarkable for its tactful and easy handling.



SETTEE BY ALEXANDRE CHARPENTIER



DINING-ROOM FURNITURE BY ALEXANDRE CHARPENTIER
CARPET BY FÉLIX AUBERT

We have received the following communication from the Rev Stephen F. Bridge, vicar of Herne Hill:—"Mr. Ruskin during his long life was far more intimately connected with this place than any other. His father brought him to 28, Herne Hill, as a child of four years old, in 1823; the preface to 'Praeterita' is dated 'Herne Hill, 10th May, 1885,' and indeed in this house, which is still occupied by Mr. and Mrs. Arthur Severn, he had a home to the very end, though it is now some years since his health has permitted him to come up from Brantwood. The Denmark Hill house, to which he removed for some twenty

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"FLOWERS" FROM AN OIL PAINTING BY HENRI DUMONT

PARIS.—At the annual exhibition of the Société des Femmes-Artistes, held in Georges Petit's Galleries, there is nothing or, at most, very little demanding attention. The best things are those contributed by Mme. Marie Duhem and Mdlle. Lisbeth Carrière, daughter of our great and esteemed artist. Mdlle. Carrière paints flowers as they are seldom painted, with a tender melancholy, and yet strongly, conscientiously, and without a trace of affectation. This is all; but these two ladies have done admirably, and their work stands out in striking contrast to the mass of mediocrity around.

We have pleasure in giving on this page a remarkably clever study in oils of *Flowers* from the brush of the talented painter, Henri Dumont.

The little society known as "L'Art dans Tout" held its annual exhibition at the Gallery of the Artistes Modernes, Rue Caumartin. Three new-comers have joined their ranks—M. Yahn-Nau, whose jewellery is full of imagination; M. Bocquet and M. Sauvage. The last-named is a decorator of great gifts. At one time he yielded to somewhat doubtful influences, but now we find him steadily gaining the right path with discretion and care, and at the forthcoming Great Exhibition he will display work which must make his name known. The founders of the "Art dans Tout"—MM. Plumet, Dampt, Selmersheim, Charpentier, and Desbois—displayed work which, while throwing no fresh light on their capabilities, was yet worthy of all merit. M. L. A. Hérold showed some *marqueterie*, M. Jorrand an over-involved tapestry, and M. Moreau-Nélaton some glazed pottery, his

years, and at which, during the zenith of his fame, he was visited by men only less celebrated than himself, is also in this parish. The historical or literary associations of a suburb in South London, as we are often reminded, are none too many, and I am sure the admirers of Mr. Ruskin's genius will feel that some fitting memorial of him—presumably a mural one—should be placed in the church of a place where his genius formed itself, and with which he had such life-long ties. Mr. Holman Hunt and Sir W. B. Richmond, R.A. permit me to mention their names as supporting the scheme. Cheques or postal orders for the 'Ruskin Memorial Fund,' for which I shall be very grateful, should be made payable to the Vicar and Churchwardens, and can either be sent to me, or to the Herne Hill Branch of the London and Westminster Bank"

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decorative *motifs* being, as usual, field-flowers, from which he can always obtain the most charming effects. No doubt all these artists are reserving themselves for the Great Exhibition, so soon to open its doors, for the display to which I have referred was one of quite subordinate interest.

The large collection of drawings by Puvis de Chavannes, bequeathed by the great artist to the Luxembourg, has just been arranged. What a lesson it is to look at all this frank, honest work, full of beauty and harmony, and absolutely innocent of subterfuge and thought of mere formula. Every day we feel more deeply what the loss of such a man means to French art. For how small they appear, all these producers of *beaux morceaux*, these exhibitors of impeccable *technique*, these little *virtuosi*, beside the creator of a hundred noble, lofty works, one and all instinct with a fervent and a humble love of pure Nature.

Mdlle. C. H. Dufau, who has succeeded M. Lévy-Dhurmer at the "Société d'Éditions Littéraires," is a young artist full of energy and purpose, and gifted with a very keen sense of observation and a rare faculty for decoration. Her *Visions d'Espagne*, *Le Tage*, *Ceinture de Tolède*, *L'Étang de l'Escorial* (oil painting), *Le Soir à Grenade*, and *La Malaguena* (water colours) are worthy of all praise. The artist affects broad masses of colour, which she harmonises with an originality and a feeling for "values" rarely met with in a woman. She never troubles about *minutiæ*, or useless detail, or trifles of any sort. She has a profound sense of light and atmosphere. In coloured lithographs, such as her *Images pour l'École*, she reveals, moreover, a decorative knowledge which deserves to be utilised. She would be at her ease on big mural surfaces, where her fancy, based on sound observation, would develop marvellous results.

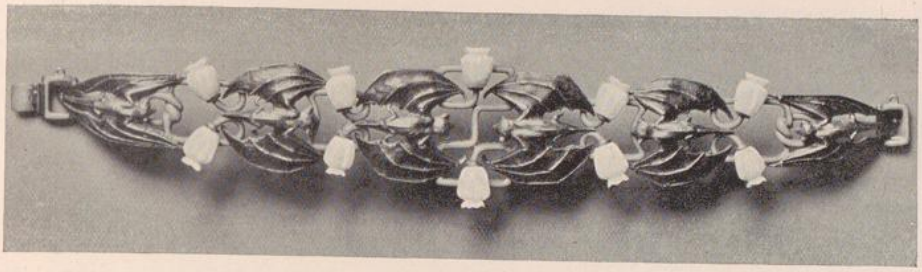
G. M.



VASE BY O. WOLFERS



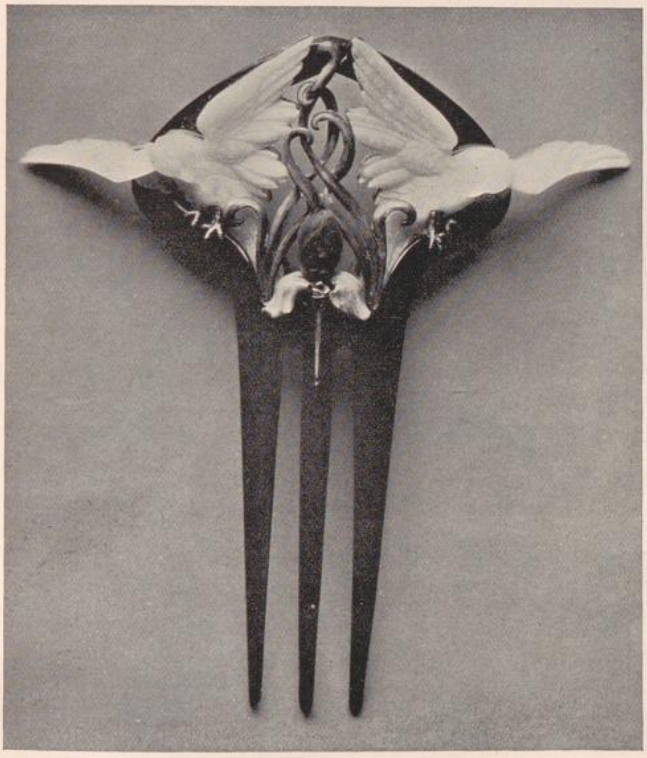
PENDANT BY O. WOLFERS



BRACELET BY O. WOLFERS

BRUSSELS.—The original idea of a Religious Art Salon, organised by the committee of the "Durendal" literary review, seemed interesting, for we had heard for years past loud protests against the "École de S. Luc," which has long been striving tyrannically to turn religious art in the direction of a clumsy imitation of the Gothic.

Unhappily the exhibition in question showed only too clearly how modern religious art has descended to the deepest depths of hypocrisy, both in feeling and in execution. Nevertheless, this exposure should assist the renovating movement on foot, and it is to be hoped the Abbé Moeller may soon be able to renew his praiseworthy efforts.



HAIR-COMB BY O. WOLFERS

Very justly has it been said of the Salon of the "Cercle pour l'Art," that its chief characteristics are sincerity and seriousness. Here we find no mere "official" daubs, no loud *débuts*, none of the customary works of commerce, triple-varnished and gorgeously framed. Nearly every exhibitor is a true and sincere artist. Among the most notable exhibits are those of M. A. Verhaeren, M. F. Baes, M. Jannsens, M. Coppens, M. Hannotaux, M. Ottevaere, M. Laermans, M. Lynen, M. Vandeneeckhondt, and M. Fabry; not forgetting the clever and delicate sculptures of M. V. Rousseau, the embroideries of Mme. de Rudder, and the dainty jewellery of M. O. Wolfers.

At a meeting held at the Cercle Artistique de Bruxelles, M. Gabriel Mourey lectured recently in clear and characteristic fashion on the art of the

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great French artist, Puvis de Chavannes, for whom he expressed the utmost admiration. F. K.

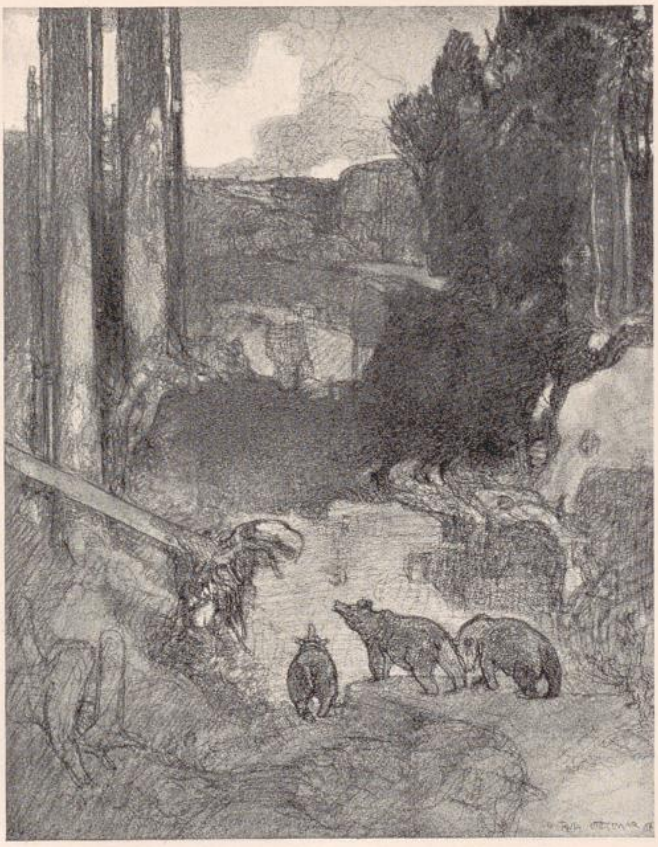
BORDEAUX.—"L'Art Moderne" is the title of a society which has just been founded here, with the object of cultivating, by private and by public initiative, a taste for industrial art among us. The first exhibition opened on the 17th of January, and was entirely successful. Among the local artists who exhibited were MM. Arenson and Bugincourt, Emile Brunet, Sem, Carme, Cosson, Lianbet, Despujol, Faure-Laubarède, Flor, Charles Gautier, Goussé, Georges and Henri Hamm, and Clément Mère. Several outside artists also contributed, and the "Art Nouveau," so boldly conducted by M. S. Bing, sent some very interesting specimens of Tiffany glass, with jewellery by Colonna, porcelain work by Rörstrand, also pottery, furniture, stuffs and carpets.

The Society is also publishing a little monthly review, the aim of which is to spread its doctrines abroad. I. T.

VIENNA. — The Winter Exhibition of the Austrian Secessionists ("*Vereinigung bildender Künstler Oesterreichs*") was the third successful display of the younger group of Austrian artists in their new building. The number of exhibits comprised over a hundred drawings, etchings and pastels, besides some coloured prints and water-colours.

There was a profuse display of good foreign work; indeed, French and British artists almost ruled supreme in several rooms. Among the French contributors I may mention Boutet de Monvel (*Jeanne D'Arc*, and a series of illustrations for children's books); Henri Rivière, Eugène Carrière, Charles Maurin, P. Dupont, Vallotton, Jeanniot, and that group of congenial artists who may be classed under the title of the "fathers of the modern *affiche*" in Paris: Steinlen, Grasset, Cheret, Toulouse-Lautrec, Forain, and Léandre.

English art was strongly represented by three of its most pronounced characters in the present stage of contemporary art and handicraft: Nicholson, Walter Crane, and Frank Brangwyn. Mr. Nicholson's coloured prints of London Types show us unique specimens of national character that will be classed among the truest historical documents at the close of our 19th century. Aubrey Beardsley's marvellous drawing of *Isolde* was conspicuous among a collection of studies and sketches by different British artists.



LANDSCAPE FROM A CHALK DRAWING BY RUDOLF JETTMAR

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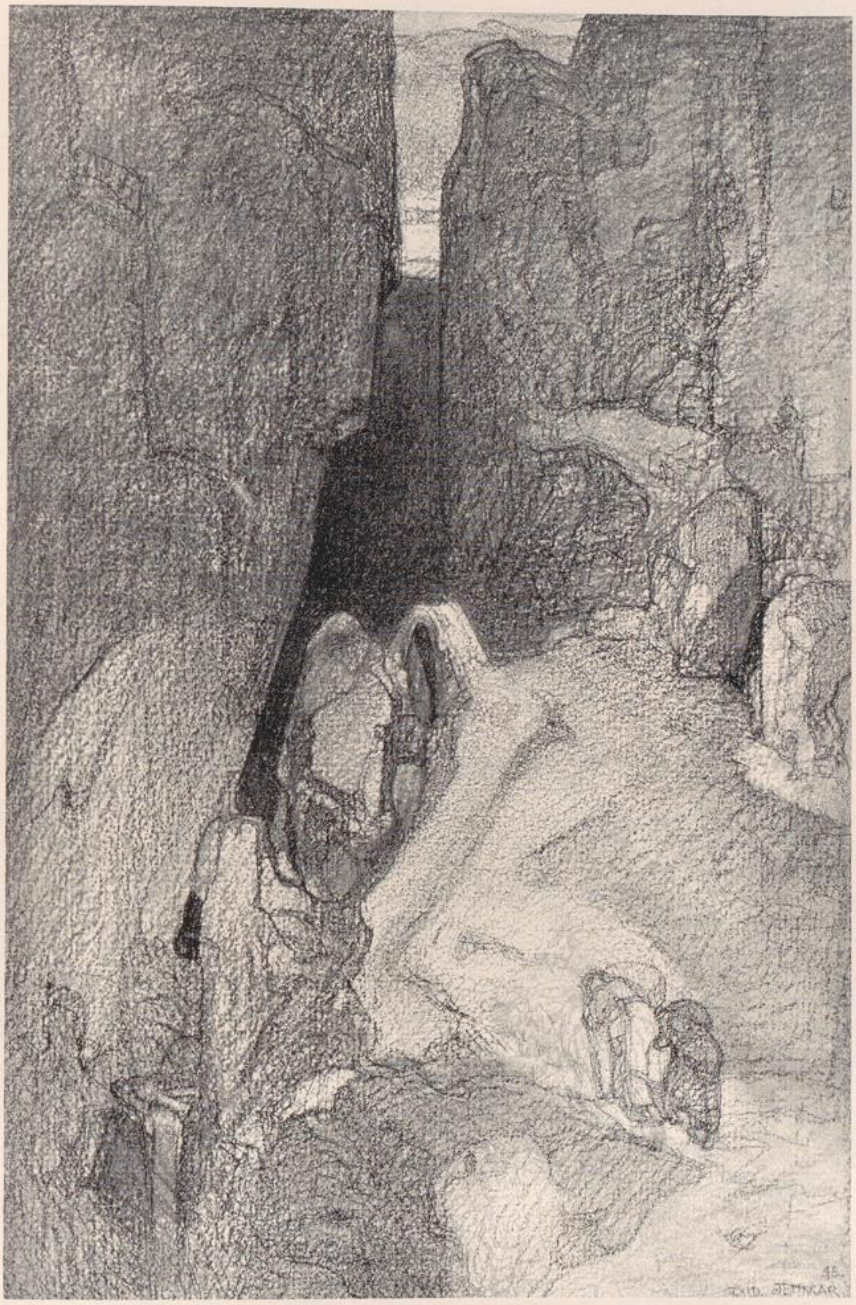

LANDSCAPE. FROM A CHALK DRAWING BY R. JETTMAR

Mr. Gerald Moira contributed four of his cartoons for the new Shakespeare Memorial Theatre at Stratford. One of these fine broad designs was marked in the catalogue under the title of *Bad Weather* ("Unwetter"), rather a novel translation of "gentle Shakespeare's" *Tempest!*

Germany was, perhaps—taking into account the recent development of graphic and illustrative art in the Fatherland—not seen to its full advantage this time. Some coloured drawings by Angelo Jank, of the quaint old town of Rothenburg are worth mentioning. His manner of handling dry pastels, pencil or chalks, forcibly reminds us of the style formerly adopted by the vigorous old masters of wood-cutting. His technique and execution are invigorated by a wholesome kind of sentiment, that may be called essentially German.

Among the other German artists who contributed examples of their characteristic work, may be mentioned: Thoma, Leibl, Liebermann, Leistikow, Lührig, and Ludwig von Hofmann, Max Klinger and Otto Greiner, Richard Müller and Fritz Erler. Some of Professor Adolf von Menzel's crayon drawings were characterised by his rare and curious observation of the foreshortening of figures, etc. Menzel sometimes gives the impression of being a kind of artistically gifted private detective, walking quietly about with searching eyes that see peculiarities of men and things not noticed by ordinary human beings; he always picks them out with a dry sense of humour quite his own. Studies and sketches of this kind are numerous in his more recent work, but they were quite a surprise to many visitors at the Vienna Exhibition.

Belgian and Dutch art was seen to advantage in such artists as Khnopff, Rysselberghe, Learmans, Meunier, Isidore de Rudder, M. Bauer and Louis Potter, whose Dutch and English types remind us somewhat of the old Flemish masters.

In the applied arts and art industry department there were several objects of interest from original designs by Thoma, E. R. Weiss (of Karlsruhe),



"CHARING CROSS STATION" FROM A SKETCH BY F. VON MYRBACH

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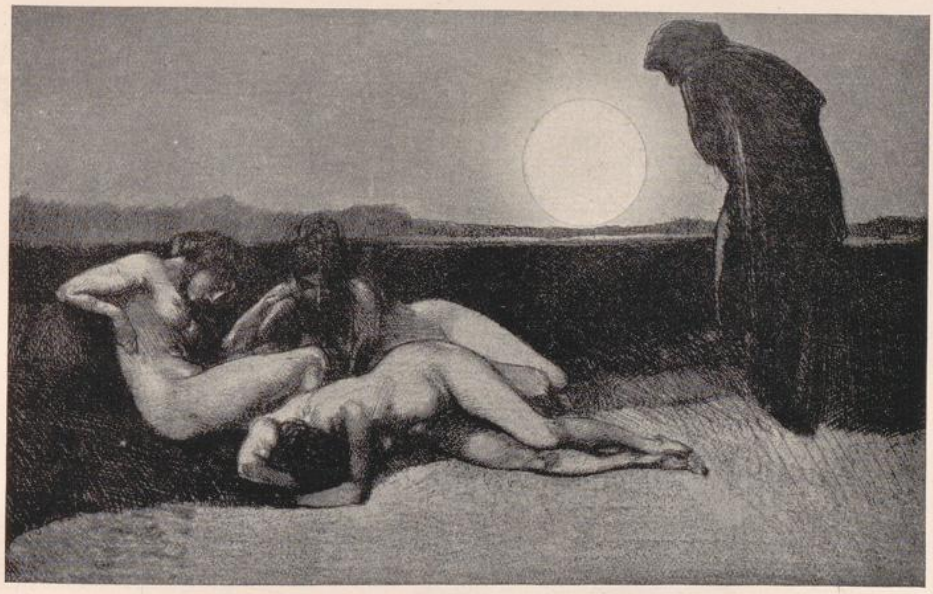
"THE MARKET AT LEMBERG" FROM AN ETCHING BY EMIL ORLIK



"A VISION" FROM AN ETCHING BY RUDOLF JETTMAR

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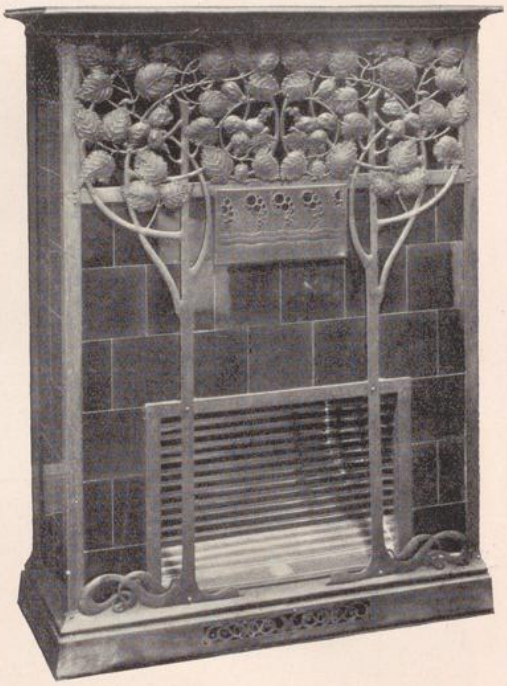
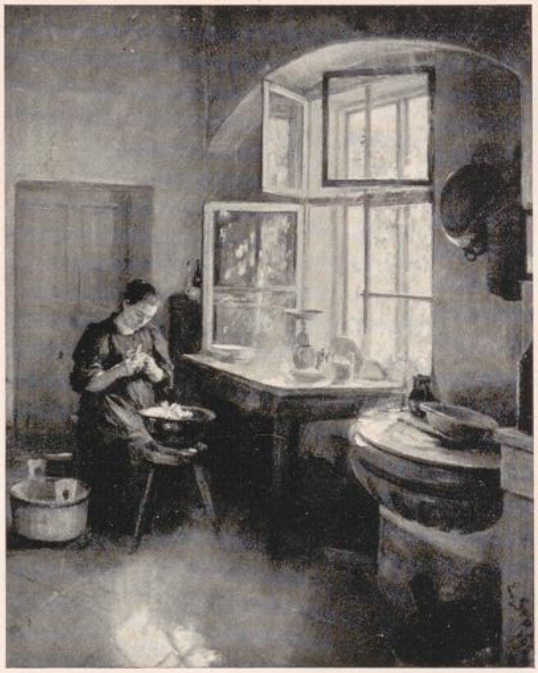
Josef Sattler, Louis Legrand, Carabin (picture frames in woodwork), Vallgren, Elsa von Kalmár, Géza Salzmann, Oberländer, Arthur Illies (Hamburg), Ernst Moritz Geyger (Florence), and the pottery by the von Heider family (Schongau).

Austrian artists contributed a number of drawings and pastels. Baron von Myrbach's sketches included a snap-shot impression of Charing Cross Railway Station (see page 200) and a view of Liverpool Harbour, while Engelhardt, Klimt, Friedrich König, Lenz and List exhibited some of their best work. Ferdinand Andri (specimens of whose work will be found in THE STUDIO of July last) was not seen to such advantage this time as when he first exhibited his studies of Galician peasantry. Among the Austrians not living in Vienna, Emil Orlik (Prague) sent some of his etchings, hand-coloured prints and woodcuts; Ernst Stöhr (St. Pölten) some coloured designs, and Alois Hänish (München) some black-and-white studies of fowls and ducks for book illustration.



GAS STOVE DESIGNED BY R. HAMMEL
EXECUTED BY L. AND C. HARDTMUTH



"IN THE KITCHEN" FROM A WATER-COLOUR BY ERNST STÖHR

Two Austrian artists deserve particular attention, one of whom exhibited for the first time, Hans Przibram. Dr. Hans Przibram is a studied naturalist, whose knowledge of animal life has inspired him with artistic ideas, which are well adapted to book illustrations. His first work of this kind, recently published, is the small *Buchschmuck für den Musenalmanach der Hochschüler Wiens*, examples of which we give on page 207.

Rudolf Jettmar is a young artist of originality and fantasy, gifted with a rich vein of humour and sense of the grotesque. Besides some etchings (examples of which we reproduce on pages 201 and 205) he exhibited some landscape drawings, which cannot but leave a strong impression of romance on the fancy of those who enter into their peculiar charm (see pages 198 and 199).

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The stained glass windows, after designs by Adolf Böhm, may pass for a good specimen of modern handicraft in Vienna, stimulated by the Secessionist movement. Böhm, of whom I had the opportunity to speak on a former occasion, is a true artist, and his method, remarkable as it is for its strong outlines, is well adapted for the making of stained glass patterns, where the leads are not only a principal part of the construction, but also form an important feature of the design.

For the background decoration of the different rooms Messrs. Hofmann, Auchenthaller and Böhm may be congratulated. There was a marked simplicity and unity of character in the whole arrangement, which consisted mainly of nearly white woollen cloth, relieved by some frieze patterns in gold and silver. This made a quiet and discreet background for the numerous exhibits, which, in spite of their number, were nowhere cramped and crowded in the limited space allotted to each object.

Some small pastels in hazy subdued tones were exhibited by George Sauter, and various pen-drawings of architecture by Joseph Pennell. Brangwyn's pastel sketches and J. M. Swan's studies of lions and leopards are examples of English fine art that will never fail to delight the eye of the connoisseur.

The only weak point of the entire show was the exhibition poster by Koloman Moser, which must be pronounced a complete failure, being scarcely discernable in design and scarcely readable in the print. Moser is a gifted artist, but with a tendency to go beyond the limit of his abilities. This tendency is apt to mislead some of our younger artists, particularly so in regard to applied art. Some stained glass-ware which the artist called "Gebrauchsformen" was executed by the firm of Bakolowitz, but their forms, in spite of their title, possessed no qualities of "usefulness." Artists, unless they possess a sound knowledge of the laws, limits, and traditions of each particular branch of applied art and handicrafts, cannot invent new forms for the art industries which they wish to benefit.

Taking the Secessionists' exhibition as a whole it must be admitted that the display of the graphic arts was again a decided success, and



BEDROOM DESIGNED AND CARRIED OUT BY MAX AND SIGISMUND JARAY

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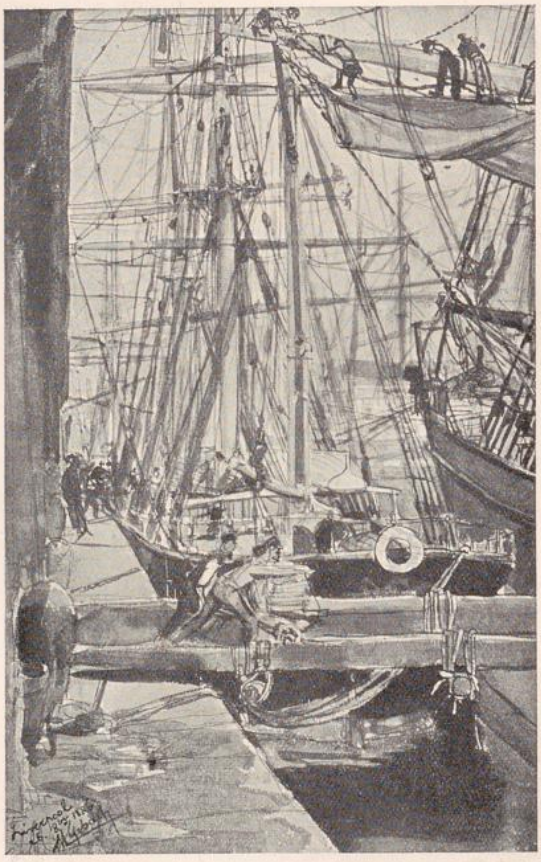
another step forward in the development of modern art in Austria. W. S.

BRISTOL.—The Spring Exhibition of pictures at the Academy is now open, and is attracting a good deal of attention. For the past two or three years the standard of works sent in has been steadily improving, and though the Autumn Exhibition of last year, which was worked up to celebrate the Queen's visit to our city, was, perhaps, more showy by reason of the display of works by the Belgian artists, the present exhibition is one of sterling worth. There are, of course, several paintings which stand out prominently from their fellows, and David Murray's *Old Shoreham*, with its marvellous perspective of sunset sky, is one of them. Another is *The Diamond Jubilee* by Gennaro D'Amato, a picture in which not only are the hundreds of figures massed together with wonderful effect, but almost every one is a carefully drawn portrait. J. C. Dollman, R.I., sends *Crusoe*, and Walter Langley, R.I. is represented by *An Interesting Chapter*, a small work, but a beautifully effective piece of colour.

The members of the Academy have contributed of their best. Mr. Wilde Parsons sends six excellent works dealing with the sea, the largest of which, a scene on the busy Thames, being a thoroughly well-drawn and well-constructed picture. Mr. Armstrong, R.B.A., shows some of his sombre but luminous mountain scenes; and Mr. Reginald Smith, R.B.A., is well represented by his favourite "long-shore" work. *Crantock Bay* is decidedly the best thing Mr. Ehlers has yet done. Construction and colour are both good, whilst the long sweep of sand and distant shore is most delicately handled. At one end of No. IV. Gallery are placed 21 sketches by Sir Wyke Bayliss, P.R.B.A. They are delightful examples of Cathedral Interiors roughly jotted down. But of the whole collection of pictures and sketches, the two gems are undoubtedly *Near Shiplake* and *Aloes at Cannes*. These are small water-colour drawings of tangled weeds and wild flowers in the one case, and a corner of a garden in the other. The work in both is beautifully soft, yet distinct; each leaf is a work of art in itself, and yet there is no sense of laboured and unnecessary work, and no trace of body colour to give unnatural effectiveness. They are by Mr. Alfred Parsons, A.R.A. L. A. B.



"LIVERPOOL HARBOUR" FROM A SKETCH BY F. VON MYRBACH
(See Vienna Studio-Talk)

DUBLIN.—Mr. Jack B. Yeats's Exhibition of "Sketches of Life in the West of Ireland and Elsewhere," which was held in Dublin at the end of last month, proved to be unusually interesting and successful. Owing no doubt to the fact that the time chosen was the week of the Irish Literary

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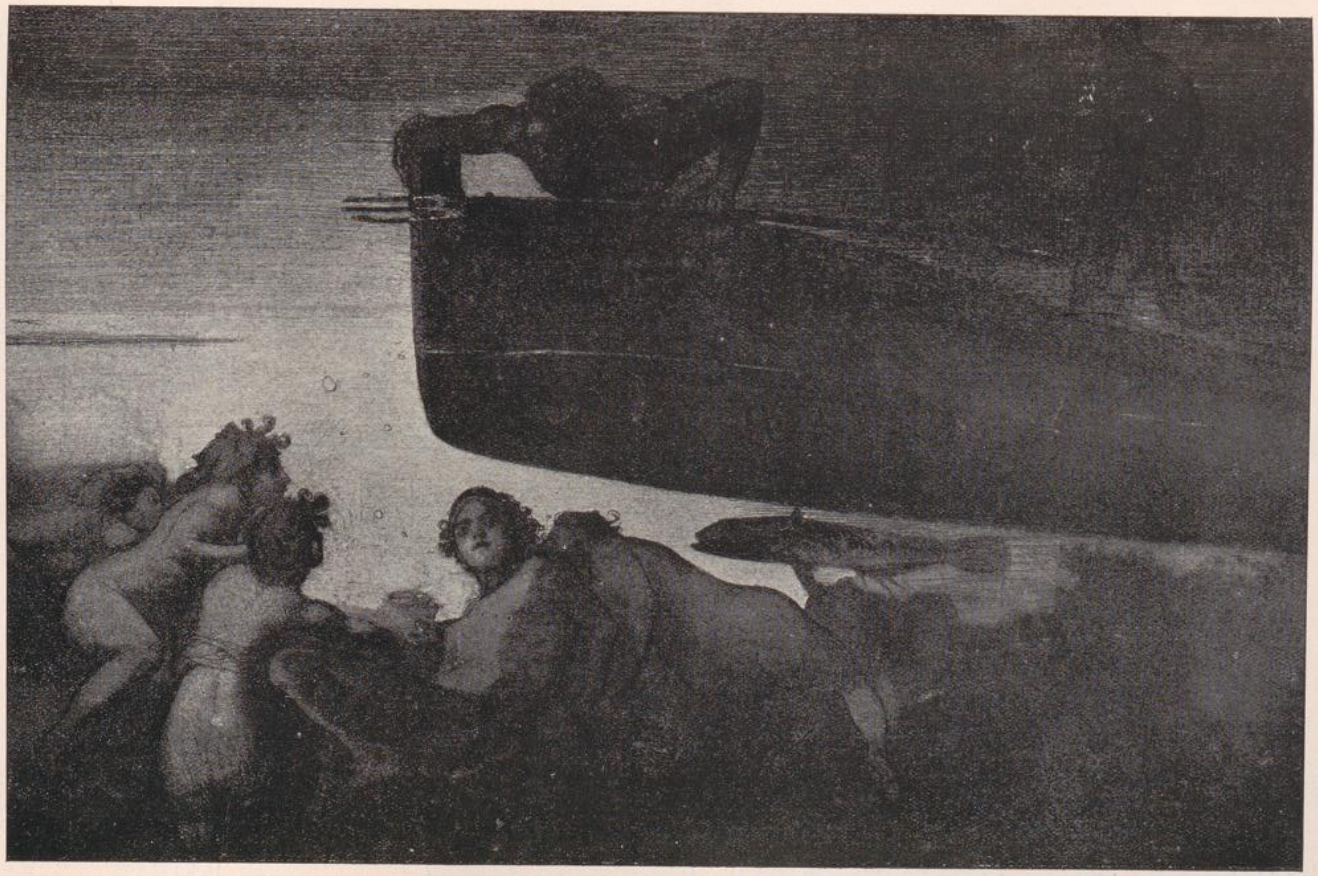

(See Vienna Stuaio-Talk)

FROM AN ETCHING
BY RUDOLF JETTMAR

Theatre performances—a gala week in Dublin for artists and authors—a great deal of attention was attracted to the exhibition, and the room in which it was held was almost constantly crowded with visitors. Mr. Yeats, who is a brother of the poet, has a quite remarkable gift for interpreting the quaintly humorous side of Irish peasant life. His sketches have all an extraordinary vigour and truthfulness, and convey an idea of movement rarely seen in latter-day work. This is especially true of his horses and donkeys. They are all alive, and all unmistakably Irish. His character sketches, too, are remarkable for their originality and energy of conception, and represent a new and very virile note in Irish art.

Anyone who knows Ireland—and more particularly the West of Ireland—will at once recognise those familiar figures the horse-dealers and jockeys, the returned emigrant, the aristocratic-looking peasant with more than a dash of Spanish blood in his veins, the wild-eyed story-teller—a veritable "Hanrahan the Red." All these are well-defined types of character, of which you may see examples every day in the remoter districts; but, though abounding in artistic possibilities, this wild, colourful life of the western seaboard has, till now, remained untransferred to canvas. Mr. Yeats's work would seem, by its very excess of energy, to owe much to the traditional poetic and imaginative power of the race to which he belongs, and he may be hailed as the first modern Irish artist who has sounded a clear and definite "Celtic note."

E. D.



ILLUSTRATION FOR A FAIRY TALE BY FRIEDRICH KÖNIG

(See Vienna Studio-Talk)

CANADA.—George Agnew Reid, R.C.A., President of the Ontario Society of Artists, is a Canadian by birth. He has studied in the Academy of Fine Arts, Philadelphia; in Paris under Constant, Laurens, Dagnan-Bouveret; in Italy; and in Madrid, giving especial attention there to the works of Velasquez. His sympathies are distinctively Canadian, and, besides landscapes, he has painted many figure subjects of Canadian life, which are widely known and appreciated both in Canada and in the United States. In 1889 he exhibited for the first time at the Salon. Three pictures were accepted and well hung, a large oil, *Dreaming*, being placed on the line; this picture was shortly afterwards purchased by the Royal Canadian Academy for the National Gallery at Ottawa. Mr. Reid has since exhibited frequently in Paris and at many exhibitions in the United States and Canada. In 1893, at Chicago, *The Foreclosure of the Mortgage* received a medal and was very generally appreciated. In each figure composition the intangible elements of light, colour, and atmosphere are most sensibly present. The whole effect, enveloped by its light of morning, noon, or evening, is evidently pre-eminent in the artist's mind, so that whether it is a group of boys in a hay-loft, a

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BOOK ILLUSTRATIONS
(See Vienna Studio-Talk)

BY DR. HANS PRZIBRAM
From "Musenalmanach der Hochschüler Wiens, 1900" (Berlin: H. G. Meyer)

mother with her baby in her arms, an old woman winding wool, or a party of old men discussing some question of politics, the artistic, poetic presentment of these common-place facts endows them with a charm not to be found in the story alone. In all this there is an attempt also to make the method of expression suitable to the idea expressed. In *Adagio*, for example, we feel the charm of the slow movement from which it takes its name.

For the last four or five years Mr. Reid has been giving special attention to decorative subjects, feeling that this field offers the best means of expression to the figure painter. Some three years ago he, with several other Toronto artists, presented to the City Council a plan of decoration for a portion of the interior of the new City Hall. Though the designs were well received, the Council did not see its way to carrying them out at that time, and it seemed as if the whole effort would have to be abandoned. To prevent this, Mr. Reid offered to decorate a part of the main corridor in the hope that it would form the beginning of a municipal effort in this direction. The offer was accepted, and the work was undertaken, at Mr. Reid's suggestion, under the supervision of the Guild of Civic Art, a chartered body which owed its formation to the efforts of Mr Reid, and a small group of men interested in mural decoration. This set of decorations was recently presented formally to the city.



Pioneers was the subject chosen. The decorations consist of two large panels (7 ft. by 17 ft.), and the spandrils of the three arches which form the main entrance to the corridor. The large panels represent the settlers of the country, men who in the early years of the century cleared and surveyed the land, and whose descendants enjoy to-day the results of their labours. In the spandrils the subject is symbolically treated by four figures representing "Discovery," "Fame," "Fortune," and "Adventure," and the motto which they uphold reads, "Hail to the Pioneers; their names and deeds, remembered and forgotten, we honour here." These panels are thoroughly decorative in effect. Strong contrasts of colour have been avoided, thus helping the flat effect so essential in wall decoration. The elimination of inconsequent details, the broad masses of colour, and the border surrounding the whole serve the purpose very happily. The pleasant

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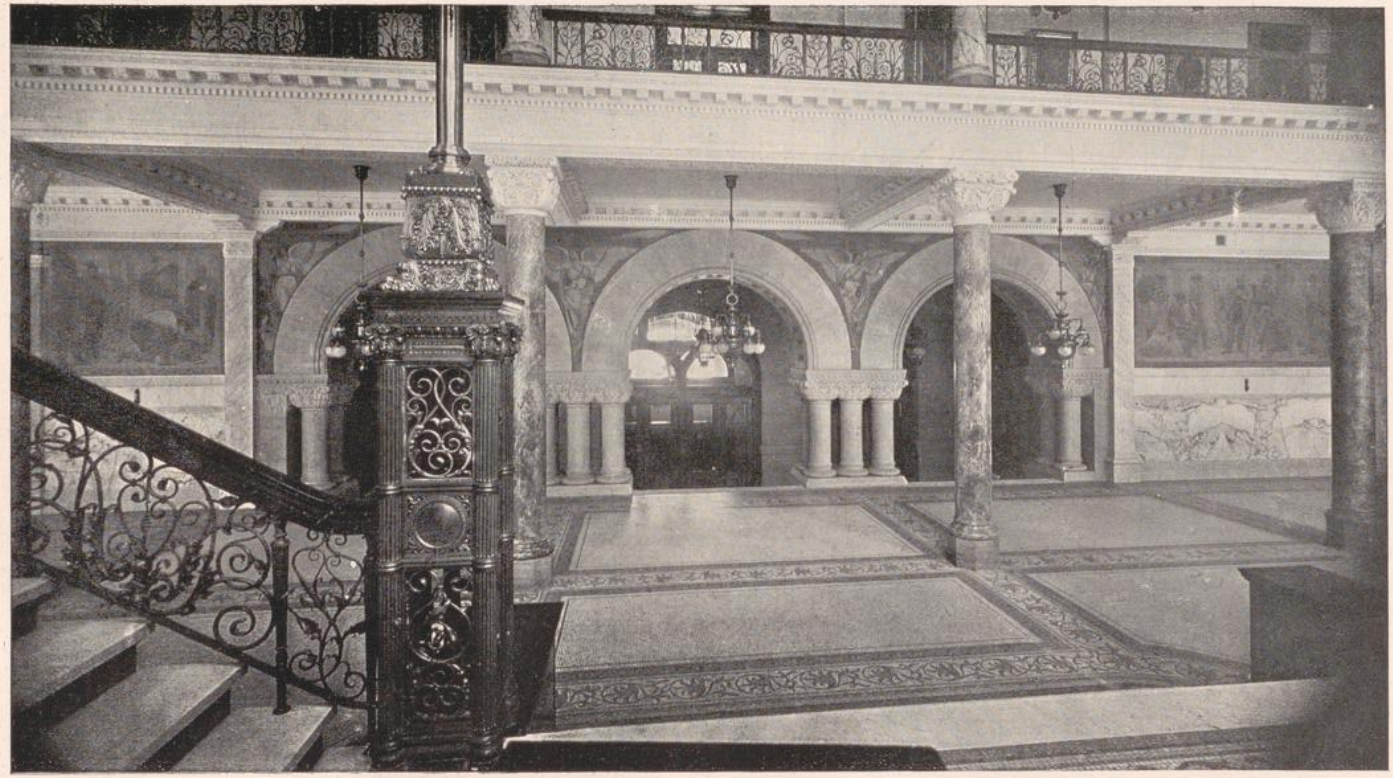
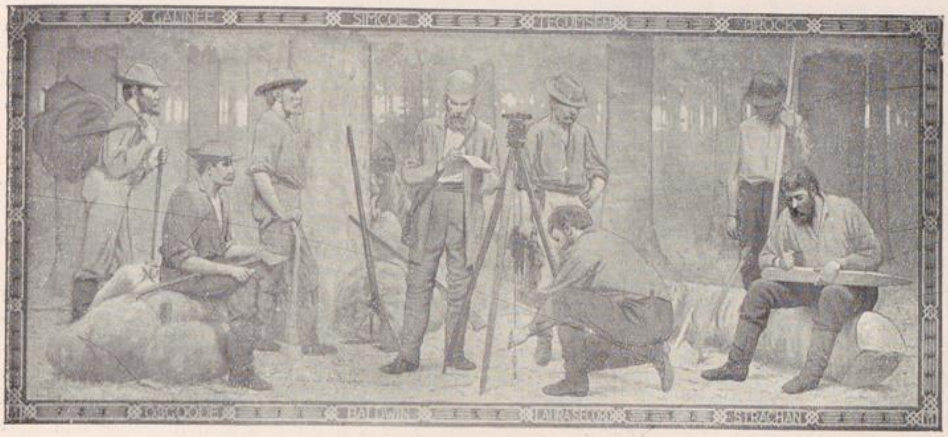


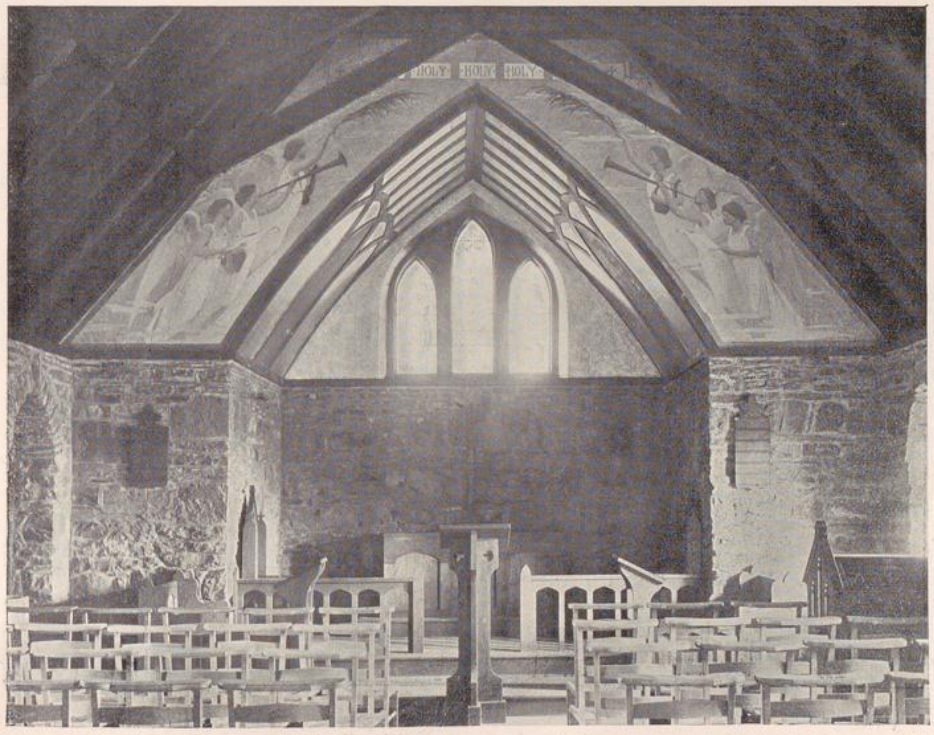
THE CITY HALL, TORONTO, SHOWING
MURAL DECORATIONS BY G. A. REID



"PIONEERS" MURAL DECORATION — BY G. A. REID

scheme of purples, blues, soft reds and greys make a harmonious whole, giving life and beauty to the somewhat new and comparatively lifeless white walls of the interior of the building.

Mr. Reid has also produced a very charming effect in a frieze designed for a country house in the Catskills. The tender green of spring melts imperceptibly into the warmer tones of



CHURCH DECORATIONS — BY G. A. REID

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summer, and these into the reds and russets of autumn. Figures carry out the idea of the seasons, a shepherd lad piping to his sheep, a family group resting in the grateful shades which summer gives, and an apple gatherer surrounded by the rich harvest. The whole is bathed in the delicious mist of Indian summer. J. G.

MELBOURNE.—Last month reference was made under this heading to Mr. D. M. Meldrum and the painting entitled *Welcome News*, which gained for the young artist the Victorian Travelling Scholarship of £150 per annum, which will enable him to pay visits to the principal art-centres of the Old World. We have pleasure now in giving an illustration (page 211) of the painting in question.

REVIEWS.

The Anglo-Saxon Review. Vol. 3. (London and New York: John Lane.) The present volume deals to a large extent with historical and political subjects. Its illustrations consist of photogravure reproductions of *Napoleon Bonaparte* by Denon, *George Canning*, by Gainsborough, *Percy Bysshe Shelley*, by Amelia Curran, *Mary Shelley*, by R. Rothwell, *Paderewski*, from an excellent charcoal drawing by Emil Fuchs, and *Marie de Guise-Lorraine*, from the painting attributed to Clouet. The design upon the leather cover is imitated from a copy of the work "Bavaria Pia," presumably bound for Charles I. Mr. Cyril Davenport's note upon books bound for this monarch is of considerable interest to the bibliophile.

Pittura Italiana Antiqua e Moderna. By ALGREDO MELANI. (Milan: Hoepli.) This is an admirably-arranged and most useful little volume, somewhat spoiled in its general appearance by the very narrow margin of its pages, the result probably of its author's wish that it should serve as a pocket-guide to travellers. It begins with Etruscan and ends with Neo-classic and modern painting, passing in exhaustive review all the most typical examples of the pictorial art which the Italian peninsula has produced. The illustrations are excellent, and include a great number of reproductions of works of art which



"A STORY" BY GEORGE AGNEW REID

(By permission of E. B. Osler, Esq.)

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"WELCOME NEWS" *(See Melbourne Studio-Talk)* BY D. M. MELDRUM

have not hitherto been rendered easily accessible to the student. The frescoes and painted pottery from Corneto, Vulci, Pompeii, and elsewhere are well chosen and characteristic, whilst the examples of early Christian art from the catacombs and churches are equally felicitous. The gradual evolution of painting from its subordinate position as a mere adjunct to architecture to that of an independent art, can be readily traced in this admirable series of pictures; and, alas, its gradual decline in Italy during the 17th and 18th centuries, when the religious zeal which had produced so many masterpieces was waxing cold, is equally well brought out. The author expresses great hopes of a revival in his native land of the art which made her a leader in Europe for nearly 200 years, and gives a list of modern Italian painters of talent, many of whom, notably Segantini, have shown some of the reverent feeling for truth and beauty which characterised their great predecessors. The *Pittura Italiana* is one of a series of handbooks which would well repay translation into English, for unfortunately few of those to whom it would be most useful are likely to be able to read it in the original.

Gordon Craig's Book of Penny Toys. (London: Lamley & Co.) Price 10*s.* 6*d.* net. Mr. Gordon Craig prefers the old penny wooden toys to the modern metal ones. He says they have "more expression" and "more colour," and are "perfect things in their way." And so he has drawn a number of them full size in his own archaic manner, printed them upon a coarse paper, painted them in their natural colours, and made a book of them that will please many—both old and young.

Little Journeys to the Homes of Eminent Painters. By ELBERT HUBBARD. (New York and London: G. P. Putnam's Sons.) Price 6*s.* A collection of chatty and most readable essays upon Michael Angelo, Rembrandt, Rubens, Meissonier, Titian, Van Dyck, Fortuny, Ary Scheffer, Millet, Joshua Reynolds, Landseer, and Doré. To those who desire to know something of the lives and work of these men, and who have no mind to read the ponderous and more learned tomes which have

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been written upon them, we cordially recommend this unpretentious, lively little book.

Arts and Crafts Essays. With a preface by WILLIAM MORRIS. (London and Bombay: Longmans Green.) Price *2s. 6d.* net. A reprint of short essays written by various members of the Arts and Crafts Exhibition Society (London), dealing with furniture, textiles, embroidery, and many other subjects connected with the decorative arts. They are on the whole most excellent in their general tendency, and would form suitable introductory papers to more important works on their respective subjects.

Highways and Byways in Yorkshire. By ARTHUR H. NORWAY. Illustrated by JOSEPH PENNELL and HUGH THOMSON. (London: Macmillan & Co.) Price *6s.* Mr. Norway is to be congratulated upon his readable, interesting, and most companionable book. Descriptions of scenery and of pleasant walks, country traditions, folklore and anecdote are pleasantly interspersed with numerous pen and ink sketches of picturesque spots by Mr. Joseph Pennell, and of old-time incidents by Mr. Hugh Thomson. The whole book is admirably conceived and executed.

The "Halls." Pictured by G. F. SCOTSON-CLARK. (London: Fisher Unwin.) That Mr. Scotson-Clark has borrowed much from the Beggarstaff Brothers it were idle to deny, but the illustrations to the book now under consideration give evidence of an intelligent appreciation of other men's work, and bear no sign of that deadly mechanical imitation with which we are all too familiar. Mr. Scotson-Clark is not invariably fortunate in catching the likeness of the kings and queens of the music halls with whom it is his business to deal. The portraits of Miss Marie Lloyd and Miss Marie Loftus would certainly surprise the nearest and dearest to those ladies, but on the other hand the Eugene Stratton and Herbert Campbell are subtly observed and depicted in the most happy manner. We cannot honestly congratulate the publisher on the appearance of this volume; we have read the text more with amazement than amusement.

Freilicht: 100 Modellstudien, von Professor MAX KOCH. *Der Akt: 100 Modellstudien*, von MAX KOCH und OTTO RIETTI. (Leipzic: Internationaler Kunstverlag: M. Bauer & Co.) Both these books have the same object, to provide artists with studies of the nude figure in action and set against natural backgrounds. In "Freilicht" the hundred studies are purely realistic productions of photographs taken in the open air; and in "Der Akt" an attempt has been made to adapt the poses of the figures to the purposes of the architect and designer. The idea in each case is commendable, and the intention is excellent; but the books lose some of their value as guides to artistic practice by reason of the want of taste shown by the authors in their choice of the models from whom the photographs have been taken. Few of the figures represented have much beauty, and in some cases they are actually unsuited for pictorial treatment. Better selection of material would have made both publications infinitely more useful than they are at present.

The Artistic Anatomy of the Horse. By HUGH W. ARMSTEAD, M.D., F.R.C.S. With Illustrations from Drawings by the Author. (London: Baillière, Tindal & Cox.) Although Dr. Armstead, in his preface, declares that he does not claim to have evolved any original idea in this work, he is to be credited with a very accurate perception of artistic requirements. His experience as a teacher of, and lecturer on, the anatomy of animals, in Mr. F. Calderon's School of Animal Painting, showed him the need of an elementary book on the structure of the horse, the animal most often represented in pictures, and he may fairly be said to have supplied just what was wanted for the instruction of students, and as a guide to more advanced workers. His drawings are clear and intelligible, detailed enough to explain even small matters, but not so elaborated that they are likely to puzzle people of limited experience; and his written explanations are tabulated and arranged with excellent judgment, and supplement the illustrations quite adequately. The book is one that should find its way into the great majority of studios, and it will be generally helpful.

The Golden Age. By KENNETH GRAHAME. Illustrated by MAXFIELD PARRISH. (London and New York: John Lane.) Price *6s.* net. The work of Mr. Maxfield Parrish, an American artist of exceptional ability, has been referred to before in the pages of THE STUDIO. The drawings which he has contributed to this new edition of Mr. Kenneth Grahame's delightful book are remarkable in conception, and possess much originality in execution. The artist might be described as a long-sighted impressionist with a strong decorative instinct. His foreground figures, although drawn with great delicacy, are often in subjection to the background, which is treated with much detail. "You haven't been to Rome, have you?" is a remarkable instance of this; but others almost as notable are not wanting in *The Golden Age.*

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ILLUSTRATION BY MAXFIELD PARRISH
FROM "THE GOLDEN AGE" *(John Lane)*

Disregard to naturalistic lighting is always excusable in decoration; indeed it is doubtful if its extinction be not almost a necessity in all works of such a character. Whether this be admitted or not, Mr. Parrish deals with light as he wants it to be, and not as it is, and the resulting effect is by no means disagreeable. He is most daringly inconsistent, and yet is never offensively so.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

Design for a Fretwork Clock.

(A XLVI.)

The First Prize (*Four guineas*) is awarded to *T'other Guv'nor* (Edward Pay, 27 Milton Court Road, New Cross, S.E.).

The Second Prize (*Three guineas*) to *Ora* (E. H. Rouse, 33 Chesholm Road, Stoke Newington, N.).

The Third Prize (*Two guineas*) to *Vectis* (Alys Walton, Datchelor, Upton Road, Haylands, Ryde, Isle of Wight).

The Fourth Prize (*One guinea*) to *Nektia* (Walter Cleghorn, 10 Albert Road, Langside, Glasgow).

Honourable mention is given to:—*Kohinoor* (Harry Woodrow); and *Thistle Top* (John Edine).

The judges find many of the designs good, but evidence of constructive knowledge is generally lacking.

Design Symbolical of "Winter."

(B XLVI.)

The First Prize (*One guinea*) is awarded to *Meliagaunce* (Christine D. Angus, Bidston, Birkenhead).

The Second Prize (*Half-a-guinea*) to *Malvolio* (Olive Allen, 53 Newsham Drive, Liverpool).

Honourable mention is given to *Jason* (John Thirtle, The Elms, Banstead Road, Ewell, Surrey); *Chat Noir* (A. Leete); *Fighting Mac* (T. S. Brydone); *Isca* (Ethel Larcombe); "*No. X.*" (Tom Day); *Pan* (Fred. H. Ball); and *Zeto* (Will E. Tyler).

Study of Leafless Trees.

(D XXX.)

The First Prize (*One guinea*) is awarded to *Amidol* (Seymour Conway, Inglecroft, Beckenham).

The Second Prize (*Half-a-guinea*) to *Ouzel* (W. C. Crafts, 9 Northwick Terrace, Cheltenham).

Honourable mention is given to:—*Bayford* (L. M. Powell); *Cockyleekie* (John Lea); *Euripides* (Percy Lund); *Fricka* (Mrs. F. S. Robinson); *Little Tats* (Mrs. Delver Broughton); *Nash* (F. H. Duffield); *Navig* (Pavin Coutts); *Osceola* (W. M. Dodson); *Peter* (A. H. Robinson); *Sweet Pea* (Miss P. Rochussen); *Sepia* (J. D. Turner); and *Yaffti* (Miss C. H. Gunner).

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FIRST PRIZE
COMP. B XLVI
BY "MELIAGAUNCE"

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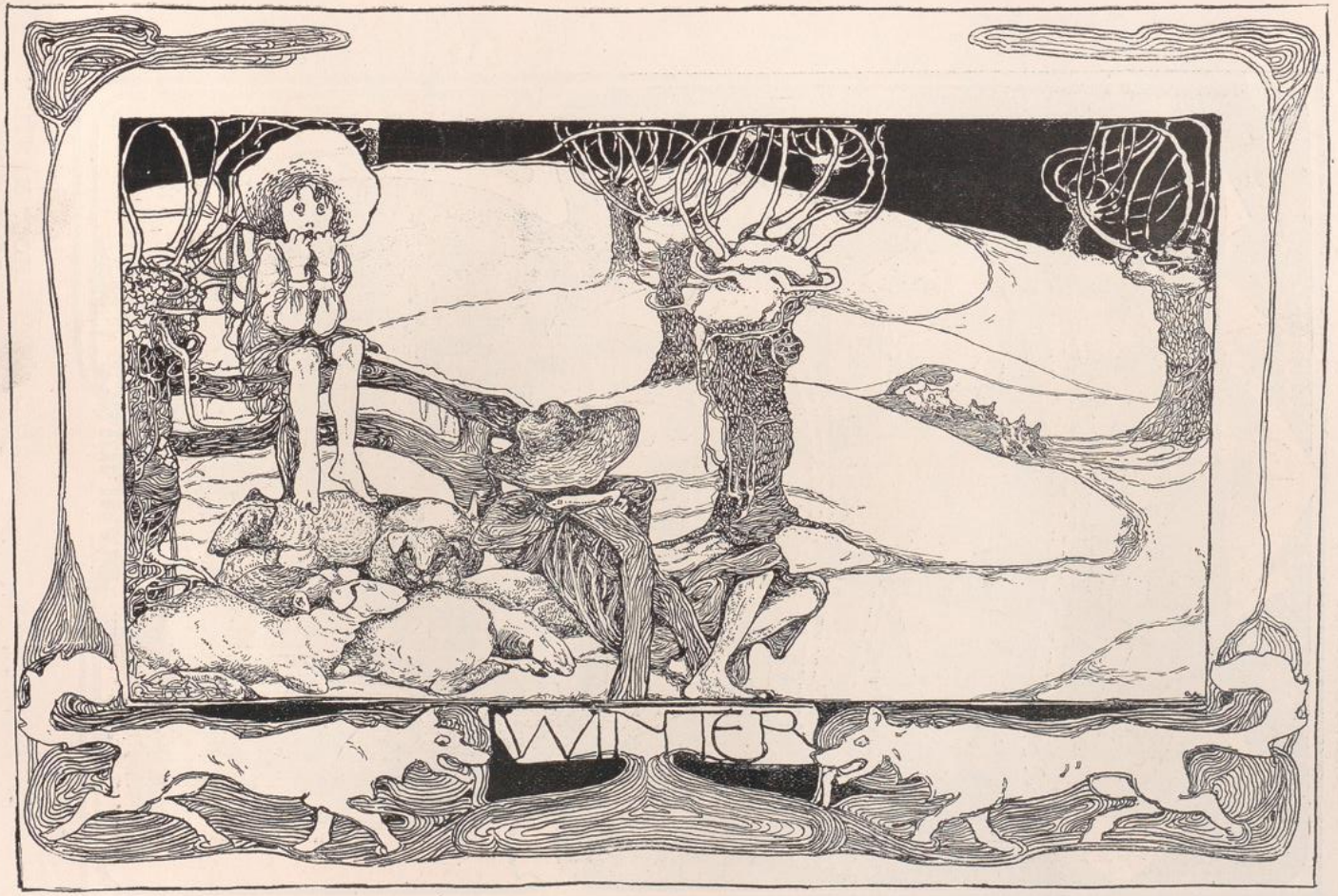

SECOND PRIZE COMP.
B XLVI BY "MALVOLIO"

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HON. MENTION
COMP. B XLVI
BY "JASON"

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FIRST PRIZE COMP.
D XXX BY "AMIDOL"

THE LAY FIGURE. SPORT, ART, AND ART STUDENTS.

"DON'T talk to me about sport," lisped the Minor Poet; "it's a hateful thing—a form of war, indeed, having its own lists of killed, wounded, and maimed. When men have become gentler, thoroughly civilised, they won't harm one another for the sake of exercise, nor will women——"

"Leave the women alone," sneered the Journalist. "Man alive! the gentler sex happens to be also 'the belligerent sex,' as Mr. Lang warns you, and you'll get yourself into boiling hot water if you attack their sports."

"Why be rude in a discussion?" the Philosopher asked calmly. "The Poet is perfectly right in his remark that sport is a form of war; only he forgets, like most of us, that all human pleasures and businesses exact the same battle-toll of maimed, wounded, and killed. Yes, like it or not, the sum of life is war in a thousand forms; and peace—well, peace is but a dream, a delusion of minds which do not try to think truly. Our friend the Poet has clearly a good inkling of the truth, and he is also right when he says that, as civilisation advances and men become more sensitive, the love of sport grows tamer in its manifestations."

"Tamer, yes!" said the Lay Figure, "but not necessarily nobler. For example, when in Italy and Spain a bull fight was a sort of tournament between knights of the best families and savage bulls, and when, as happened usually, the knights fared much worse than their antagonists, the pluck displayed in this form of sport had something admirable about it; but that something certainly vanished when the knights, to save their own skins, became heroes at second-hand, paying men of the lower classes to do their fighting. And, by the way, our British delight in sport has begun to exhibit itself more in gate money than in games. We, too, are becoming athletes by proxy."

"Still, that's better than nothing," said the Art Critic, "and I wish *all* our artists had even a second-hand interest in sports and games; for their work would gain in vigour—would, in fact, lose the tendency it now has towards a boudoir-like sentiment—if they took pleasure in watching those games which require great physical strength and stamina."

"I have thought myself," said the Lay Figure, "that in all schools of art great encouragement should be given to cricket, tennis, football, racquets, and fives."

"Surely, football would be too dangerous for the painting arm," suggested the Man with a Clay Pipe. "Hockey would be better. It's a ladies' game now, and I'm old enough to play it myself."

"But," continued the Lay Figure, "what I am driving at is this: that the atmosphere of a painting class, with its dead heat and its smell of oil paint drying, is a bad thing for students; so let its unwholesome influence be counteracted by regular exercise in the open air. The aim of a school of art should be that of turning youngsters of real talent into healthy as well as clever craftsfolk; but at present, unhappily, the health part of this programme is neglected, all kinds of temptations to overwork being thrust upon the attention of ambitious students."

"How true that is!" cried the Art Critic. "I could name case after case in which temptations to overwork have had the effect of ruining the health of students. Clever girls are the first to suffer."

"Naturally," said the Lay Figure. "Women never do anything by halves. Indeed, it is commonly their misfortune to defeat their own ends by doing too much, by being far too enthusiastic; and certainly it is high time that public attention should be drawn to the encouraged excess of work from which girls suffer in some schools of art. South Kensington should look into this matter."

"I agree with you there," said the Art Critic, "but the whole truth has yet to be spoken. Here in England the system of art education is bad throughout, for it is in absolute antagonism with all other kinds of education. Instead of bringing students into close touch with their country's life and traditions, it isolates them from the outside world, and confines them in a mere hothouse of academicism, where they are apt to sprout rapidly into prigs of the least amusing type."

"In other words," said the Lay Figure, "we need in art schools a public spirit of manliness equal to that which is found at Oxford and Cambridge. And this is all the more necessary because the artistic temperament in men is not a masculine gift; it is androgynous, as Coleridge pointed out. At the present moment its feminine qualities are being pampered far too much in the art schools; and so I should like to see it invigorated by the influences of sport."

"Stunning!" cried the Journalist. "Think of a cricket match between the Students of the Royal Academy and Eton or Harrow! That would indeed help to popularise art in England."

"And in all countries that have national sports," said THE LAY FIGURE.

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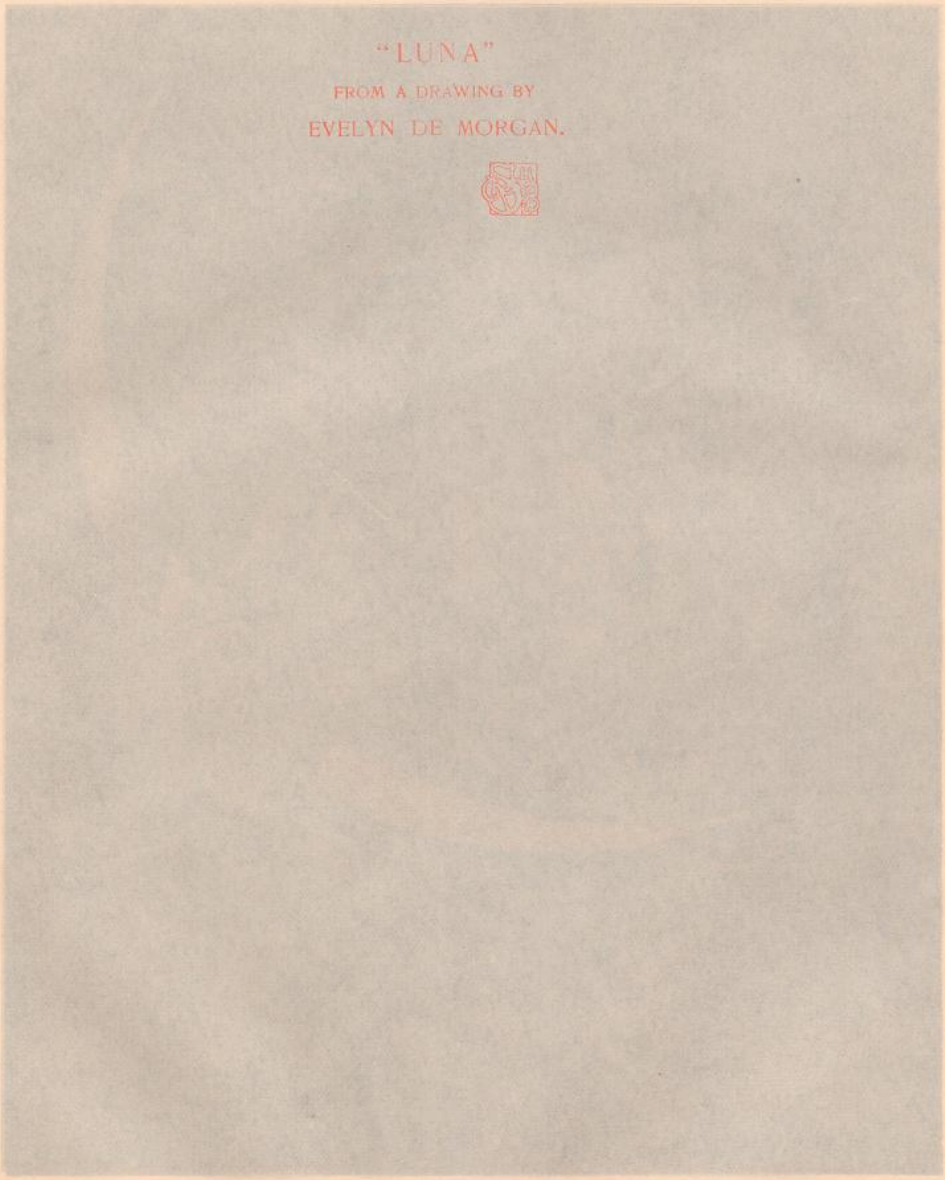
THE ART OF MRS. WILLIAM DE MORGAN. BY W. SHAW SPARROW.

THE maiden name of Mrs. William De Morgan was Evelyn Pickering, and twenty-three years have passed since that name appeared for the first time in the catalogue of an important exhibition of pictures. A painting in oil was hung then (1877) at the Grosvenor Gallery; it had for its subject *Ariadne in Naxos*; it was close in drawing, thoughtful and precise in composition; and its style, its general character, was Pre-Raphaelite, but not as yet in what may be called a Victorian manner. Its painter, that is to say, was not in 1877 a devoted follower of the Pre-Raphaelite Brotherhood. Miss Pickering, indeed—the maiden name seems the right one to employ when speaking of the artist's early work—had in those days barely scraped acquaintance with the most noted men of genius who had been influenced by the modern Pre-Raphaelite movement. She had not seen the pictures that Millais painted in his first period, nor had she a chance of becoming familiar with them till they were brought once more to public notice by the Millais Exhibition of 1886. With Rossetti's poetry, in 1877, Miss Pickering was well acquainted, but of his genius in painting she knew scarcely anything at all, and it remained almost unknown to her till she visited that fine show of Rossetti's pictures which was held after his death. As regards Burne-Jones, she certainly had seen a few of his paintings, and had certainly been moved by their peculiar greatness; but the influence of Burne-Jones had not then appeared in her work and become what it was soon to be—a determinant factor in the formation of her settled character as an artist. The short of the matter is that Miss Pickering's style had come to her at first-hand, a natural expression of her spiritual nature. She understood the great predecessors of Raphael; she and they were congenial: "across the great gulf of time they exchanged smiles and a salute." Even as a child she made friends with those who were represented in the National Gallery; it was from their pictures that her inborn love of art received its earliest encouragement.

Other æsthetic influences came soon afterwards, the first of these being the wise sympathy and the rich, suggestive art of her uncle, Mr. Roddam Spencer Stanhope. Then followed a course of academic study. It began at the Slade



"MATER DOLOROSA" BY EVELYN DE MORGAN



"LUNA"

FROM A DRAWING BY

EVELYN DE MORGAN.

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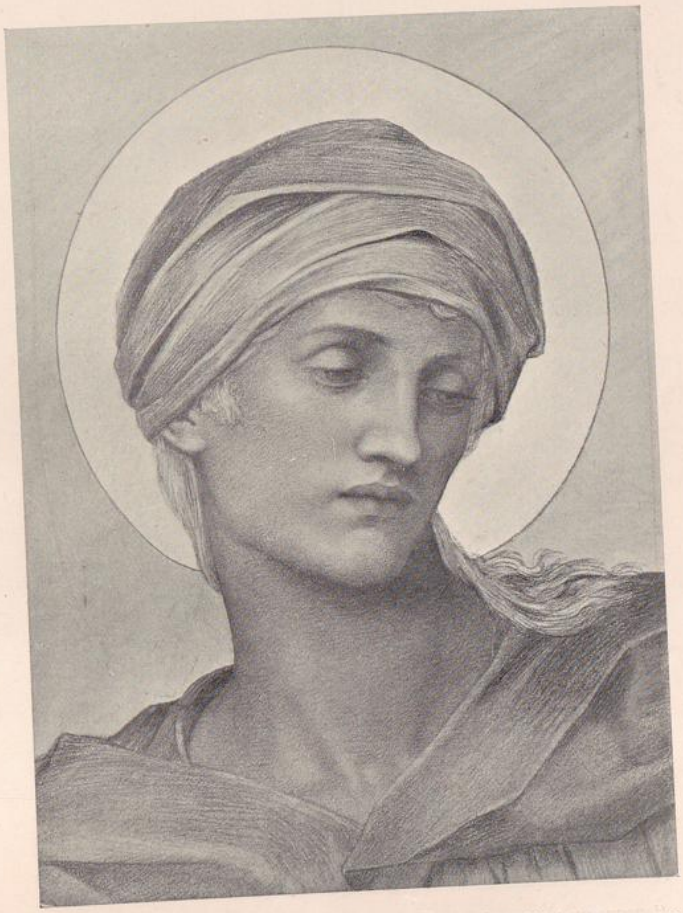

"MATER DOLOROSA" BY EVELYN DE MORGAN

School, when Miss Pickering was sixteen; and it ended there eighteen months later, when she won the Slade Scholarship, a valuable prize given for a term of three years. Though valuable, this scholarship had attached to it certain conditions which Miss Pickering found irksome, so she boldly threw it up at the end of the first year, and started to paint pictures on her own account. This happened in 1877, a few months before *Ariadne in Naxos* was exhibited at the Grosvenor Gallery.

About the same time Mr. Stanhope went to live in Italy, and year by year his niece passed several months with him, so that she was able to study her favourite Italian masters in their own home, amid surroundings friendly both to them and to a right appreciation of their naïve and serene merits. In England, the sentiment of a primitive painter is very rarely understood, so at variance is it with the habits of mind engendered by the grim warfare of life in huge commercial districts and cities. This helps to explain why our English Pre-Raphaelites have always had many opponents, even among artists and those who profess to be art lovers. And one remembers, also, that their German forerunners—Overbeck, Cornelius, and their disciples—were not more fortunate; in youth they had nothing in common with that public-spirited enthusiasm which appeared in Germany after the fall of Napoleon; and it is worth noting that even Goethe, usually a most generous-minded critic, had no patience with them and their sincere reverence for the devotional art of the early Italians. Indeed, he told Eckermann that a revival of old-fashioned styles in art ought to be looked upon as "a sort of masquerade, which can, in the long run, do no good, but must, on the contrary, have a bad effect on the man who adopts it. Such a thing," said he, "is in contradiction to the age in which we live, and will confirm the empty and shallow way of thinking and feeling in which it originated. It is well enough, on a merry winter's evening, to go to a masquerade as a Turk; but what should we think of a man who wore such a mask all the year round? We should think that he was crazy, or in a fair way to become so before long."



"STUDY OF DRAPERY" BY EVELYN DE MORGAN

This is one manner of viewing a revival of old styles in art; but is it really a comprehensive manner? One may venture to think not, and for the following reason. No great primitive phase of art seems archaic to those who are never tired of living with it in congenial surroundings, such as may be found in some old Flemish and Italian cities; cities where the present seems actually to sleep in the past, so soon

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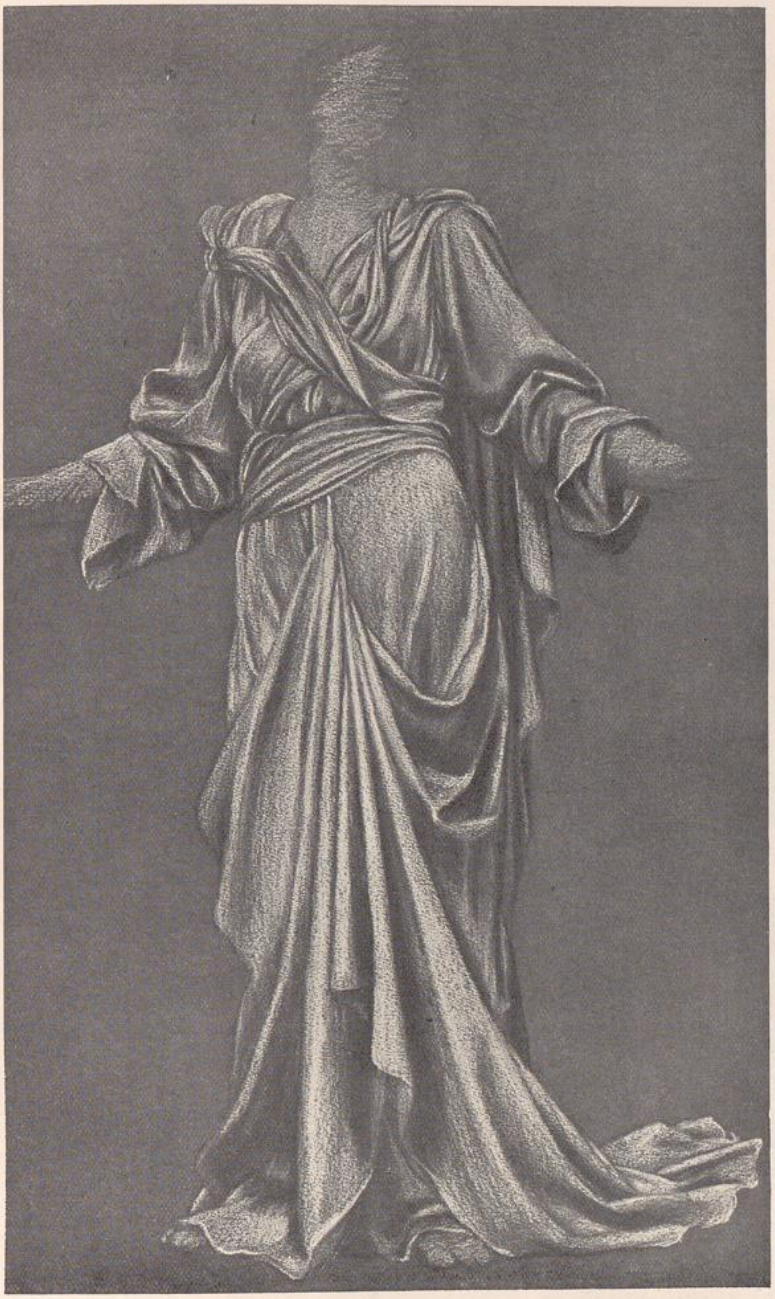

STUDY OF DRAPERY
BY EVELYN DE MORGAN

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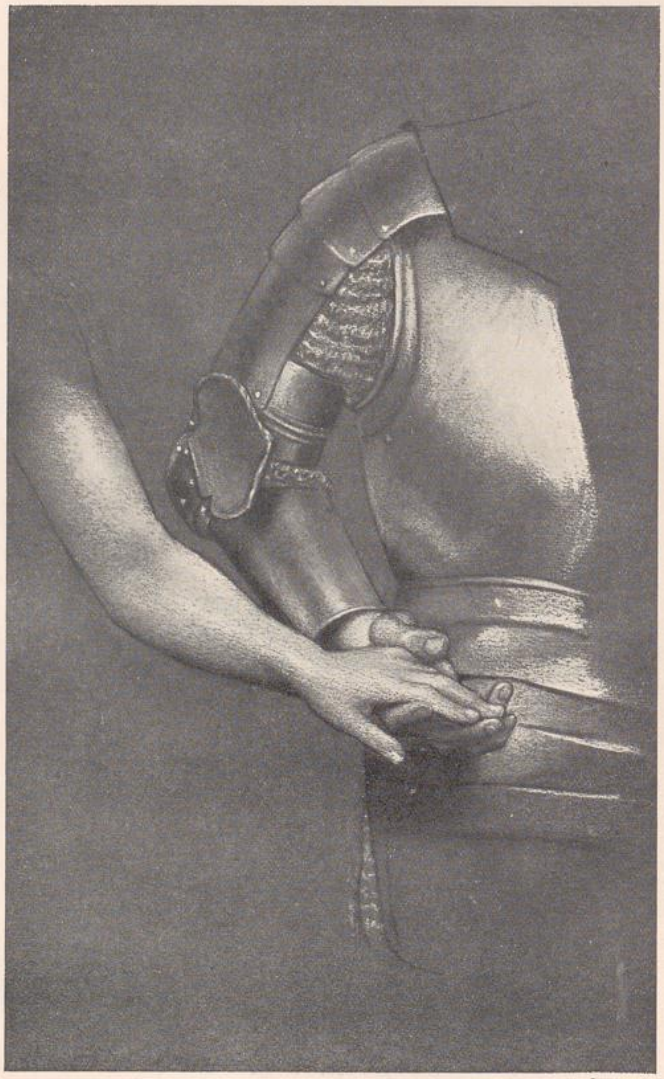
are its modes of thought forgotten by anyone who, penetrated with the *genius loci*, has imagination enough to become a spiritual contemporary of the early Old Masters whose work he loves best to contemplate. To such a student—call him a visionary if you like—the early Italian and Flemish painters are not antiquated, out of date. They are as familiar to him as Homer is to many ardent devotees. This is a fact worth remembering, for an intelligent recognition of its importance in art-criticism would prevent a great deal of idle talk about the alleged affectation of the Victorian Pre-Raphaelites. To-day, in this article, it is a fact which must not be forgotten even for a moment, as the work of Mrs. De Morgan is nothing if not the inevitable outcome of the intuitive fondness she has ever had for modes of æsthetic expression which still seem to most people primitive.



STUDY BY EVELYN DE MORGAN

As we have already seen, the earliest of her art influences were found in the National Gallery, where the natural bias of her mind in childhood brought her into sympathy with the early Italians; we have seen, too, how this sympathy was encouraged and deepened by frequent visits to Italy; and mention has also been made of the artist's admiration for Burne-Jones. It is enthusiasm rather than admiration, and its effect on Mrs. De Morgan's technical equipment is easily noted in many pictures and studies. One feels, too, on very rare occasions, that it has touched the inner essence and life of a piece of work, leaving a trace of unpleasing wistfulness, of spiritual languor; but this has happened very rarely, and the fact is mentioned here only because that languor is the negation of all the human cheerfulness and vigour of spirit that make life liveable and civilisation progressive. This is how it appeals to me, and one must needs avoid that suppression of adverse criticism which turns a writer into a mere "flatterer, a beast that biteth smiling."

At the same time, however, I am well aware that what is truthful criticism to one man is of necessity more or less false to every-

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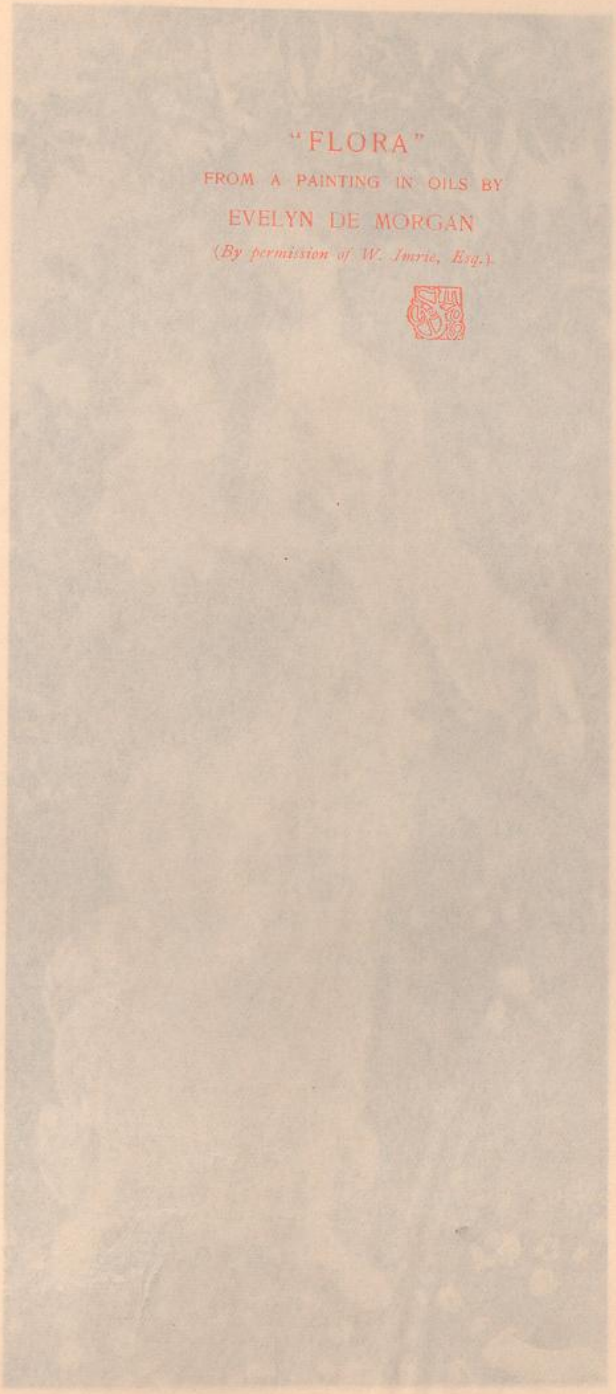

"FLORA"

FROM A PAINTING IN OILS BY

EVELYN DE MORGAN

(By permission of W. Imrie, Esq.)



STUDY BY EVELYN DE MORGAN



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DRAPERY STUDIES BY EVELYN DE MORGAN

one else, since no two persons either see exactly the same forms and colours, or possess, in equal measure, a capacity for taking delight in the same kind of æstheticism. It is certain, then, that this attempt to estimate the work of Mrs. De Morgan will meet with some opposition everywhere. Many persons, I have no doubt, will prefer those pictures in the technique of which the influence of Burne-Jones happens to be most clearly evident, while others will find most pleasure when they feel the presence of Botticelli's spirit, as in the quietly beautiful picture entitled *Flora*.

Flora is a "small life" figure. She is dressed in a white robe, dappled with many-tinted pansies, and the drapery is painted over gold-leaf, which shines through the colour. The scarf is scarlet, with a pattern of swallows in gold. The tree in the background, with its admirably-drawn foliage, so decorative in effect, is a Nespolo tree, that bears fruit in the early spring. This picture was painted entirely in Florence, where Mrs. De Morgan works during the winter, and none will fail to notice how lovingly and thoughtfully it is finished in every part.

Mrs. De Morgan's debt to Botticelli may also be felt in the illustration to be found on page 229—not in the triple-winged Ithuriel, but in the exquisite little figure of Eve, who sleeps, dreaming

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in the midst of scattered marguerites, forget-me-nots, and roses. This picture was inspired by the following lines from the Fourth Book of the "Paradise Lost," where Gabriel says :—

"Ithuriel, and Zephon, with winged speed
Search through this garden, leave unsearched no nook,
But chiefly where those two fair creatures lodge,
Now laid perhaps asleep, secure of harm.
This evening from the sun's decline arrived
Who tells of some infernal Spirit seen
Hitherward bent (who could have thought ?), escaped
The bars of Hell, on errand bad, no doubt ;
Such, where ye find, seize fast, and hither bring."
So saying, on he led his radiant files,
Dazzling the moon ; these to the bower direct
In search of whom they sought. Him there they found,
Squat like a toad, close at the ear of Eve,
Assaying, by his devilish art, to reach
The organs of her fancy . . . .

Ithuriel, as represented by Mrs. De Morgan, has just found Eve and the tempter. He is accompanied by cherubs, whose threefold azure wings are as a blue cloud surrounding him. He wears a soft raiment, bright with mother-of-pearl tones. The draperies round the waist and body are rose-coloured, and so are the sleeves. The three pairs of wings, very well poised and admirably handled, are crimson-hued, with touches of grey-green here and there. Ithuriel has light hair, is pale-faced, and the well-drawn hands are as delicate as they could be. It may be thought that this Ithuriel is too mild—too much like Shakespeare's Oberon—to be in keeping with the terrific tragedy depicted in the first four books of the "Paradise Lost." Eve, too, lovely as she is, seems to bear no likelihood of resemblance to Milton's superb mother of mankind. But the picture has a sweet serene grace which should make us glad to accept from Mrs. De Morgan another Eve and another Ithuriel, true children of her own fancy.

Nor is this all. An artist, when inspired by a great poem, ought always thus to give his or her own interpretation of the spirit of the text, however opposed it may be to the one commonly recognised to be right. This is a wise and necessary thing to do, not only because artists should avoid all moods for which they have no gift, but also because painting and poetry are so different, in many ways, that it is well-nigh impossible to make



"EARTHBOUND" FROM A PAINTING BY EVELYN DE MORGAN

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"ITHURIEL" FROM A PAINTING
BY EVELYN DE MORGAN

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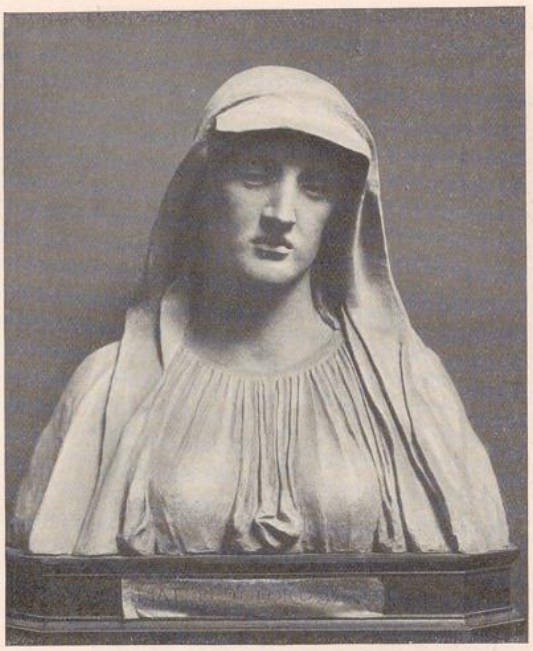

"MATER DOLOROSA"

BUST IN TERRA-COTTA
BY EVELYN DE MORGAN

real on canvas those subtle characteristics which give to a great poem its peculiar distinction. For example, every line of "Paradise Lost" has a rare manliness, while a sense of illimitable vastness reigns through the whole poem; but who, labouring within the four sides of a canvas, could do justice to these things? Why, the very act of trying to draw one of Milton's angels is in absolute antagonism with the Miltonic method of description, for Milton impresses us by leaving his supernatural creations indistinctly shadowed forth, so that the imagination may be stirred by a vague idea of such a presence as should excite awe, wonder, or amazement. A painter, on the other hand, cannot thus escape from the limitations imposed upon his means of description by definite outlines and exact details. Hence, no doubt, when thinking seriously of Milton's angels, fallen or other, he must come to one of two conclusions: either he may regard them as being above and beyond the sphere of pictorial representation, or else



"Mercy and Truth have met together,
Righteousness and Peace have kissed each other"

FROM A PAINTING BY EVELYN DE MORGAN

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"BOREAS AND ORITHYIA" FROM A PAINTING BY EVELYN DE MORGAN

he may believe—certainly with perfect justice—that he has a right to translate into the language of his own form of æsthetics the inspiration he has received from Milton's "dim intimations" of glorious or tremendous beings. This is what Mrs. De Morgan has done, and art and we gain a great deal. Milton, too, did something akin to it, for did he not transform the traditional poetry which had grown about the story of Adam's disobedience, and the loss of Paradise?

Another phase of Mrs. De Morgan's art may be studied in the illustration reproduced on this page. Here the subject is taken from the mythological story of Boreas, the wind from the N.N.E., and Orithyia, daughter of Erechtheus, King of Athens. Mrs. De Morgan has represented Boreas in the act of flying with Orithyia towards Thrace, where they begot the Boreades, Calais, Zetes, and Cleopatra. This myth seems to exemplify the soul of good in things sometimes evil, Orithyia personifying that eternal fruitfulness of Nature, the corn and flower seeds of which are so often sown in waste places by the most boisterous of destructive winds. But, however this may be, the picture has a fine significance of its own. It has faults, no doubt. The modelling is somewhat "tight," and there is also a want of proportion between the torso and the legs of Boreas. On the other hand, when viewed as a whole, the picture is noteworthy for the excellence of its decorative conception and treatment.

In "Earthbound" (p. 228), where the artist tells what she thinks of the world's engrossing pursuit of wealth, there are merits of a quite different kind, often described as art-literary. The story told runs as follows: In a desolate country an aged king broods over his hoard of gold, while the dark Angel of Death approaches, a cloud-like mantle floating around her. It is strewn with stars, and a moon shines dimly in the angel's dusky wing, all typical of the elements into which the earthbound miser will soon be resolved. Away in the distance a freed spirit rises into the sky. Allegorical pictures of this kind give to Mrs. De Morgan's art a certain resemblance to that of Mr. G. F. Watts; and I do not feel called upon to break a lance with those who object to allegories in painting. They are free to think as they please, but their criticisms are certainly futile, inasmuch as all true artists do as they must—not as they will.

To this fact Milton draws attention in his great essay on "The Reason of Church-Government urged against Prelaty." Here, rising suddenly into verse, he says: "But when God commands to take the trumpet, and blow a dolorous or jarring blast, it lies not in man's will what he shall say, or what he shall conceal." This view of genuine inspiration applies to all forms of imaginative expression, and hence one is glad to accept in pictures all allegories which are deeply felt, as is

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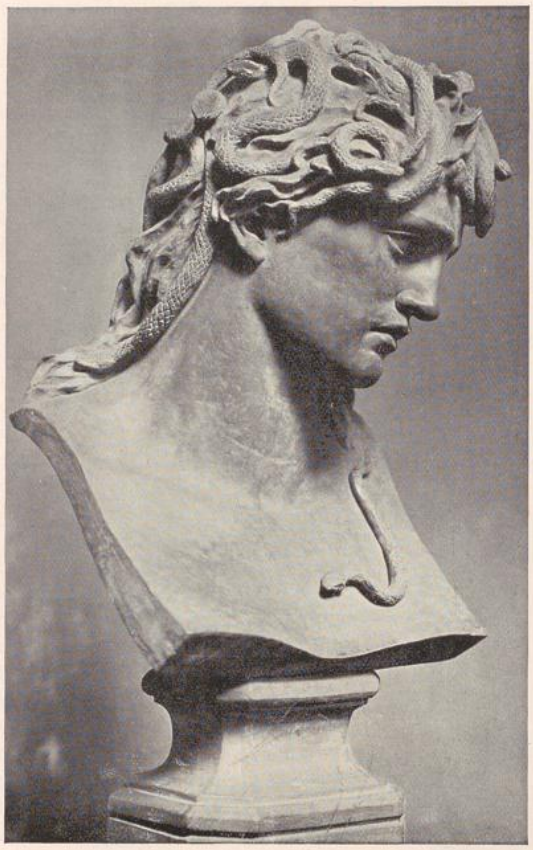

"MEDUSA." BRONZE BUST BY EVELYN DE MORGAN

the case with all of those which Mrs. De Morgan has painted.

It must not be thought, however, that the foregoing pictures, varied as they are in style, give the full scope of Mrs. De Morgan's work as an artist. She has produced in black and white many studies so excellent that they could not well be bettered, and she has recalled to our minds the fact that gently imaginative painters often develop unexpected strength when they turn for recreation to sculpture, and enjoy the realistic exercise of modelling in clay. To this exercise we owe the great contrast which exists between Leighton's dream-like paintings and his masterful, virile *Athlete;* and a similar contrast will be found when you turn from Mrs. De Morgan's *Ithuriel* to her *Medusa*, an impressive bust in bronze, as largely handled as it is strong and noble in conception. And the other piece of sculpture, the *Mater Dolorosa*, though naturally conceived in a milder spirit, is no less remarkable for the uncommon beauty of its type and the reticent character of its fine pathos.

SOME WORK BY THE STUDENTS OF THE GLASGOW SCHOOL OF ART.

THE analogy between a school of art, equipped as it should be to deal with art as expressed in any material, and the *atelier* (*bottega*) of a thirteenth century Italian artist, is much closer than at first sight would appear. In the latter a master craftsman surrounded himself with a crowd of workers and apprentices, to whom he stood in the relation not merely of supervisor, but of a master mind whose directions gave bent to the whole outcome of the studio, and the stamp of whose workmanship appeared upon every article issuing therefrom.

In a school of art, given a certain character of work proceeding from it and the cause will not be far to seek in the work of the staff, or of their head under whose direction the school is organised and conducted. And, as in the case of the artist's *atelier*, it was not in the preliminary work that any distinctive characteristics were to be looked for, but rather in those essays which called for personal effort; so in a school, its disciplinary work cannot differ in much from that given to any beginner, and it is only when the student is able to express his ideas clearly, and in artistic language, that any "egoism" or assertion is possible. And the analogy can be pursued farther; for the output of the artist's studio did not consist entirely of pictures, as our modern twentieth-century idea of an artist's studio would lead the "man in the street" to imply, but work was executed and material dealt with that lent itself in any way to explain the thought of the designer and the handicraft of the worker. From a banner to a piece of tapestry, from a signboard to an altar-piece, from a ring to a chalice—any method in any material; nothing came amiss, all were attempted. So in a

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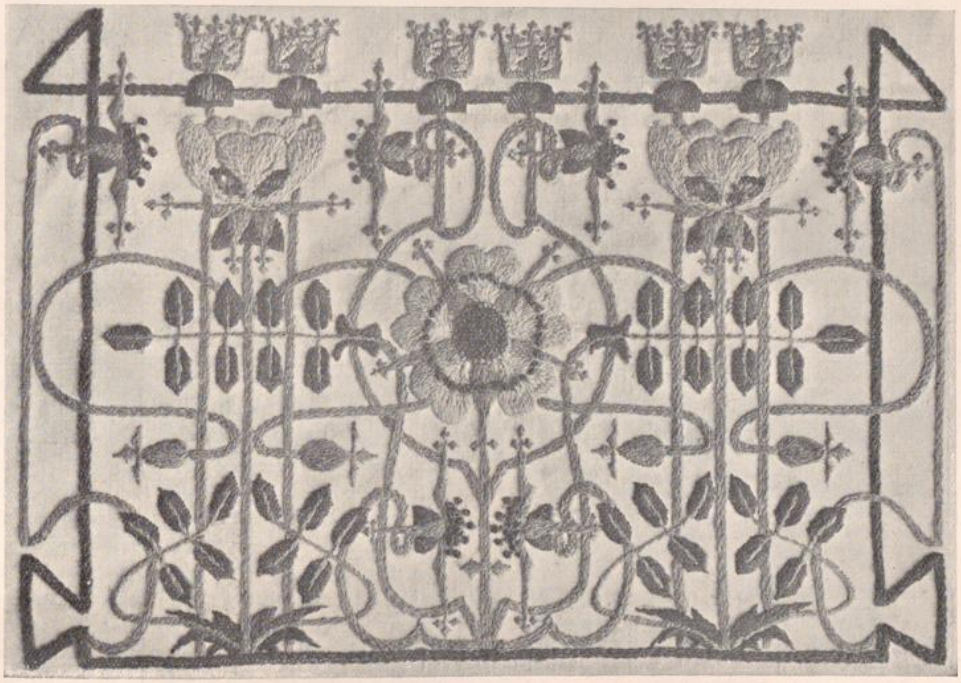
school of art, every channel whereby the student can express himself is, or should be, at his disposal. One is inclined, sometimes, to wonder why it was that the old men in Italy and elsewhere seemed capable of combining in one personality so many artistic excellences. The painter, the architect, and the decorative worker were often contained in one and the same artist, and this to such an extent that a fact common enough in the early centuries of the Italian Renaissance, seems past belief in these days of specialised men. The reason appears to be that the early workers were, from the very first, instructed by being brought into contact with material, were, in fact, educated in and through the use of material, and were not given, as our students often are, an artificial and unrelated instruction in methods and theories having no practical application, and often not even containing the elements of intelligence. To a thirteenth century artist's apprentice to draw in line, to model in clay or wax, to grave with chisel or other tool were all means of expressing form; to paint, to enamel, to colour with mosaic, to lead together stained glass were but methods of expressing his sense of colour. He had to paint because some existing object required such treatment; to decorate because construction required decoration; and this course of education was animated throughout by a technical knowledge of architecture. In the work produced by the students of the Glasgow School of Art, this principle of individuality is the one quality underlying all the productions. And in this matter the school is much helped by the fact that it belongs to a city in Scotland, and that this city is already much in evidence as having given birth to a school of painters whose powers are recognised wherever modern movements in art find a place. Produced in a city in Scotland, the art of Glasgow is less influenced by metropolitan considerations than is the work of many of the English and provincial towns and cities, and it carries certain local and national imprints which are most interesting in these days of centralisation. There appears, moreover, to be a local treatment even in such matters as the education of its art students, while the means taken are not apart from the ordinary course of school work. A certain tradition is established, and to this all students are drawn, and the outcome takes the form of work



EMBROIDERED PANEL — DESIGNED AND EXECUTED BY MISS YOUNGER

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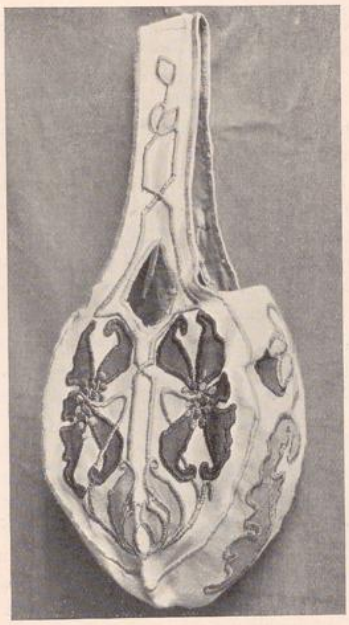
specially executed for the demands of an institution worked by students for students and known as the Glasgow School of Art Club.

The Club expresses itself in set terms as being established as a common meeting ground for present and past students, pledged to forward its objects by the production of art work by its members. Monthly competitions, covering all classes of work, are set by the Head Master, aided by the various directors of departments, and are judged by him; but the authorities rely chiefly for the material for their annual exhibition upon the work executed during the summer vacation. A vacation working scheme is prepared, at once varied and comprehensive, and on a given date outside judges are called in (and of these Glasgow possesses most capable examples) to decide merit, and a public exhibition crowns the year's programme.



WORK BAG DESIGNED AND EXECUTED BY MISS McBETH



CARTOON FOR STAINED GLASS
BY MONRO S. ORR

The Head Master is the director of the Club, and there is every reason to congratulate the members upon the high standard reached in the last club show. The exhibition was, in fact, one of the best which has been brought together, and proved itself of especial interest to those who study the trained efforts of the students of the coming generation, many of whom are destined to become working designers, occupying varying positions of more or less influence. In most of the exhibits there was noticeable that individual feeling and treatment spoken of above, thus practically proving the existence of that independent thought and action so desirable to foster and encourage. It is said by some that this striving after originality ought rather to be repressed in the work of students, and that every genius must learn to obey rules before it can intelligently discard them; but there is no fixed time when the student ends and the artist begins. The student is the artist, and the artist must be the student to the end of the chapter. Especially in design, ideas are by far the more important, and no amount of faultless execution will atone for a poor conception. Given just the requisite amount of audacity, combined with the sense of beauty and proportion required by a designer to raise his work

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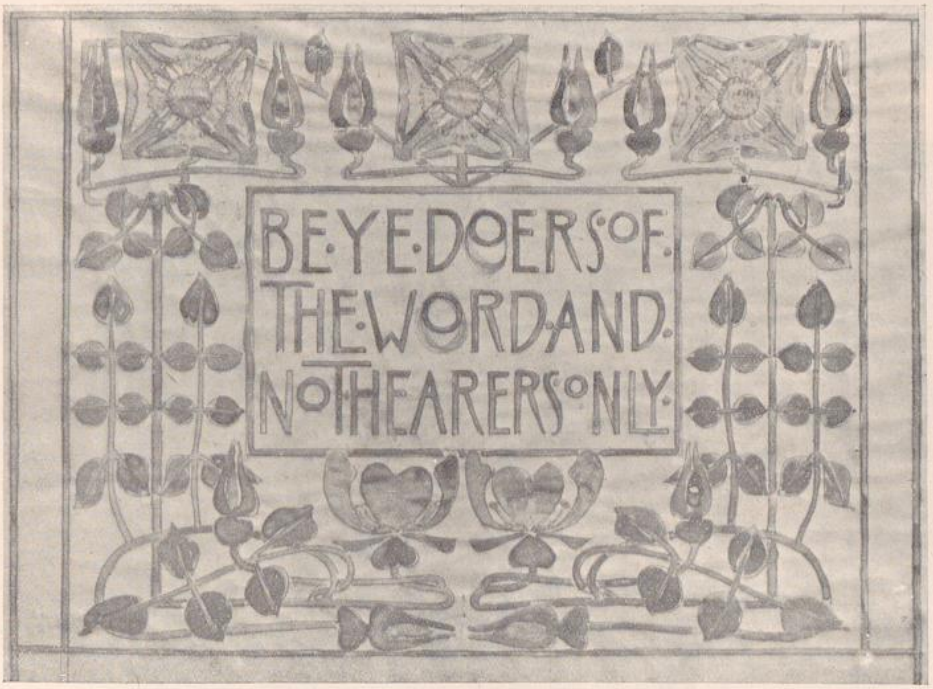
EMBROIDERED CURTAIN — DESIGNED AND EXECUTED BY MRS. NEWBERY



PULPIT FALL — DESIGNED AND EXECUTED BY MRS. NEWBERY

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WORK BAG DESIGNED AND EXECUTED BY MISS GORDON



WORK BAG DESIGNED AND EXECUTED BY MISS McBETH

MAGAZINE COVER DESIGNED AND EXECUTED BY MISS KAYDEN

EMBROIDERY DESIGNED AND EXECUTED BY MRS. NEWBERY

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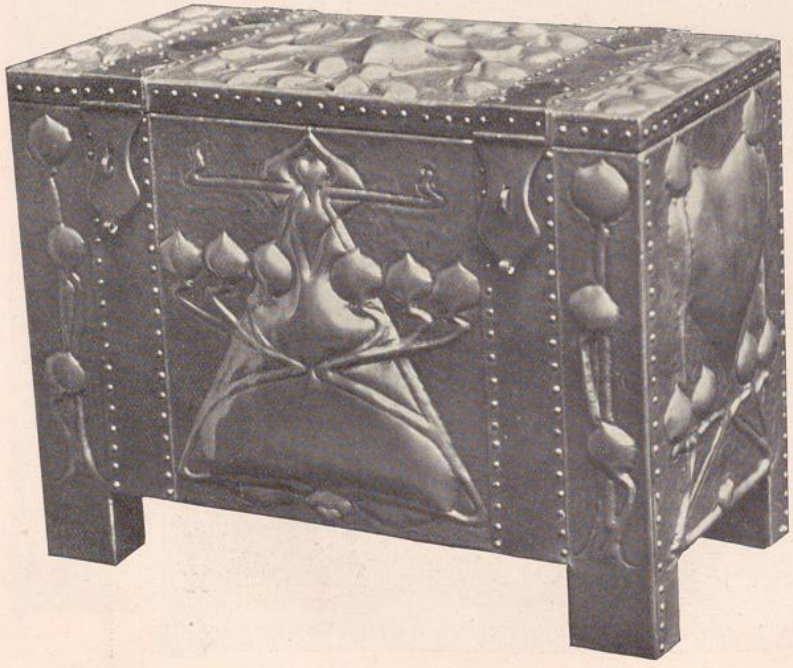
above the average level, and you have the making of an artist. When the aim is to train a designer, his ideality and invention, even if it be crudely expressed, should be encouraged at all costs, otherwise the effect will be to produce an unimaginative machine. To insist on accuracy of drawing, knowledge of structure and arrangement, which are principles capable of being taught, is extremely desirable, but to do so without depriving the student of his originality, and reducing him to a mere mechanical transcriber of other men's ideas, is difficult indeed. How far the Glasgow School of Art has been successful in imparting to its students sound knowledge of the principle of design without sacrifice of originality or freshness is shown by this exhibition, especially in the Decorative Art Section, under the supervision and control of Mr. John Guthrie. Words used to express the qualities of any art production are naturally inadequate, and our notice of this interesting show is necessarily brief. Pictorial art naturally occupied most space, and the marked advance on the part of some of the older students was not less noticeable than the signs of progress and confidence in the work of younger students. Some of the portraiture work reached a high level of artistic excellence, and noteworthy in this gallery was *The Seal Coat*, by A. Struan Robertson, a study of a lady in black, strong in realisation of character and treatment, and the portrait by A. C. Hector. In landscape and *genre* subjects there were many pictures calling for detailed notice, but reference can only be made to two or three. One of the most promising pictures in the exhibition was *Holmes Water*, by Colin G. Mitchell, a broad stretch of an inland river with wooded bank, the foliage bright with summer tints. Mrs. Newbery's *White Cottage* showed how, in the treatment of a simple theme, familiar details can be set down with fine pictorial effect. One of Emmet Brady's contributions, *Southwick*, was full of life and sparkle, sketched in a light silvery scheme of colour. Miss Rowat showed a water-colour drawing remarkable for its sympathetic appreciation of child character, simply treated with excellent effect.

Munro Orr showed some of his characteristic work in black and white on brown paper, which were charming examples; one in particular, *The Phantom Ship*, displayed a fine power and understanding of the right interpretation of anatomical detail and action. Architectural drawings were formerly considered uninteresting and dull by the general public, but in Glasgow a new school has arisen, and Mr. Donald McK. Stoddart showed two admirable *pastel* drawings which could not fail to interest. We hope soon to illustrate a selection of this clever young artist's work.



JEWEL CASKET — DESIGNED AND EXECUTED BY MISS DE COURCY L. DEWAR

Turning now to a few of the more important exhibits of actual works designed and executed by members, it

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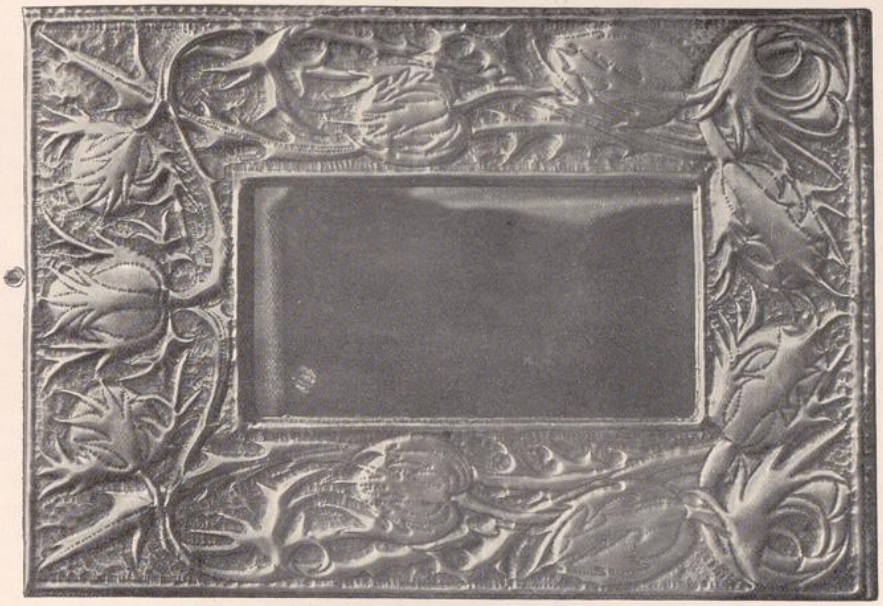

MIRROR FRAME DESIGNED AND EXECUTED BY MISS MUIR-WOOD



MIRROR FRAME DESIGNED AND EXECUTED BY MISS MUIR-WOOD

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was interesting to observe a tendency to produce practical designs for things of everyday use, such as furniture, book-bindings and finger-plates. To keep before students the necessity of producing schemes which are capable of being carried out economically, and calculated to improve the artistic level of ordinary manufactured articles is excellent training, because; after all, this is perhaps, the most arduous effort that confronts a designer. His client may be a man of taste, willing to experiment, and not always deterred by unprofitable ventures, but even the most artistic merchant has to face his annual balance-sheet; and so it follows that the designer, if he is to find acceptance with the different trades, has a double duty—to art first, but also to commerce. Some of the metal work exhibits were well designed, showing a peculiarly sympathetic treatment, with no sharp edges to be damaged or to inflict damage, beauty of form being obtained by mass rather than line. The finger-plates by Miss Harvey, mirror frame by Miss Muir-Wood, candle sconce and white metal jewel casket by Miss Dewar, all of which we illustrate, are excellent in design and execution, and worthy of study.

Reference should also be made to Miss Dorothy Smyth's two charming low-relief heads in gesso on wood panels. Unfortunately these do not come out well in reproduction, or we would have pleasure in illustrating them. Too high praise can hardly be given to the reserved and dreamy treatment, combined with a wholesome sweetness of spirit, which confer distinction on this lady's work. The exhibits of embroideries were numerous and of great merit. A few specimens are illustrated here. As most of the embroideries were evidently conceived as schemes of colour, they suffer greatly by translation into black and white; but although they lose some of the charm due to their refined and harmonious colouring, the qualities of the design are in no way impaired. They are absolutely suitable for expression by the needle, and preserve all the best traditions of the art. When examined in detail the well-considered forms, the contrast between line and plant forms, and in others the skilful arrangement of intricate lines, commend the highest admiration.

It is impossible to notice all the works of merit exhibited, but the injustice thereby wrought is due entirely to the limited space at our disposal.

It is officially notified that all applications for space at the Glasgow International Exhibition, which is to be opened in May, 1901, must be lodged not later than the 1st of June with the General Manager, Mr. H. A. Hedley. There are in all eight classes, embracing agriculture, mining, industrial design and manufactures, machinery and labour-saving appliances in motion, locomotion and transport, marine engineering and shipbuilding, lighting and heating, science, education, music, sports and sporting appliances.

Separate sections will be devoted to women's exhibits, archæology and fine art.



PLAQUE DESIGNED AND EXECUTED BY MISS MUIR-WOOD

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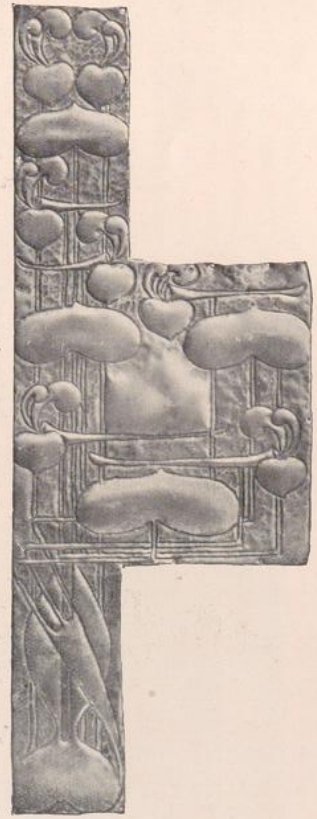
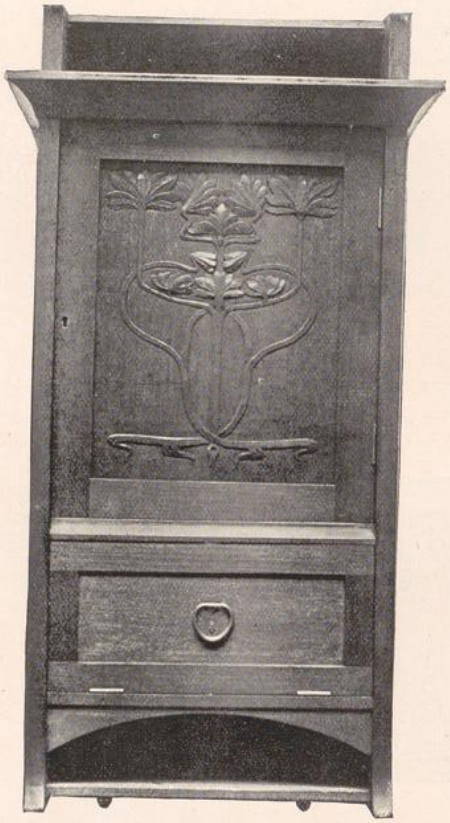
CANDLE SCONCE — DESIGNED AND EXECUTED BY MISS DE COURCY L. DEWAR



FINGER-PLATE — DESIGNED AND EXECUTED BY MISS HARVEY



FINGER-PLATE — DESIGNED AND EXECUTED BY MISS HARVEY



SMOKER'S CABINET BY W. STEVENSON

A FRENCH CARICATURIST: LOUIS MORIN. BY HENRY BOUCHER.

ONE phrase, and that used in its most manifest sense, suffices to describe the subject of this article: Louis Morin is an artist. In him we find all the exceptional qualities, so rare in these days, which go to make up the true artist.

The original and quite personal nature of his work causes one something like surprise at this century-end, for there is that about it which would suggest that the author was even now carrying on the tradition of the *maîtres galants* of the eighteenth century, but in the spirit of the present day.

Morin is incontestably the direct descendant of the incomparable and glorious masters, chief among whom for all time are Watteau, Fragonard and Chardin. Yet not to them alone does he owe all his genius. Some of his most seductive gifts were inspired by the brilliant illustrators of that period: Marillier, Saint-Aubin, Gravelot, Eisen, Debucourt and others. The Italians, too, had a certain influence over Morin, particularly Tiepolo, Longhi and Canaletto, who appealed to him strongly and with the happiest results. In fact, he neglected none of the sources whence he might derive inspiration; and thus, without any slavish imitation, he developed the manner and the style which characterise his most delicate and beautiful art.

Far from confining himself to one art, or to one particular groove thereof, Morin tried his gifted hand in all directions. Above all else, Morin is an illustrator, that is certain; and I shall have more to say on that point presently. But he began with architecture, then turned his attention to sculpture (as witness his delicate and charming piece *Le Moineau de Lesbie*, his *Bacchante*, and his bronze portraits); he next showed that etching had no terrors for him; nor the little pastel stick, wielded with a fanciful grace which was far from ordinary. Needless to add, he knows how to paint, and that is the least of all. Morin is a most amusing and



"LE MOINEAU DE LESBIE" BY LOUIS MORIN

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PORTRAIT OF LOUIS MORIN

FROM A DRAWING BY

JULES CHERET.



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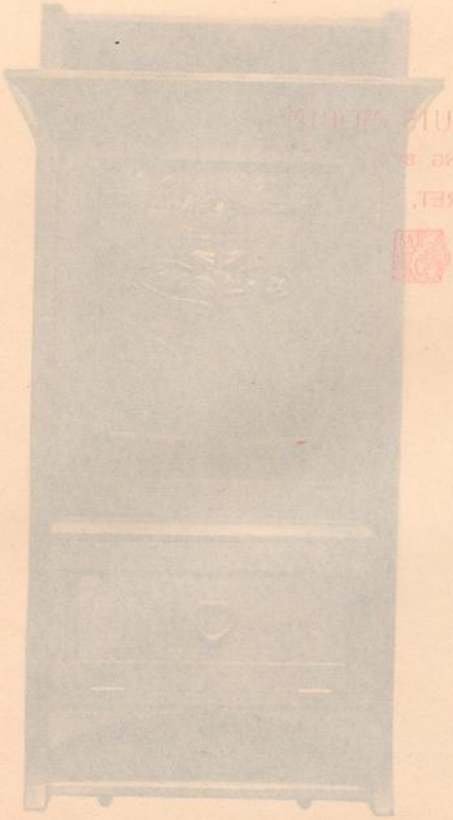

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"LE MONSIEUR DE LESBIE" BY LOUIS MORIN

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"LE FERMIER DE JOUY" ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ" BY LOUIS MORIN

subtle *ombriste*. His shadow pictures, seen more than once at the "Chat Noir," were a delight to those best qualified to judge. Also he has turned to caricature, and handled it with genuine humour. Lastly, and this is not the least of his merits, he possesses a clever, vivid, amusing pen, and amid his sparkling lines of prose he will dash off little illustrations which speak for themselves and need no interpreter.

It would be a grave error to suppose that all these resources, all these manifestations of great talent, find expression hastily and off-hand. Morin is too cultured for that, and far too conscientious. While he observes and depicts life in its lighter aspects, he never strays beyond the limits of truth and reason, nor loses sight of the true significance of his subject. There can be no pettiness in art when it is treated thus. Morin understands full well, and has well exemplified, the sound truth that treatment in art is purely relative.

In order, then, to see the nature and the scope of Morin's art, let us proceed to examine his work as concisely as we may

Louis Morin was born in Paris in 1855. His father, formerly tutor in one of the great Neapolitan families, took his boy a long way on the road of knowledge After his death the son completed his education by two years of study at Versailles and at Stanislas—the two most miserable years of his life, Morin declares! Then, approaching art—much against the wish of his family—from its severest side, he applied himself to architecture, which proved to be a roundabout way of reaching that which he felt germinating within him. The family opposition deprived him of a master; indeed, he had the rare advantage of escaping the influence of any one teacher in particular, and at the same time of having the benefit of instruction from them all—not the teachers of class-room or studio, but the great mute Masters whose lessons are to be had every day for nothing in our museums and galleries. He learned to study, too, in Nature's lovely book, in the streets and fields, and amid the rich profusion of the libraries.

Starting in this fashion, it was harder for Morin than for most men to make a good beginning.

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The supple fancifulness of his pencil, however, stood him in good stead, and enabled him to turn out caricatures or droll stories which were eagerly taken by the illustrated papers, especially "La Caricature" and "Le Chat Noir." But Morin had larger views, and longed for more scope. He paid several visits to an old relative in Brittany, and became acquainted with the country and its inhabitants, while falling a victim to the fascination of this most impressive district. The effect was speedily manifest, whereas in others the same scenery produced the poorest and most perfunctory results. An amusing little story was the outcome of these visits. It was entitled "Jeannik" (1883), and the author embellished it with 87 drawings which gave an excellent idea of the Breton types of the 18th century.

Already the young artist had shown a marked partiality for that age of grace. He put his whole self into "Jeannik"; and let him perfect his methods, alter his composition, how he will, character and the personality are evident to all beholders. Next, in another volume, he attempts the picturesque and draws many amusing costumes. He records, in his ingenious way, the history of a family throughout two centuries, from the time of Louis XIII. to the Wars of the Republic, under the unpicturesque style of "Le Cabaret du Puits-sans-vin" (95 drawings, 1885), and contrived to infuse so much vitality and general merit into the work that the French Académie had to recognise the effort by "crowning" it.

Morin cannot be content with mere studio work; he must needs go out, and see for himself.

A great longing to explore the vast domain of art has long possessed him, so with an old friend and rare travelling companion, Léon B——, he starts for Italy. The impression he received was rapid, but very sure. Florence, that inexhaustible mine of highest art, took him captive at once; but the grandeur of Rome failed to impress him much: its heaviness seemed to weigh him down. Naples pleased and intoxicated him, while Venice filled the young artist with wonder, and assumed complete possession of him. How could it be otherwise? For he who is not impressed by Venice is assuredly a confirmed dullard.

The results of this journey (1885) found delightful expression in "Les Amours de Gilles" (1889), a story of a bygone age, wherein we meet all the figures of Italian comedy. Morin depicts their amorous intrigues, shows us the dissolute nobles, the equally *légères* ladies of the time; now tickles us with broadly comic scenes, now touches us with the love-sickness of Columbine, the interest of it all being increased and stimulated by his exquisite



DESIGN FOR A PANTOMIME CAR FOR A CARNIVAL PROCESSION BY LOUIS MORIN

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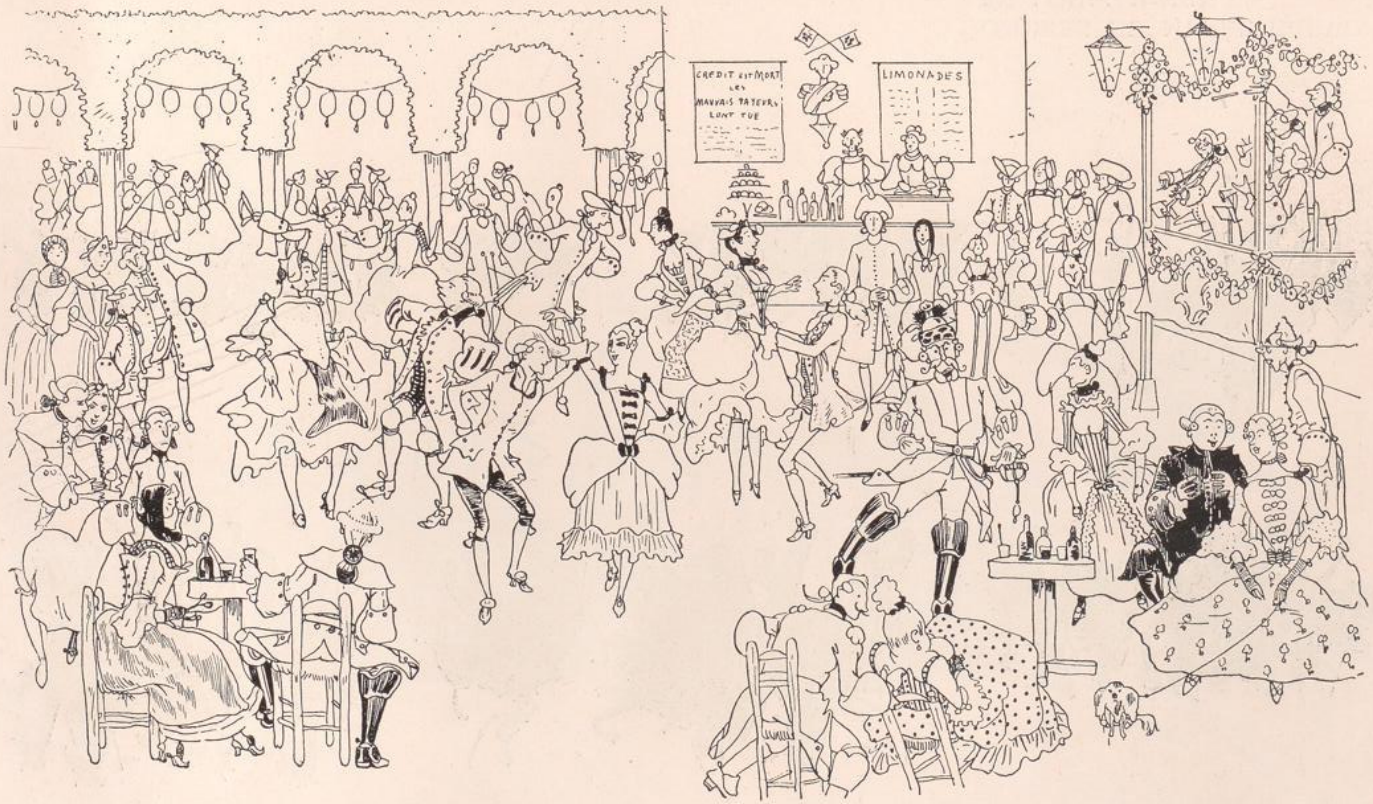

ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ" BY LOUIS MORIN

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OMBRES DU MUSÉE GREVIN
BY LOUIS MORIN



OMBRES DU CHAT NOIR
"CARNAVAL DE VENISE"
BY LOUIS MORIN

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drawings—light, graceful, piquant—in a word, Venetian: drawings such as one would have expected from none but a real child of the city of the Doges.

This volume, containing 178 drawings (the number had originally been fixed at 125) is certainly the most complete revelation Morin has given us of his gifts, both literary and pictorial. Never has he attained a higher degree of fancy and grace, *verve* and wit. Whatever he may do in the future, with added knowledge, he will never again display in so spontaneous a profusion the great gifts called forth in this delightful book by the seductions of his Venetian environment.

In order that there might be no misconception as to his intentions, Morin classed the three works to which I have alluded under the general title of "Histoires d'autrefois," thus reserving for a future date the ideas he had formed on our life of to-day.

While fascinating their elders, Morin has not neglected the children. He loves them, and delights to invent fairy-tales to excite their little brains. "La légende de Robert-le-Diable" (1886), a quarto album, containing 53 drawings, was composed for their benefit, while "Le Cabaret du Puits-sans-vin" was also in a way intended for young people. Subsequently he illustrated "Les Aventures de Pikepikecornegramme" and "Dansons la Capucine," by Arsène Alexandre.

With all this fine achievement to his credit Morin is far from being neglected by the more enlightened of our publishers, who eagerly demand his invaluable aid. It is all to the honour of M. Decaux that he should have contrived to keep the writer-artist almost continuously employed. For example, Morin is regularly entrusted by him with numerous drawings for his sumptuous magazine, the "Revue des Lettres et des Arts," to the pages of which one must turn to form an idea of Morin's versatility and knowledge.

Jules Chéret, Willette, Rivière, and Caran d'Ache, among other artists of the highest rank, were quick to appreciate Morin's gifts, and Félix Buhot has long been one of his strongest supporters. Chéret and Morin fraternised speedily, and a deep friendship soon sprang up between



"LE FERMIER DE JOUY" ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ" BY LOUIS MORIN

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ILLUSTRATION FOR THE "FIGARO ILLLUSTRÉ"
BY LOUIS MORIN

them. Morin was also a friend of Jules Chéret's brother Joseph, the admirable artist in clay, who died prematurely to the intense regret of all who knew him.

In 1889 Morin took his annual holiday in Brittany with two friends, being joined afterwards by Jules Chéret. First they spent a few days at Beg-Meil, travelling thence through old Armorique, drinking deep of all the enchanting and picturesque scenery around, and profiting largely by the lesson that magic land offers to all who have eyes to see. It was a fine holiday, and produced an abundant harvest of rare impressions.

The following year the same little party found themselves in their favourite spot, Venice, and Chéret had to be initiated into the mysteries of that marvel of life and art. Afterwards, however, the constant round of work prevented Morin from indulging in these salutary and instructive excursions. It was about this period he succumbed to the fascinations of the pastel—a happy circumstance to which we owe many lovely works. Moreover thanks to the influence of certain art publishers, notably Conquet and Rouquette, it became the fashion among our bibliophiles, or bibliomaniacs, to demand that Morin should put pen-drawings or water-colours in the margins of their treasures, in order to make them altogether unique. Many a library contains examples of the precious work thus produced by Louis Morin.

In 1890, the "Chat Noir" being then at its zenith, Salis invited Morin to produce some shadow-pictures. The result was seen the same year in his *Carnaval de Venise* (produced in collaboration with Maurice Vaucaire), *Pierrot Pornographe* (1892), *Le Roi débarque* (1894), and Richepin's *L'honnête Gendarme* (1896)—a series of little scenes remarkable for humour and biting criticism, wrapt up in the airiest guise. In 1891, other *ombres* by Morin, styled *Au Dahomey* were presented by the artist to the Musée Grévin.

Still Morin stuck to his pen and his pencil, and began a fresh series with *Vieille Idylle*, a set of delicate original etchings published by Conquet. These were followed by *Le Petit Chien de la Marquise* (Théophile Gautier), *Les Cerisettes* (1892), a light treatise on the little *ouvrières* of Paris; Charles Nodier's *Le Dernier chapître de mon roman*; the *Vingt masques* of M. Vaucaire, and the *Dimanches Parisiens*, a fine study by Morin, enhanced by Lepère's tasteful wood-blocks. All this time Morin had kept up his connection with the "Revue Illustrée," the "Figaro Illustré," and the "Saint-Nicolas," and to the last-named

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ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ" BY LOUIS MORIN



ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ" BY LOUIS MORIN

periodical fell the good luck to publish Louis Morin's last work, *L'Enfant Prodigue*, a wonderful story for children, full of drawings in the artist's best and most condensed manner.

How could such a man remain indifferent to the artistic displays of costume such as the "Courrier Français" balls, the *quat'z'arts* revels, and the carnival fêtes and cavalcades? He did not remain indifferent; for spectacles of this kind appealed strongly to him. His ideas thereon are to be seen in his penultimate volume "Les Carnavals Parisiens," a sound bit of critical work, an educational book, even, wherein Morin by his drawings showed in well-formulated style his sense of what these things are and what they should be.

For some months past Morin has been putting his whole energy into a *Scène de réception à la Malmaison à l'époque de Madame Bonaparte*, intended for the Musée Grévin. Under his artistic guidance we may confidently expect to have a perfect and an authentic picture of the period.

Within the limited space at my disposal it is impossible to criticise Morin's work as closely as I could desire; but, by way of conclusion to this cursory

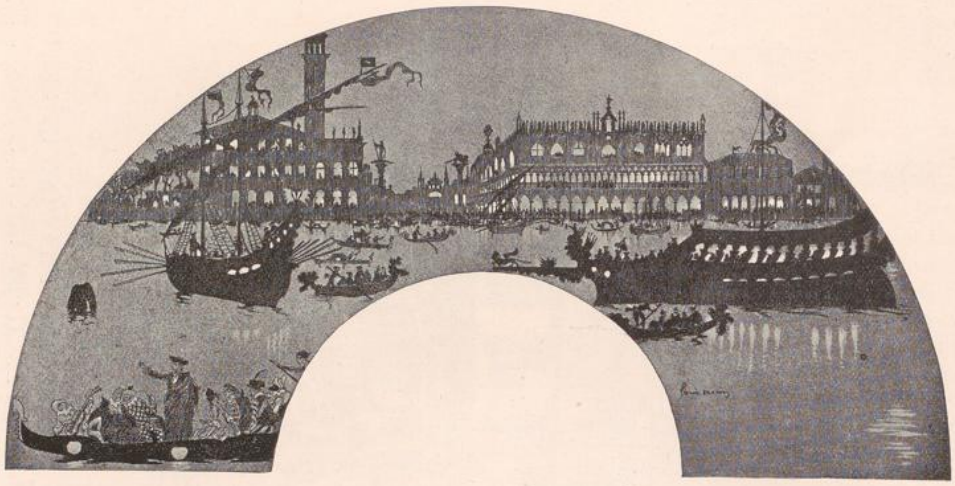


ILLUSTRATION FOR THE "FIGARO ILLUSTRÉ" BY LOUIS MORIN



Tessoudun
Place du marché
aux légumes.

FROM A DRAWING IN LEAD
PENCIL BY LOUIS MORIN



OMBRES DU CHAT NOIR. "CARNAVAL DE VENISE' BY LOUIS MORIN

sketch, I will attempt succinctly to sum up his career.

Louis Morin is in everything and before everything a synthetist; he fixes an epoch, reveals a *milieu* far more effectually than an individual personage; he is also what I will term an "unrealist," and to him may justly be applied the felicitous criticism passed by Walter Pater on Watteau in his "Portraits Imaginaires." He describes him as ". . . sketching scenes *from nature*, but with a sort of grace, and *a marvellous gift of omission* with regard to vulgar reality. . . ." Moreover, Morin's synthetic characteristics find expression in divers ways—now graceful, now amusing, now pathetic, now broadly comic, or even strongly grotesque; with charming ease and certainty he will touch even the most risky subject, yet never degenerate into mere triviality, of which he has a profound horror. As for bad or sickly art, he makes no attempt to hide his opinion thereon in his fore-word to "Les Carnavals Parisiens." "The land of Rabelais, and Callot and Molière and La Fontaine, and Watteau and Fragonard and Gautier has not become so completely subjugated by Germany as to be indifferent to gaiety and grace and colour and brightness and wit and good sense—to say nothing of that touch of folly indispensable to every reasonable being, etc." The fact is that in the matter of art and criticism he has not been content to remain with Winkelman and Victor Cousin!

Far from it. No art formula finds him indifferent or unappreciative. While he has closely followed, and still closely follows, the work of all our illustrators,* he has not been sparing in his admiration for foreign draughtsmen of note—such as Menzel, Rops, Abbey, Vierge, and others—always showing a marked preference for those in whose work lifelike gesture and personality are conspicuous, and in which the method employed is honest and significant.

The judgment I have thus inadequately expressed will, I feel sure, speedily receive general sanction, for about the time these lines appear in print the firm of Ollendorff will be offering to the public "Les Confidences d'une Aïeule" by Abel Hermant, and Doucet's "Douze Pantomimes," both adorned by Morin's pencil, and will also be inviting "M. Tout le Monde" to visit the galleries in the Rue de la Chaussée d'Antin, and judge for himself of the many and the real merits of this most delicate artist. They deserve to be proclaimed aloud and universally, to compensate for the feebleness of the praise I have been attempting to bestow; but will "Mr. Everybody," whose sagacity in matters of this sort is occasionally open to doubt, be capable of appreciating these said merits?

HENRI BOUCHER.

* A volume of criticism by Morin on certain of his contemporaries, entitled "Quelques artistes de ce temps" has been published.

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THE ORNAMENTATION OF TEXTILES. MME. PAUL ERRERA'S COLLECTION AT BRUSSELS. BY OCTAVE MAUS.

IN the vast domain of decorative art, the ornamentation of textile fabrics forms a subject of study at once one of the most attractive and one of the most instructive. Therein one may trace stage by stage the successive evolutions of taste from the remotest times; therein are reflected as in a clear mirror all the contributions of the various ages towards the development of what we term "decorative feeling."

The history of textile work is inextricably mingled with that of humanity itself, revealing as it does, here the evidence of religious life, here again exact traces of the civil life of the nations. The mosaic law, as M. Dupont-Auberville reminds us, prescribed the use of embroidered ornaments on the sacred vestments, and many thousands of years before our era, the skilled workers of India and Egypt, Assyria and Phœnicia were producing, with a deftness worthy of our envy, textiles adorned with designs as beautiful and as delicate as any our finest artists can show to-day. The Egyptians and the Babylonians reserved their cotton for use in the manufacture of sacerdotal robes, mortuary wrappings and other religious purposes, while linen was employed for articles of luxury or every-day wear. They confined themselves to these two branches of the textile industry, for China had long held a monopoly in silk, which, however, introduced into Egypt some two or three centuries before the Christian era, rapidly spread over the entire East.

From Egypt the Greeks brought back with them the art of weaving, and the importance assumed in Rome by the *plumarii*, the *phrygiones* and the *tinctores* is well known. The industry sought refuge at a later period in the cloister and the convent, to escape the devastating influences of foreign invasion and public tumult. Sumptuous appointments became general in the Church, and this had a decisive influence on the textile industry. Hence arises the introduction of gold and silver threads into the ornamented woof of the priestly

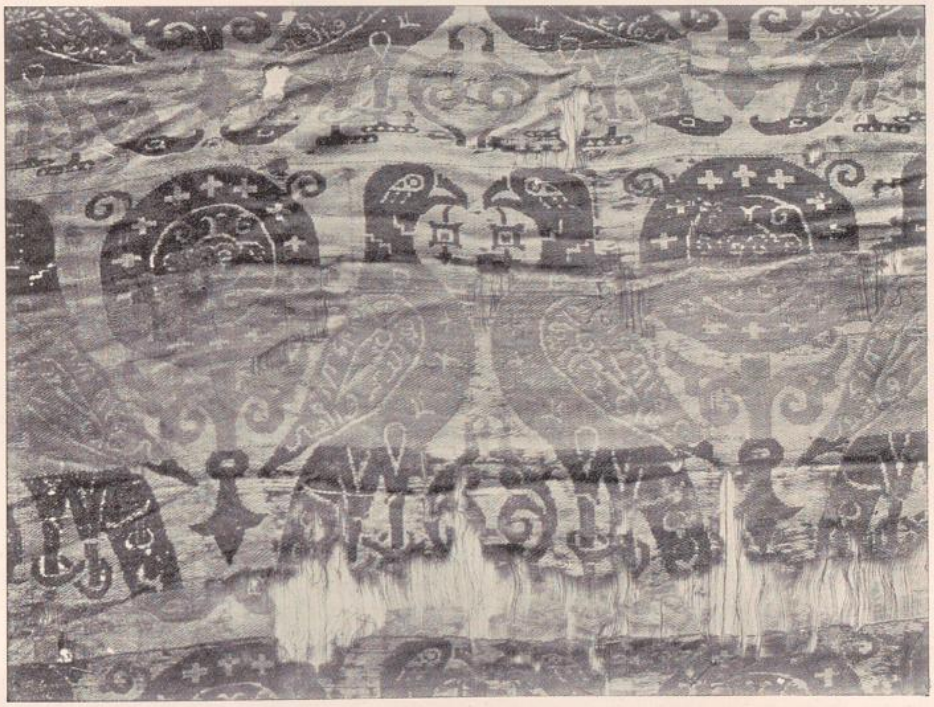

FIG. I. ITALIAN: SILK XII. CENTURY

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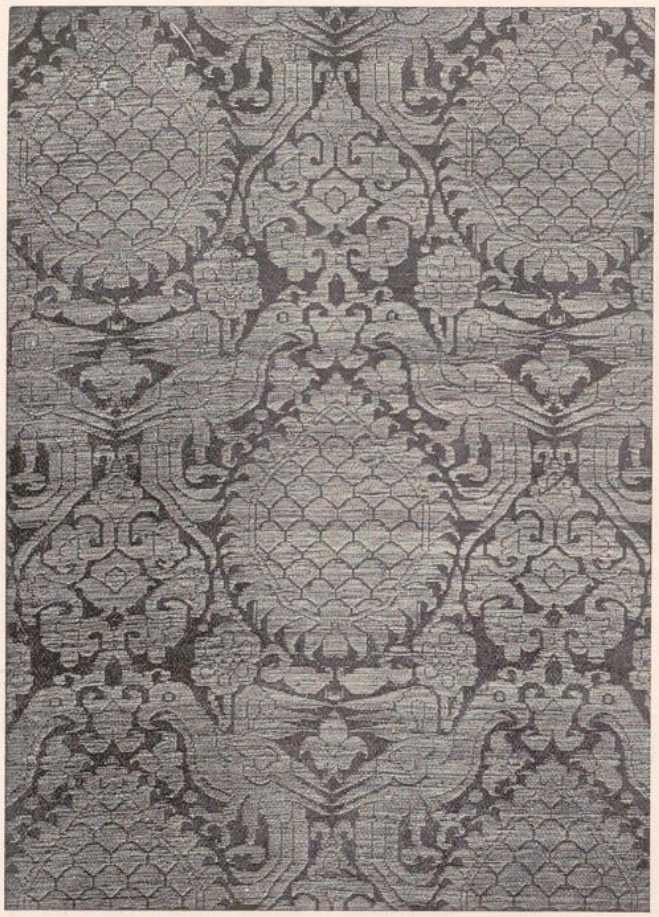

FIG. 2.—SICILIAN: SILK AND GOLD XII. CENTURY

vestments. A striking contrast this to Christ's poor robe of brown serge and the camel's hair loin-cloth of John the Baptist! Later still, the Crusades spread the new artistic movement throughout Europe. Italy and France became inspired by the novel elements derived from the fertile sources of the East, while Spain—with Andalusia rivalling Persia itself in the luxury of its ornamented fabrics—followed the path indicated by the Arabs.

The Renaissance brought into touch the artist and the craftsman, and the most celebrated masters of the day, both in Italy and in France, thought it in no way derogatory to devote their genius—as in our own time William Morris and his colleagues devoted theirs—to the invention of designs for textile materials. Hence, in the fourteenth and fifteenth centuries, sprang an admirable growth of art which invests the woven products of that period with everlasting interest and value.

The invention of *indiennes*, or calicoes—cloths printed first on the wood-block principle, and later from copper-plates — gave fresh impulse to the textile industry about the close of the seventeenth century; but the decorative taste of the day was for the most part so poor that the process cannot be said to have had a fair chance.

One must go back to the thirteenth, fourteenth, fifteenth, and sixteenth centuries to discover original and typical decorative compositions. Here we find the same elements frequently repeated and diversely applied. In the thirteenth century the types were ordinarily the lion and the eagle, symbolical of force and majesty; the lion and the goose, to signify strength combined with prudence; or the lion and the dove, representing power and gentleness in one. Occasionally figures of angels were introduced into the designs. In the next century we find the aster employed in infinite forms, together with an ornamental style borrowed from that of the workers in iron. The weaver's art reached its apogee at this period. Later the decorative schemes based on *flora* and *fauna* gave place to others, in which were incorporated scrolls and rings and floral ornaments geometrical in design. This brings us to the seventeenth century, where we find landscapes and uprooted trees, birds on the wing or at rest, none of these bearing the stamp of the sincerity of the earlier times. Still worse was the eighteenth century, with its ribbons and shells and rock-work, its feathers and serpentine figures, and its depressing pastorals, all of

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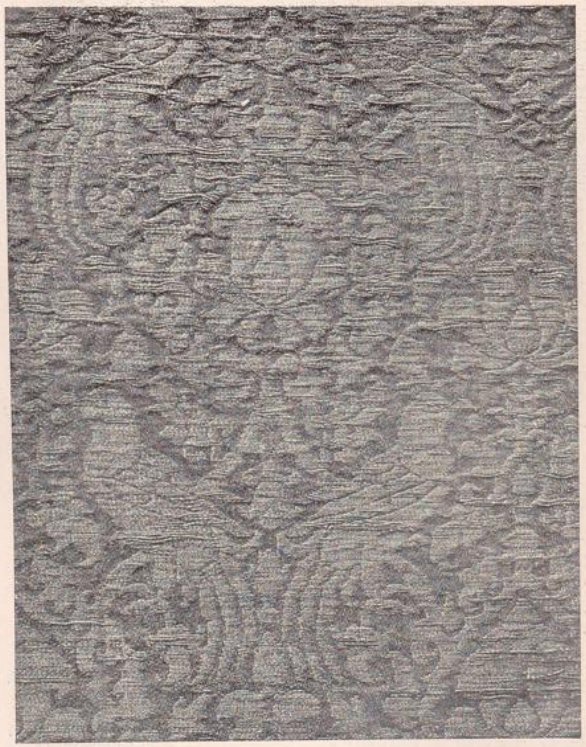

FIG. 3.—SPANISH: SILK AND GOLD XII.–XIII. CENTURY.



FIG. 4.—ITALIAN: SILK AND GOLD XII.–XIII. CENTURY.



FIG. 5.—BYZANTINE OR ITALIAN: SILK AND GOLD XIII.–XIV. CENTURY

which dishonoured the materials on which they figured.

The study of this most interesting phase of art, at which I have but cursorily glanced in my preceding remarks, has been undertaken with complete earnestness by Mme. Paul Errera, of Brussels, who, not content with being merely a charming *mondaine*, has devoted herself to the fascinating pursuit of collecting art textiles with an ardour seldom seen among amateurs. Her collection was started in 1891, most of the specimens coming from Paris or from Spain or Italy. There are now nearly 500 articles in this fine collection, all methodically classed and artistically arranged in their glass cases.

A well-arranged catalogue adds much to the interest of this almost unique display. The most ancient specimens of textile work in Madame Errera's collection are of Coptic origin, while the most recent date from the end of the eighteenth century. There are a few pieces of old embroidery of great value, but apart from these the collection consists exclusively of ornamental textile work.

With a spirit of generosity worthy of more frequent imitation, Madame Errera has recently presented a part and promised the rest of her treasures to the Musée des Arts Décoratifs et Industriels in Brussels. A brief description of some of the most important specimens, with a few reproductions, may therefore be of interest:—

Fig. 1. This is a beautiful fabric in light, double-faced silk, striped with yellow and blue and violet on a ground of *beige*. It is ornamented with birds, *affrontés*, with Arabic inscriptions on their wings, a pendant hanging from the mouth, and the feet tied. In the interstices are palm-leaves *stylisés*, decorated in the centre by a head and by a cross at the circumference. These designs are done in outline.

According to Mme. Errera, this stuff is of Italian manufacture of the twelfth century.



FIG. 6.—ITALIAN: SILK AND GOLD XIV.–XV. CENTURY

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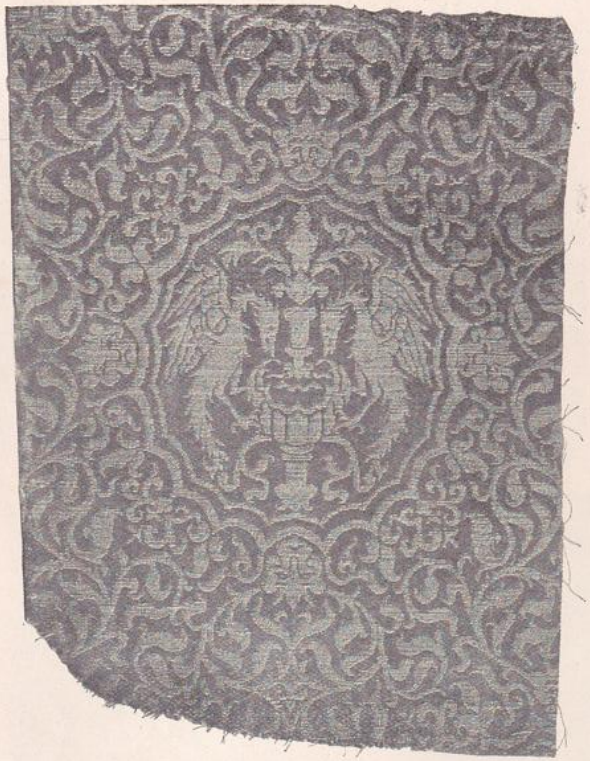

FIG. 7.—SICILIAN: SILK AND GOLD XIV.-XV. CENTURY

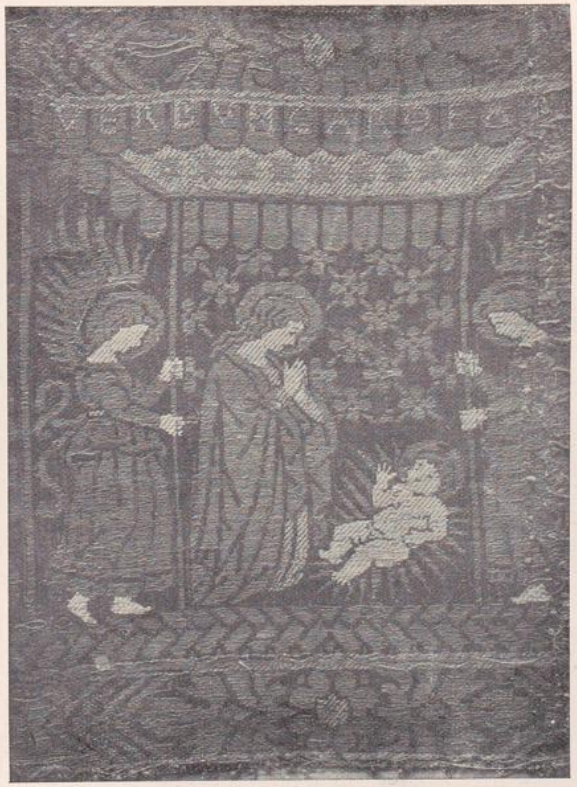

FIG. 8.—FLORENTINE: LINEN, SILK AND GOLD XV. CENTURY

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Fig. 2. The second example is a stout substance, in dark blue colour and well-preserved gold. The design has very little relief. We discover birds, *affrontés*, perched on a closed pomegranate and separated by palm-leaves, while above their wings are flowers of six petals. In the spaces are palm-leaves. The ornamentation is done in twisted gilt gold-beaters' skin.

Is this of Sicilian origin? Mme. Errera is of that opinion, which is also supported by Professor Freunberger, Conservator of the Düsseldorf Gallery, who says that materials of this sort, with exclusively metallic designs, come from Palermo, whence in the thirteenth century proceeded craftsmen to Lucca where they began to work in polychrome. Moreover, M. Forrer, of Strasburg, assures us that in Italy the textiles adorned with metals had but little relief, while in Spain the relief was very pronounced. M. F. Fischbach (in his work "Die Geschichte der Textilkunst," p. 184) holds that the material in question is either Saracen or Greek, or else proceeds from Asia Minor—a somewhat indefinite verdict! As to their period, it would be interesting to compare these designs with the mosaics in the chamber of King Roger in the palace of Palermo, which dates from Norman times—the twelfth century.



FIG. 9.—GERMAN: SILK AND GOLD XV. CENTURY

Fig. 3. This piece of stuff, of which a reproduction is given, appears to bear a great similarity to No. 2, although it is, I believe, Spanish, and of the thirteenth or fourteenth century.

On a ground of dark blue we have a gold design in strong relief, representing foliage united by branches and surmounted by birds, *affrontés*, and separated by a palm leaf, above which is another palm leaf of smaller size.

Fig. 4. A pink silk piece, with design in gilt gold-beaters' skin in low relief. It represents a figure of a dog lying under the shade of the "Hom," or tree of life, while an eagle is swooping down on him. This particular tree is one of the old symbols in Oriental as in Occidental art.

Mme. Errera considers this to be Italian work of the thirteenth or fourteenth century. The eagle is certainly drawn with a sure hand, and its wings are boldly marked and detailed. At an earlier period than that suggested here, wings were usually represented by solid masses without detail. The central flower on the tree is identical with the aster seen on the material shown on the central plate of page 16 in Dupont-Auberville's "L' Ornement du Tissu," and referred to by the author as being fourteenth-century work. Fischbach also mentions similar compositions, which he places in the thirteenth or fourteenth century.

Fig. 5. A piece of fine white silk ornamented with birds, closely *affrontés*, with averted heads and a leaf in the beak. There is a geometrical design on the breast. The birds are perched on a sort of palm leaf terminated by a smaller one. The palm leaf is decorated with vine leaves, and on the upper part of the handle is a cherub. The design is in gold for the most part, but the claws, the heads, and the medallion are in *beige*.

Is this Byzantine or Italian? The palm leaf is worked in relief, which inclines one to favour the Byzantine theory, but there is evidence on the other side such as to make one hesitate on that point. For example, M. Ch. de Linas, in his "Chasubles conservées à Saint-Rambert-sur-Loire" (Ancient priestly Vestments, Paris, 1862), arrives at the conclusion that the Eastern art workers avoided as far as possible the use of straight lines generally, and intersecting angles in particular. Now the tails of these birds are quite straight, as are the bands across their breasts. Fischbach, however, describes a piece of work almost exactly similar in every respect as Byzantine in origin and Saracen in

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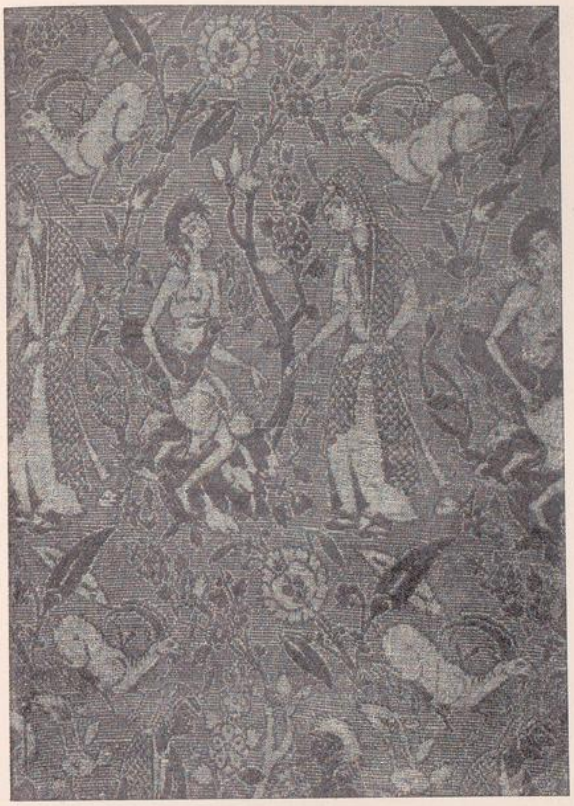

FIG. 10.—PERSIAN: SILK XVI. CENTURY

style. Who shall decide? The period is almost indubitably thirteenth or fourteenth century.

Fig. 6. A specimen of unbleached silk. The design, in gold, represents palm trees of various sizes, with birds of paradise amid the branches. This would appear to be Chinese, particularly from the manner in which the birds' tails are treated, and in the method of their flight. Doubtless this is the composition of an Italian artist under the immediate influence of far Eastern models. Mme. Errera thinks this is fourteenth- or fifteenth-century work, because at that period palm trees in undulating lines often figured in textile designs.

Fig. 7. Here the design is in gilt gold-beaters' skin in high relief, the material being silk with a warp of *écru* thread. In concentric ovals are hippocamps, *affrontés*, slaking their thirst in a pool. The ovals are indented, and their exterior portion is ornamented by foliage, and by grotesque heads or *mascarons*. This is probably Sicilian work of the fourteenth or fifteenth century.

Fig. 8. The bands of which this is a specimen, were intended to serve as crosses on the chasubles, as shoulder-knots for the copes, and also to deck the upper and lower extremities of the dalmatica and the sleeves. The fragment now reproduced belonged to a dalmatica. It is composed of linen and silk of green foundation, and bears a design, in gilt gold-beaters' skin and white, representing the kneeling Virgin adoring the infant Jesus, while two angels bear on their heads a double baldaquin. The upper portion of the design contains the legend *Verbum caro factum est.* This is certainly Florentine work of the fifteenth century. In many Tuscan paintings of that date one finds the same style of grouping, even the same arrangement of garments. Dr. Bock attributes it to the School of Ghirlandajo.

Fig. 9. A band of pink silk. The design, in green and gilt gold-beaters' skin, represents Christ appearing to the kneeling Magdalen. The Saviour holds a banner in one hand, and with the other makes the sign of benediction. The figures are separated by a tree, and above is a starry sky. This composition recalls the German or Flemish paintings of the fifteenth century, and it evidently belongs to the same period.

Fig. 10. This curious specimen of Persian work is of "Ottoman" style, in silk and gold, the ground being white, red and gold, and the design in alternated red and white. According to Geheimrath Lessing, conservator of the Berlin Gallery of Industrial Art, the white portions were formerly in gold. The subject of the design recalls the well-known Persian story of the Princess Leily and the poet Maynun. M. Lessing assigns this work to the sixteenth century. Persian it certainly is.

I might have multiplied examples of these works, for Madame Errera's collection contains a great number of remarkable "documents." I was of opinion, however, that a few specimens, chosen more or less at random, would suffice to give an idea of the special interest attaching to this textile

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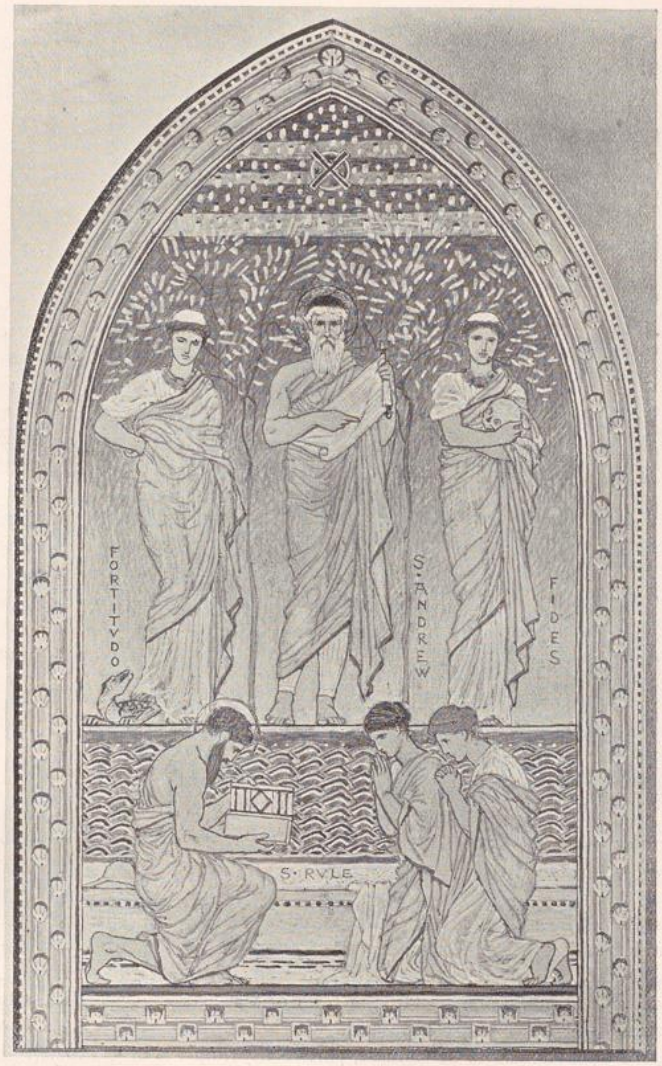
museum, and would inspire some of the readers of THE STUDIO with a desire to visit it, and examine its contents minutely.

OCTAVE MAUS.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—It is the custom of our Government officials to struggle to make reasons for not doing things they obviously ought to do. When the particular thing they ought to do involves the encouragement of art, their struggles to shelve the whole matter become quite painful. As an illustration of this, the case of Albert Moore's designs for the mosaic panels in the Central Hall of the Houses of Parliament is worth noting. These designs were prepared by him some time in the sixties, and have been in the possession of the Board of Works ever since. Two or three years ago the suggestion was made that the completion of the panels was about due, so the officials have examined the drawings and have decided they would like a little more detail in them. Seven years ago Albert Moore died.



DESIGN FOR MOSAIC BY ALBERT MOORE

During the winter English artists have been put to a rude trial. They have been judged by a new and severe public, a public whose mind had been invigorated by the bracing stress and strain of a grave national crisis; and none can say with truth that their work as a whole has seemed anything but trivial in comparison with the stern manliness of temper called forth by the war and its anxieties. Indeed, many people now perceive, for the first time, that artists seldom feel called upon to show a deep sympathy for the immense drama of actual life. Some, as though afraid of human realities, try to live fastidiously "in an isle of dreams"; while many of those who do profess to be realists seem much too sentimental, too boudoir-like and epicene, when their realism is contrasted with that, say, of Fielding's "Tom Jones." The truth is, they have for long been debilitated by their excessive fondness for

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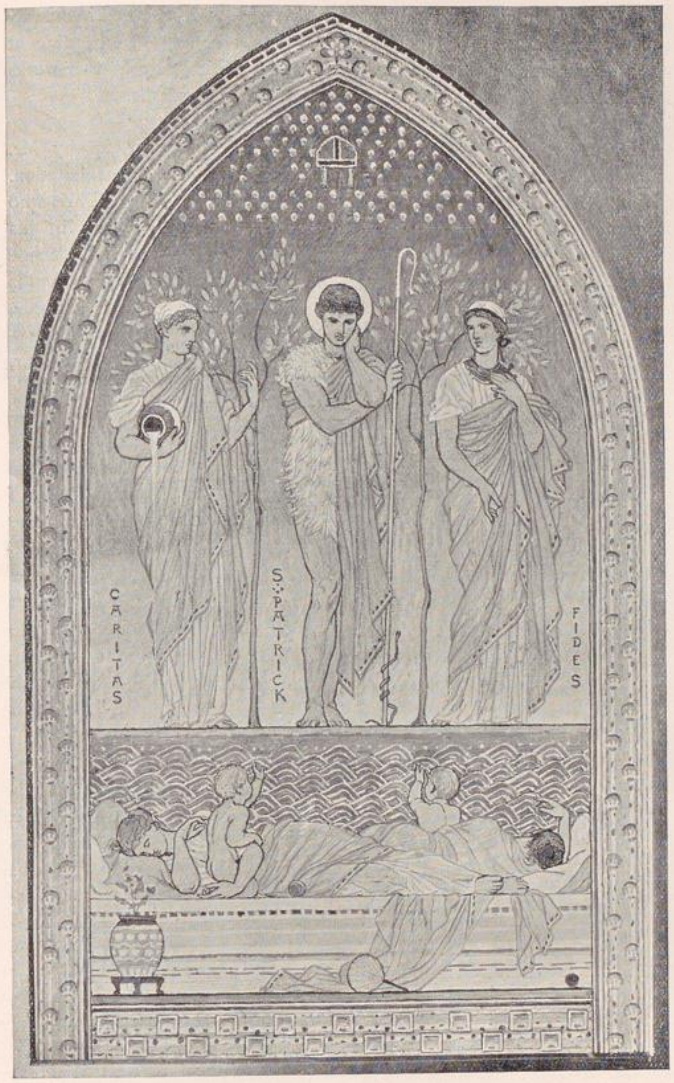

DESIGN FOR MOSAIC BY ALBERT MOORE

delicacy of sentiment, as if that alone were the divinely-appointed end of all art.

This applies to the present exhibition of the Royal Institute of Painters in Water Colours. In this show there are certainly some good things but the average level of achievement is insipid, and that is inexcusable. Among the landscapes may be found some good work by Messrs. Weedon, J. Aumonier, Bernard Evans, E. M. Wimperis, and Leslie Thomson; but perhaps the most refreshing successes of all are won by two Scotchmen, Messrs. R. B. Nisbet and Alexander MacBride, whose landscape art has not yet become a habit, like that of some other important members of the Royal Institute. As to the figure subjects, they are mostly of a retrospective character, like Mr. Gregory's *Guard-room Dandy*, an exquisitely-painted little picture. You will look in vain for something at all memorable as a piece of to-day's history nobly realised.

The new English Art Club has got together for its spring exhibition one of the best and most varied collections of pictures and drawings that it has presented for some little while. There is about the show none of that aspect of uniformity of intention and effort that has more than once during recent years diminished the value of the assertions of the view of the younger school that are made at the Dudley Gallery by this society. More independence of thought and more marked individuality of practice are evident in the majority of the works that have been put on view; and quite a large proportion of them deserve the highest praise as thoroughly successful attempts to combine harmoniously older traditions with the more modern methods of practice. Mr. P. W. Steer's portrait group of *Mrs. Cyril Butler and her Children*, for instance, is, despite its extremely up-to-date manner, full of evidence of admirable care for elegance of arrangement; and Mr. W. W.

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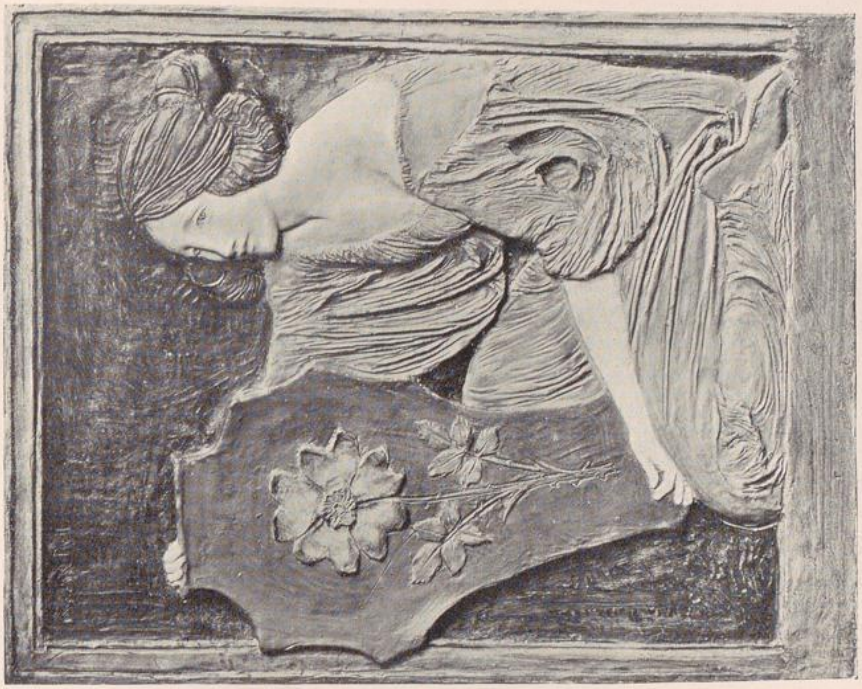
Russell's *Lady in Black* is based with conspicuous intelligence upon the work of the greater masters of portrait painting. The three little pictures of Mr. H. Tonks; the finely-composed *Durham from the River*, by Mr. George Thomson; the snow scenes by Mrs. Hartrick and Mr. Francis Bate; the *Pastoral*, by Mr. Arthur Tomson; and the other landscapes by Mr. J. L. Henry, Mr. P. W. Steer, Mr. James Charles, Mr. Bertram Priestman, and Mr. Moffat Lindner, are all marked by true insight into nature's effects, and by sound sense of style. Some admirable watercolours by Mr. H. B. Brabazon, Mr. A. W. Rich, and Mr. Francis James, are also of great value in the exhibition, and add appreciably to its importance. By way of special attractions, a couple of magnificent landscapes by M. Claude Monet, and two works by Mr. Holman Hunt, are included.

The set of panels in coloured relief by Mr. Anning Bell need a few words of explanation. They were executed for a gentleman in Paris who wished to give names to certain rooms in his house. The panels are fixed in the wall outside the doors, and in each one the name of a room is indicated by a symbol—the wild rose, for example, and the tulip and the honeysuckle. It is impossible to give a clear idea of the schemes of colour, as Mr. Bell's tints are admirably broken. In one panel, that of the wild rose, the ground is dull blue, the hair warm brown, the dress pale yellow with a greenish over-tint, and the shield a greenish blue. The flowers upon it are pinkish. But this description conveys no impression of the general effect, and we shall employ our time to better purpose by considering some of the remarks which Mr. Bell has written and published on the subject of colour relief. The following short



PANEL IN COLOURED RELIEF BY R. ANNING BELL



BY R. ANNING BELL



PANELS IN COLOURED RELIEF

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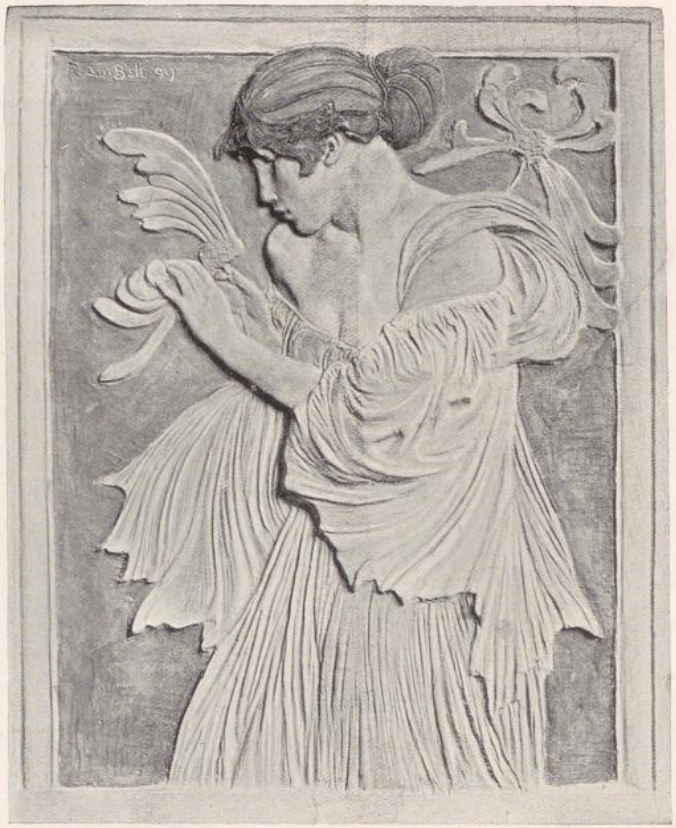
PANELS IN COLOURED RELIEF



BY R. ANNING BELL

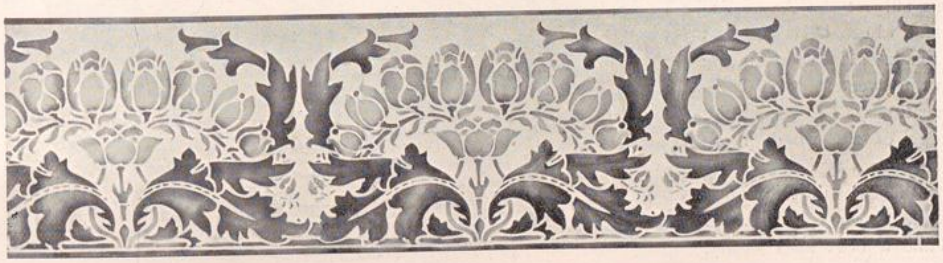


STENCILLED WALL DECORATION BY KATHERINE RAYMENT

quotation will be helpful to a great many students:—"The masses of colour," says Mr. Bell, "are the first things to be settled, and one has to remember that it is the shape of the mass as a whole rather than the outline of it that affects the eye. In modelling a head, for instance, one must remember that the hair, if it is to be coloured at all strongly, will tell as a mass against the face and neck, and both will tell against the background; the proportion and shape of the mass of hair, then, must be arranged for in relation to the size and shape of the face and neck, instead of treating the head as a whole in relation to the background. Again, as different parts of a dress and different materials will be coloured differently, each must be looked at as a separate patch and designed accordingly. A piece of work which looks quite well from the sculptor's point of view before it is coloured will often be found to have gone all to pieces when the colour is applied. . . . . Another very important point, to my mind, is that there should always be a distinct edge of modelling where there is to be an edge of colour. To see two masses of colour touching each other without any difference of plane always gives an unpleasant feeling, I think, and should be avoided. This does not apply necessarily to patterns painted on drapery, or elsewhere, or to work coloured in a vague and floating manner, but it certainly does apply when the colouring is bold and rich."

———

For the rest, Mr. Bell uses a wax medium, and prepares the surface of the plaster by working over it several times with rather a weak solution of shellac in methylated spirits. "At first the plaster soaks up the liquid very quickly, then more slowly,



STENCILLED FRIEZE BY KATHERINE RAYMENT

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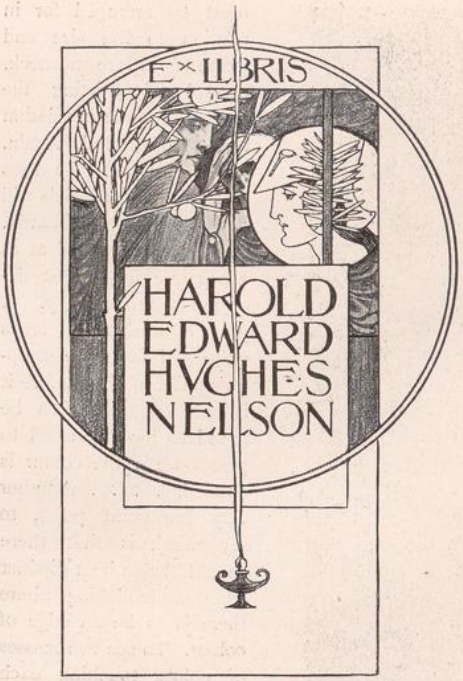


BOOK-PLATE BY HAROLD NELSON

and at last not at all; the spirit evaporates, and the shellac is left."

Illustrations are given (p. 267) of two designs for stencilling by Miss Rayment. Miss Rayment has a good eye for colour, and her designs are nearly always fortunate in treatment.

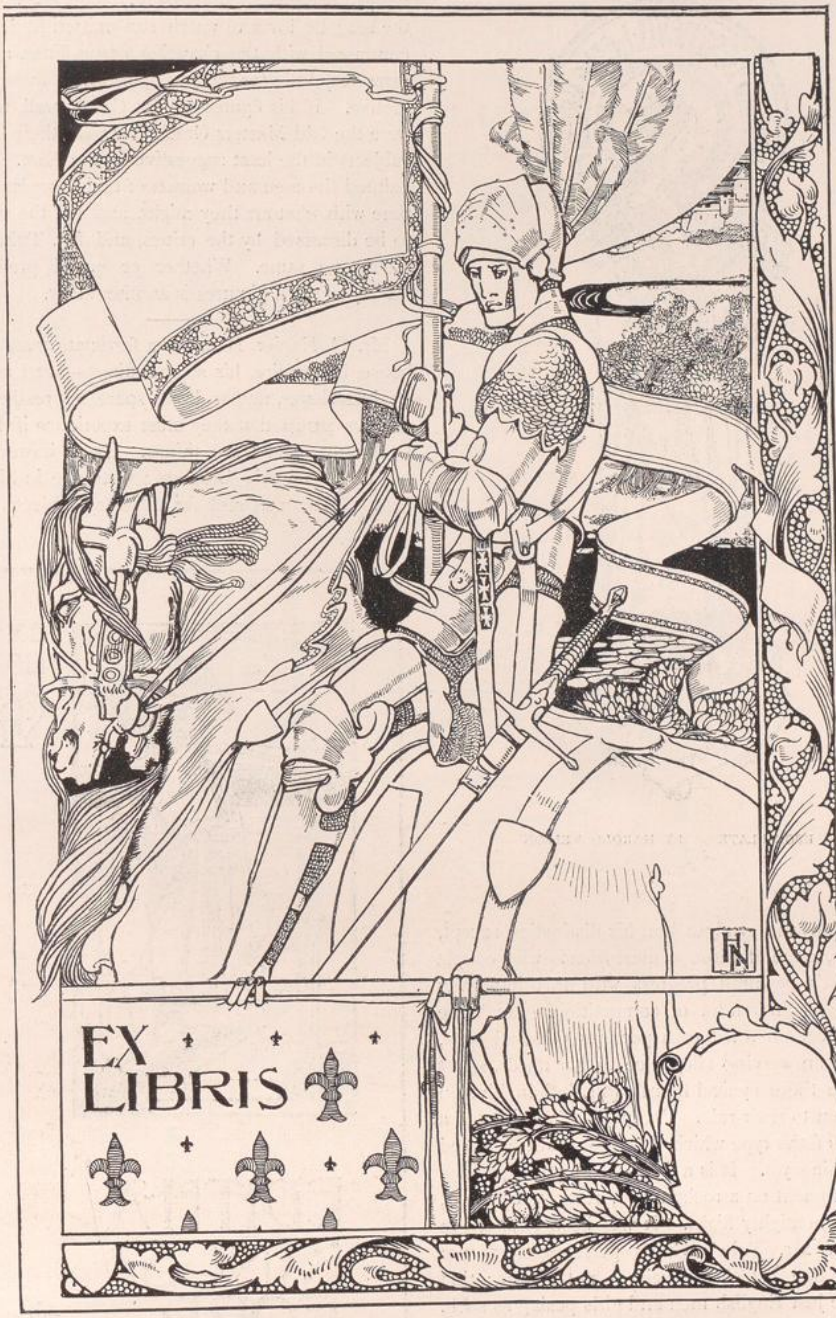
Mr. Fisher in his book-plate (p. 271) takes for his subject the Angel Azrafel, whose heart's strings are a lute, and whose music is the sweetest of all God's creatures. Behind, at the edge of the wood, there are figures typical of love, youth, and youthful sorrow; while down the River of Time a boat sails slowly, bearing onwards to the Unknown the dead body of a man who has lived to extreme old age. Like everything that Mr. Fisher does, this book-plate is full of thought.

The charming book-plates of Mr. Harold Nelson (pages 269 and 270) are touched with a lighter spirit. In them there is nothing mystical, nothing "other-worldly." They are bright and spirited, while in beauty of drawing it would be hard to find their equals among modern book-plates. Those of the mediæval knights in armour have a strong rhythm of line admirably in keeping with the subject.

FALMOUTH. — Academically considered, I suppose no town in the United Kingdom is so favoured as Falmouth; out of the three or four artists who have chosen this most delightful of western seaports as their home, two have now the privilege of associating with the elder brethren of Burlington House, Mr. H. S. Tuke being the last painter who has been drawn into this serene atmosphere, where the juries cease from troubling, and——. Well, Mr. Tuke richly deserves whatsoever of peace with honour there is in his selection, and I do not



BOOK-PLATE BY HAROLD NELSON



BOOK-PLATE BY
HAROLD NELSON

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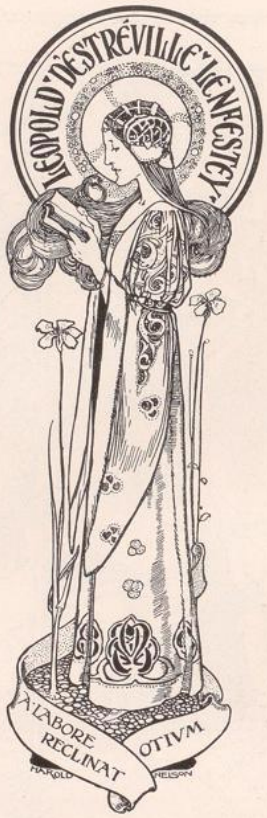


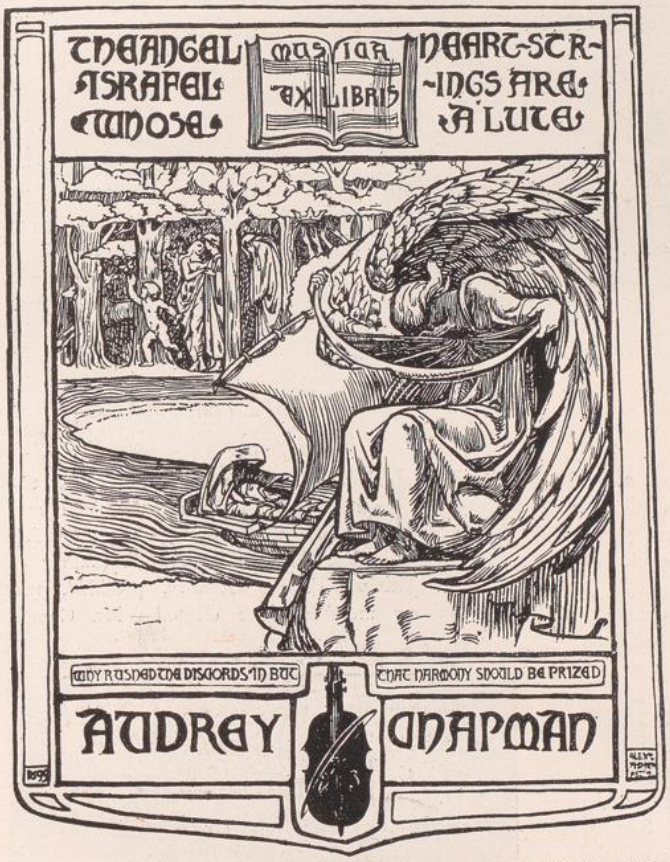
BOOK-PLATE BY HAROLD NELSON

believe anyone grudges him his distinction except, perhaps, some of those cynical friends who couple an artist's downhill progress with this immunity from the common lot of competition. Mr. Tuke is, however, an artist of a peculiar personal bent, and an unswerving allegiance to his ideals, so let us hope these cynical friends will find in him an exception to their rule. This year he has painted a picture of the type which, I suppose, will be called his classic style. It is a figure of Mercury, pausing for a moment on a rocky shore, resting, I take it, after some mighty flight. It has been objected to me that Mr. Tuke's Greek personages are not Greek; that his classic vein is not classic; that they are just English men and girls posing as such. And this always seems to me very trivial; Mr. Tuke has his message as an artist, and that message is not to help us to any visualising of Greek mythology, but simply to give us pleasure in those things that give him pleasure. The air, the sun, the sea; he loves to watch sun-smitten flesh tones contrasted with the changing ocean lines, and he cares very little for the peg upon which to hang his motive. If his figures are not Greek, well, neither were the Old Masters Greek, nor were their Gospel subjects in the least suggestive of the East. They painted the men and women of their own land and time with what art they might, and left the subject to be discussed by the critics, and Mr. Tuke does much the same. Whether or not I prefer his frankly modern pictures is another story.

Mr. C. Napier Hemy is a fortunate man. His house, his studios, his surroundings—but I am not an interviewer, and so I will spare my readers the envious pangs that they must experience if I were to descant upon these things. Even, however, in his pictures he is fortunate; fortunate in his subject. Some men seek far afield for subjects, some



BOOK-PLATE BY HAROLD NELSON



BOOK-PLATE BY ALEXANDER FISHER

have them thrust upon them almost at their doors. Near the gateway of the beautiful haven of Falmouth stand the grim Manacles, for no other purpose that I can imagine except to give Falmouth artists a subject. These terrible rocks recently lured two innocent steamers to their fate, and the world rang with the tragedy of one and the peril of the other. Then Mr. Napier Hemy saw his chance, and has painted a vessel of an old-world type speeding before the wind; the waves are rolling into the picture away from the eye, the sky is charged with drifting vapour, the vessel is crowded with figures, each at the post that is proper to him; the canvas is drawing for all it is worth—I believe this is correct sea language—when some one sees in the misty offing a familiar headland and a line of rocks and shouts "'Ware Manacles." *Voilà!* Space will not allow of my describing the panorama of Oporto, which Mr. Hemy has painted in tempora; but by the time these lines are in print readers of THE STUDIO will be able to study it for themselves on the walls of the Royal Academy.

Mr. W. Ayerst Ingram has also felt the spell of the Manacles, and has painted a powerful picture of that grisly reef, but in this case it is seen from the shore; the late afternoon sun is falling on the jagged teeth of the sea monster, and also here and there among the masses of green water that are curling in white crested waves towards the land. He has also a blue sea rolling in leisurely undulations; above it there is a serene sky, cloudless and luminous, and a stretch of sunny cliff strikes across from the right-hand side. N. G.

LIVERPOOL.—The Unitarian Church in Ullett Road, recently completed from the designs of Messrs. T. Worthington and Son, of Manchester, is not only admirably planned, stately in its proportions, and refined in its various details, but contains also much excellent decorative work in several crafts. The oak work of the interior, done principally by Messrs. Hatch and Sons, of Lancaster; the carved oak panel in the reredos, after Leonardo da Vinci's fresco of *The Last Supper*, executed by H. H. Martyn, of Cheltenham; the stone and wood carving by Messrs. Earp and Hobbs, and the rich and beautiful stained glass windows designed by Sir E. Burne-Jones and carried out by Messrs. Wm. Morris and Co., all deserve especial notice. Conspicuous in the exterior embellishments is the embossed copper work entirely sheeting over the oak work and iron bands of the three doors leading into the west porch. This has been designed and executed by R. Ll. B. Rathbone. The colour of this copper work, a deep bronze-

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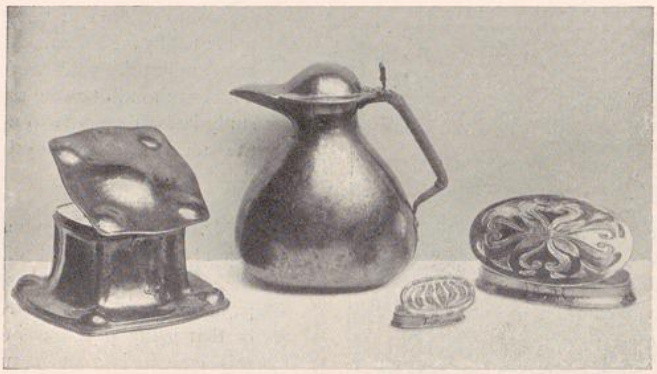


BEATEN COPPER WORK BY R. LL. B. RATHBONE

brown at present, harmonises well with the Runcorn stone and Ruabon brick of the exterior. How this colour will be affected by time and the Liverpool atmosphere it is impossible to say.

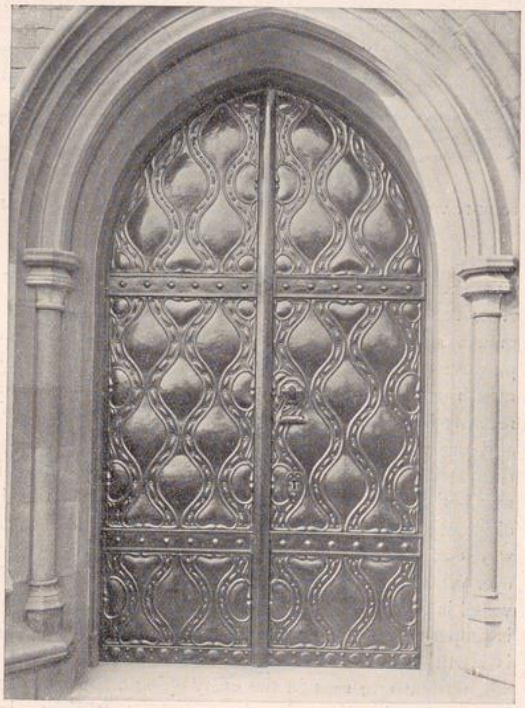
Some small articles of beaten copper work by Mr. Rathbone are also reproduced here. They are finished in various tones of bronze colour with rich effect.

H. B. B.

BOURNEMOUTH.—The Tenth Spring Exhibition of the Bournemouth Art Society, which was opened on the 26th March, was largely attended, and the sales were numerous. The collection was an exceedingly creditable one, a large proportion of the work in water-colour being excellent, especially the contributions by Miss Sophia Beale, Miss Fenwick, Miss Hake, and Mrs. P. de Crespigny, the contribution by the latter, *The Edge of the Forest*, a study of beech trunks in early winter, being one of the gems of the exhibition. An autumn study of foliage and stream by Miss Agneta Smith certainly was entitled to the prize awarded to it by the Society. The contribution by Miss Kemp-Welch, *An Idyll, New Forest*, was charming as regards drawing, but lacked the attractiveness of the artist's famous recently engraved *Colt Hunting in the New Forest*. The few flower studies were excellent, Miss Teresa Hegg's *Roses* taking the first place by reason of its extreme delicacy of colour and truthfulness. In oils the collection was not so good, some half-dozen contributions by Mr. Ireland Blackburne Mr. Patten, and Miss Irlam Briggs overshadowing the rest. A large number of pieces of needlework, a quantity of decorative metal work and wood-carving, and a case of excellent miniatures by Miss Waddelove added very largely to the attraction of the show.

J. B.

NEWCASTLE-UPON-TYNE.—At the inaugural dinner of the Pen and Palette Club on March 3, at which Mr. Aaron Watson, J.P. (Editor of the *Newcastle Daily Leader*), presided, two honorary members were elected — Mr. George



EMBOSSED COPPER DOOR BY R. LL. B. RATHBONE

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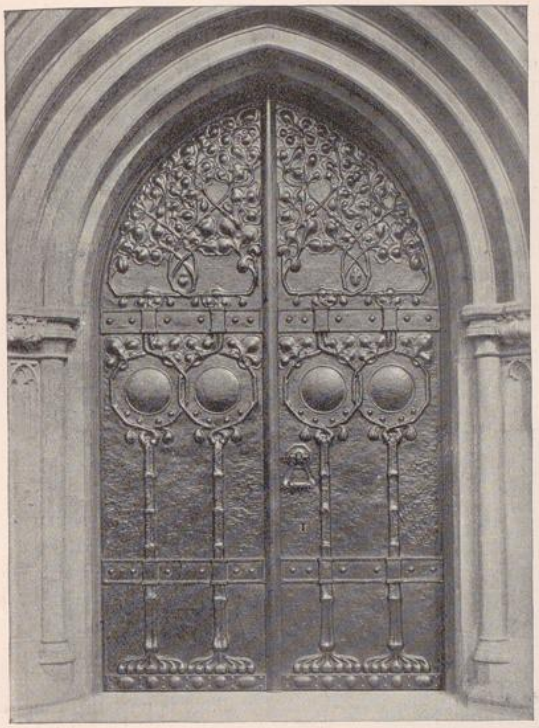


EMBOSSED COPPER DOOR BY R. LL. RATHBONE

promising beginning, and should enlist the support of all those qualified for membership in the north-eastern counties.

A. W.

BIRMINGHAM.—A very interesting drawing of the west front of Bourges Cathedral, by Mr. T. M. Rooke, A.R.W.S., has recently been given to the Corporation Art Gallery. It has been presented by the subscribers to the Society for the Preservation of Pictorial Records of Ancient Works of Art and Architecture, who have given a number of similar works to this Gallery. This is the tenth drawing by Mr. Rooke which he has made for Birmingham under the auspices of this Society. It is not only a very faithful and truthful piece of work, of historical value, but it is also a beautiful drawing in itself. The west front of this famous old cathedral, which dates from the thirteenth century, is very imposing in effect, and is very richly sculptured and decorated.

MELBOURNE.—Towns-folk and bushmen alike have recently thronged the National Gallery with a sense of patriotic pride to look at Mr. Bertram Mackennal's bust of their native Queen of Song, whom they all knew here as "Nellie Armstrong," and whom the world now worships as "Madame Melba."

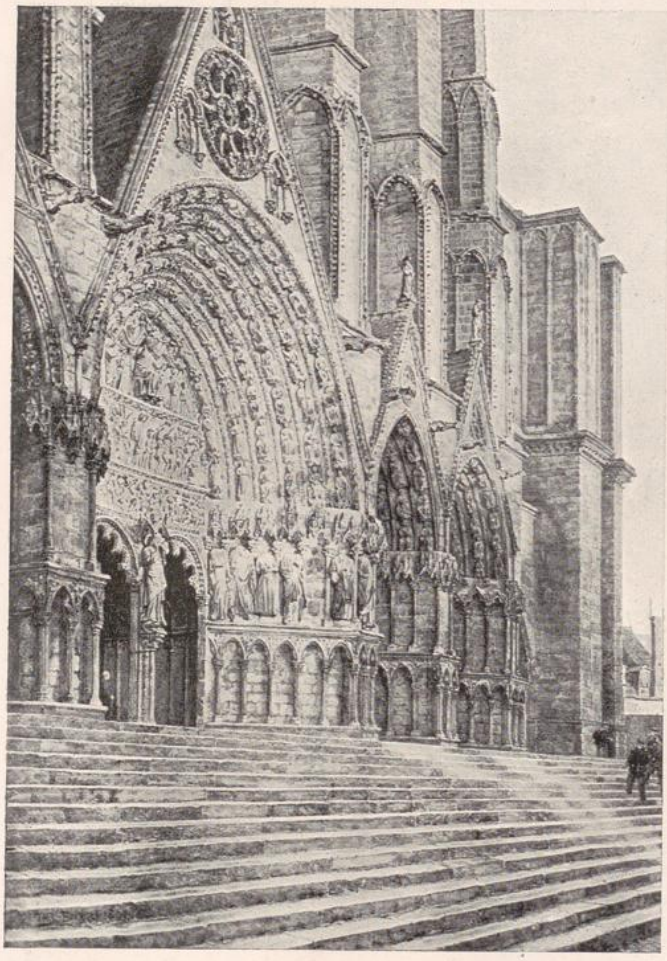
Frampton, A.R.A., and Dr. Thomas Hodgkin, the author of "Italy and her Invaders." The merits of Mr. Appleby Miller's decorative menu—the sisters nine encircled by the flame of fraternity (which we reproduce)—drew words of unqualified praise from Mr. Frampton. Mr. Frampton was in Newcastle to be present at the unveiling of the bust of Dr. William Garnett, which he has presented to the Durham College of Science. The Pen and Palette Club has been established by those professionally engaged in, or especially connected with, different branches of art or science. While its primary object is "social intercourse," its charter is not limited. The Club has made a



DESIGN FOR A MENU CARD BY APPLEBY MILLER

The Victorian Artists' Society recently concluded a short Summer Exhibition, but Mr. Longstaff and Mr. M'Cubbin were too busy with commissioned works to be able to contribute. The honours lay with Mr. E. P. Fox, Mr. Gordon Coutts, and Miss Florence Fuller in figure work, and with Mr. Withers, Mr. Arthur Boyd, and the President (Mr. John Mather) in landscape. Mr. Scheltema, our best Australian painter of sheep and cattle, brought back some delightful reminiscences of his recent trip home to Holland, and his *Milking Time* was redolent of "the breath of kine in the meadows." Mr. Colquhoun achieved a moderate success in imagining the scene of the fall of the Khalifa's standard *After Omdurman*, but such an effort demands more knowledge and experience than an untravelled Australian can be expected to possess. J. L.

We have pleasure in giving on the opposite page, illustrations of two admirable drawings by the well-known Sydney artist, Mr. Henry Fullwood. These drawings were sent in for the Colonial competition which was set in THE STUDIO last year, but reached the office too late to be judged with the other drawings submitted.



"BOURGES CATHEDRAL" BY T. M. ROOKE

(See Birmingham Studio-Talk)

MILAN. — Only two months after the terribly sudden death of Giovanni Segantini, amid the solitary heights of the Schafberg, there was opened in Milan an exhibition of the dead painter's works; and the melancholy event being so recent and so keenly felt by all, it is not surprising that the display should almost have assumed the aspect of a funereal commemoration, in which his friends and the public generally took part in reverent regret.

It cannot be said that the exhibition was in any way complete; so many of Segantini's most important works were missing that the display gave but a faint idea of the artist's labours in the course of his all-too-brief career. However, the exhibition was completely successful; more so, indeed, than one could have hoped.

Altogether, with paintings and drawings, the works exhibited numbered seventy. These included the three large canvases on

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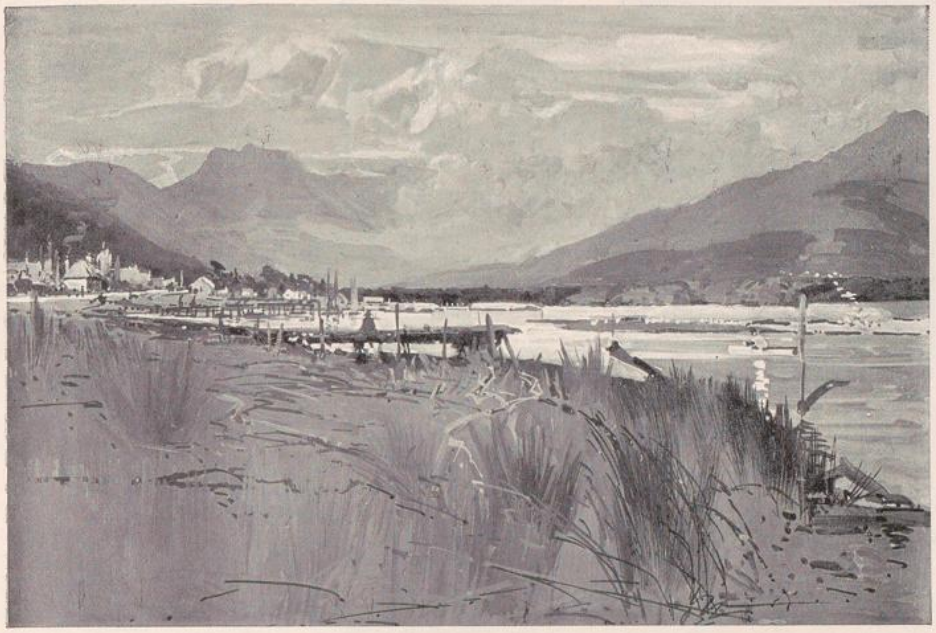

"THE HUON BELLE, TASMANIA" BY HENRY FULLWOOD



"AN AUSTRALIAN SOLITUDE" BY HENRY FULLWOOD

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BOOKPLATES BY MAURICE DE LAMBERT

PARIS.—The society known as "La Demi-Douzaine" has been holding its second annual exhibition in the galleries of the "Artistes Modernes," Rue Caumartin. M. Charles Huard shows in his seascapes and his studies of fishermen and peasants all the acute observation and honesty of purpose we know and appreciate so well in him. M. Eugène Béjot's landscapes of Paris and London, both drawings and etchings, are lovely things, revealing the diverse aspects of the great cities with rare skill and delicacy. M. George Gascoyne, the only foreign member of the Society, exhibited two oil landscapes of excellent quality — *Work in Sunshine and Cloud* and *The Shower* — also five powerful etchings. M. Ferdinand Luigini remains faithful to his old themes—Marken and Volendam. In these North-Dutch types and interiors he displays real ability, but there still remains something soft and undecided about his execution. M. Camille Bourget, a colourist blessed with energy and a vivid imagination, showed a series of excellent water-colours. I have kept M. Pierre Bracquemond's name last. The portraits, landscapes, and still-life studies exhibited here show him to be making rapid progress towards full development. His eye is becoming more subtle, which poor Segantini was engaged when death struck him down. He had intended them for the Paris Exhibition. Naturally, they attracted universal interest. They were to have formed part of a grand composition, which would have included three lunettes and several medallions, of which we have only the studies left.

The works are styled *La Natura*, *La Vita*, *La Morte*, and, although unfinished, bear striking testimony to Segantini's masterly abilities. The centre canvas, *La Natura*, is a landscape, absolutely marvellous for the grandeur of its lines and its perfect luminosity. In idea and in treatment alike the thing is quite beautiful.

So large has been the number of visitors to the exhibition that the takings will materially assist the fund being raised by the friends of the lamented artist for the purpose of erecting a memorial of him in the Maloja Pass, in the Upper Engadine, where he dwelt. G. B.



BOOKPLATE BY MAURICE DE LAMBERT

"A VOLENDAM WORTHY"

FROM A DRAWING BY

NICO JUNGMANN.



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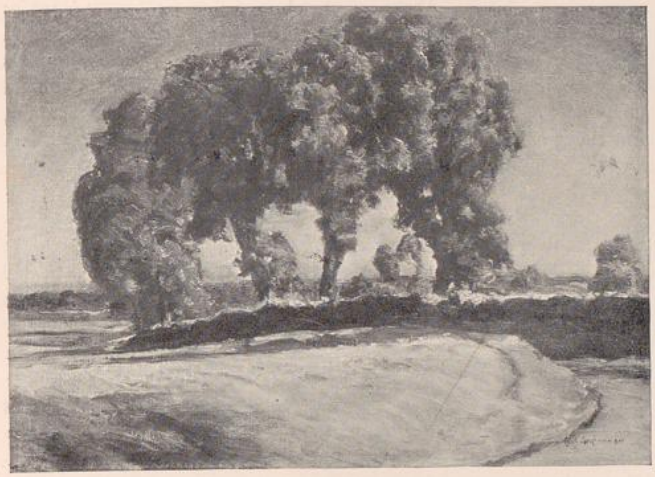

LANDSCAPE BY KARL LANGHAMMER

(See Berlin Studio-Talk)

his drawing more bold and elastic. Several of his portraits, such as that of Mdlle. Jeanne Régnier, of the Opéra ballet, give evidence of solid work; but I prefer his still-life. M. Bracquemond also showed some painted glasswork, which was interesting, although over-complicated in design, and not altogether satisfying in material execution.

Following the "Demi-Douzaine" came M. Fernand Le Gout-Gérard, with sixty-six paintings and pastels, almost all landscapes and scenes of Brittany. It would almost seem as though there were no other part of the world worthy of the artist's brush! Always Brittany! However, M. Le Gout-Gérard gives us a little variety in the shape of several English scenes—*La Medway à Rochester*, *Le Pont de Rochester*, *Fond du Port de Strood*, etc. The Brittany of MM. Cottet, Simon, and Dauchez is wild and grand; that of M. Le Gout-Gérard, on the other hand, is bright and cheerful: which proves that his vision is different from theirs. Moreover, unlike the artists I have named, M. Le Gout-Gérard seeks the picturesque rather than the expressive,



LANDSCAPE BY KARL LANGHAMMER

(See Berlin Studio-Talk)

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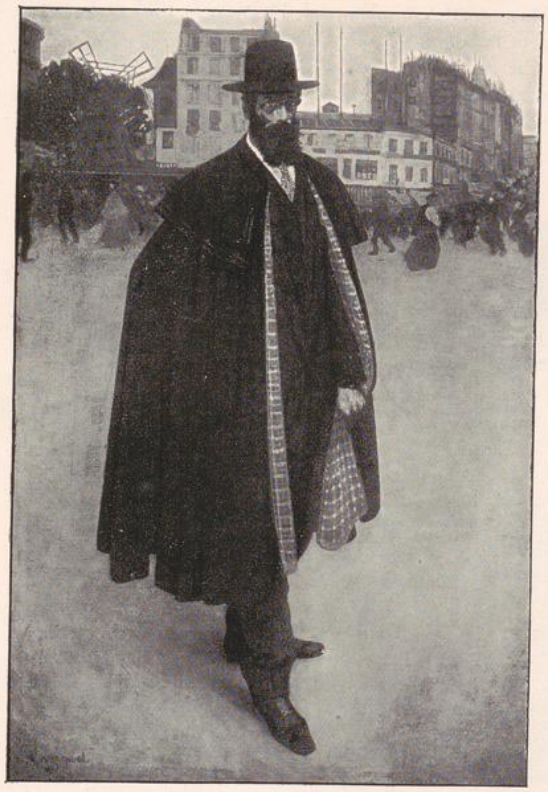
and on the whole succeeds admirably in his endeavour. If at times his work is overdone in its regard for minute detail, it is at any rate always thoroughly sound and honest. To me his pictures seem more fascinating than profound, but there is no denying the real charm they possess. M. Le Gout-Gérard's exhibition was a genuine success, as it deserved to be.

On page 276 we give illustrations of some delightful little bookplates by M. Maurice de Lambert.

In the pretty little exhibition gallery of the Paul Ollendorff *Librairie* M. André Sinet recently displayed thirty-four of his canvases, including landscapes of Paris and its environs, female studies and portraits. M. Sinet delights in the attenuated aspect of things, in misty effects, seen in the pale light of evening. He paints delightfully, with an infinitely delicate touch, for he is full of poetic sentiment.



"ESPAGNOL À PARIS" BY H. EVENEPOEL

(See Brussels Studio-Talk)

Above all I admired his *Crépuscule parisien* wherein one sees, from the Place de la Concorde, the whole Avenue des Champ-Elysées, with night falling rapidly over all, and the Arc de Triomphe gleaming away in the distance. Another fine thing is his study of a women, called, I think, *Le Corset Jaune*, a delicate harmony in whites, with a blue night effect of irresistible charm.

A few ardent and hopeful young artists have just started a club at Saint-Germain-en-Laye, styled "L'Esthétique," the object of which is to develop throughout provincial France, by means of meetings and concerts and exhibitions, a taste for all that is Good and Beautiful and True. The initiators of the movement are MM. Georges Godin, the aquafortist in colours, well known to the readers of THE STUDIO, R. Lemeunier, the musical composer, E. Genet, and Ch. Félix Le Gendre, painters, and Léon Pivet, draughtsman. The honorary committee of which Rodin has accepted the presidency consists of MM. Bracquemond, Jeanniot, Helleu, Hugues Le Roux, Octave Mirbeau and Gabriel Mourey. G. M.

BERLIN. — The work of Karl Langhammer, whose landscapes *Klänge* and *Aus der Priegnitz* formed part of the January exhibition at Keller and Reiner's Salon, belongs to that kind of artistic production which slowly but steadily gains real friends among lovers of true art. The artist has been before the public several years, but the quiet inwardness of his work, which shrinks from anything in the nature of startling effects, has failed to make people talk about him. Still his faithfulness to his own individuality and a touch of aristocratic reserve have brought it about that you can now hear him spoken of in fashionable drawing-rooms. That even ladies call him "a very good artist" says just as much for him as for the fact that the Press and its critics have gradually succeeded in instilling the public with something like appreciation of art for art's sake. It is art for art's sake, and *Heimatkunst*, the art of your own native soil, that Karl Langhammer gives. He is foremost among the men who know how to make the sandy, dusty,

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"LA VEILLE DE LA COURSE DE TAUREAUX" BY IGNACIO ZULOAGA

ofttimes gloomy, landscape of the Mark Brandenburg talk its own language of silent grandeur. The charms of light and shade, of colour in soil, in foliage, sky, and clouds, in dancing sunbeam and glittering water are his, and he interprets them with a true-hearted reverence, born of that hunger after the beautiful which—judging by him at least—seems to be keener and more appreciative of small things in the natives of large cities than in many upon whose childhood the richest glories of superb natural surroundings have shone in vain.

L. H.

BRUSSELS.—Once more the Salon of the "Libre Esthétique," installed in the galleries of the Musée de Bruxelles, has achieved its customary success. The numerous visitors found there the wherewithal to satisfy all tastes in matters artistic, for the work of selection had been carried out in the broadest spirit of eclecticism, and all "tendencies" were represented, from idealism of the most literary type to realism of the most scientific. First of all we must do homage to the last productions of Henry Evenepoel the young Brussels painter, who passed away so sadly in Paris a few months ago just when his talents were beginning to command respect. Before all else he was a painter; he understood our modern life in all its reality, and he has left behind several canvases of great merit, among them being the *Espagnol à Paris*, which has been purchased for the Ghent museum.

M. J. Delvins contributed several remarkable works which aroused much attention. His bull-fight scenes are full of vigour, bold in drawing and vivid in colour. Spain, too, is the theme chosen by M. Ignacio Zuloaga; but his vision of things is sombre, his colour harsh, and his drawing hard. One of these pictures, the *Portrait du Maire de Rio-Moro et de sa femme*, was exhibited at the last Salon at Ghent, and was purchased by the Government, but refused by the Commission des Musées. M. Zuloaga's big picture, *La Veille de la Course de Taureaux*, is a noble work, and worthily carries on the true traditions of Spanish art.

The large display of jewellery and goldsmith's

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work by M. Henry Van de Velde is one of the *clous* of the Exhibition. It is impossible at the present moment to analyse this remarkable collection, but later an interesting article might well be written on this artist and his work.

Another attraction is the series of twelve landscapes by M. A. J. Heymans, which are profoundly charming in their poetic sentiment and their delightfully clear colouring. The landscapes of MM. F. Claus and G. Buysse are equally attractive, by reason of their sincerity and their freedom of expression. Worthy of special mention also are the precise and thoughtful landscapes of MM. Frédéric and W. MacAdam, and the curious works of M. F. Melchers.

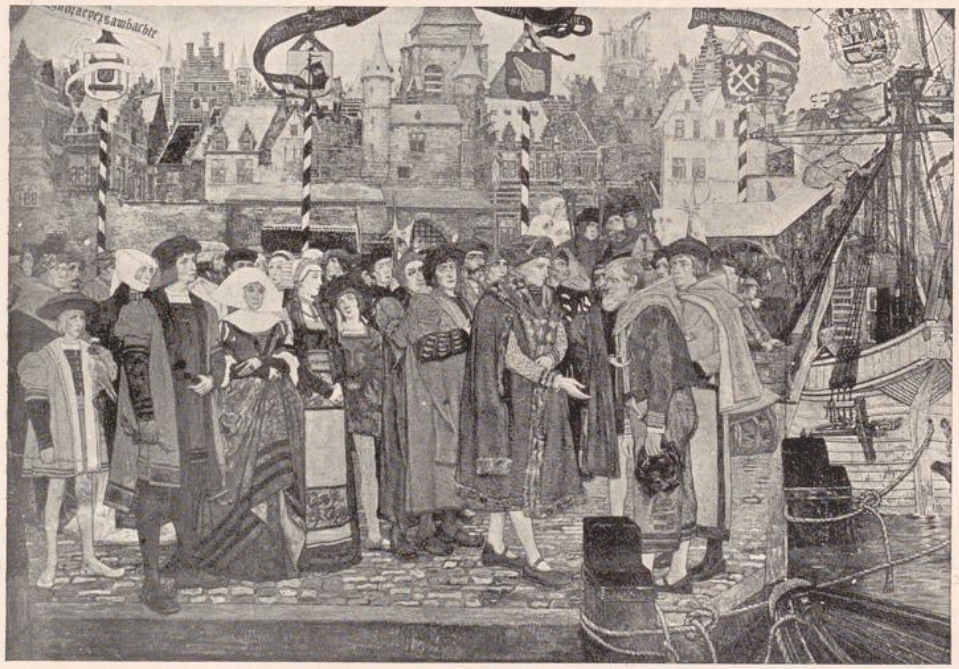
The sculptors are not so well represented as usual this year, but the catalogue contains the well-known names of C. Meunier, P. Dubois, Charpentier, Bourdelle, Dejean, G. Morren, and Mlle. Cornette.

The characteristic drawings of M. Milcendeau and the etchings of Mme. Destrée-Danse and M. Nieuwenkamp are worthy of careful study.

Lastly, mention should be made of the glass-work of H. Powell, the potteries and ceramics of Mme. Schmidt-Pecht; not forgetting the displays by M. Serrurier-Bovy and the Rorstrand porcelain factory. Then we have to note the lithographs in colour by MM. Rhead and Rivière, and the posters designed for the "Libre Esthétique" exhibition by M. Combaz and Mdlle. Léo Jo.

F. K.

ANTWERP.—The mural paintings on the *escalier d'honneur* of the Hôtel de Ville, which were inaugurated on the opening day of the Van Dÿck *fêtes*, are good in this respect—that in their *ensemble* they blend harmoniously with the dual series of similar works by Hendrik Leys which adorn the big "Salle de Réception" and the small hall adjoining, as well as with the paintings by Victor Lagÿe in the "Salle des Mariages." They owe a great deal, in the first place, to the intelligent interest shown by the eminent director of the Academy, Albrecht



MURAL PAINTING BY PIET VERHAERT

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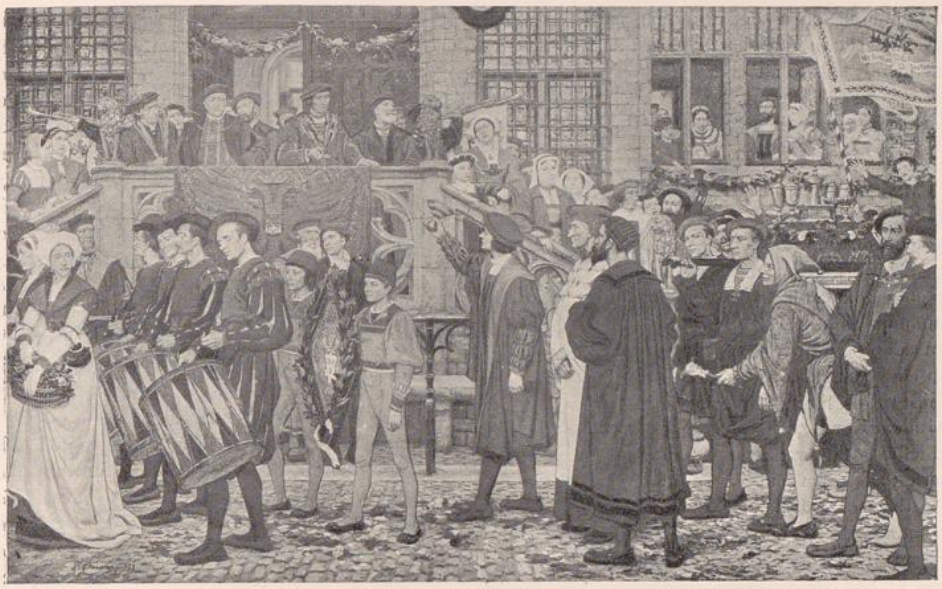

MURAL PAINTING BY EDGAR FARAZŸN

de Vriendt, under whose personal superintendence they were designed and executed. Unfortunately the five panels are not of equal merit. That signed by Houben is a very ordinary piece of work, the figures having no especial character. The panel by De Jans is of a higher order, but it is too suggestive of an easel picture, this being due, no doubt, to its lack of the necessary style. The other three panels are far superior. In his *Entrée triomphale des Rhétoriciens* Farazÿn has attained a tonality which gives the most happy result, his greens, mauves, and reds, artistically disposed, forming a colour-scheme of much distinction. Boom has employed red very largely. His *Ouverture de la Bourse* is ruddy as a sunset, but in no way mars the general effect of the series. Moreover, he has been fortunate in his typical figures, which are full of interest—Flemish patricians and magistrates of dignified mien and broad, majestic movements. Several of the heads reveal careful study, but not all, unhappily. A picturesque mediæval town, seen in perspective, forms an excellent background.

The best work of all is unquestionably that of Verhaert, whose *Arrivée d'un chargement de sucre* is a remarkable production. Here the types depicted are less robust than those of Boom—some, indeed, appear emaciated, almost sickly; but what character in the faces, which are, for the most part, handled like portraits; and what sound archæological knowledge, with no touch of pedantry, in the treatment of the costumes! More strictly than any of his collaborators Verhaert has confined himself to the prescribed limits of decorative painting, and thus his work resembles most nearly that of Leys. His colouring is remarkable both for the vigour of its tones and for its novelty. It is extremely strong and bold. Altogether, the ornamentation of the "Salle de l'Escalier" may be pronounced a success.

As in previous years, individual exhibitions are succeeding one another with great rapidity, every week or two seeing something new. They are held for the most part in the Verlat-Zaal, which is very conveniently situated near the Bourse, and only a few yards from the main thoroughfare, the Meir. So far there has been nothing very striking to record. Mention, however, must be made of the displays of M. Frans Mortelmans and—more recently—of Mme. and Mdlle. Ronner. Mortelmans paints flowers and still-life, which, it must be admitted, reveal a sure touch and a fine sense of colour. The artist would do great things if only he could

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rid himself of a defect which mars his work. The defect in question lies in the fact that he frequently fails to attack his subjects with sufficient earnestness, his work only too often showing virtuosity rather than depth.

Madame Ronner is well known, not only here, but also in England. Despite her great age, this gifted woman, who seems not to know the meaning of the word Rest, continues to produce her little scenes from cat-life with as much observation and humour as ever. To be sure, they are simply anecdotes, and trivial anecdotes too; but so wittily, so convincingly does she record them that we must needs listen, nor ever cease to be amused. Mdlle. Ronner, her daughter, devotes herself chiefly to flower painting. She has taste, and a style that is particularly feminine, somewhat akin to that of Mdlle. Georgette Meunier. Her paintings have no great profundity, but they express very effectively all that is light and airy, and (I had almost said) artificial, in the flower world.

At the Cercle Artistique, or "Kunstverbond," last month M. Lemmers displayed several landscapes and a large number of portraits. I say it with regret, but there was nothing in this collection so good as his *Portrait de mon Père*, produced two years ago. His newer work is as bewilderingly unequal in artistic value as it is varied in method. Certainly he secures a resemblance, not merely physical, but moral too; but, as a rule, he does not trouble to penetrate far into the psychology of his models, while his somewhat garish colouring often lacks distinction. By producing fewer works, and devoting himself to them with greater care, Lemmers might assuredly develop into an excellent portrait-painter.

Of very uneven merit, too, was the exhibition of the works of George Morren, displayed in a very badly-lighted gallery in the Meir. Morren, an artist of much versatility, showed paintings, pastels, *fusains*, and pencil work, together with several pieces of sculpture and various *objets d'art*. I cannot conscientiously say his newest works show great advance on those of two or three years since. The latter, it seems to me, were superior in conception and in harmony of treatment, and truer and richer in tone. In some of his sea-pieces, for instance, it is by no means difficult to detect certain deficiencies which might have been easily remedied; while in several of his still-life studies one comes across loud, prosaic, unsatisfactory bits of colour. I greatly prefer some of his pastels, and most of his black and white work is excellent, notably the remarkable series—*Soirées d'Hiver*. Here Morren has caught to perfection the atmosphere of our homes in winter time.

Among the sculpture should be noted his *Femme à sa toilette*, the *Buste de Zélandaise*, the *Nymphes lutinant un Satyre*, the *Femme à la mouche*, and above all, despite one somewhat puerile piece of detail, the *Trois Zélandaises en promenade du dimanche*. This is a thing of beauty in its truest sense, the whole group being full of charm and character.

Several of his objects of art are also worthy of mention, especially an amphora and an ink-stand, both in bronze, a ring-box in bronze *cire perdue*, a tin-ware coffee service, and a few brooches and clasps.

P. DE M.



ILLUSTRATION FROM "MEISSNER PORZELLAN"
(LEIPSIG: F. A. BROCKHAUS)

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REVIEWS.

Meissner Porzellan. By KARL BERLING. (Leipzig: F. A. Brockhaus.) Price, *Marks* 160. To collectors of Dresden porcelain this sumptuous volume will be most welcome. The author has spared no pains to gather together reliable information respecting the history of his subject, from its first manufacture by John Böttger in Meissen in 1709 to the end of the sixth period in 1814; while the varied and rare specimens to which he has had access, and which he has been permitted to illustrate, show in a remarkably complete manner the changes in the styles of make and design through which the famous ware has passed. As in most other notable makes of European porcelain, the Dresden productions were in the early days of their manufacture strongly influenced in design by their Chinese and Japanese prototypes; and even when, at a later date, original schemes of pattern were devised, the far-eastern influence was often still traceable. Of the groups of modelled figures, for which the fabrique is popularly famous, some good examples are shown. The Krinolin-gruppen, the Kindergruppen, the shepherds and shepherdesses, and other costume figures, are all carefully selected from the best periods, and if the art they represent is not always of a high order, it is at least characteristic of the times in which they were produced. The book is illustrated by no fewer than 15 plates in chromo-lithography, 15 helio-gravures, and 219 half-tone reproductions from photographs, and they are all alike excellent of their kind.

The Century Book of Gardening. Edited by E. T. COOK. (London: Offices of "Country Life.") Price 18*s.*—The advantages of photography in the illustration of gardens, trees and flowers are many, and they are brought into full prominence in this charmingly produced book. Hundreds of carefully selected photographs render the work, with its numerous useful chapters upon gardens and their management, not only a storehouse of information upon gardencraft, but also a beautiful table book of interest to dwellers in town as well as country. The excellent cover design by the talented young Canadian designer, Mr. Will Jenkins, adds its due quota to the success of the book.

Resurrection: A Novel by LEO TOLSTOY, with Illustrations by PASTERNAK. (London: F. R. Henderson.) Price 6*s.* net.—The illustrations to this remarkable novel are of more than usual interest. The incidents and phases of Russian life portrayed are not only full of local character, but they are executed with considerable talent the drawings being reproduced by a method of double printing, which undoubtedly adds much to their effect and value.

Working Drawings for Wood Carvers. By EMILY BURGESS. (London and Derby: Bemrose and Sons.) The great body of amateur wood-carvers, who are constantly complaining of the difficulty they experience in finding suitable motives on which to practise their art will welcome this collection of twenty-four drawings. Without possessing any marked originality, or even great decorative merit, these designs are perfectly practical and workable. They present no difficulties that cannot be overcome by a reasonable amount of care, and yet they are sufficiently elaborate to test to a fair extent the skill of the worker. The size in which they are published is a reasonable one; and they are drawn with considerable vigour, so that the carver who uses them need never be in doubt as to the meaning of the forms he is trying to reproduce.

THE STUDIO for June will contain an important article on the Art of 1900. The illustrations will include several studies for paintings in addition to reproductions of the most interesting examples of pictorial and decorative art shown at the Spring exhibitions.

The Special Summer Number of THE STUDIO will this year be devoted to the consideration of modern British water-colour art. The illustrations will be very numerous, and will include a large number of facsimile reproductions in colours.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A SILVER TABLE-CANDLESTICK. (A XLVII.)

THE FIRST PRIZE (*Two Guineas*) is awarded to *Curlew* (Lennox G. Bird, c/o A. C. Sealy, Esq., 3, Minor Canon Row, Rochester).

The SECOND PRIZE (*One Guinea*) to *Tramp* (David Veazey, 10, Brewer St., Woolwich.)

Honourable mention is given to the following:—*Smudge* (Madge Dawson, 22, Forest Drive West, Leytonstone), *illustrated; Atheling* (E. H. Richardson), *Crumpets* (S. Herbert Man), *Craft* (F. White), *Mice* (E. May Brown), *Seaforth* (A. Forrest).

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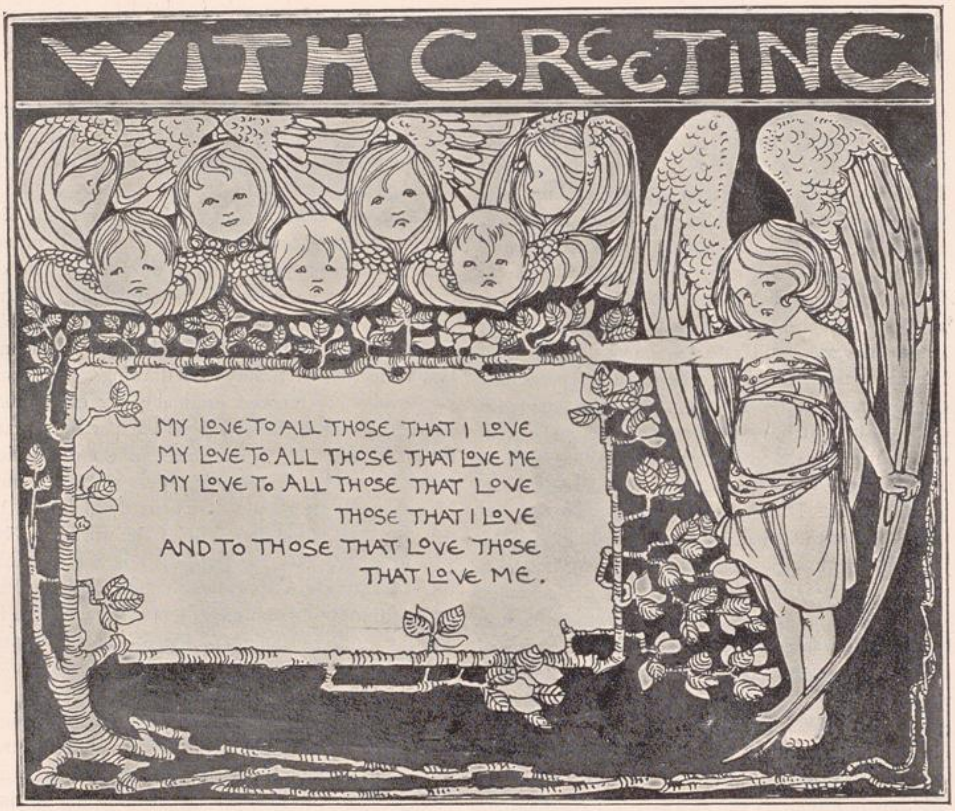

HON. MENTION (COMP. B XLVII) "BREAD AND BUTTER"



HON MENTION (COMP. D XLVII) "MALVOLIO"

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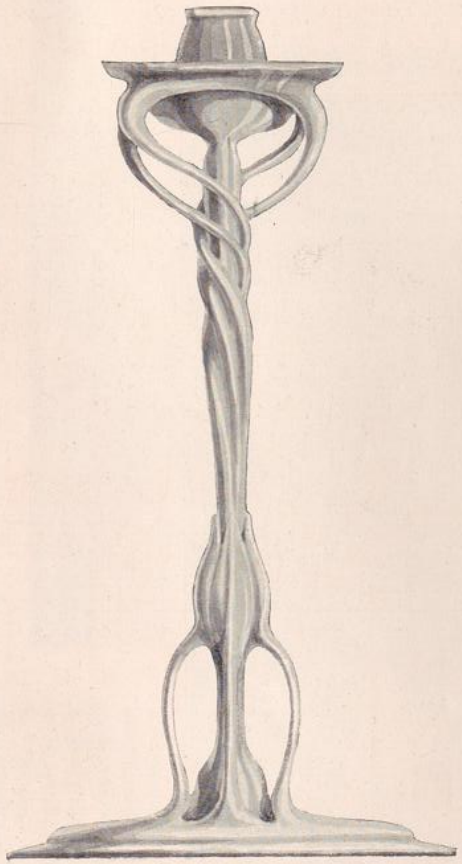
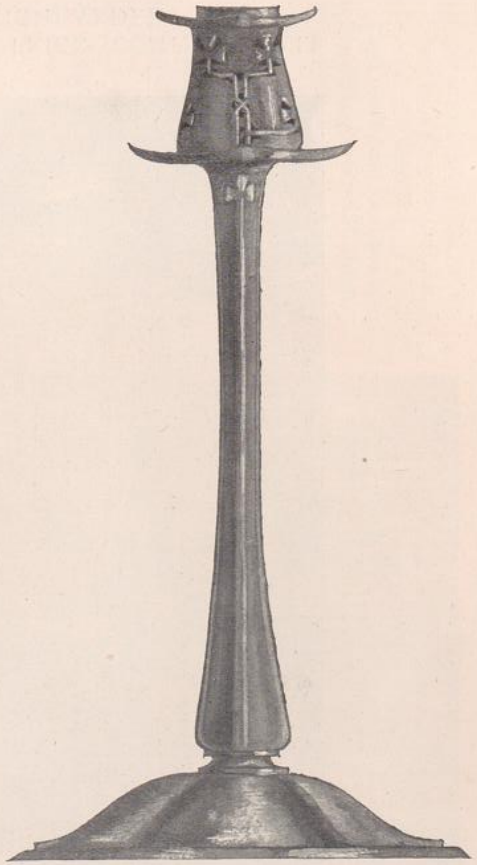


FIRST PRIZE (COMP. A XXXVII) "CURLEW"



SECOND PRIZE (COMP. A XXXVII) "TRAMP"



HON. MENTION (COMP. A XXXVII) "SMUDGE"



FIRST PRIZE (COMP. D XXXI.)
BY "HIGHLANDER"

DESIGN FOR THE COVER OR FRONT PAGE OF A CHRISTMAS CARD. (B XLVII.)

The FIRST PRIZE (*Two Guineas*) is awarded to *Pan* (Fred H. Ball, 8, King John's Chambers, Nottingham).

The SECOND PRIZE to *Isca I.* (Ethel Larcombe, Wilton Place, St. James', Exeter).

Honourable mention is given to the following:—

Claud (Claud Cooper, 12, Meadow Studios, Bushey, Herts), *Black Spean* (Marjory P. Rhodes, Whiston Grange, Rotherham, Yorks), *Owl* (Maud C. Fisher, 8, Phippen Street, Bristol)—*these are purchased; Bread and Butter* (F. Evelyn Place), *illustrated*, *Bobs* (Florence Phillips), *Boys* (Elsie L. Jackson), *Dux* (Nellie Harvey), *Da-Da* (Daisy Peachey), *Forres* (Jean Mitchell), *Gamma* (Marguerite Mallet), *H. H.* (H. G. Hampton), *Ivy* (Ivy M. James), *Isca* (Ethel Larcombe), *Jemima* (Margaret Agnes Rope), *Malvolio* (Olive Allen), *illustrated*, *M. A. F.* (Minnie Field), *Meliagaunce* (Christine Angus), *Mab* (Maud Beddington), *M.S.T.* (May Siddon Tyrer), *Nelluc* (J. Cullen), *Navidad* (Jessie Mitchell), *Pokey* (Enid U. Jackson), *Romney* (David Martin), and *Scottie* (Scott Calder).



SECOND PRIZE (COMP. D XXXI.) "PERSEVERANCE"

INTERIOR OF A CHURCH. (D XXXI.)

The FIRST PRIZE (*One Guinea*) is awarded to *Highlander* (Seymour Conway, Englecroft, Beckenham).

The SECOND PRIZE (*Half-a-Guinea*) to *Perseverance* (V. Conway, 46, Cope's Hope Road, Beckenham).

Honourable mention is given to the following:—*Luckless* (J. William Firth, 3, Leamington Terrace, Idle, near Bradford), *illustrated*, *Burmah* (Lawrence R. Peel), *Ecclesiasticus* (T. A. Trotman), *Osceola* (W. M. Dodson), and *Sweet Pea* (Miss P. Rochussen).



HON. MENTION (COMP. D XXXI.) "LUCKLESS"

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THE LAY FIGURE. ON A NEW BOOK.

"Who wants to read a truly genuine first-hand book on French painters?" asked the Lay Figure.

"We all do, I suppose," the Art Historian replied. "But are you thinking of *Nos Peintres du Siècle*, the book by Jules Breton?"

"Yes."

"Then," continued the other, "I've perused it twice already."

"Jove! how dull the book must be!" the Journalist muttered.

"To my mind," said the Lay Figure, "it has a homeliness of character that makes it even more readable than Fromentin's great volume, *Les Maîtres d'Autrefois*."

"True," said the Man with a Clay Pipe. "The book came into my hands some weeks ago, and one cannot speak too highly of its kindliness, its good fresh criticisms, and its beautiful sympathy for peasant life."

"There's no lack of good things," the Art Historian assented. "The author himself lives in every page. He can say, with Montaigne, 'Ce ne sont mes gestes que j'escris: c'est moy, c'est mon essence.' His book is himself."

"And that disarms criticism," mused the Lay Figure. "Among his remarks there are some that plainly invite opposition, and yet I could no more oppose them than I could quarrel with Montaigne's little vanities."

"Let that be as it may," said the Man with a Clay Pipe. "What I think most admirable is Breton's reasonableness—a quality, mark you, that writers on art don't give us very often. As a rule, indeed, they are frankly *un*reasonable. This is why they so frequently speak of their subject as though it were not affected by the action of the influences of life on the sensitive æsthetic temperament. They seem to believe that art is a miraculous thing having no connection with any type of society. Jules Breton sees how foolish it is to consider art in this unscientific manner, and one feels throughout his book that he and his painters are indeed children of the nineteenth century."

"That's good," said the Lay Figure. "You remind me of the author's remarks on the after-effects of the French Revolution, which cannot but be helpful to all who understand how necessary it is not to dissociate men of genius from their epochal environment."

"Then we have Breton's attitude to the milk-and-water idealists," remarked the Art Historian. "You will remember what he says to those weak painters who believe that in a picture where the subject is supernatural the style must be nebulous, the colour bloodless. He tells them, among many other truthful things, that 'Rembrandt, le peintre de l'invisible, est le plus puissant des peintres visibles.' And he adds: 'Pour peindre le surnaturel, il faut toute l'étendue et toute l'intensité du naturel.'"

"Shakespeare teaches the same lesson," said Lay Fgure; "but some men are so constituted that they cannot profit by it."

"So let us pass on to something gay," yawned the Journalist. "Does your author laugh at times? Can he tell characteristic stories about his painters?"

"You shall judge," answered the Man with the Clay Pipe. "One year Puvis de Chavannes sent to the Salon a little picture so rudimentary in form that the members of the committee of selection knew not what to do. 'We cannot refuse Puvis,' they said helplessly to one another, and yet they were all quite certain that it was their duty to refuse him. At last Delaunay volunteered to be the leader of a forlorn hope. He was on the best of terms with Puvis, and he would advise the great man to withdraw the painting. This was done, but Puvis saw in the whole affair a hostile *parti pris*, and for a long time afterwards he cut every member of the committee."

"There is also a characteristic story about Courbet," said the Art Historian. "Courbet's vanity was at once so great and so ingenuous that it caused him to put on a frank air of protection when speaking of even the greatest Old Masters. One day, for instance, a friend told him that a certain picture of his—a rather ill-drawn torso of a nude girl—was equal to a Titian. 'Eh ben,' he replied with disdain, 'c'est ça qui l'aurait embêté vot' Titien!' This was drawled out softly, and the tone of disdain in Courbet's voice was rendered the more comic by the franc-comtois accent."

"But these stories are not told unkindly," said the Lay Figure; "and there are others of a quite different sort. Take the one in which it is related how Jules Dupré, himself a poor man, hired for young Theodore Rousseau a studio fit to paint in. Among the French artists of that period there existed a beautiful generosity, and Jules Breton represents it worthily."

THE LAY FIGURE.

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THE ART OF BALDRY.

THERE is a well-worn proverb to the effect that one swallow does not make a summer, which is often used to check the enthusiasm of those sanguine people who are in the habit of building a massive edifice of theory on a very small basis. The saying serves as a kind of warning against premature conclusions that are not justified by sufficient evidence and not directed by common sense, but it does not go far enough in the direction of instruction. To begin with, more swallows ought to be put in evidence to prove that summer has really arrived. This would save many minds from the wreckage of vague speculation. It would be consoling to feel that they knew where they were, and that there was no risk of committing themselves by arguing on an insufficient premise. They would start on safe ground at all events, comfortably relieved from the necessity of studying the rules of proportion and subtleties of cause and effect.

It is just this sort of knowledge that is anxiously desired by the great army of people who cannot, without assistance, read the signs which mark the coming of a full harvest of artistic effort. They have been told so often that one fine picture does not make a great artist, and have been on so many occasions snubbed for being enthusiastic without reason and cause, that they have acquired a timid view. What natural instincts they may have they are afraid to express for fear they should be taken to task and ridiculed for their simple self-satisfaction. Some other help must be given them, some explanation of the course they ought to follow to arrive at a proper attitude on æsthetic questions, and to reach that safe harbour of comfortable conviction where they will be able to hide



"THE BIRTH OF APHRODITE"

A NEF IN SILVER AND ENAMEL

BY

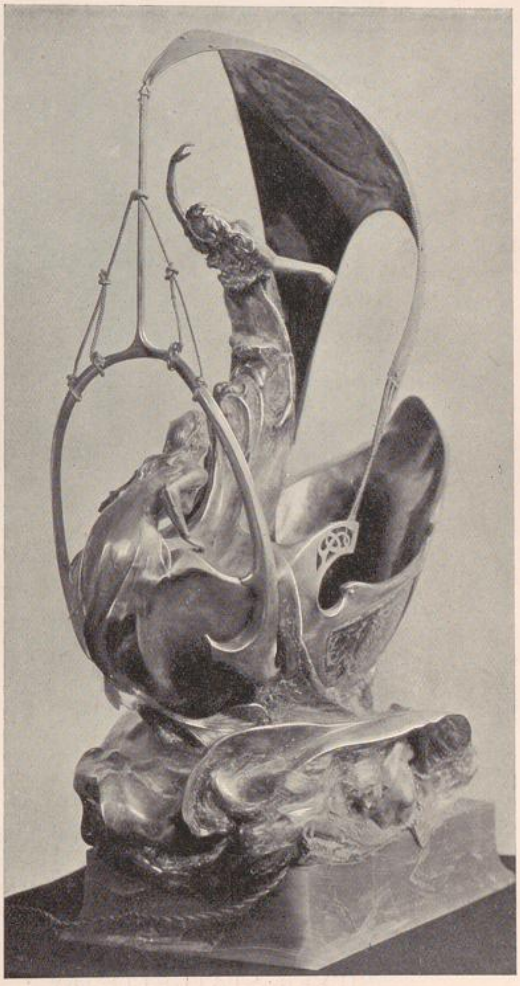
ALEXANDER FISHER.

THE STUDIO

THE ART OF 1900. BY A. L. BALDRY.

THERE is a well-worn proverb to the effect that one swallow does not make a summer, which is often used to check the exuberance of those sanguine people who are in the habit of building a massive enthusiasm on a very small basis. The saying serves as a kind of warning against assumptions that are not justified by circumstances and not directed by common-sense, but it does not go far enough in the direction of instruction. To learn how many swallows ought to be put in evidence to prove that summer has really arrived would save many minds from the strain of vague speculation. It would be consoling to feel that they knew where they were, and that there was no risk of committing themselves by arguing on an insufficient premise. They would stand on safe ground at all events, comfortably relieved from the necessity of studying rules of proportion and subtleties of cause and effect.

It is just this sort of knowledge that is anxiously desired by the great array of people who cannot, without assistance, read the signs which mark the coming of a full harvest of artistic effort. They have been told so often that one fine picture does not make a great school, and have been on so many occasions snubbed for being enthusiastic without sufficient cause, that they have acquired a timid view. What natural instincts they may have they are afraid to express for fear they should be taken to task and ridiculed for their simple self-satisfaction. Some other help must be given them, some explanation of the course they ought to follow to arrive at a proper attitude on æsthetic questions, and to reach that safe harbour of comfortable conviction where they will be able to hide their real unfitness to battle against the storms of outside opinion. Left alone, they might be quite willing to amuse themselves with little things and to enjoy in all sincerity their own untutored tastes. One swallow, or perhaps two or three that chanced to come together, would delight them quite as much



"THE BIRTH OF APHRODITE": SILVER AND ENAMEL BY A. FISHER

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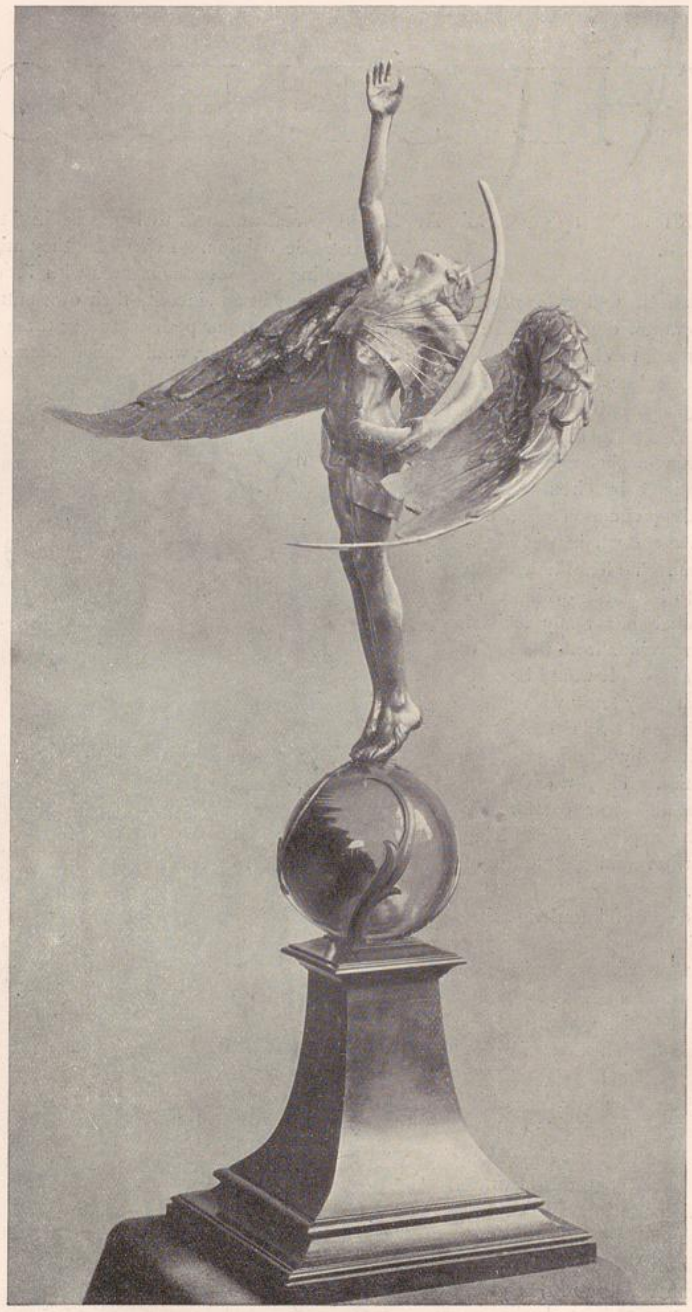

SILVER STATUETTE, BY
ALEXANDER FISHER

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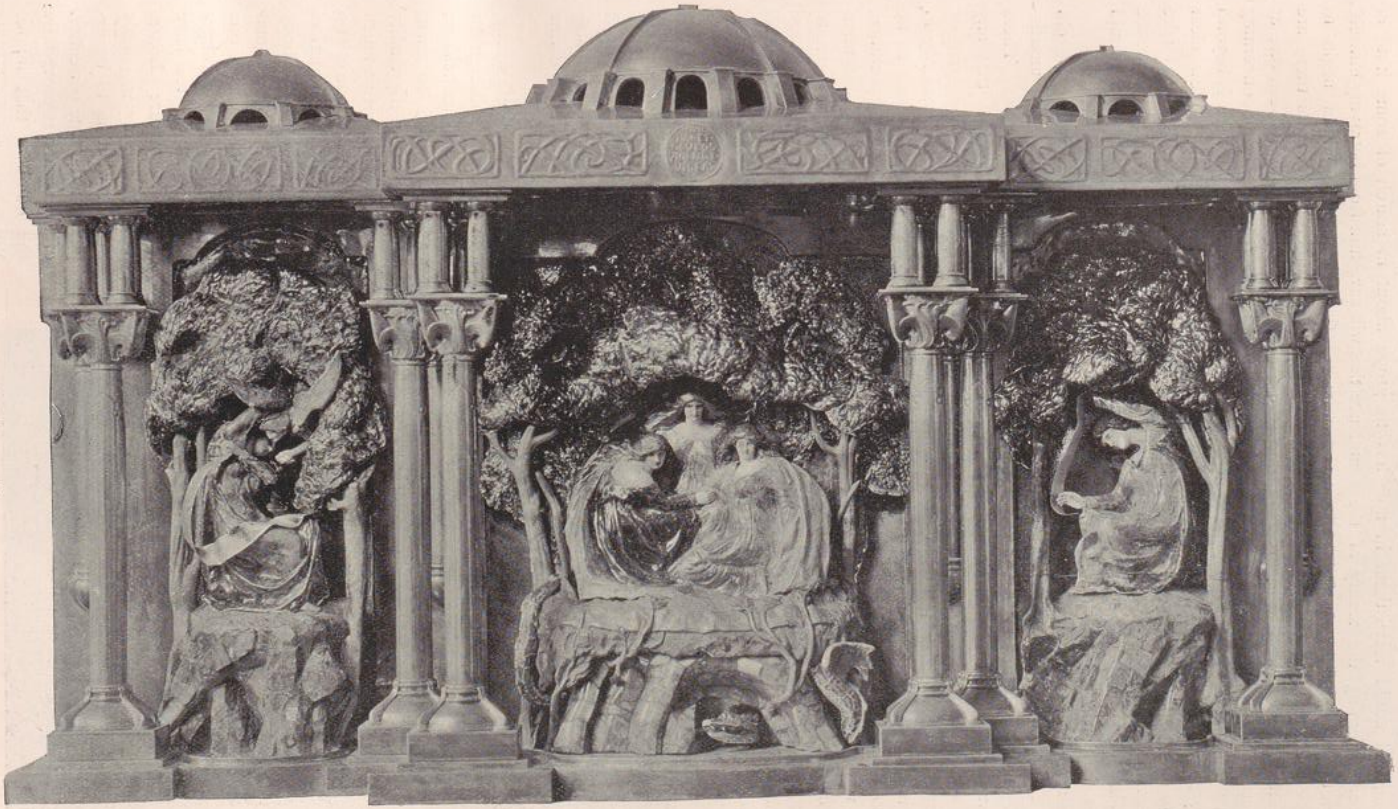
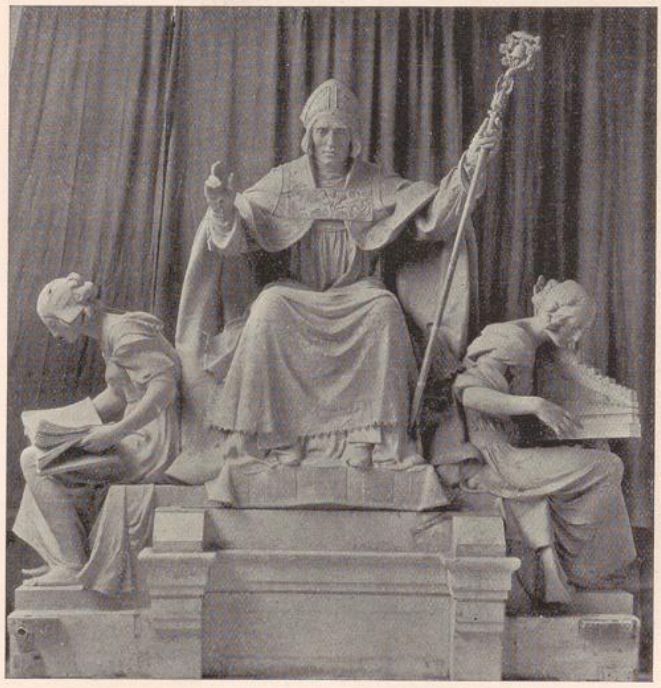


OVERMANTEL IN BRASS, SILVER, AND ENAMELS. BY ALEXANDER FISHER

as a whole swarm, and would leave them in no manner of doubt concerning the reality of the summer for which they were longing.

But now-a-days the untutored taste is out of fashion in art matters. Everyone has to pretend to have the critical faculty whether it belongs to him naturally or not. Everyone is expected to be analytical and to discriminate between æstheticism, pure and simple, and that which covers up imperfections under a fair exterior. The plain man who pins his faith to one type of art, who knows what he likes and will not interest himself in anything else, does not by any means come up to modern standards. For him the single swallow is quite sufficient, and one picture of the sort he wants sets him boasting that the full blaze of the artistic summer has come. This narrow creed, however, can only be professed by the person who is absolutely indifferent to what may be said about him. The sensitive or self-conscious man, with aspirations to be thought enlightened and intelligent, may privately be quite as limited in his æsthetic beliefs, but he cannot stand the ridicule to which he would have to submit if he said openly what he thought. He has to grope about in search of some kind of guidance that will save him from betraying himself. He waits till the leaders of opinion begin to comment on the number of swallows there are about before he will admit that he has seen one at all, and keeps up a discreet scepticism concerning the advent of summer until the fact itself is beyond dispute. To such a one, especially, a few clear rules as to what form his admirations should take would be an inestimable boon; his existence would be far more comfortable, and his mind would be eased of many irritations.

Really, there is a great deal of truth in the old proverb, even if it is a little vague and unsatisfactory from an educational point of view. There is in existence a tendency to assume that any school-of-art practice which is headed by one or two men of conspicuous power is necessarily in a state of exuberant vitality, and deserves to be regarded as of the highest possible importance. Enthusiasm of an exaggerated kind is wasted upon artistic associations which have really no claim to influence and no right to be ranked as in any sense authoritative. They are hailed as exponents of all that is valuable and illuminating in æsthetic progress, as evidences of the strong hold that great principles have upon the ideas of the community; and they are worshipped as if they owed their existence to a sort of divine inspiration.



STATUE OF SAINT MUNGO BY GEORGE FRAMPTON, A.R.A.

All this is radically wrong, because the foundation for such rampant enthusiasm cannot be said to exist. The measure of the vitality of a school is not so much the eminence of one or two men in it as the numerical strength of the whole body of workers. The summer has not come because one or two swallows stronger winged than the rest have raised premature hopes. These forerunners only hint at what is to be expected; the true perfection of the season is proved by the numbers that follow. When the air is full of busy toilers, striving one

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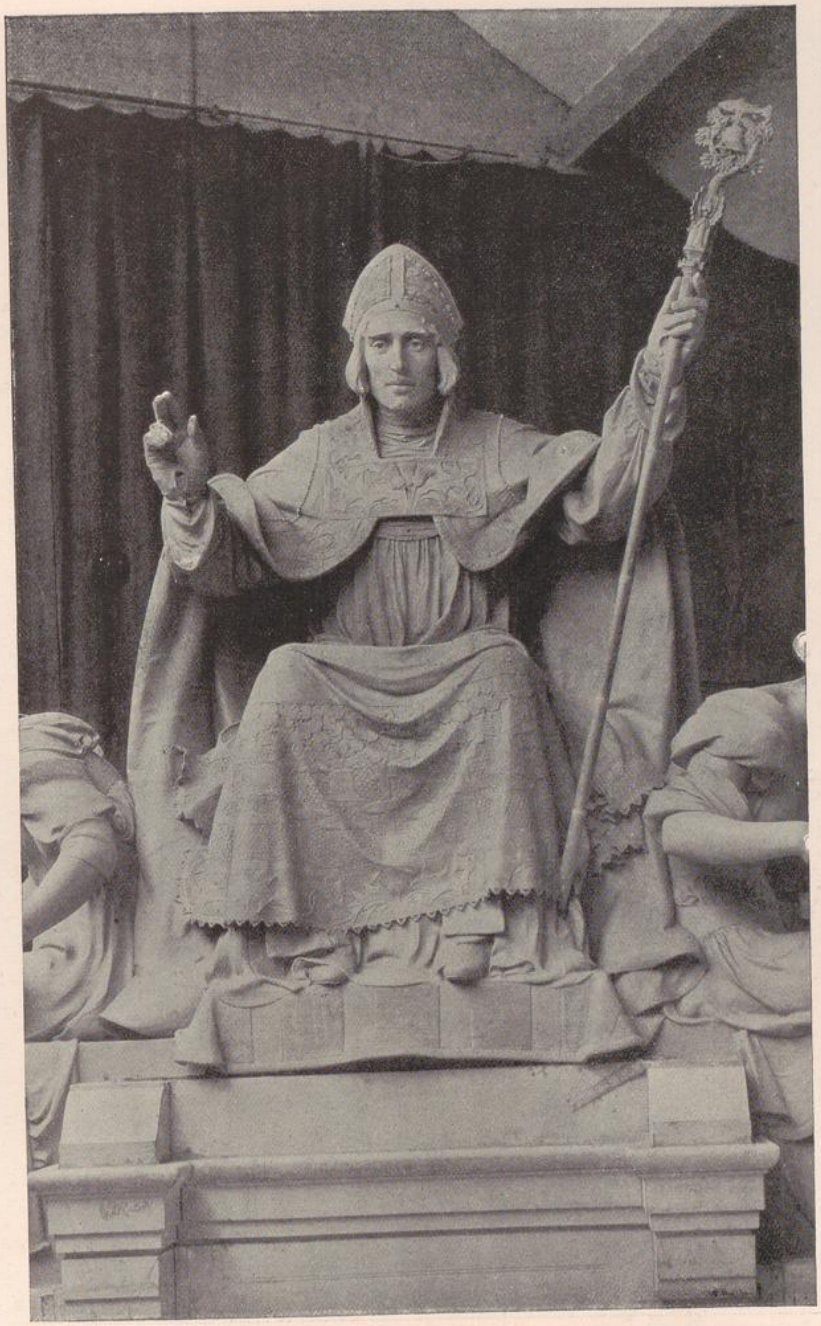

STATUE OF SAINT MUNGO
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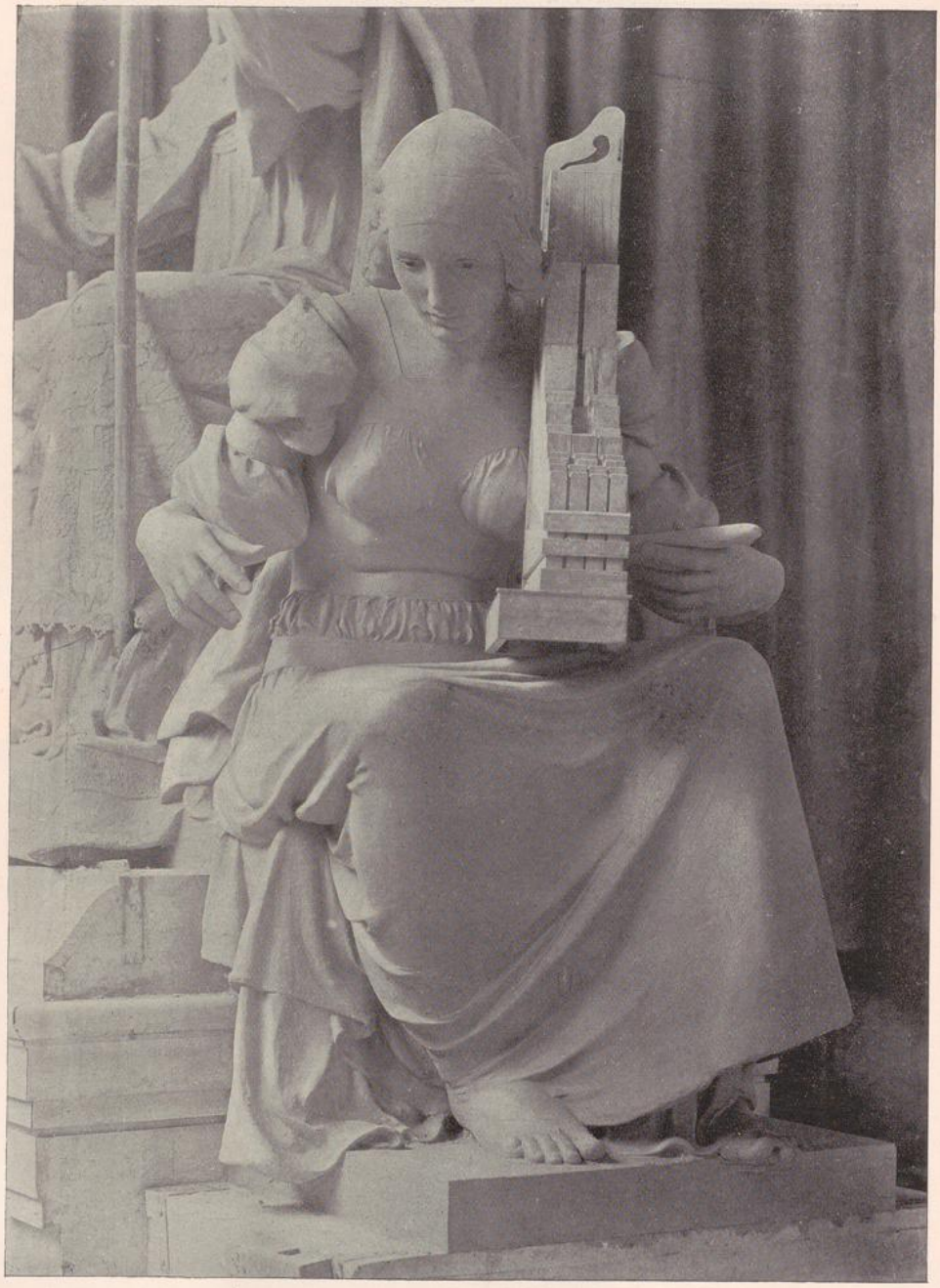

DETAIL OF ST. MUNGO STATUE
BY GEORGE FRAMPTON, A.R.A.

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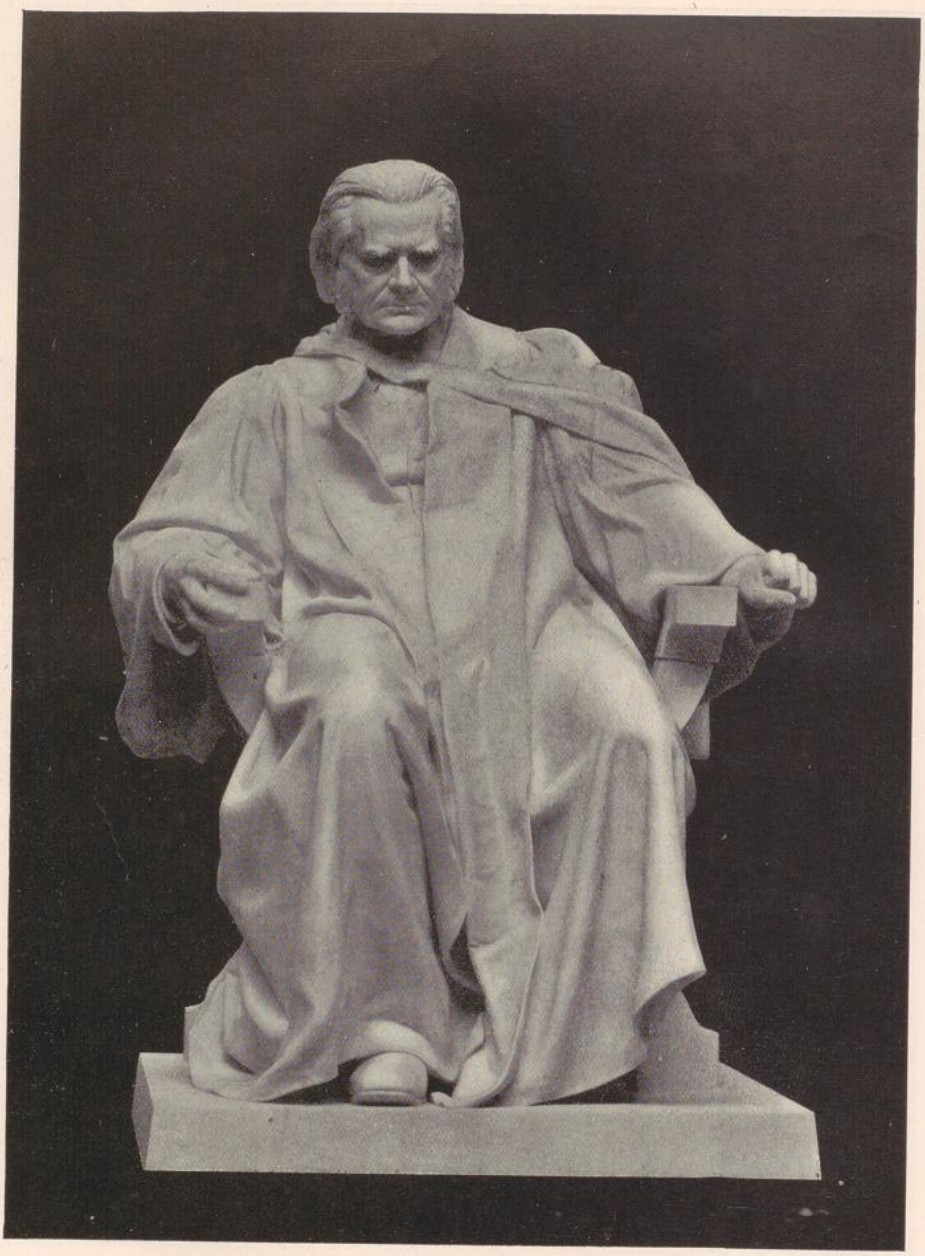

STATUE OF PROFESSOR HUXLEY
BY ONSLOW FORD, R.A.

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"BEAUTY'S ALTAR," ENAMEL
BY PROFESSOR VON HERKOMER, R.A.

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PUMA AND MACAW"
BY J. M. SWAN, A.R.A.



"GUINEVERE AND THE NESTLING"
BY W. REYNOLDS-STEPHENS

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against the other, and each one keen on working out his own destiny in the way that seems to him to be best, then is the time for real rejoicing among the people who have been waiting for a sign; and not till then can they safely congratulate themselves on the complete satisfaction of their hopes.

However, as things are now, even the most timid observer of signs and portents can feel convinced that it is summer time with our native school. Art in this country depends for its vitality to-day not upon the inspired energy of one or two famous workers, but upon the strength and originality of a whole host of able men. We have, it is true, our leaders who stand out above the rest by virtue of their commanding ability, but the lesser lights do not merely follow in the wake of these great ones; they have their own ideas and their own definite aspirations that each in his own fashion is striving his utmost to realise. Consequently there is a vast amount of healthy variety in their methods, and a great deal of freshness and spontaneity distinguish their activity. All aspects of art are presented, not in a perfunctory manner and in accordance with certain recognised rules, but sincerely and logically with a pleasant intention to secure the right kind of independence. Here and there this independence may be a little exaggerated, and, in its vehemence of protest against dull conventions, it may be open to the charge of eccentricity; yet the protest is without affectation, and its quaintness of form expresses nothing worse than a craving for originality that has for the moment got beyond control. Honesty, indeed, is a virtue that no one can deny to the British school, a virtue that graces the rank and file not less than the most distinguished leaders. It gives a charm to the humblest efforts, and adds a further value to the achievements of the master-craftsmen, and it links together all phases of our national art into a completeness that is full of dignity and significant meaning.



STUDY FOR "CHARITY" BY FRANK BRANGWYN

This year the demonstration made by the artists of this country is extremely encouraging. Not only is it interesting in actual accomplishment, but it is also notable for the evidence it gives of steady

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STUDY FOR FIGURE IN

"CHARITY"

BY

FRANK BRANGWYN.



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STUDY FOR "CHARITY" BY FRANK BRANGWYN



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progress and orderly development. In all the exhibitions proofs can be seen that the scope of art practice is widening to include new ways of presenting accepted beliefs and to take in types of original effort that have hitherto been looked upon as little more than bare possibilities. The old limitations have been swept away by a flood of fancies based upon an entirely fresh set of ideas, and our art has thrown off its former subservience to dogmas which held it back from fields of activity where chances of splendid success were open to it. What were once condemned as rank heresies by the self-constituted leaders of æsthetic opinion are to-day essential parts of the creed that the whole community professes. The effect of this change is apparent enough to everyone who compares the work that fills the public galleries at the present moment with that which was a few years ago viewed as properly orthodox. The contrast is in many ways surprising.

For much of this destruction of obsolete fashions we have to thank the younger men. With the characteristic irreverence of youth they have treated as of no account traditions hoary with antiquity; and instead of being satisfied with beliefs that were good enough for their grandfathers, they have formed independent conclusions upon an entirely fresh basis. Like the young heir to an old estate, they have rooted up decayed plantations to open out new vistas and to let air and sunlight into dark and musty corners. The clearance has done good, for it has not only left the way open for the representatives of modern thought, but it has stimulated many of the veterans to abandon their stagnant fancies and to throw in their lot with the band of progressives.



STUDY FOR "THE WAYS OF MAN ARE PASSING STRANGE" BY BYAM SHAW

Indeed, in the art harvest that has been gathered this season, it would be hard to say whose contribution has been the more helpful. The men of established reputation have been by no means content to rest upon their laurels, and, as they have so often done before, to leave their juniors to gain all the credit for activity in advancement of the higher æsthetics. The honours now are fairly shared, and the balance between the artists who have arrived and those who are winning their way to well-deserved prominence

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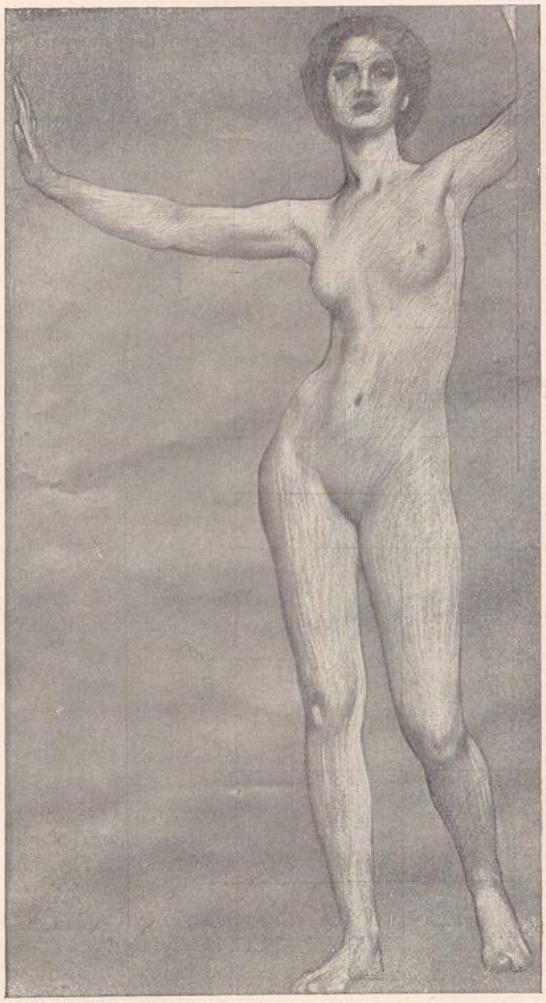

STUDY FOR "THE GATES OF DAWN" BY H. J. DRAPER

is very evenly held. Many points of difference between the representatives of past and present creeds have vanished outright, and there has been a fusing together of yesterday and to-day that has obliterated distinctions which seemed at one time to be fixed beyond possibility of change. The vitality of our schools must, indeed, be great if it can produce such results and can so unite in one strong movement the most diverse types of intention.

A review of the galleries and studios gives at this moment an admirable insight into the process of revolution that is in progress in British art. In painting, sculpture and design alike there is sounding clearly a common note of originality. Every worker who is honestly conscious of his responsibilities is not only trying to find something fresh to say, but is seeking for phrases that will give shades of expression unlike any that have been known before. If, for example, we turn to men of recent repute like Mr. Brangwyn, Mr. Byam Shaw, Mr. Harold Speed, or Mr. Bertram Priestman, we find them inspired by the same craving for inde pendence that has through longer years of working guided such modern masters as Mr. J. S. Sargent, Mr. Orchardson, Mr. La Thangue, Mr. Clausen, or Mr. Boughton; but we can perceive in none of them any trace of that uni formity which would imply that they had sunk their respective individualities in an effort to keep within the limits of a prescribed fashion. On the contrary, each one to all appearance is in absolute opposition to all his fellows, speaking a language with different idioms, and it is only by close analysis that the bond of serious intention by which they are linked together can be detected. This diversity of expression makes certainly for development, for it provides a standing proof that there are many directions in which the evolution of our school can go on without being on the one hand narrowed between hard and fast bounds, and on the other hand without being launched vaguely into space to drift uncontrolled and lose itself in empty uncertainty.

It is more than ever difficult this year to choose for comment those pictures which can be said to mark definitely the highest levels of achievement. There are, it is true, a few works which are so obviously great that no hesitation is possible in assigning to them their place of pre-eminence; but there are besides many splendid productions whose merits are so evenly balanced that to make distinctions between them is an altogether puzzling task. Among the canvases which can easily be singled out, the most remarkable are Mr. J. S. Sargent's superbly handled group of the three daughters of Mrs. Percy Wyndham and his vividly living portraits of the Lord Chief Justice; Mr.

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J. W. Waterhouse's *Awakening of Adonis*, with its noble craftsmanship and exquisite atmosphere of poetic fancy; Mr. Orchardson's unsurpassable composition representing four generations of the Royal Family; Mr. Brangwyn's *Charity*, an allegory that has given him a rare opportunity of showing his subtle sense of decoration and his unerring taste in colour arrangement; and Mr. E. A. Abbey's vast picture of *The Trial of Queen Katharine*, in which he has once again grappled with those combinations of deep tones and gorgeous hues that seem to afford him unbounded pleasure; not less notable are Mr. Boughton's *Waters of Forgetfulness*, in which his always supple and graceful art has taken to itself a masterly strength of handling and depth of meaning; Mr. La Thangue's pastoral, *The Water Plash*, with its bright reflection of Nature and charm of rural character; Mr. East's *Morning Moon*, dignified and significant in design and splendidly sure in handling; and Mr. Waterlow's *Pastorale Provençale*, a romantic note in which Nature has been used with true discretion to give vitality to an admirable motive.



STUDY FOR "PROMETHEUS CONSOLED BY THE SPIRITS OF THE EARTH" BY G. S. WATSON

Then there comes a long list of works which illustrate the comprehensive conviction of our modern school, and justify a keen admiration for its aggregate ability. This list includes such excellent performances as Mr. Clausen's and Mr. Edward Stott's records of rustic incident, Mr. Harold Speed's *Cupid's Well*, Mr. Gotch's *Dawn of Womanhood*, Mr. H. J. Draper's *Water Baby* and *Gates of Dawn*, Mr. Byam Shaw's *The Ways of Man are Passing Strange*, Mr. G. S. Watson's *Prometheus consoled by the Spirits of the Earth*, Mr. Austen Brown's *Wayside Pasture*, Mr. J. Clark's *Songs of Araby*, Mr. C. H. Sims' *In Elysia*, and Mr. Hacker's *Musicienne du Silence*, in which the decorative intention predominates; the landscapes by Mr. David Murray, Mr. Alfred Hartley, Mr. Peppercorn, Mr. Alfred Parsons, Mr. Moffat Lindner, Mr. Yeend King, Mr. Coutts Michie, Mr. Bertram Priestman, Mr. A. S. Hartrick, Mr. Mark Fisher, Mr. J. L. Pickering, and Mr. Leslie Thomson, which make centres of interest in the Academy, New Gallery, and New English Art Club; such subject pictures as Mr. F. Bramley's *Through the Mist of Past Years*, Mr. Solomon J. Solomon's *Equipped*, and the Hon. John Collier's *The Billiard Players*; the Nature studies of Mr. Stanhope Forbes, and the portraits by Mr. J. J. Shannon, the Hon. John Collier, Mr. Robert Brough, Mr. W. W. Russell, Mr. P. W. Steer, Mr. W. Llewellyn, Mr. R. Jack, Mr. R. Peacock and Professor Herkomer. Many more could be chosen that are quite as characteristic and as thoroughly representative of the men who can be looked upon as chiefs of one section or another of this country's art, but no expansion of the list could make more definite the evidence of the strength of the æsthetic movement amongst us at this moment.

But even this hopeful stir and activity among

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the painters is surpassed by the even more stirring energy of the sculptors and the craftsmen who use sculpture as a basis for decorative work. In this branch of practice there is this spring an all-round excellence that is especially encouraging to everyone who has watched the progress of the last few years. Not only is their ideal work of noble power, important statues like Mr. Pomeroy's *Spearman* and Mr. Pegram's *Fortune*, but there are such magnificent memorials as Mr. Brock's monument to Lord Leighton, Mr. Onslow Ford's *Professor Huxley*, and Mr. Goscombe John's *Dean Vaughan*, and such exquisite instances of craftsmanship as *Guinevere and the Nestling* by Mr. W. Reynolds-Stephens, Mr. Frampton's bronze and ivory bust, *Lamia*, and Mr. Alexander Fisher's astonishing achievement, an overmantel in bronze, enamel, and other materials, which is now on view at the New Gallery. Professor Herkomer, too, has some new enamels, portraits, and allegorical subjects, which show how marvellous a mastery he has attained over the complicated technicalities of this artistic process. Mr. Drury exhibits, instead of the decorative sculpture that has of late occupied him almost entirely, a piece of imaginative work, *The Prophetess of Fate*, that is in every way worthy of him. It is finely conceived, and is handled with commendable reserve and quiet power.



STUDY FOR "CUPID'S WELL" BY HAROLD SPEED

Altogether there is good reason to be satisfied with the art of the year. The prophets who a few months ago were foretelling disaster, and were warning the world at large to expect little in the way of a harvest, have been proved blind guides. Their forecasts have, happily, failed to come true, and things have gone better than, according to them, could by any possibility have been expected. That this should be so is a matter for rejoicing, for it would, indeed, have been a pity if an unseasonable frost should have come to mar the summer of our school. Years of striving with adverse influences have brought us at last to sturdy maturity, and everyone who wishes well to British art would be glad to see it reap now the fruits of its dogged perseverance in the past. It has been honest in its effort, and has certainly earned the right to encouragement.

A. L. Baldry.

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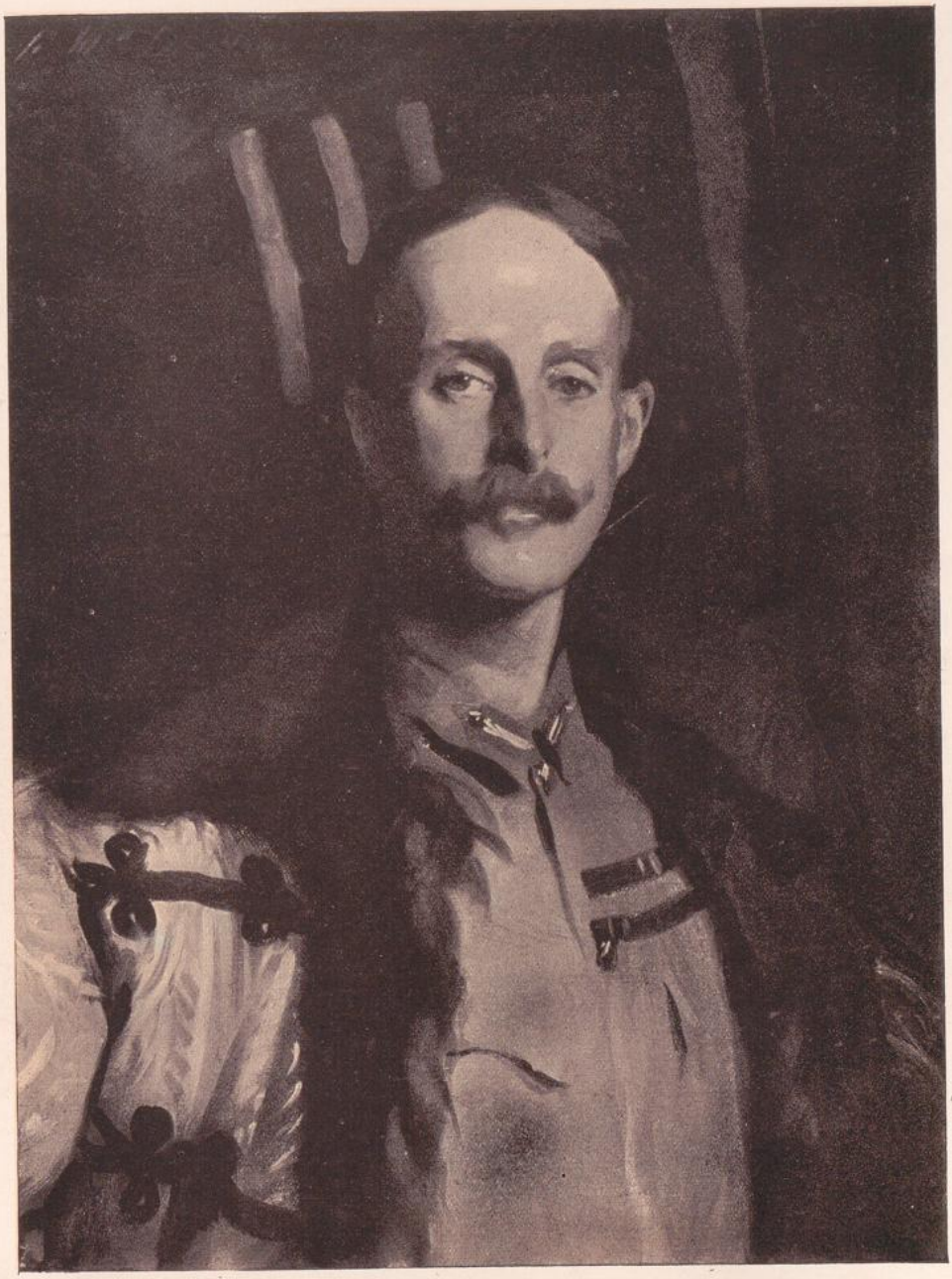

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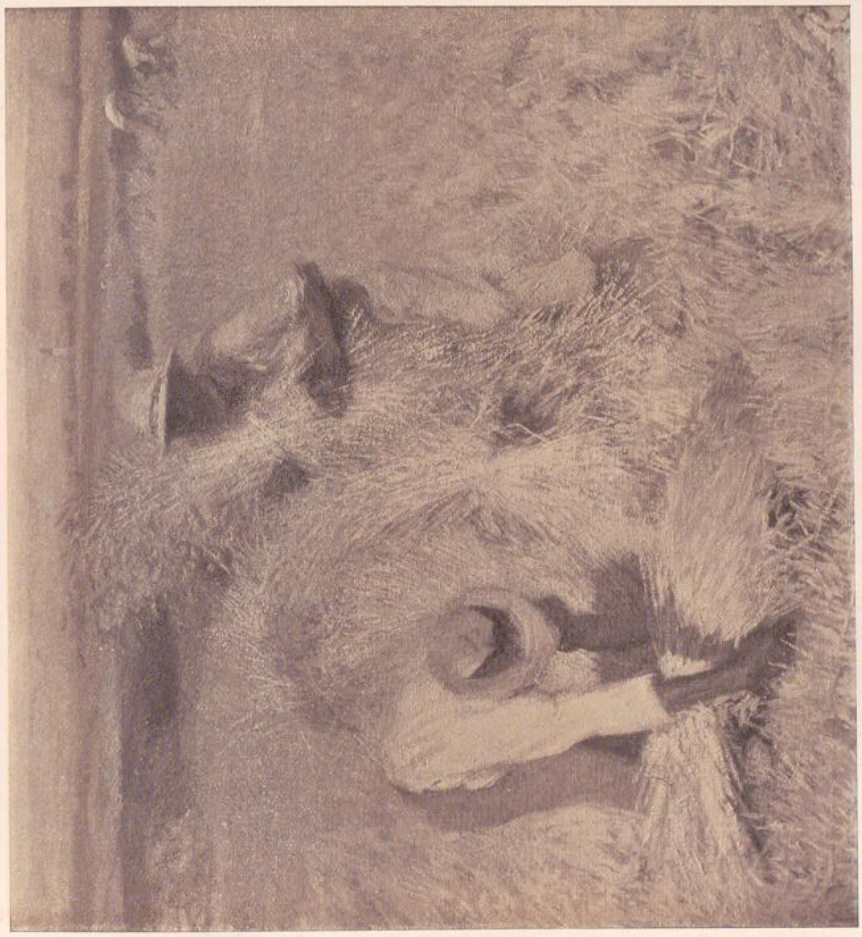

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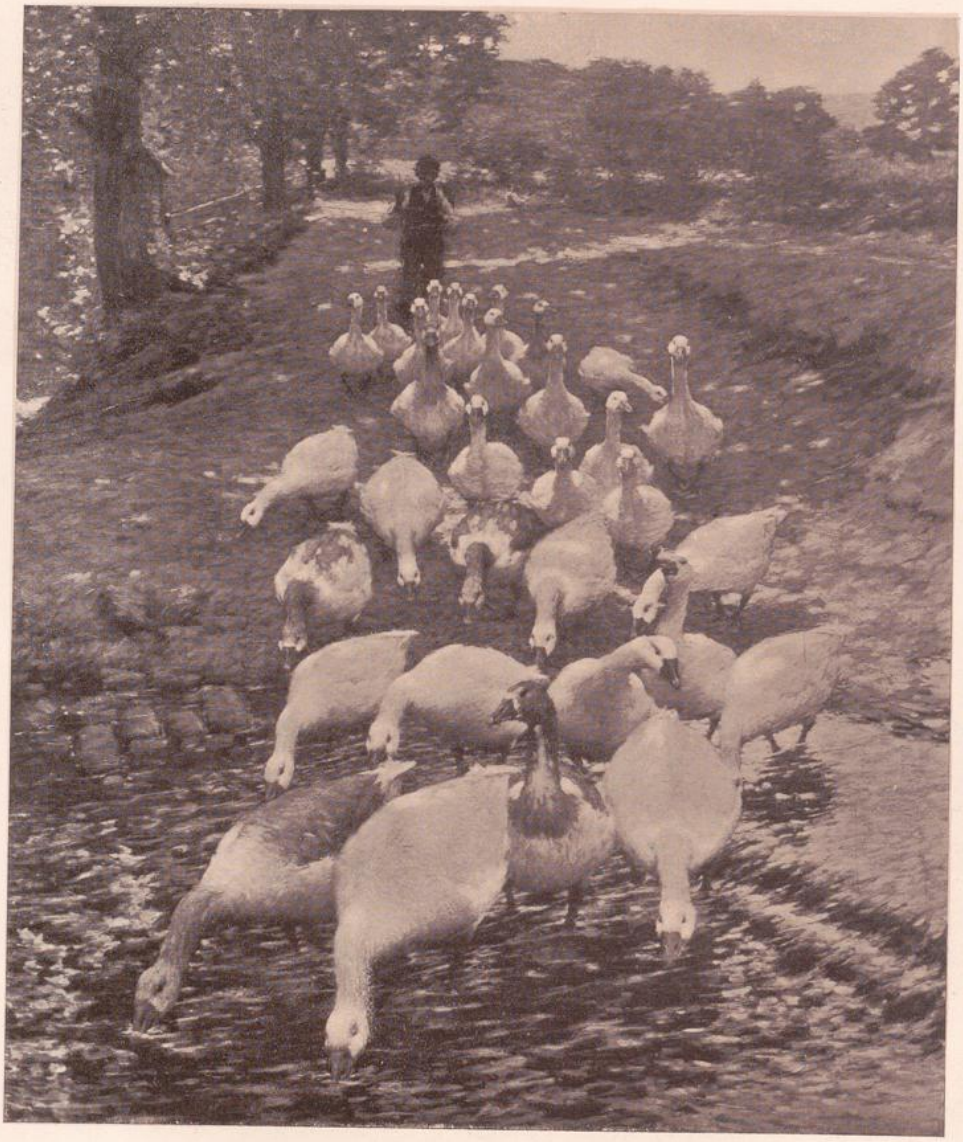

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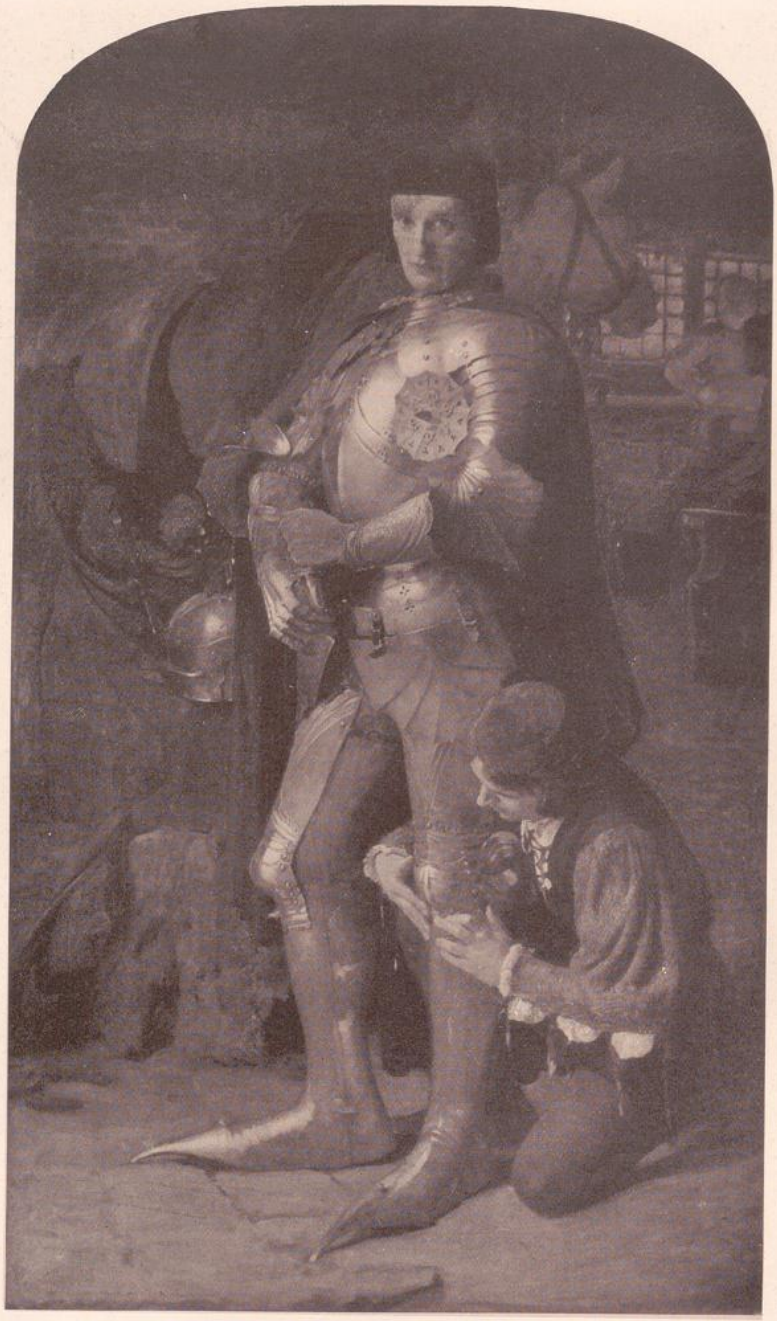

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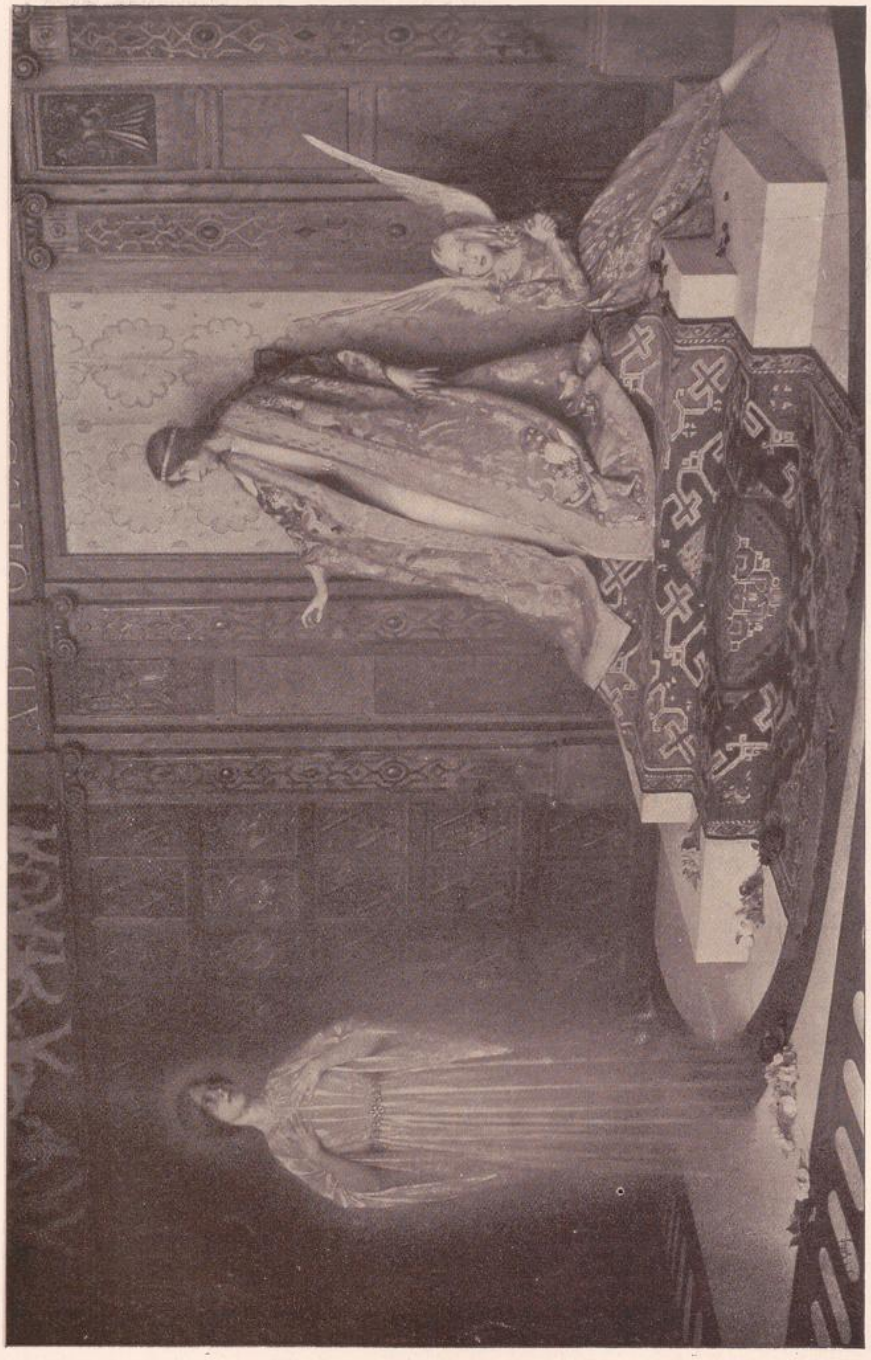

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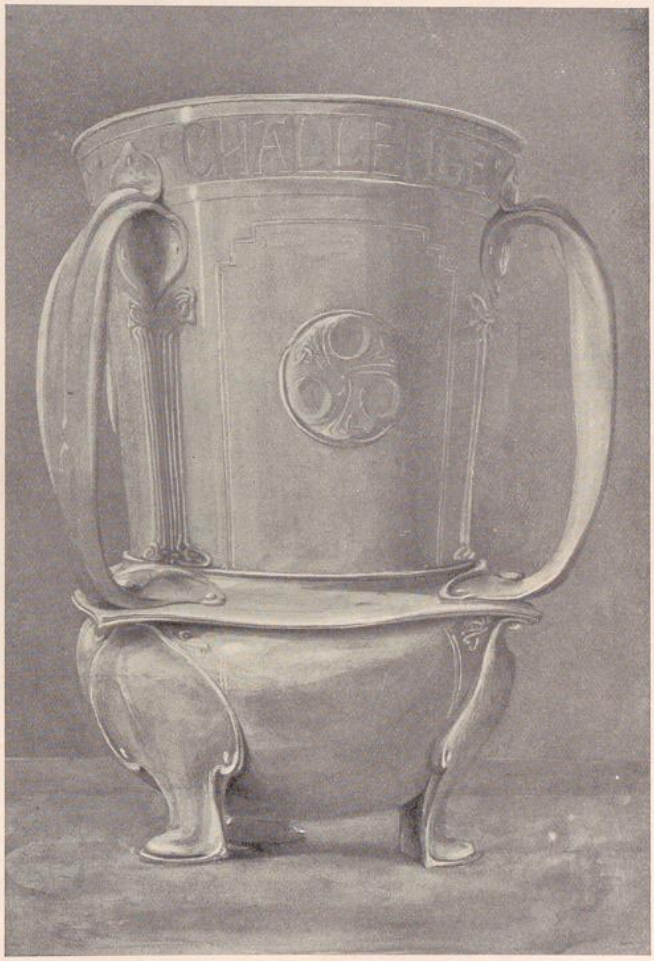
SUGGESTIONS FOR THE IMPROVEMENT OF SPORTING CUPS AND TROPHIES. PART II.

"*Ah, que de choses dans un menuet!*" cried Marcel, the great dancing-master; and ah, we may cry, what things go to the making of really fine sporting cups and trophies! There must be felicity of invention, knowledge of colour, justness of proportion, variety and charm of workmanship, and charm and variety of style, of *motif*, and also of material. These good things were hinted at in the first article, and some of them were thoughtfully suggested by Mr. Reynolds-Stephens, in his two modelled sketch-designs.

Connected with these designs there is one point of particular interest, and, as it happens to be associated with another one that touches the very heart of our subject we feel called upon to refer to it once more. The point in question concerns the fact that Mr. Reynolds-Stephens, in his design for a large yachting trophy, makes use of silver in combination with ivory, gold, crystal, and blue mother-of-pearl, thereby producing a very fortunate scheme of colour. Now, the importance of this feat of craftsmanship cannot be thoroughly appreciated unless we bear in mind that silver, when considered from a point of view of art, is at the present moment in bad repute. Indeed, it is now so "cheap," so aggressively common, because so ill-used by the manufacturing silversmiths, that the beauty of it is in much the same case with that of a good piece of music which the barrel-organs have rendered hateful. To many people of taste, that is to say, it is a thing not merely discredited, but even vulgarised out of recognition; and to such persons, clearly, the art value of silver has to be rediscovered.

Something to this end may be done by every worker in silver who is gifted with a true sensibility of what is beautiful. Thus equipped, he will take advantage of the many means by which he can give to his productions an aspect that is pleasing and unfamiliar. For instance, he will avoid in his treatment of the metal any kind of surface having the least resemblance to the sleek,



SILVER LOVING CUP BY MARY G. HOUSTON

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DESIGN FOR A SILVER CUP.
BY MARY G. HOUSTON

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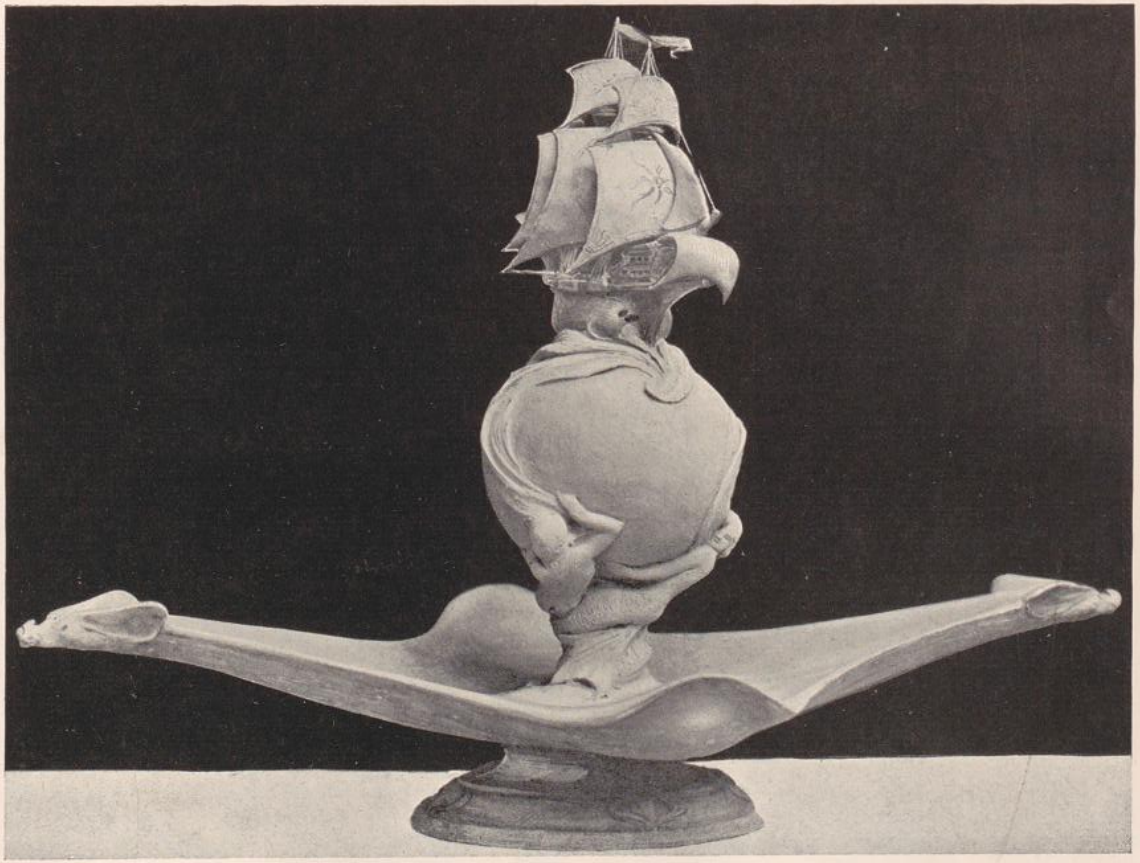

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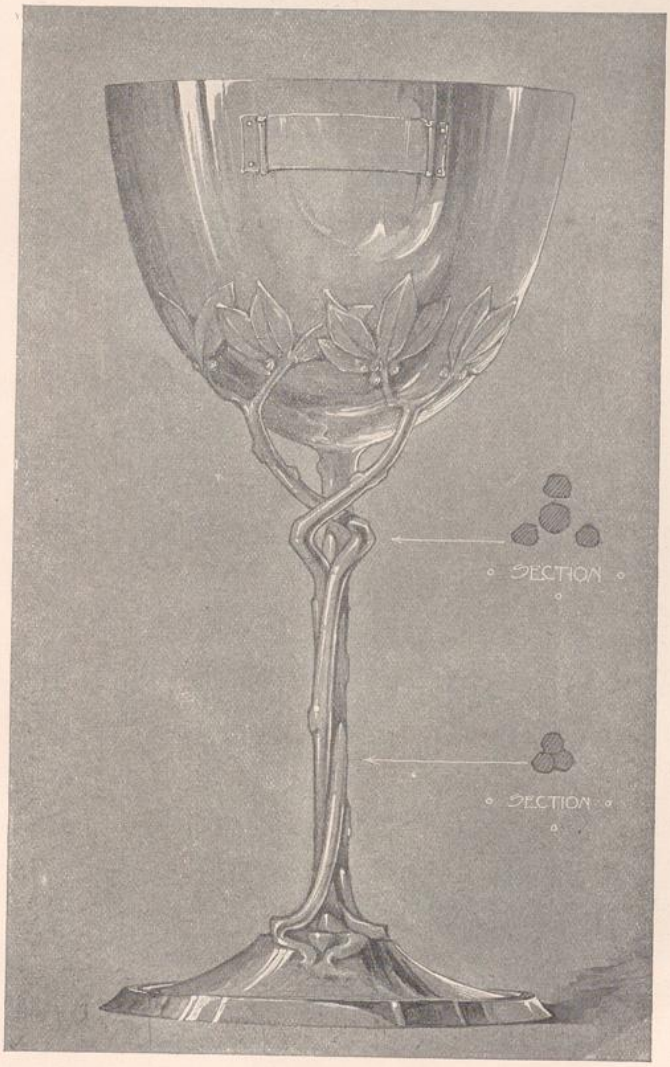
SKETCH MODEL OF A YACHTING TROPHY. BY ONSLOW WHITING

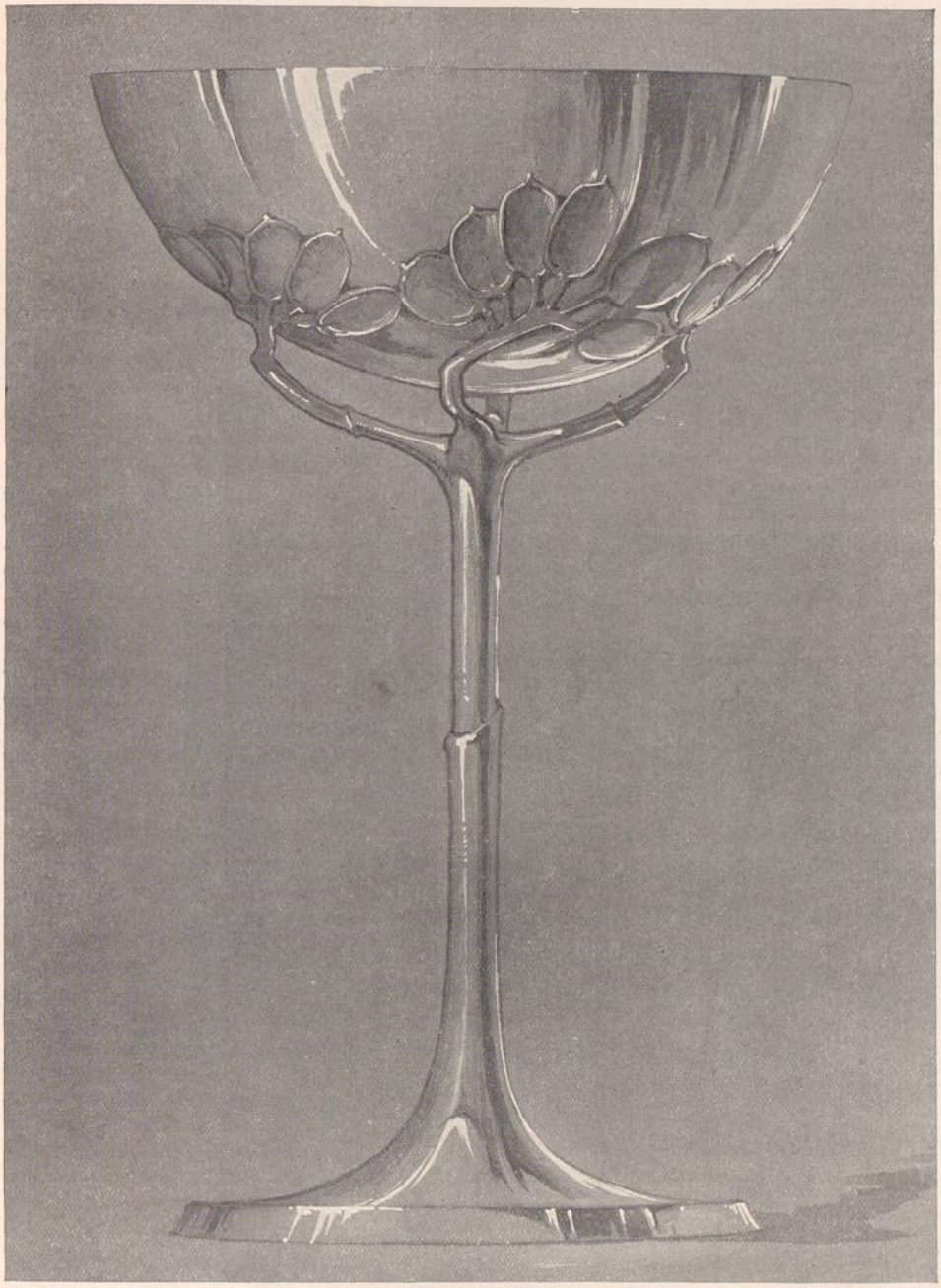
vulgar, over-polished silverwork in the shops; and by this means he will turn to the profit of his craft the fact that artistic beauty is, in this case, a matter of surface. What the enemies of silver detest most of all is the self-assertive smoothness, so devoid of tone, so pretentiously mechanical and meretricious, with which "the trade" fascinates the general public, degrading silver in art value to the level of the cheapest electro-plated ware. To avoid this result of industrial methods is to make silver itself again, so that it seems a rare and beautiful new metal and for this reason too much attention cannot be drawn to the all-important part played by texture, by surface, in the treatment of this persecuted metal.

But this is not all. If silver is to be dissociated from all memories of bad work, and if we wish to see it freed from its present position as a drudge of the public-enslaved manufacturers, then this all-important question as to surface must be enforced upon the popular mind, and craftsmen must think of it always in connection with other things that run strongly counter to the industrial methods and finish. Thus silver, for example, must be thought of in relation to colour. There are many felicitous ways in which it may be employed with other substances, all beautiful and many-hued. This is what Mr. Reynolds-Stephens illustrates, and illustrates with much success, in his modelled sketch design for a large yachting trophy, the description of which will be found in the first article. He has remembered that in art familiar old things become new in new combinations; and it is to be hoped that his example will be widely followed.

Further, is there any reason why silver should always have a place in the making of presentation cups and trophies? We think not. There are other serviceable materials, and it certainly cannot be said that the incessant use of silver is creditable to any man's artistic enterprise and resourcefulness. The history of cups and their customs affords many helpful suggestions, and during the course of these papers



DESIGN FOR A SILVER SPORTING CUP BY DAVID VEAZEY
"STUDIO" PRIZE COMP. A XLV



DESIGN FOR A SILVER SPORTING CUP.
FIRST PRIZE "STUDIO" COMP. A XLV.
BY DAVID VEAZEY

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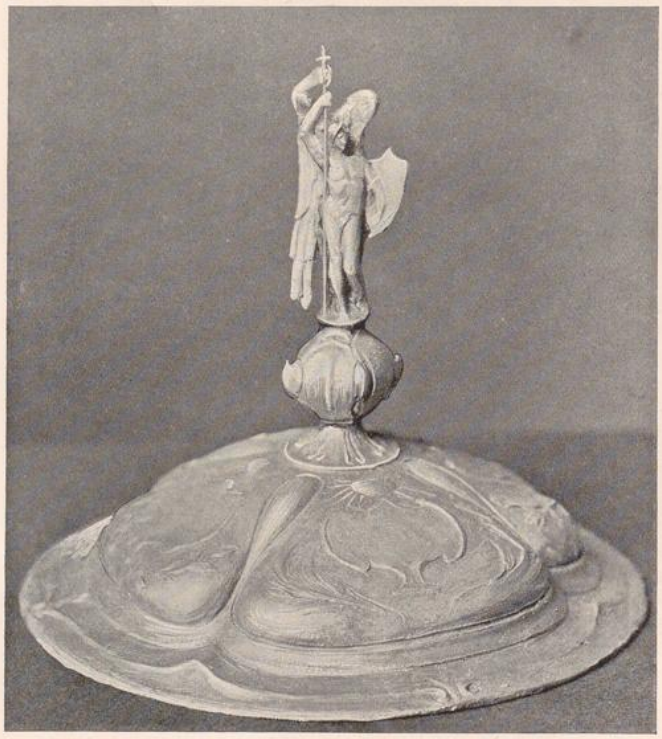
we shall advocate the occasional employment of copper, and pewter, and bronze, of iron inlaid with softer metals, and also of decorative wood, as in the old Irish *methers* and the Saxon mazer-bowls. Something, too, will be said about enamel, while to-day a few remarks will be made on the use in metalwork of beautiful stones, some fairly common, others rare and expensive.

In all great periods of art such stones have been of the utmost service to metal-workers. Jewelled sword-scabbards and dagger-handles, and many other objects, including cups, are to be met with in most collections of art antiquities, both European and Oriental, and when the jewels are not squandered, when they do not produce mere glitter, their presence is a witchery to the eye. And it then makes us wish that modern metal-workers would employ these gay ornaments more often than they do at the present moment.

Here the question of expense arises, and hence it is convenient to record the fact that gems possessing slight flaws may be purchased cheaply, as any visitor to Ceylon knows. Such gems may be despised by experts, but for decorative purposes they are often quite as serviceable as unflawed stones of the greatest purity. Remember, also, that recent discoveries have made familiar to the world at large a good many beautiful minerals, which were almost, if not entirely, unknown to our forefathers. Thus mining operations in America have brought to light the Amazon stone and labradorite, two varieties of feldspar. They are attractive, they have no great rarity, and they are sufficiently hard and dense to be of great value to metal-makers. Amazon stone, from Pike's Peek, is emerald-green in colour, while labradorite is remarkable for its lovely play of iridescent blues and greens and yellows. And mention may be made of willemite, a silicate of zinc, usually of a brilliant citron yellow. Russian rhodonite, a silicate of manganese, rose-red in colour, ought also to be remembered; it occurs in a massive form, and in carefully-selected pieces will be found as useful as sodalite, a mineral found in the Ural Mountains. Sodalite is a silicate of soda and alumina, with some chlorine, and is remarkable for its superb violet tint of blue in broken shades. Equally useful to metal-makers are the "fire" opals of Mexico, the light-green opals of Silesia, and the New Mexican variety of malachite, in which the green is banded together with the blue azurite. If we add to these the more historic stones — lapis lazuli, green jade and jasper, topaz and carnelian, amethyst, amber, chrysoprase, serpentine, turquoise (the blue Persian and the green Chinese in the matrix)—the list will be found to possess a splendid range of colour in reds, blues, greens, and yellows.



LID OF CHALLENGE CUP BY F. DERWENT WOOD

The small nacre-covered irregularities—imperfectly formed pearls — found upon the linings of certain species of bivalve shells, are frequently most beautiful in colour; and when

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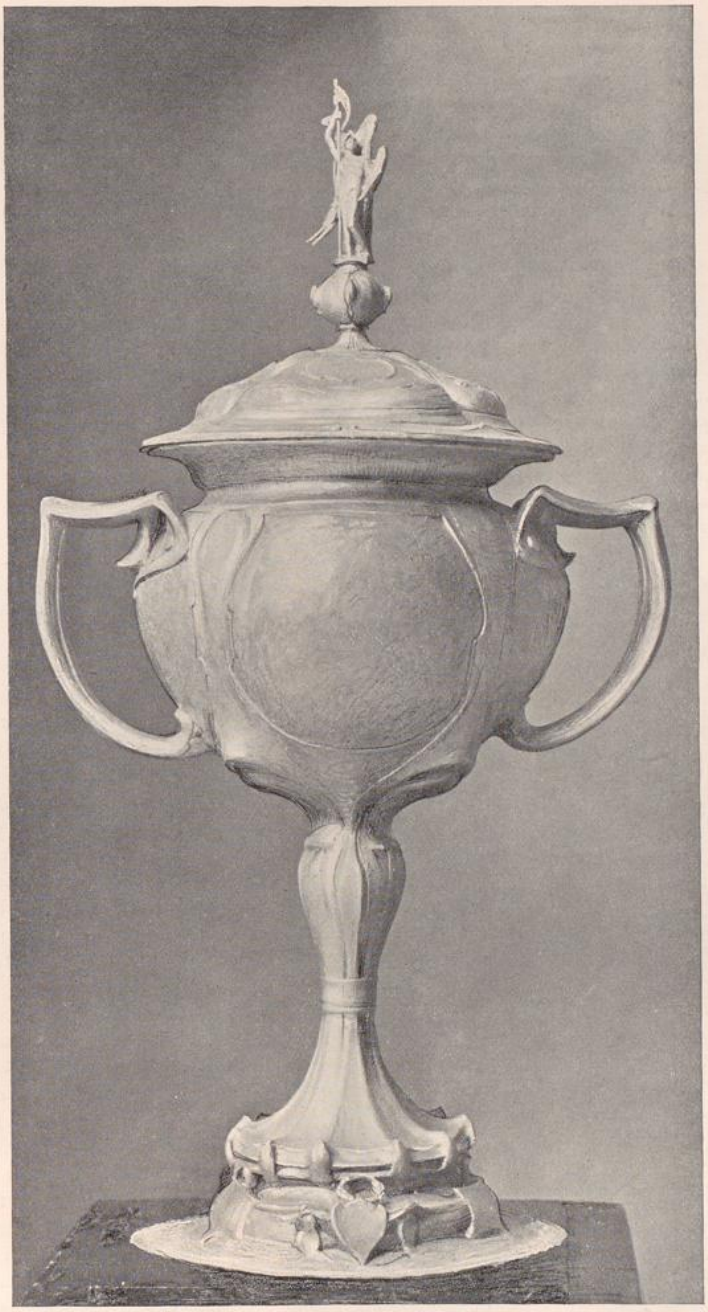

MODEL OF A CHALLENGE CUP
BY F. DERWENT WOOD

(Designed expressly for "The Studio."
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they are cut out in such a manner as to preserve their natural irregularity of form, they are most valuable as adjuncts to the decoration of silver-work.

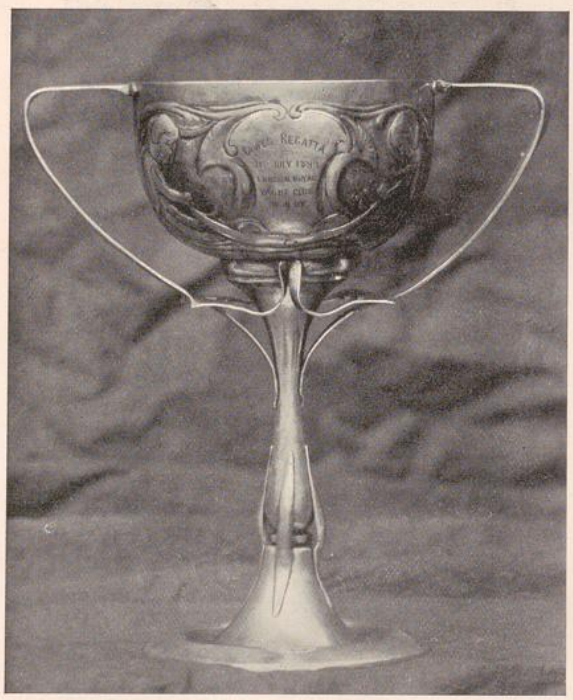
We are glad to find that already one importer of precious stones, Mr. A. Wainwright, of 97 Spencer Street, Birmingham, is getting together from various parts of the world examples of beautiful minerals and cutting them in such a manner as to adapt them for use by the worker in silver and gold plate; and we wish here to acknowledge our indebtedness to him for giving us an opportunity of examining many uncommon and serviceable specimens.

A few words may be said with advantage now about the setting of stones in metal-work. The best way is to fix them firmly in simple bezels, taking care to regard them, not as mere ornamental accessories, but as dangerous tests of the competence of craftsmen, for jewels are to metal-workers what superlatives have ever been to writers; and if this fact is kept constantly in mind the mistake of employing stones so freely as to make them obtrusive, and therefore harmful to the work which they ought to complete, will be avoided.

Another important thing is to turn to good account all pleasing peculiarities in the shapes of stones. By way of example, take a gem as irregular in form as water-worn pebbles are. Most lapidaries would cut it into a perfect oval or a perfect round, and by so doing would destroy much of its beauty, and of its distinctive character and charm. Natural irregularities should be retained as often as is possible; and be it noted again that flawed gems, having a fine play of broken colour, may be bought cheaply and should be highly prized by the artist who works in metal.

The illustrations this month represent designs by five artists: Miss Mary G. Houston, Miss Gertrude Smith, Mr. Onslow Whiting, Mr. D. Veazey, and Mr. F. Derwent Wood.

Place aux dames! Miss Houston has for several years been noticed as a designer of rare promise. Down till now her successes have been won in the art of decorating flat surfaces, but to-day she proves that she is no less fortunate when working "in the round." Her three-handled loving-cup has a large style, is boldly constructed, and full of a true feeling for silverwork. As to the pleasing severity of the archaic form, that comes from a Celtic source. It was suggested, not by a piece of old Welsh earthenware, but by the Dunvegan Cup, a famous Irish *mether*, a long description of which may be found in Note M to Sir Walter Scott's "Lord of the Isles."



YACHTING CUP IN SILVER DESIGNED AND WROUGHT BY GERTRUDE SMITH

The other cup designed by Miss Houston has a different kind of austere form and attractiveness. The strongest of its good points will be found where most modern cups are very weak — *i.e.* in the foot. There are defects, it is true, the surface being somewhat "tight," and the waves suggested on the lid rather small in treatment; and many will think that the sail held by the little figure blows away from the rest of the design to the injury of the essential close union of all the parts. But these blemishes are matters of detail, and could easily be remedied.

Miss Gertrude Smith is a metal-worker, and her aim in designing

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SKETCH MODEL FOR A YACHTING CUP BY GERTRUDE SMITH

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silver cups is to obtain pleasant shapes by the use of subtle curves, as far removed from the ordinary rounded and bossy ones as is consistent with the qualities of the metal employed. And she perceives also how necessary it is not to cover the surface with ornament, but to keep some parts of the metal unembellished so that the light may play there freely and show up the twists and changes of plane in the modelling. On several occasions Miss Smith has executed cups for sporting clubs. Last year she made one for the Cowes Regatta, and of this yachting cup an illustration is given on page 44. Here we have a creditable piece of work, far in advance of the

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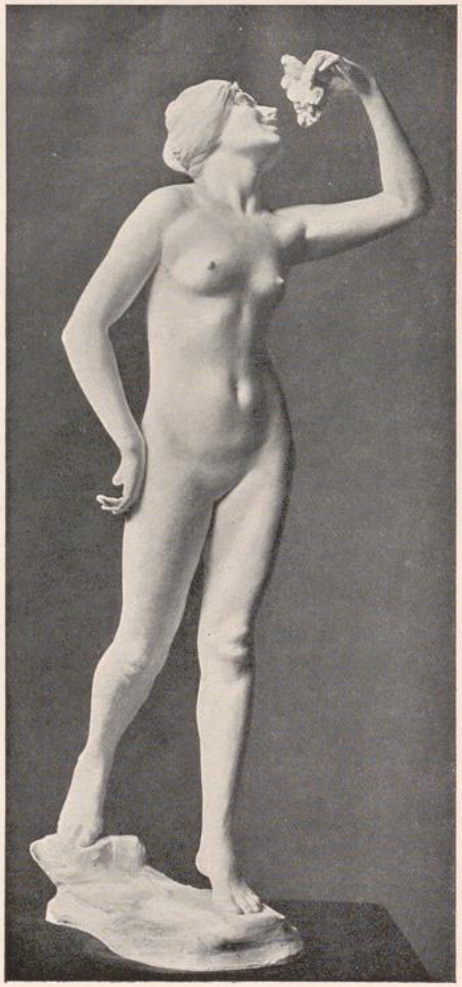
trade standard; but Miss Smith complains that insufficient time was allowed her, so that she could not avoid several defects due to haste. This accounts for the somewhat cramped letters of the inscription. Why do sporting clubs forget that metal-workers cannot possibly do their best when hurried? There are times, no doubt, when cups have to be ordered in a hurry, but those which are needed for the Cowes Regatta, or for any other annual meeting, could and should be commissioned six or seven months in advance.

Mr. Whiting's model for a yachting trophy, represents an Elizabethan ship sailing over a globe supported by mermaids. There is room for criticism here, if no figure in decorative art should be made to bear such a pressure from above as seems crushing in its force; but Mr. Whiting is free to say that he has many ancient and great precedents to keep him in countenance, and he certainly exhibits both thought and vim in the realisation of his *motif*. His trophy could be made entirely of silver, or the globe could be fashioned out of agate or some other beautiful stone.



STATUETTE BY F. DERWENT WOOD

The two designs by Mr. David Veazey are the result of a "Studio" competition. They are full of good intention, and should encourage Mr. Veazey to persevere. The use of leafed branches for the stems of cups needs reconsideration, as stems formed in this way would probably look brittle in silver.

Mr. F. Derwent Wood, in his model for a challenge cup, is influenced by a good old tradition of German silver-smithing. The base would no doubt be better were it less complicated, but the body and the lid are strong in character, and afford plenty of scope to any skilled metal-worker who sets adequate store by plain surfaces and vigorous lines.

(To be continued.)

STUDIO-TALK.

(*From our own Correspondents.*)

LONDON.—At the beginning of May the Fine Art Society opened an exhibition of Sir John Tenniel's drawings for *Punch* cartoons. This was the second show of similar works that had been held in the same galleries, and its 161 pencil drawings formed an invaluable commentary on the course of events in European politics since 1895. The last drawing in the collection had appeared in *Punch* on April 11, 1900, so that students of Tenniel's art had an excellent chance of comparing its present-day characteristics with those of five years ago, when the great humorist was already seventy-five years old. Here and there the touch was not so strong as it had been, but in the most recent cartoons of all, and especially in those relating to the Transvaal, there was a second youthfulness of vigour that surprised and delighted everybody. If Sir John Tenniel had been affected by what Carlyle described as "the sick sentimentalism" of the age, or if he had departed in any way from his unimpassioned desire to see things truly as well as humorously, his *Punch*

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cartoons could not have become what they have long been, *i.e.* unbiassed and memorable records of the greatest events agitating the public mind. That these historical documents in graphic humour and satire should be allowed to pass one by one into private hands is very regrettable. They ought to be purchased by the nation and hung in a public gallery.



STUDY FOR "THE FASTING AND TEMPTATION" BY A. E. EMSLIE

We have pleasure in giving an illustration, on the opposite page, of a well-modelled statuette by the clever young sculptor, Mr. F. Derwent Wood.

The series of religious pictures with which Mr. A. E. Emslie preaches a sermon on the text, "God is Love," deserve remark as serious and earnest efforts to deal with material that few modern men are accustomed to handle. Mr. Emslie, however, approaches his subjects in the right spirit, for concerned though he plainly is with considerations of symbolism and ideas of doctrine, he does not forget the duty that he owes to his art. The pictures—there are nine of them altogether—are admirably drawn and painted, and are not without great beauties of colour combination and tone management. Moreover, their symbolism is neither abstruse nor weakly common-place but honestly impressive and suggestive. They deserve close study, and claim not less appreciation from lovers of good craftsmanship than from the larger public which is more interested in what the artist has to say than in the particular idiom he uses to express his beliefs. The series is being exhibited at the Egyptian Hall, in the upper room, which is called for the occasion the "Emslie Gallery."

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STUDY FOR "THE CALL" BY A. E. EMSLIE

As an assertion of what women can do in art, the exhibition at Earl's Court this year is quite worthy to be taken seriously. It shows very adequately the many directions in which the feminine capacities are progressing under the influence of modern ambitions and present-day educational facilities. The collection of pictures, drawings and sculpture that fills the Queen's Palace is interesting because it presents an agreeable mixture of British and foreign art, and affords chances of comparison that are definitely valuable. The average is reasonably high, for although a good deal of work has been included that can be passed by without attention there are many pictures of real merit that raise the level of the show and give it a good measure of authority. Most of these notable productions come from abroad, but some of our native artists—like Mrs. Swynnerton, Miss Fanner, Miss Stewart Wood and Miss Bessie Macnicol—hold their own well against all competition, and provide centres of interest in the galleries. Another section of the exhibition is given up to a collection, arranged by Mr. Grego, of pictures of women of various dates, painted chiefly by deceased masters. Some admirable canvases have been chosen from famous private galleries, and an excellent result has been arrived at. In this same section is hung a series of water-colours of types of feminine beauty by Sir J. D. Linton, several pastels by Mrs. Jopling, and groups of pretty faces and figures by Mr. H. T. Schafer, Mr. Bernard Partridge, Mr. Harold Speed, Mr. Storey, and other artists who can treat feminine charms with success. As there is, besides, a great number of examples of those crafts in which women excel, the show is clearly acceptable as a sincere effort to fix the place that women should occupy in the modern æsthetic movement.

At Mr. Fordham's agency, in Maddox Street, Regent Street, Mr. J. Paul Cooper has recently been showing some refined work in shagreen and silver, one example of which is illustrated on this page. The varied



CASKET IN SHAGREEN BY J. PAUL COOPER

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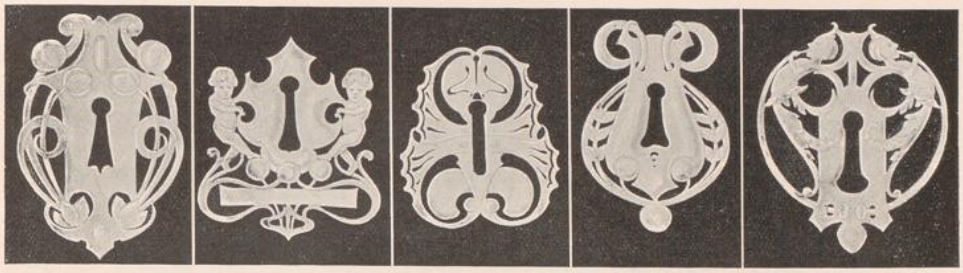


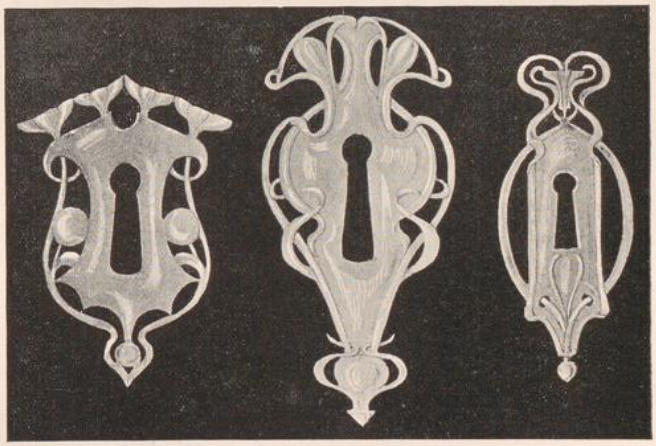
ESCUTCHEONS BY FRANCIS B. FULFORD

qualities of delicate colour obtained by Mr. Cooper are very pleasing, and it is to be hoped that he will succeed in his effort to make popular once more an exquisite material which has been too long neglected here in England.

Our age has produced a great many women who are painters, but very few painters who are women. The charm of womanliness in art has not been appreciated by the gifted fair, so they have wasted their time and impaired their talents by attempting to be manly. Here and there a great exception has been found, like Madame Morisot in France, and Lady Waterford in England, but the exceptions are very few. Among them Mrs. Stanhope Forbes now occupies a leading position, and it is pleasant to note that her recent exhibition at the Fine Art Society was deservedly a great success. It comprised forty-nine pictures and water-colour drawings, and there was not among them a single false note. Children, landscapes, flowers, and other subjects, like the *Basque Interior*, the *Shepherd of the Pyrenees*, and *The Bake-house*, were all excellent in colour, with a tender firmness of touch in drawing, and with the distinction that always belongs to womanliness of sentiment and of observation.

BRISTOL.—The child is father to the man. In spite of the labours and munificence of one or two older citizens in the cause of art, it is mostly left to the youth of Bristol to attempt the regeneration of their elders in this direction. Naturally, the result is discouraging. Civic bodies are not moved in a moment, nor a town full of busy men in a month; but the younger generation perseveres, and steadily turns out useful and artistic work whilst living for the while upon its own approval.

The Kensington Government School of Art, Berkeley Square, is one of the nurseries responsible for much of the artistic training carried on in Bristol, and it was there that a recently-held exhibition of students' work contained amongst others the designs, etc., here reproduced. The school itself was founded in 1890 under the direction of Mr. John Fisher, a master whose personality extends to every pupil who passes through his hands Mr. Fisher is a clever workman and a winner of many medals, but he is



ESCUTCHEONS BY FRANCIS B. FULFORD

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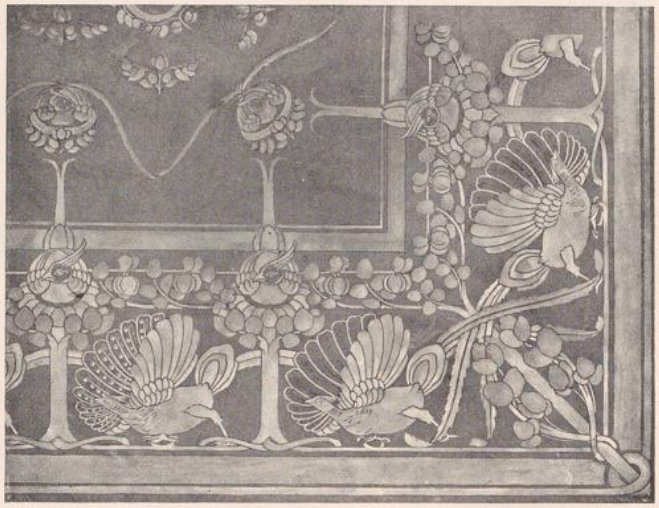
more than a mere prize-hunter, for he possesses that power of imparting his knowledge to those about him which is so essential, yet so often lacking, in those who make teaching their profession. The progress of the school is sufficient to prove this.

Everyone should be a specialist of some kind nowadays, and the speciality of the school is designing and modelling. Drawing is by no means neglected, however, as evidenced by two sketches shown at the exhibition, one in pen and ink for magazine work by F. P. Stonelake, and the other a lead-pencil drawing by Nelly Birch, to illustrate the well-known rhyme "Au clair de la lune." The designs for damask table-linen by F. B. Fulford were capital examples in one branch of manufacture, whilst D. Bryan's gates and railings were good in another. Silver-ware was contributed by Kate E. Hippisley—a lady who, by the bye, has been successful in THE STUDIO competitions—and tiles were shown by C. V. Allen, who has drawn a strong but prettily-tinted pattern, with the pea as its basis. F. B. Fulford's escutcheons were also well arranged, and capable of being easily worked.



DESIGN FOR DAMASK TABLE LINEN BY F. B. FULFORD

Of the modelling one can hardly speak too highly. Charles A. Sheehan's *Temptation*, a relief panel, showed really skilful treatment, as did also a design by Tracy Tratman, whilst a frieze by Mabel Thatcher was broadly modelled in excellent style.

L. A. B.



DESIGN FOR DAMASK TABLE LINEN BY F. B. FULFORD

GLASGOW.—The thirty-ninth exhibition held by the Royal Glasgow Institute of Fine Arts is now open. Apart from loan pictures the show is distinctively one of Scottish art, in which the East of Scotland gets a fair share of representation. The Hanging Committee consisted of Messrs. Corsan Morton, J. Reid Murray, and William Beattie, and these gentlemen are to be congratulated on their impartiality. The arrangement of

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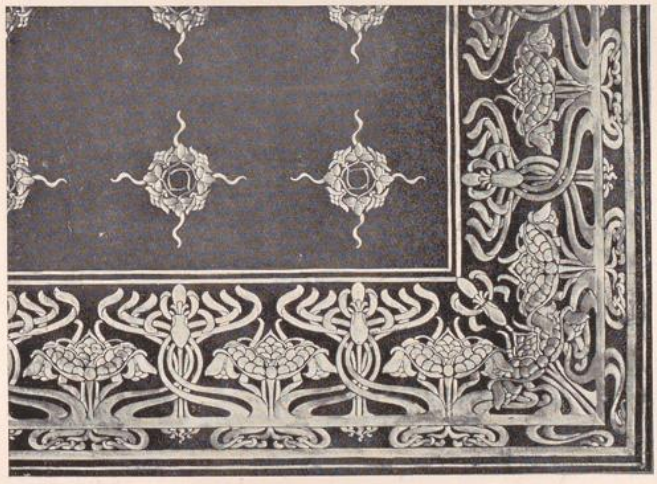
the pictures on the walls, however, leaves much to be desired; even after making allowance for the limited accommodation afforded by the Galleries in Sauchiehall Street, and the consequent necessity for arrangements which do not make for harmony, there is an evident want of balance and method in the hanging which is unfortunate. The frieze of oil pictures in the Architectural room is an objectionable arrangement, and it is a pity that the upper walls could not have been simply draped as last year.



DESIGN FOR TILES *(See Bristol Studio-Talk)* BY CHARLES V. ALLEN

If the loan pictures are fewer in number than in some previous years they are without exception of high quality, and, in themselves, form an exhibition of sterling worth. They include *Charity*, by G. F. Watts, a splendid example of the later manner of that accomplished artist; Romney's portrait of *Mrs. Inchbald*; Colin Hunter's *Signs of Herring*; an interesting early picture by Rousseau; *Dysart*, a beautiful work by Sam Brough; and *The Devil's Bridge*, a brilliant impression of a mountain gorge by Turner.

Space will permit of only a brief reference to a few of the more notable exhibits. Portraiture bulks largely in the exhibition, while the art of the landscape painter is much in evidence, and, in a lesser degree, that of the subject painter. George Henry's portrait of *The Honourable Mr. Justice Darling* is reticent and dignified. In the portrait of a former Lord Provost of Glasgow, *Sir David Richmond*, J. S. Sargent has scarcely done justice to himself. James Guthrie's *Mrs. Watson* is an example in which dress is duly subordinated to the personality of the sitter. E. A. Hornel's *Fair Maids of February*, purchased by the Corporation, is remarkable for its decorative feeling and glowing colour, and marks a distinct advance on the former work of this artist.



DESIGN FOR DAMASK TABLE LINEN *(See Bristol Studio-Talk)* BY H. G. PALMER

Among the other artists represented are James Paterson, A. K. Brown, E. A. Walton, Tom McEwan, P. MacGregor Wilson, and Thomas Millie Dow. As usual, the sculpture is placed in the entrance hall. This section is much stronger than usual, and among the contributors are Shannan, J. Tweed, Onslow Ford, Pomeroy, and Kellock Brown.

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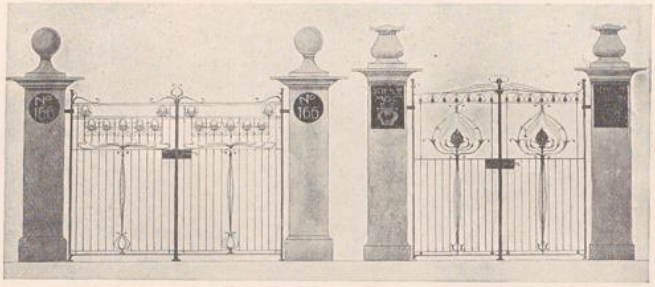


DESIGNS FOR WROUGHT-IRON GATES BY T. D. BRYAN
(See Bristol Studio-Talk)

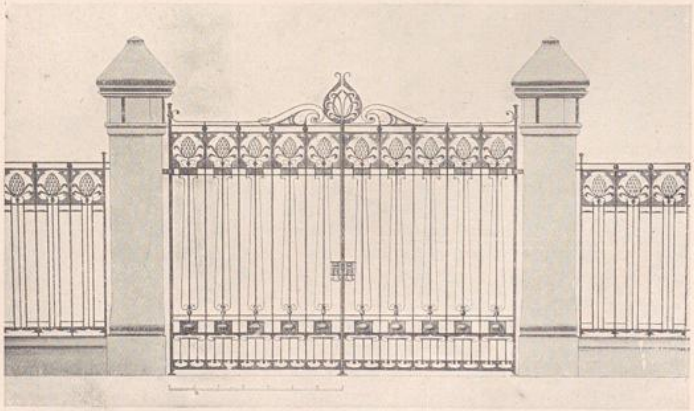
LIVERPOOL.—Mr. Thomas Huson, R.I., has designed and executed several repoussé copper panels representing scenes in the port of Liverpool, intended for the decoration of the dark mahogany moulded wall framing of a billiard-room. There is rich harmony of colour between the metal work and its woodwork surrounding.

Liverpool artists have very heartily co-operated in promoting an exhibition of pictures and of arts and crafts in the neighbouring Borough of St. Helens, where the municipalities have fairly well adapted the public museum in Victoria Park, in the hope eventually of establishing a permanent art gallery there.

A prominent feature is made of Room VII., devoted to the works, about fifty in number, of Robert Fowler, R.I., with an effective portrait of the artist by R. E. Morrison. Other Liverpool artists contributing include Follen Bishop, A. E. Brockbank, F. T. Copnall, John Finnie, R.C.A., Hamilton Hay, J. Kirkpatrick, Mary McCrossan, G. Hall Neale, Mrs. Maud Hall Neale, Richard Wane, David Woodlock, and James Lowers, A.R.C.A. Loans of important pictures have been supplied from the Corporation Art Galleries of Blackburn, Leeds, Oldham, Preston, Salford, Southport, and Warrington. Also many interesting works have come from private collections in the locality; the chief of these are some fine examples of paintings by Henry Moore, R.A., John Brett, A.R.A., John Reid, Albert Moore, J. Robertson, etc., lent by Mr. Frederick H. Gossage, J.P. The exhibition is further enriched by contributions from a number of other prominent artists. The committee were well advised to include an arts and crafts section in this exhibition, and they may be congratulated on the success which has attended their resolution to make this both interesting and educational.

H. B. B.

BERLIN.—The art movement has developed so rapidly that it becomes difficult to follow it in detail. But it may be asserted as a fact that practically all the good work seen here in the course of the winter was by artists of eminence, some of it too of no recent date. The question arises again and again whether there is any advantage in having exhibitions in five or six *Salons*, which follow one another so quickly that it becomes impossible even for the experienced art critic to maintain a clear perception



DESIGN FOR WROUGHT-IRON GATES BY T. D. BRYAN
(See Bristol Studio-Talk)

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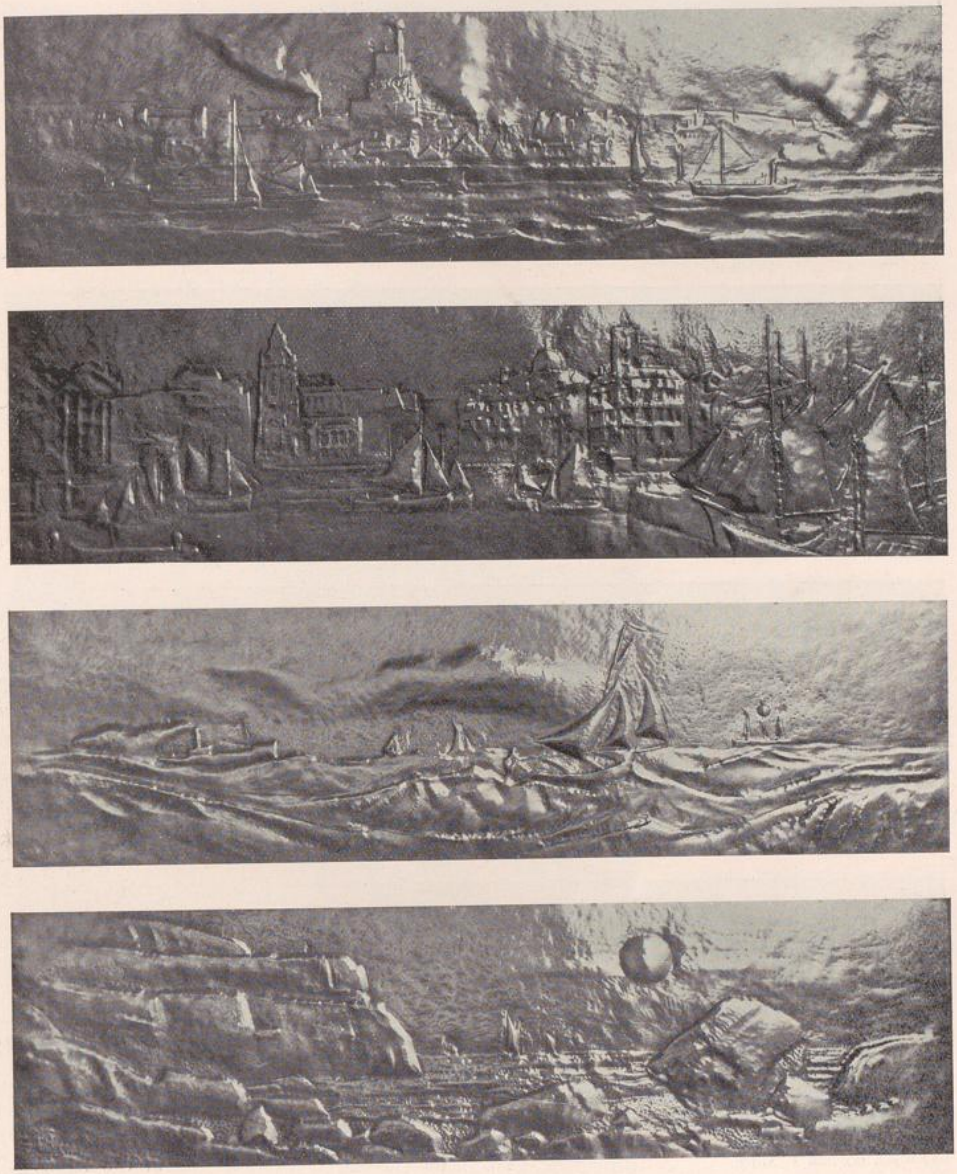

REPOUSSÉ COPPER PANELS BY THOMAS HUSON

for each individual work, and to pronounce a just criticism thereon.

In our public exhibition of paintings of the 19th century were two pictures by W. Leibl, one of them consisting of two heads from the *Wildschützenbild*, which was destroyed by the painter. We also saw a highly interesting landscape by Adolf Menzel, dated 1847; an early and very fine *genre* painting by Gabriel Max, who became known later by his studies of anæmic-looking women, and by his experiments in the direction of utilising spiritualism for the purposes of his artistic manifestations; an heroic landscape by Feuerbach; a

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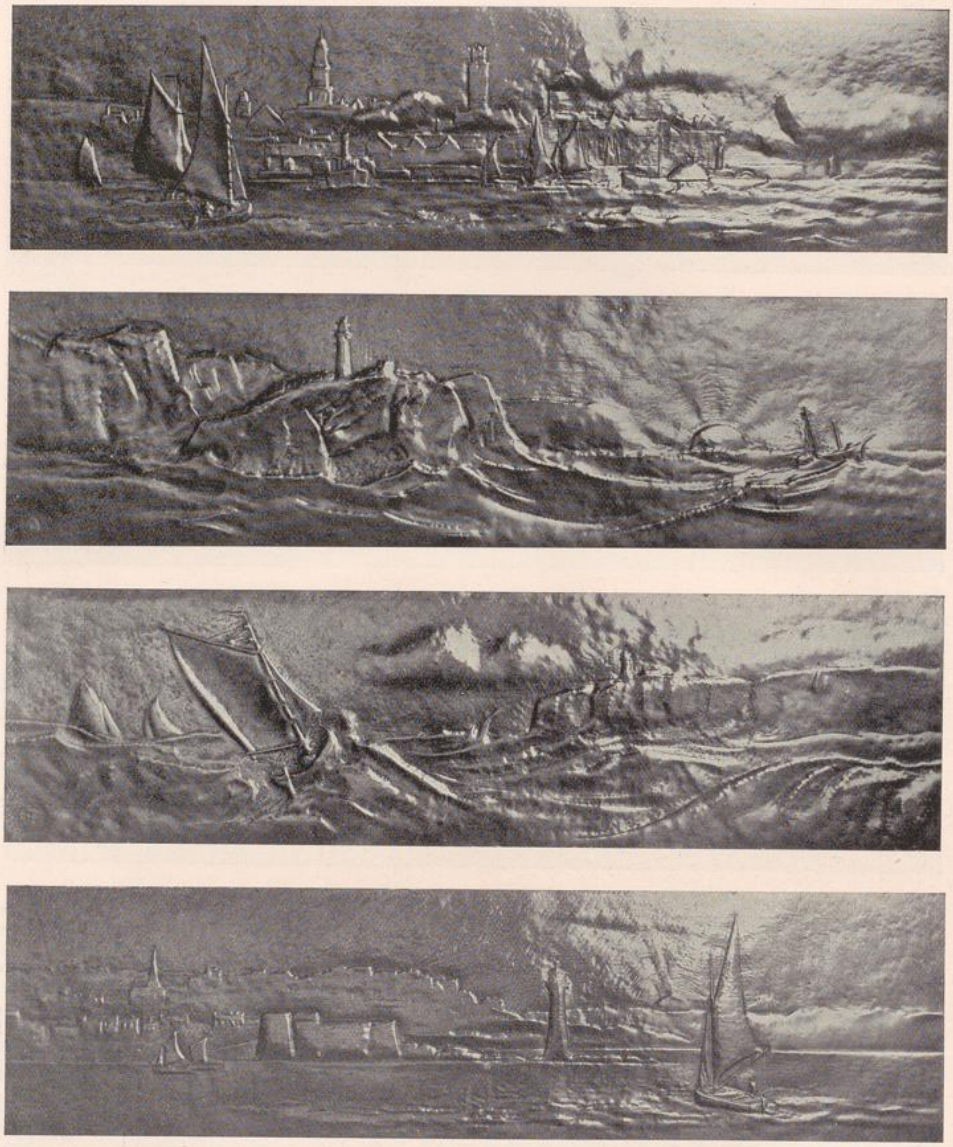

REPOUSSÉ COPPER PANELS BY THOMAS HUSON

striking painting—the *Schusterwerkstatt*—by Max Liebermann, painted in Holland; and a large canvas styled *Abendsmahlsfeier in Hessen*, by Bantzer of Dresden. Among the sculpture was a bust by Rodin.

The Academy organised during the winter a large exhibition of the works of Ludwig Knaus, in celebration of his seventieth birthday. The paintings of this venerable artist are so well known, even abroad, by means of reproductions, that no description of his style is required. Together with Vautier, Knaus represents all that is best in the *genre* painting in favour thirty or forty years ago—that unambitious and humorous treatment of "parochial" life, which for a brief time seemed

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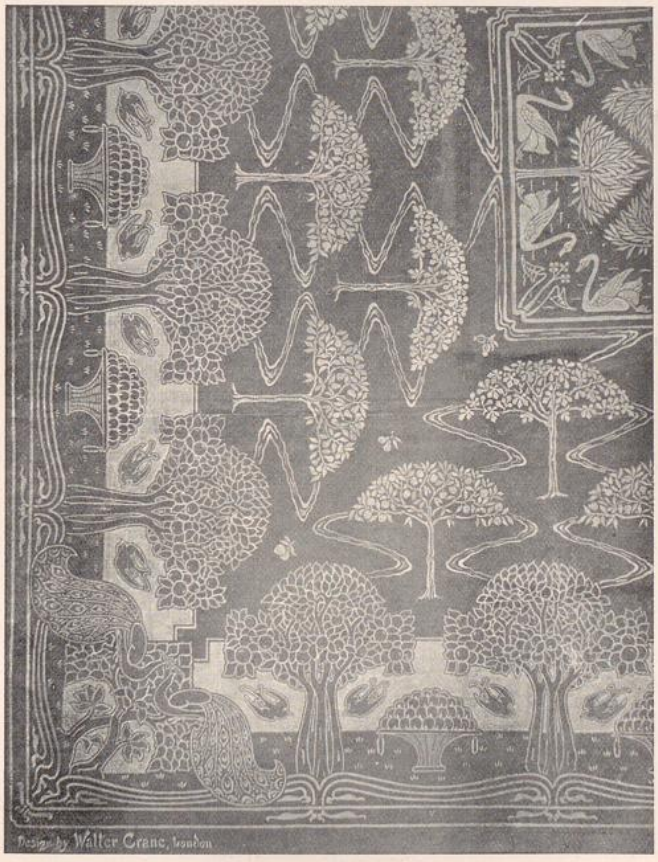
to become the chief aim of German art, supported as it was by the approbation of a public quite innocent of things æsthetic. Yet we cannot blame the initiators of a style such as this when, by reason of its popular favour, it is imitated, vulgarised, and carried beyond its proper limits by mediocre painters—a class not yet exterminated!

Ludwig Knaus was a real artist. He was a keen observer, and possessed the gift of reproducing faithfully all he saw. Not for nothing did he work in France at the time of the great colourists. His paintings, often rich and warm in tone, surprise one by their abundance of finely-executed detail. But the set purpose to entertain, even to amuse, is often too patent; and herein the painter exceeded his artistic resources. The present artistic generation will not be satisfied with mere "anecdotes"; it wants either more or less, and thus our admiration for work such as that of Knaus is not unmixed with other feelings. The great public, however, on the occasion of this display, celebrated a new triumph for an old favourite to whom they owe many a pleasant moment.

Among the big *Salons*, Schulte's, hitherto very conservative, has undergone a marked change of late, and many good examples of the new art movement were to be seen at their winter show. There was little of importance from the Berlin painters, but many of their collective exhibitions during the winter became fashionable in Court and Society circles. The Hungarian painter, Philipp László, who lives in Berlin, was represented at Schulte's by numerous portraits of aristocratic personages. His pictures are somewhat superior to the ordinary conventional works of the sort, possessing, as they do, a certain "knack," being passably discreet in colouring, and moreover undoubtedly clever. I prefer László to the Viennese artist, Angeli, but Winterhalter, certainly no great portraitist, invests his subjects with far more dignity than either. By far the best work ever done by László is his portrait of the venerable Imperial Chancellor, Prince Hohenlohe. Yet when we compare them, how much more distinguished, how much more artistic, the portraits of Lavery! With him the chief aim is to produce a work of art. Herkomer has achieved a great success here in fashionable society by his large display, which includes the celebrated *Dame in Weiss* (Miss Grant) and the *Dame in Schwarz*. Has not the Emperor himself sat to him? On the other hand, many people have received him very coldly. What will posterity's verdict be? There will hardly be a



DESIGN FOR DAMASK TABLE CLOTH BY WALTER CRANE

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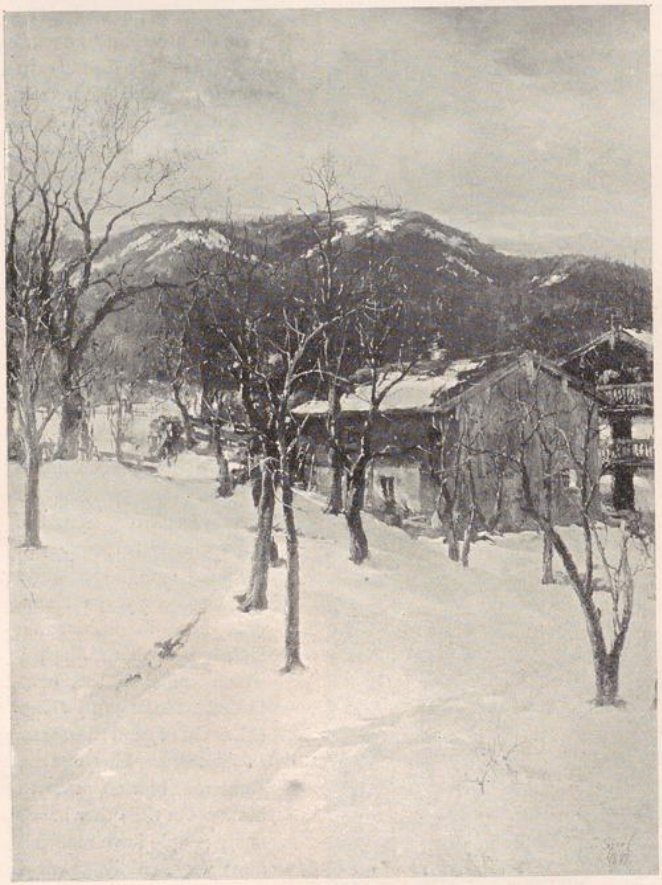
place for Herkomer beside Van Dyck, Reynolds and Gainsborough!

There was good landscape work seen at Schulte's from the easels of the young "Worpsweder" artists; but most of the paintings were too large, and sometimes over-laden with colour. G. Schönleber, of Karlsruhe, made a brave show with his strong, stormy landscapes, some from Holland, some from his native land. Equally good were the canvases sent by Fritz Thaulow (including several views of the old bridge at Verona), and the tender, finely-conceived paintings by Whitelaw Hamilton.

At Gurlitt's we have once more seen numerous paintings by Leibl, and several landscapes from the brush of Wilhelm Sperl. This exquisite artist, since his youth a friend of Leibl, with whom he lives in a secluded village among the mountains above Aiblings, is not so well known as he deserves to be, even in Germany. On this account it is pleasant to be able, through the kindness of Herr E. Seeger, to reproduce some of his paintings in these columns. He has chosen his subjects among the Bavarian highlands where he dwells, and nothing is too simple to attract his keen observation.

Walter Leistikow of Berlin (see THE STUDIO, Vol. XI., p. 127) has repeatedly endeavoured to achieve good decorative work; and beauty of colouring and simplicity of line should surely appeal to the beholder. Yet now we find him returning to the realistic reproduction of actual detail—the foaming water and the play of the setting sun upon them; only the slowly circling gulls reminding us that he was wont often to use *motifs* of the same sort for ornamental purposes. In any case, Leistikow, with his sense of style, his power, and his brilliant colouring—displayed to the full as they are in his simple scenes from the neighbourhood of Berlin—remains in the front rank of our landscapists.



LANDSCAPE BY W. SPERL

(By permission of E. Seeger, Esq.)

We are indebted to the Casserei *Salon* for bringing before the public the works of the great foreign artists. There we first saw many paintings by Monet and Degas; there, too, a small collection of old English paintings by Reynolds, Gainsborough, and Romney, with numerous small studies by Constable; and there we now have various pictures from the Fontainebleau School, and other charming things by Monet, Sisley, and Pissarro. Among the Germans represented are W. Trübner and Slevogt, who both reveal great but scarcely matured gifts for colour.

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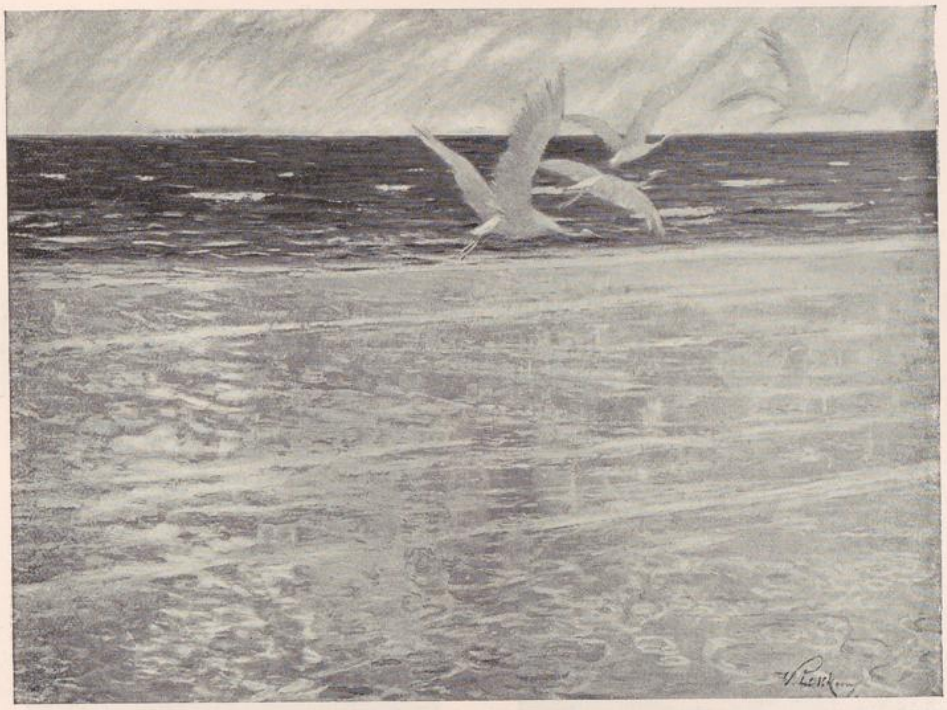
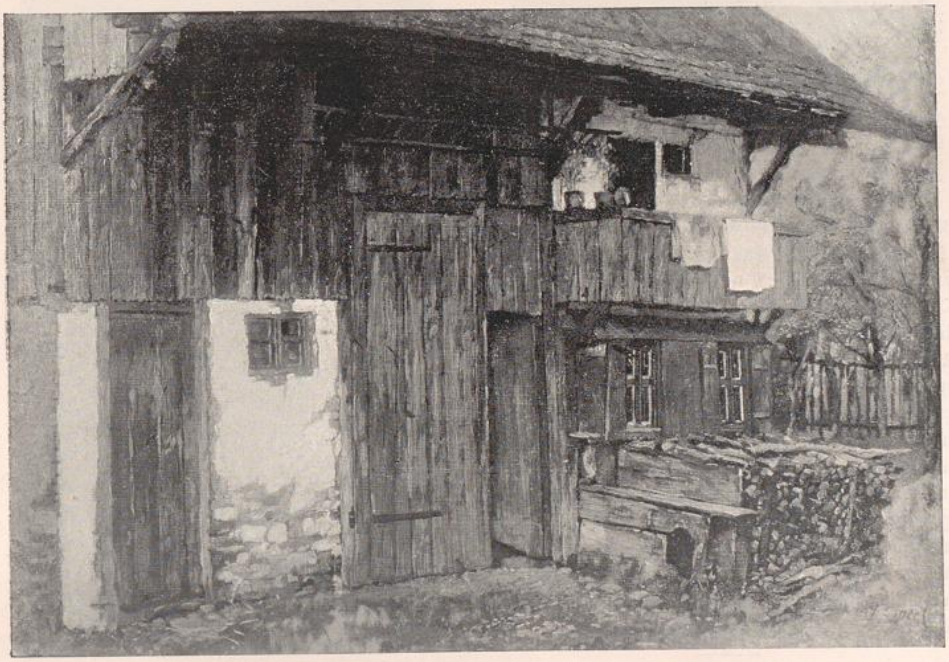


SEASCAPE — BY W. LEISTIKOW



"A COUNTRY COTTAGE" *(By permission of E. Seeger, Esq.)* — BY W. SPERL



"THE DANCER" STATUETTE BY F. KLIMSCH

Reproductions of some of the work of a young Berlin sculptor, Fritz Klimsch, are now given. He was born at Frankfort-on-the-Main in 1870, and at first studied under his father, Eugen Klimsch, the painter. Subsequently he worked at the Berlin Academy, and was for some years in Rome and Paris. Some of his portrait busts and nude figures show careful observation of Nature and no little feeling. His figures are full of movement, but, as every artist knows, a great deal depends on outline in plastic work. It is to be hoped the young sculptor may have an early opportunity of displaying his skill on some larger monument (and monuments are springing up like mushrooms all over Germany), but, unfortunately, in the distribution of such commissions considerations not altogether artistic very often prevail.

A few words are due in conclusion to the department of art handicrafts. More interest is now being taken in work of this sort, and at the *Salon* of Keller and Reiner we have the opportunity of seeing many excellent examples of furniture, jewellery, pottery, glass-ware, etc. H. Hirschwald has also been exhibiting some novelties, such as rooms furnished and designed by Otto Eckmann or Plumet or Selmersheim, the work admirably executed in the workshops of the "Hohenzollern kaufhaus."

A number of designs for damask table-linen, one of which is illustrated here, afford further proof that



STATUETTE BY F. KLIMSCH

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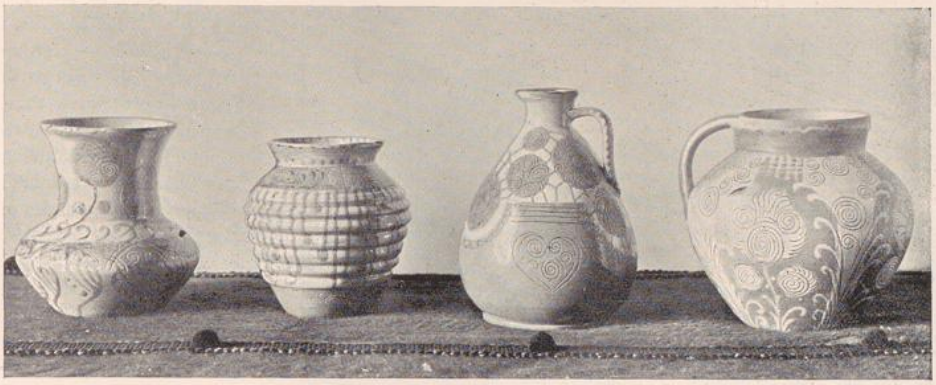

POTTERY-WARE BY SCHMIDT-PECHT

among the better classes there is a demand for artistic house decoration, and that our manufacturers are meeting that demand. These patterns were designed for the firm of Norbert Langer and Sons, of Deutsch-Liebau (Moravia), by Walter Crane and H. von Berlepsch, of Munich. They are quite beautiful, and thoroughly adapted to the material. Herr E. Moldenhauer, the representative of the firm, was good enough to supply me with photographs of the sets, which are to be seen at the Paris Exhibition. G. G.

BRUSSELS.—The arrangement of the Salon of the Société des Beaux Arts of Brussels in the galleries of the Musée is far from equalling that of last year at the Cercle Artistique, and the disposal of the works of art displayed seems to have been made somewhat hurriedly. Moreover the chief interest of the exhibition consists in the works of a few great foreign artists. One is attracted immediately by the delicate charm of Gustave Moreau's *St. Sébastien secouru par Irène*. This picture, of small dimensions, at once rich and refined in colour, and altogether done in the "grand style," is entirely worthy to stand as representative of the superb art of this curious master. Then we have the portrait of *Mrs. Ian Hamilton* by J. S. Sargent, R.A., which, by its supreme grace and cleverness of treatment, quite dominates the Salon. Mr. Sargent's works and gifts have been so recently considered in the pages of THE STUDIO that it would be superfluous to enlarge upon them now. The important exhibit by M. Fantin-Latour includes seven works of various sizes and styles. Among them are *La Lecture*, *Siegfried et les filles du Rhin*, *La Déposition de Croix*, and *Vénus et ses amours*, and they all reveal the characteristic manner of this essentially French painter, of whom a critic has remarked: "his Siegfried is a Siegfried such as Racine might have conceived him, a Siegfried with nothing of German about him save his name." One never tires of admiring the simplicity of his style, the ease of his drawing, the sobriety of his tones, or the earnestness of his execution.

The astonishing dexterity of "the Glasgow boys" is marred, perhaps, by an apparent lack of sincerity, and their extreme cleverness in utilising all the most subtle combinations of paint and glazing is somewhat too evident. The members of the Glasgow school are abundantly represented here. We have, for example, portraits by J. Guthrie, J. Lavery, and Walton; landscapes by Macaulay Stevenson and G. Thomas; flowers by Stuart Park, and animals by G. Pirie.

The bronze bust of *M. W.* by J. de Lalaing is the most remarkable Belgian work in the Salon. The other sculptors have sent simply replicas or unimportant "bits;" moreover, these galleries are ill adapted for sculpture exhibits.

The Belgian paintings displayed are nearly all landscapes, among the contributors being Claus, Courtens, Frédéric, Linden, and Wytsmann. Mention must also be made of a picture by Mdlle. d'Anethan—*Les saintes femmes au tombeau*—and of the clever drawings by Mertens and Gilbert.

M. Pol de Mont, the well-known poet, of

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DRAWING FOR AN ALMANAC BY E. VAN AVERBEKE

ANTWERP.—The "de Skalden" Club—a group of energetic *jeunes*—devoted its third annual exhibition to Applied Art; and, frankly, this little *Salon*, contained in one of the galleries of the Old Museum, had far more real interest than many bigger and more widely advertised shows. Apart from some furniture by Van de Velde, an excellent collection of Flemish earthenware produced in the popular style at a factory in Kortrijk, and the embroidered panels by Mme. de Rudder, already exhibited in Brussels in the "Pour l'Art" display, all the work seen was produced by actual members of the Club. There was

Antwerp, has just had published in Vienna a series of studies styled "Études sur quelques artistes belges d'aujourd'hui," the artists concerned being A. Lynen, A. Heins, F. Maréchal, J. Ensor and Fernand Khnopff. These studies are worthy of the reputation won by M. Pol de Mont in his capacity of art critic. They are illustrated by numerous reproductions, executed with extraordinary care by the "Gesellschaft für Vervielfältigende Kunst in Wien," to whom they do full credit.

We have pleasure in giving, on page 59, an illustration of some admirable pottery by M. Schmidt-Pecht. F. K.



DRAWING FOR AN ALMANAC BY K. COLLENS

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a church-choir carpet, executed in a scheme of blue after a remarkable design by Van Offel; a very interesting piece of door glass-work, representing the prow of a Viking vessel, by Van Averbeke; a fire-grate in iron and copper by the same artist; a lamp in hand-wrought iron by Verhees, and some truly original bindings by Alfred. Among other sculpture of varying merit was a charming female figure by Anthone, symbolising the flower known as *Pensée* or heartsease; a little figure full of grace and simplicity, by Geleyn; also several rough models for statues by Dupon, F. Decken, H. Deckers, Baggen, Joris, Strijmans, and Van Perck. The draughtsmen sent a most interesting collection. Many of the members are applying themselves very successfully to illustration, and here they have been displaying numerous drawings, intended, some for the ornamentation of books or magazines, and others for artistic post-cards.

The "de Skalden" men are quietly doing that which older and more influential societies dare not attempt. This year they have published in almanac form their third *annuaire*, tastefully printed and bound by De Vos-Van der Groen. This almanac contains verses in the Netherlands tongue for each month in the year, together with drawings of considerable interest by Van Offel, Van Averbeke, Collens, Van Neste and others.

Space lacks, or I would do more than make bare mention of the plans and schemes of the architects Van Mechelen, Diehl and Van Averbeke, and of the designs for medals by Baetes, the able and hard-working President. A fact on which I insist with satisfaction is this: that the works of the Antwerp members are all distinguished by a very characteristic Flemish and Germanic tendency.

P. DE M.

THE Special Summer Number of THE STUDIO, 1900, entitled "Modern British Water-Colour Drawings," will contain twelve facsimile reproductions in colours, as well as a large number of other illustrations after selected works by G. Wetherbee, G. S. Elgood, Walter Langley, J. Fulleylove, G. C. Haité, J. W. North, A.R.A., Napier Hemy, A.R.A., Albert Goodwin, Professor von Herkomer, R.A., Alfred East, A.R.A., Mrs. Allingham, E. H. Wimperis, Eyre Walker, Sir J. D. Linton, E. A. Waterlow, A.R.A., Moffat Lindner, F. G. Cotman, C. J. Watson, Matthew Hale, Hugh Carter, Frank Walton, Herbert Marshall, Lionel Smythe, A.R.A., A. W. Rich, Wilfrid Ball, Thorne Whaite, R. W. Allan, H. Brabazon, Kate Greenaway, G. Clausen, A.R.A., Clara Montalba, Edgar Bundy, Leslie Thomson, Sir F. Powell, J. Aumonier, T. Austen-Brown, Robert Little, Byam Shaw, Rose Barton, J. R. Weguelin, Alexander McBride, R. B. Nisbet, H. S. Tuke, A.R.A., James Paterson, and others.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A CLOCK CASE. (A XLVIII.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (D. Veazey, 10 Brewer Street, Woolwich).

THE SECOND PRIZE (*One guinea*) to *Damon* (C. J. Shaw, South Grove, Erdington, Birmingham).

Honourable mention is given to the following: *Ursa Major* (S. N. Simmons, Woburn Hill, Addlestone, Surrey), *illustrated; Bruno* (Thomas Cook); *Genevieve* (Joséphine Riverstone); *Lino* (C. J. Beese).

DESIGN FOR A PICTORIAL BOOKPLATE (EX-LIBRIS). (B XLVIII)

THE FIRST PRIZE (*Two guineas*) is awarded to *Gar* (E. G. Perman, 50 Chelsham Road, Clapham).

THE SECOND PRIZE (*One guinea*) to *Sal* (S. A Lindsey, "Limnersland," Southbourne, Hants).

Honourable mention is given to the following: *Abrach* (Miss Aberigh-Mackay, 9 Chenies Street Chambers, Gower Street, W.C.); *Ahue* (Arthur H. Verstage, Park Villa, Godalming); *Enid* (Enid M. Jackson, 12 Forest Road, Birkenhead); *Excelsior* (Auguste Kichler, 28 Waldstrasse, Darmstadt, Germany); *Fairy Glen* (Scott Calder, The Rosery, Bookham Common, near Leatherhead); *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter); *Jawkor* (Janet S. C. Simpson, 199 Camberwell Grove, Denmark Hill, S.E.); *Malvolio* (Olive Allen, The North Hall, Launceston, Cornwall); *Pomona* (Miss L. J. Ward, Silverton, Exeter); *Sablier* (Edward H. Rouse, 33 Chesholm Road, Stoke Newington, N.) *these are illustrated; Heather-Bleat* (John McHutchon); *Murre* (Lydia Skottsberg); *Seventeen* (Birger Brunila).

STUDY OF CUT FLOWERS. (D XXXII)

THE FIRST PRIZE (*One guinea*) is awarded to *Photogram* (E. Baynes Rock, Saville Lodge, Bromley Road, Beckenham, Kent).

THE SECOND PRIZE (*Half-a-guinea*) to *Nature* (Mrs. Caleb Keene, 112 Gloster Road, Bristol).

Honourable mention is given to the following *Sweet Pea* (Miss P. Rochussen); *Ullswater* (J. C. Varty Smith).

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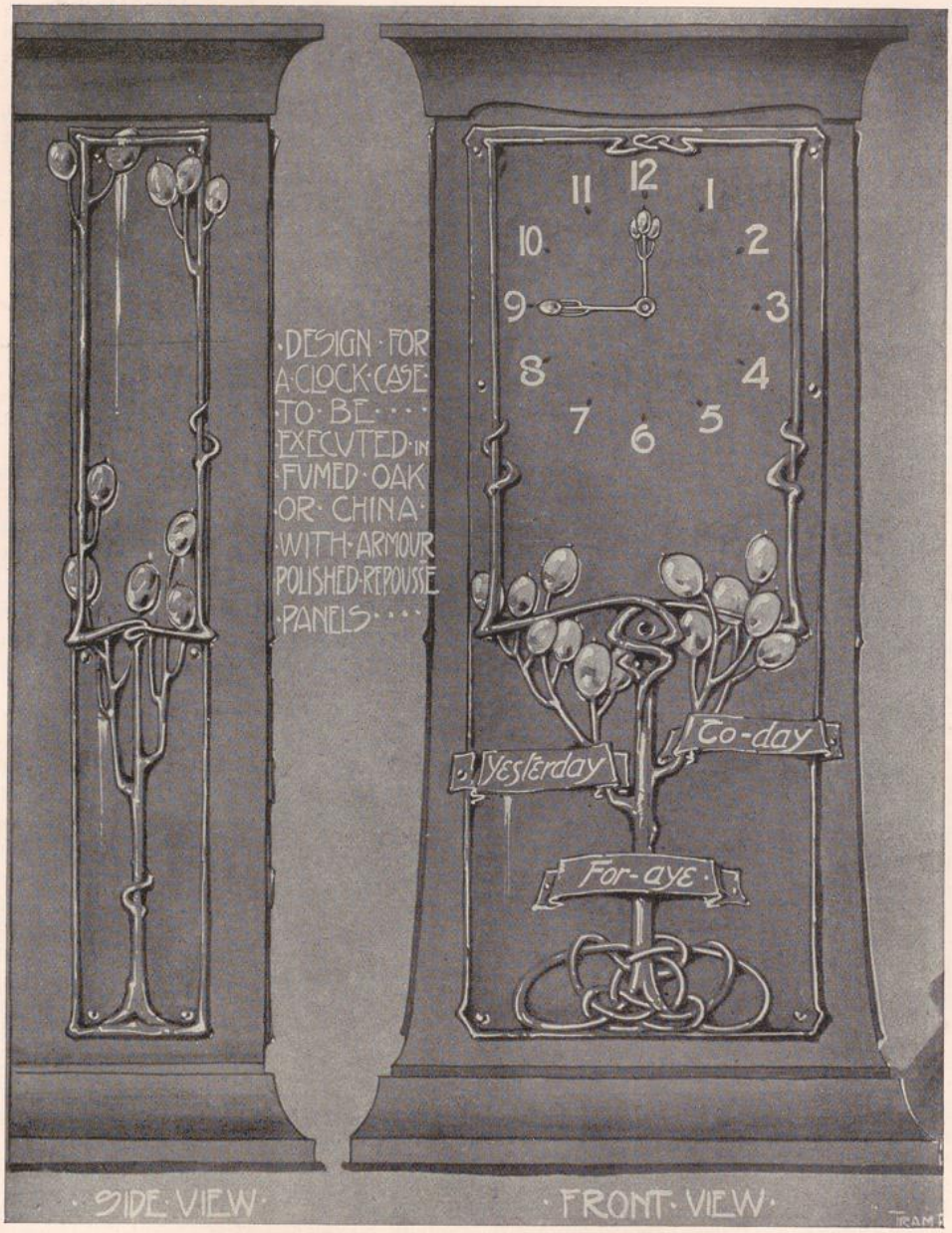

FIRST PRIZE (COMP. A XLVIII). "TRAMP"

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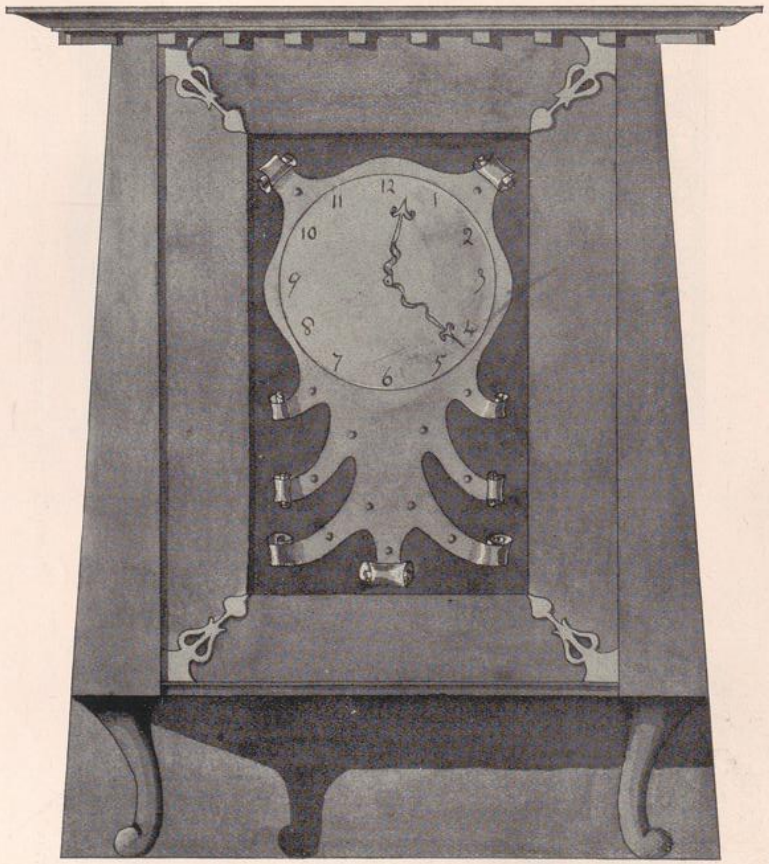
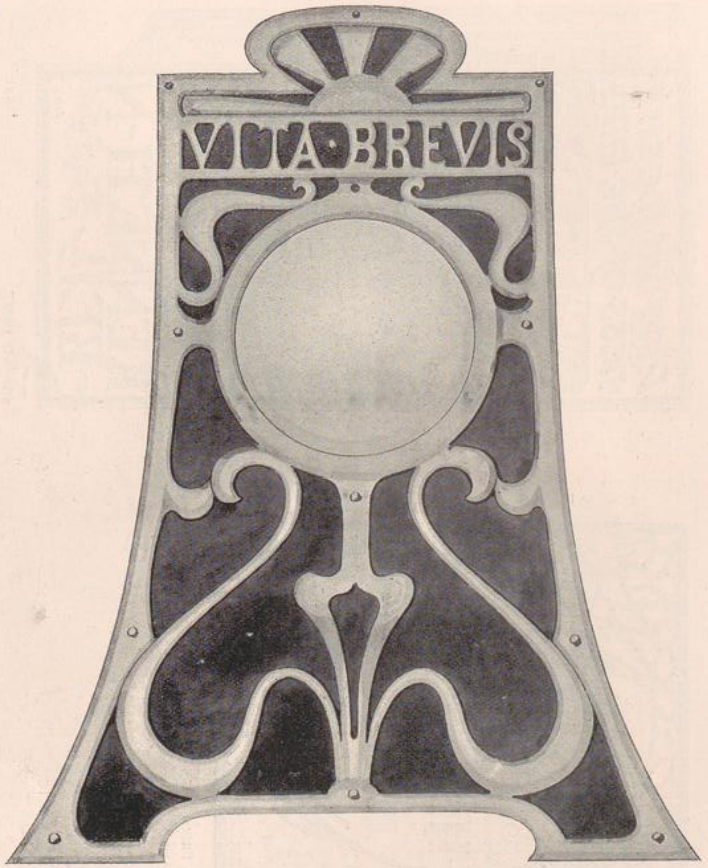


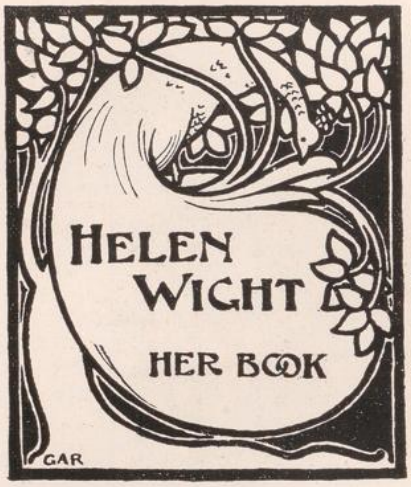
HON. MENTION (COMP. A XLVIII)

"URSA MAJOR"



SECOND PRIZE (COMP. A XLVIII)

"DAMON"



FIRST PRIZE "GAR"



SECOND PRIZE "SAL"



HON. MENTION "ENID"



HON. MENTION "ISCA"

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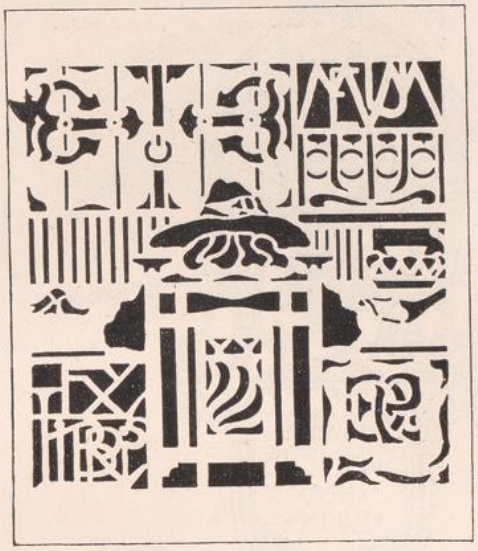
HON. MENTION "ISCA"



HON. MENTION "SABLIER"



HON. MENTION "AHUE"



HON. MENTION "SAL"

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HON. MENTION "ISCA"



HON. MENTION "FAIRY GLEN"



HON. MENTION "ISCA"



HON. MENTION "ABRACH"

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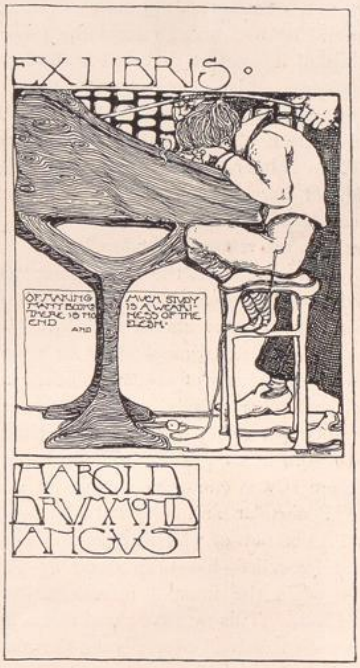
HON. MENTION "JAWKOR"



HON. MENTION "EXCELSIOR"



HON. MENTION "POMONA"



HON. MENTION "MALVOLIO"

THE LAY FIGURE.

SEATED in the stern of a river steamer bearing a crowd of Parisians and others from the Exhibition to the Pont-Royal is the Lay Figure, surrounded by his friends.

As the boat comes alongside the Quai des Nations, whence rise the "Pavillons Étrangers," sumptuous, original, grandiose, fantastic, the Belgian Painter asks:

"But where is the British building?"

"Well," exclaims the German Poet, "no one has yet been able to tell me. It must be a real marvel of modern decorative art . . . ."

"There it is," sighs the Lay Figure, pointing contemptuously to an Elizabethan structure.

"This must be a joke," observes the Belgian Painter.

The Lay Figure makes a gesture of despair.

"I can understand his anger and his annoyance, which I share," observes the French Art Critic. "Why, you English have a School of Architecture which within the last twenty years has completely revived the art of building, and has created a style which the whole world admires—and imitates! So, to show all and sundry the progress you have made, and have inspired, in decorative art, you are content to reconstruct an old house, which, doubtless, would be well enough amid the proper surroundings of its ancient park but is absolutely out of place here. It is incomprehensible."

"And have you seen the English Applied Art section in the Esplanade des Invalides?" enquires the Belgian Painter of the German Poet.

"Not yet, but I am saving it up as a treat, for I am sure I shall find there all sorts of lovely things It must be a marvellous collection."

"My dear man," cries the Lay Figure, "you are doomed to disappointment. There is nothing worth seeing there, or almost nothing. Not one of our great decorative draughtsmen is represented; nor any artistic group of modern tendency. You will find none of the lovely jewels, the fine window glass, the copper and silver and enamel work you seem to admire so greatly. One representative thing there is, and one only—the pavilion erected by the Peninsular and Oriental Company, the external decoration of which—delightful friezes in coloured low-relief—has been done by F. Lynn Jenkins, while the internal ornamentation is by Gerald Moira. This we have; and this is all."

"It's not excessive," observes the German Poet.

"You're quite right," says the Belgian Painter; "but I take it that in the Grand Palais des Champs-Elysées the English display of Fine Art makes up for all that? Surely that display is calculated to give one a true impression of English painting and sculpture? Has any one seen it?"

The Lay Figure bends his head, and maintains a sorrowful silence.

"I've seen it," says the French Art Critic, "and it really grieved me. I am very fond of modern English painting, and I hoped to find a complete and characteristic display. I expected to see, side by side with the great painters of thirty or forty years ago, the big men of to-day; but, alas! the great masters are either not represented at all, or at best only their second-rate work is exhibited."

"At any rate," enquires the German Poet, "I suppose the young men are there in force, with strong, characteristic work?"

"Not at all," replies the French Art Critic. "The Glasgow School is practically absent; and, in fact, nearly all those who should be there are wanting."

"But who are there, then?" demanded the Belgian painter.

"There are the Academicians and the Mediocrities!"

"And, you must know," adds the Lay Figure, "that there was no 'Jury.' It was all done by invitation."

"But who drew up the list? How came it that so many men of merit were overlooked?" asks the French Art Critic. "How was it? Why?"

"Don't ask *me*," responds the Lay Figure sadly.

"As to the arrangement of the English Section," continues the French Art Critic, "it's simply pitiable. But we are just as badly off ourselves. Both the English and the French departments have their walls covered with the same horrible and vulgar red hangings."

"I've heard it said," observes the Belgian Artist, timidly, "that this is due to the smallness of the space reserved to Great Britain."

"Not a bit of it," declared the Lay Figure, excitedly. "Germany's display is no bigger than ours, yet it is disposed in the most tasteful manner possible. And even though we haven't much room, surely that is the greater reason why we should make an effort to have at least as good a show as the others."

And on the French Art Critic, the German Poet and the Belgian Painter once more demanding—in unison— to know "Why is this?"

The Lay Figure raises his hands, and exclaims, "Heaven only knows!"

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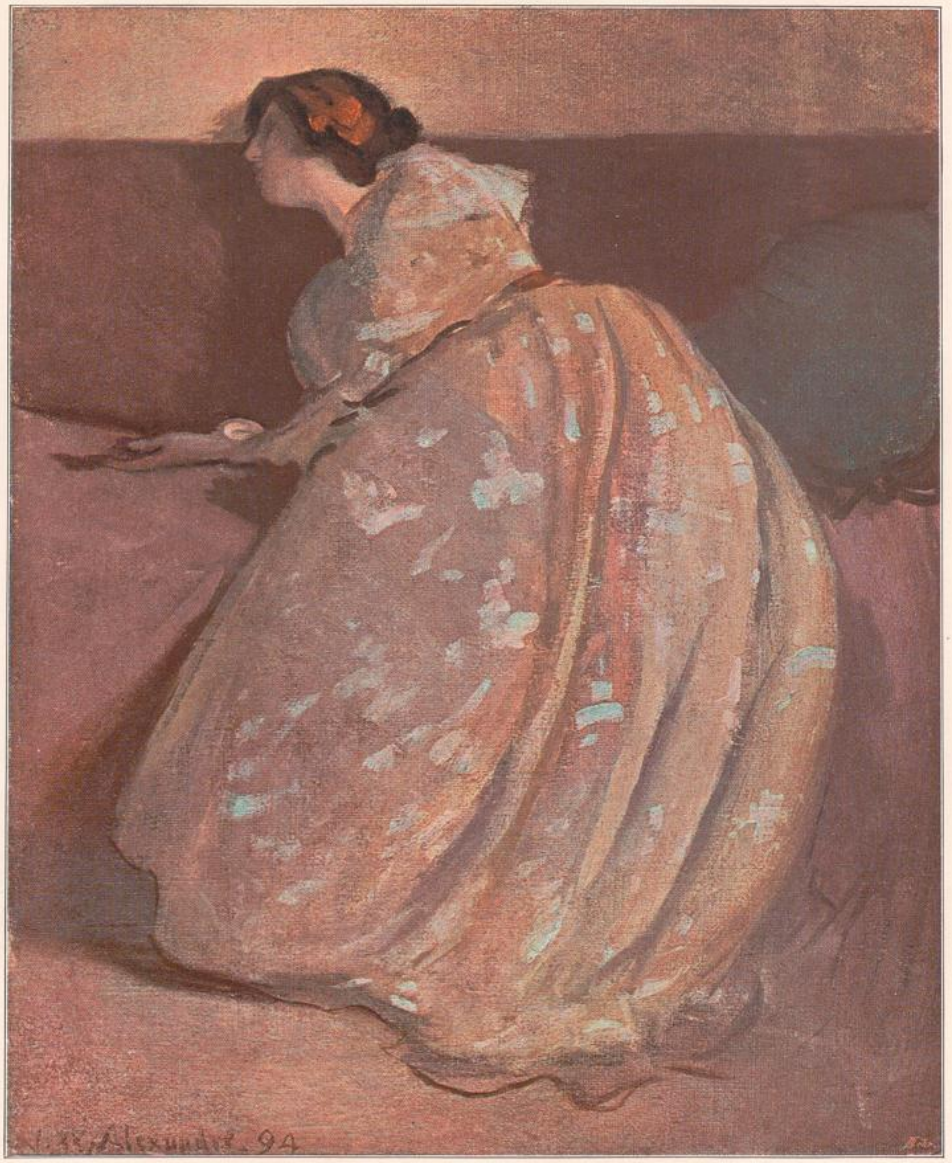

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AN AMERICAN PAINTER IN PARIS: JOHN W. ALEXANDER.

BY GABRIEL MOUREY.

A VERY special sense of feminine grace, at once the most decorative and intensely modern, characterizes the art of Mr. John White Alexander, and invests his works with a charm which proves irresistible even to those who are incapable of recognizing his other merits. There springs from his drawing, from his colour, from his method of composition, and, to my mind, above all, from his genius for restraint, a sort of magical fascination. At once the eye is flattered and caressed, so that one feels a gentle delight which intoxicates the vision on seeing these lines and these tints of his. The sensation experienced in presence of some of his portraits of women, some of his *fantaisies*, is near akin to that produced by certain poems whose music enchants one quite apart from the significance of the words of which they are composed; and therein often lies the secret of the apparent superiority of verse over prose. A mere congregation of harmonious syllables, poor as they may be in actual meaning, will serve to inspire the masses; whereas if one goes to the root of it the nothingness will be revealed. It would be altogether unjust to level a reproach of this sort against Mr. Alexander's art, and my only reason for employing this comparison is that I may the better define the attraction his canvases have for a certain section of the public, content with a superficial impression of things. Many an artist would be well satisfied with that degree of success, even that alone; but the strange thing is that Mr. Alexander, while triumphing in this manner, remains, without making any sort of concession to popular taste, the subtle and sincere artist of refinement and delicacy we know him to be. There is nothing loud or extravagant in his vision of things, nothing excessive or violent in his execution. He delights in nothing but the most delicate and complex harmonies, all his tones being as it were veiled. Beyond all else he loves the effects of a dim, softened light, with something rare and mysterious in it; indeed, were it not for his sure judgment and his splendid executive skill, he would at times run the risk—such is his horror of the coarse and the commonplace—of becoming lost in a cloud of quintessential abstractions. There was a time, some years back, when Mr. Alexander's best friends had reason to feel some little uneasiness in this respect, for he was on the point—on the point only—of lapsing into eccentricity. Happily, the crisis was brief; he soon regained his self-command, and now he has only



"THE MIRROR." BY J. W. ALEXANDER.

"THE DIVAN"

FROM A PAINTING BY

JOHN W. ALEXANDER



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AN AMERICAN PAINTER IN PARIS: JOHN W. ALEXANDER. BY GABRIEL MOUREY.

A VERY special sense of feminine grace, at once most decorative and intensely modern, characterises the art of Mr. John White Alexander, and invests his works with a charm which proves irresistible even to those who are incapable of recognising his other merits. There springs from his drawing, from his colour, from his method of composition, and, to my mind, above all, from his genius for restraint, a sort of magical fascination. At once the eye is flattered and caressed, so that one feels a gentle delight which intoxicates the vision on seeing these lines and these tints of his. The sensation experienced in presence of some of his portraits of women, some of his *fantaisies*, is near akin to that produced by certain poems whose music enchants one quite apart from the significance of the words of which they are composed; and therein often lies the secret of the apparent superiority of verse over prose. A mere congregation of harmonious syllables, poor as they may be in actual meaning, will serve to inspire the masses; whereas if one goes to the root of it the nothingness will be revealed. It would be altogether unjust to level a reproach of this sort against Mr. Alexander's art, and my only reason for employing this comparison is that I may the better define the attraction his canvases have for a certain section of the public, content with a superficial impression of things. Many an artist would be well satisfied with that degree of success, even that alone; but the strange thing is that Mr. Alexander, while triumphing in this manner, remains, without making any sort of concession to popular taste, the subtle and sincere artist of refinement and delicacy we know him to be. There is nothing loud or extravagant in his vision of things, nothing excessive or violent in his execution. He delights in nothing but the most delicate and complex harmonies, all his tones being as it were veiled. Beyond all else he loves the effects of a dim, softened light, with something rare and mysterious in it; indeed, were it not for his sure judgment and his splendid executive skill, he would at times run the risk—such is his horror of the coarse and the commonplace—of becoming lost in a cloud of quintessential abstractions. There was a time, some years back, when Mr. Alexander's best friends had reason to feel some little uneasiness in this respect, for he was on the point — on the point only — of lapsing into eccentricity. Happily, the crisis was brief; he soon regained his self-command, and now he has only



"THE MIRROR" BY J. W. ALEXANDER

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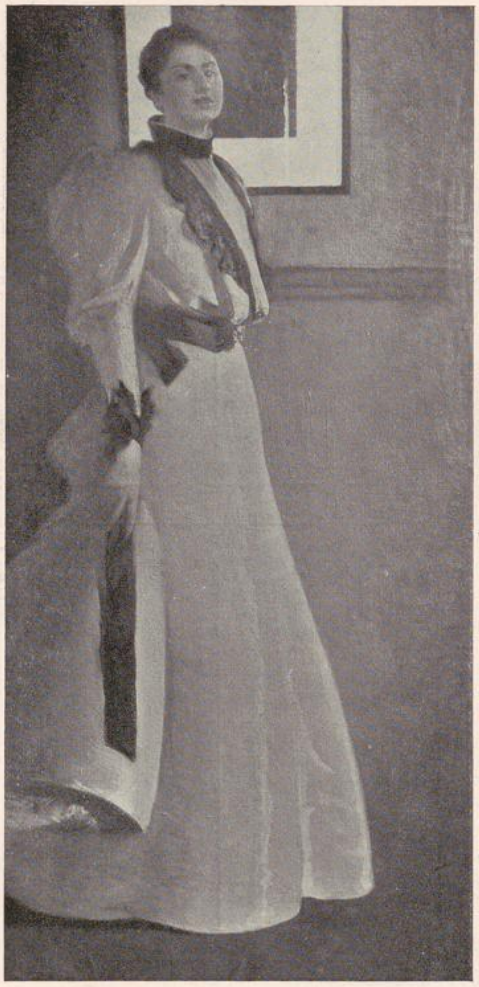
to be himself to be truly and incontestably original.

Instead of settling definitely in Paris, Mr. Alexander, who is an American by birth, has maintained close relations with his own country, whereby his conception of art and of life is undoubtedly the richer. By this incessant contact with two civilisations, so widely differing the one from the other, he is enabled the better to know himself, and the better to know others. Six months of the year he lives in America, and the other six in France, which explains the complexity of his temperament, the keenness of his vision, and, above all, the curious strength underlying his work, however delicate. Thus he escapes the disadvantage of complete transplantation; for he is not altogether *déraciné*, but has the benefit of periodical return to the land of his birth; and to the true, strong artist, in whom foreign influences have served only to develop his personality, there is nothing so wholesome as the atmosphere of home.



PORTRAIT BY J. W. ALEXANDER

Thus Mr. Alexander has remained truly American. But would he have triumphed had he not mingled in our artistic movement; had he not become imbued with the concentrated beauties of the European galleries; had he not felt the fascination of our old French civilisation? Would he have gained the mastery he possesses over his art? One may well doubt it.

John White Alexander was born at Alleghany City, near Pittsburg, in Pennsylvania, and spent a dull childhood in a gloomy, smoky town. Left an orphan at an early age, he was brought up by his maternal grandparents. At twelve, anxious to earn his own living, and even then full of will and energy, he left his school, and served as a messenger in the telegraph office at Pittsburg. His intelligence and activity soon brought him under the notice of one of his chiefs, Colonel Edward J. Allen. The lad had already shown a remarkable inclination for art; every spare moment he spent in drawing and making sketches of his companions, and on the death of his grandfather Colonel Allen took him under his own roof, where the boy remained till he was eighteen.

Pittsburg then offered but meagre resources for an artist. The munificent Mr. Carnegie had not yet established his museum, nor started those exhibitions which to-day rank among the most interesting manifestations of the international art movement. However, the young draughtsman did several portraits in crayon which brought him a little—a very little!—money. So, with a few dollars in his pocket, he set out for New York, and straightway knocked at the door of the Harper firm. There he became employed as an illustrator, and there he remained three years. Then, the New York climate telling on his health, he sailed for Europe with another young illustrator, Stanley Reinhart. First they make their way to Paris, with the intention of installing themselves there; but neither knows a word of French, and it costs money to live in Paris! Reinhart, who knows some-

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PORTRAIT BY
J. W. ALEXANDER

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thing of German, suggests Munich; so off they go to the Bavarian capital, where for three months Alexander attends the classes at the National Academy of Fine Arts. But soon the two friends find living in towns too expensive, so they look out for some quiet rustic spot, where they can work without constant anxiety as to their very means of existence. They end by discovering in Northern Bavaria the little village of Polling, where even then there was quite a small colony of American artists.

After spending a year at Polling, Alexander went to Venice with Duveneck, the painter, who was director of an art school there. Whistler was then living in the city of the Doges, and he gave advice — valuable advice doubtless — to his young compatriot, who, when he had come into full possession of his gifts, cannot have failed to recognise its value.

During his stay in Europe—in Paris, whither he returned, in London and in Holland—Alexander worked away assiduously. He tried everything—drawings, studies, portraits, illustrations, landscapes, still-life—feeling his way, surmounting technical difficulties, studying the great masters, ever striving for something better, ever critical and exacting towards himself. Some of his crayon portraits, done about this period—those of Browning, Stevenson, Swinburne, and Alphonse Daudet, for example — reveal an artist expert at seizing character, and already possessed of a method leaving very little room for improvement.



"THE READER" BY J. W. ALEXANDER

So far as Paris is concerned, however, he made his real *début* in the Salon of the Société Nationale. At once he took us captive. The *Portrait Noir* and the *Portrait Gris* exhibited by him there bore the unmistakable imprint of genuine individuality, revealed a strong and concentrated artistic vision, a novel sense of female grace, and a technique almost masterly, and in any case fresh, and above all expressive. First we were astonished, then captivated. Certain curious things disturbed one at the outset—the coarse surface of his canvas, and the dense deadness of his colours thereon, producing in places the effect of distemper. But this in no way lessened the delicacy or the force of the work, and those of us who are blessed with a good memory still retain a recollection of the wonderful dress worn by the lady in the *Portrait Gris*. Such greys! Some silvery like the moon, others of twilight tone, gleaming as though reflecting polished steel, and all so fine, so rich as positively to bewilder the beholder. And the touch too! How broad and sure and free, each stroke seeming to have been done definitely at the very first attempt.

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"PEONIES" BY
J. W. ALEXANDER

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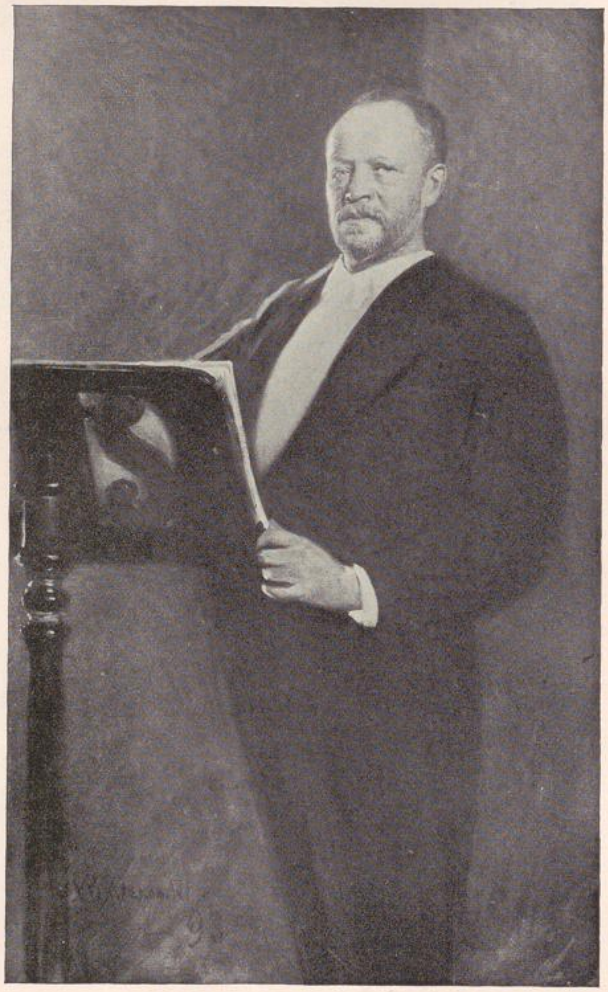
So great was Alexander's success among our artists that he was forthwith elected an associate of the Société Nationale, and in the following year, 1894, was made a member, or *sociétaire*, on the strength of his new exhibits, which included an astounding *Portrait du paysagiste Thaulow*, a *Portrait de M. Pranishikoff*, three other portraits, and two delicious *fantaisies*, styled *La Glace* and *Le Piano*.

In the succeeding year Mr. Alexander executed a set of six decorative panels for the Congressional Library at Washington. They represented *The History of the Book*, and were finally put in position in 1897. We in France know them only, alas, through the medium of photographic reproductions, but none who has seen them can do otherwise than admire without reserve the rare harmony of their colouring. The first of these six panels shows the primitive man constructing a cairn; the second suggests oral tradition in the form of an Arab relating his tribal legends; then we come to the age of hieroglyphics; next we see the Indian, writing on skin; next, the mediæval monk illuminating manuscripts; and finally we have Gutenberg reading his first printed proof. In 1897 Mr. Alexander, who, in the preceding year, had been almost unrepresented at the Champ de Mars, returned to us with a most important display, including *La Robe Jaune* (see "The Art of 1897"), *La Robe Noire*, *Le Chat Noir*, *Pivoines*, and that strange interpretation of Keats's famous poem, "Isabella and the Pot of Basil." Here he inaugurated the series of his feminine *fantaisies*, wherein he has seized so subtly, so mysteriously, the gestures, the attitudes, and the movements of modern womankind. It was his picture, *Le Miroir* (see "Art of 1898") which gained him the gold medal at Philadelphia in 1897. Other works of his shown at the same time were *Le Bol Bleu*, *Le Nœud Vert*, *Pandore*, *Femme Lisant*, *La Robe Bleue*, and *Le Rayon de Soleil*, to name but a few among many examples of delightful colouring, of powerful and delicate harmony, wherein, mingled with all the fancy and the sensibility of an artist of complex nature, is revealed the absolute masterfulness of the superlative painter.

The artist delights to repeat: "Nothing is uninteresting. Every human being has his own precise and definite personality, and all one has to do is to realise that personality, to choose the proper pose, the right gesture, the appropriate atmosphere which shall serve to bring out in all its fulness the real being of the model. Sometimes, of course,



PORTRAIT OF MR. MOSENTHAL BY J. W. ALEXANDER

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that is a difficult matter, and at first sight, with certain sitters, it seems as though there were nothing to discover. If the artist become discouraged all is lost: one must watch, watch long, and carefully, and in the end one never fails to succeed."

To his observation of these broad principles is due the great variety of the portraits signed "J. W. Alexander." Whatever he does, whether it be the delightful *Fillette avec sa Poupée*, or the portrait of the great poet Walt Whitman—a work which, thanks to the generosity of Mrs. Jeremiah Milbank, is now in the Metropolitan Gallery of New York—or to that of Mark Twain's daughter, Miss Clemens, or that of Mr. James W. Alexander, President of the University Club, or that of Mrs. Randolph Coolidge, of Boston, or that, again, of Rodin, our great sculptor, one of the finest pictures in the American section of the Universal Exhibition, he ever shows the same wonderful gift of adapting himself to the requirements of his subject, while remaining absolutely himself in every instance. Disdaining needless detail, he cares for nothing but that which is essential, and in his choice of surroundings for the figures he paints—in their setting, in a word—he shows perfect taste.



MUSIC CABINET

DESIGNED BY W. H. HEADY. MADE BY THOMAS PAGE
DECORATED BY J. HEADY AND JOHN BURROWS
Ascott Class

At the commencement of this brief appreciation I spoke of the decorative feeling which, it seems to me, prevails in Mr. Alexander's work. Apart from all question of colour, this attribute is clearly seen (to my eyes, at any rate) even in the photographs of his paintings. I recognise therein that sense of synthesis, that regard for simplicity, that striving to invest every figure with some special quality other than that which is apparent to all at first sight, that sane logical method of composition which belongs by right to the decorative painter. It is not necessary, however, to labour this point, as the decorative aspect of the artist's work will appeal to all who are able to appreciate it; and so I pass on to my summing up. Mr. J. W. Alexander is no mere painter of *morceaux*, and, needless to say, this is not said to his discredit. Neither in his drawing nor in his colouring is he a slave of that detestable prejudice known as "Art for Art's sake." He sees his picture as a whole, sees it broadly and in all its abundance, and, for the purpose of realising his impressions, he possesses the fullest equipment.

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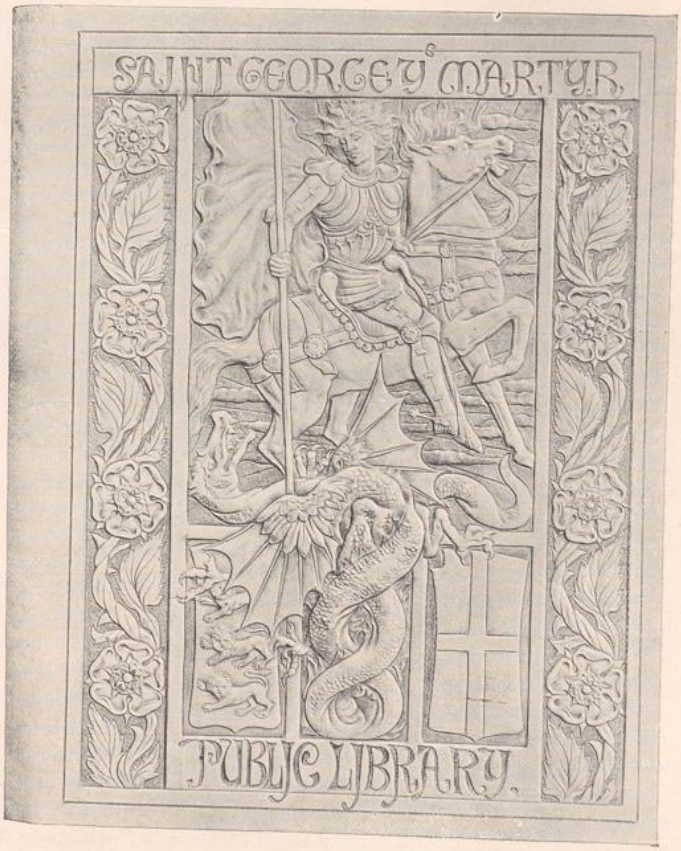
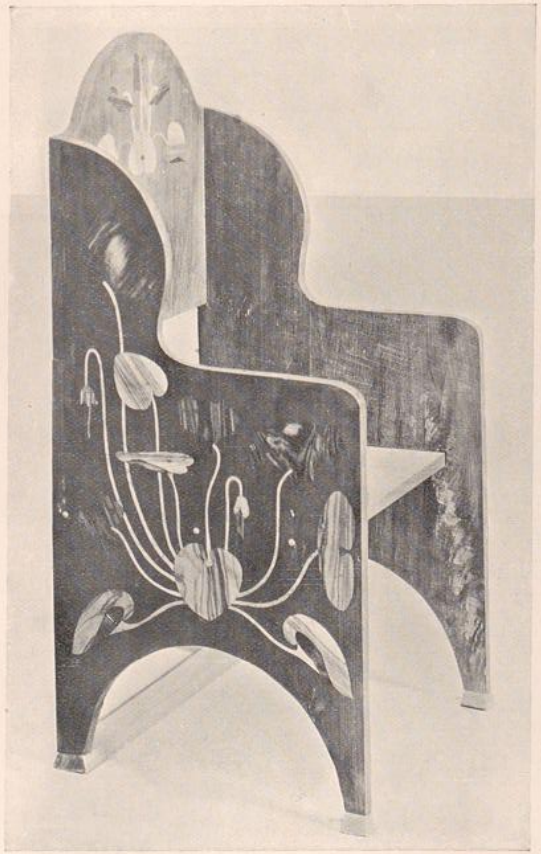
SKETCH FOR NEEDLEWORK DESIGN BY THE BRITISH AND IRISH SPINNING, WEAVING, AND LACE SCHOOL

THE HOME ARTS AND INDUSTRIES EXHIBITION AT THE ALBERT HALL.

VISITORS to the London exhibitions of the year must have thought more than once of Ruskin's saying as to the relation between art and war. While the most sanguine of us would hardly look for an immediate quickening of artistic impulses through martial activity, it is pleasant to find that the Home Arts and Industries Association have at least taken no advantage of the indulgence claimed for other local enterprises through the recent crisis in national affairs. The display of British handicrafts at the Albert Hall, in May, fell nowise short of last year's standard. Quite a number of class-holders were reported as having "gone to the



BOOK-COVER IN EMBOSSED LEATHER DESIGNED BY MISS ANNIE BAKER, EXECUTED BY MISS A. BAKER AND PHILIP BURGESS *Porlock Weir Class*



INLAID CHAIR

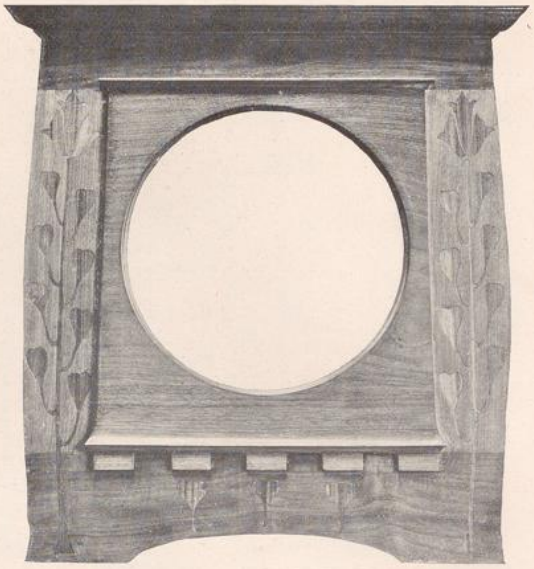
BY W. WHITCOMBE AND C. HAWKINS
All Saints' Class, Cheltenham



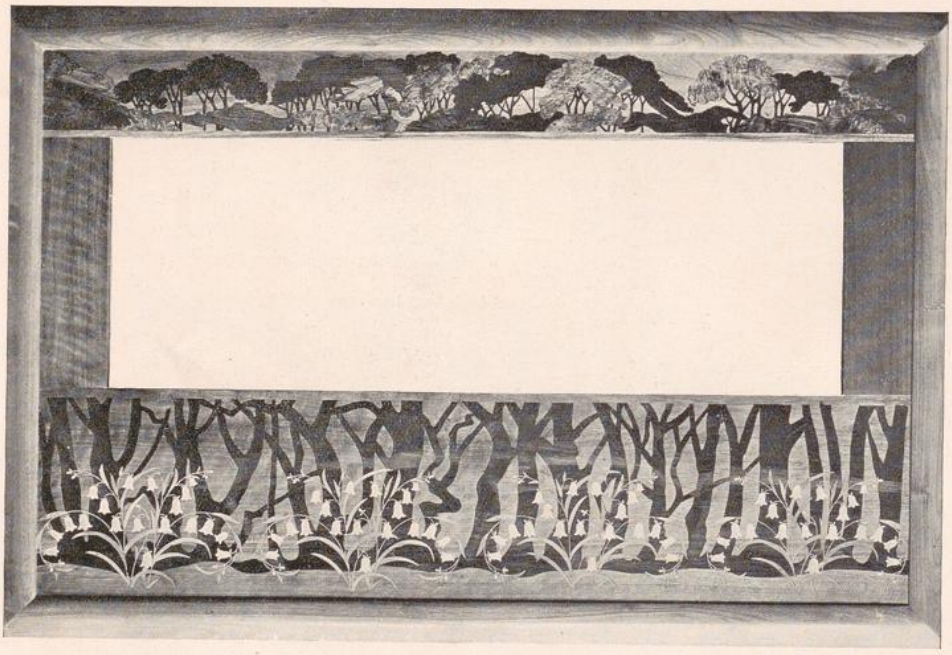
OAK SETTLE

CONSTRUCTED BY MESSRS. HAMMOND
CARVED BY GEORGE WHEELE
Hainault Class, Essex

front," but the output of the students had neither flagged nor deteriorated. In several of the older classes there was a marked improvement in design: Mr. Harold Rathbone's "Della Robbia" pottery, and the textile industries conducted by Mr. and Mrs. Godfrey Blount at Haslemere, were happy examples. One or two new classes were especially noticeable in having either substantiated a brilliant *début* of last season, or justified a more humble one by a genuine advance in power. The Newlyn metal-workers fully confirmed the good impression they then made, and it is unfortunate that the expense of transport, in this and similar cases, should debar a young and struggling group from showing the full amount of their achievements. Classes more firmly established, and sure of a market, such as the excellent coppersmiths of Fivemiletown, can meet these difficulties better; but, though their display was more ambitious in kind and imposing in quantity, it cannot be said that they anywhere surpassed their juniors in artistic feeling or novelty of design. Indeed, the Newlyn school of craftsmen may now quite creditably take their place beside the painters with whom we associate their name.



MIRROR FRAME — DESIGNED BY A. WICKHAM JARVIS
INLAID BY HERBERT SHAW
Stepney Class

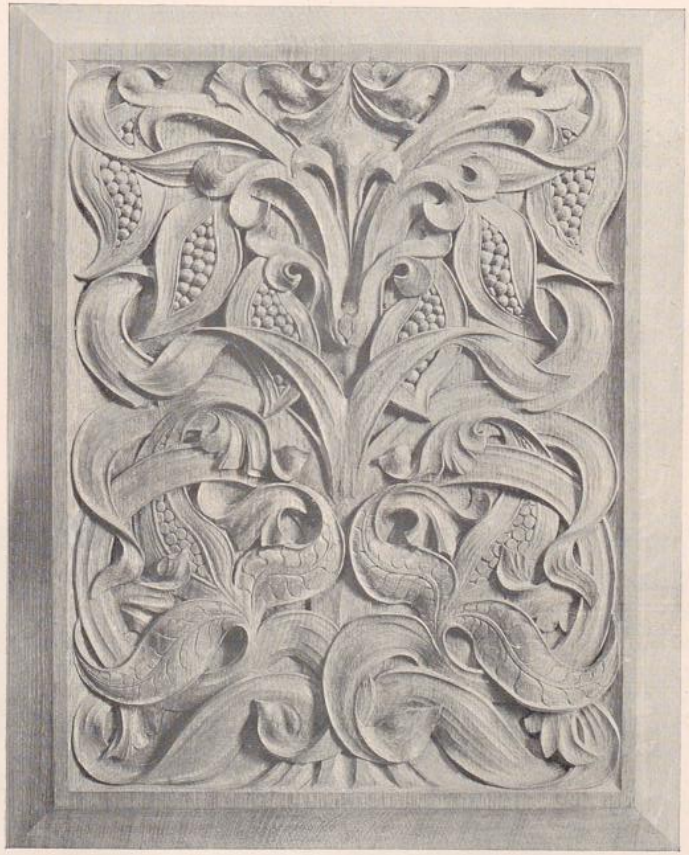


MIRROR FRAME — DESIGNED BY THE HON. MABEL DE GREY. — EXECUTED BY JOHN REASON
Pimlico Class



APPLIQUÉ EMBROIDERED TAPESTRY

DESIGNED BY GODFREY BLOUNT, AND WORKED BY MR. AND MRS. BLOUNT'S PEASANT EMBROIDERERS *Haslemere Class*



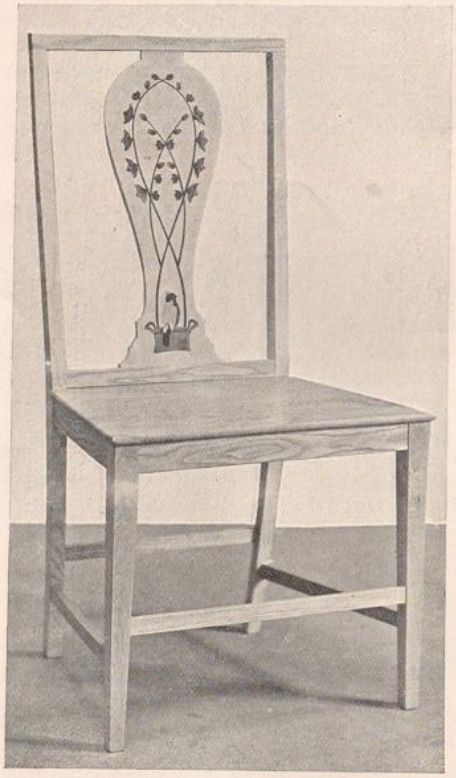
CARVED OAK PANEL

CARVED BY CHRISTINE L. JACKSON
Altrincham Class, Cheshire

The work of Mr. and Mrs. G. F. Watts and their pupils at Compton and Limnerslease represents the nearest approach to architectural and the larger decorative crafts yet included in the Home Arts scheme. The chief exhibits from this vigorous pioneer class were a sundial and two large vases in terra-cotta, designed by Mrs. Watts and carried out by Frank Mitchell and others. The vases were of simple bowl shapes, lightly modelled to a thickness well proportioned to the quality of the clay. On this point the ornamentation round the head of the sundial erred a little, perhaps, in the way of profusion and mass; terra-cotta seems to afford a unique opportunity for a form more durable and weather-proof than other pottery, and yet a little lighter and more delicate than stone. But the general plan of the dial was both ingenious and effective, and the details of its structure and



WASHSTAND IN OAK AND PEWTER — DESIGNED BY PAUL WATERHOUSE MADE BY A. ALDRIDGE, M. REYNOLDS AND H. SMITH *Yattendon Class*



INLAID CHAIR — DESIGNED BY THE HON. MRS. CARPENTER. INLAID BY A. AND W. SPOONER *Bolton-on-Swale Class*

decoration thoughtfully worked out. None of these exhibits, however, was sufficiently labelled to be at once intelligible to the visitor; in fact, the whole system of labelling in force is open to revision in favour of some brief statement of the nature and purpose of each object, quite apart from a detailed list of contributors to its production.

The making and decorating of wooden furniture stands next in importance and equal in success. Mrs. Waterhouse's class at Yattendon, Mrs. Leopold de Rothschild's at Ascott, Bucks, Mrs. Carpenter's at Bolton-on-Swale, and the members of the Chiswick Art Workers' Guild, shared the honours in this branch, which afforded some of the best exhibits of the year. Hainault (Essex) also distinguished itself by a copy, admirably made in oak, of a beautiful Norwegian settle, with the carved figure of an eagle crowning each end. The construction was by Messrs. Hammond, the ornament was strongly and feelingly carved by George Wheele. This was an interesting example of an old design assuming fresh beauty in the hands of a modern craftsman. The

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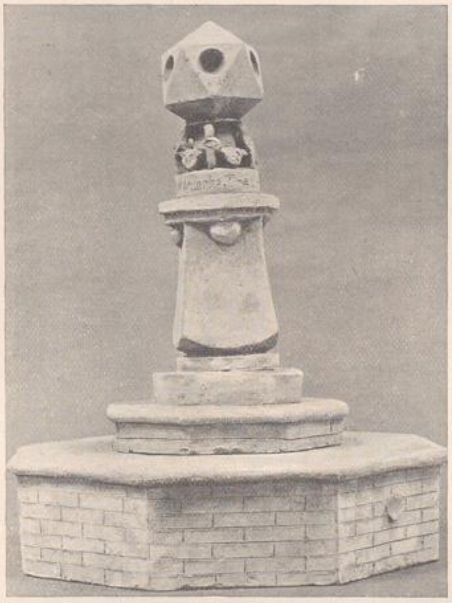
difficulty of getting the object itself constructed within the class seems to have been very general. Several prize-winners attributed their "construction" to a "professional" or "local joiner." When this is the case it would seem only just that the maker's name should appear beside those of the designer and decorator, as it does in catalogues of the Arts and Crafts Exhibitions, whether such a worker be a member of the society or not. This suggestion applies especially where the construction is better than the decoration, and serves rather as a background for exercises begun at the wrong end of the handicraft.

There were, however, some interesting survivals of the good old tradition as to the talent that "runs in families;" the various members of a home combining in the production of a complex piece of work. The name of Heady was honourably conspicuous in the furniture exhibits, both from Ascott and Chiswick. The music cabinet designed by W. H. Heady, though frankly reminiscent of Mr. Voysey's manner, was by no means merely imitative work. It was admirably simple, graceful, and ingenious in plan, its slender outlines well supported in its proportions, giving ample cupboard room at a convenient level. The



MODEL FOR SUNDIAL IN TERRA-COTTA
DESIGNED BY MRS. G. F. WATTS
CARRIED OUT BY FRANK MITCHELL AND OTHERS
Limnerslease Class



DETAIL OF SUNDIAL DESIGNED BY MRS. G. F. WATTS
CARRIED OUT BY FRANK MITCHELL
AND OTHERS *Limnerslease Class*

workmanship by Thomas Page was excellent in all parts, and the slight decoration was added Joseph Heady and John Burrows. A small by hanging cabinet, designed by W. H. Heady, made by Thomas Page, and decorated by John Burrows, was remarkable for the same happy combination of design, workmanship, and ornament; the inlay of poppies on a dull brown wood was a charming convention very prettily worked out. Returning to the larger work, we find the name of Arthur T. Heady as designer of a fine oak chest, well proportioned and solidly built by Thomas Page, and ornamented by him with a broad conventional inlay of purple irides and other flowers. The same collaboration produced an excellent settle, with the help of Harry Mould in the inlaid ornament.

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Another good settle was made by George Webb and decorated by Luigi Galli. There were also two successful cabinets of Arthur T. Heady's design, one made by Joseph Thorn and the other by George Webb, with Joseph Thorn as decorator.

Chief among the Yattendon exhibits, which always exceed their quantity by quality, was a washstand in oak and pewter, designed by Paul Waterhouse, and made by Alexander Aldridge and Michael Reynolds; the decoration of the pewter carried out by Harry Smith. This was a novel and pleasing experiment in the ornamentation of wood by metal. The design on the flat top was better than that on the upright screen behind it; but, on the whole, the production was both interesting and creditable.

Three dining-room chairs came from Bolton-on-Swale, and were designed by Mrs. Carpenter and inlaid by A. and W. Spooner. The simplicity of the construction, in straight lines and smooth surfaces, was well adapted to carry inlay ornament. The classes at Stepney and Pimlico also sustained their high reputation for this class of work. With so judicious a designer and classholder as the Hon. Mabel de Grey, the oft-abused art of inlaying is kept within legitimate lines. This lady's own contributions were fewer than usual, but her design for a mirror-frame, executed by John Reason, was entirely successful. On the upper border were vaguely outlined boughs of trees, brown upon darker brown, while the trunks and roots were suggested below, and in front of these sprang a border of wild hyacinths: the whole subject just sufficiently conventionalised to set it rightly in the decorative key. There was also a charming little mirror from Stepney, of unconventional shape, inlaid with a poppy design, and labelled with names enough to claim the whole class as its sponsors. Miss Ellice and Miss Barker sent a corner cupboard, inlaid with another excellent poppy design. This was constructed by H. Hobbs, and ornamented by Arthur Coast.

A quantity of inlaid woodwork was shown by the class at All Saints', Cheltenham, and the smaller objects, such as photograph frames, were the most artistic of the group. A chair and small table by William Whitcombe, inlaid by Charles Hawkins, were good in form and workmanship, but the design for the inlay was not quite appropriate; and a desk of light wood was inlaid with creamy white, a scheme obviously unsuitable for a surface intended for daily use and wear, especially in the neighbourhood of an ink-pot. The violets depicted on the chair were of giant size, and the design for the table-top was marred by inconsequent scroll-work. But these were errors of taste which such diligent workers will doubtless correct in another season.

In the direction of ornamental carving remarkable progress has been made by small and obscure groups. The class under the Kent County Council is a most encouraging example. Their panels and overmantels showed genuine feeling for decoration of this kind, and they exhibited some simple but effective panelling destined for



MIRROR FRAME IN HAMMERED BRASS AND OAK

DESIGNED BY J. WILLIAMS
EXECUTED BY THOS. ADAMS
Fivemiletown Class

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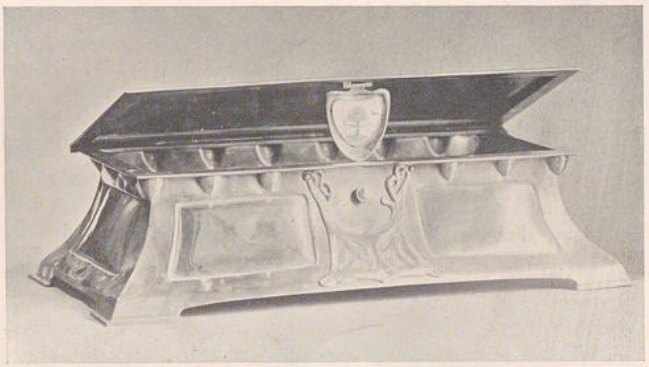
HAMMERED BRASS AND COPPER VESSELS

DESIGNED BY MRS. WATERHOUSE
CARRIED OUT BY PUPILS OF THE YATTENDON CLASS

the east wall of Chartham Church. To direct the energies of the students towards some definite local purpose is a practice which cannot be too heartily commended to classholders. Another new and struggling class in South London (Red Cross, Southwark) deserves cordial praise. Thomas Roseman and others sent very conscientious and intelligent work. The Southwold cabinet-makers made their usual good display of carved oak bureaux, settles and chests, but there was no apparent novelty in design. One excellent carved panel, of Renaissance style, came from Altrincham, Cheshire. Much painstaking work was shown by Mary Daniells in the ornamentation of a corner cupboard (Berkeley, Gloucestershire), but the design seemed to lack coherence, and power was frittered away in detail. The exhibits from Miss Heath's class at Leigh, Tonbridge, consisted largely of the carved picture-frames for which it is already known. A broad and simple "peacock's-feather" design on a circular mirror frame was among the most effective; it was carved by Albert Duval on a frame made by J. Clark. A well-finished box for photographs was ornamented by Frederick Card with a design adapted by the teacher from some of Mr. Voysey's birds.



COPPER CASKET

BY H. MARYON, THOS. SPARK, AND T. CLARK
Keswick Class

Wrought and hammered metal is always one of the most prolific and popular branches of the Association's work. The high place taken by Newlyn this year has been already referred to; but the admirable work of Keswick and Fivemile-town must by no means be overlooked. The beautiful little group of silver table-ware from Keswick was a welcome departure towards finer craftsmanship, though the hammered copper bowls and ewers showed no loss of the breadth of handling demanded by Harold Stabler's bold design. This excellent artist is again responsible for some of the most satisfying decorative inventions which the class has carried out with sincere enthusiasm and rare technical ability. Two designs by Herbert Maryon were singularly good—a knocker, executed by Jeremiah Richardson, and a copper casket made by Thomas Spark and ornamented by Thomas Clark and the designer. The lock, enamelled in pearly blue and white, gave a dainty touch of colour to a form almost bare of ornament, but beautiful in its proportions and lines. There were also some half-length screens, framed in wood, with hammered copper panels designed by Harold Stabler and carried out by John Gardiner and Thomas Clark. In the hands

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of the same designer and similarly good craftsmen, even photograph frames emerge from the limbo of drawing-room ornaments and become genuine "objects of art."

The Newlyn work included several handsome copper sconces for two or three candles, ornamented with a *repoussé* design of a ship, and some excellent plaques in hammered brass which were hung too high for their labels to be visible. But among the most interesting objects on the stand were the little hanging match-brackets, letter-racks, and other light metal furniture and fittings; the brackets decorated with a fascinating design of a bat, and the other objects with no less charming devices, mostly invented by J. D. Mackenzie and executed by W. P. Wright.

From Fivemiletown there came as usual a good display of vessels and ornaments in copper, brass, and pewter, made mostly from the excellent patterns with which the local designer, John Williams, has endowed the class, to its immense advantage and to that of the exhibition year by year. Here, again, the most admirable pieces of work were the least ambitious. Frank and Patrick Roche and Thomas Adams were again conspicuous as craftsmen. The fender made by Patrick Roche from a graceful design of peacocks came very near success, but was closely rivalled by another from Yattendon—a simple frame of copper bound with steel, and having steel hobs springing from the bend of the corner. The construction of this was designed by Harry Smith and the ornament by Mrs. Waterhouse, carried out by George and Robert Leader. The whole thing was quiet and unpretentious in form, suited to a small boudoir or study, but almost perfect within the limits so imposed.

Birkenhead has practically the monopoly of pottery as far as this exhibition is concerned. In spite of many discouragements in the matter of finding markets for good wares, Mr. Harold Rathbone's experiments in the Della Robbia style are steadily gaining and increasingly meriting the recognition of connoisseurs. In the considerable mass of work exhibited this year there was a noticeable loosening of traditional bonds and an effort towards freer and more modern methods of design. A frank and natural touch distinguished the simple little fountain-head and basin in blue-grey and white, and the corresponding panel, *The Apple-Gatherer*, by Miss C. A. Walker, whose name was associated with some of the best work on the stand. Her colouring and ornamentation of several large vases, including one designed by Mr. Anning Bell, deserve special praise, together with a very shapely little jar for preserves, ornamented by her and designed by Mr. Rathbone. This designer had been ably seconded in many cases by F. Watkins in the construction of the vessels, and by G. Buckler in the decoration and colouring. Plates, bowls, and jugs by Hannah Jones and Lizzie Wilkins were also admirable in ornament and colour. In another part of the hall was a very pleasing little group of vases in many ingenious and picturesque shapes,



COPPER DISH

DESIGNED BY J. D. MACKENZIE
EXECUTED BY W. P. WRIGHT
Newlyn Class

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"DELLA ROBBIA" POTTERY

BY HAROLD RATHBONE
Birkenheaa Class

sent by John, Sidney, and Ellen Firth, of Kirkby Lonsdale,— the only surviving family of potters in that district.

Toy-making seems to have found a good deal of favour, both with the committee and with country classes. It is one of the most dangerous of handicrafts for an amateur association to take up; firstly, because it encourages working in miniature, which has an almost invariably bad effect both upon technique and upon imagination in a beginner: and, secondly, because of the popular notion that anything is good enough for a toy so long as it is either mechanical or in some way dramatic or grotesque. There should be immense scope for beautiful toys, as well as merely ingenious ones; for something other than diminutive copies of grown-up people's things. But no artist (except, perhaps, Mr. Gordon Craig) has yet set himself either to make or to draw toys in the child-spirit. Interpreters of beautiful form and colour to the young are still on a level, in this country, with the fourth-rate music-teachers who are thought quite fit to "ground" them in exercises and scales.

Leather work was represented by two classes of excellent tradition — Miss Bassett's at Leighton Buzzard, and Miss Baker's at Porlock Weir. The latter group have made some bold and praiseworthy experiments in coloured and embossed *appliqué* panels lightly backed, which gave very interesting and promising results. A narrow horizontal panel thus treated was wonderfully rich in tone and varied in surface modelling, without having lost the characteristics of leather. Among the staple work of the class was a handsome book-cover for St. George the Martyr Public Library, with Miss Baker's design of St. George and the Dragon executed by Philip Burgess. The Leighton Buzzard class showed a great variety of tastefully embossed and tooled stationery and letter cases, bookbindings, and caskets of various sizes, including several favourite South Kensington models. A little hand-bag, with steel fittings, was designed by Miss Bassett and Miss Shepherd, and ornamented by Arthur Smallbones, who also carried out, with his wonted good workmanship, a fine decoration adapted by Miss Willis as a book-cover design. In the caskets and some smaller bookbindings Ada Carter sustained her reputation as a craftswoman. There was some good leather work from Kirkby Lonsdale, and also from the members of the Chiswick Art Workers' Guild, though the faint reflection of Kelmscott glory seems rather to have slackened than stimulated their invention. In this and other leather classes may be noted a tendency to bestow too much labour on the covering-up of ugly things. A certain incongruity strikes us in a railway time-table assuming the binding of an *édition de luxe*. There is little gained by making fair the outside of the guide and the catalogue while inwardly it is bad paper and worse type. The suggestion reminds us how very little the Home Arts classes have done in the way of designs for printing, or black-and-white decoration of any kind. The only approach to this in the exhibition was a bold sketch for a needlework design, a procession of children, with the device, "Gather ye rosebuds while ye may."

The needlework exhibits were, of course, too numerous to review in detail, and though comprising an immense amount of delicate, patient, and tasteful handicraft, did not present any remarkable features in the way of design. Mr. and Mrs. Godfrey Blount's peasant embroiderers at Haslemere are the striking exception; their work has

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always been directed on unconventional lines, and this year's exhibits surpassed their average in the variety and quality of the work. They have again been well supported by the weaving industry conducted by Mrs. Joseph King. The Windermere class again showed their excellent silks and mixtures of silk and linen, as beautiful in colour as in texture and surface. Under the enterprising leadership of Miss Mabel Hill, the Llandaff spinners, weavers, and dyers have been making some delightful experiments with vegetable pigments, and the colours set in their new homespuns are highly satisfactory both in appearance and wear. These, like most of the textile workers, are under the "developed industries" section, that is, of persons actually living by the handicraft.

In a final survey of the exhibition, it is often difficult to divide our sympathies between those who are thus striving to keep the work on professional lines, and those, on the other hand, who approach it mainly as a recreation from widely different pursuits, and find in it a profitable hobby.

ESTHER WOOD.

THE EXHIBITION OF M RODIN'S WORKS IN PARIS.

THE Rodin Exhibition was opened on the 1st of June; and those who know and admire the work of the great sculptor as it deserves to be known and admired will rejoice to see it thus displayed in a suitable setting, by direction of the



"LE PRINTEMPS" BY A. RODIN

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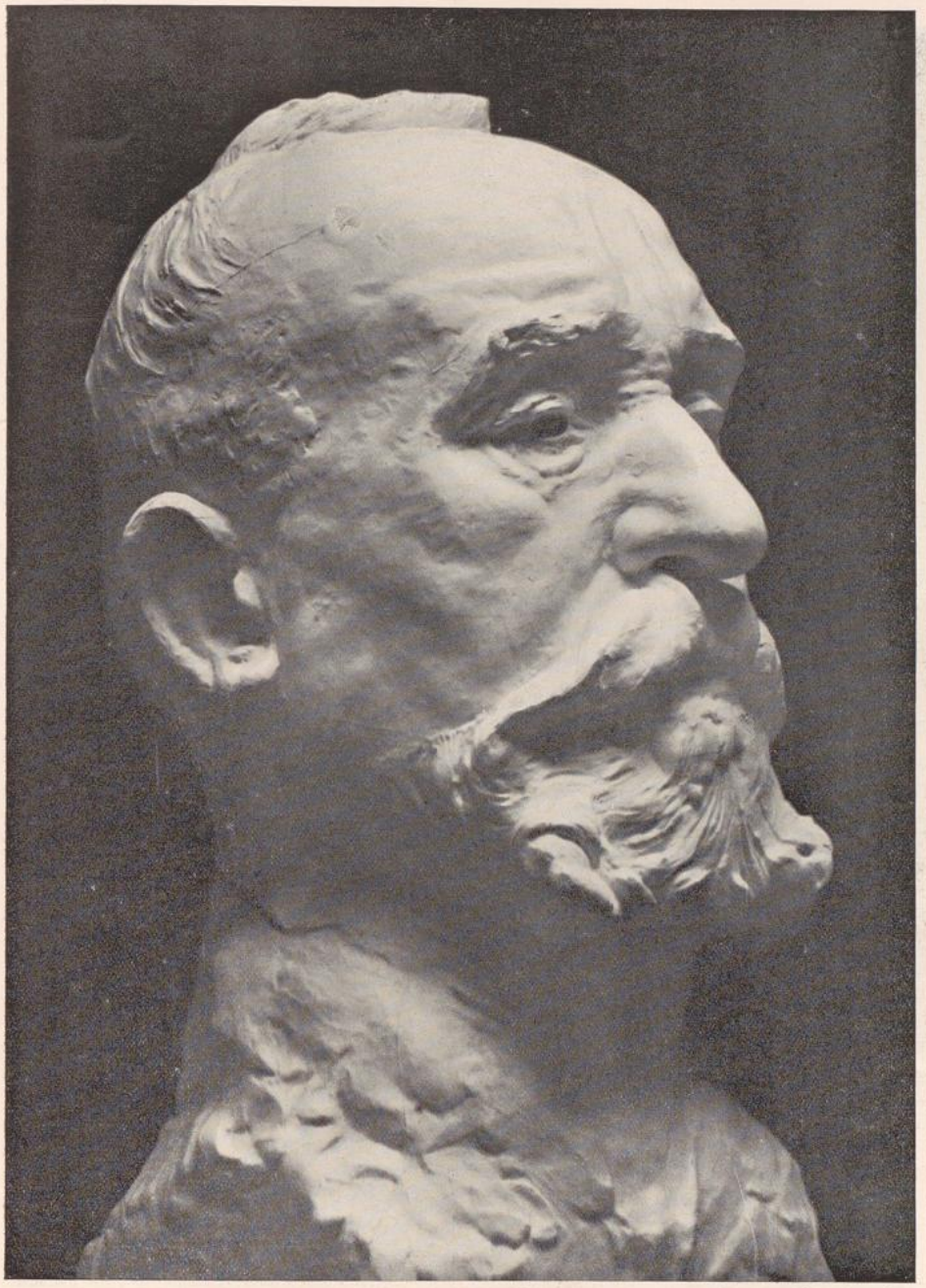

"PUVIS DE CHAVANNES"
BY A. RODIN

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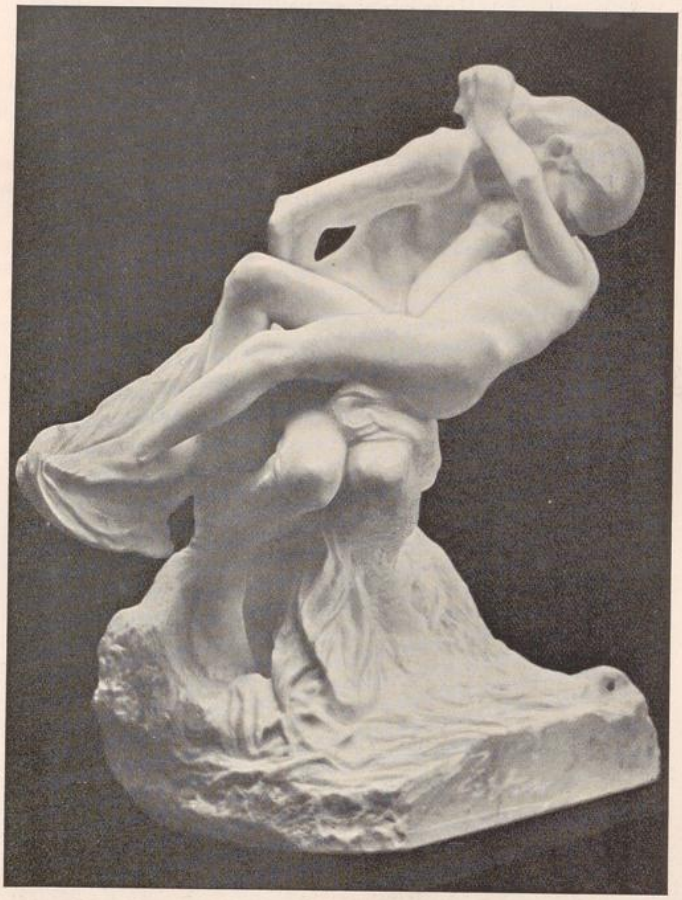

"LA PARQUE ET LA CONVALESCENTE' BY A. RODIN

artist himself; while as for those who know his work but ill, or without knowing it venture to criticise or condemn, here is a splendid opportunity for them to justify the faith that is in them. So far as the great majority is concerned—those who know nothing of Rodin, for the excellent reason that they have never had the chance of seeing a really adequate display of his productions—the occasion now offers for so doing, and all who desire may satisfy their curiosity, and see for themselves whether the enthusiasm or the depreciation, which for years past the great sculptor has evoked, is the juster reward for all his effort.

Here, in these bright, well-lighted galleries, decked with straw-coloured hangings, we may see all the thought, all the labour of a life of struggle and toil; may look into the very soul of the man, into his dreams, his ambitions, his hopes, his fancies, even his sorrows and his despairings; for here it all is interpreted in fullest expression. This art is essentially—one feels it immediately—the art of action; this sculpture is no mere symbolism, no mere materialisation of allegories. One single purpose dominates all—the glorification of Nature, as seen in the palpitating beauty of the human form, under the influence of those emotions which best serve to dignify and to exalt it. Thus the titles figuring in the catalogue are for the most part simply the indispensable concessions to the necessity of distinguishing one work from another. Whatever be the designation, whether *Niobé*, *Le Génie du Repos éternel*, *Eve*, *L'Homme qui s'éveille*, *L'âge d'airain*, *Saint Gérôme* or *Alceste*, whether *La Sphynge*, or *Le Printemps* or *Frère et Sœur*, the same sentiment, the same love of life and humanity, quivers in each and all of these figures. Among all these hundred and fifty pieces of sculpture of diverse importance, there is not one but is animated by the warm breath of vitality. Nothing could be more striking, nothing more beautiful. One is carried away, as it were, in a whirlwind of passionate gestures. The emotion produced is almost too great, for it is painful—delightfully painful—in its intensity. One is obliged to pause awhile to recover oneself; then, when the senses are calmed once more, it is possible for the mind to attempt some sort of estimate of the actual artistic worth of the work around one.

From the mask of the *Homme au nez cassé* (1864) onward, right down to this *Buste de Femme*, produced quite recently, Rodin's work is marked

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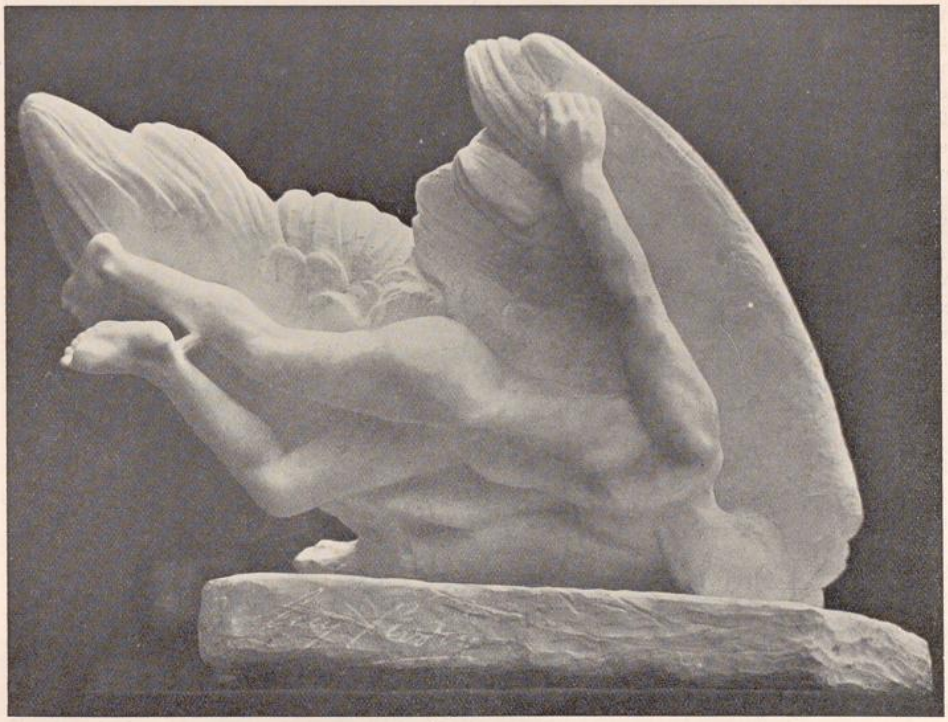
by an extraordinary unity. Here we see primeval man, the man of *L'âge d'airain* (1877), which by its intense reality, its abundant life, brought down volumes of unjust abuse on the sculptor's head, some furious critics going so far as to accuse him of taking a cast from the living form! Here again are *Eve* (1881), *La Guerre* (1883), the busts of *Dalou*, *Victor Hugo*, *Antonin Proust* (1885), the first study for the *Monument de Victor Hugo* (1886), *Persée et Méduse*, *La Tête de Saint-Jean-Baptiste après la décollation* (1887), *Le Songe de la Vie*, the bust of *Octave Mirbeau*, *Les Femmes damnées*, *La Pensée* (1889), *Le Frère et la Sœur* (1890), *La Cariatide*, *La jeune Mère* (1891), the busts of *Puvis de Chavannes* and *Henri Rochefort*, the *Bourgeois de Calais* (1892); and then from 1893 to the present year come—to name the most important—*Le Printemps*, *Le Baiser*, *La Sphynge*, *Adonis*, the *Monument du Travail*, the *Bénédictions*, *Icare*, the *Statue de Balzac*, the *Trois voix* (from the Victor Hugo monument), *La Parque et la jeune Fille*, *L'éternelle Idole*, and finally *La Porte de l'Enfer*, which, in the words of M. Arsène Alexandre, "has no date, but is the product of all the twelve or fourteen years during which Rodin was employed in conceiving, modifying, embellishing, curtailing, re-making his design; while he left it covered up, only to start afresh with renewed energy when he seemed to have abandoned it definitely for something else."

But what were we saying just now, when we described the sculptures we have just named as being Rodin's "most important works"? Does the "importance" of a work of art depend on its size, or on the number of figures it contains? To disprove any such theory we have here displayed an innumerable series of studies, and small groups and statuettes of splendid merit, proclaiming the genius of their creator just as completely and as definitely as his biggest works.

After all, there is nothing surprising in the fact that throughout his career Rodin has been, as he is even now, more or less misunderstood and unappreciated—or, shall we say, ill-appreciated—as anyone may discover who takes the trouble to examine his work minutely. The cause of the artist's



"LA CHUTE D'ICARE" BY A. RODIN

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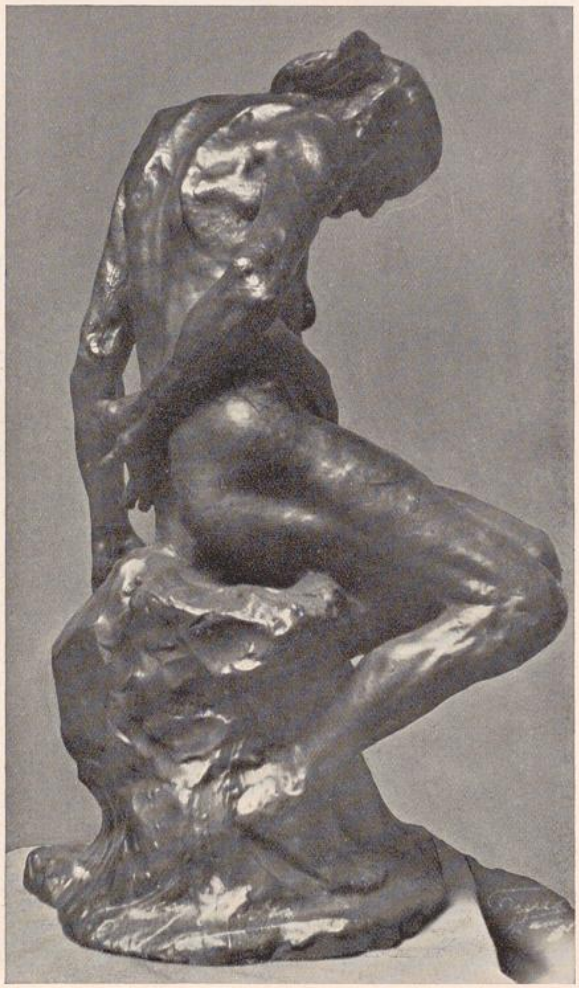
unpopularity in certain circles lies in this—that he has roughly broken away from all preconceived ideas, discarded all traditional processes, all false conventions. He is too direct, too free; his conception of art is too sincere, too original, too spontaneous for "the general," accustomed to something altogether different. Yet we refuse to believe that, as some persist in asserting, Rodin's art is beyond the intelligence of the masses. The responsibility for the fact that the crowd knows him not at all, or little at best, and cares still less for his work, lies elsewhere, that is to say, with the biassed, jaundiced critics, who, relying on the ignorance of those whom they pretend to instruct and advise, have, from some incomprehensible motive, persistently striven to depreciate the great artist whose pre-eminence seems to have disturbed their peace of mind. Moreover, thanks to Rodin's admirers on the one hand and to his detractors on the other, the idea has got abroad that the author of the *Bourgeois de Calais* and the *Monument de Claude Lorrain* is a revolutionary; and the public fear him as they would a monster! A "revolutionary," because he has revived the tradition of heroic sculpture, because he is the direct descendant of Verrocchio and Donatello and of our great French masters—Houdon, and Barye and Carpeaux! A "revolutionary," because instead of blindly accepting the old academic canons and learning his art in the worst possible school, he has preferred to see for himself and has made his own style! Revolutionary, no! Say rather a revolter, one who has revolted against the imbecile tyranny of prettiness and mannerism, against the distortion of nature and life, against the servitude of the schools, as opposed to liberty and individualism!

In any case it will always be Rodin's glory to have enlarged, enriched the domain of statuary, to have seized and fixed from the quivering life itself an infinity of those gestures, movements and expressive attitudes, whose plastic beauty, it would seem, had not been so much as suspected before his day; his predecessors, aye, his contemporaries, being satisfied with stereotyped reproductions of the same old, traditional, expressionless poses. Who will dare to limit the artist's boundaries? Who shall venture to declare definitely: this is beautiful, that is ugly; such a gesture is noble, such is the reverse? Nature herself knows no restrictions of this sort; everything within her is lovely and worthy of stimulating art. What movement, what attitude, what pose of the human body has the artist the right to despise, as vile or inferior?

It is his profound conviction of the absolute beauty of life that has made Rodin if not a revo-



"LA VIEILLE FEMME" BY A. RODIN

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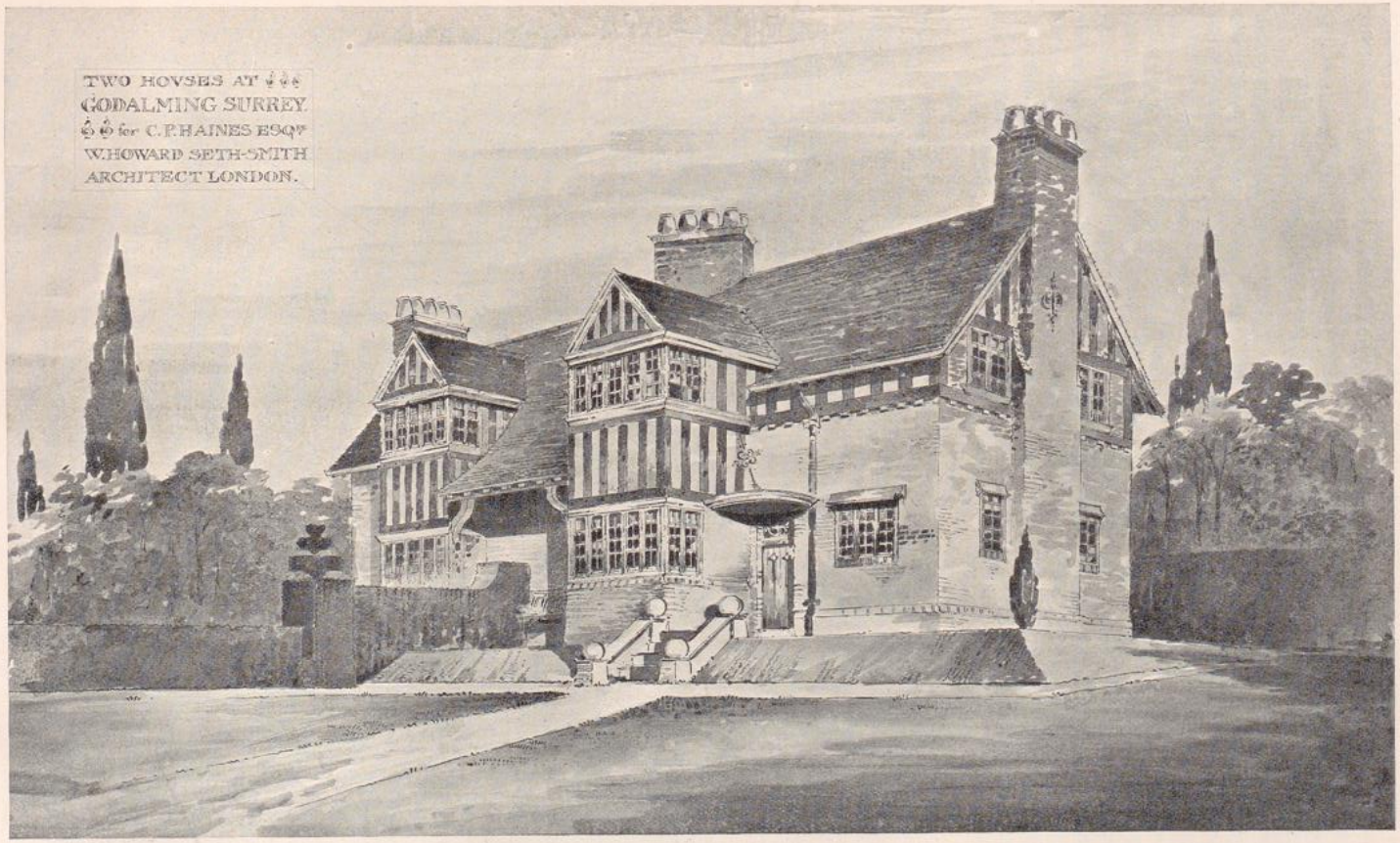

TWO HOUSES AT GODALMING
BY W. HOWARD SETH-SMITH,
ARCHITECT

lutionary, at least a *révolté;* and those who are capable of looking boldly towards the future will not be disposed to deny him the fame he deserves for the redeeming influence already produced by his work on the statuary of his country. That influence will certainly increase as time goes on, and the present exhibition in the Square de l'Alma will go far to strengthen it. M. Albert Besnard observes: "The passionate contemplation of Nature has certainly led him to feel that no power outside Nature herself is capable of suggesting her own true symbolism"; and he proceeds: "Form, as understood by Rodin, becomes vitality itself." And further homage was paid him by the late A. Falguière, who, shortly before his death, said to a friend: "Rodin! Rodin! There 's the master of us all!"

THE ROYAL ACADEMY AND ARCHITECTURE; WITH NOTES ON SOME DESIGNS AT THE PRESENT EXHIBITION.

Are they right, or wrong, the people who tell us, occasionally, that the Royal Academy is seriously solicitous about the welfare of architecture? That the Royal Academy professes to be so is true; but if this profession of its goodwill to architects is believed in some quarters, it is certainly disputed in many others. There is a large and thoughtful public to whom it appeals merely as a stereotyped example of official humour. We are thus brought in contact with two bodies of opinion, the one favourable, the other distinctly



A HALL

M. H. BAILLIE SCOTT, ARCHITECT

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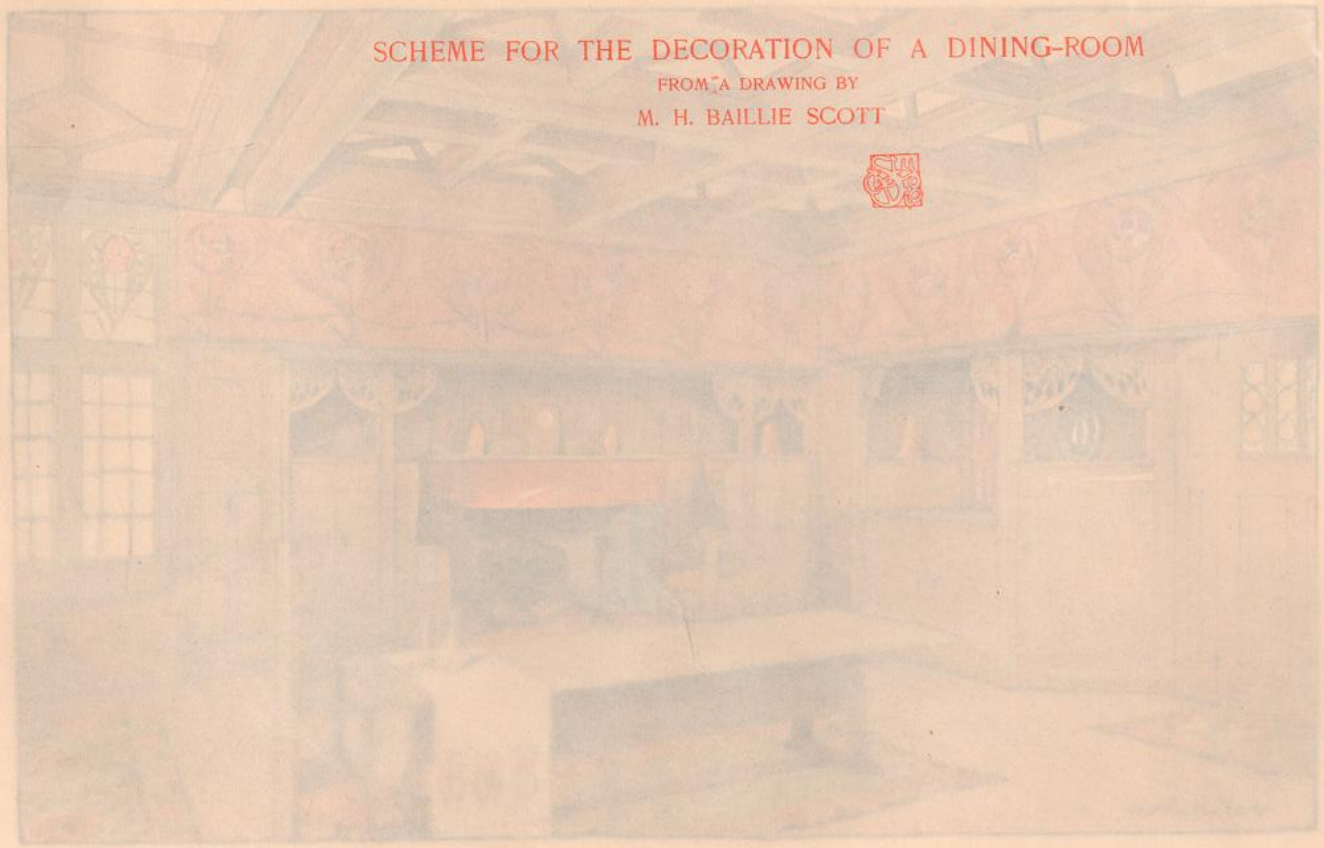

SCHEME FOR THE DECORATION OF A DINING-ROOM

FROM A DRAWING BY

M. H. BAILLIE SCOTT

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lutionary, at least a *revolté*; and those who are capable of looking boldly towards the future will not be disposed to deny him the fame he deserves for the redeeming influence already produced by his work on the statuary of his country. That influence will certainly increase as time goes on, and the present exhibition in the Square de l'Alma will go far to strengthen it. M. Albert Besnard observes: "The passionate contemplation of Nature has certainly led him to feel that no power outside Nature herself is capable of suggesting her own true symbolism"; and he proceeds: "Form, as understood by Rodin, becomes vitality itself." And further homage was paid him by the late A. Dampierre, who, shortly before his death, said to a friend: "Rodin! Rodin! There's the master of us all!"

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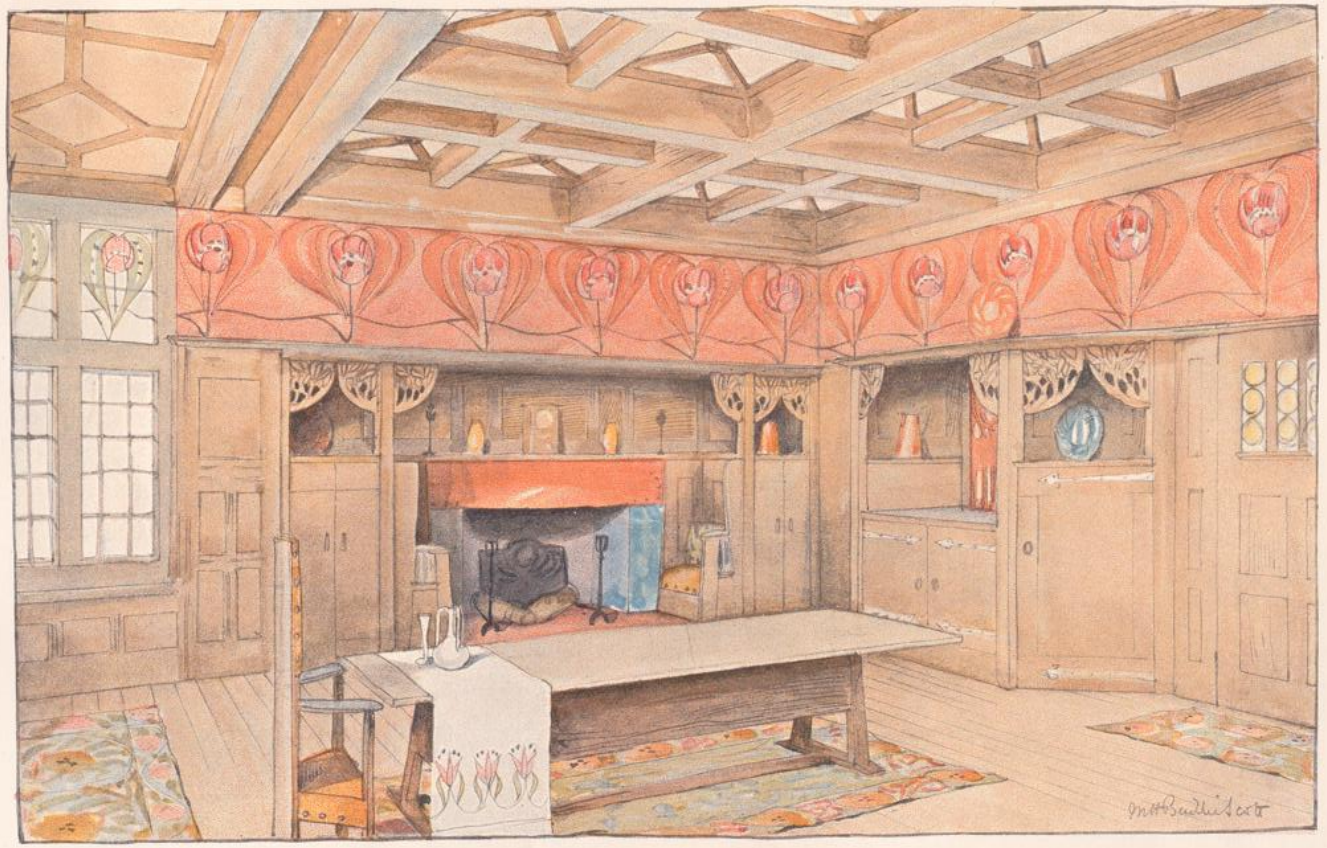
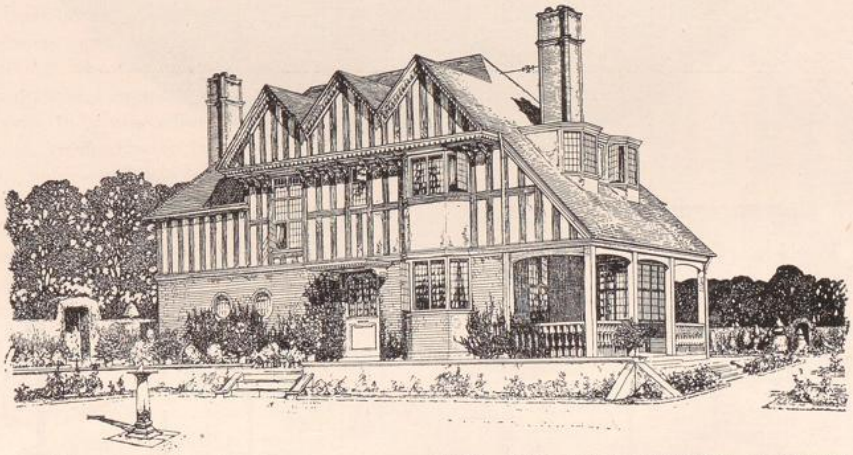


antagonistic, to the treatment that architects receive from those who at present hold office in Burlington House.

Now, as the importance of architecture to the State increases with that industrial enterprise which tends to make life in towns ever the more ugly, we cannot but feel that the Royal Academy of Arts has stirred up a conflict of opinion in which the nation at large ought to take a keen interest. Even in a time much less friendly to ugliness than our own is, it would be a very serious and deplorable thing to underestimate the national value of good architecture, for none can afford to see discredited, even for a little while, any means by which a people may express and foster its dignity of character. Noble buildings, spacious and impressive streets, and beautiful design and workmanship in the homes of a nation—what are these good things but great thoughts materialised? They are manifestations of our better selves. They constitute an unwritten form of history, so full of worthiness that everybody should be anxious not merely to preserve it but to add constantly to its riches. Yet, it would almost appear that the directors of the Royal Academy look upon architecture as a trivial province of art, for they deem it worthy of only one small room at their annual exhibition.

It is doubtless for this reason that but few architects are bold enough to send in their most serious efforts, the space allowed being so absurdly insufficient for the display of drawings and designs on a large scale. The whole of an architect's thought in a great undertaking is summed up, at Burlington House, in perhaps one small drawing, which, not unfrequently, is an artificial thing by some clever perspective draughtsman. If photographs were admissible at the Royal Academy, as they really should be, architects of known names could show representations of their finished work; and the public would then have its interest quickened by seeing in a completed form the mouldings and the other details that architectural designs do not adequately suggest to an uninformed public. But the Royal Academy, as though eager to discourage an invaluable art as much as possible, has decided that there is no space for photographs of good architecture, though plenty is always found for third-rate oil paintings.

It has also decided, as is common knowledge, that all the architectural drawings must be framed and glazed. Why? The answer to this question is, we presume, that such drawings, when sent in on workmanlike strainers, are not sufficiently picturesque. But whatever the reason may be, the result is that much work of the highest possible interest and value is exempted. In these days, when so much attention is given by architects to interior decoration, we should like to see some encouragement accorded to the production and exhibition of drawings in which the colour schemes as well as the details of interior decoration are adequately represented. The small scale upon which such drawings are usually made tends to mislead rather than to aid the public in their estimation of the work.



PIPER'S HILL, BYFLEET, SURREY — MESSRS. NIVEN AND WIGGLESWORTH, ARCHITECTS

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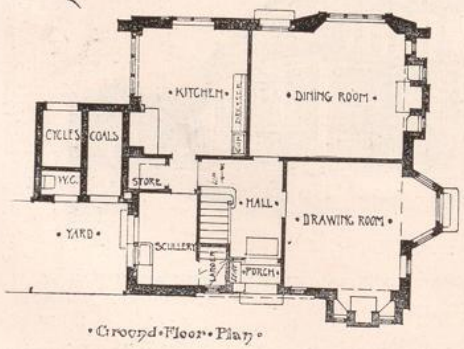
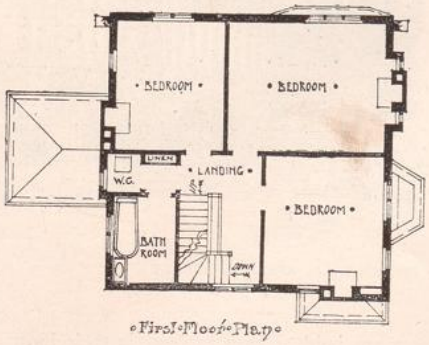


Ground Floor Plan



First Floor Plan

DESIGN FOR A HOUSE AT PINNER
E. B. WETENHALL, ARCHITECT

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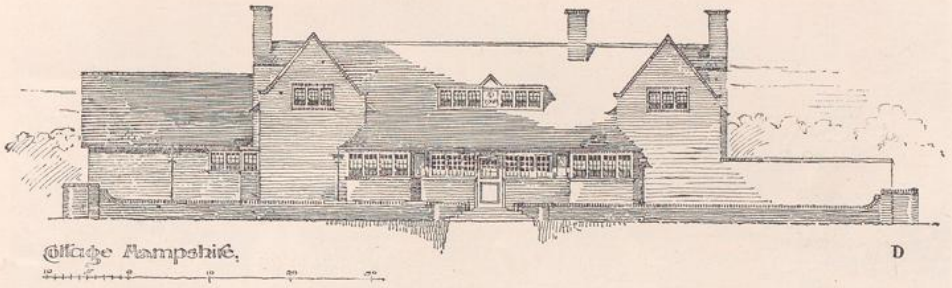

DESIGN FOR A COTTAGE — THOMAS DAVISON, ARCHITECT

Large drawings of certain recent decorative work by north-country architects, or of such foreign efforts as Dr. Hoffman's designs for the Austrian Courts at the Paris Exhibition, would be of more educational value than acres of third-rate oil paintings of which so many occupy valuable space on the Academy walls.

We pass on now to another point. Why is it that the Royal Academy does not exhibit, year by year, some of the best work done in its architectural school? If the students in this school produce nothing of sufficient merit (as might be inferred), why should the Academy spend large sums of money in a vain effort to teach architecture? It cannot be wise to award a gold medal and a travelling studentship of £200 to anyone whose work is deemed unworthy of a place in the architectural room. The last gold medal was won by Mr. Charles Hide, and we hasten to add that it was won very creditably. Yet Mr. Hide's design is not to be found at Burlington House, so that an official distinction seems to be invidiously drawn between him and the winners of the gold medals in painting and sculpture, whose prize-works are exhibited.

Other points might be mentioned here, other suggestions given, but in one brief article it is impossible to deal thoroughly with this subject. The principal point of all, however, is simply this: the Royal Academy does not accord to architecture,



STUDIO AT "HILL CREST," RYE — PHILIP TREE, ARCHITECT

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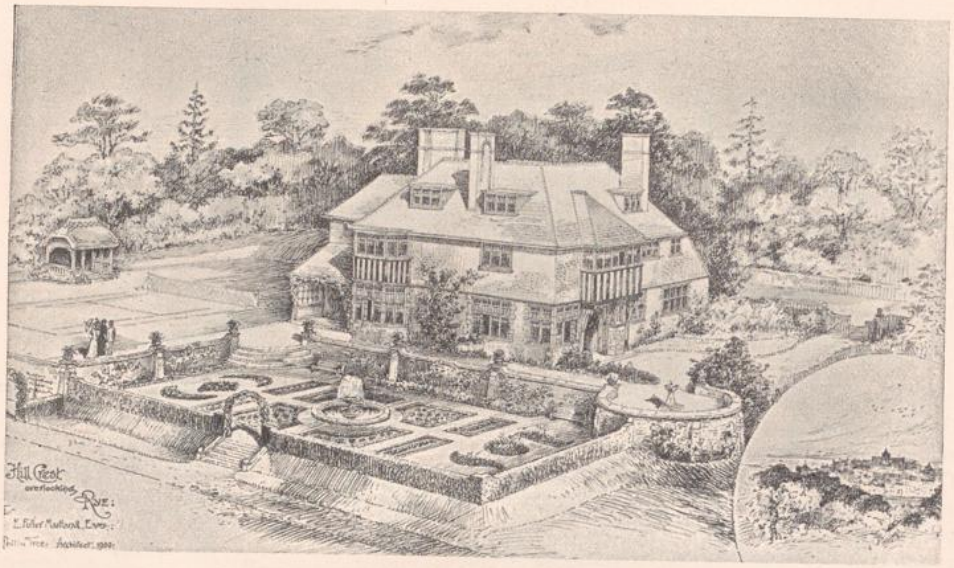

"HILL CREST," RYE

PHILIP TREE, ARCHITECT

the most useful and the noblest of the arts, that attention which is rightly its due. A well-known French critic, M. Georges Lafenestre, commenting on a similar grievance in his own country, remarks :—"Dans la vie sociale d'un peuple, la peinture, qui est un complément et un agrément, ne doit pas tenir le premier rang, au détriment de l'architecture et de la sculpture qui sont des nécessités. C'est un fait historique que, lorsque la peinture mobilière prend le premier rang et qu'on ne s'occupe plus que de collections de tableaux, tous les autres arts tombent en décadence,—et spécialement tous les arts décoratifs."

This is quite true, and hence we remember gladly that there are now many hopeful signs of public sympathy for all those decorative arts which may be called the handmaidens of architecture. This revival of popular interest in "the minor arts," stupidly so called, is not at present fostered by the Royal Academy ; but it is still only a young revival, and many of us may live to see half of the rooms at Burlington House devoted every year to the encouragement of architecture and its handmaidens. This is what we need, this is what we should all struggle to obtain.

This means that the Royal Academy ought to be the national protector of all forms of art, and none can say with truth that its present policy is beneficial even to its favourite art, the art of painting, which for some years has been coddled far too much. To fill eleven rooms every year with more than a thousand pictures, largely second and third rate, serves no useful purpose ; it would be far wiser, far more serviceable to the cause of beauty, to raise the standard of works hung. If this were done, as it certainly ought to be, space enough would be found at Burlington House for the due encouragement of architects and craftsmen.

Greatly as we deplore the absence of so much that we should like to see to-day at the Royal Academy, we still desire to make more widely known all the good things to be seen there. This month, by kind permission of several architects, we reproduce a few designs in domestic architecture. There is an excellent, half-timbered house, with a remarkably fine roof, by Messrs. Niven and Wigglesworth ; a cottage, good in style, by Mr. Thomas Davison ; an attractive house by the sea, a kind of two-storied bungalow, by Mr. Arthur Stratton ; another house, pleasingly austere in type, and planned most economically, by Mr. Wetenhall ; and a charming little country home by Mr. Philip Tree. Mr. Baillie Scott, with his discreet furniture and his early methods of decoration, is well represented by two characteristic drawings, while Mr. Howard Seth-Smith gives a picturesque solution of the problem of the semi-detached house. These designs do not give a complete idea of the general progress of domestic architecture in England, but they are good and varied in their simplicity of

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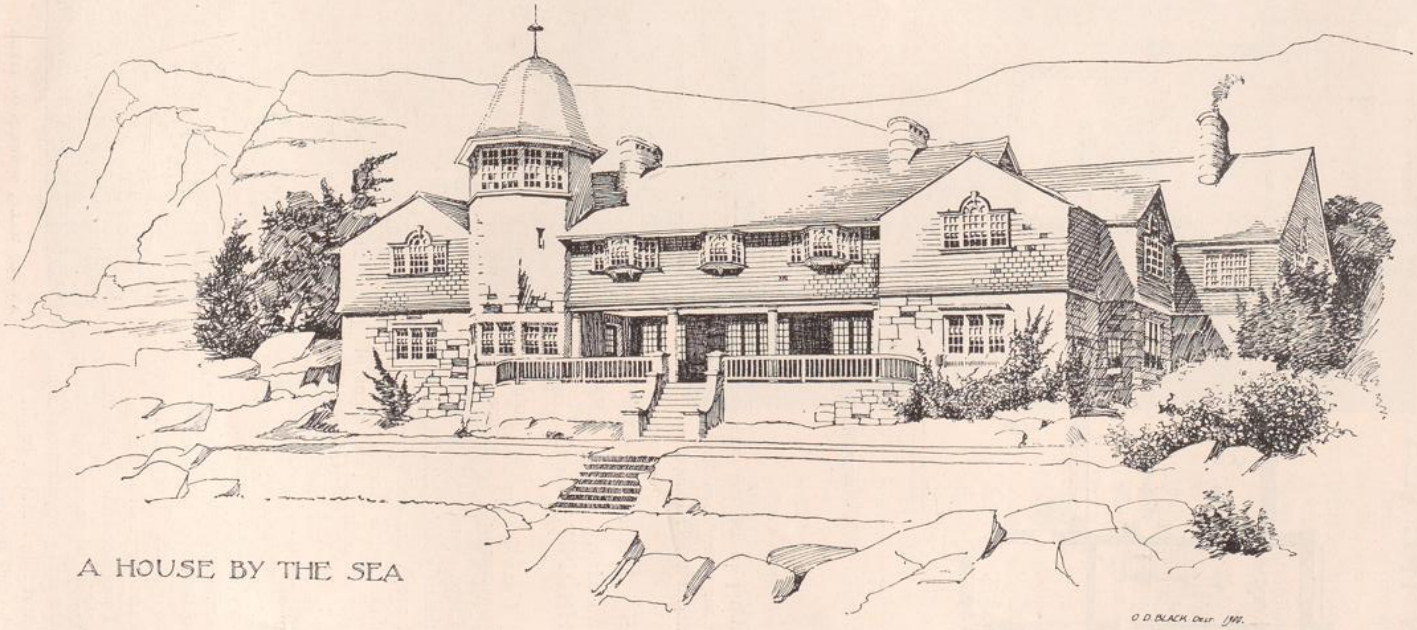
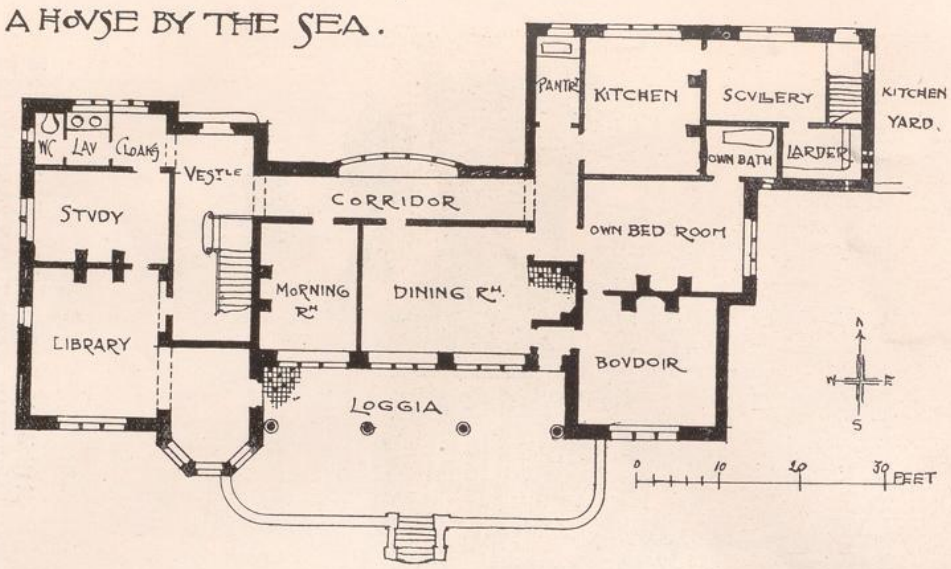


A HOUSE BY THE SEA

DESIGN FOR A SEA-SIDE HOUSE
ARTHUR STRATTON, ARCHITECT



PLAN OF SEA-SIDE HOUSE

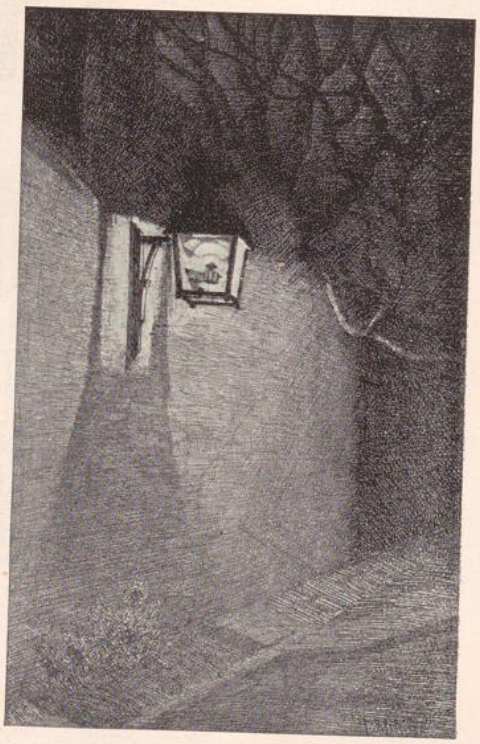
ARTHUR STRATTON, ARCHITECT

type, and we note with pleasure that the garden has received in some far more consideration than architects gave to it about a decade ago.

FRANÇOIS MARÉCHAL, A LIÈGE ETCHER. BY FERNAND KHNOPFF.

In the year 1893 I saw in the album of the Brussels Society of Aquafortists a number of panoramic views of Liège, signed "F. Maréchal." I was struck at the time by their skilful composition, their somewhat rough but solid touch, and by their air of truthfulness and sincerity. Since then I had come across nothing bearing the same signature, until in the studio of M. Rassenfosse I saw it again on an extraordinarily varied series of etchings, representing "bits" and types from the outlying suburbs, and numerous night scenes on the quays, with the trembling lights reflected in the waters of the Meuse. To a sense of admiration for the works themselves was added a strong desire to see their author.

Shortly afterwards I was accordingly introduced to him, and found myself in the presence of a man, still young, of very interesting appearance, small, spare and wiry, with short thin features, bright and piercing glance, and the full forehead of a man of



AN OLD WALK, SUBURBS OF LIÈGE
FROM AN ETCHING BY F. MARÉCHAL

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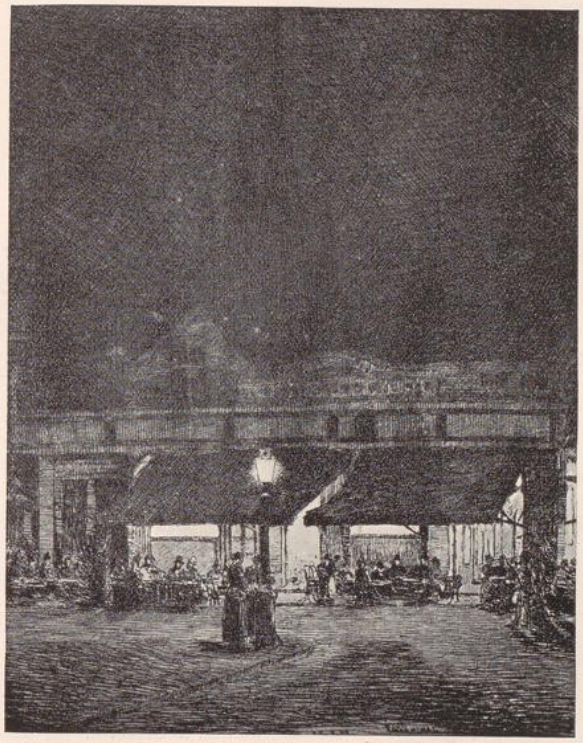
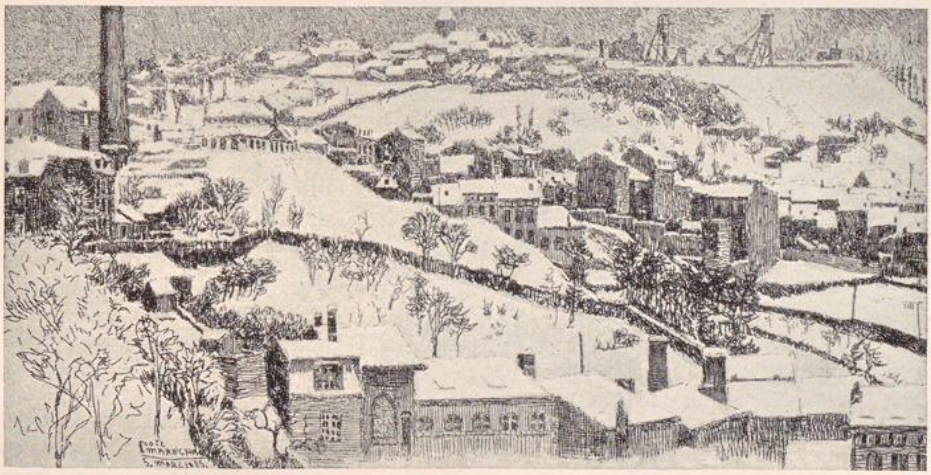


"THE LIÈGE BOULEVARDS, EVENING"
FROM AN ETCHING BY F. MARÉCHAL

strong will and concentrative power—in a word, a native of the Ardennes. A modest room in a simple inn, commanding a view of the broad river and the town, served as his studio, which, by way of furniture, boasted nothing beyond a couple of seats, a large press, bottles and phials of every sort of shape, a fine grey cat, and notably a rich and splendid collection of butterflies, carefully pinned inside their glass-lidded boxes, and, in their superb, intact condition, glistening like so many marvellous gems. I hastened to accept the offer made to show me his portfolios, wherein, elaborately classed and numbered, were stored his drawings and engravings. These drawings—mostly from the nude—were serious, complete works, and cruel, so to speak, in their pitiless accuracy; while the engravings, rather heavy in touch at the outset, but growing more refined by degrees, developed at length extraordinary lightness and flexibility, without any sacrifice, moreover, of the artist's truly scientific precision.

I observed that as the strokes upon the metal became more supple, those on the paper grew more and more hard, to such an extent that some of the drawings had the appearance of those sculptors'



"UNDER THE SNOW (SUBURBS OF LIÈGE)"
FROM AN ETCHING BY F. MARÉCHAL

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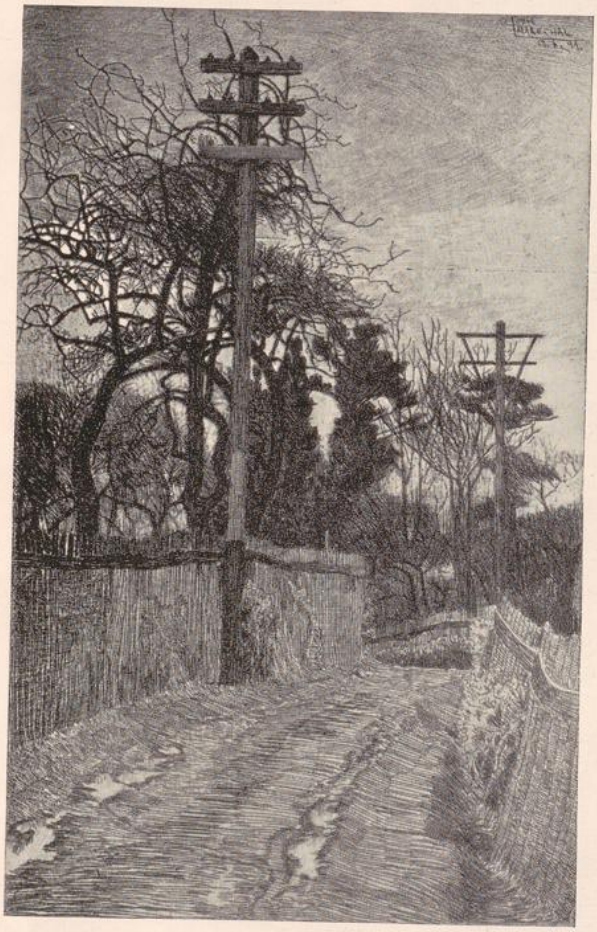
designs in which the substance, the "volume," is skilfully suggested, while the *contour* is rough and awkward. Thus the dominant passion of the engraver was plainly visible in his work, the obstinate striving after the faultless technique he must attain at any price.

M. Maréchal first studied oil-painting, regularly attending the classes at the Liège Academy of Fine Arts, and not without success, for he won a prize for an historical subject; he also devoted himself to landscape. In all he did there was evidence of undoubted hard work and a desire to succeed; but after all it was only experimental, for the "process" he had chosen was not adapted to his vision of things; there was, in fact, a want of harmony between the workmanship and the style. When things were at this stage he began to study engraving with the help and guidance of M. Rassenfosse, whose great talent is equalled only by his generous and fraternal spirit. To the young engraver the new method came as a revelation of himself. Full of enthusiasm he abandoned painting to devote himself wholly to the engraving in which he delighted. His keenness for work, always great, became quite extraordinary. He produced plates literally in heaps, and thus in a short time succeeded in acquiring remarkable sureness of touch.



"AN OLD PATHWAY, SUBURBS OF LIÈGE"
FROM AN ETCHING BY F. MARÉCHAL.

The danger was that this very dexterity—which was only a means to an end—might be regarded by the artist as the ultimate aim of his labour; that he might waste his ability on mere feats of skill. Happily the crisis was of short duration. The period of manual exercise was succeeded by one of intellectual work. He read, and watched and pondered, and then, when face to face with nature, he realised that he was equipped to understand and to depict it.

The works by M. Maréchal, reproduced here, show how he loves—one may almost say adores—these varied and interesting regions around Liège, with their long perspectives of tall chimneys, and their old deserted roads, lit only by some antique lamp.

A word more to conclude. Maréchal had become accustomed to engrave direct from nature, and the public at first failed to recognise the Liège scenes, naturally reversed in the printing, and refused to buy plates which to their eyes represented nothing! Connoisseurs, however, were not slow to see that, although the faithfulness of the "view" might suffer somewhat thereby, the engraving gained greatly in point of suppleness and life.

François Maréchal is to-day in the plenitude of his powers, the possessor of honest original talent, and, I feel sure, will again and

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"THE RECESSIONAL"

ILLUMINATED BY

Mrs. E. M. UNDERWOOD

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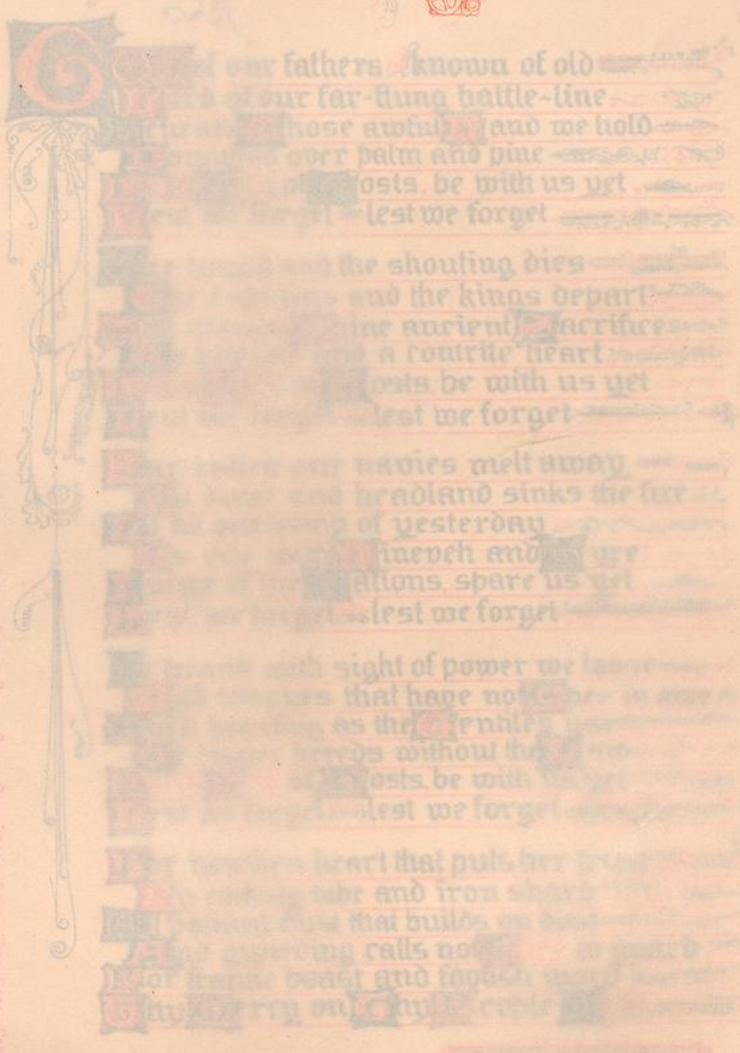

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"AN OLD PATHWAY, SURBAIS OF LIÈGE"
FROM AN ETCHING BY F. MARÉCHAL

Recessional

God of our fathers known of old
Lord of our far-flung battle-line
Beneath whose awful Hand we hold
Dominion over palm and pine
Lord God of Hosts, be with us yet,
Lest we forget lest we forget.

The tumult and the shouting dies
The captains and the kings depart
Still stands Thine ancient Sacrifice
An humble and a contrite heart
Lord God of Hosts, be with us yet
Lest we forget lest we forget

Far-called our navies melt away
On dune and headland sinks the fire
Lo all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget lest we forget

If drunk with sight of power we loose
Wild tongues that have not Thee in awe
Such boasting as the Gentiles use
Or lesser breeds without the Law
Lord God of Hosts, be with us yet
Lest we forget lest we forget

For heathen heart that puts her trust
In reeking tube and iron shard
All valiant dust that builds on dust
And guarding calls not Thee to guard
For frantic boast and foolish word
Thy Mercy on Thy People Lord

RUDYARD KIPLING



"RETURN OF THE PILGRIMS FROM KEVELAAR." FRESCO BY NICO W. JUNGMANN

again afford us the opportunity of admiring his conscientiousness and his energy. F. K.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The electric lamps recently erected in the Strand and its neighbourhood seem from their shape—evidently inspired by the familiar note of interrogation—to demand an opinion upon their design. The English language, however, fails to furnish the words that adequately express our disgust at this latest exhibition of "art-work" as it is understood in officialdom. Why should the unoffending public have such horrors thrust upon them? Cannot some punishment be devised for those who commit in public places crimes against the common-sense of good taste?

M. Nico Jungmann's remarkable artistic ability seems to be steadily growing, and his grasp of many branches of the painter's craft is year by year



PART OF THE "RETURN OF THE PILGRIMS" BY NICO W. JUNGMANN

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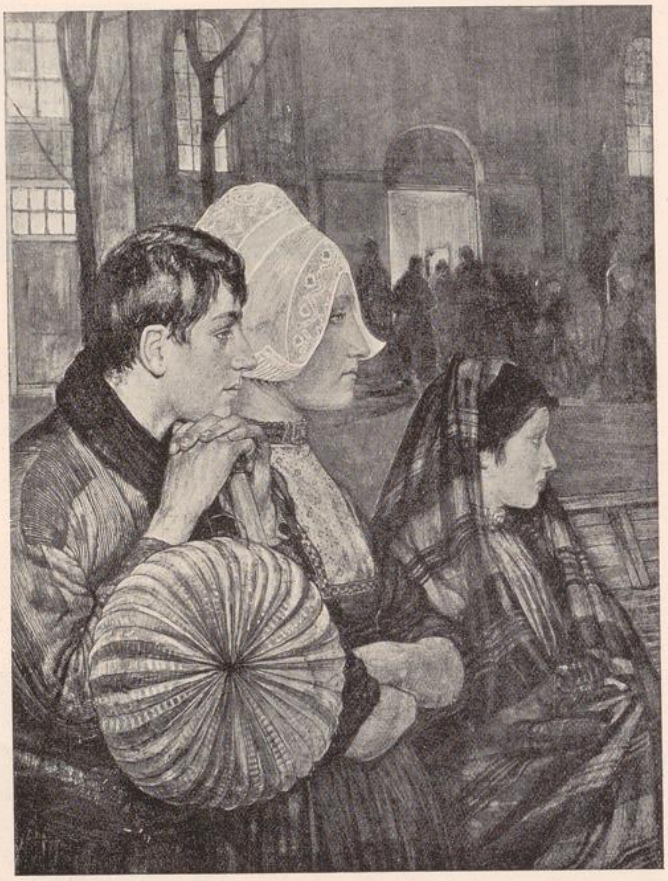
becoming more certain and more complete. The most recent exhibition of his water-colour drawings, held a few weeks ago at Messrs. Dowdeswell's gallery, showed him at his best as a master of refinements of colour and as a curiously sensitive designer whose love of delicate and dainty detail is healthily free from any touch of affectation or laborious realism. His instinct is that of the decorator who knows how to adapt Nature to pictorial purposes without losing her freshness and subtle charm. To this instinct must certainly be ascribed the success of his management of effects of deep tone and rich colour in the series of frescoes which were the most memorable of his contributions to the exhibition. In these particular works he made most plain the strength of his individuality and the extent of his control over technical problems; and he proved himself to be not only a skilful and thoughtful executant, but also a close observer of subtleties of atmosphere and illumination.



PART OF THE "RETURN OF THE PILGRIMS" BY NICO W. JUNGMANN

Mr. Henry Muhrman, Mr. Frank Mura, and Mr. Bertram Priestman, whose drawings and pictures have lately been exhibited at the Goupil Gallery, take what may seem to some people to be a somewhat gloomy view of nature. They have a preference for low tones and for deep harmonies of subdued colour, and they look at open-air effects with a little too much preconception in favour of a kind of grim seriousness. But at the same time they show a real feeling for balance and agreement of masses, and for suggestion of aërial qualities. Of the three, Mr. Priestman is the least inclined to give way to excess of darkness in his colour arrangement; he has the most freshness and tenderness, and understands best how to effectively gradate his tones. Mr. Muhrman avoids colour almost entirely, but designs his compositions with dignity and true sense of style; and Mr. Mura has a certain rugged force of handling that is in its particular way impressive and convincing. The examples by which the three artists were represented in the exhibition were thoroughly in keeping; and the collection as a whole had an atmosphere of consistent effort that was distinctly satisfying.

The International Advertisers' Exhibition, held at the Crystal Palace, deserves to be noted as perhaps the most exhaustive and representative show of posters that has ever been organised in this country. Some two thousand designs were included in the International section, and these

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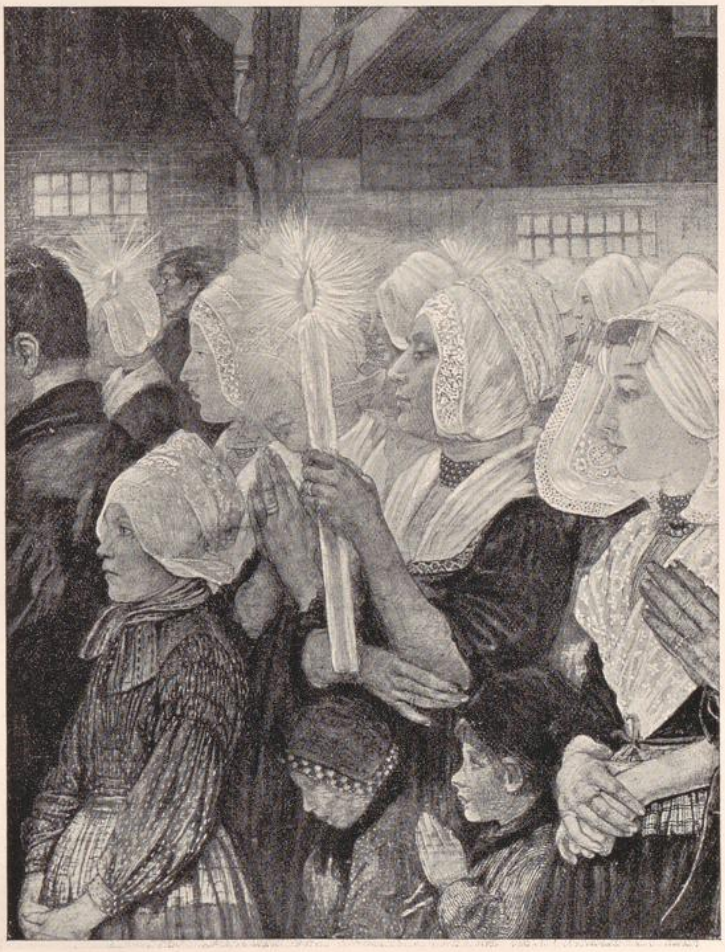
were contributed by artists in America, Belgium, Italy, Spain, Denmark, Austria, and the British Isles, so that an excellent summary of the work that is being done in this branch of art throughout the world was provided. In another section about five hundred designs were exhibited; these had been sent in competition for medals offered for the best things in the various classes of production. The gold medal for the most satisfactory design, without reference to subject, was taken by Miss Mary Watson, of North Shields; the silver medal, by Mr. A. W. Pearce, of East Dulwich; and twenty-four bronze medals were also awarded by the judges, the chief of whom were Mr. G. C. Haité, Mr. Cecil Aldin, and Mr. Windsor Fry. Sir J. D. Linton was President of the Art Committee. A good deal of machinery for colour printing and kindred purposes was on view, in addition to the posters and designs.

No better testimony to the soundness of Mr. Ruskin's taste could be desired than was afforded by the exhibition of his collection of water-colours by Turner, which was lately arranged in the galleries of the Fine Art Society. These drawings, almost without exception, were conspicuously excellent as examples of the greatest accomplishment of the supreme master of our school, and in their magnificent qualities of invention and execution were impressive in the highest degree. They showed Turner in most of his phases—as a close observer of nature, intent only on recording exactly what he saw; as a deeply imaginative thinker, who could use effects of light and atmosphere to give him the most amazing arrangements of colour and tone; as an impressionist, with a receptiveness to suggestions that was astonishing in its vivid strength; and as a precise and careful draughtsman, concerned chiefly with the realisation of delicate and elaborate detail. In choosing them Mr. Ruskin was clearly influenced by an honest enthusiasm; but this enthusiasm was so controlled by intelligence that it led him into no mistakes, and never induced him to accept any work that was not fully worthy of the master.



PART OF THE "RETURN OF THE PILGRIMS" BY NICO W. JUNGMANN

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PART OF THE "RETURN OF THE PILGRIMS" BY NICO W. JUNGMANN

Reproduced on page 111 is a very notable drawing of a magnolia tree in flower. It is by Mr. William Shackleton, and none will fail to perceive that it is drawn with so much knowledge, delicacy, and ease and grace, that it could not well be improved. It certainly takes rank among the very best plant studies drawn by Englishmen. As a painter, both in water-colour and in oils, Mr. Shackleton was for some time influenced by Mr. Edward Stott, but his pictures this year show that he has nearly passed through his period of discipleship, and is rapidly forming a style of his own. His painting at the New Gallery, in which a girl is represented in the act of singing on a balcony at Siena, is full of that mysterious poetry that music awakens in everyone who listens to it in the twilight.

Mr. Charles Holroyd's interesting cartoon, *The Adoration of the Shepherds*, was designed and carried out for Aveley Church, Essex. The picture was painted on a wooden panel. covered with



CARTOON FOR ALTARPIECE BY CHARLES HOLROYD

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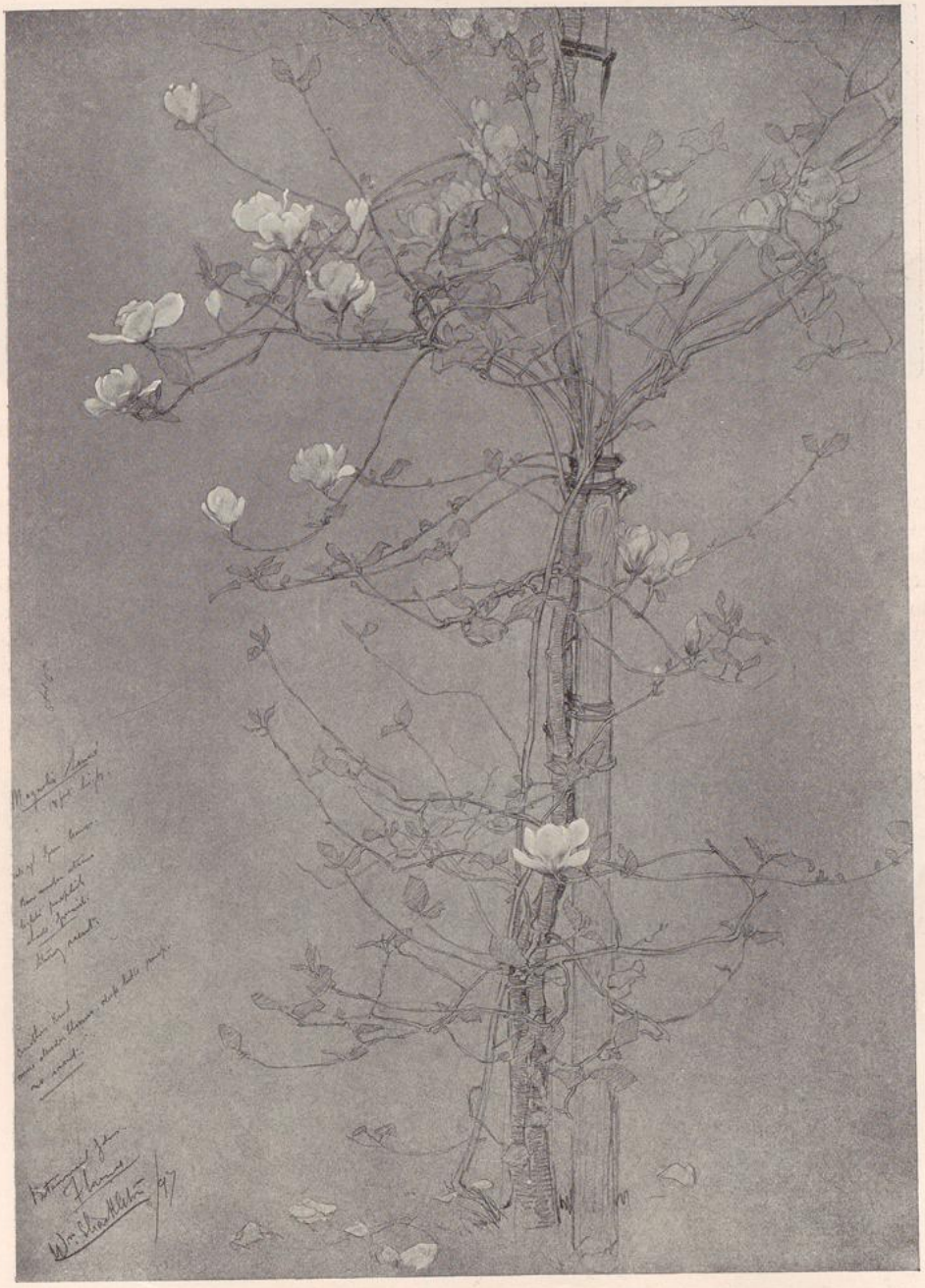

STUDY OF MAGNOLIA
BY W. SHACKLETON

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PART OF STENCILLED PRINT — DESIGNED BY HUGH WALLIS

gesso and gilded, the gold being left for the halos and allowed to show through in places. Sometimes the paint was scraped away with a knife, to expose hatchings of gold. It will be seen that the cartoon has nothing in common with that too familiar kind of modern religious art which may be justly described as epicene and amorphous in character and sentiment.

MANCHESTER.—The stencil prints of Mr. Hugh Wallis are a combination of stencil and block printing. This combination is not frequently employed, but it is one which ought really to commend itself to many art workers, and especially to those who do not wish to see their designs reproduced in a large number of prints.



STENCILLED PRINT — DESIGNED BY HUGH WALLIS

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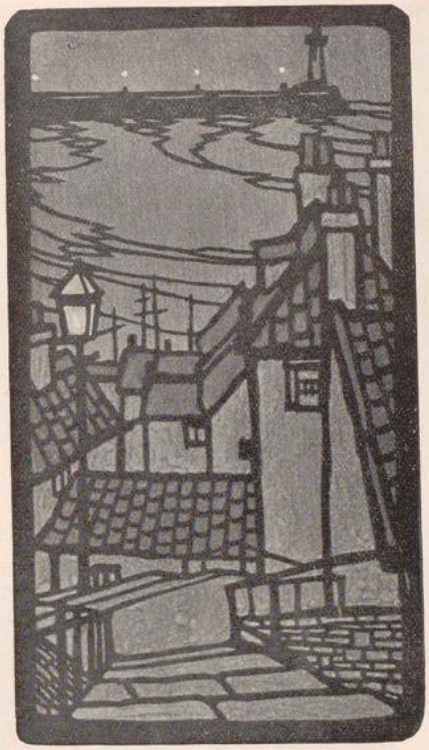

STENCILLED PRINT DESIGNED BY HUGH WALLIS

Much of the charm of Mr. Wallis's clever designs has been inevitably lost in their translation into black and white, but if the colour has gone the decorative sentiment remains, and Mr. Wallis is clearly an able craftsman.

His method of work is more suitable for decoratively pictorial effects than for repeated ornament and we may say that the coloured portions, other than the dark lines, are washed in by hand or stencilled in the ordinary manner. For the rest, Mr. Wallis's process is one which may be employed for a good many useful purposes, as for bookplates, Christmas cards, pictorial friezes for the nursery, tile designs, panels; and we see no reason why it should not be successfully applied to various grounds of wood and canvas.

E. W.

NEWCASTLE-UPON-TYNE.—The conditions of Northumberland and Durham are not perhaps favourable to the development of home handicrafts. Industrial enterprise—agriculture, mining, engineering and shipbuilding—is all on a big scale. And the people, if hard-working, are well paid. At a meeting held in Newcastle-on-Tyne on the 12th May, however, at which Earl Grey presided, it was unanimously resolved by influential persons that it is desirable to establish a Handicrafts Guild for the object of stimulating an interest in art work among all classes by directing attention to such handicrafts as will add to the beauty of the home. A council was also appointed to consider the details of a scheme. Canon Rawnsley, who can speak from long experience, deprecated county movements for art handicraft, declaring the county area to be too small for criticism, comparison or standard. "You speak of supplying designs," he wrote; "it is as unkind a thing as you can do. Let the villages, or the workers, hammer away at their own idea or design." This is surely a "counsel of perfection," and one is inclined to ask whether the Keswick School of Craftwork would have come into being if the folk with winter leisure in that place had been left to hammer away by themselves. At any rate, the movement inaugurated by Earl Grey, Mr. C. W. Mitchell and their friends should,



DESIGN FOR A LACE CURTAIN BY JOSEPH ELSE

(See Nottingham Studio-Talk)

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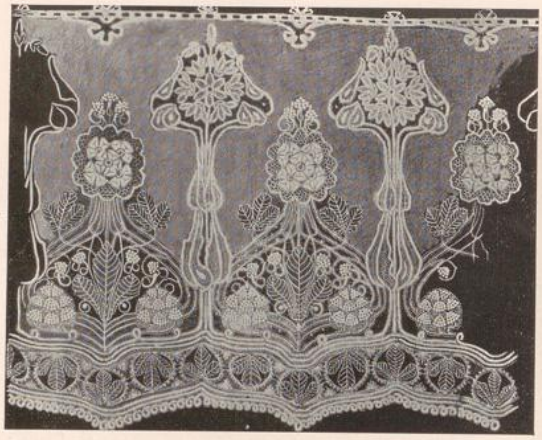

DESIGN FOR A LACE CURTAIN BY JOSEPH ELSE

if well-directed, fertilize the natural aptitudes of the people, and cultivate their capacity to produce beautiful things. C. W.

NOTTINGHAM.—The recent exhibition of work of the School of Art, held at the Museum and Art Gallery, proved not only satisfactory in a general sense, but evinced a marked advance in modelling. In this, perhaps, the specimens of applied design reached the higher water-mark in comparison with the figure studies. This is not a little gratifying; for, although in these days it is trite enough to say that applied-art teaching is of the highest importance, there is still in many quarters an obstinate preference for a dilettantism that trifles far too much with painting, to the detriment of those arts which minister to the daily needs of all classes.

The exhibition included several good designs for lace curtains. These at once found due recognition, both for their own individual merit and for the interest attaching to them from the important position held by Nottingham as a lace centre. The weakest part of the whole exhibition—if we may introduce a discordant note—was a collection of posters, whose somewhat large dimensions served only to accentuate the bad qualities of their conception and treatment, to say nothing of faulty drawing.

Among the most promising students at the School is Ernest G. Gillick. He is responsible for the design for a bandstand of which a detail is illustrated here. It is a useful piece of work, displaying, besides certain good decorative devices, a knowledge of the fitness of things. Mr. Gillick's original model is now at the Paris International Exhibition. Another student, Joseph Else, is equally successful, as is proved by his modelled fire-dog and his designs for lace curtains.

We are indebted to the Head Master of the School of Art for the photographs of the exhibits here reproduced.

W. K.



FIRE-DOG MODELLED BY JOSEPH ELSE

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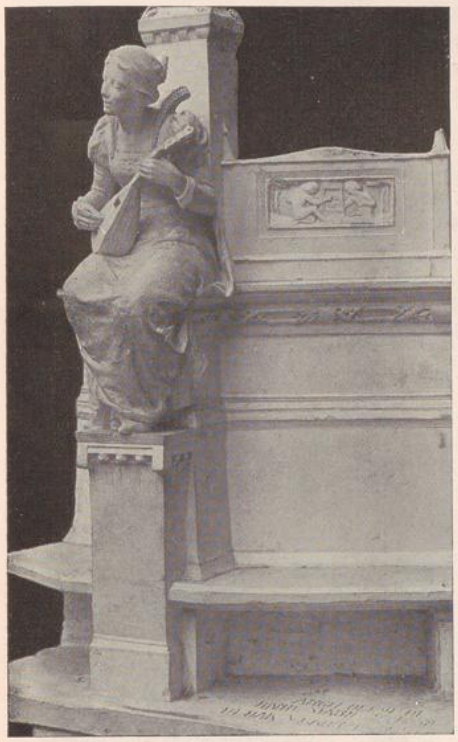
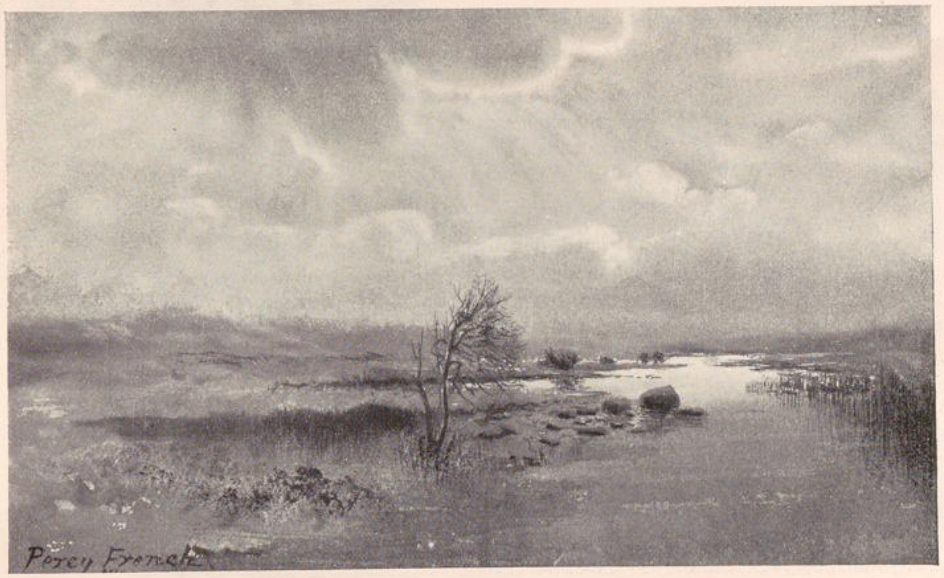


DETAIL OF A BANDSTAND DESIGNED BY E. G. GILLICK
(See Nottingham Studio-Talk)

DUBLIN.—The two principal events since last I wrote have been the Exhibitions of the Water-Colour Society and of the Royal Hibernian Academy. The forty-sixth Exhibition of the Water-Colour Society brought forward some refined and interesting work—the lady exhibitors being well to the front. Miss Rose Barton's "Street-scapes," with their delicate atmospheric effects, are always charming. Miss M. A. Butler is another Irishwoman whose work is familiar to the *habitués* of London galleries. Her pictures, as well as Miss Rose Barton's, are often seen on the walls of the Old Water-Colour Society, and the trustees of the Chantrey Bequest recently bought one of her pictures for the Tate gallery. She contributed eight pictures to the Dublin Water-Colour Exhibition, in all of which her clear and direct method of handling her subject was observable. Miss Helen O'Hara, who is justly praised for her beautiful transparent wave effects, was represented by only one study in her familiar method—a sea piece entitled *a Rising Gale;* but she gave us two or three pleasant landscapes, in which she showed that she can sympathise with Nature in her milder moods.

Miss Lynch, as usual, confined herself to interiors, and to colour harmonies in which pure vermilion is the dominant note. She was even more successful



LANDSCAPE BY PERCY FRENCH

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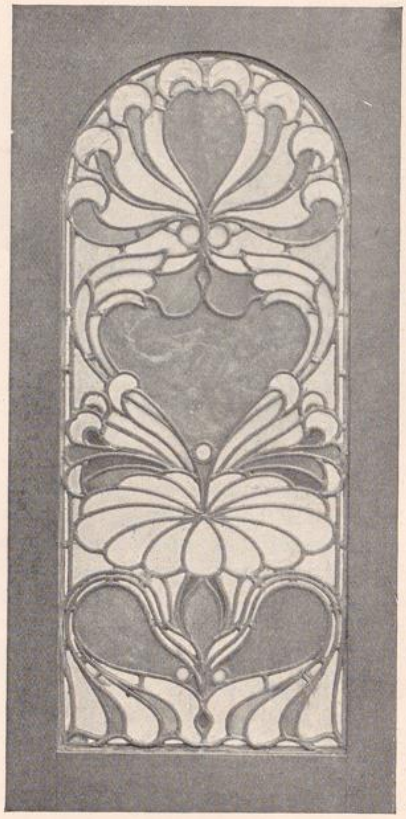
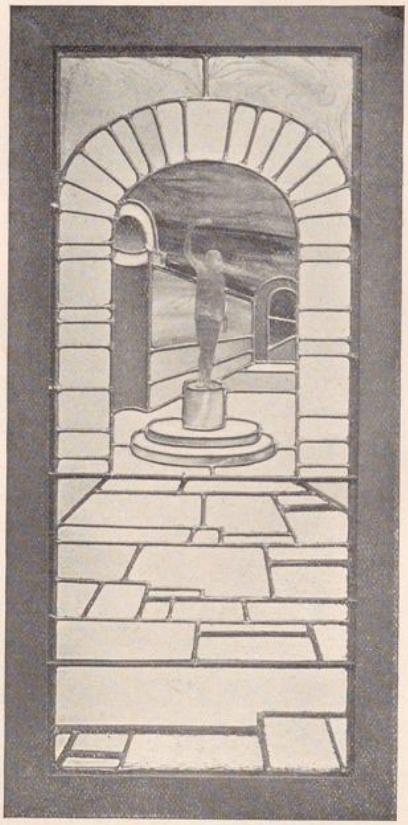


LEADED GLASS MOSAIC BY STEPHEN ADAM & SON
(See Glasgow Studio-Talk)

than usual in the four pictures exhibited this year, all of which were, I think, sold. This was so essentially a ladies' exhibition that I find I have made but few notes with regard to the male exhibitors, who were, indeed, both outnumbered and outclassed by their feminine rivals. Mr. Bingham MacGuinness, however, deserves more than a passing mention. He is one of the most distinguished as well as one of the most facile of our water-colour artists, and showed several landscapes in which the skies were beautifully luminous, the effect being obtained without any apparent effort.

The exhibition of the Royal Hibernian Academy, which is open as I write, is smaller in quantity this year than usual, and alas! I fail to see that rise in quality which could be wished. Is it that the Irish artist—like the Irish writer, the Irish soldier, and the Irish labourer—is inevitably foredoomed to migrate to England, the land where there is gold, or is it that the Royal Hibernian Academicians have reached the stage of old fogeyhood, and cannot attract younger men to their relief. I do not know, but the fact remains that few of the pictures displayed each year on the walls of the Royal Hibernian Academy reach the level of mediocrity, while of the existence of any community of thought, or similarity of ideal amongst the exhibitors, there are no traces whatever. Good pictures are occasionally to be found amongst those exhibited, and among the best of the R.H.A.'s is undoubtedly Mr. Nathaniel Hone, who still refuses to break new ground, and gives us three or four of his strong and breezy impressions, in all of which his characteristic force and abhorrence of detail and the British Philistine are equally



LEADED GLASS MOSAIC BY STEPHEN ADAM & SON
(See Glasgow Studio-Talk)

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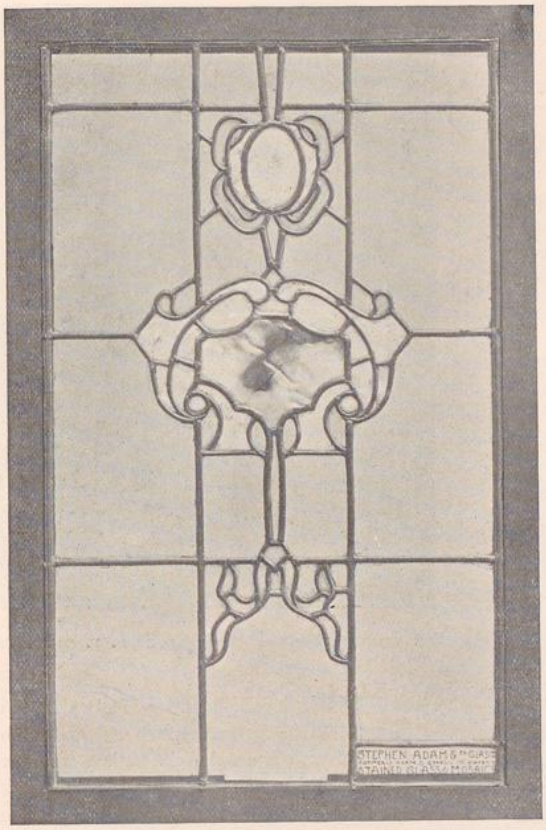

DOMESTIC LEADED GLASS BY STEPHEN ADAM & SON
(See Glasgow Studio-Talk)

visible. He is perhaps best when he paints the sea. Along with Mr. Hone's landscapes and seascapes, Mr. Walter Osborne's portraits stand out from amongst the other pictures with a marked air of superiority. Of Mr. Charles Stuart's three large pictures that representing deer by moonlight, entitled *A Midnight Raid*, is perhaps the best. Mr. R. T. Moynan has an ambitious work, entitled *Rescue*, representing a scene in a burning room. The picture, however, is not altogether pleasing; there is a want of movement about the fireman, and the whole thing is more like a *tableau vivant* than a bit of real life. Mr. Bingham MacGuinness shows two pictures. The smaller, a view in Dorset, is pleasant; the large one near it, a view on the Kocker, is a little freakish in its perspective. There are two portraits by Mr. Hugh de Glazebrook, the most important being one of Miss Forbes Robertson; while of the remaining pictures by Irish artists, those by Mr. J. Johnston Inglis—an effect of bright sunshine in a hayfield—and Mr. Jack Yeats—entitled *The Big Pedlar*—are the most interesting.

Mr. Percy French has just spent a few weeks in Dublin, after a tour in the



LIBRARY TABLE TOP *(See Glasgow Studio-Talk)* DESIGNED BY JOHN JAMES BURNET, F.R.I.B.A.

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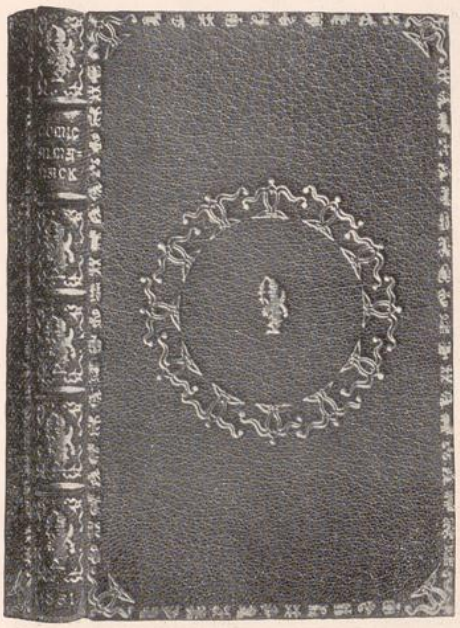
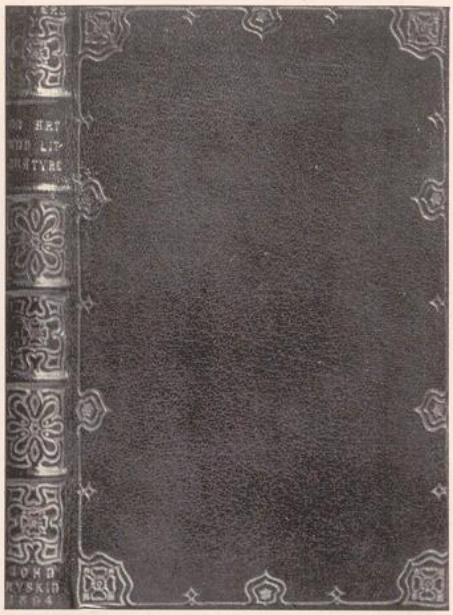
West of Ireland, where he has completed a number of interesting works. Our illustration is a reduced sketch of one of his new pictures which will be exhibited in London shortly. E. D.

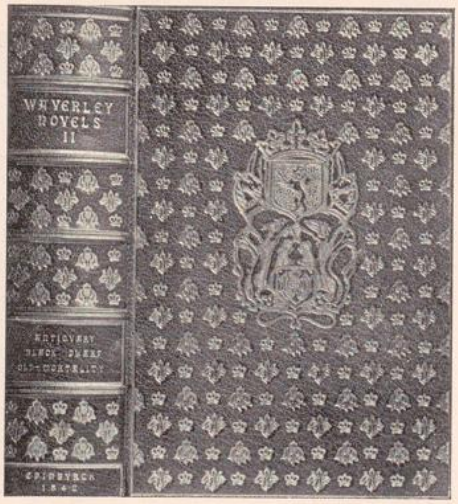
GLASGOW.—We have pleasure in giving herewith reproductions of some recent stained glass by Messrs. Stephen Adam & Son, who have done and are doing much noteworthy work. While they cannot be said to have departed from the accepted traditions which usually govern the design of stained glass, their work is throughout distinguished by soundness of treatment based on a wholesome and intelligent appreciation of the limitations of the material in which they work. They recognise that mere manipulation of glass is not necessarily art,—that a higher standard of art, and infinitely better results are attained if design and execution are modified by the simple rules the material renders possible. To attempt to make more of any medium, whether it be glass, metal, marble, or wood, than the natural material is capable of expressing is to destroy the truth in it, and no painstaking application of mechanical processes can increase the jewel-like translucent qualities of glass that is good in itself. Of Messrs. Stephen Adam & Son it can be said with truth that in their work they endeavour to cultivate the purity and principles of earlier work, and by a careful avoidance of the doubtful methods which brought about the decay



BOOKBINDING DESIGNED BY FRANCIS H. NEWBERY



BOOKBINDING DESIGNED BY D. Y. CAMERON



BOOKBINDING DESIGNED BY D. Y. CAMERON

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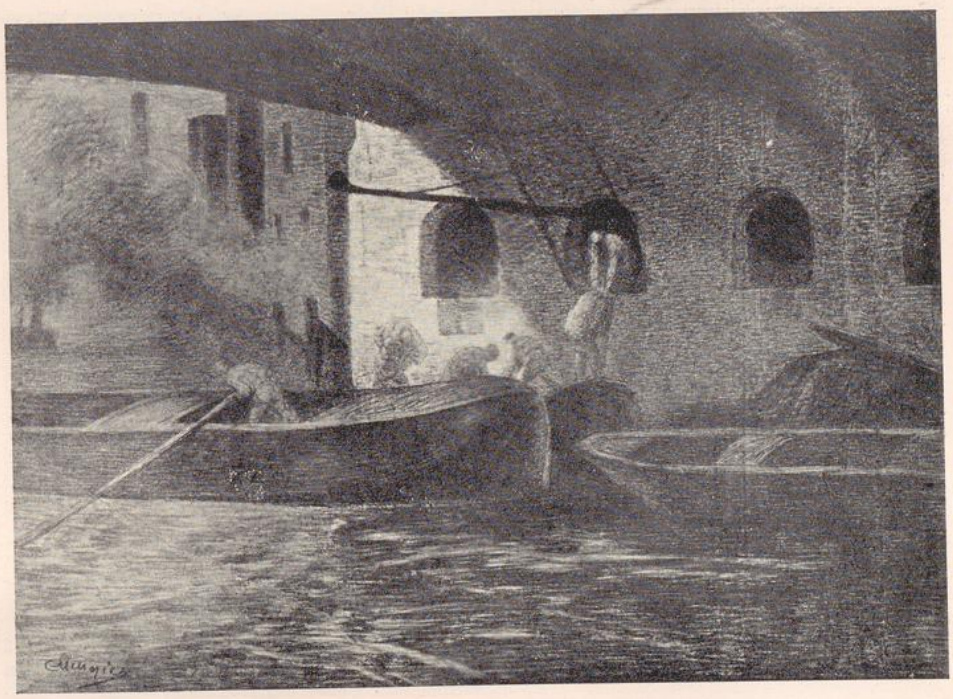
of glass staining in the 17th century, and by the judicious selection from the modern scale of good pot-metal colours, they succeed in emulating its beauties.

Mr. John Guthrie has recently designed a simple but very pleasing piano-case. The good proportion, plain surfaces, few, simple mouldings, and absence of mere ornament deserve notice.

It is encouraging to remark the increasing number of people, who, having the means, possess also the taste to have furniture specially designed for them. The piano, which is part of a scheme carried out for Mr. Rowat of Paisley, was made by Winkerman.

We illustrate three fine bindings, in every sense creditable to designers and craftsmen. Perfect technique and dexterity of manipulation cannot in themselves atone for a scheme of decoration that would not be less inappropriate on a metal plaque, but the designs by Mr. F. H. Newbery and Mr. D. Y. Cameron show a commendable reticence, and obedience to the conventions of the craft. Messrs. James MacLehose & Sons, of Glasgow, who executed the bindings, fully recognise that the decoration of the finished book is by no means the chief purpose of the binder, and attach due importance to these other qualities which make a book of intrinsic value pleasant not only to look upon, but also to handle and to read. In the *Comic Almanack*, Mr. F. H. Newbery has been successful, by the use of fool's cap and bells and zodiacal symbols, in combining decorative effect with an appropriate illustration of the contents that does not sacrifice beauty to the mere expression of ideas. The library table top is worked in inlaid leather. A notable feature is the decorative effect of the lettering ; the characters are based upon the best precedent, and are free from vagaries. The three centre figures were designed by Mr. Newbery, and were not stamped from blocks, but worked by the hand with small bookbinder's tools.

PARIS.—The sixteenth annual exhibition of the Société de Pastellistes Français was hardly so successful as its predecessors. Can it be that the public has grown tired of seeing this continual succession of large collections of work all done in the same



"THE THAMES" BY CONSTANTIN MEUNIER

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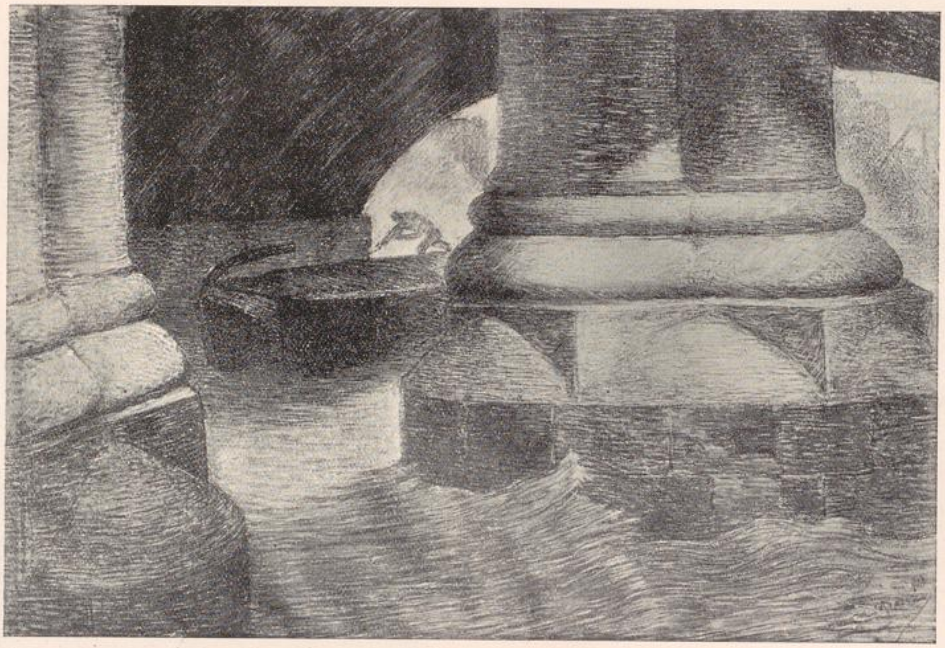
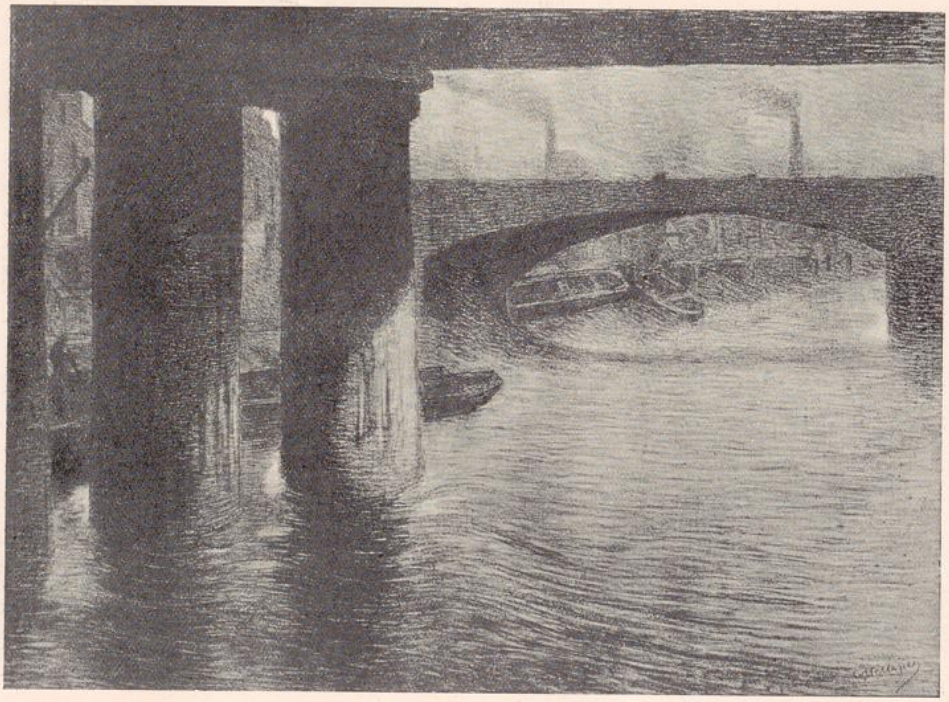


"THE THAMES" BY CONSTANTIN MEUNIER



"THE THAMES" BY CONSTANTIN MEUNIER

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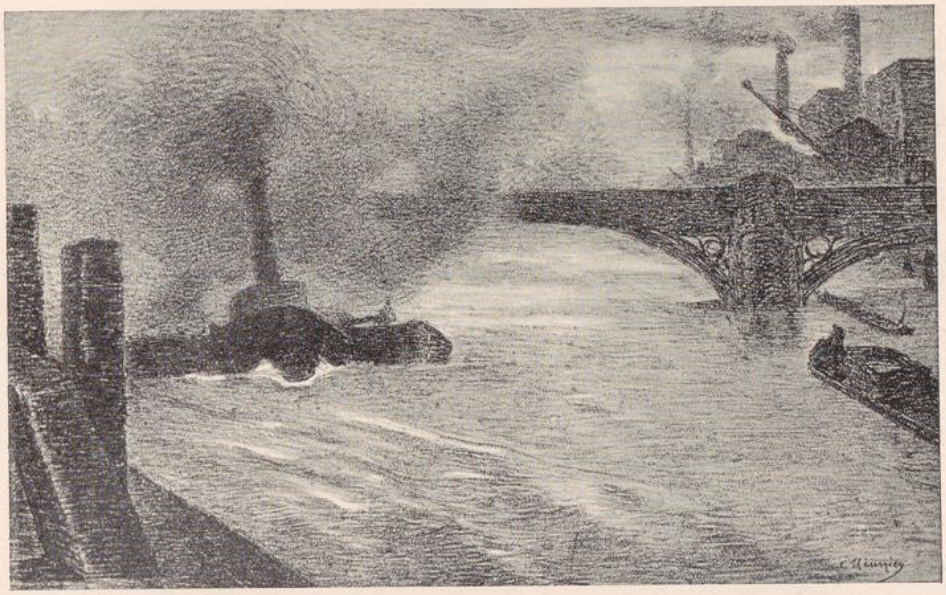

"THE THAMES" BY CONSTANTIN MEUNIER

manner? Or should the comparative failure of this year's display be ascribed to the fact that the opening fell just on the eve of the inauguration of the Universal Exhibition? However it be, one thing is certain: the display aroused only a moderate degree of interest among artists and amateurs alike.

Some of the exhibitors, however, deserved better treatment, notably Albert Besnard, Gaston La Touche, Helleu, René Ménard and Aman-Jean. M. Besnard, both in his portraits of women and in his *fantaisies*, styled *Automne*, *Sourire* and *Printemps*, showed himself the same bold colourist as ever, carrying the pastellist's art to its uttermost limits, yet never going beyond them. From M. Gaston La Touche we had several beautiful things, such as the *Livre d'Images*, and his evocations of the eighteenth century, of which the *Souvenir de Carnaval*, with its remarkable effects of light, is a good example. M. Helleu sent some absolutely delightful portraits of ladies and young girls, and M. René Ménard five landscapes full of style and character, and quite remarkable in point of *technique*. M. Aman-Jean was represented by a fanciful series—*Les Oranges*, *L'Œillet* and *Le Violon*, conventional, yet bold and suggestive in colouring, and instinct with delicacy and grace.

Let me also mention the works contributed by MM. Léandre (a finely conceived landscape, *Le Vieux Domaine*), Desvallières, Eliot, Noyal—the latter always too much like himself—and Thévenot with his solid and well-executed portraits, notably that of the *R. P. Minjard*. As for the portraits or the nudes of MM. Callot, Axelette and Dubufe the less said the better. The poorest sort of chromo-lithography, designed to catch the eye of the coarsest sections of the public, is the only thing to which they can be compared; indeed, they are not even good enough to be put on the outside of a box of matches.

This year we have only one *Salon*—that of the Société des Artistes Français—which is quite enough, perhaps even too much! A few works there are, however, amid this mass of mediocrity which attract the attention of the impartial critic. *Les Pêcheurs, Amsterdam*, by M. Emile Wery, is a painting that has deservedly won the admiration of every artist. This fine work—which is perhaps a little too large—has something grand and at the same time something *intime* about it, and reveals rare gifts on the part of its author. We shall hear more of M. Wery, for he will go far.

Praise is also due to the efforts of M. Jules Adler

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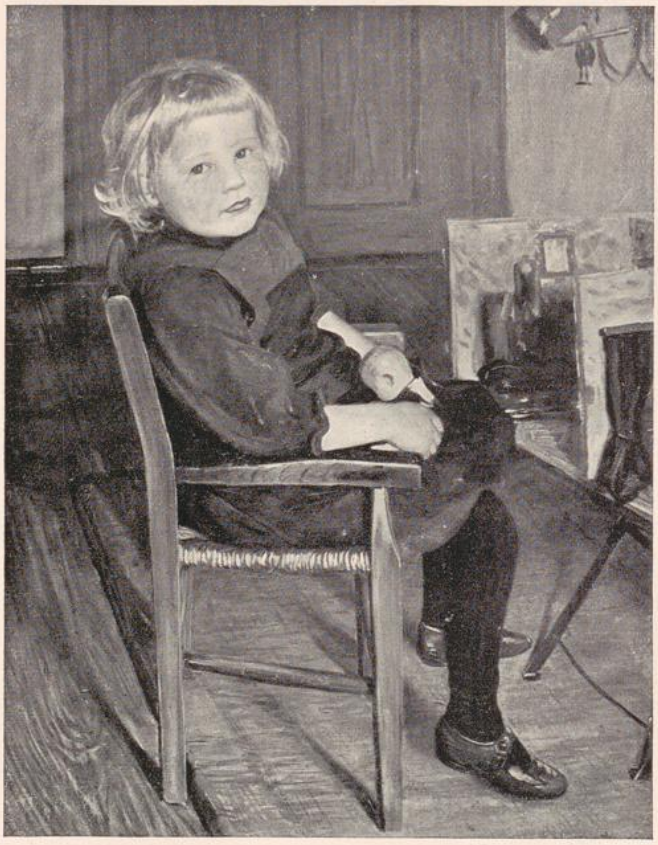
(whose *Le Creusot* is a powerful and tragic production), M. Duvent, Mlle. Angèle Delasalle, Charles Sims, Albert Laurens and Paul Chabas, all of whom, in their various ways, show true artistic feeling, and an earnest desire to get at the root of things and to imbue their vision of life with individuality and sincerity. Their works refresh and console one somewhat after all the pretentious puerilities, the stale "anecdotes," the sham history, the *fantaisies* without a spark of fancy, which abound in these galleries.

Among the engravings the first place must unquestionably be assigned to the etchings by M. Edgar Chahine, which are simply astonishing in their sharpness and sense of reality. The plates entitled *La Terrasse*, *Le Château-Rouge*, and *Vieille Femme* are notable illustrations of modern life, rendered with remarkable expertness. I must not forget to mention the second part of the *Procession des Rois Mages* by Bennozzo Gozzoli, engraved by M. Jean Patricot, or the collection of wood-blocks by the lamented A. Léveillé, "after" works by Rodin.

The four drawings by Constantin Meunier, entitled *The Thames* and reproduced here, were displayed at the Exhibition of the "Société Nouvelle de Peintres et de Sculpteurs." Their force and character and suggestion entitle them to a special place in the art record of the great sculptor, who, as everyone knows, is a draughtsman of great vigour.

The "centennal" and "décennal" displays of painting and sculpture at the Universal Exhibition have provoked discontent, the jury having reserved for themselves an unduly large share of space.

G. M.



PORTRAIT BY LEOPOLD VON KALCKREUTH

DRESDEN.—Count Kalckreuth has held an exhibition of paintings, drawings, etchings and lithographs at Emil Richter's Galleries. He is not a Dresden artist; yet, I am warranted in sending an account of this one-man-show from Dresden, because it was put together here, and will probably start from here on a tour through a number of cities. Prof. Kalckreuth's name is already familiar to readers of THE STUDIO, and mention has been made before of the circumstance that, from being head of the artists' club, Karlsruher Künstlerbund, he has now been called to a leading position in the art world of Stuttgart.

The exhibition was a record of the progress made during the last ten years, and it proved that the artist, thus far, has been a child of his times, inasmuch as he has in turn aimed at several of

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NIGHT EFFECT ON THE SCHELDT
FROM A PAINTING BY P. J. CLAYS

(See Brussels Studio-Talk)



PORTRAIT BY LEOPOLD VON KALCKREUTH

the various ideals which latterly have come to be admired and displaced in rather rapid succession. Kalckreuth's best efforts, being already in possession of the galleries at Dresden, Weimar, Munich, and elsewhere, were of course not to be seen in this collection.

Naturally the paintings, done during a space of ten years, at a time of life when one's artistic codex has not yet been firmly established, were unequal. For the rest, the interiors and portraits are undoubtedly the best things Kalckreuth has painted, and among them are found some truly admirable pictures. His models are to a very great extent his children. It is perhaps not difficult for him to produce striking likenesses of the faces he knows so well. But he does far more than that. He has a wonderful capacity for making a picture out of a portrait, and he arranges his subject so as to obtain a beautiful harmony of colours with it. His portraits of children are especially welcome by reason of the fact that their presentment of the charm of babyhood has not the least trace either of affectation or of the "pretty-pretty."

H. W. S.

CHRISTIANIA. — A sign of how the interest in artistic books is expanding itself over the earth is found in the fact that the people of Christiania have got up a society for "promoting art and taste in Norwegian books." The society intends to hold meetings and publish books for its members. The first book will be an edition of an old Norwegian folk-song, "The Draumkvae," under the direction of Gerhard Munthe, one of the most prominent Norwegian painters. THE STUDIO has given an account of his work in a previous issue. The president of the society is Dr. Hans Reusch, of Christiania.

BRUSSELS.—Several important works, lately acquired by the Government, have been placed in the Musée Moderne. They consist of the late Alfred Verwée's celebrated painting, *L'Embouchure de l'Escaut;* a large pastel by Fernand Khnopff, entitled *Memories*, representing girls playing tennis; a little picture by Joseph Stevens, *à la Forge*, and a lovely thing by Alfred Stevens—*Fleurs d'Automne*, the gift of M. Ch. Cardon.

The Government has also purchased three judiciously-chosen pictures by the deceased landscapist, Th. Baron, from among his works recently exhibited in the two galleries of the Cercle Artistique. They worthily represent the artist's strong and earnest manner.

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This remarkable exhibition was the last of a long series, displayed from week to week at the Cercle. Among the best things to be seen there were the studies by the architect, Van Ysendyck, for the restoration of the Église du Sablon, in Brussels; the decorative sketches by Professor Stallaert (of whom M. Vautier has painted a life-like portrait); the numerous and varied landscapes of MM. Blieck, Matthieu, Gilsoul, Wytsman and Kegeljean; the portraits by MM. Vanaise and Gouweloos; the sculptures by MM. Dillens and De Tombay; the drawings by J. B. Meunier, the engraver; and a new work by G. M. Stevens—*Filles de Rois*—quaint and uncommon in colouring; also several portraits and landscapes from the same hand, seen recently at M. Stevens's exhibition at the Maison d'Art.

The sudden death of the well-known Brussels landscapist, F. Binjé, has been a sad blow to his fellow artists, with whom he was very popular. After his first amateur efforts, M. Binjé soon took a prominent place among our water-colourists, side by side with his friends Stacquet and Uytterschaut. A few years since he began to paint in oils, with marked success. His work is distinguished by delicacy of sentiment and bold colouring.

On page 123 is reproduced a very beautiful picture by P. J. Clays, who died recently, at the age of 83, and whose fame as a painter of calm water and quaint boats is known to everybody who loves art.

A monument is to be erected in memory of the animal-painter, Alf. Verwée. It will be executed by the sculptor Ch. Vanderstappen, Director of the Brussels Academy of Fine Arts. The memorial will be composed of white stone and Scotch granite.

F. K.

LEIPSIC.—A Spring exhibition at the Art Union, arranged by Ernst Arnold of Dresden, attempted to make known to the public the net results, so to speak, of all that has been achieved in German painting since the recent revival. Sometimes preceding generally following French vicissitudes, German art has within the past fifteen years or so jumped from one "ism" to another, and at the exhibition in question an attempt was made to gather together the best specimens of the "naturalistic," of the "plein-air," of the "neo-idealistic," of all the other periods through which we have been lately rushed. This retrospective collection, had it been completely successful, would have been most interesting and



COMING HOME THROUGH THE FIELDS BY KARL BANTZER

(See Leipsic Studio-Talk)

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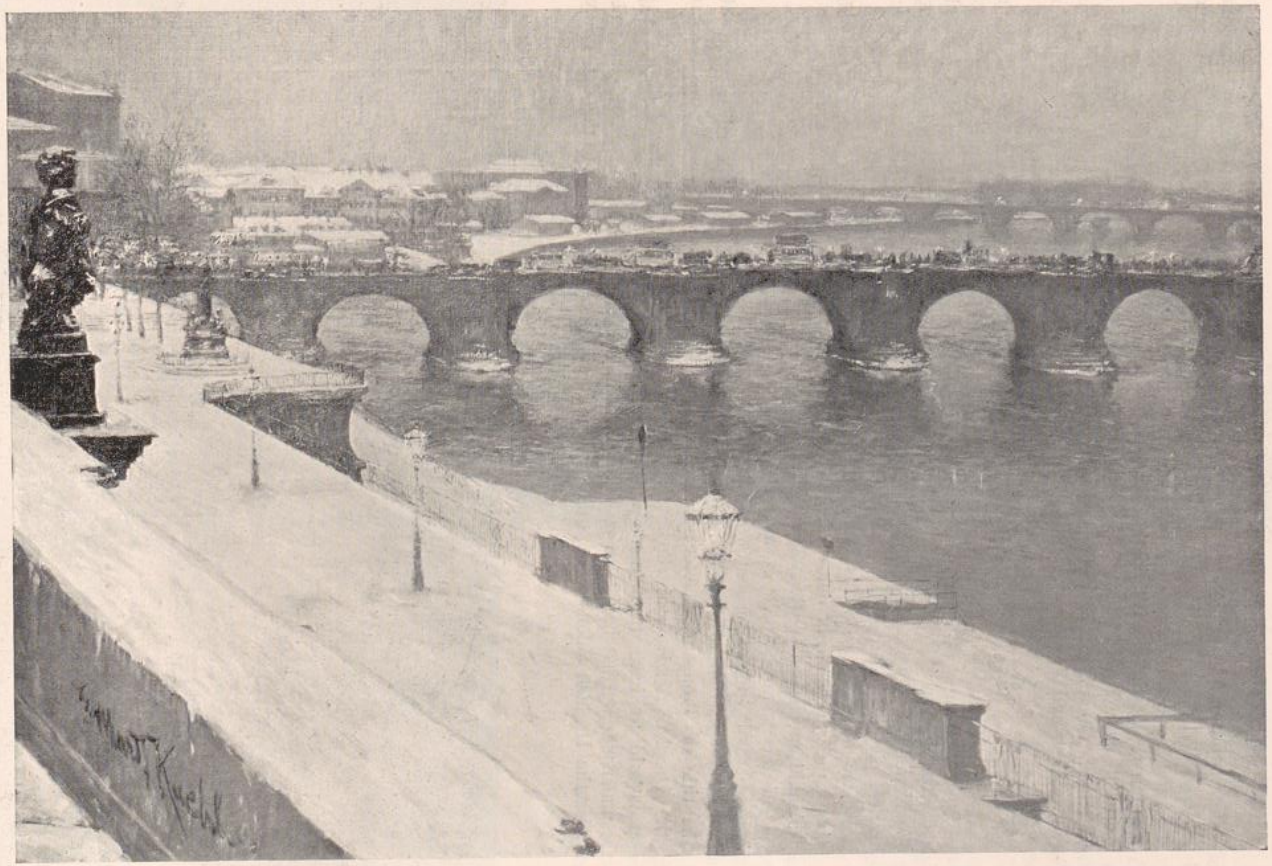

"DRESDEN IN WINTER." FROM
A PAINTING BY GOTTHARD KUEHL

instructive, but unfortunately it by no means achieved its object. What it did do was to present a very good picture of the work produced at Dresden within recent times. All the leading Dresden artists, Bantzer, Baum, Bendrat, Fiedler, O. Fischer, Kuehl, Offermann, F. Rentsch, W. Ritter, Sterl, Stremel, and Zwintscher, were well represented.

Bantzer's most important work, *Communion in a Hessian Church*, has recently found a lasting home in the National Gallery at Berlin; he also has an historical picture in the famous Dresden Gallery. Recently he has turned his attention more to landscape work, and at our exhibition were four splendid specimens, of which a twilight scene bears off the palm. Kuehl is also represented in several public galleries. He played an important part in Munich (where he received the title of Professor) before he was called to the Dresden Academy in 1893. His appointment is said to have been made with the express understanding that he was to preside over and raise the Dresden Salons to a position equal to those of Munich, and the two exhibitions of 1897 and 1899 have certainly secured him much fame.

Professor Kuehl is a native of Lübeck, one of the picturesque old Hanse towns, and he has perhaps been more successful with Lübeck interiors than with anything else. Since he has been in Dresden he has devoted much attention to hunting up picturesque bits here. His painting of the old bridge over the Elbe, done in twilight with the street lamps lit, as he sees it during winter afternoons from the window of his studio, is a very effective and good picture. He has repeated it with slight variations several times, and the best copy was bought by the Dresden Gallery.

H. W. S.

STOCKHOLM.—The Swedish artist who has done most in the way of developing industry into a fine art in Sweden is Mr. A. Wallander. Strange to say, Mr. Wallander merely by chance found this rich field for his abilities. He had up to this date entirely

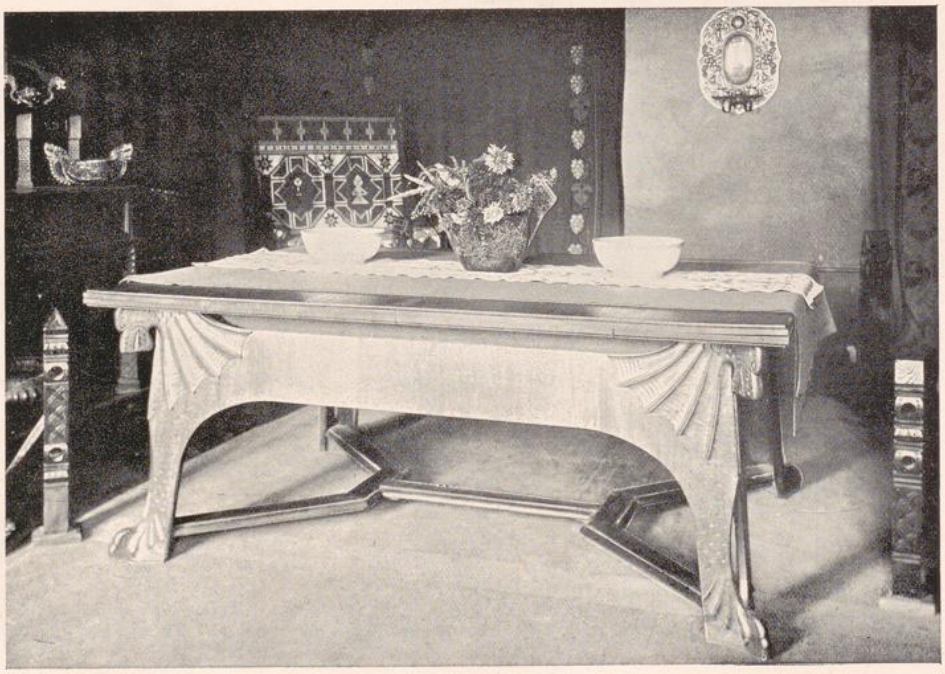

TABLE IN OAK DESIGNED BY A WALLANDER

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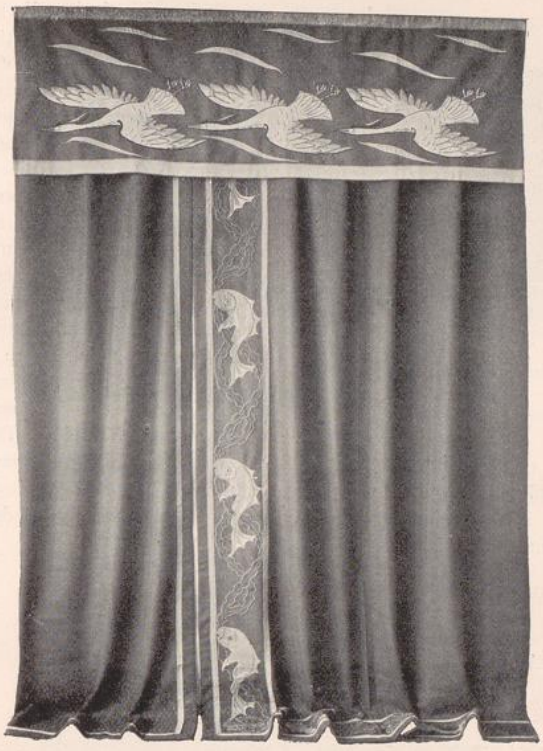

DOOR HANGING IN CLOTH APPLIQUÉ WORK — DESIGNED BY A. WALLANDER

devoted his time to the naturalistic art of the day, but after his first exhibition of ceramic works the director of the largest ceramic manufactories of Sweden, Rörstrand, near Stockholm, made him their artistic adviser. After four years a wonderful development of the artistic work of this manufactory is evident.

Not satisfied with this single line of art industry, howsoever attached he was to it, Mr. Wallander soon began to make use of his ideas also for tapestry, and later on for furniture, adapting in many cases his favourite motives, the familiar northern birds and foliage, and flowers.

S. F.

HAMBURG.—For some months past the modern pottery-ware from the workshops of Hermann Mutz of Altona has been exciting no little sensation among amateurs and connoisseurs, on account of its coloured glazing, which surpasses anything of the kind hitherto produced in Germany. Meanwhile Herr Mutz, aided by his son, Herr Richard Mutz, has carried his experiments forward in various directions with the happiest results. His latest productions reveal great ingenuity of form, added to extreme richness of colouring. They are designed with full regard to their utilitarian purpose, and the various shades of colour are obtained by means of delicate glazing. Quite novel are the little clay vessels, which are intended to replace the old glass finger-bowls for the dinner-table. This is a distinct improvement, for the clay bowls with their bright polychrome hues both inside and out are very decorative, and, when filled with water, have a charming effect. We give reproductions of some of this new ware.

The special merit of these productions lies in this: they are the direct outcome of a genuine handicraft, and have been evolved as the result of long years of practice. They are admirably designed for the purpose for which they are intended, and their material has in no way been distorted from its legitimate use.

The directors of the Musée des Arts-Décoratifs



POTTERY-WARE FINGER-BOWLS — BY HERMANN AND RICHARD MUTZ

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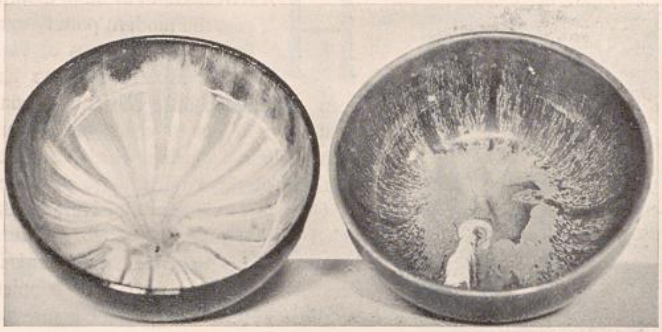

FINGER-BOWLS BY HERMANN AND RICHARD MUTZ

in Paris have lately purchased specimens of the Mutz pottery, as being genuine examples of Hamburg applied art, and the authorities at the Hamburg Kunstgewerbe Museum have done the same.

W. S.

MELBOURNE. — The First Annual Exhibition of the Yarra Sculptors' Society was opened on the 29th December, 1899. The Society is entering its second year, and promises to be a very hardy one. The chief object claimed by its members is to foster the love of sculpture and create a demand for it amongst the people of Melbourne, and with this view they have provided students with facilities for the study of modelling, &c., by the formation of classes for the study of sculpture in all its branches.

So far in Melbourne there has been a lack of interest in the plastic arts, and the founders of the Society hope, by the gathering together of all the work by the leading sculptors of Victoria, to create in the public the desire to decorate their buildings and ornament their recreation grounds with works by the various Australian sculptors.

Thirty-one of the 139 exhibits were sculpture, and foremost among them in executive power and in the interest of its psychological aspect was Mr. C. Douglas Richardson's *Genius and the World*, designed for reproduction in marble. Genius is represented by a young man in the first strength of youth and high aspirations who, seeing his goal, strives to free himself from the enslaving influence of the World. This is personified by the beautiful supple form of a woman, whose outward charm exemplifies Virgil's teaching in the "Purgatorio" concerning love, "Yet if the wax be good, it follows not the impression must." Vile and vampire-like, she clings with a tenacity which would drag Genius down to her own level, were it not for the supreme force that enables its possessor to free himself. The interpretation of Mr. Richardson's idea must have presented great difficulties. These have been vanquished by a thorough anatomical knowledge



POTTERY-WARE BY HERMANN AND RICHARD MUTZ

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CENTRE FIGURE OF GROUP "ART AND LITERATURE" BY W. SCURRY

of the human form, long and earnest study, and by that strong embodiment of his conception in the artist's mind, which is the mysterious and life-giving element in all works of art. Mr. Douglas Richardson also showed a good portrait of Sir Thomas Elder. There was a fine suggestion of force in his figure of a man called *Sketch for a statue*, "*Australia unsheathing the Sword*," while his *Basking*, a small bronze figure of a boy basking in the sun, lying on his back, with his arms clasped above his head, is admirable in the realism and delicacy of its modelling and the accuracy of the anatomy. Mr. Richardson's bas-relief, *A Pastoral*, the figure of a graceful shepherd resting on a branch of a tree and playing on a pipe, with his sheep at his feet and wandering over the hillside, was delightful in its poetic treatment; he also showed two other reliefs, the original sketch designed for the pediment of the "Age" Office, a group of three figures representing *Literature*, and a design for the *King's Musketeer*.

Mr. C. Web-Gilbert exhibited two heads in marble, a good portrait of *Macpherson Robertson, Esq.*, together with the portrait of *A Lady*, and a clever and characteristic head in terra-cotta, called a *Type of an Australian Girl*, a very fair type, too, with a bright and self-confident expression, and a glance suggesting quick, but rather superficial power of observation. The *Bacchanalian Head*, by the same artist, is also a clever and expressive study.

John Bull, Junr., was the head of a boy, a clever study, modelled with good observation and evident



"GENIUS AND THE WORLD" BY C. DOUGLAS RICHARDSON

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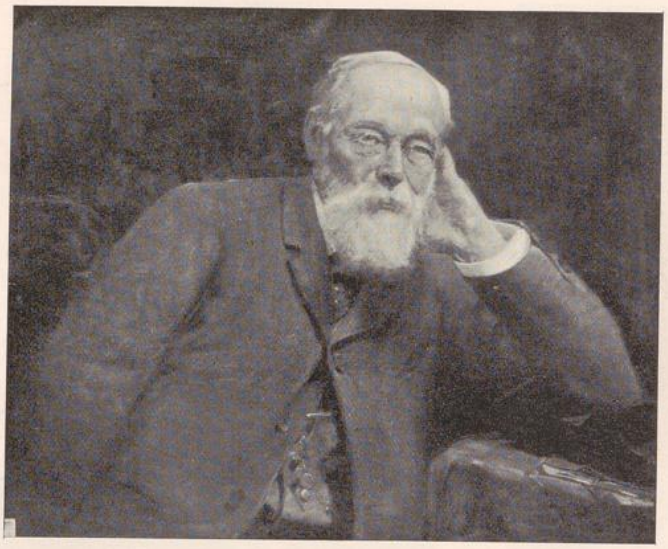

A MAN IN GREY — BY F. BROWNELL, R.C.A.

sympathy for her subject, by Miss F. E. Ward. The youthfulness of the model, and something direct, and even pugnacious, in the expression, have been happily caught, and give a living charm to the work. *Œnone*, by the same artist, was a clever and graceful work.

The Book of Fate, the statue of a girl, bending over a book on her knee, turning over the leaves with irresponsible hands, by Miss Margaret Baskerville, was a graceful study. The face and head were intellectual, the expression full of thought, and the whole conception gave evidence of careful and sincere study. Miss Baskerville also showed a bas-relief, *The Mermaid's Song*.

Mr. C. Wardrop was represented by a very good portrait bust of the *Rev. A. C. Wade*. Mr. W. Scurry was represented by the centre figure of a group, *Art and Literature*, designed for the front of the Bendigo Art Gallery, while works of merit were contributed by other members of the Society.

Some especially good wood carving was exhibited by Mr. Louis J. Godfrey, and it proved what can be accomplished by one who is master of his tools and the possessor of a wonderful amount of patience. Another good example of carving was the work of Mr. H. F. Dunne, two panels carved in walnut for a cabinet. M. B.

CANADA. — Canada's present interest in affairs in South Africa somewhat eclipsed the interest in the Twenty-first Annual Exhibition of the Royal Canadian Academy, held this year at Ottawa, and the attendance was small. Of the sixty-six Academicians and Associates only thirty-two were represented, the total contributions being a little over half those of last year. There was little evidence that any very special effort had been put forth by the artists themselves to make the display in any way remarkable. One may, however, make favourable mention of the



THE SINGING LESSON — BY F. E. CHALLENER

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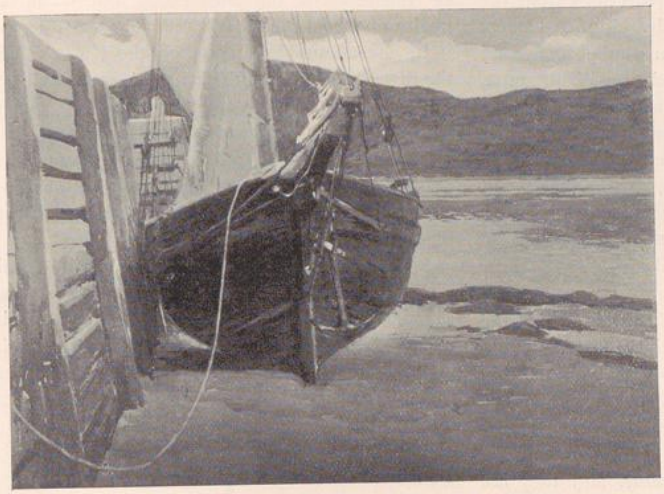
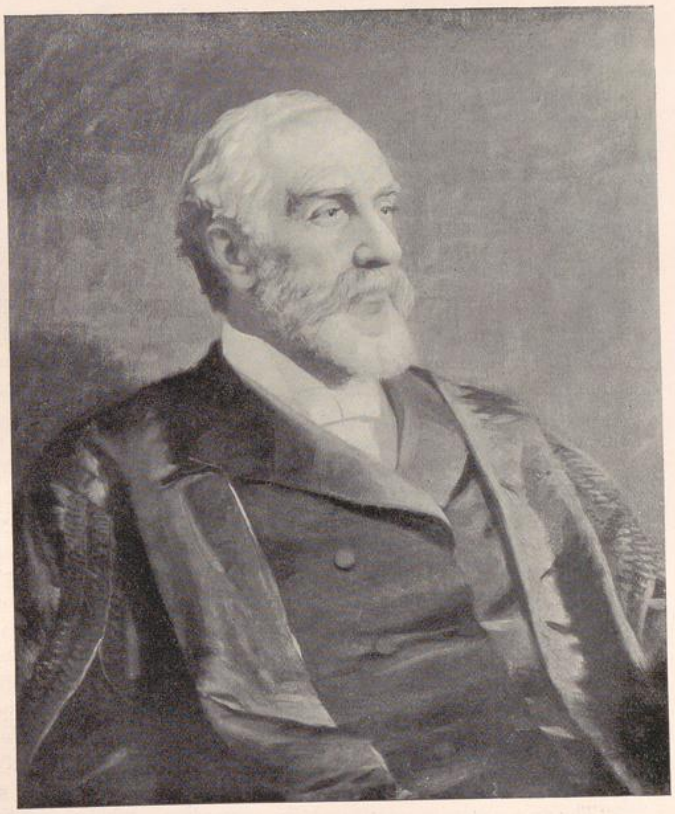


"THE BLACK SCHOONER" FROM A WATER-COLOUR BY W. BRYMNER

following works: A full-length portrait of *Chief Justice Teck*, by the President, Robert Harris; a portrait, also full-length, of *Sir George Kirkpatrick, K.C.M.G.*, by A. Dickson Patterson, R.C.A.; a faithful likeness of *H. Rand, D.C.L.*, by J. W. L. Forster, A.R.C.A.; *A Man in Grey*, by F. Brownell, R.C.A.; E. Wyly Grier's full-length portrait of *E. F. B. Johnston, Q.C.*, with its truthful rendering of character; and several excellent portrait busts by E. Dyonnet, A.R.C.A. All these deserve a hearty word of commendation.

A decorative panel by G. A. Reid, R.C.A., showed a nude figure, low in tone, standing on the edge of a stream and playing a flute. A tall tree served as a support to the figure and gave strength to the composition. Masses of brilliant clouds in the distance, and rich tones of purples, blues and greens in the background, are reflected in the water. C. E. Moss's old men, in which he excels, were carefully modelled with minute attention to details in the furrows and seams of the weather-beaten faces. *An Auld Licht* and *The Fisherman* were realistic impressions of old age.

The figure-subjects by Miss Muntz were conspicuous features of the Exhibition. In *Eventide*, two typical Dutch figures are represented on a canal path. No importance is attached to the background,



PORTRAIT OF T. H. RAND, ESQ. BY I. W. L. FORSTER

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beyond indicating the varied reflections from the opposite bank. A landscape by Maurice Cullen, A.R.C.A., bathed in the thin sunlight of early autumn, and an *Early Moonrise* by W. Brymner, R.C.A., were other pleasing contributions. The landscapes of Homer Watson, R.C.A., mostly woodland scenes, were distinctively Canadian in theme; *The Black Schooner*, by W. Brymner, R.C.A., was a beautiful bit of colour; and F. S. Challener's *Singing Lesson* contained much good painting. J. G.

TOKIO.—The Spring Exhibition of the Nippon Bijutsuin, the Japan Institute of Fine Arts, has had a fair measure of success. Among the pictures there are two by Mr. G. F. Curtis, an American, presumably a pupil of M. Beisen Kubota. They are entitled *Spring Sea* and *Winter Morning*, and they are attractive for two reasons: partly because the artist is a foreigner, and partly because he works admirably for a foreigner. There are also some good pictures by Messrs. Gyokudo Kawai, Taikwan Yokoyama, Shunso Hishida, Kogyo Terasaki, Toshikata Midzuno, Tomone Kobori, Gekko Ogata, and Kwanzan Shimomura, all of whom take their subjects from Japanese ballads, and try to express concretely the meaning implied in each song.

The Hakubakwai—a society of Japanese artists who paint in European methods—recently held its annual exhibition at Uyeno, and much interest was excited by Mr. Shinya Watanabe's *Fisherman's Wife*, and by other paintings of a realistic tendency. Mention must also be make of Shukei Naganuma's bronze statue of Prince Tadamasa Mori, former lord of Nagato. It is a life-sized statue, and it represents the great man on horseback, dressed in his *jinbaori* (a military cloak without sleeves) and his *jingasa* (or military hat).

I. S.

REVIEWS.

The History of Gothic Art in England. By E. S. Prior, M.A. (London: Bell & Sons.) Price £1 11*s.* 6*d.*—This history of Gothic art is a most valuable addition to Architectural literature. Mr. Prior undertakes to prove that our English art was a monastic development of our own traditions, whereas the French style was secular. While acknowledging many important interchanges of ideas, as at Canterbury and Rouen, Laon and Westminster, he sums up by saying:—

"The two countries were as sisters, succeeding as coheiresses of the same estate, but taking no wealth one from the other."

In the admirable chapter on the Church Plan the divergence of the English and French Gothic is clearly illustrated by comparison of the typical plans of old St. Paul's and Notre Dame.

Mr. Prior's view of the vexed question of the origin of the pointed arch is, that it was English and based on a structural expediency arising from the transitional style.

Mr. Prior accepts the usual divisions of Gothic architecture and further defines the 13th Century as "sculptural," the 14th as "romantically decorative," the 15th as "vigorously architectural," and his arguments and illustrations bear out these definitions. He points out that the development and over-lapping of these styles was due to religious causes and local conditions. For instance, while the Benedictines were still building their romanesque nave at Peterborough, St. Hugh began his great work at Lincoln, and before the "decorated" Choir of Selby was finished, the Gloucester mason had, in 1337, achieved the purest Perpendicular.

The summit of Gothic Art was reached in the Angel Choir at Lincoln, a town so situated as to be geographically the meeting point of all the local styles of our English work, which Mr. Prior takes immense pains to define.

The various reasons given for the decline of Gothic Art are of unusual interest—the decay of monastic influence, the rise of individualism with the increased prosperity of the country, and, finally, in 1348, the Black Death—all tending to lower the high standard reached in 1300.

It is impossible in the short space at our disposal to follow Mr. Prior through his varied, if somewhat complex, arguments on the growth of the English styles. His book is not easily read or digested, and requires a familiarity with our architecture which is too often wanting. But the numerous drawings by Mr. Horsley will help the reader in his task; many of these are excellent, but some have evidently suffered in reproduction. It is difficult to imagine that the drawings of the screen at Christ Church, Hants, or the door-way of the Chapter House at Wells are by the same hand as the view of the Chapter House at York.

It seems a pity that Mr. Prior stops short at the year 1400; there is much work after that date, which would not only make an interesting volume, but would bring the History of Architecture up to Mr. Blomfield's volumes on the Renaissance.

Taken as a whole, the book is a fine and scholarly performance, and it is to be hoped

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that Mr. Prior's exposure of the many so-called "Restorations" will awaken those who read his work to the necessity of a strong stand against the wanton destruction of our national monuments.

ALFRED LICHTWARK'S *Palastfenster und Flügelthür*. (Berlin: Bruno and Paul Cassirer.) Price 3 marks.—Professor Alfred Lichtwark, Director of the Public Gallery of the Kunsthalle at Hamburg, has been actively engaged for years past in attempting to awaken and spread a feeling for real art, especially among the middle classes. His numerous writings have made his name—and, what is still better, his views—popular. The present *brochure* deals with two architectural details which have tended to spoil many of our modern German buildings. The author attacks the radical error of constructing monumental façades and putting in elaborate windows, which, adapted as they might be to the palatial style of Italy, are quite out of place in the middle-class house of to-day, and this without any regard for the actual requirements of the building. He also condemns the craze for having too many doors in our living-rooms, there being no necessity that they shall all communicate the one with the other. In an unpretentious house, he argues, all this is superfluous, and the doors destroy the unity of the wall-spaces. Professor Lichtwark aptly points to the typical English private house, in which modern needs have not been subordinated to an old-fashioned sentiment. He also draws attention to the excellence of the older middle-class houses in Germany, a style of building which, owing to the senseless mania for destruction, is steadily disappearing. All who are interested in the question of the construction of middle-class houses will read this well-written volume with pleasure and profit.

The Art and Craft of Garden-Making. By THOS. H. MAWSON. (London: B. T. Batsford and G. Newnes & Co.) Since the appearance of *The Formal Garden*, by Reginald Blomfield, we have seen no work on the fascinating subject of artistic gardens to be compared in interest with the one under review. There are numerous excellent books that treat of the varieties of trees and shrubs and the growth of flowering plants, but they fail to dwell, as a rule, upon the selection of sites for, and the arrangements of gardens, upon the details of well designed fences, gates, summer-houses, trellis-work, conservatories, sundials and garden furniture generally. These apparently secondary subjects are of immense importance, and their careful consideration is absolutely necessary in the planning of a beautiful garden.

Mr. Mawson has approached his subject with considerable knowledge of the elements of success in garden-planning, and with excellent judgment in the selection of well-designed details. The architect and the would-be owner of a really satisfactory garden cannot do better than consult his treatise, for it is full of suggestions, some of which will undoubtedly be found useful.

Art in Needlework. By LEWIS F. DAY. (London: B. T. Batsford.) Books upon the embroiderer's craft are numerous. The subject has been dealt with from every point of view, and with so many means of instruction available for the worker, the present age should be more notable for its advancement in the art than we fear it can actually lay claim to be. But, given the desire to do good work, and the time in which to do it, we know of no volume upon the subject that could be of more practical aid to the worker than this excellent handbook by Mr. Day. The numerous illustrations are of especial value, as they are produced upon such a scale that the style and character of every stitch is clearly shown. With such representations as models, letterpress becomes almost a superfluity; and yet Mr. Day's interesting details will be found instructive.

Nos Humoristes. By ADOLPHE BRISSON. (Paris: Société d'Édition Artistique.) Price 12 francs. Admirers of the drawings of Caran D'Ache, J. L. Forain, Hermann-Paul, Léandre Robida, Steinlen, and Willette, will find much to interest and amuse them in the collection which M. Brisson has brought together and upon which he discourses so brightly and entertainingly.

Heraldry in Relation to Scottish History and Art. By Sir JAMES BALFOUR PAUL. (Edinburgh: David Douglas.) Price 10*s* 6*d*. net. This work consists of a series of six lectures delivered by the author in 1898, and is illustrated by a large number of drawings. It is a very readable book, and contains much valuable information and many important suggestions to the artist and craftsman.

Especially interesting are the chapters devoted to "The Art of Heraldry" and to "The Artistic Application of Heraldry." In these days, when crests and coats-of-arms are so largely used, it is necessary that the designer should acquaint himself with the many pitfalls into which he may readily stumble, so that his work may be free from the errors which are so commonly to be found in armorial designs executed in the last century and in the early part of the present one. To this end these lectures may be perused with much profit and advantage.

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AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR

A CATALOGUE COVER.

(A XLIX.)

THE FIRST PRIZE (*Three Guineas*) is awarded to *West Countryman* (Edward H. Atwell, 12, Gay Street, Bath).

THE SECOND PRIZE (*Two Guineas*) to *Malvolio* (Olive Allen, The North Hall, Launceston, Cornwall).

THE THIRD PRIZE (*One Guinea*) to *Ships* (C. Howship, 30, Sebert Road, Forest Gate, E.).

Honourable mention is given to *Pan* (Fred H. Ball), and *Scott* (Lydia Scottsberg).

EMBROIDERED BOOK-COVER.

(B XLIX.)

The FIRST PRIZE (*One Guinea*) is awarded to *The Sergeant-Major* (Walter George, Oakenclough, Limehurst, Ashton-under-Lyne).

The SECOND PRIZE (*Half a Guinea*) to *Bel* (Isobel B. Williamson, 28, Avenue Mansions, South Hampstead, N.W.).

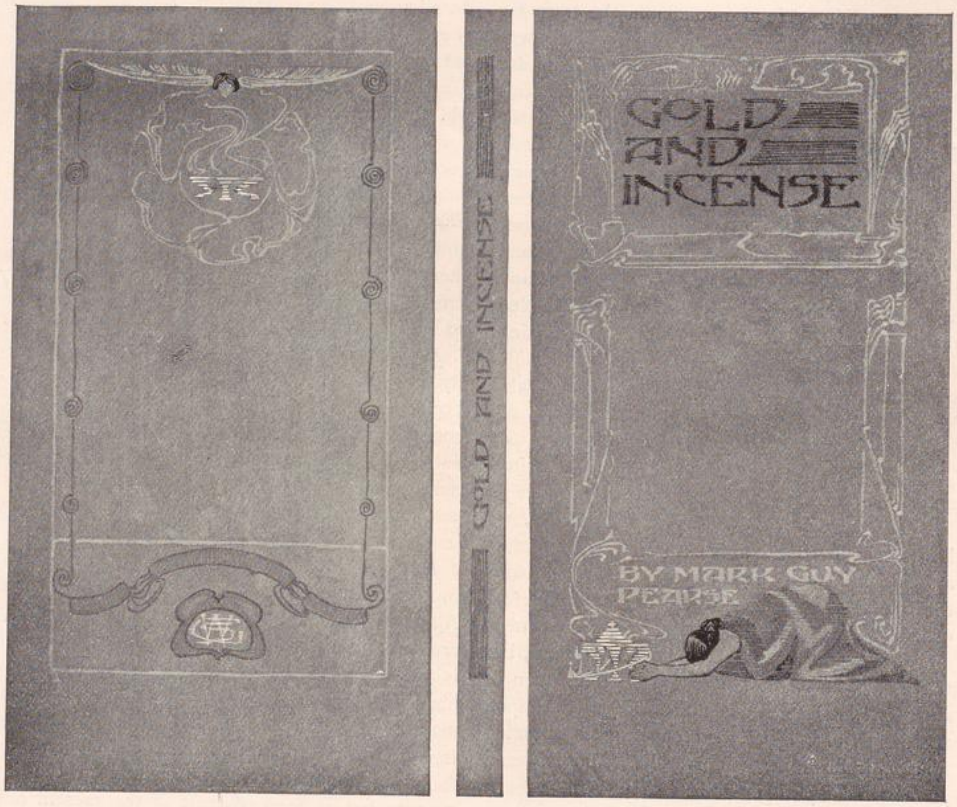
Honourable mention is given to *A. M. R.* (Amy Mary Rust), *Black Spean* (Marjory P. Rhodes), *Ballibhattan* (Millicent Beveridge), *Granny* (Mary E. Kenrick), *Isca* (Ethel Larcombe), *King* (Oswald E. Prest), *Leeksey* (Ernest A. Taylor), *Malvolio* (Olive Allen), and *Pussie* (Miss G. M. Simmonds).

PHOTOGRAPHS FROM NATURE.

STUDY OF FISH.

(D XXXII.)

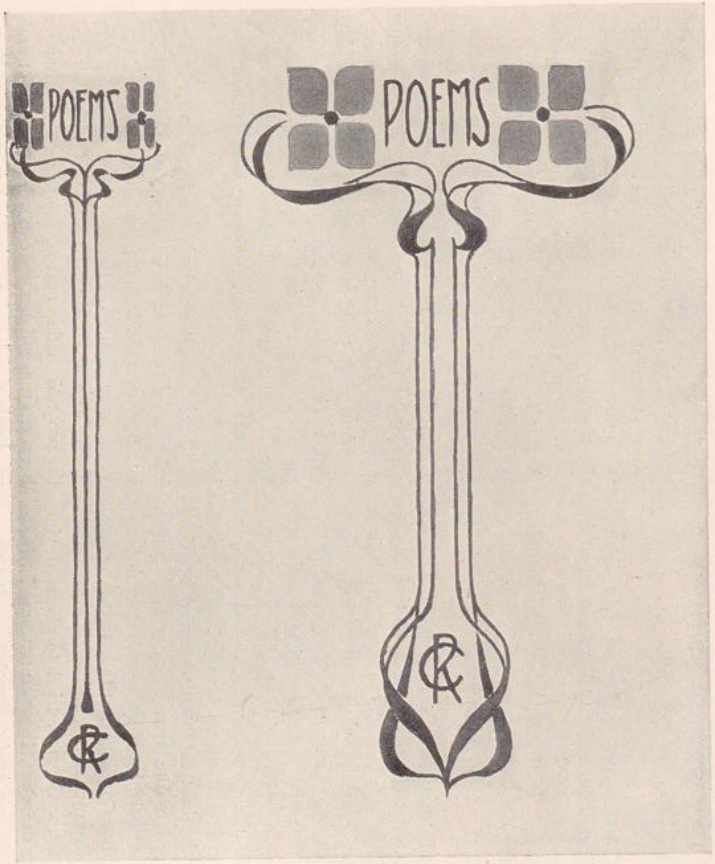
The awards in this competition are withheld, the photographs not being of sufficient merit.



FIRST PRIZE (COMP. B XLIX.) BY "THE SERGEANT-MAJOR"



SECOND PRIZE (COMP. B XLIX.) BY "BEL."



HONOURABLE MENTION (COMP. B XLIX.) BY "LEEKSEY"

THE LAY FIGURE. WOMEN AS ARTISTS.

"QUITE true," said the Lay Figure. "It is a subject about which a fine book might be written."

"What subject is that?" asked the Art Historian, entering the studio.

"Woman's mission as an artist," the Lay Figure replied.

"The word 'mission' reminds me of Exeter Hall," said the Art Historian, "but I suppose you mean that it is worth while to ask ourselves if there are not some provinces of art in which women ought to be more successful than men?"

"I mean that and something more," answered the Lay Figure. "To arrive at a clear and just opinion as to the position which women should occupy in the arts, it would be necessary to pass in review all the best art work produced by them since the dawn of the Renaissance; and if this were done honestly by a sympathetic and competent critic, I am inclined to think that the result would be a pleasant surprise to most people."

"Ernst Guhl, a German, tried to do what you suggest," said the Art Historian; "and his little volume, *Die Frauen in die Kunstgeschichte*, was of great service to Mrs. Ellet, an American lady, whose book on *Women Artists in all Ages and Countries* ran into a second edition in 1860."

"Mrs. Ellet did her best," the Lay Figure said, "but we want something more serious than her criticisms at second-hand, and I am sure that a thorough history of woman's work in the arts would be popular and useful. It would need plenty of illustrations, of course."

"So you wish to see one more volume added to the plague of books," remarked the Man with a Clay Pipe. "You may be right, but I should like to feel quite certain that you are so. Will you then tell me why a complete history of women-artists seems necessary to you?"

"There are several reasons," the Lay Figure answered. "To begin with, you cannot possibly understand the Renaissance in Italy unless you are well acquainted with the fine admiration that the Italians then had for women of ability. This admiration was a new kind of chivalry, and those who have not read about it usually believe that the Italian Renaissance was chiefly remarkable for its contrasts of hideous vice and transcendent genius. Most accounts of that period, or series of periods, convey this impression, the crass stupidity of which will be plain to anyone who has read with intelligence the lives o the Italian poetesses, girl graduates, learned ladies, and women-artists. Every town of importance kept written record of its own great women, and the honours bestowed on those who were good painters attracted the attention of foreign princes. Thus Sofonisba Anguisciola, a sort of female Titian, became portrait-painter to Philip II. of Spain. One could give a good many other examples, but my point is simply this—that the great respect shown to women of talent must not be forgotten by anyone who wishes to understand Italian life and character during the Renaissance."

"And your point is a good one," said the Man with a Clay Pipe. "But, remember, it appeals to one's love of historic truth rather than to the æsthetic sense, and thus I want to know if your early women-artists were noteworthy as such."

"I think they were," said the Lay Figure. "The influence that the æsthetic genius of those periods had upon women lasted from the days of Caterina Vigri, who died in 1463, to those of Elisabetta Sirani, who died in 1665; and you will find that the progress made in art by the fair was continuous between those dates. It never produced transcendently wonderful results, but it was as uniform—on a lower plane, of course—as the art progress that men made between Cimabue's time and Raphael's. Is not that a memorable fact?"

"I can't say no," said the Art Historian. "When critics sneer because the female sex has not given us rivals of the greatest Old Masters, neither we nor they gain anything. As well might they sneer because their own sex does not produce to-day such a sculptor as Phidias, or such a painter as Raphael."

"Good!" cried the poet. "There are many species of flowers in the cultivated garden of art, and the wise man is he who loves them all."

"Quite apart from that," said the Lay Figure, "it is always foolish to imply that the art of women should resemble the art of men. Each should be instinct with the charm of sex, each should be the complement of the other. But in our own time, somehow, most of the women-artists have tried their best to be masculine, while not a few of the men have turned out effeminate work. It may be useless to protest, but this kind of work is sterile, it has no future; the world soon wearies of it, and turns with joy to those men who put manhood into all their pictures or statues, and to those women whose art is charmed with their own natures."

THE LAY FIGURE.

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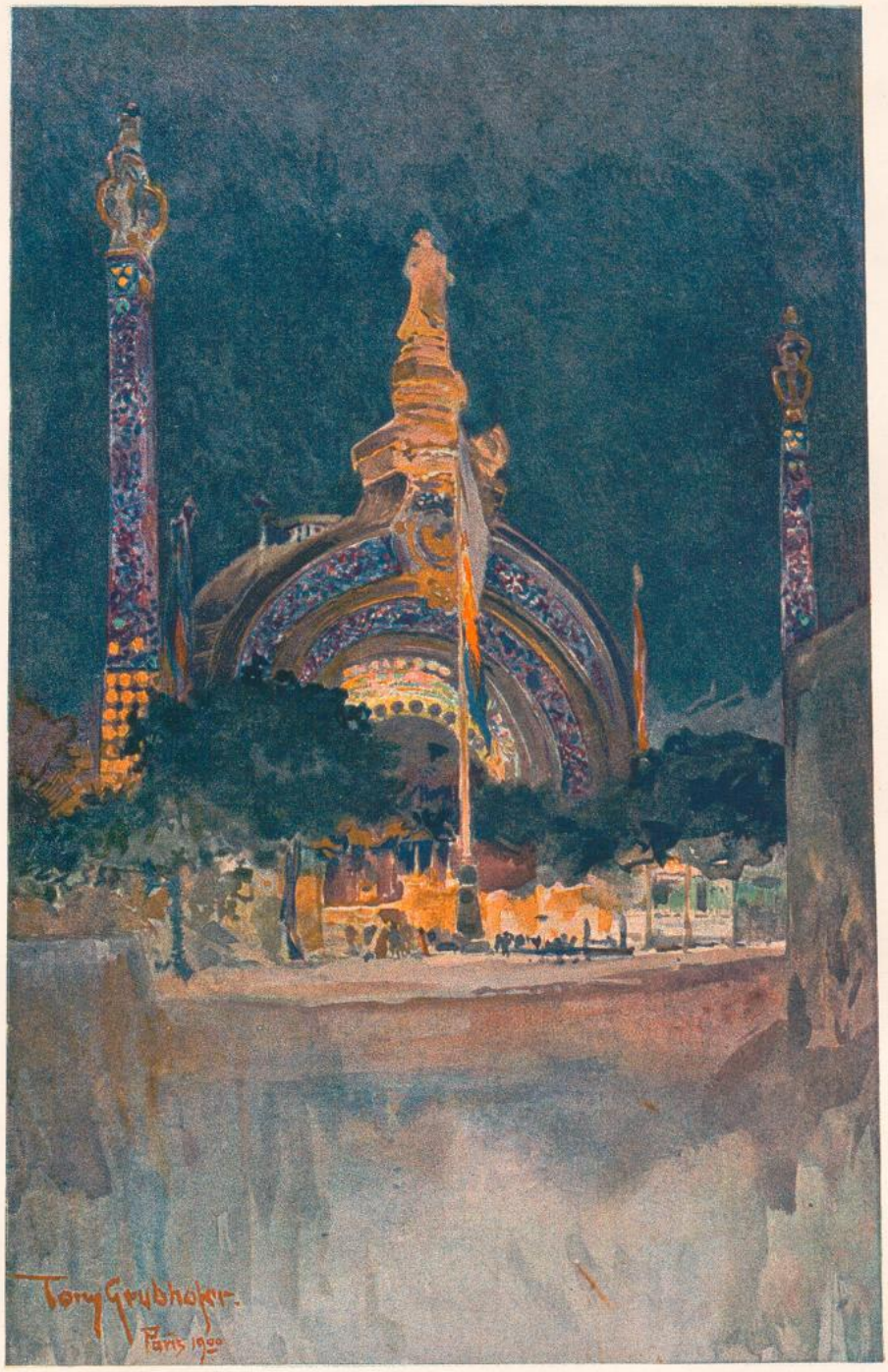

Tony Grubhofer.
Paris 1900

JAMES AUMONIER AND HIS WORK. BY MRS. ARTHUR BELL (N. D'ANVERS).

JAMES AUMONIER, whose poetic and truthful landscape work has only of late years been appreciated at its true value, is of English parentage, though his name is French. He was born in London, and spent his childhood at Highgate and High Barnet. At the early age of fourteen he began to earn his own living in a business house, where the work he had to do was thoroughly distasteful to him. He devoted every spare moment to learning to draw, attending evening classes at the Birkbeck Institution, then known as the Mechanics' Institute, where the conditions of work were very different from what they are now, when everything is made so much easier for the student. The Art Class was held in the old lecture room. There was but one gas jet over the master's desk, and though candlesticks and snuffers were supplied gratis, each student had to bring his own candle. By the uncertain flickering light of some dozen candles placed at wide intervals, the young student worked steadily on; and having learnt all he could in the Institute he managed to obtain admission to the Art School at South Kensington, where he attended the evening classes for some years. He now, to quote his own account of the matter, "found that he could draw a bit," and to his delight, the knowledge he had so painfully acquired enabled him to get a berth in a London house as a designer for printed calicoes. "This," he adds, "was the beginning of my art-work;" and having at last got some congenial employment, he seized every chance "he could get or make of going out of doors and painting landscapes from nature." His earliest independent work was a series of drawings of the Cloisters of Westminster Abbey, and of studies in Kensington Gardens, done when the fashionable London world was still asleep, between six and eight o'clock in the morning, before the regular work at the calico factory began. Later



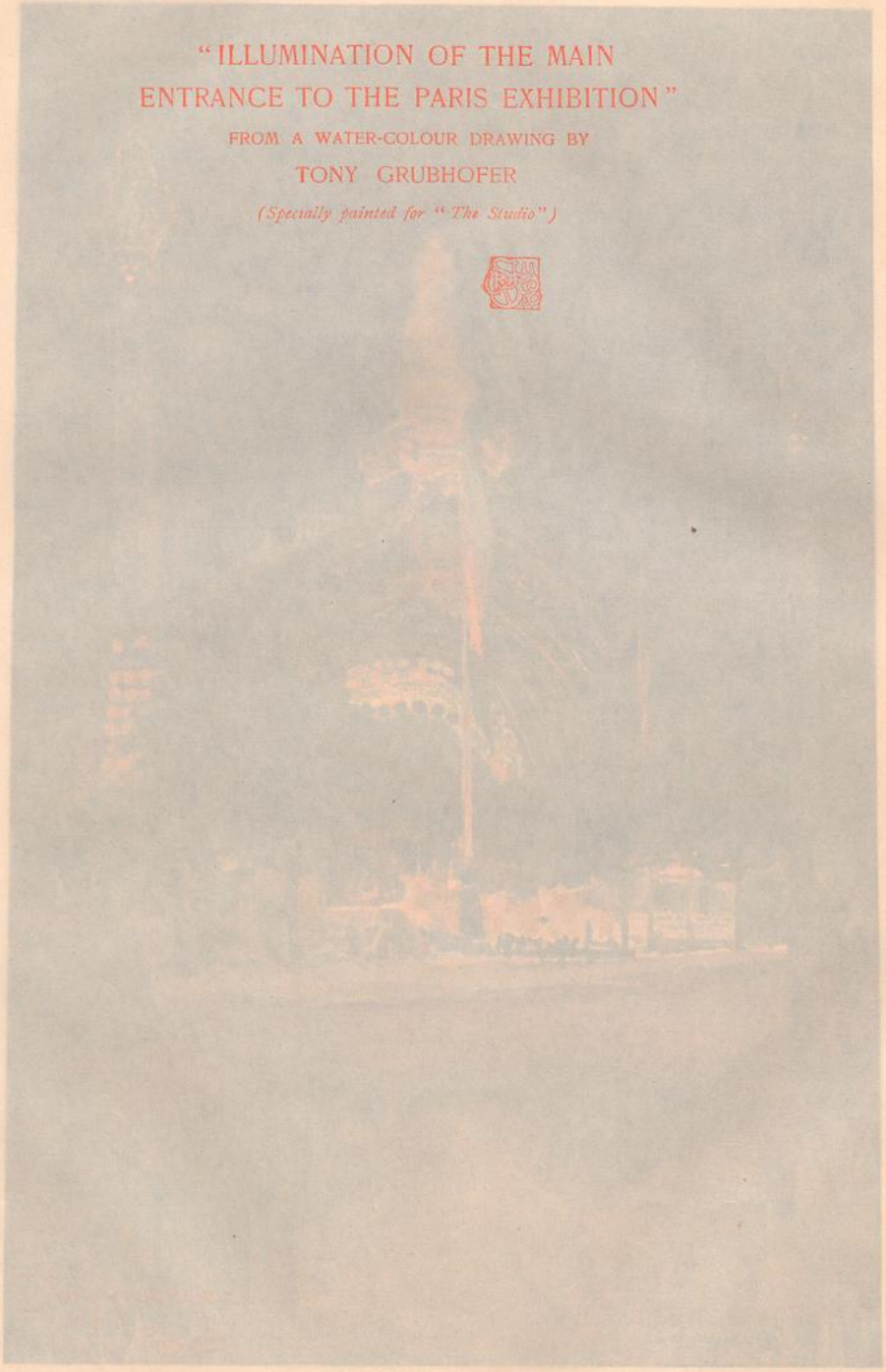
JAMES AUMONIER. FROM A PHOTOGRAPH

"ILLUMINATION OF THE MAIN
ENTRANCE TO THE PARIS EXHIBITION"

FROM A WATER-COLOUR DRAWING BY

TONY GRUBHOFER

(Specially painted for "The Studio")



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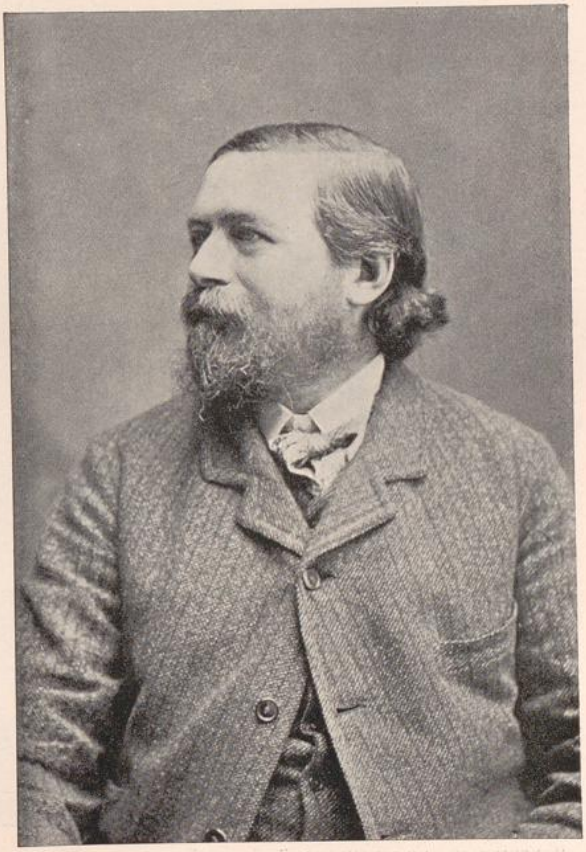
In a letter received from Mr. Aumonier in reply to an enquiry as to his methods he says, "the strength of my water-colour at the beginning of my art career consisted of a lump of gamboge, a cake of Prussian blue, and one of crimson lake. I may," he adds, "have had a few odd bits of cakes as well, but those were my strength and my pride. I used to go into the garden when a mere child, and try to copy flowers. I had very great delight in producing what my father called a 'good fat green' by mixing the gamboge and Prussian blue together—that was my only green.



JAMES AUMONIER FROM A PHOTOGRAPH

As to the oil colours, to make my first trial at a picture, I went over to a neighbour, a coach painter, and begged a bit of white lead, black, blue, red, and chrome, and upon a bit of an old shelf that had been pulled down in making some alterations in the house I produced a picture of Barking Church after an engraving. For this 'work of art' I used a penny camel's-hair brush."

Mr. Aumonier, who, like most true artists, is extremely diffident as to his own powers, says, *apropos* of his decorative work, that it is "not worth noticing." On this point his own opinion, except as an index of character, is not worth quoting, for many of his designs are extremely beautiful. They have all been done for one firm, and consist of groups of flowers for reproduction in the old-fashioned glazed chintz. "Though of no value as art-work," says Mr. Aumonier, "making these designs gave me a certain amount of skill in arranging forms over a surface, which has no doubt helped me in my landscape work. Each tint in the designs which were for block printing had to be drawn with a definite edge, and not softened one into the other, as in many of the modern chintzes and cretonnes, which are printed from engraved copper rollers." Necessarily, therefore, the work had to be done according to very rigid rules, each tint being exactly defined.

It must, indeed, have been a relief to an artist who worked all day at this kind of mechanical toil to get away into the open air, where one line melts imperceptibly into another, and there is nothing hard or monotonous. As early as 1871 Mr. Aumonier sent his first picture to the Royal Academy, where, to his delight and surprise, it was accepted and hung. It attracted, however, as was but natural, little notice, for thirty years ago such quiet unobtrusive work as that of the young exhibitor had far less chance than it would have now of being picked out, even by the most discerning critic. The same year brought the young Aumonier, for the first time, in contact with Mr. W. M. Wyllie and with Mr. Lionel Smythe, of whose kindness and encouragement he speaks in the most grateful terms. Mr. Wyllie, especially, gave him much useful advice, and, to quote again the artist's own words, "He was great with a bit of chalk and a bit of charcoal. He would say 'May I?' and then begin and chalk my picture all over. I was always grateful," adds Mr. Aumonier, "and always found my pictures improved by following his advice; and though by degrees my art-feeling has changed and I have got into a broader



"EVENING ON THE SOUTHDOWNS" FROM A MEZZOTINT BY JAMES AUMONIER

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"OXFORD." FROM AN UNFINISHED MEZZOTINT. BY J. AUMONIER.

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style of work, I have always felt grateful for the kindly help I received from Mr. Wyllie."

In 1873, when Mr. Aumonier was still working as a designer for calicos, his beautiful landscape, *An English Cottage Home*, was hung on the line at the Academy, and purchased by Sir Newton Mappin for his collection at Sheffield. The position of the persevering and hard-working student was now, to a great extent, made, though it took many years for his peculiar style of painting to be fairly appreciated by the general public. In France the faithful, fresh and original treatment of landscape would probably at once have met with full recognition, but in England such delicate work is apt to escape notice; why, it is difficult to explain, unless it be the result of the unfortunate eagerness of critics to group all art workers in schools, and to leave out those whose very genius sets them apart from all other interpreters of Nature. It was well said by the author of an able monograph on the art of England, written in 1890: "Like all the really great artists in the world, Mr. Aumonier retires into the background and causes his pictures to talk for him. We do not say 'This is a landscape according to Aumonier' as we *do* say 'This is a landscape according to Vicat Cole or Leader.' We simply consider the scene, its beauty or interest, and forget in the pleasure we gain from its contemplation the method by which it has been produced; and those of us who have painted sufficiently from Nature, or who have studied Nature sufficiently without painting to know the aspect she assumes in this English land, must recognise the sincerity and adequacy of this art. Even Cox himself does not give us a fresher, more thoroughly English rendering of English scenery, nor is De Wint more unpretending and more sincere."

Mr. Aumonier has never studied abroad, and he never left England until 1891, when he spent part of the year in Italy, chiefly in Venice and in the mountains of Venetia. "I have never," he says, "copied a picture for study. I have never made photographs instead of sketches, or worked from them. I don't believe in it. I care very little for clever technique—the individual art feeling in work is the quality that appeals most to me."

It is, indeed, just this "individual art feeling" in James Aumonier's own work which appeals so very forcibly to all who are able to appreciate his true observation and close interpretation of the quiet homely English scenes he especially delights to render. Take, for instance, his *When the Tide is out*, and the *Silver Lining of the Cloud*, exhibited at the Royal Academy in 1895, the *Old Sussex*



"A SUSSEX HAYFIELD" FROM A PAINTING BY JAMES AUMONIER

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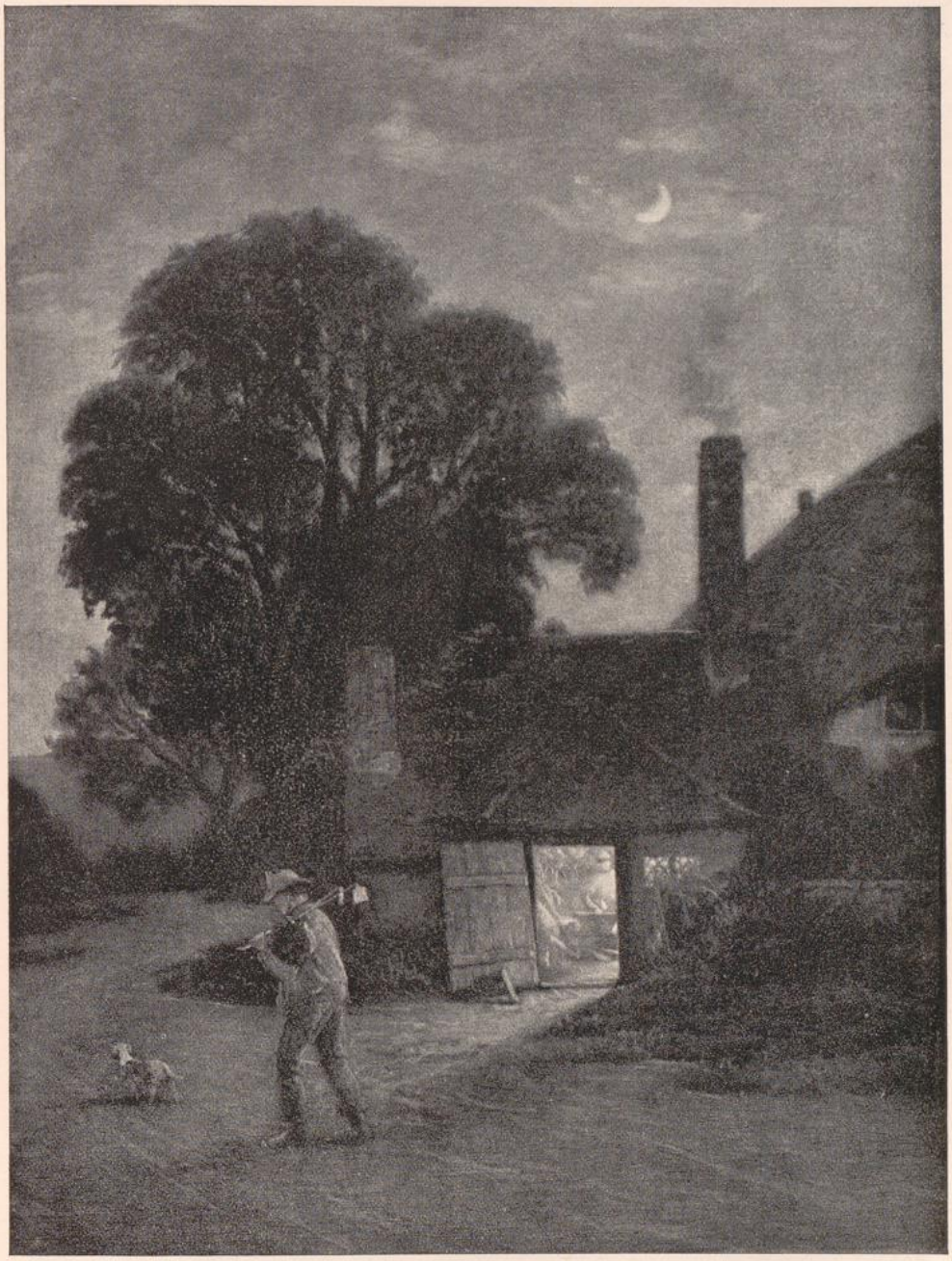

"THE VILLAGE SMITHY." FROM
A MEZZOTINT BY J. AUMONIER.

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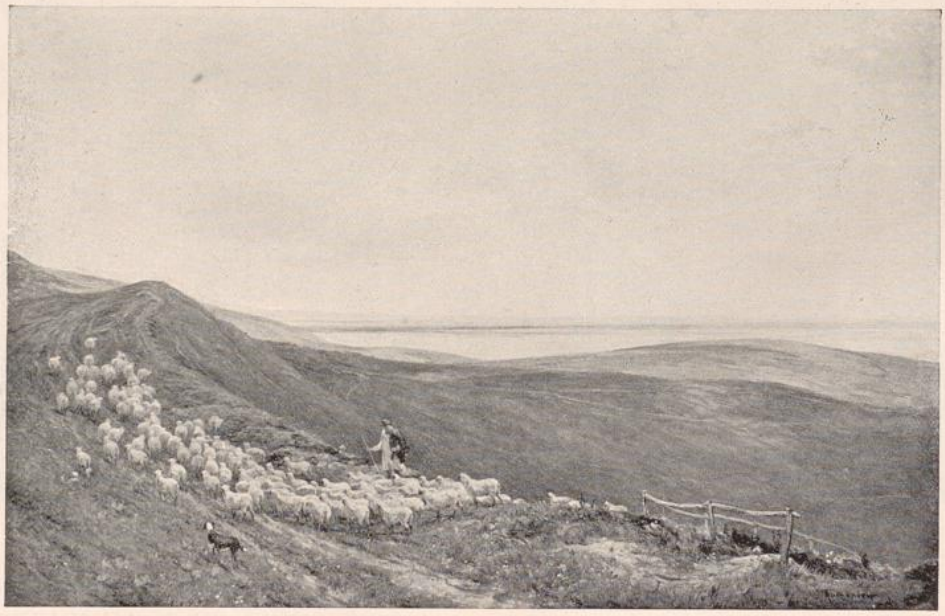
Farmstead, shown at the Royal Institute in 1895; the *Old Chalk Pit*, exhibited at the same gallery in 1896; and *In the Fen Country*, at the Academy of 1898, and it will be recognised readily that few modern landscapists have excelled the delicate realism of these works, or their truth, alike in feeling, in colour, and in atmospheric effect. James Aumonier's landscapes are seen to the best advantage not so much in mixed collections, where their quiet harmony of tone is too often nullified by the works in proximity to them, as in private houses, especially when their owners have the good taste to hang them in fitting surroundings. Then they can, unhindered, speak for Nature herself to those cut off from direct communion with her, for so skilful an interpreter is their author that no trace of the translator's own personality destroys the unity and harmony of their effect.

Mr. Aumonier paints with equal skill in oil or in water-colour, and he has also achieved considerable success in pastel. He was elected in 1876 an Associate of the Royal Institute of Painters in Water-Colours; he was also one of the original members of the Institute of Painters in Oil-Colours, and was a member of the British Society of Pastellists for the three years of its existence. He received in 1889 the Gold Medal for Water-Colour and the Bronze Medal for Oil-Painting in Paris; and he has also been the receiver of awards at Berlin, Melbourne, Manchester, and Cardiff. He has pictures in the permanent galleries of the Chantrey Bequest Collection, the Manchester, Birmingham, Leeds, Liverpool, Sheffield, and Oldham Municipal Galleries; and even the newly-formed Perth Collection of Western Australia owns a fine landscape by him.

Unfortunately much of the ethereal and delicate charm of Mr. Aumonier's landscapes evaporates during the process of reproduction, but the various renderings of his pictures given here may serve to show how free from mannerism is his work, how varied is his skill, and how needless to the true artist is any dragging in of extraneous elements to give interest and pathos to scenes instinct with the very spirit of Nature. A painting entitled *The Old Chalk Pit* is one of the artist's happiest renderings of the tender tones and shadows of a summer's evening, when the setting sun mingles its light with that of the moon, each giving to the other something of its own peculiar charm. There is no monotony in this delicate rendering of a poetic scene, the keynote of which is intense peacefulness. Though in itself not exactly an interesting subject according to the ordinary observer's classification, it is relieved from the commonplace by the wonderful skill with which



"ON THE SOUTHDOWNS" FROM A PAINTING BY JAMES AUMONIER

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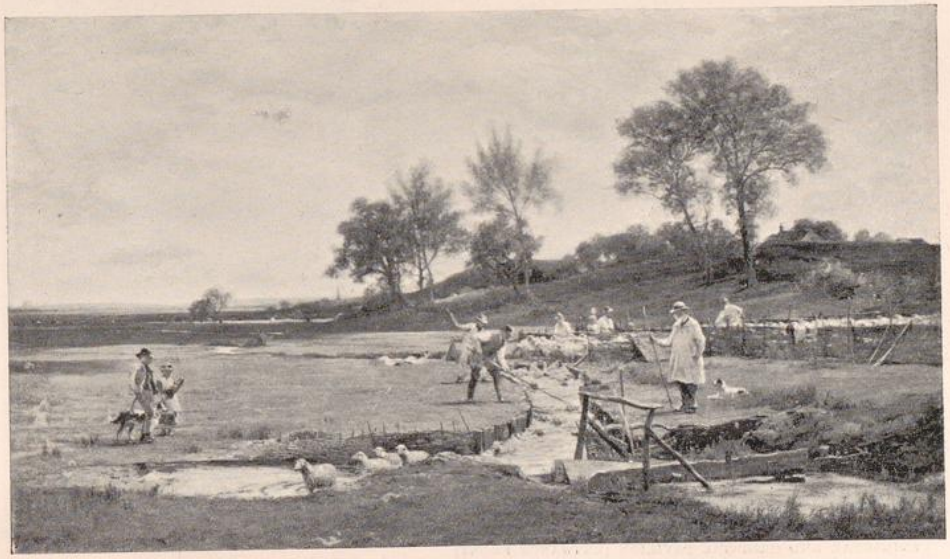
"SUNDAY EVENING" FROM A PAINTING BY JAMES AUMONIER

the effects of light are translated, and appeals to the spectator in much the same way as would the actual scene. Looking through the many criticisms of the work of Mr. Aumonier in the contemporary press it is difficult not to smile at the efforts made by the writers to say something original on the subject. All agree in remarking that this or that landscape is charming, but few are able to explain why. Perhaps the most discerning of all the art critics is the writer of the article



"SHEEP-WASHING" FROM A PAINTING BY JAMES AUMONIER

(In the Chantrey Collection.)

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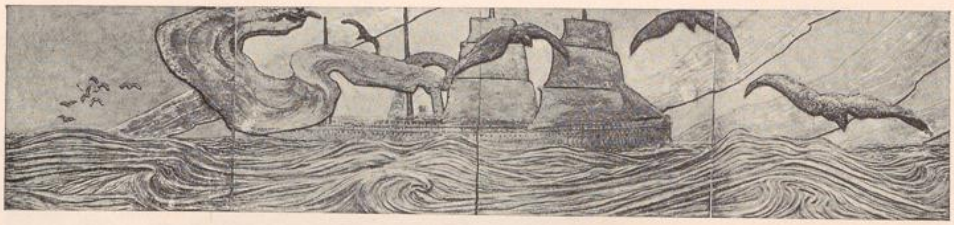

COLOURED RELIEF BY G. E. MOIRA AND F. L. JENKINS

(See article on "The Decorations of the Peninsular and Oriental Pavilion")

on the "Art of England" in the *Universal Review*, who says: "Mr. Aumonier is a painter who more worthily carries on the traditions of English landscape than perhaps any other now living, though possibly he may be said to be rivalled in this respect by Mr. Thomas Collier, Mr. Hine the elder and Mr. George Fripp. He should be ranked above all these in the respect of originality, and especially in the great merit of belonging to his time, for Mr. Aumonier's work, though it possesses much of the freshness and apparent ease which were such distinguishing characteristics of old English landscape painters, and combines with them an almost equal care for and efficiency of composition, is nevertheless very marked by later nineteenth-century feeling, and is in no sense an echo of the motive, though it repeats the quality, of a former time." It is, perhaps, with the satisfying effects of full summer that Mr. Aumonier is most truly in touch, but he is no less successful in dealing with the quieter aspects of autumn and of winter, for like all true lovers he can suit his own mood at any time to meet the varying needs of the many-sided object of his devotion. NANCY BELL.



PENINSULAR AND ORIENTAL PAVILION (ENTRANCE FRONT)
T. E. COLLCUTT, ARCHITECT; G. E. MOIRA AND F. L. JENKINS, DECORATORS

(See article on "The Decorations of the Peninsular and Oriental Pavilion")

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THE DECORATIONS OF THE PENINSULAR AND ORIENTAL PAVILION AT THE PARIS EXHIBITION.

It has been for some little time evident enough that the only thing necessary for the development of a really important school of decorative practice in this country is a sufficiency of opportunities for the men who have a true instinct for the higher forms of design. There is no doubt that a large proportion of our younger artists possess great capacities for dealing with those problems of invention and arrangement that lie outside the range of purely pictorial effort, and that these capacities, if properly encouraged, would be productive of results that could fairly claim to be reckoned among the most interesting and valuable that our native art could achieve. But, hitherto, the chances open to these willing workers have been so limited that only a very few men have been able to give more than a hint of their real strength.

However, the work that these few have already done is certainly wanting neither in significance nor in solid accomplishment. It has qualities that are well calculated to appeal to all people of sound intelligence, and to satisfy all lovers of originality and freshness; while in its technical excellence it reflects the progress that all branches of the profession have made of late years in craftsmanship. There is in it a note of the right kind of modernness that respects tradition but does not merely copy the productions of other ages and other schools, a modern feeling that recognises the debt due to the past but at the same time accepts the obligations imposed by present day conditions of thought and taste. Perhaps the dominance of this feeling is to be ascribed to the fact that most of the artists who are devoting themselves to decorative effort belong to the younger generation and have a characteristically youthful disinclination to be bound too rigidly by the rules and regulations that seem to them to have unduly limited the freedom of the older men. The desire to break



PENINSULAR AND ORIENTAL PAVILION (RIVER FRONT)
T. E. COLLCUTT, ARCHITECT; G. E. MOIRA AND F. L. JENKINS, DECORATORS

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PORTION OF DOME, SHOWING POSITION OF SPANDRELS — BY G. E. MOIRA



PORTION OF DOME, SHOWING POSITION OF SPANDRELS — BY G. E. MOIRA

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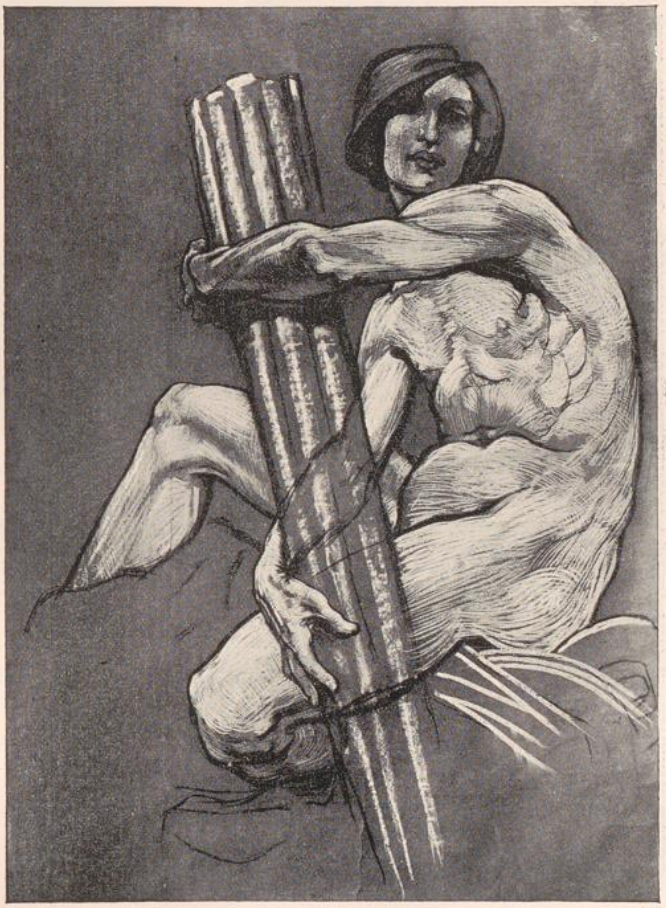
away from the customary direction is strong upon them, and they have a sincere wish to prove that there are ways as yet untried of asserting the principles that guide artistic invention. It is this ambition that has created for us the adaptations of old technical devices that are being used now to give shape to the intentions of our own contemporaries and to satisfy the decorative instincts of the present school of designers.

Among the most sincere and ambitious of the artists whose performances are to be taken as absolutely representative of the modern feeling, a prominent place is certainly due to Mr. Gerald Moira and Mr. F. L. Jenkins. Their collaboration has been productive of much admirable work during the last few years, and all their practice has been distinguished by the highest type of intelligence in planning, and by very real skill in execution. They have chosen a way of their own in decoration, without much dependence upon accepted authorities, and have suited their methods very discreetly to the ideas they desire to express. As a consequence there is a pleasant consistence in their efforts—a personal quality that is thoroughly persuasive by its earnestness and balance, without being either extravagant or illogical. They do not seek to advertise their views by excess of assertion, but they do strive after the sort of originality that comes from thinking things out independently and setting down the results of this thought in an individual manner. By this combination of self-restraint and independence their particular style in working has been formed, a style that is well suited to the needs of the moment, and yet one that is capable of development in response to whatever demand the future may bring.

Much of the work that Mr. Moira and Mr. Jenkins have done so far has been the result of their joint labour upon the same piece of decoration. In their coloured plaster work, for instance, Mr. Jenkins has modelled the reliefs to which Mr. Moira has added the colour, and the modelling has been from the first managed in the way most suitable for the accentuation that the colour would provide. Each artist has had to adapt his methods to the requirements of the other, and to modify his processes to avoid any clashing of technicalities that was likely to interfere with the complete expression of the idea that both had evolved. Therefore it has been almost always difficult to separate the contributions of the two collaborators in the joint result. They have



CARTOON FOR "THE SUN" BY G. E. MOIRA

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been so much merged in one another, and have been so much actuated by a common purpose, that nobody could say where one ended and the other began; and to get them apart for exact analysis of their respective capacities was practically impossible.

In the carrying out of the decorative work by which they are represented at the Paris Exhibition this dual personality has, however, been for once divided, and the individualities of the two men can be studied separately. In this case they have been responsible for the internal and external adornments of the pavilion erected in the Exhibition grounds, from the design of Mr. Collcutt, for the Peninsular and Oriental Steamship Company. Mr. Moira has painted the dome and the spandrels beneath it, and Mr. Jenkins has modelled the frieze that runs round the exterior of the dome, the panels that fill spaces between the flat pilasters that break the face of the walls outside, and the smaller panels above the arches of the entrance porch. The exterior frieze below the dome and the small panels over the porch are finished in colour, but with these exceptions there is no mixing of methods, and no juxtaposing of the painted and modelled surfaces, so that each artist can be judged on his own merits, and the value of his contribution to the whole effect can be properly estimated.

What Mr. Moira has done in the interior of the pavilion is certainly excellent in its freedom of design and delicate vivacity of colour. He has avoided any complication of detail, and has treated his motives with a dainty simplicity that is very attractive in its refinement and quiet elegance. At the same time he has become neither formal nor uncertain, but has handled his materials with decisive knowledge. His draughtsmanship is as strong and sure as ever, and his use of flowing line is marked with all his usual sense of correct placing. In the dome his design is notable, especially for its largeness of feeling and for the dignity with which he has arranged the figures in relation to the space available, without crowding and without emptiness. The long lines of cloud by which the groups, typifying the sun, and moon, and the winds, are tied together are judiciously managed, and fulfil their purpose very adequately, giving strength to the composition just where it is most required and helping the perspective effect.



CARTOON FOR "THE MOON" BY G. E. MOIRA

The spandrels are less reserved in style: they are busier and more animated—more restless, perhaps. But they take their place well in the decorative scheme, and by their animation con-

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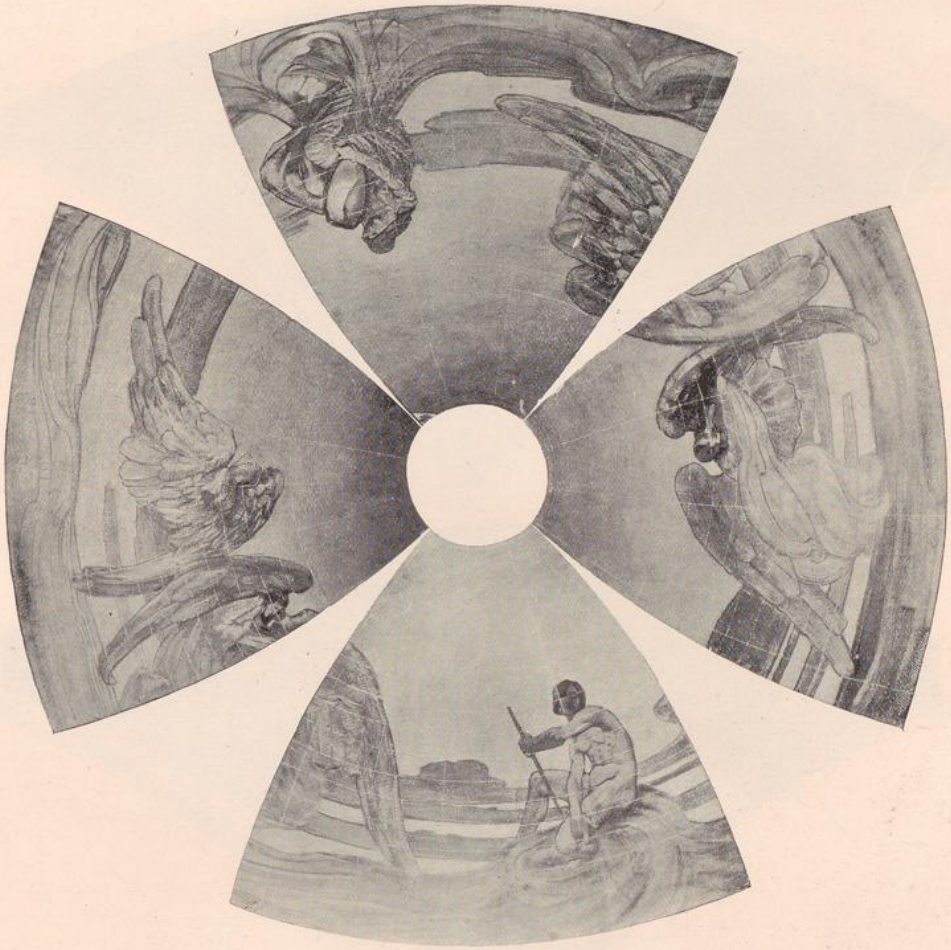

SKETCH FOR THE DOME BY GERALD E. MOIRA.

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"THE ROCK DEVILS" BY G. E. MOIRA



"THE CURRENTS" BY G. E. MOIRA

trast effectively with the severe architectural lines by which they are surrounded. In the treatment of them the artist has allowed himself more realism than in the dome. He has aimed in this instance rather at the representation of dainty feminine types than at the creation of ideal abstractions, and he has carried out his aim freshly and with a good deal of fanciful lightness. At the same time he has not become trivial, nor has he passed the border between elegance and prettiness; he has only substituted for severity of manner a gaiety of view and an easy unconvention of technical method. To compare these two phases of his practice is to realise something of his versatility and adaptability, and to arrive at a good idea of the completeness of his control over details of expression.

In the modelled work carried out by Mr Jenkins there is, of course, much more reserve of manner and a more obvious architectural character. The licence allowed to the painter is necessarily denied to the sculptor, who works under more restricted conditions and in obedience to more exact rules. Such redundancy of line as Mr. Moira has been justified in using in his coloured designs would have seemed quite inappropriate in the panels that are such prominent features in the exterior of the building. Mr. Jenkins, with good judgment, has kept within well-marked limitations. He has not,

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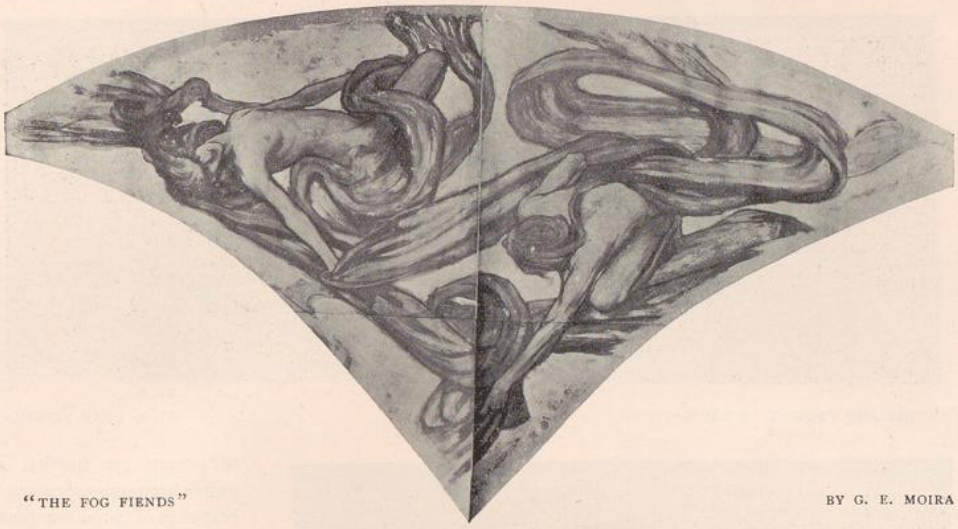
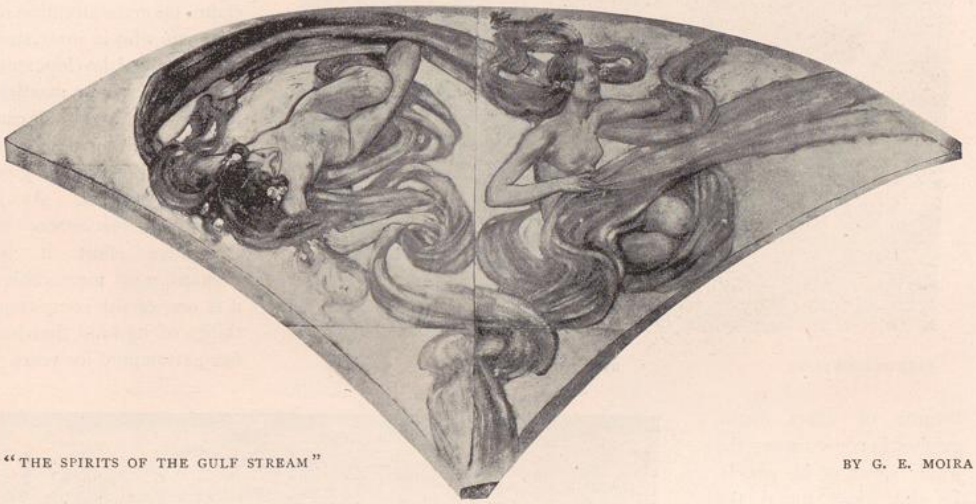


"THE FOG FIENDS" BY G. E. MOIRA



"THE SPIRITS OF THE GULF STREAM" BY G. E. MOIRA

however, conventionalised his work so much that it has ceased to be spontaneous, and he has not warped his decorative instincts into a commonplace groove. But at the same time he has wisely disregarded the pictorial element that has played a useful part in much of the modelling that he has done before as a basis for colour treatment, and he has turned to very good account the opportunity that he has had in this pavilion of doing what is perhaps the most scholarly work he has as yet accomplished.

The subjects of these panels symbolise the various operations carried on by the great shipping company by which the building has been erected, and summarise various details of its working. They follow, so far as their arrangement goes, the fashion that artistic custom has prescribed, but in execution they are to some extent different from the ordinary run of modelled work. Instead of being built up from a flat surface into relief they have been treated in the reverse way and, as it were, carved out of a plain slab of clay by cutting away the parts that needed to be recessed. By this method of handling a certain level quality has been secured that is specially suited by its comparative slightness of relief for panels which form, as these do, an actual part of the wall surface. Mr. Jenkins has really applied to clay the practice of the marble carver, and a most satisfactory

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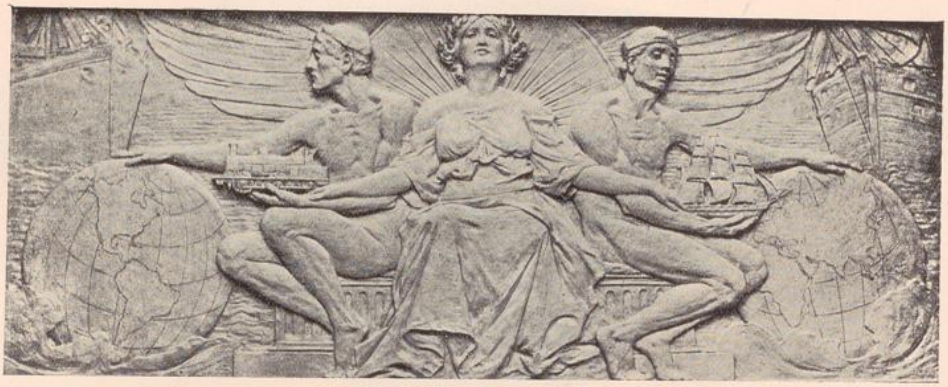
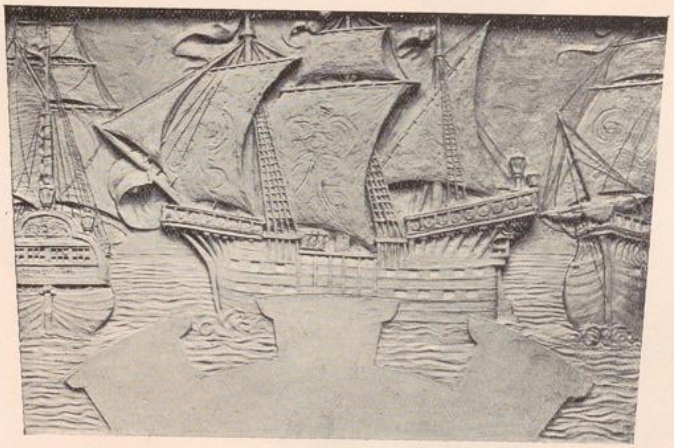


"PAST AND PRESENT OF NAVIGATION" BY F. LYNN JENKINS



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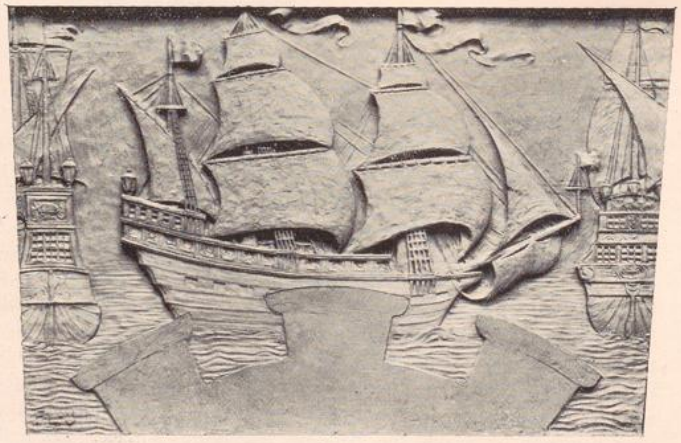
temporary art history, it unites harmoniously several branches of æsthetic accomplishment. It has unusual claims upon the attention of everyone who is interested in professional development, for it proves how successfully art of various kinds can be brought into agreement and combined to give adequate results. As a definite object-lesson in decorative effort it is, perhaps, most memorable; it is one of the completest things of its kind that has been attempted for years.

breadth of effect distinguishes, in consequence, the whole series of his panels. In the frieze round the dome he has given himself greater freedom, and he has not been so precise in his technical devices.

Altogether, this Peninsular and Oriental pavilion can be pronounced to be an especially important example of artistic collaboration. Designed by one of our chief architects, and decorated by two of the ablest of the younger men who are busy making con-



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"IN THE PARK"

AUTO-LITHOGRAPH BY

EMIL ORLIK



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"PAST AND PRESENT OF NAVIGATION" BY F. LYNN JENKINS



COLOURED RELIEF BY G. E. MOIRA AND F. L. JENKINS

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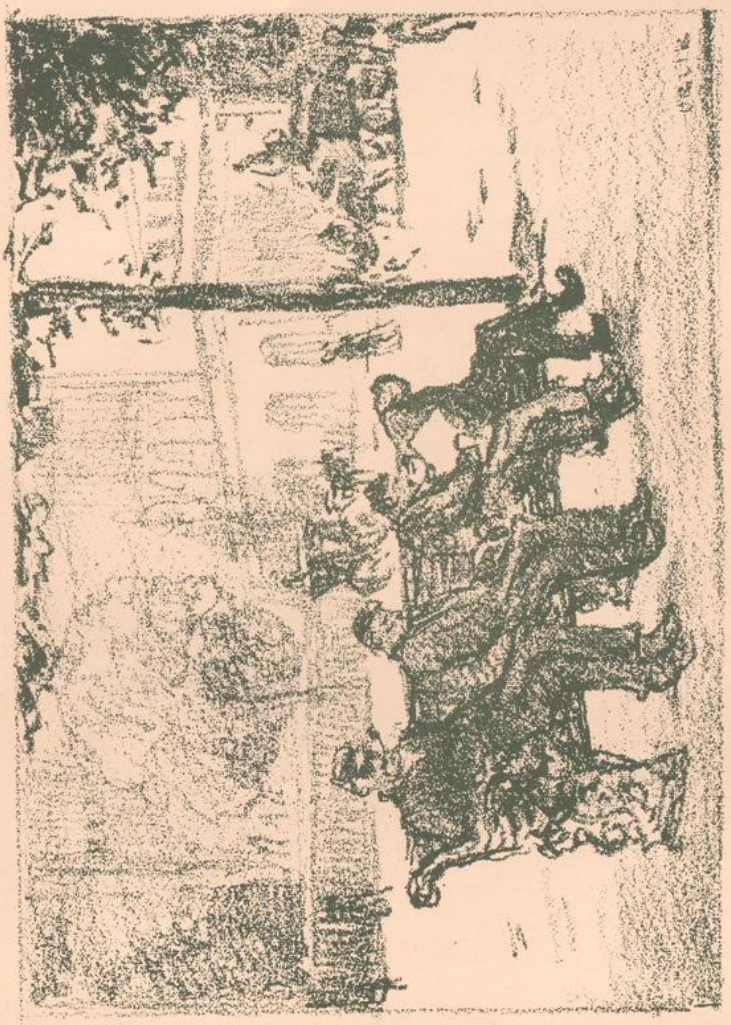

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EMIL ORLIK. BY RICHARD MUTHER.

As yet it is not possible to say much in an article on Emil Orlik, for he is a young artist, just thirty years of age, seeking, learning, experimenting in all directions, and has not yet revealed himself in any big, definite work. But is it right to measure the importance of an artist by the standard of the great exhibition pictures which formerly everyone had to paint before attaining celebrity? Surely our taste has grown more sane and more refined since we ceased to compel artists to useless waste of power, since we learned to appreciate the work which—in defiance of the sensation-hunger of the masses—the true artist lays before us in the form of simple drawings and unpretentious sketches.

Such is Emil Orlik—an artist who has no need to don the gala costume of the exhibition painting, but attracts us at once when he simply displays the contents of his portfolio



FROM AN ETCHING BY EMIL ORLIK

He spent his youth in weird, old-world Prague, where his father was a tailor, and acquired the elements of technique at the Munich Academy, under Lindenschmit and Raab. But he learned more from the dead than from the living, as he sat in the Pinakothek and copied Rembrandt's *Descent from the Cross*, or lingered in the copper-plate room and admired the great Dutch wizard's etchings. Neither Lindenschmit nor Raab, but Rembrandt, was to be his guide through life.



FROM AN ETCHING BY EMIL ORLIK

His first pictures, *Der Schläfer* and *Die Näherin*, showed but little individuality. At that time a reaction had set in against the glaring *plein-air* style, and painting in dark tones was in vogue. Everyone was trying, after painting daylight, to reproduce the mysteries of night, and the bluish-grey atmosphere of twilight, with the effects of gas and lamp—in a word, to paint the semi-obscurity of the interior. These problems, which exercised the whole Munich School, naturally came within the field of Orlik's studies. Later he went to Paris, and as in Munich it was Rembrandt, so here it was Millet, who influenced him most permanently. He copied the *Église de Gréville* —that sombre, serious painting which hangs in the Louvre—and as he gazed on Millet he thought of his own home.

For this constitutes the strange greatness of Millet and of Rembrandt; that an area of but a few square miles sufficed to make them create master-pieces all their lives. They had no need to take long journeys to collect materials for their pictures; they drew their inspiration from the native soil.

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Every fibre of their being was rooted in the spot where fate had placed them.

Orlik's youthful memories were centred in Prague, and Prague is the most interesting of all Austrian cities, crowned as it is by a halo of legend and folklore, every stone in the city seeming to whisper of the Past. When the young artist, after a long apprenticeship, returned home, he knew enough to become the artistic discoverer of Old Prague, the explorer of Bohemian landscape. He loved to stroll about, especially in the dark lanes of the ancient city, with its teeming life confined within so small a space; loved to depict the booths, exposing dirty household goods for sale, the butchers' shops with their meat, and the venerable market-place with its heaps of vegetables; loved to wander into the peaceful solitude of the Jewish cemetery, and, above all, to visit that deserted spot where the laundresses spread their linen along the river bank, and Polish Jews barter with the Slovak peasantry.

A sense of depression, of melancholy, pervades all these works; and the landscape, with its hazy sky, its dilapidated houses, its gnarled trees and its dirty puddles, forms a fitting accompaniment to the central theme. But in other paintings Orlik sounds a lighter note. Here we see workrooms, with tailors and shoemakers, or women sewing at their windows, or young girls sitting dreamily before their lamps; or, again, we have winter afternoon scenes, with skaters, whose vanishing silhouettes glide like undefined shadows over the glassy surface of the river. It is impossible to convey an adequate idea of the vast range of Orlik's material. Many of his works are delightfully peaceful, with a lyrical softness and a dreamy charm — sleeping shepherd lads, poor children at play, or old men dozing in the sunshine. But he is attracted no less keenly by the noisy crowd, the multitude at the concert or on the promenade, as it sways and pushes in a multi-coloured mass at the entrances to the theatres, or drives along under the windows of the cafés. If his power of reproduction has a limit at all it is this: he bestows more pains on the treatment of effects of light than on the drawing of the outline.



FROM A CHALK DRAWING BY EMIL ORLIK

His yearning for rare atmospheric tones induced him to visit other countries. He went to Holland, the land of half-lighted rooms and cosy interiors, of melancholy dunes and soft rolling mists. He visited London, the city of November fogs, which lie like a pall on the streets; and there he painted the mingled crowd of waggons and omnibuses on the bridges, and the curious effects of light produced by the struggle of the gas-light

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"THE SEAMSTRESS"

FROM A CHROMO-XYLOGRAPH IN THREE PRINTINGS BY

EMIL ORLIK

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with the dense, smoky masses of fog. Thence he proceeded to Scotland, and painted the chimneys of Glasgow, the soot from which covers the firmament as with a drapery of crape. In all these works the figures are full of bubbling, vibrating life. Like Menzel, who draws even during his railway journeys, Orlik rarely puts aside his sketch-book; and this practice has made him one of the readiest sketchers of the day. Everywhere he is master of the art of rapidly and correctly seizing definite outlines; he produces suggestive effects with a single stroke; everything is reduced to the simplest form of expression; everything preserves the vigour of life itself.

It is this ability to give swift and true expression to characteristic features which makes Orlik so powerful a portraitist. Max Lehrs, the director of the Dresden Museum, Otto Erich Hartleben, the jovial poet, and Bernhard Pankok, the gifted caricaturist and applied art draughtsman, have sat to him for their portraits — all these works being able analyses of complex personalities. He reveals the sitter's character in bold, confident lines, and knows how to grasp at once the significance of personal peculiarities.

Latterly Orlik has confined himself almost exclusively to pastels and engravings, for oil is not the medium in which he can best express himself. He has already done several hundred plates, and, though there may be many better painters, he stands in the front rank as an engraver. Thanks to his long and arduous apprenticeship, he has mastered all the technical part of the business, and can use with equal skill the wood engraver's tools, the etching needle, and the lithographer's pencil. Orlik's studio is like a printing office; he knows that only an artist's hand can give the exact tone to the impression, and he acts accordingly. His wood engravings for several years past have been most successful. All sorts of colours—even the most incongruous — are placed side by side, apparently at haphazard—brown looking-glass frames, red lamp shades, yellow dresses, blue walls, green carpets—and yet there is no suggestion of vulgarity or over-colouring. Everything is sympathetic and harmonious.

Plates of this kind could never have been



"HYDE PARK." FROM A PENCIL DRAWING BY EMIL ORLIK

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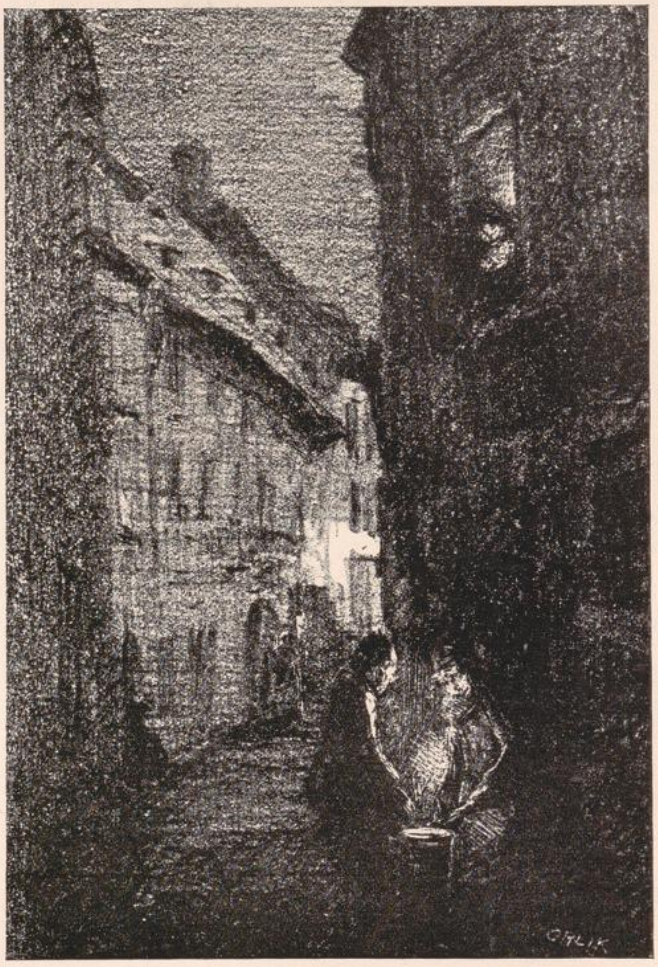
produced but for Japanese influence; and to Japan Orlik has turned for inspiration. A few months since he left for the Far East to study its art. May he return to Prague the richer for the experience! RICHARD MUTHER.

ROUND THE EXHIBITION.—I. THE HOUSE OF THE "ART NOUVEAU BING." BY GABRIEL MOUREY.

To deal adequately with the Paris Exhibition, to describe and to depict the many marvels of human activity contributed by all the races of the universe, would, even were we to confine it to that which interests the readers of this journal, mean page after page of letter-press, and more illustrations perhaps than are to be found in all the nineteen published volumes of THE STUDIO!

In the Grand Palais des Champs-Elysées, in the Exposition Centennale, in the Exposition Décennale de l'Art Français, and in the painting and sculpture galleries of the foreign sections, are many works worthy of reproduction. In the Petit Palais, too, among all these tapestries and ivories, this jewellery work and this mediæval furniture are marvels of art which could not fail to impress the craftsman of to-day, for M. Roger Marx and M. Emile Molinier, the trusted organisers of the "Centennale" and of the "Rétrospective," have, with sound knowledge and discretion, collected whole groups of masterpieces. Elsewhere, too, the art gleaner may roam with profit—in the Invalides, or in the Champ de Mars, among the foreign pavilions—notably those of Finland, Spain, Hungary, Sweden, Germany, and Greece—or again in the Rue de Paris itself, with its joyous fair-like air, or in the Palais de l'Asie Russe, which contains a delightful little Russian village in all its primitive simplicity. Artists and workmen alike have let their happy fancy run riot with the happiest results, but the inevitable effect is a certain want of concentration and a general lack of *ensemble*, which may perhaps be regretted. At any rate, many competent judges of applied art have arrived at that conclusion after long and careful examination.



FROM A CHALK DRAWING *(See article on "Emil Orlik")* BY EMIL ORLIK

The perfect *ensemble* would certainly have been realised had England taken the place she was expected to take in the Exhibition; for out of the isolated, individual efforts

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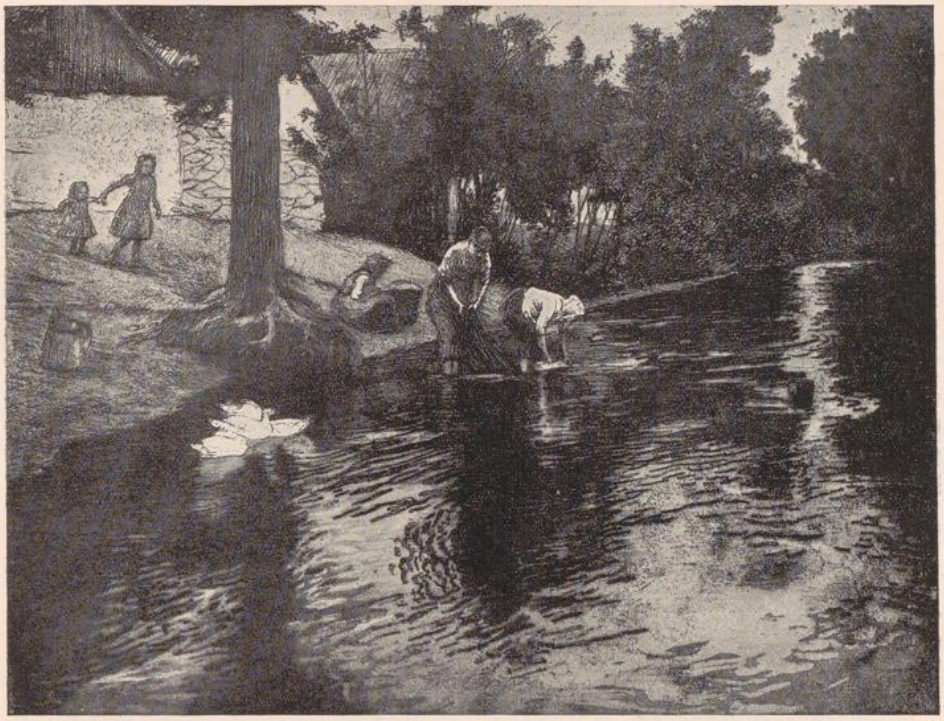

FROM AN ETCHING *(See article on "Emil Orlik")* BY EMIL ORLIK

of English art workers and draughtsmen there should have arisen a remarkable manifestation of the prodigious *renaissance* moving there. It is truly deplorable that England should be so poorly represented, for the exhibition of her best work in the Invalides would have relegated to their proper place many things the originality and the merit of which are merely relative. Still, the English influence is manifest here, despite the abstention of its leading representatives, for one can see that applied art all the world over is being modified, and that the taste of the people is in process of complete transformation, thanks to England's sane example.

In the course of these rambles through the Exhibition it may be impossible for me to dwell with due emphasis on all the works of importance and interest that I may have the good fortune to observe, for these articles do not pretend to be complete. At the same time, my endeavour will be not to miss anything that appears to possess originality or character, or that is significant of the modern tendency. In a word, I shall strive to throw light on all that is conceived on those true principles of decorative art of which THE STUDIO has been the propagator and the supporter, since the days when, be it said, those principles neither appealed to nor inspired anyone.

The house of the "Art Nouveau Bing" stands in the left-hand part of the Esplanade des Invalides, in the midst of the Breton village. The contrast between the calvaries, the granite churches, the ancient buildings and the modernity of this façade, adorned with a frieze of orchids in relief, and with its walls adorned by Georges de Feure's panels, representing Architecture, Sculpture and Ceramics, is quite fascinating.

This little edifice contains, in my opinion, the most delightful, the most nearly perfect, things in the whole decorative art exhibition. Here, it seems to me, is to be seen the triumphant result of the endeavour, on the part of a little group of artists, to attain as nearly as may be the absolute ideal of novel decoration. The artists in question are MM. Georges de Feure, E. Colonna and E. Gaillard; and their instigator, their head, is M. S. Bing.

The house of the "Art Nouveau Bing" consists

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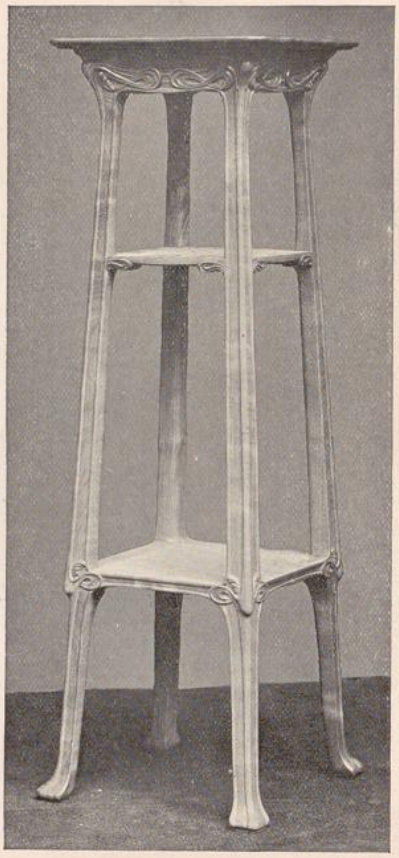

STOOL BY E. COLONNA

of six apartments—a vestibule, a dining-room, a drawing-room, a dressing-room, a bedroom and a boudoir.

M. Gaillard is responsible for the vestibule. A mosaic of bold design, strictly appropriate to the shape and the arrangement of the room, covers the floor; the walls are hung with draperies in bold pink, and are decorated with a frieze *au pochoir*. A huge piece of furniture in polished walnut, with looking-glasses tier above tier, flanked by clothes-pegs right and left, fills the base of the apartment, the pattern of the mosaic marking its place.

The walls of the dining-room, which is also M. Gaillard's work, are covered to a third of their height with a panelled wainscoting in polished walnut, with copper appliqué, surmounted by a powerful piece of painted decoration by M. José-Maria Sert, running all round the woodwork. This decoration is, indeed, overpowering, considering the size and the height of the room; but the work itself, with its grey and black tones, slightly relieved by touches of dull yellow, is quite beautiful, however imperfectly it may be adapted to its surroundings. The rest of the furniture—a large sideboard, with four doors, a cupboard, a table, chairs and armchairs—is designed strongly, yet with grace. The ornamentation is but slight, and where it is employed one feels that it has been well and appropriately distributed.

From the dining-room we pass into the drawing-room, furnished by M. E. Colonna. It is really a drawing-room—a French *salon* in the fullest sense of the word, the room in which we receive our guests, not the *pièce* wherein we live; yet one longs to live there, so fascinating, so comfortable is its



MUSIC CABINET BY E. COLONNA

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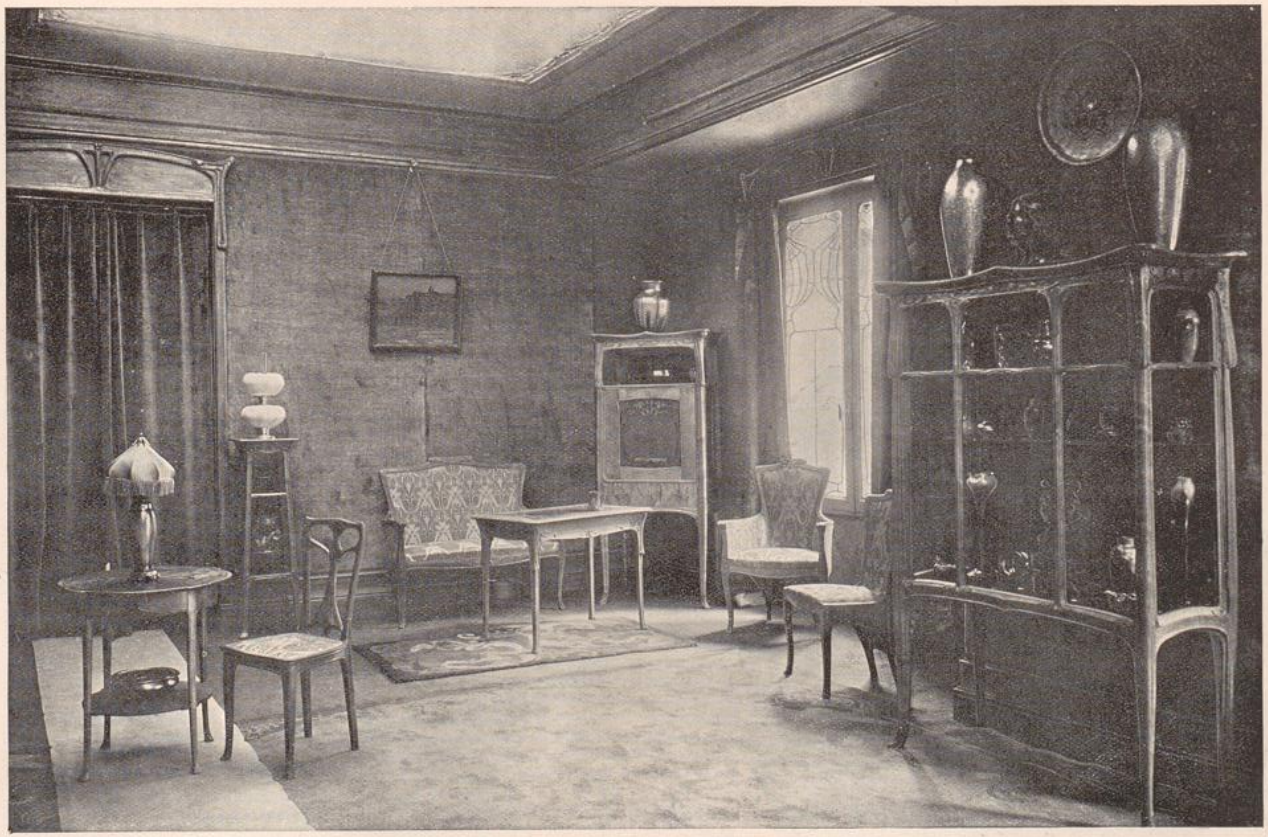


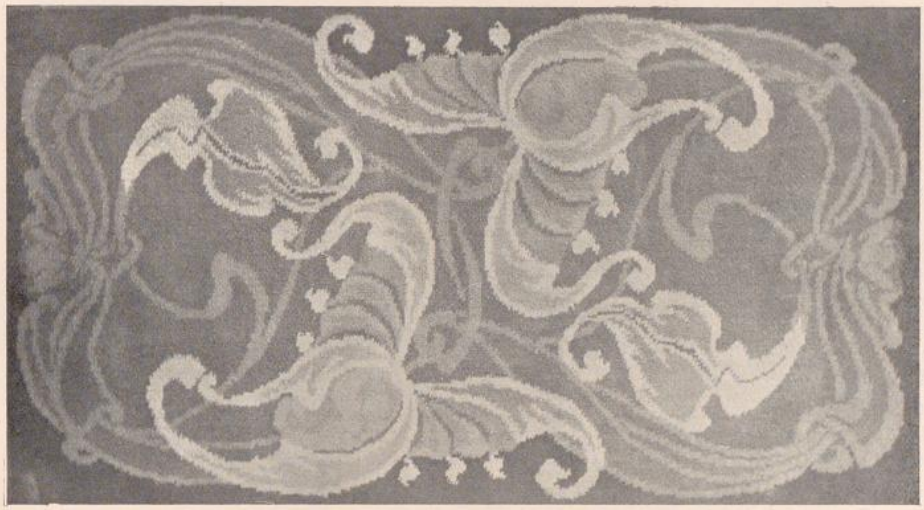
(Furniture, inlaid satinwood; chair-coverings, brocade; wall-hangings, green plush)

DRAWING-ROOM
BY E. COLONNA





INLAID LOO-TABLE
BY E. COLONNA



CARPET BY E. COLONNA



DRAWING-ROOM TABLE BY E. COLONNA

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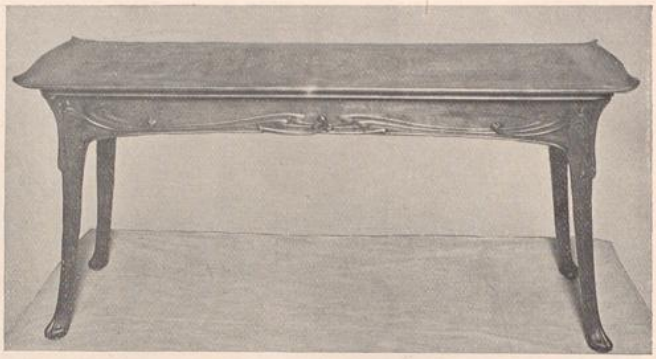
appearance. The walls are covered by a sort of plush of a delicate green tone, while the furniture, the woodwork of the doors and the window fittings are of orange wood, the yellows and the greens producing a charming effect. M. Colonna has a delightful sense of harmony, and his lines are charming in their supple grace. Altogether, the room is quite beautiful, and full of interest in all its details.



PIANO STOOL BY E. COLONNA

The dressing-room, designed by M. G. de Feure, has an atmosphere of enchantment. Everything is deliciously feminine—the curtains, of Japanese silk, the woodwork of ash, intermingled with a figured silk of grey-blue, grey-mauve and grey-green, revealing the subtlest tones, and showing like a field of flowers under the moonlight. And all the rest is in keeping, the effect being altogether charming.

Next comes the bedroom, by M. E. Gaillard, wherein we find a large bed of simple form, with a lovely coverlet of mignonette-green silk, embroidered

(Continued page 177)



SOFA BY G. DE FEURE

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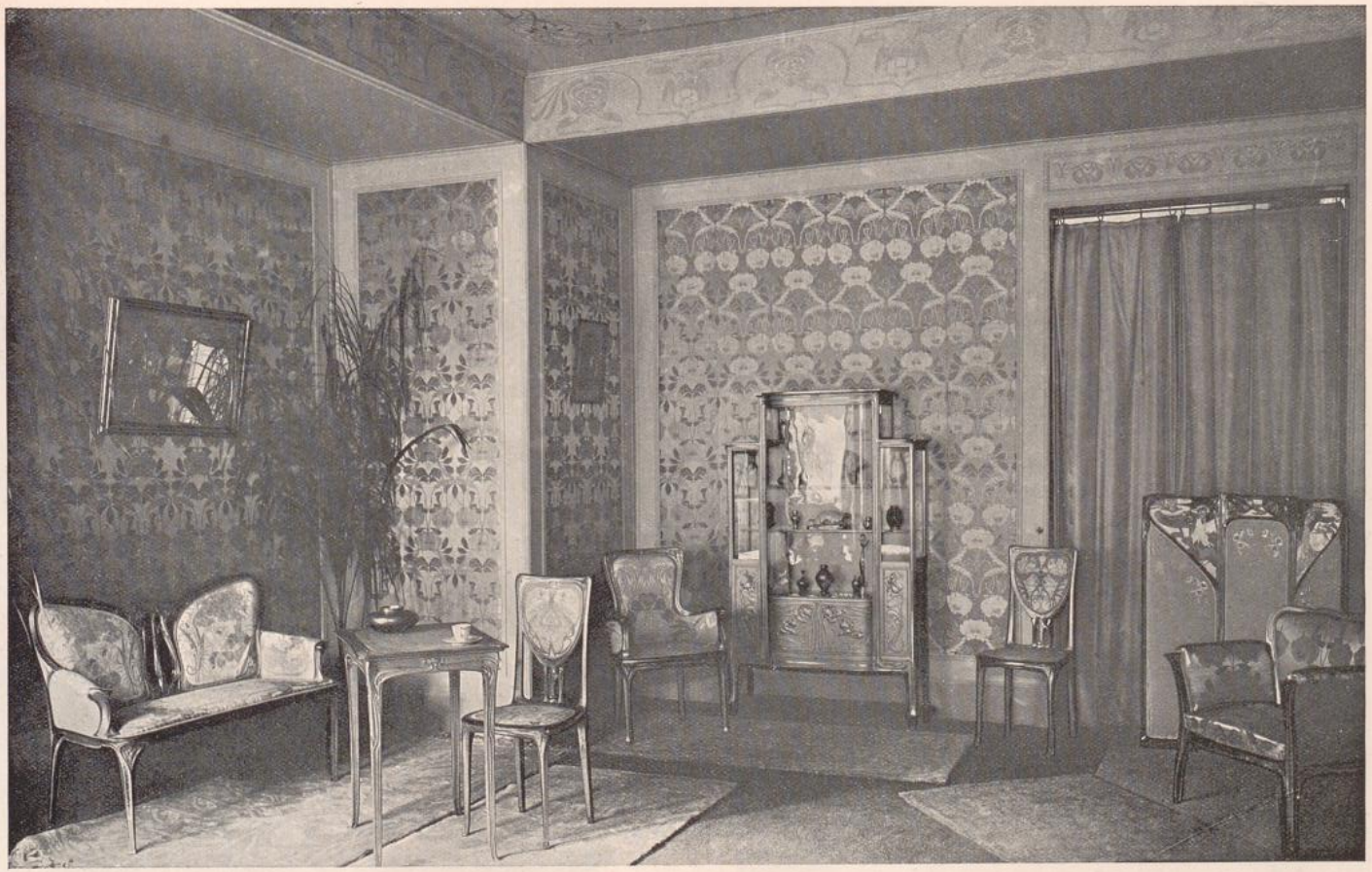
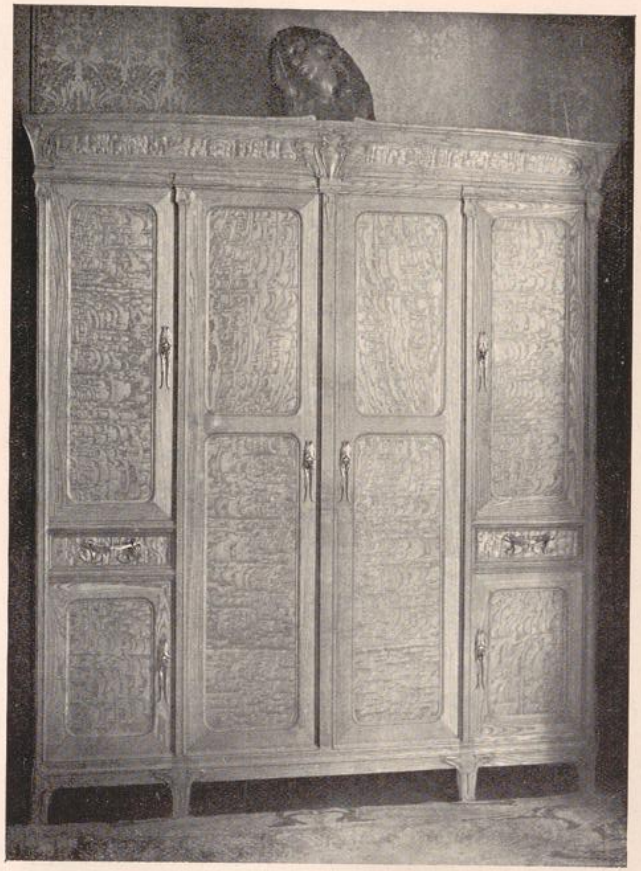
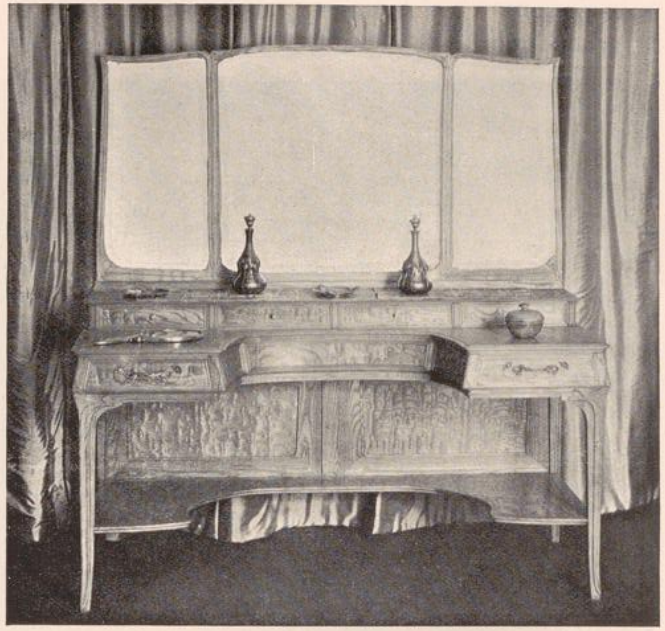


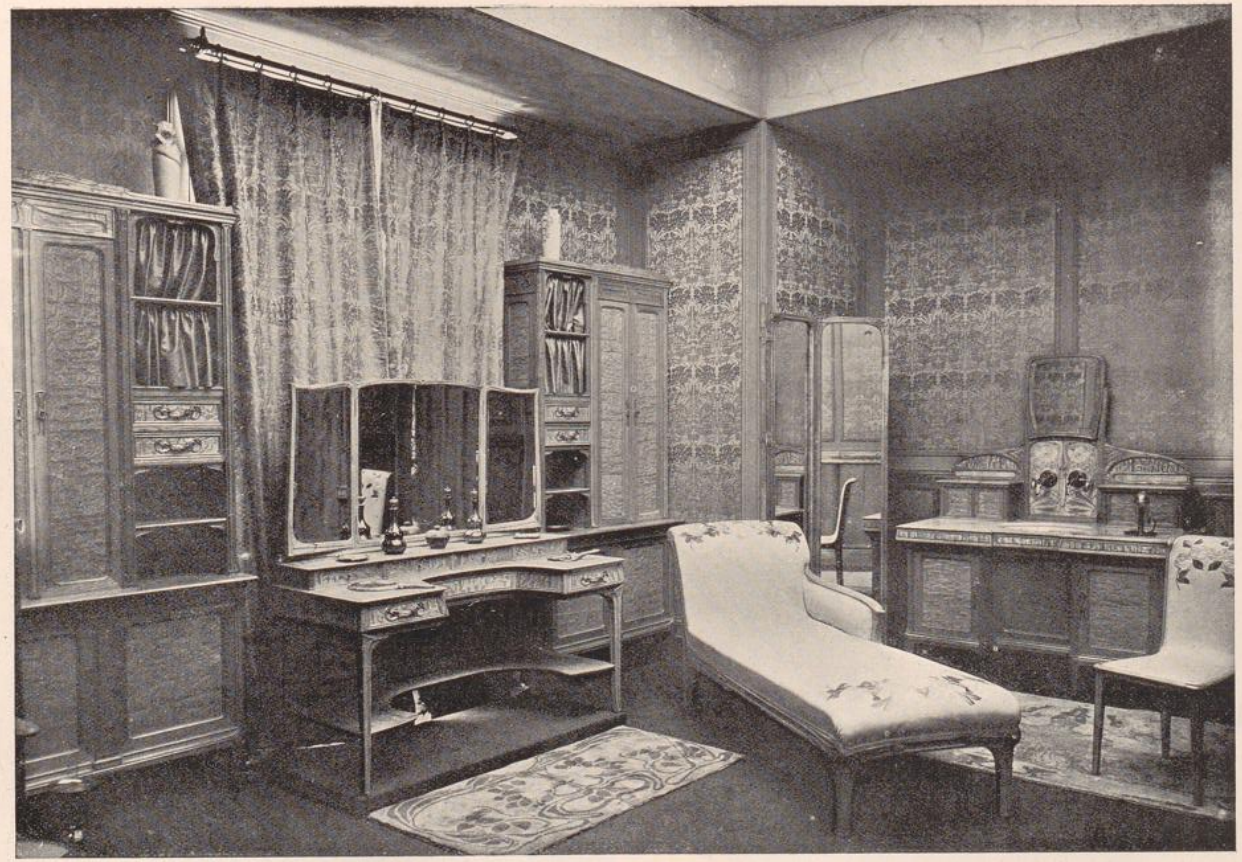
(Furniture in gilt wood; the seats covered with silk embroidery)

BOUDOIR BY
G. DE FEURE





WARDROBE AND DRESSING TABLE. BY G. DE FEURE



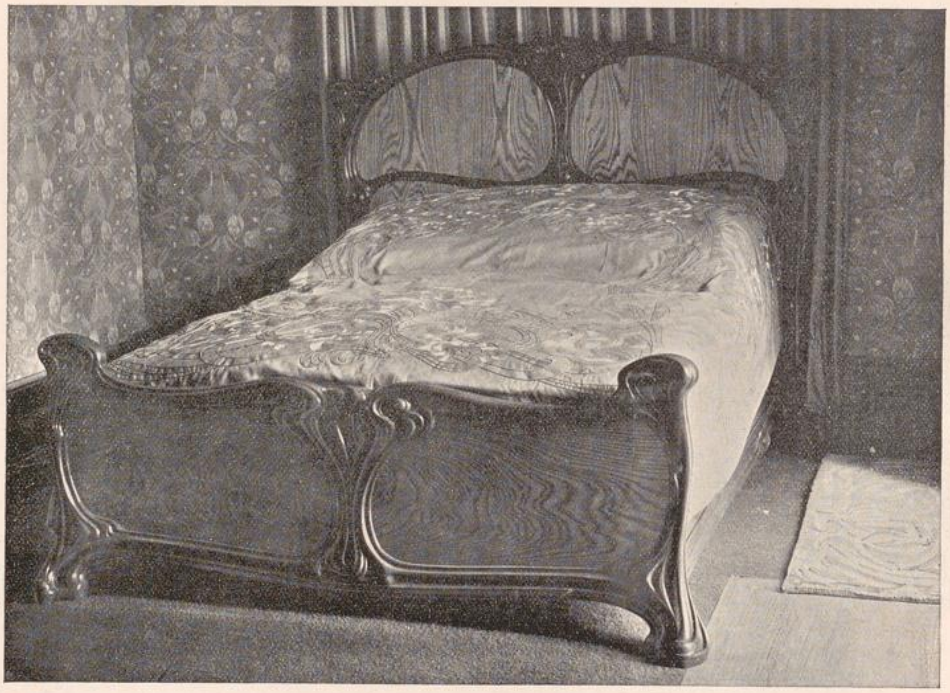
(Furniture in ash with silver fittings; wall-hangings in flowered brocade; seats covered with embroidered cloth)

DRESSING-ROOM
BY G. DE FEURE



CARPET

BY E. COLONNA



BED IN ASH AND PEAR-WOOD

BY E. GAILLARD

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DINING-ROOM DESIGNED BY
E. GAILLARD, WITH MURAL
DECORATIONS BY JOSÉ-MARIA SERT

(Furniture in polished walnut with bronze fittings; seats covered with embossed leather)

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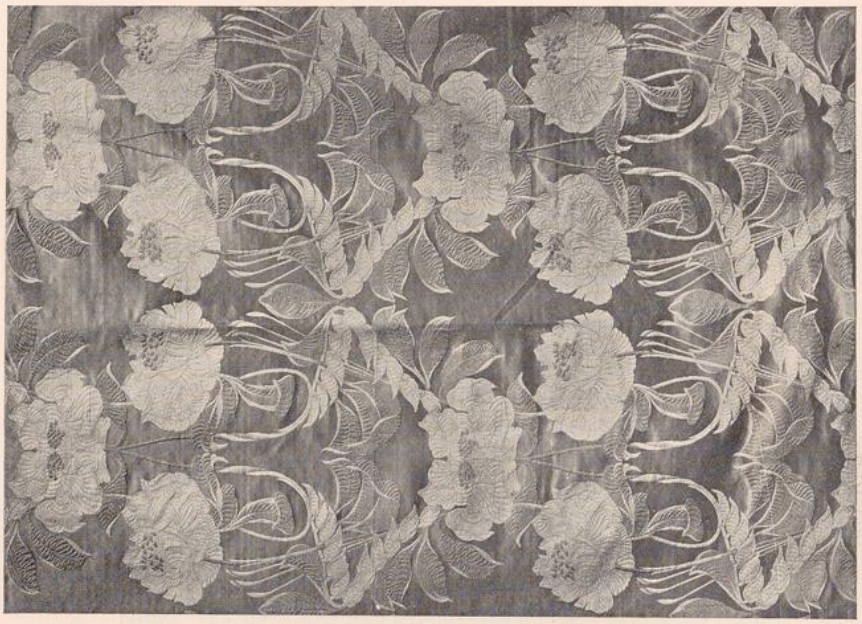

BROCADE BY G. DE FEURE



BROCADE BY G. DE FEURE

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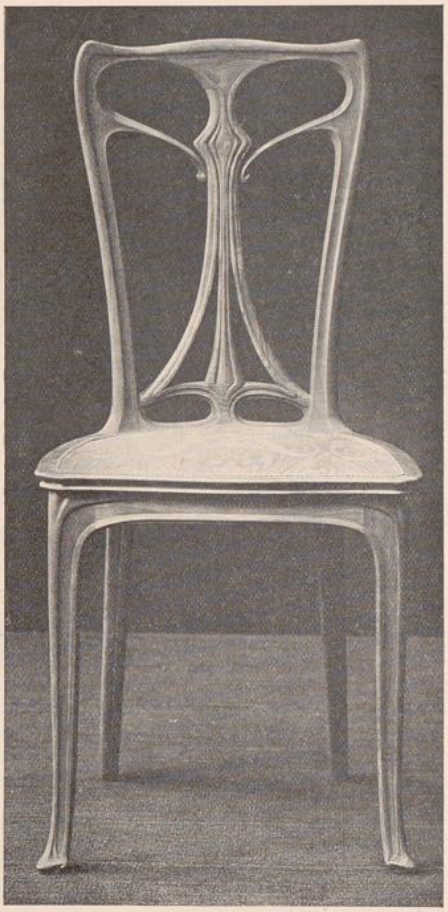
with rich and harmonious trimmings, a huge wardrobe, a table, chairs and *fauteuils*. The high qualities shown in the furnishing of the dining-room are again apparent here; but in this room everything is soft, delicate and caressing, without, however, any eccentricity or weakness. And in these days, when extravagance and over-elaboration are common, these are points deserving of unreserved appreciation.

A semicircular passage leads from the bedroom to the boudoir, the external partition being filled with glasswork by M. de Feure. There are four panels, with flowers and curious female figures, the outlines being of simple lead-work. The glass, it should be said, is coloured glass and not painted. The tones are splendid, but in no way gaudy, a fine effect being attained by subtle combinations melting into the rarest harmonies. The chief novelty consists in this —that the parts of the wall enclosing the windows have been painted in a violet-blue tone with red *motifs*.



CHAIR BY G. DE FEURE



CHAIR BY E. COLONNA

M. de Feure also designed the boudoir itself, which, I have no hesitation in saying, is the thing that pleases me most; and, without disparagement of M. de Feure's collaborators, I should declare this to be the pick of the entire building. Here, to my mind, is expressed absolutely in its perfection the fanciful, novel, independent, graceful spirit which pervades the whole exhibition. Fully to appreciate the value of this work one must bear in mind the object aimed at by M. Bing, and carried out by M. de Feure. It is simply this: to revive the tradition of the graceful French furniture of the eighteenth century, adapt it to modern

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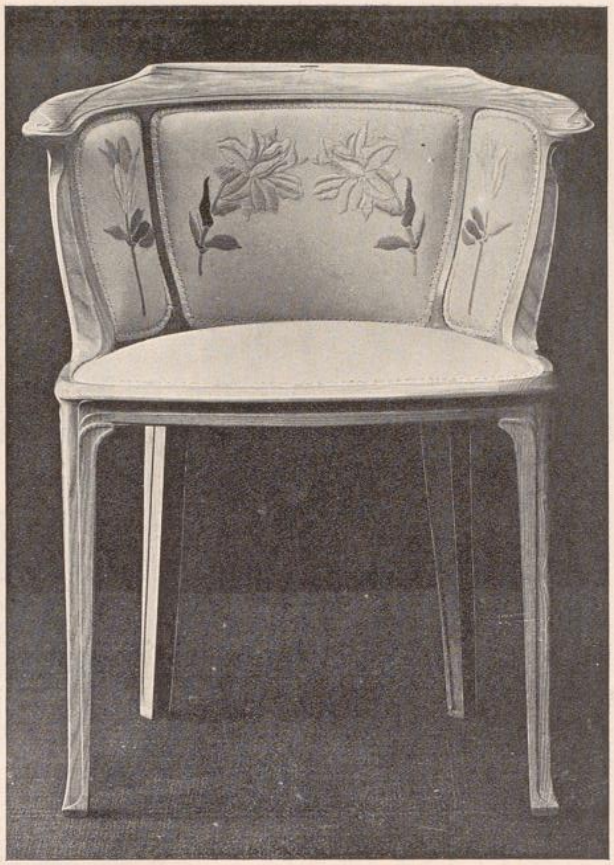
DINING-ROOM CHAIR BY E. GAILLARD



CHAIR BY G. DE FEURE

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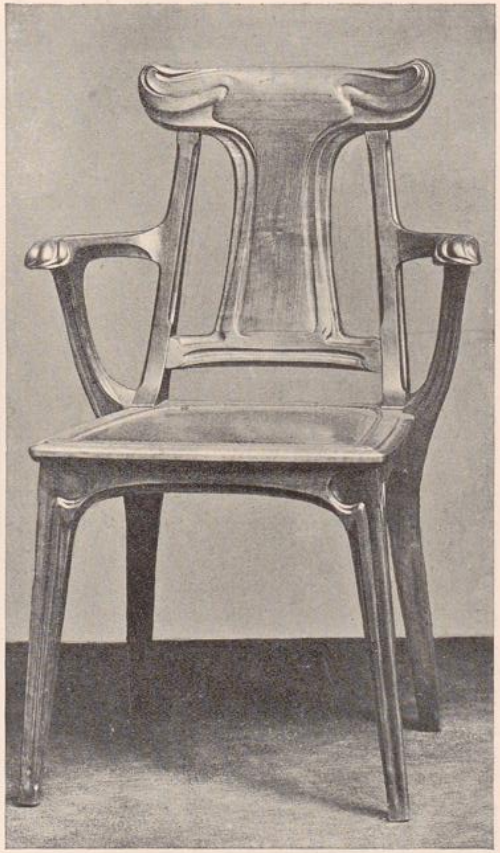
ARM-CHAIR BY G. DE FEURE



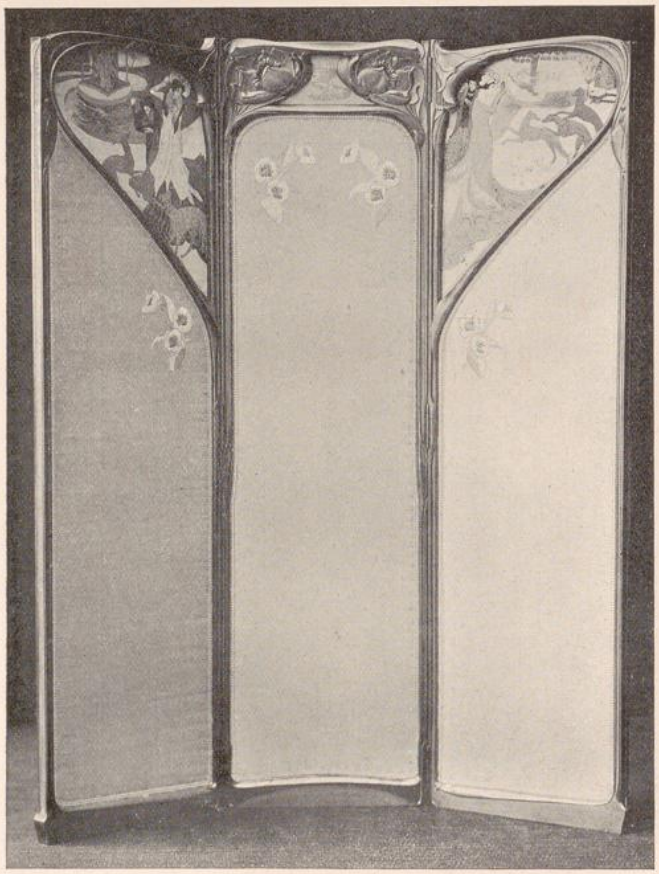
DINING-ROOM CHAIR BY E. GAILLARD

requirements, make it conformable to our present ideas of comfort—give it, in fact, the impress of the age. Obviously, there were many and serious difficulties to be overcome ere this result was achieved; but that success has been attained no one can dispute, for the Boudoir de l'Art Nouveau Bing constitutes one of the first examples of *style* produced by the renaissance of decorative art in France.

All the woodwork in the furniture of this room is gilded, and everything has its distinct individuality. The chairs are covered with silk embroidery; the walls are hung with brocade; while the fireplace of white marble is designed in the form of stalks, which support the mantelpiece. Around the hearth is a strip of opaline, framed in repoussé brass. In a large bay, and ornamented with a bordering of pale-coloured glass, is a little divan covered with a brocade similar to that on the walls. On the floor are silken carpets here and there, and in one corner stands a screen, a perfect gem of art. All the rest is equally beautiful, and one cannot praise too highly the artist who has contrived to combine so many materials into this perfectly harmonious *ensemble*. It all seems specially devised as a background for Helleu's female figures, for assuredly no setting could be found better suited to his delightfully graceful subjects.

Such, briefly, is the display of the "Art Nouveau Bing," one of the most perfect pieces of combined decorative art-work in the whole Exhibition. It does the highest honour alike to the creative artists and to him who inspired them.

GABRIEL MOUREY.



SCREEN BY G. DE FEURE

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The water-colour drawings by Mr. H. L. Norris that have been recently exhibited in the galleries of the Fine Art Society deserve to be remembered as examples of dainty accomplishment. Their technical strength, their delicate freshness of colour, and their charm of atmospheric effect, made them, as a group, very well worthy of the attention of all people who like to see pretty motives well expressed. Some of the most interesting things in the collection were obviously direct transcriptions from nature set down with a straightforward simplicity that was not concerned with tricks of finish and elaboration, and depended solely upon correct knowledge of open-air tones and colour gradation; but even the more laboured drawings were free from convention, and were sincerely carried out under the inspiration of independent and intelligent

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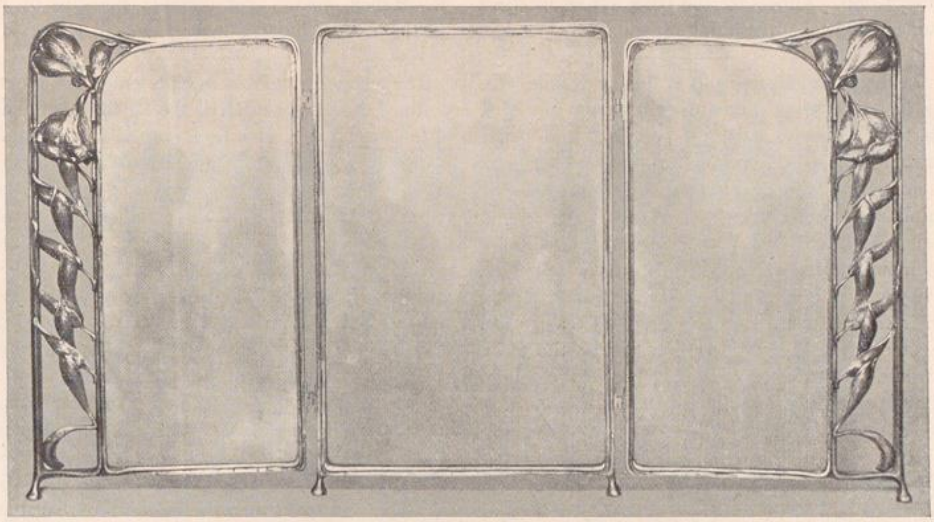

FIRE-SCREEN — BY G. DE FEURE



MIRROR-FRAME — BY G. DE FEURE

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observation. Altogether, the show was an excellent one and did the artist infinite credit.

In the same galleries and at the same time were to be seen some miniatures of dogs by Mrs. Gertrude Massey, some oil paintings and pastel drawings by Mr. T. Austen Brown, and a series of etchings by M. Edgar Chahine. Mrs. Massey's miniatures were not only excellently handled and delightful in colour, but they were also notable for their wonderful expression of animal character. They may fairly be said to be the best things of their class that have appeared of late years. Mr. Austen Brown's work was, as usual, thorough, earnest, and sincere; and M. Chahine's etchings, though distinctly reminiscent of the elegances of M. Helleu, had a considerable measure of individuality and independence.



"THE GOOSE GIRL BY BESSIE MACNICOL

The enamelled gold casket presented last month by the Lord Mayor to H.H. the Khedive is typical of the way in which money is wasted by our public bodies upon the production of work of a pseudo-artistic character. A more glaring example of depraved design than this same casket can scarcely be conceived. The Egyptian toy-sphinxes and obelisks; the dome-like lid surmounted by a cushion and crown and flanked by Mohammedan minarets; the enamelled views of City buildings inlet upon the sides of the box; all show by their treatment and juxtaposition a deplorable want of knowledge in regard to the common principles of ornament. What should we think of a casket of Indian or Japanese workmanship that mixed native ornament with the spire of Salisbury Cathedral and the Arch of Titus? And yet to such a fearsome object the Guildhall example is in every way akin. Why, in the name of common-sense, cannot commissions of this nature be entrusted to artists of ability who have made the subject of metal-working and enamelling a study, and whose productions are artistically beautiful and valuable, and a credit to the age in which they live?

The art gallery in the Woman's Exhibition at Earl's Court is of no little importance as a place where the latest developments in feminine conviction about æsthetic questions are adequately illustrated. It provides what is perhaps the most complete assertion of women's accomplishment in art that has as yet been made in this country, and gives exceptional opportunities for estimating the value of the effort made by what is called the weaker sex to help in artistic undertakings. The collection brought together includes not only pictures and water-colours, but also black-and-white drawings for illustrations, pastels, etchings, and designs of various kinds; and, besides, a few examples of modelled work are shown. A great deal

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"WILL O' THE WISP." BY
ELIZABETH STANHOPE FORBES



"UN VIEUX" BY MARIE ANTOINETTE MARCOTTE

of what is exhibited is, as it is apt to be in displays of women's work, merely expressive of a capacity for imitation, and reflects both in intention and manner the performance of masculine artists of more marked individuality; but there is, as well, an appreciable proportion of really original production in which true feminine qualities of invention and handling assert themselves. There are such pictures as Mrs. Stanhope Forbes's beautiful *Will o' the Wisp* (marred only by the faulty lettering on the metal frame), *Un Vieux*, by Mlle. Marie Antoinette Marcotte, *Dorothy and Francesca*, by Miss Cecilia Beaux, *Youth and Death*, by Sofie, Baroness von Scheve, Mrs. Swynnerton's *Danae*, Miss Bessie MacNicol's *Goose Girl*, and other excellent contributions from Mlle. Olga von Boznanska, Mrs. Mary Davis, Miss



"YOUTH AND DEATH" BY SOPHIE, BARONESS VON SCHEVE

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"THE SIRENS OF THE FORD"
BY GILBERT BAYES

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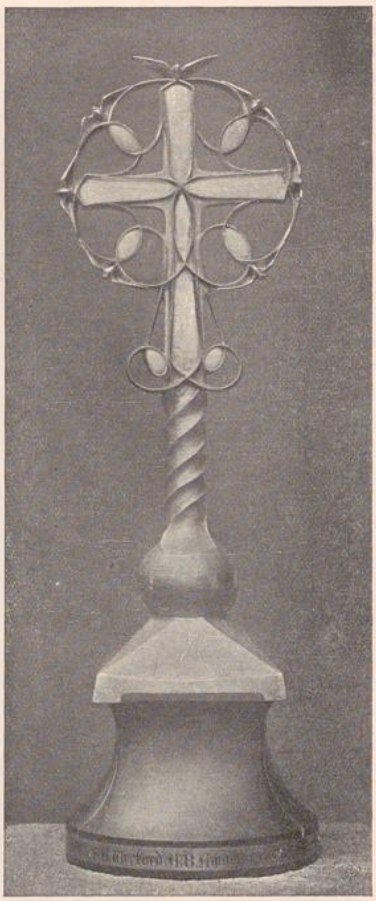
Amy Sawyer, Miss Fanner, Mrs. Jopling, and Mlle. Marie von Parmentier; and there is quite a large array of good drawings by Miss Margaret Bernard, Miss Coughtrie, Miss A. B. Woodward, Mrs. Allingham, Miss C. L. Allport, Miss V. Oakley, Miss A. Barber Stephens, Miss A. B. Giles, and the Marchioness of Granby. The total number of exhibits in the pictorial section exceeds two thousand, and this is supplemented by a very interesting group of applied art examples most of which are of superlative quality.

Mr. Gilbert Bayes, in his equestrian statuette of *The Sirens of the Ford*, blends romance with that degree of realism which is permissible in sculpture. The knight's legs are somewhat too short, but the spirit of the group has a winsome manliness, and the horse is modelled with sympathy and force.



EMBOSSED LEATHER BOOK-COVER BY MARY G. HOUSTON



WREFORD MEMORIAL CROSS
BY EDWARD S. PRIOR

The Wreford Memorial Cross, illustrated above, was made some years ago as a tribute to the fine character of one of the best oarsmen that Cambridge had then produced and lost. It is a cross in cast silver, with jewels of agate; the dove's wings are slightly gilded, and the flat surfaces are burnished. Cast work is seldom entirely satisfactory, and who does not feel in this graceful cross that the movement of its outline is broken where the rounded part of the stem joins the angular metal base?

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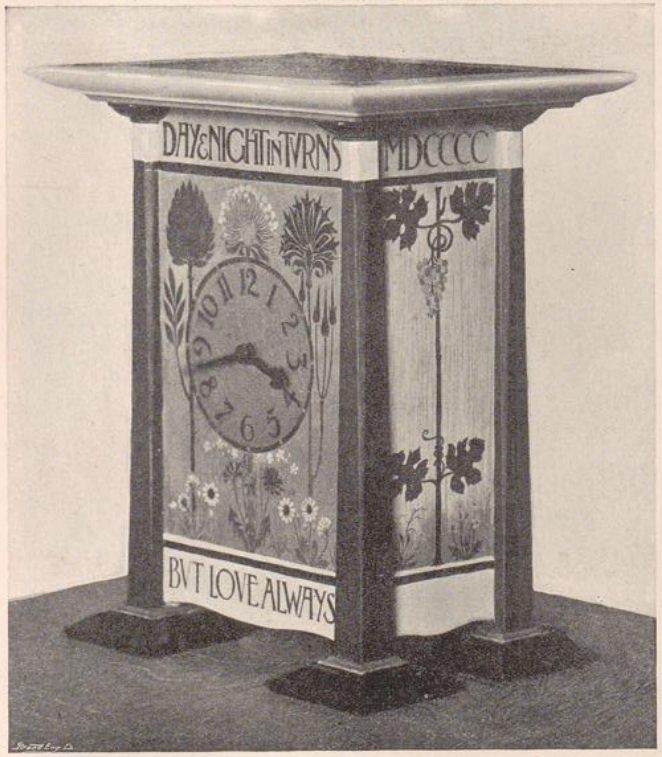
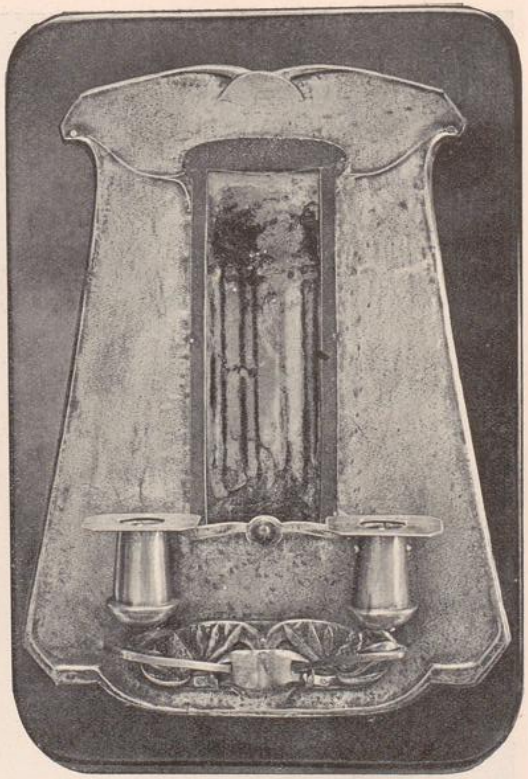
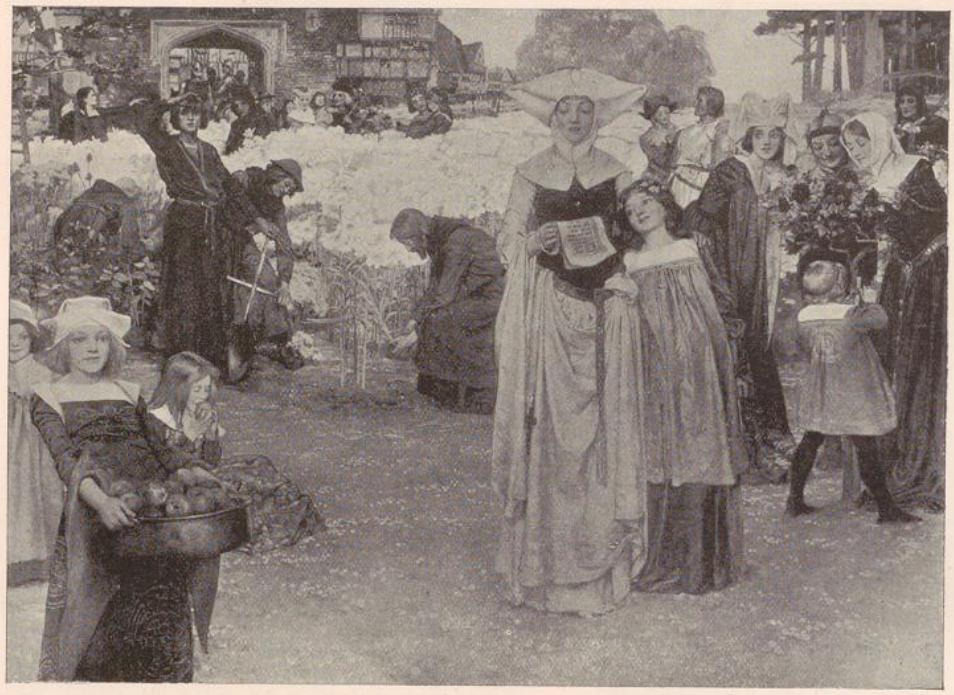


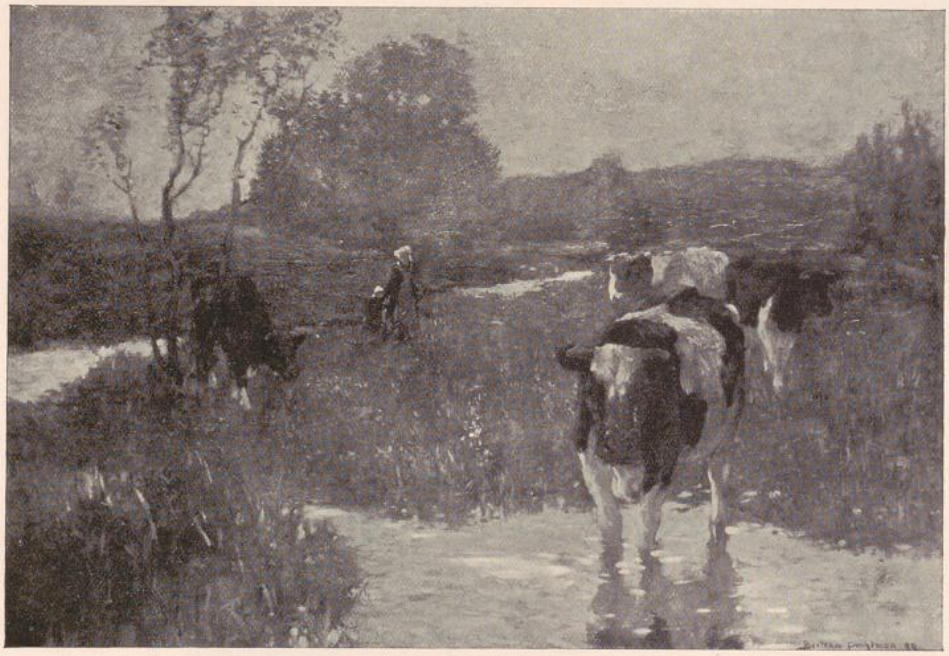
CLOCK-CASE BY WICKHAM JARVIS



SCONCE BY GERTRUDE SMITH



"THE KING'S GARDEN" BY ARTHUR A. DIXON



"HOMEWARDS" *(Purchased by the New South Wales National Gallery)* BY BERTRAM PRIESTMAN

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We have pleasure in giving an illustration on page 186 of an admirable embossed leather book-cover for "The Passionate Pilgrim," by Miss Mary G. Houston.

A candle-sconce in hammered steel, the work of Miss Gertrude Smith, is illustrated on page 187. It is decorated with a fine enamel panel, representing some tall pine trees and a rich blue evening sky.

Mr. Wickham Jarvis has recently completed a design for a wooden clock-case, an illustration of which appears on page 187.

It is always worth while to make a special note of the manner in which the directors of public galleries turn to account the opportunities that come to them of adding to the collections for which they are responsible. In the case of those galleries especially which buy modern pictures there is a good deal of significance in the purchases made, for necessarily the works selected are not those that have been hailed by many generations of experts as indisputable masterpieces, but instead, the best obtainable examples of contemporary painters who seem to the men of their own time to be worthy of prominent places among the great art workers of the world. Therefore the recent acquisition of Mr. Bertram Priestman's *Homewards*, Mr. John Lavery's *White Feathers*, and *My Crown and Sceptre*, by Mr. T. C. Gotch, for the National Gallery of New South Wales, deserves to be recorded. These three artists are ranked as leaders of the modern school by everyone in this country who watches the progress of æsthetic developments, and it is interesting to see that their powers are equally recognised in other parts of the world. On their merits as instances of sound technical accomplishment the pictures selected are certainly worthy of places in a national collection.



"WHITE FEATHERS" BY JOHN LAVERY, R.S.A.

(Purchased by the New South Wales National Gallery)

There has been recently growing up in this country a school of what may be called decorative genre painting, a school that includes many of the most ingenious and imaginative of the younger artists who are making with conspicuous success the art history of our times. The chief among these artists is certainly Mr. Byam Shaw, in whose work the combination of qualities that distinguishes the whole group is best balanced and most complete; but there are other painters who are well worthy to be associated with him. One of these, Mr. Arthur A. Dixon, gave in the picture *The King's Garden*, which he exhibited at the Academy, evidence of the possession of a very pleasant fancy and a very sincere technical method. He has capacities that should gain him

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wide popularity, and a degree of technical power that should make possible to him really great achievement.

The new National Gallery at Hertford House is best described as an astonishingly varied and wonderful collection of pictures, furniture, bronzes, *objets d'art*, and European arms and armour. The task of displaying to good advantage these miscellaneous treasures required rare gifts of tact and patience, as well as a thorough sympathy with art in many historic manifestations. Mistakes of judgment have certainly been made, but they are few in number and not at all serious. Those pictures, for instance, which are hung too high, like Titian's *Perseus and Andromeda*, can easily be lowered, and we may leave the atmosphere of London to tone down the rather obtrusively red walls of several galleries. As a whole, then, the arrangement of the Wallace collection leaves but little to be desired. The general public has now to prove that it knows how to value an inestimable bequest, and we earnestly hope that the furniture and the *objets d'art* will not be vulgarised by the persistent imitators among craftsmen and designers.

The following letter has been received from Mr. C. R. Ashbee :—"I notice, in the first article on 'Suggestions for the Improvement of Sporting Cups and Trophies,' that you give one of the little cups on page 56 as being designed by me. The cup was designed by Mr. Ernest Codman, the figures modelled by Mr. W. Hardiman and the cup fitted by Mr. J. Bailey. As the cup in question was a gift to me from them, together with other pupils of mine, I am particularly anxious that the credit should be placed where it is due. It is often difficult in work such as is done at Essex House to determine who is and who is not the designer, and where the executant is left free to apply his own fancy the original inspiration is necessarily, and I think rightly, modified."



"MY CROWN AND SCEPTRE" BY T. C. GOTCH
(Purchased by the New South Wales National Gallery)

Miss Ethel Kate Burgess, whose spirited studies in water-colours are reproduced on pages 191, 192 and 195, is a student of the Lambeth School of Art. In 1897 she won a valuable scholarship offered by the London County Council, and last year, in November, she won at the Gilbert Sketching Club the first prize for figure composition. It will

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"A YORKSHIRE FISHER BOY" BY ETHEL K. BURGESS

(By permission of Selwyn Image, Esq.)



"ON THE QUAY" BY ETHEL K. BURGESS

be noted that Miss Burgess has been influenced by Mr. Nico Jungmann. The charm of this true artist's fine rusticity, at once so decorative and so racy of the soil, has touched the spirit of her youthful art; but none can say, with truth, that Miss Burgess imitates. She is true to herself—to her own nature. She draws and paints without premeditation, under a guidance that is intuitive rather than technical; her manner is nervous, impulsive, and hence there is no resemblance between it and the searching carefulness, or the elaborate simplicity, that forms a bond of union between Mr. Jungmann and the earliest great masters of the Netherlandish school—the Van Eycks, Hubert and John.

As Miss Burgess is a young art-student, her studies are to be viewed as apprentice work. They have faults of drawing, some errors of composition, and some few touches of caricature, of inopportune ugliness; but these defects will pass away, and we are glad to overlook them now for the sake of the admirable strong points, namely, the good colour, the quiet humour, the keen observation, the easy breadth of handling, and the vigour and variety of appeal.



PENCIL SKETCH BY ETHEL K. BURGESS

CANADA.—The Woman's Art Association of Canada recently closed its Annual Exhibition, which was in every way successful. The painting section contained, amongst many other works, several Dutch subjects, painted by the President, Mrs. M. E. Dignam, during last summer in Holland; two figure subjects by Miss Florence Carlyle, a clever young Canadian, whose illustrations are appearing in several American publications; a group of subjects by Miss Muntz, including two Dutch women in characteristic dress, and *Master Baby*, a child in white seated on a red floor; some French water-colours by Miss Hawley; and a few contributions from the Woman's Institute, London, England. A number of unframed sketches, the summer work of the members; some designs mainly for book covers; and the clever black and white work, mainly for posters, of Mrs. Emily Elliott; and a commendable collection of miniatures on ivory and china contributed to the interest of this part of the exhibition.

The main purport of the exhibition, however, was to discover Canada's whereabouts in handicrafts particularly suitable for women, as well as to give illustrations of the achievements of different nationalities and periods. Investigation revealed quite an amount of attention to lace-making, in individual effort, very good examples of Honiton, Point, and Limerick lace being forthcoming. Many beautiful articles were also carried out in leather. The extent of the interest in wood-carving was seen in well-carved chests, frames,

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"YORKSHIRE FISHERFOLK"

FROM A WATER-COLOUR DRAWING BY

ETHEL KATE BURGESS



PENCIL SKETCH BY ETHEL E. BURGESS

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and some few touches of caricature, of inopportune ugliness; but these defects will pass away, and we are glad to overlook them now for the sake of the admirable strong points, namely, the good colour, the quiet humour, the keen observation, the easy breadth of handling, and the vigour and variety of appeal.

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chairs, tables, etc. Good examples of book-binding, as well as modern embroidery on linen and painting on silk, were to be seen; while in the metal-work section a *repoussé* brass plaque by the President was noteworthy. Two pieces of native pottery by Mrs. Birely, of Hamilton, proved that pottery was within easy reach of Canadian women, very suitable clay being at hand. Two clever designs, one for point lace, and another for a carpet, were by Miss Marion Living, of Ottawa. Miss Living has given years of study to the principles of designing, and has also spent months in a carpet manufactory, studying the practical side of the work.

I hope to return to the subject of this interesting exhibition in my next letter. J. G.

LIVERPOOL.—The exhibition at the Walker Art Gallery of a selection from the students' work in the City of Liverpool School of Architecture and Applied Art shows decided general progress since the last exhibition. The Director, Prof. F. M. Simpson, and his able staff of assistants deserve full credit for the result of the year's work, the high standard of design and the excellence of the craftsmanship being very perceptible in each of the several sections.

The work of the architectural students evinces good practical acquaintance with planning and design as well as with the details of construction. R. P. Jones showed a creditable set of sketches of old work, chiefly from English cathedrals, and a model of a well-planned country house. One of the most versatile of the students is Miss G. A. Williams, who exhibited drawings and paintings from life, landscape sketches, and quick studies—copper *repoussé* work, design for leaded glass and silver work, some excellent modelling from life—several well-designed altar panels in low-relief coloured plaster, models for sundial, drinking trough, and for wall decoration, as well as various designs and illustrations in pen and ink. Her industry and skill won her some of the premier prizes, together with the City Council £60 scholarship.

In the decorative design class under Mr. Herbert McNair, Miss Christine Angus and Miss Olive Allen contributed some cleverly-executed illustrations in pen and ink, theatre posters and stencil friezes, and there was a good embroidered handkerchief case by Miss A. Kay. Miss M. Collen's wallpaper and frieze, and Miss C. Meyer's stained glass also deserve commendation.

Mr. Charles J. Allen's students continue to make admirable progress in modelling from life, and from the cast, and in designing for plaster decoration to wall surfaces for subsequent treatment in colour.



"THE END OF THE DAY" FROM A WATER-COLOUR BY ETHEL K. BURGESS

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The metal-workers have reproduced some admirable specimens of craftsmanship in wrought ironwork under Mr. J. Platt, and in beaten copperwork under Mr. R. Ll. B. Rathbone. In both branches a high quality of design is well maintained. There are promising signs of vigour also in the stained and leaded glass designed and executed by the students, but the wood-carving and furniture construction classes remain in a more elemental stage.

Some additional illustrations of works shown at this exhibition will appear in the next number of THE STUDIO.

H. B. B.



BOOK ILLUSTRATION BY GERTRUDE A. WILLIAMS

(See Liverpool Studio-Talk)

PHILADELPHIA. — With the view of affording to decorative artists employed during the day on work from which they derive their necessary sustenance an opportunity of developing their creative powers and originality of conception, the Unity Art Club of Philadelphia was organised in the year 1889 by a group of students just graduated from some of the Industrial Art Schools. At present the Club has two large ateliers that communicate, one of which is used for the purposes of a night life drawing and modelling class; the other for a library and meeting room and by those engaged in draughting designs. The walls have been decorated by the members themselves, and are made interesting by numerous plaster-casts of their own work and by studies from the nude and draped figure in oil, water-colour, and black and white.

There are features in the practical management of the Club which distinguish it from any other. No strict rules are observed as to hours of work, every member having keys to the ateliers and being at liberty to come and go at any time he likes. There are, however, regular classes in modelling and drawing from the nude and draped figure three nights in the week throughout the year, except during June, July, and August.

From time to time subjects of original design are proposed to be worked out in clay and reproduced in plaster or metal. Most of the members have interesting results to show of this kind of experiment; but while those who have the time are expected to carry out work of this kind it is not regarded as compulsory, for it often

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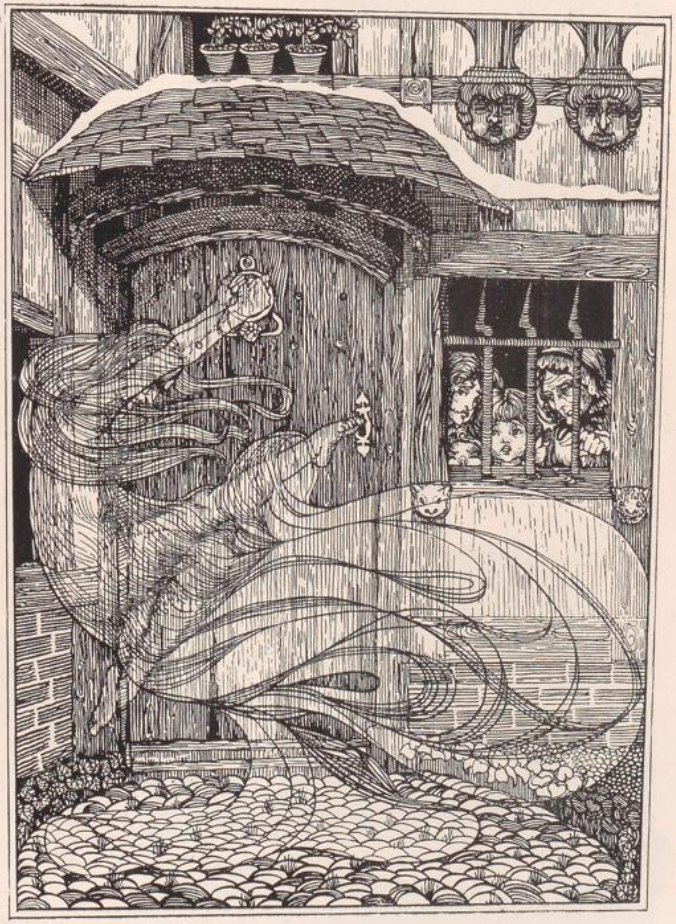
DESIGN *(See Liverpool Studio-Talk)* BY CHRISTINE ANGUS



"MY LADY WIND" *(See Liverpool Studio-Talk)* BY CHRISTINE ANGUS



INITIAL LETTER BY CHRISTINE ANGUS
(See Liverpool Studio-Talk)

happens that more urgent calls of family support and aid require immediate attention. The members, being all engaged on actual works in progress in Philadelphia and surrounding districts, find that what they do at the Club is of decided benefit to them. This applies especially to the architectural sculptors and wood carvers. The designers, engravers, and modellers of metal work also have found themselves inspired to higher efforts in the direction of artistic work than those demanded by their employers.

The expenses of conducting the club are not heavy, and are met by fixed weekly dues. These are just sufficient to pay bills for rent, fuel and light. The models are paid by the members individually in rotation.

In the autumn of 1898 the Pennsylvania Academy of the Fine Arts, through the Managing Director, Mr. Harrison S. Morris, invited the club to make use of the Life Modelling Room of their building free of expense. The offer was accepted and the classes were continued there for two years. Subsequently it was thought more convenient to renew the studies at their own rooms. The present commodious quarters were then engaged, and are found in every way suitable.

The club counts among its members three architectural sculptors, two wood carvers, two designers of metal work, two engravers of plate, one fresco painter, one water-colour painter, and two illustrators on the daily papers. For these last men and others whom they bring in there is a costume class on Sunday afternoons during the winter season. The objects of the organisation are somewhat similar to those of the "Art Worker's Guild" formed by Mr. H. Bloomfield Bare at Philadelphia in 1891, but it existed previous to that date and has in its membership some of the same men, and is intended more for actual handicraftsmen.

E. C.

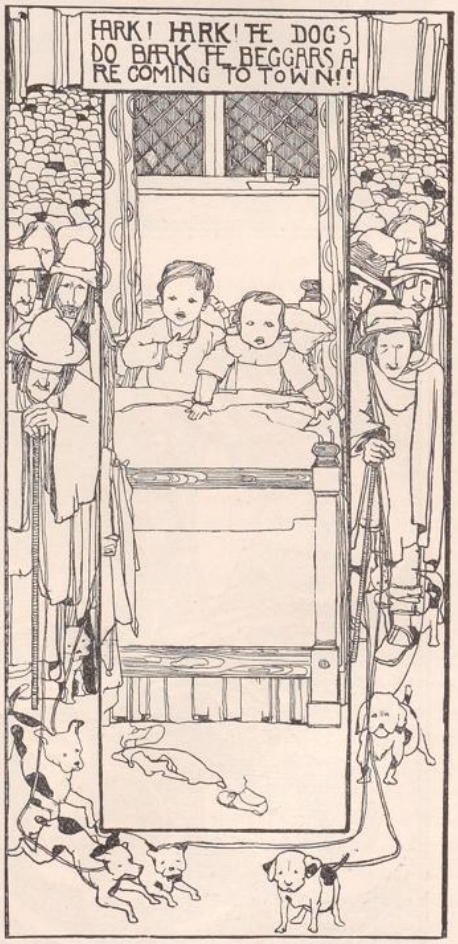


ILLUSTRATION BY GERTRUDE A. WILLIAMS
(See Liverpool Studio-Talk)

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"LITTLE ST. BRIDE OF THE MANTLE" *(See Livertool Studio-Talk)* BY GERTRUDE A. WILLIAMS

REVIEWS.

Annancy Stories. By PAMELA COLMAN SMITH. (New York: R. H. Russell.)

Widdicombe Fair. With pictures by PAMELA COLMAN SMITH. (New York and London: Harper and Brothers.)—Miss Pamela Colman Smith is a young lady artist and author from Jamaica who has recently settled in the United States. As an illustrator she possesses some remarkable qualities of boldness and individuality, and—if she is able to preserve these qualities—while maturing and perfecting the more technical side of her work, she will probably achieve no little eminence as a book illustrator and decorator.

Her productions are seen at their best in the coloured stencil-pictures illustrating the poem *Widdicombe Fair.* These are quite astonishing in their ingenuousness and in their force of delineation; while, as examples of coloured hand-stencil work, they are altogether unique. Although her methods are in no sense an imitation of the technique and mannerism of the Japanese, yet the result in the case of these coloured pictures—prints we cannot justly term them—is quite as decoratively satisfactory as are the best Japanese colour-prints, and considerably more so than many of the European imitations of Far Eastern work. Miss Smith has a rare sense of humour, and she is also possessed of the most important qualifications that go to make the successful caricaturist. Perception and knowledge of form are at present lacking in her work, rather than power of expression. But her failings are only such as experience and time can easily remedy, and we shall look forward with confidence to the satisfactory development of her unquestionable talents.

Die Buecher der Chronika der drei Schwestern. Illustrirt von H. LEFTER und J. URBAN. (Berlin: J. A. Stargardt.)—The important drawings which accompany this remarkable fairy romance, and



DESIGN FOR A CATALOGUE COVER BY OLIVE ALLEN
(See Livertool Studio-Talk)

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the manner in which the entire work has been arranged and printed, are strong evidence of the enormous progress which has been made in recent years by Germany in the art of illustration and book-making. Both the black-and-white and colour work with which the pages are so adequately decorated, are of a very high order, some of the black-and-white work being especially strong and admirable. We cordially recommend this interesting and attractive book to the attention of our readers.

Yankee Girls Abroad. By J. M. Flagg. (London: Sands & Co.). Price 16*s*.—A dozen smartly drawn illustrations of the "poster" class reproduced in colour. Although the type of face and figure of several of the studies recall to us the Dana Gibson model, and although there is generally a lack of distinction and personality in the method of treatment, the drawings are not devoid of merit. There is a welcome diversity in the schemes of colour employed in the series.

Artistes et Amateurs. Par Georges Lafenestre, Membre de l'Institut. (Paris: Société d'Édition Artistique, Rue Louis le Grand.) Price 6 fr. —It is a long time since we have read such a thoughtful book on art as this admirable collection of twelve essays and lectures by M. Georges Lafenestre. The choice of subject is varied and felicitous, and the author shows throughout the volume a wide and genial knowledge and discernment that it would be difficult to rate at too high a level. The essay on *Titian and the Princes of his Time*, the lecture on *Van Dyck in France*, and the criticism of *Rembrandt van Ryn*, will probably appeal first to most lovers of old art; but M. Lafenestre is at his best, we think, when he becomes patriotic, as in the historic account he gives of *L'Esprit Français dans les Beaux-Arts.* It is always pleasant to meet with a critic who recognises that the cosmopolitanism of the appeal made by true genius is not weakened but strengthened by the preservation of racial characteristics. This truth is brought home to us by all the most national forms of art, from the ancient Egyptian to the modern Japanese. M. Lafenestre draws attention to those gifts of the spirit which ought to be permanent in the art of Frenchmen; and in another essay, dealing with *The Foreign Painters at the Exhibition of 1889*, he is equally sympathetic and just towards the ascendant qualities of other nations.

Homeric Similes. Designs by Edgar Barclay. (London: George Bell & Sons.) £2 net.—The similes contained in the Iliad are oftentimes of considerable poetic beauty, and are always sufficiently notable to form excellent subject for the use of the painter and illustrator. Thus, according to the author, in Book II., line 110, the Greeks hasten from their ships and huts to the General Assembly, when it is proposed they should return to their native land, and are likened to bees swarming from a hollow rock and migrating to a flowery vale. Again, in line 175, the speech of Agamemnon being ended, there is a sudden movement in the assembled hosts, which are of divided mind whether to remain and reap the fruit of their toil or to set sail. They are described as waves of the sea driven by the wind, and as waving corn bent by the wind. Twenty-six of such similes are illustrated by photogravure reproductions of Mr. Barclay's drawings, all of which are attractive, and some of especial beauty. The Introduction, Catalogue of Similes, Greek text and translations are in every respect adequate, and we cordially endorse the hope of the author, expressed in his Preface, that "the Book may be considered appropriate as a prize for boys in the upper forms of classical schools."

Hampstead Etchings. By W. Monk, R.E. (London: 86 Fellowes Road, N.W.) Price £5 5*s*. —The seven etchings contained in a portfolio and entitled as above consist of views of *The Firs—Spaniards*, *Jack Straw's Castle*, *Cottages at North End*, *London—from Hampstead*, *The Leg-of-Mutton Pond*, *The Spaniards' Inn*, and *The Ride—Hampstead Heath.* This charming collection of plates, limited to one hundred complete copies, deserves to become popular among the many lovers of old Hampstead, not only on account of the subjects selected, but also for the reason of the technical and artistic value of the impressions. It is somewhat to be regreted that the artist should have selected the especially excellent plate of *The Firs—Spaniards*, for use as a sort of title-page, and by the addition of lettering detracted from its suitability for framing purposes. With this exception, however, we have no comments to make that are not favourable. It would make a most welcome gift-book.

We have received from Casper's Kunst-Verlag, Berlin, a portfolio of sketches by G. Klimt which, whether regarded as examples of artistic work or of clever reproduction, are alike remarkable and satisfactory. The beautiful female heads so gracefully delineated by the artist would form, when suitably framed, most attractive prints for wall decoration.

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AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

Design for the Decoration of a Dinner Plate.

(A L.)

In view of the fact that it is extremely difficult in these days to find a well-designed dinner plate, we think, on the whole, that our competitors may be congratulated on their work in this competition. The design by *Blanche*, to which the first prize has been awarded, is well adapted to the ordinary-shaped dinner plate, and when carried out in the colours of the original drawing, would undoubtedly be successful. An octagonal plate would probably not commend itself to some households, but the design by *Assiette*, which obtains the second prize, is carefully thought out, and is both effective and suggestive of other combinations on similar lines. Each of the other designs illustrated has certain points of merit, which should commend them to the attention of manufacturers.

Some other good designs have been received, but in several cases the shapes represented would be ill adapted for use as dinner plates. This is a detail to which attention should be carefully given.

The First Prize (*Two Guineas*) is awarded to *Blanche* (S. C. Kramers, Vieuwe Schoolstraat 7, Den Haag, Holland.

The Second Prize (*One Guinea*) to *Assiette* (Edward H. Rouse, 33 Chesholm Road, Stoke Newington, N.).

Honourable mention is given to the following:—*Catalonia* (A. B. Waller), *Dux* (Nellie Harvey), *Erin* (A. E. Lisle Swinny), *Horty* (Frederick C. Davies), *Iris* (Lucy Dixon), *Jumbo* (Alice F. Beavis), *Mazeppa* (Marguerite de Roussado), *Owl* (Maud C. Fisher), *Prairie Flower* (Rosalie F. Pennell), *Palissy* (Wilfrid Wetherell), *Pussy* (Minnie F. Bulgin), *T'other Guv'nor* (Edward Pay), *Tramp* (David Veazey), and *Turtium* (Emma L. Cowlman).

Design for a Vignette or Tailpiece.

(B L.)

Some good designs have been sent in for this competition which are more suitable as head-pieces than tail-pieces. Book ornaments of this kind should not be overloaded with "subject." Some of the designs sent in are quite important landscapes, or are too anecdotal in character. Pleasant or suggestive decoration is required rather than illustration. This will serve as an explanation to some competitors why their very charming studies have not been selected for reproduction.

The First Prize (*One Guinea*) is awarded to *Pan* (Fred H. Ball, 8 King John's Chambers, Nottingham).

The Second Prize (*Half-a-Guinea*) to *Malvolio* (Olive Allen, The North Hall, Launceston).

Honourable mention is given to the following:—*Black Spean* (Marjory P. Rhodes, Whiston Grange, Rotherham, Yorks), *Artifex* (H. P. Shapland, Albyns, Barnstaple), *Crescent* (Charles E. Wanless, 31 Westborough, Scarborough), *Gus* (Gertrude Straker, "Glenburn," Worcester Road, Sutton, Surrey), *Horty* (F. C. Davies), *Gumbobble* (R. P. Gossop, 4 Garden Studios, Manresa Road, Chelsea, S.W.), *Indie* (Roy Gill, 16 Butt Road, Colchester), *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter), *Ivy* (Ivy Millicent James, Fortfield, Weston-super-Mare), *Hazel Nut* (Ada Hazell, Castle Street, Farnham), *Jawkor* (Janet Simpson), 199 Camberwell Grove, Denmark Hill, S.E.), *Lily*, (Miss E. V. Tyler, St. Magloire, Bordeaux Harbour, Guernsey, Channel Islands), *Leeksey* (Ernest A. Taylor, 9 Esplanade, Greenock, N.B.), *Meliagaunce* (Christine Angus, 81 Dale Street, Liverpool), *Nox* (Tom Day, Compton Villa, Paragon Road, Western-super-Mare), *Pentraith* (M. E. Lloyd, 48 Devonshire Road, Liverpool), *Auriel* (C. G. Glennie) *Assiette* (Edward H. Rouse), *Brush* (Percy Lancaster), *Comyn* (Robert Hamilton), *Dux* (G. C. Duxbury), *Gamma* (Marguerite Mallet), *Lino* (Clifford J. Beese), *Nancy* (Hannah Sandeman), and *Persian Pussy* (Catherine Ward).

Summer Landscape.

(D XXXIV.)

The First Prize (*One Guinea*) is awarded to *Sweet Pea* (Miss Rochussen, Krenzmaad, Wilderswyl, Interlaken, Switzerland).

The Second Prize (*Half-a-Guinea*) to *Barmaz* (Joseph C. Smith, Champery Valois, Switzerland).

Honourable mention is given to the following:—*Aquarius* (Agnes B. Warburg), *Icare* (M. Leon Degoix), *Laren* (Margot van Maarseveen-Knipscheer, Amsterdam), *Normandy* (A. Charrel), *Poppy* (T. K. Evans), *Troutsdale* (A. H. Robinson), and *Yaffti* (Miss C. H. Gunner).

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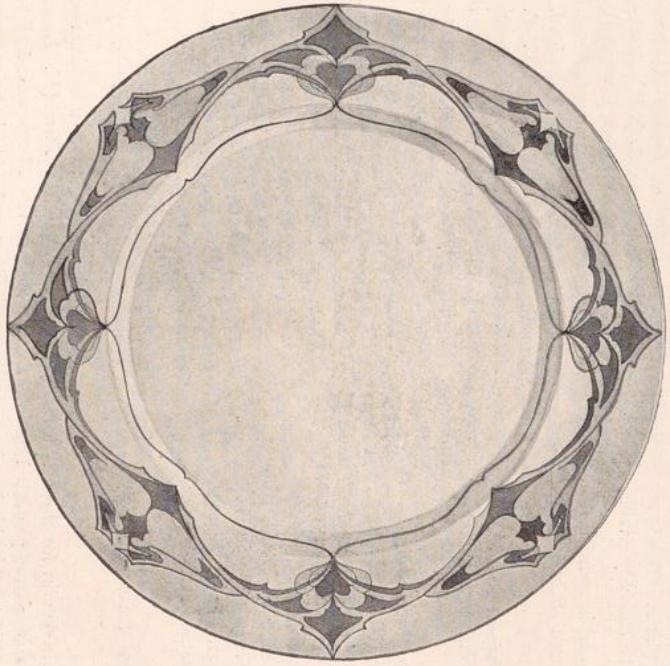
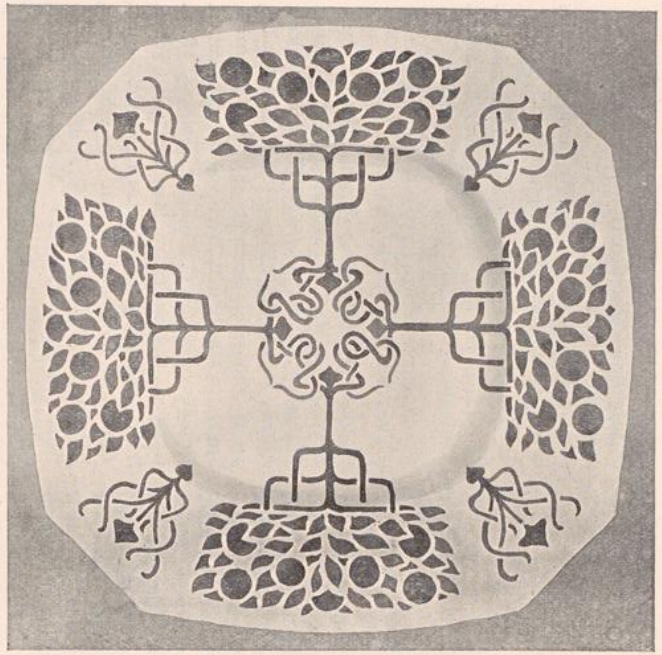


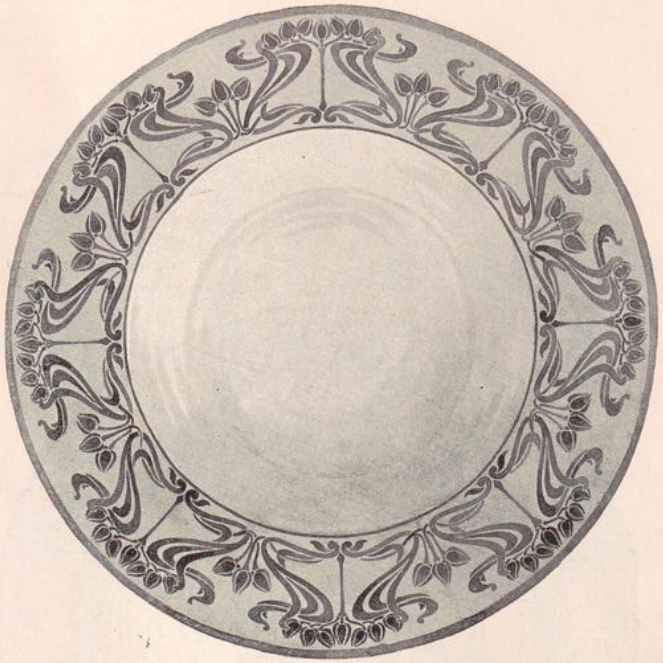
FIRST PRIZE (COMP. A L)

"BLANCHE"



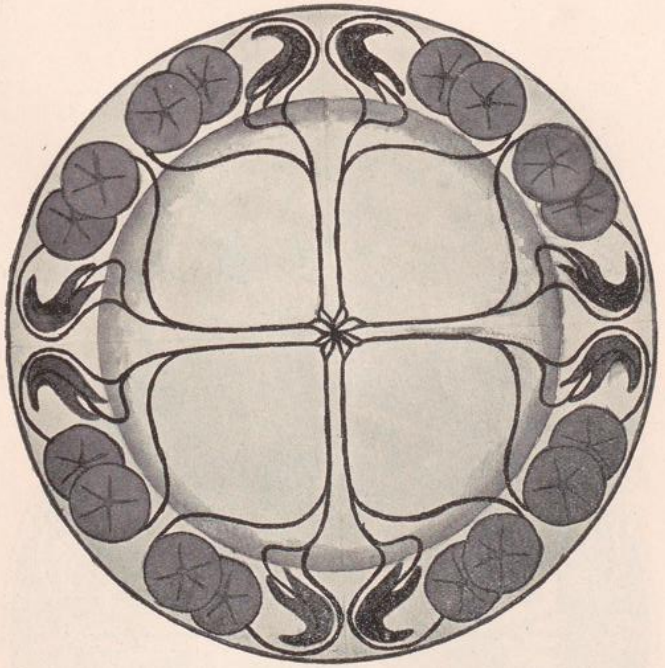
SECOND PRIZE (COMP. A L)

"ASSIETTE"



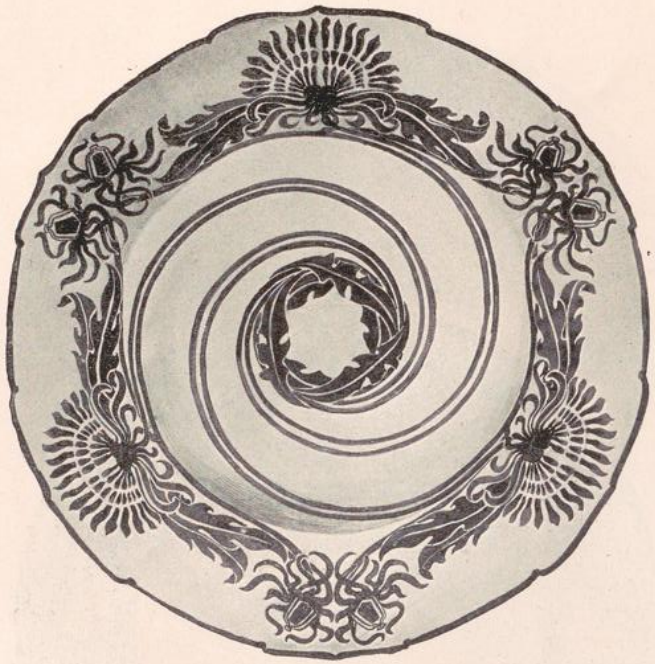
HON. MENTION (COMP. A L.)

"ERIN"

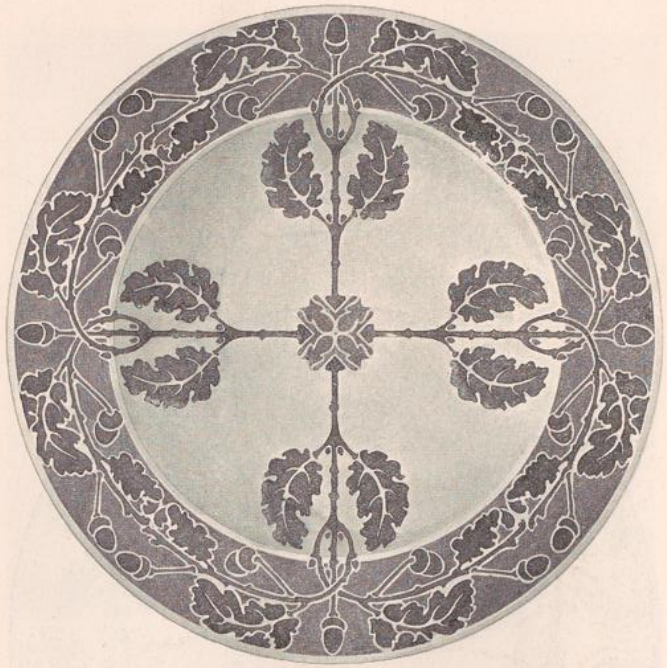


HON. MENTION (COMP. A L.)

"MAZEPPA"



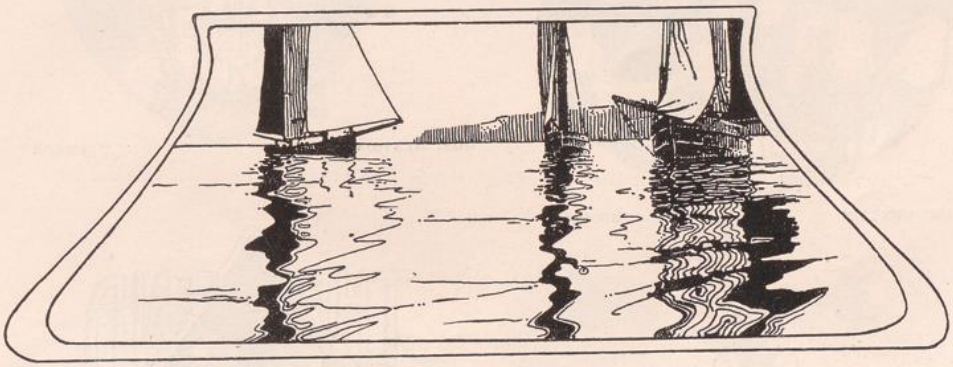
HON. MENTION (COMP. A L) "LA TOSCA"



HON. MENTION (COMP. A L) "T'OTHER GUV'NOR"



FIRST PRIZE "PAN



HON. MENTION "CRESCENT".



HON. MENTION "BLACK SPEAN."

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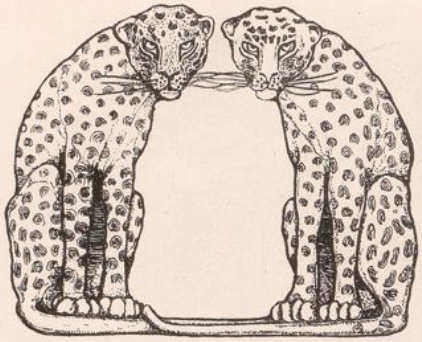


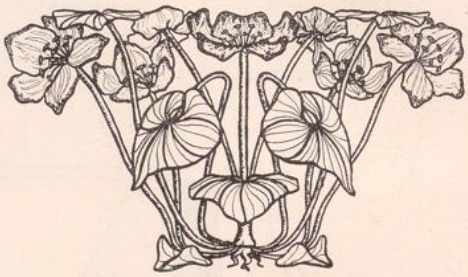
SECOND PRIZE "MALVOLIO"



HON. MENTION "ISCA"



HON. MENTION "GUMBOBBLE"



HON. MENTION "JAWKOR"



HON. MENTION "HORTY"



HON. MENTION "IVY"

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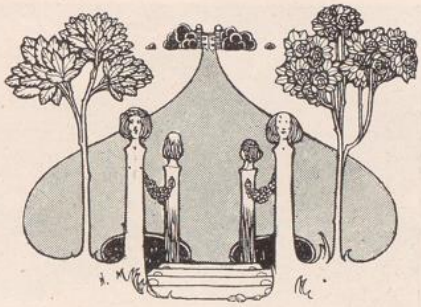
HON. MENTION "GUS"



HON. MENTION "GUMBOBBLE"



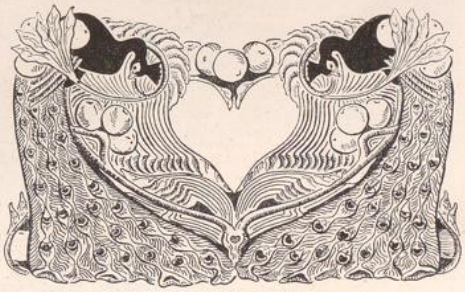
HON. MENTION "LEEKSEY"



HON. MENTION "ARTIFEX"



HON. MENTION "HAZEL NUT"



HON. MENTION "LILY"

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HON. MENTION "INDIE"



HON. MENTION "NOX"



HON. MENTION "MELIAGAUNCE"

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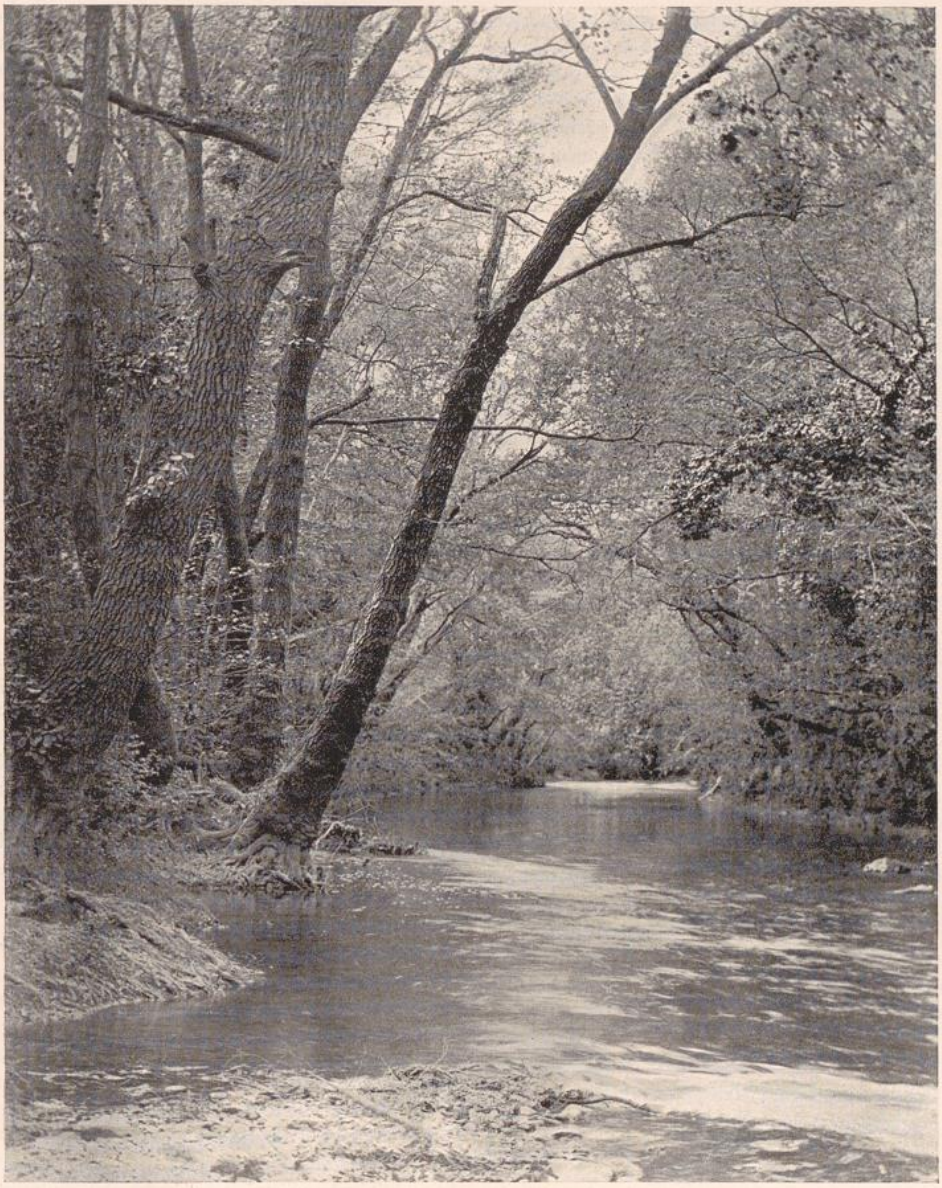

FIRST PRIZE (COMP. D XXXIV)
"SWEET PEA"

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THE LAY FIGURE. ON MEDALS AND THEIR USES.

"THEY do these things better in France," remarked the Art Critic sadly. "In France alone a just value is placed on the importance of the glyptic art. Yet medals have a mission so clearly defined that its utility ought to be recognised by all nations."

"Why employ the word 'mission,'" the Philosopher asked sharply, with a covert sneer. "It implies that medals are sentient and articulate, that they think beyond the moment and beyond themselves, have charitable hearts and minds, and act with premeditation for the good of mankind. You critics often make use of terms that endow works of art with a self-conscious anxiety about the public weal. Beautiful medals have, no doubt, an artistic *influence:* it is your business to say so, and not to prattle about missions."

"A Daniel come to judgment! yea, a Daniel!" laughed the Journalist.

"But I deserved his censure," said the Critic. "Let us, then, consider the artistic influence of medals. In France, unquestionably, this influence is far more potent, far more spread among the people, than in any other country. It is felt there by persons of every age, station and condition; for French medallists, thanks to the wise assistance they receive from the Ministry of Fine Arts and the Directors of the Mint, are able to put into circulation such beautiful things as commemorate the joys and sorrows of home, and the changing fortunes of the nation's history."

"Quite true," said the Man with a Clay Pipe. "At the Salon this year there are portrait medals, marriage medals, and medals devoted to charity, to religion, to art (like Yencesse's *Van Dyck*), to literature (like the same artist's fine *Bossuet*), to history (like Mouchon's *Jeanne d'Arc*), and to shooting, agriculture, and what not besides."

"Remember, too," said the Critic, that there are medals for school prizes, and medals to remind children of their First Communion. I suppose you have seen Coudray's *Orpheus*, an exquisite medal for music, as exquisite in conception as it is lovely in execution. You can buy his work, as well as many others, at the Mint in Paris. You go there, you are received with the greatest courtesy, and for trivial sums of money, ranging from 2 francs 50 to 10 francs, you buy what pleases you best, and return home with the medals carefully packed in neat little cases. Would that we could do as much here!"

The Lay Figure nodded approval. "That is a good thought," he said. "What a blessing it would be if musical societies and schoolmasters could buy such prizes at the Bank of England!"

"Don't forget the sporting clubs," cried the Journalist. "If fine medals could be bought for a few shillings, they would be very popular as sporting prizes. The awards now given are often ridiculously inappropriate. I know a lad of thirteen who received last week a brandy flask for being third in a mile handicap. The fourth prize, given by the schoolmaster's maiden aunt, was a tea-cosy, or something equally useful to a boy."

"The absurdity of such prizes," said the Critic, "caused a friend of mine to ask a well-known sculptor if he had time to make a medal for some athletic sports. The sculptor was quite willing to undertake the work, but his terms were prohibitive. He asked £100!"

"Oh! it is out of the question to have special medals made for every occasion," said the Philosopher, "and there would be no sense in requiring it to be done."

"What a chance lies open to some enterprising firm of medallists!" said the Man with a Clay Pipe,—"some firm wishing to associate itself with the Art Movement. Half-a-dozen good medals designed by some of our best sculptors—real little works of art—would be eagerly sought after by the givers of prizes and by collectors. There 's not only money in it, but plenty of *kudos*. If I were not too lazy—and it were not so hot," he perspiringly added, "I would start the business myself."

"To-day, moreover," said the Critic, "the art schools are becoming ever the more wideawake to the fact that they cannot educate too many efficient craftsmen. They have given but little attention to the glyptic art, but I see no reason why attractive medals for many purposes should not be made in all Government art schools, and then sold by some agency appointed by the State. Why should not this be done in all countries? It would benefit the public at large, and it would be of the utmost service to students of ability, who, on leaving their academies, would be known by name and respected."

"Whatever may be said about your suggestion," remarked the Lay Figure, "something ought to be done to popularise medals, especially in England, America, and Germany. In France it is already *un fait accompli.*"

THE LAY FIGURE.

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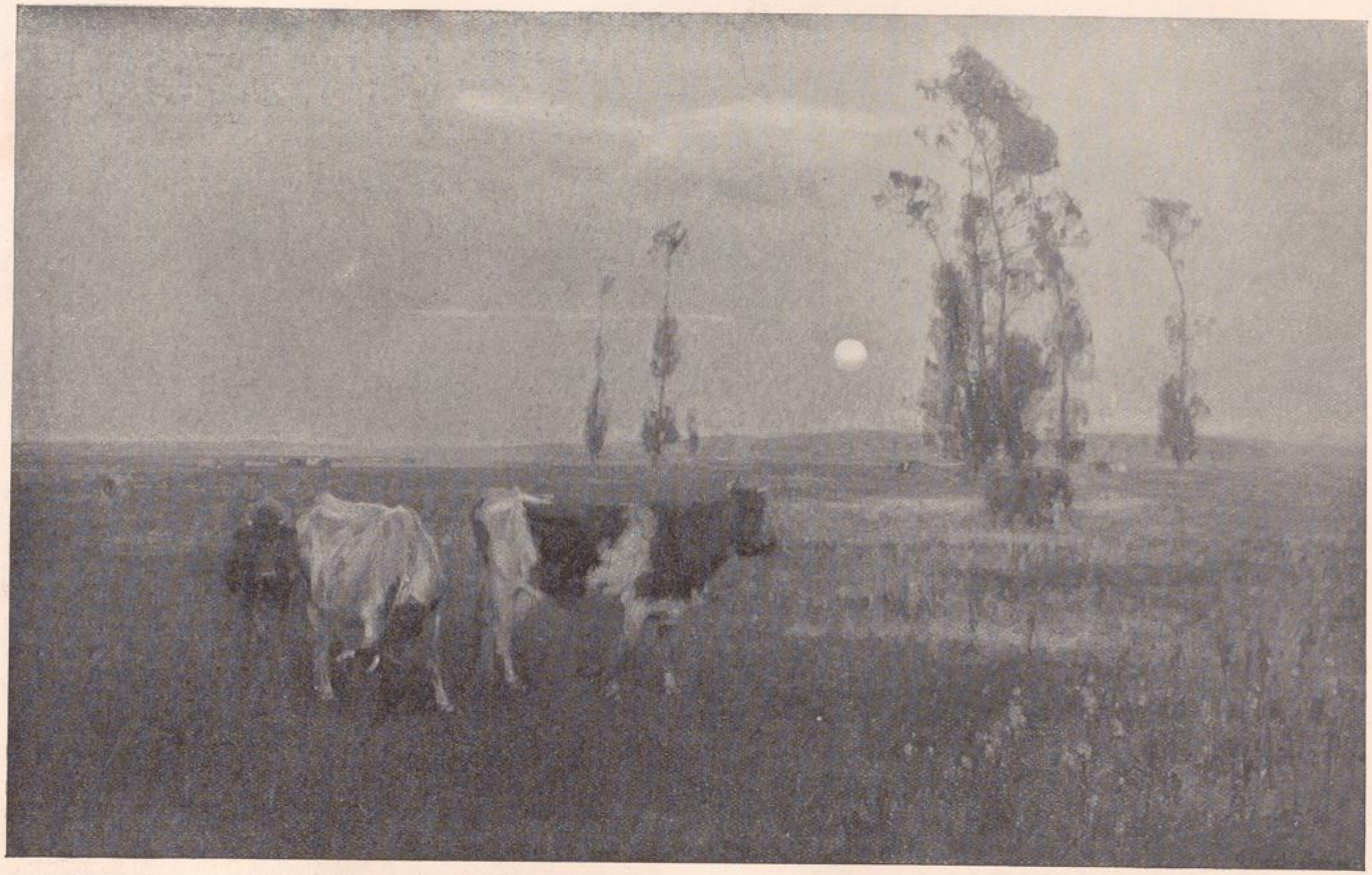
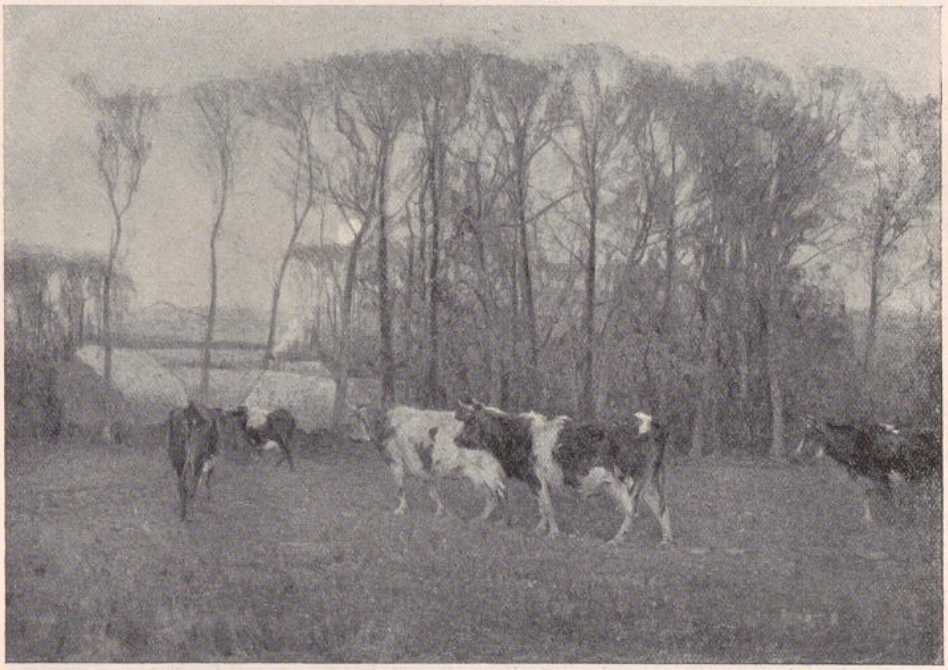


"THE HERALD OF NIGHT"
BY ARNESBY BROWN

THE WORK OF ARNESBY BROWN.

It is interesting to see how great a hold the spirit of romanticism is gaining upon a considerable section of the British School. Among the younger painters, especially, the inclination to substitute for pure realism a certain naturalistic sentiment is extremely evident. This sentiment is expressed partly in their manner of choosing the particular types of subjects with which they occupy themselves, and partly in their significant preference for a decorative freedom of method over that pedantic exactness by which the executive devices of the imitative artist are usually distinguished. The naturalism that these younger men affect is of an essentially abstract kind. It is based upon and controlled by the closest study of Nature; but it is concerned rather with the larger subtleties of the open air, with the gradations of tone masses, with the harmonising of aërial colour, and with the working out of problems of illumination, than with the obvious facts and commonplaces of modern life that call for nothing more than reasonable accuracy of vision and a decent command over the tricks of the painter's trade.

Really, there is in process of development a phase of art practice that is not entirely referable to earlier authorities. A century or so ago the romanticist was an artificial designer who lived in a world of his own creating, and set himself up as being practically independent of Nature. He had certain rules laid down that he considered himself bound to observe, and so long as his productions satisfied these conventions it was quite immaterial whether or not he showed that he had a capacity for noting and recording natural effects. All this was changed when it became the fashion to be strictly and formally realistic, and to admit no principle that did not involve the closest possible regard for mere actuality. The realists, with their creed that everything must be painted exactly as it appeared, without selection and without modification or rearrangement, professed to look down upon the pretty artifices of the romanticist, and denied him the right to be taken seriously They posed as the men who were upholding the



"HOMEWARD" BY ARNESBY BROWN

(In possession of the Corporation of Preston)

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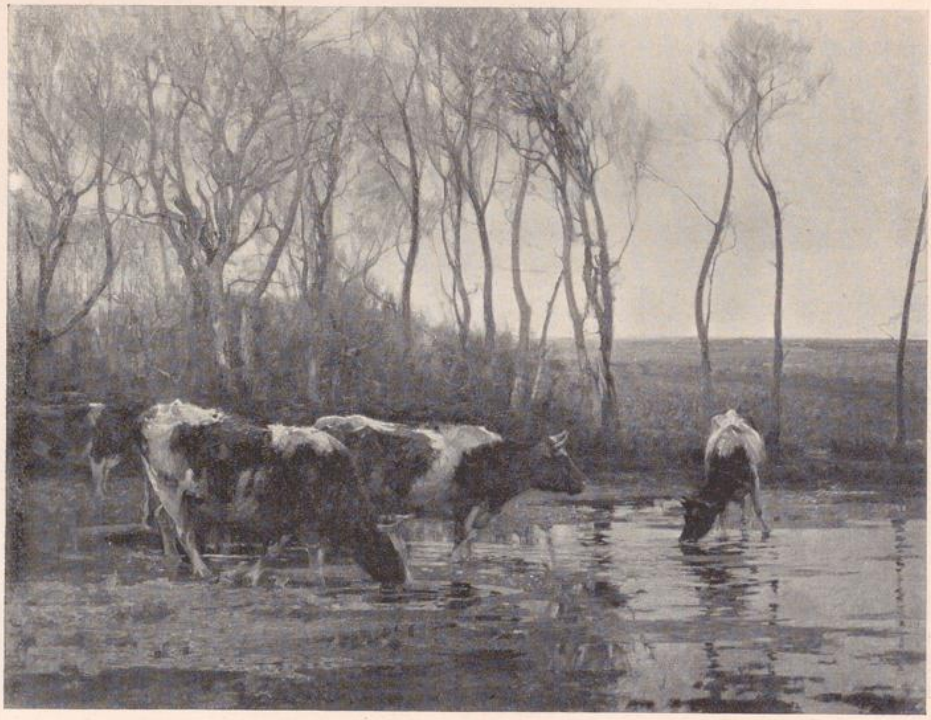
PADERBORN

credit and reputation of pictorial art, they were the only sincere students of Nature; while he, with his ideas of composition and adaptation and his horror of everything that was ugly or commonplace, was a heretic and an unbeliever, whose work deserved ridicule on account of its affectations, and blame because of its unorthodoxy.

Now we are witnessing a movement that marks a safe compromise between these representatives of two extremes of æsthetic opinion. The romantic spirit has not died out in art, and realism has not imposed its hard and uncompromising formality upon the practice of the better men. Instead, the two creeds have inter-married, and their offspring shows itself possessed of the finer qualities of both parents. The combination is in some respects peculiar, for it gives results that have not been arrived at before, and promises to lead to artistic achievements that will be quite unlike those upon which modern traditions have been based. The men of to-day have learned to make their art an intellectual exercise, and to use their powers of discrimination to help them in the selection of material that is properly adaptable. They do not refuse to study the world about them or to occupy, themselves with motives that are at first sight commonplace enough; but they do decline to make the exact realisation of these motives the beginning and end of their practice.

It is by virtue of its possession of true poetic qualities that the work of Mr. Arnesby Brown takes its place among the best illustrations of the new romantic movement. He is one of the artists who can be most safely instanced as an exponent of the present-day creed with regard to the adaptation of natural details to the exigencies of pictorial design; and he is typically a leader of the movement that is enlarging the scope of our native school and adding appreciably to its æsthetic authority. His romanticism is essentially sound and well balanced, without extravagance or excess of fancy, and yet distinguished by a full measure of imaginative charm. It has just the right touch of pastoral simplicity that is necessary to keep it in harmony with that note of country life which so many artists are at this moment wisely striving to



"THE DRINKING POOL" BY ARNESBY BROWN

(In possession of the City of Manchester Permanent Collection)

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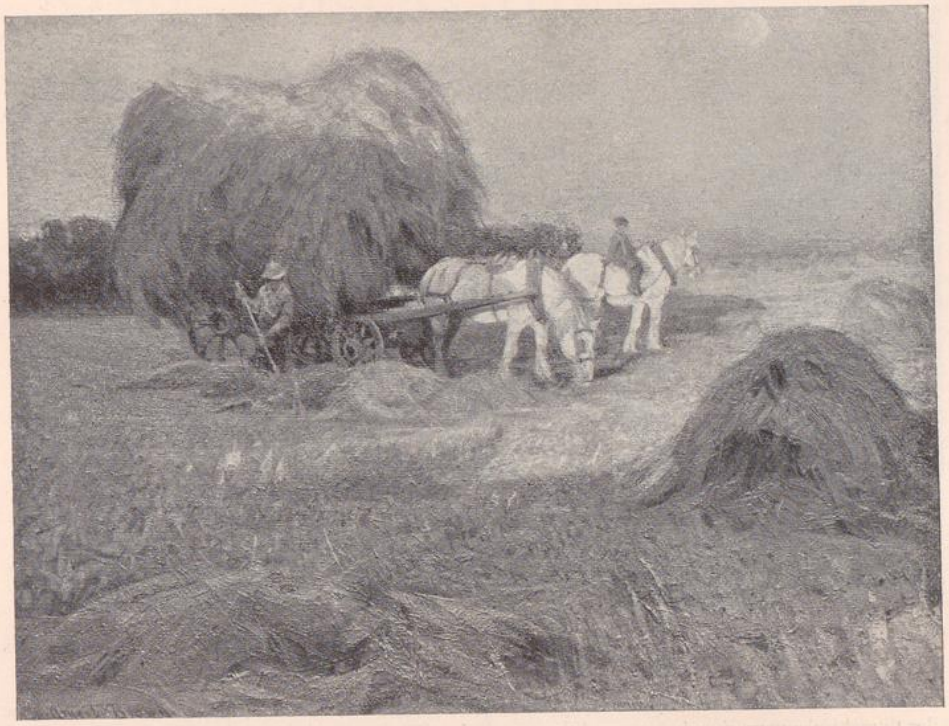

"THE HAYFIELD" BY ARNESBY BROWN

make clearly heard in their pictorial production, but this simplicity is gained by no sacrifice of important technical qualities. Mr. Brown has taught himself well what to leave out, and what to refine and modify, without losing the essentials of his subject. By his mode of treatment he makes the rural motives that he selects fully worthy of supporting a romantic intention, and carries them through to successful accomplishment without departing from the æsthetic principles that he regards as best fitted to guide his practice.

Possibly he owes part of his poetic instinct to heredity. Poetry is certainly in his family, for among his relatives he includes the veteran writer Philip James Bailey, whose "Festus" has taken an honourable place among English classics. He had, too, the advantage in his boyhood of being encouraged in his artistic aspirations, so that, instead of having to fight his way painfully against misunderstanding and opposition, he was able to develop his personality in a congenial atmosphere, and to find his right direction at a time when most young artists are only just beginning to feel a vague consciousness of the powers to which they wish to give expression. Decidedly he has matured earlier than most of the men who are professionally his contemporaries, for he is now, at the age of only thirty-four years, a man with an established reputation, and is recognised as a painter who has passed well beyond the stage of probation.

In his training, at all events, there was nothing abnormal to account for his development in an unusual way, and there were no special influences that might be held to have shaped his opinions unexpectedly. His first education in the practice of art was obtained at the School of Art at Nottingham, his native place; and though for a short time, after this introduction to the painter's profession, he diverged into office work, he soon decided that the way there pointed out to him was the one that he intended to follow. At nineteen he became for eighteen months a pupil of Andrew MacCallum, the landscape painter, studying with him in the country; and then, in 1889, he began a three-years' stay at Bushey as a student of the Herkomer School. There he was able to gain that close knowledge of the human figure which gives now to his productions their certainty of drawing and their

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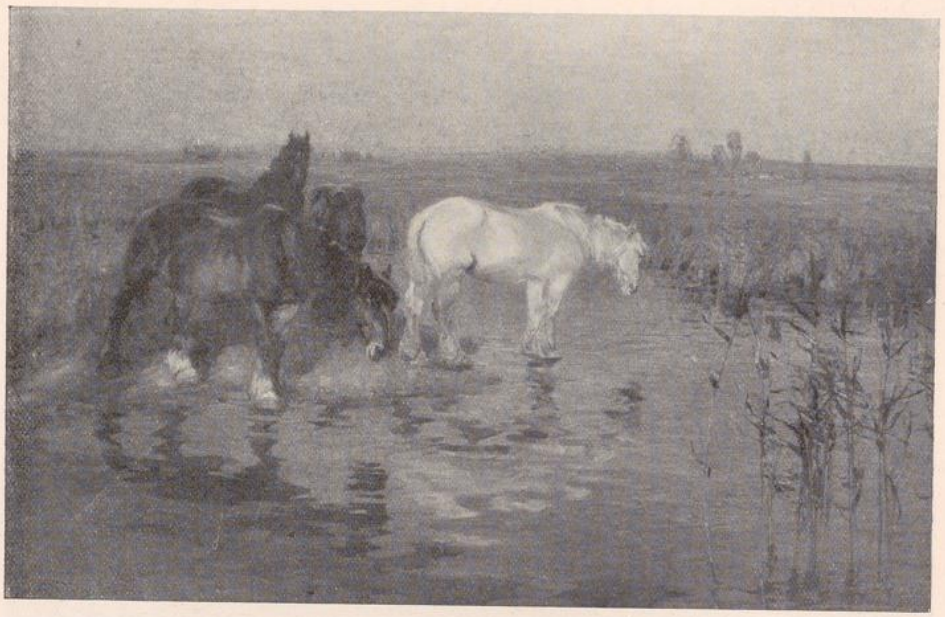

"LABOURERS" BY ARNESBY BROWN

soundess of construction; and by constant practice under thoughtful supervision he acquired the complete grasp of technical details that was necessary for the free statement of the ideas that he wished to express.

His first appearance as an exhibitor was made at the Academy only a year after he entered the Bushey school. He exhibited a picture called *A Cornish Pasture*, which was the result of his first visit to St. Ives, in which place he has spent every winter since. In 1891, 1892, and 1893, his chief canvases at the Academy were *Above the Bay*, *Low-land*, and *The End of the Shower*, all pastoral subjects; but in 1894 he sent a sea picture, *A Northerly Breeze*. Another pastoral, *The Drinking Pool*, appeared in 1895, and was purchased by the Manchester Corporation. To public galleries went also his *Homeward*, bought in 1896 by the Borough of Preston, and the *Herald of Night*, bought in 1897 by the City of Worcester. In 1898 he exhibited *Labourers;* in 1899, *The Marsh Farm;* and this year he was represented by *After Heat of Day*, which has been acquired by the City of Auckland Gallery, New Zealand. In addition to these Academy works there have been many important paintings shown at the New Gallery, the Institute, and other shows. The New Gallery had his *Fading Day* in 1895, *The Hayfield* in 1899, and this year the *End of the Harvest;* and to the Institute went *A Son of the Soil*. His record, indeed, for the last ten years is an excellent one, and does the fullest credit both to his industry and to his imaginative capacity.

To most people he is probably best known as a painter of landscape and cattle; but although quite a large proportion of his pictures could be classified under this heading, he is by no means an artist of only one direction. He has produced several memorable paintings of the sea, and several pastorals in which human interest is prominent, and he has scored many successes with portraits, some of which he has exhibited. But whatever the subject he chooses for treatment, his manner of handling it remains always evidently marked by that desire to arrive at something beyond the merely crude assertion of his capacity for seeing. Year by year the mental quality has become more important in his pictures, and steadily the simple imitation of details that any observer with good eyesight and a fairly retentive memory can record has given way to more intellectual and imaginative analysis of the deeper truths of Nature. As his powers ripen his pictures become more impressive; and, remarkable as his success has been so far, we may fairly expect him to far surpass in coming years the best of his present record.

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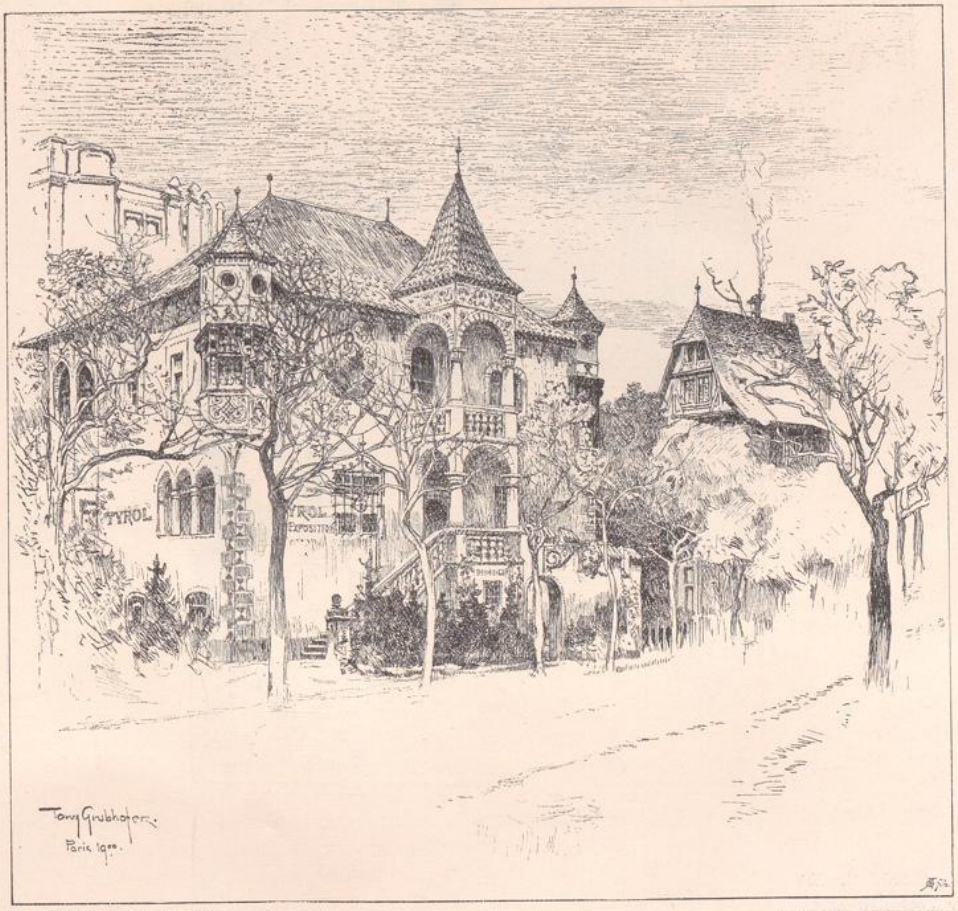
SOME SKETCHES OF THE PARIS EXHIBITION, 1900. BY TONY GRUBHOFER.

Drawn expressly for
THE STUDIO.



THE CHATEAU TYROLIEN

BY TONY GRUBHOFER

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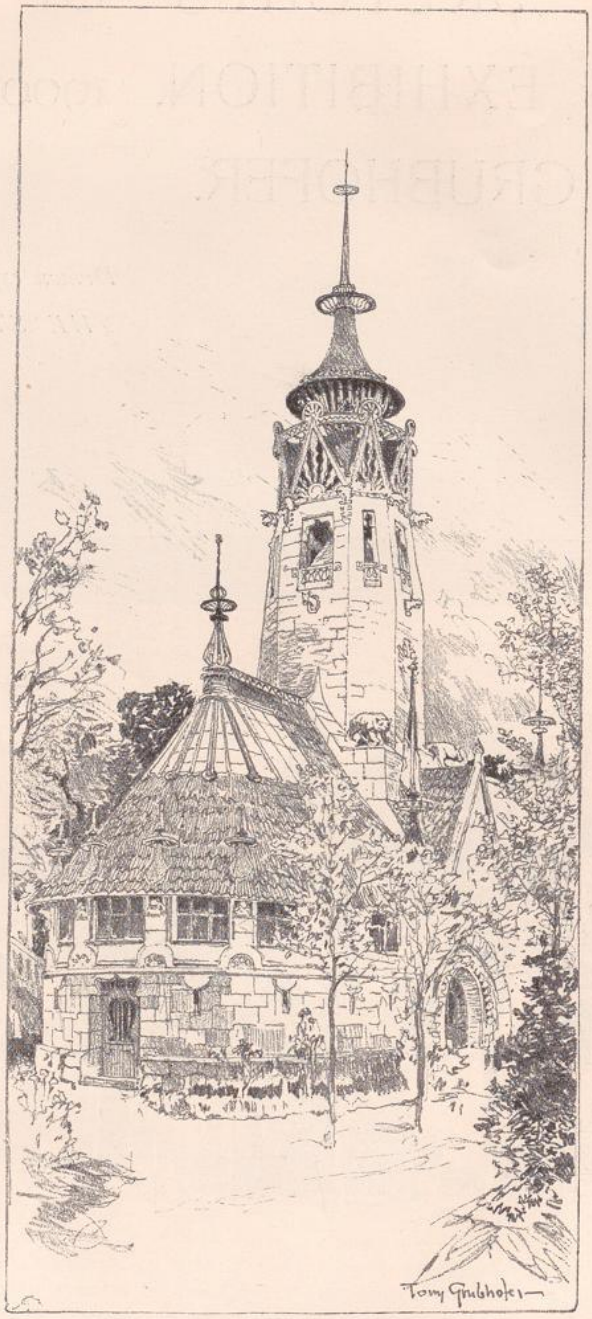

The Finnish Pavilion
By Tony Grubhofer

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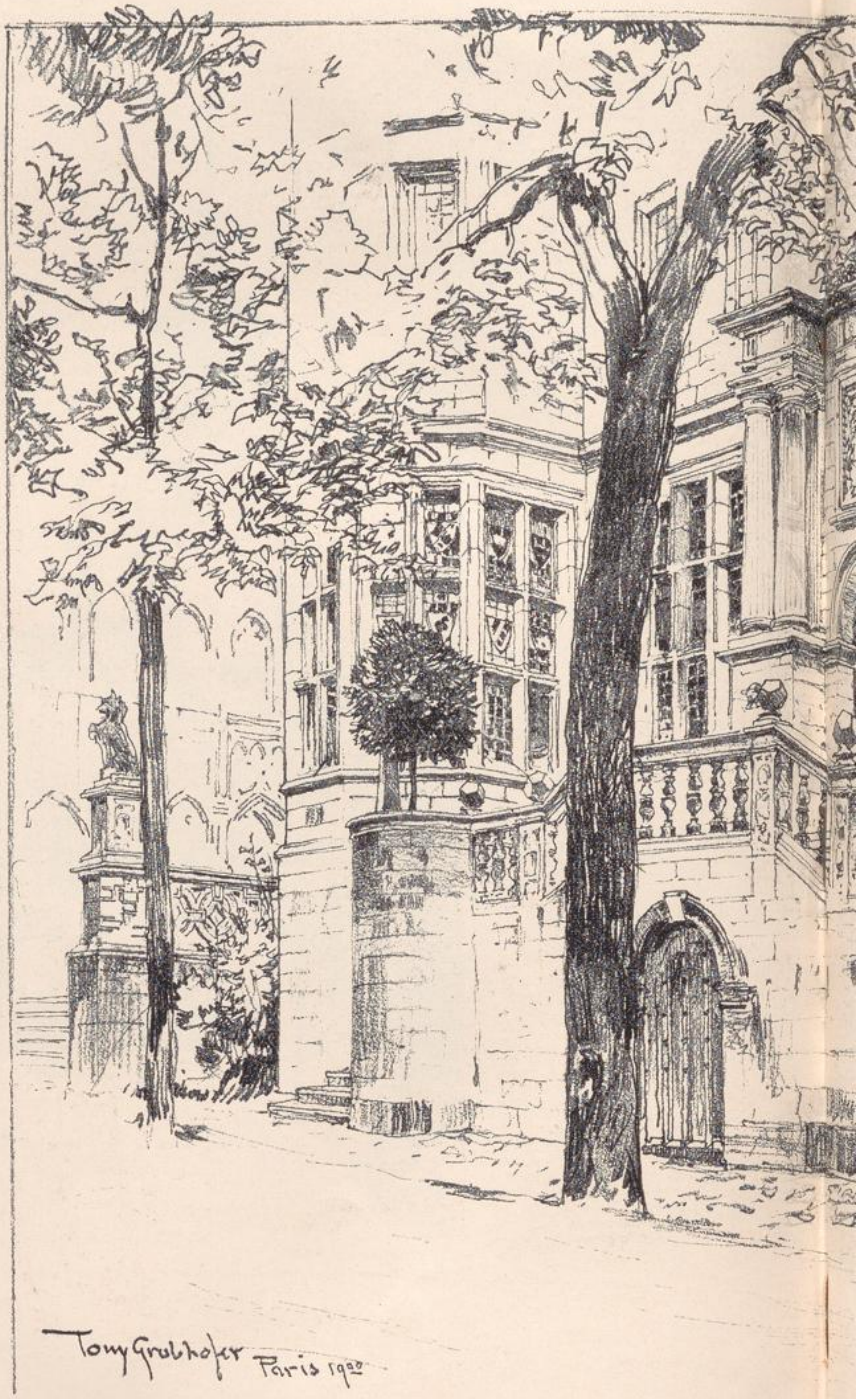

The British Pavilion
By Tony Grubhofer

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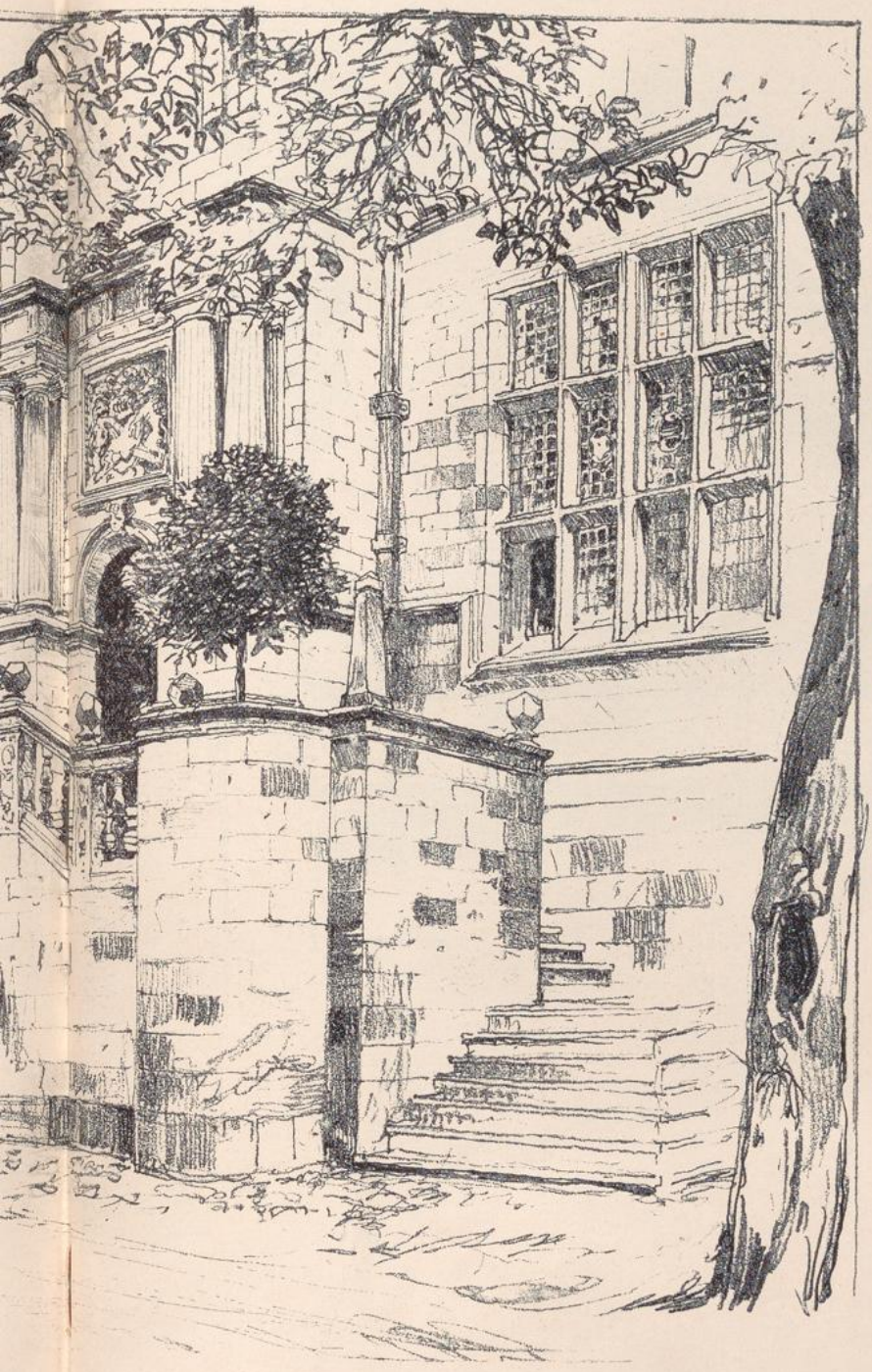

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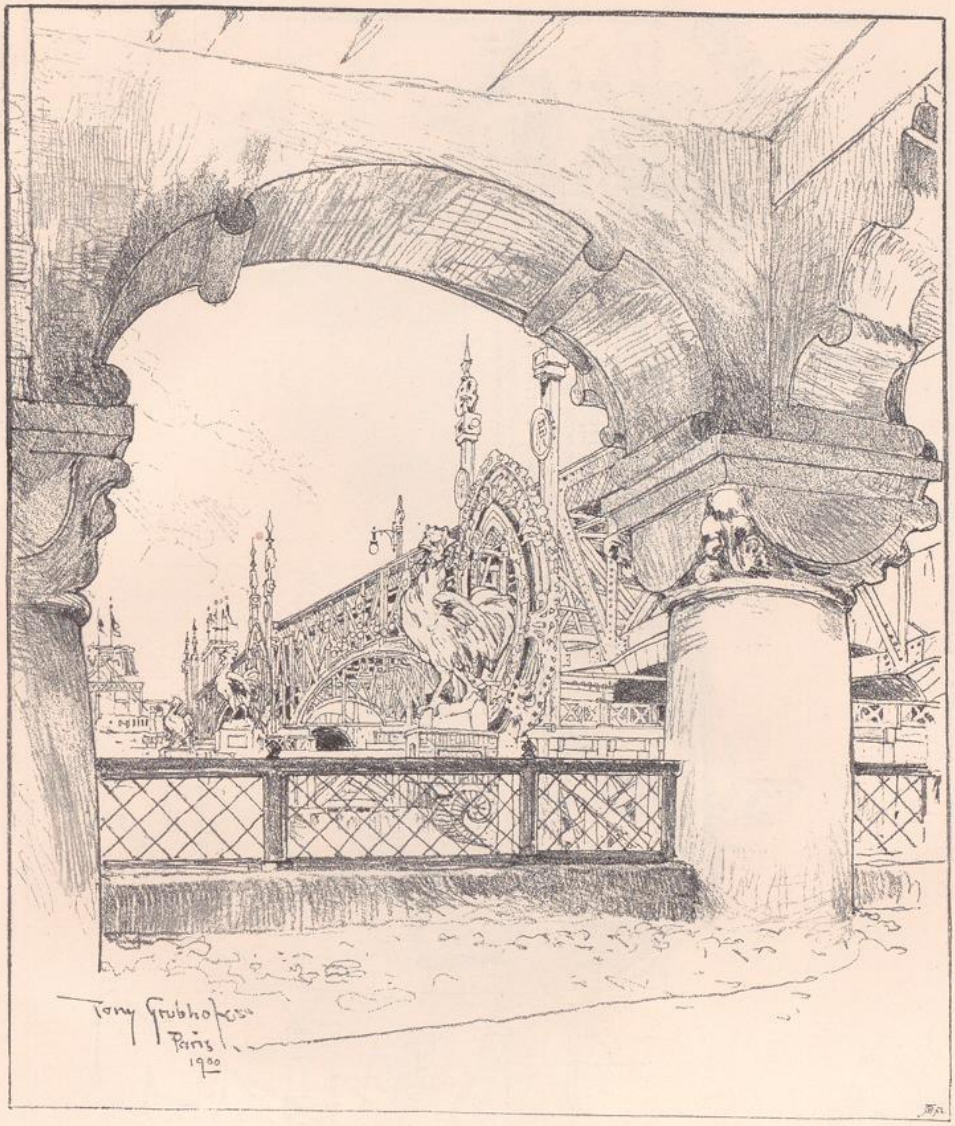

Colonnade near the Pont des Invalides
By Tony Grubhofer

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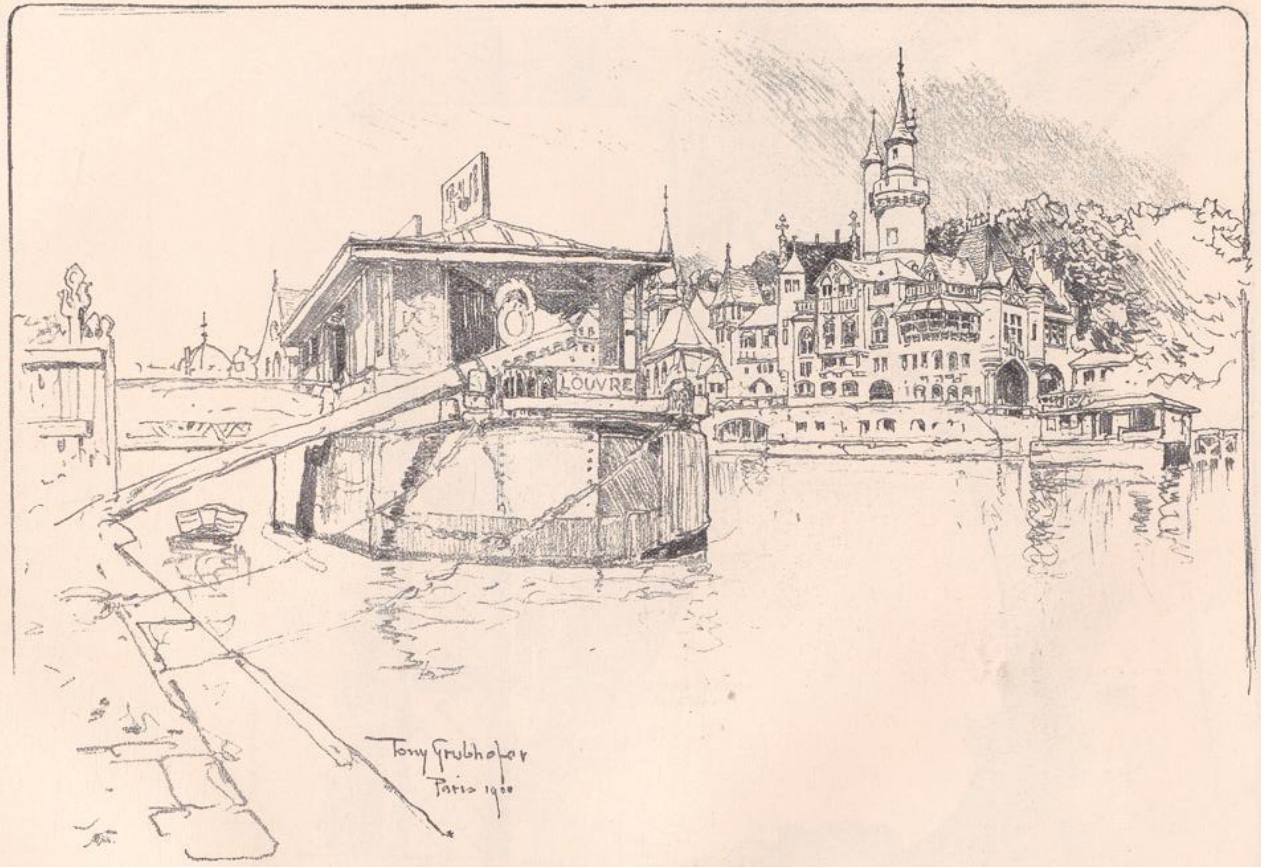
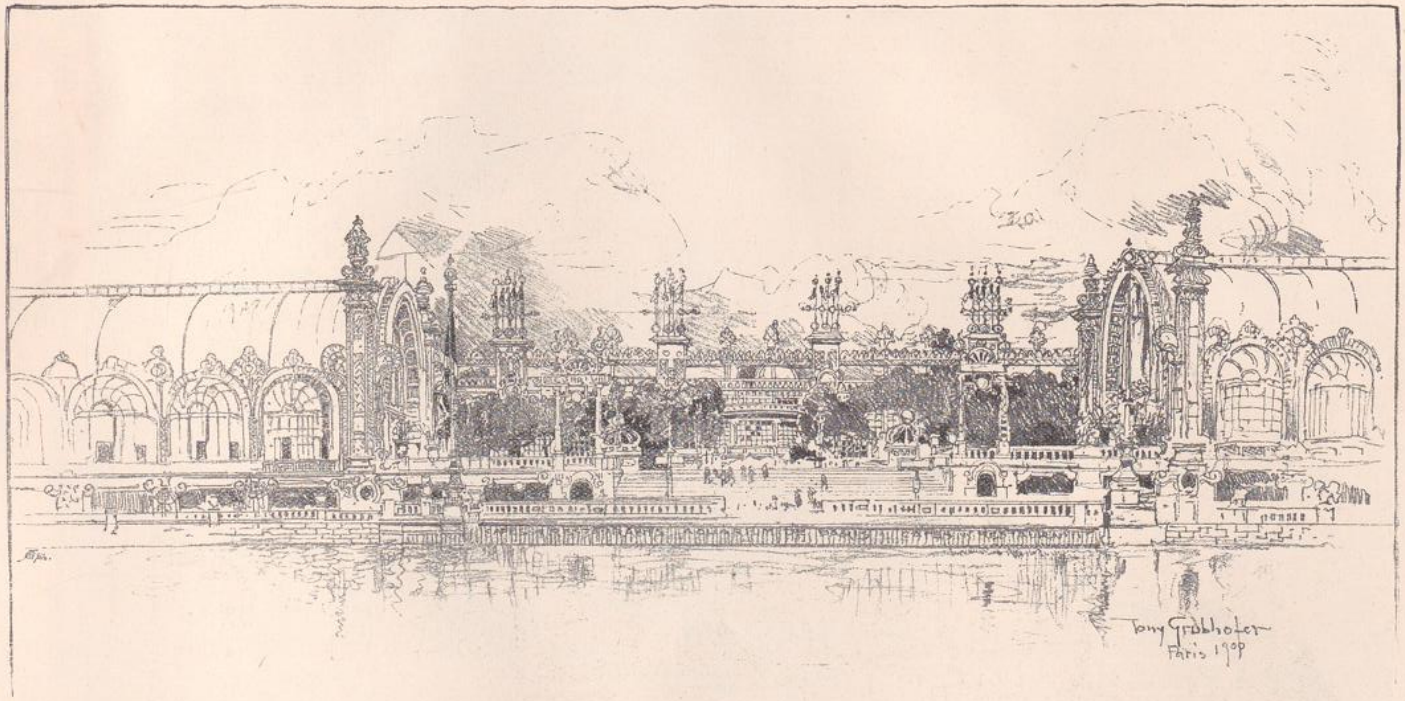


Old Paris
By Tony Grubhofer



The Pavilions of Horticulture and Forestry. By Tony Grubhofer

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The Austrian Pavilion
By Tony Grubhofer

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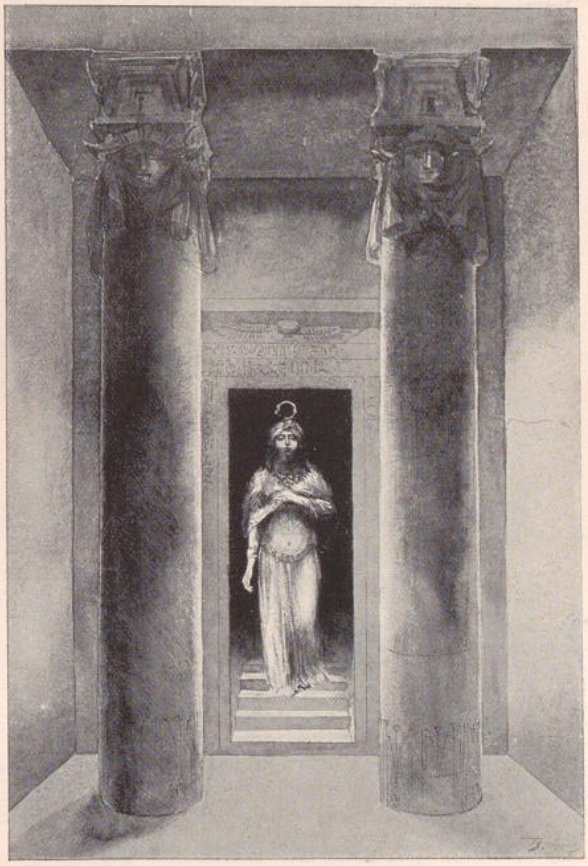
ROUND THE EXHIBITION. II.—A PALACE OF DRESS. BY FREDERIC LEES.

WRITTEN sometimes in the exquisite poetry of a golden age of dress, sometimes in the plain, honest prose of a more matter-of-fact period, the book of Fashion is one of the most intensely human we can read. It is a book in which has been written, mostly in a feminine hand, many strange and wonderful things, and the whole forms the most entertaining narrative extant of the characteristics of all peoples and all ages. Now long since closed, the word *finis* written on the last page, it forms a complete story, to which probably little or nothing new will be added in the future. The female form has been clothed in every conceivable manner; all that can be done nowadays, authorities on dress tell us, is to ring the changes on fashions of former ages. In short, we must go back to the past—as we do in so many things nowadays—for inspiration. And yet, turning over the wonderful pages, we are not as a rule wisely inspired.

Whoever are chiefly responsible for the inelegancies of modern dress—and it must be understood that I here refer to woman's not to man's dress, in which the question of utility rules the day—the fault does not rest with them alone. Lack of taste in the public must also be taken into account. And in an age when the majority pay so little attention to æsthetics, is it surprising that the power of distinguishing what is really beautiful is not a common gift? No attempt has ever been made in this country, as far as I am aware, to educate the public in matters of dress; and even in France, where the standard of public taste is much higher than in England, the experiment is only just being made. What the result of this experiment is to be it will be of the greatest interest to note. M. Félix's admirable Palais du Costume at the Paris Exhibition must be looked upon as much more serious than an ordinary attraction for money-making purposes, and the fact that the French Government has considered the advisability of purchasing it, with the intention of forming a permanent museum, is striking testimony alike to the manner in which it has been formed and to its possibilities as an educational institution. Class 85 of the Palais des Fils, Tissus, et Vêtements will be found to contain an exhibit of women's costumes, including a large number of historical examples of the Empire period, of the greatest value and interest to students of dress. But no systematic attempt has been made to give an historical survey of dress, not even of those comparatively recent years which have handed down to us genuine old examples. Only by a more extensive programme, embracing the copying of dresses from pictures and other sources,



"QUEEN CLEOPATRA" FROM THE ORIGINAL DRAWING BY T. THOMAS

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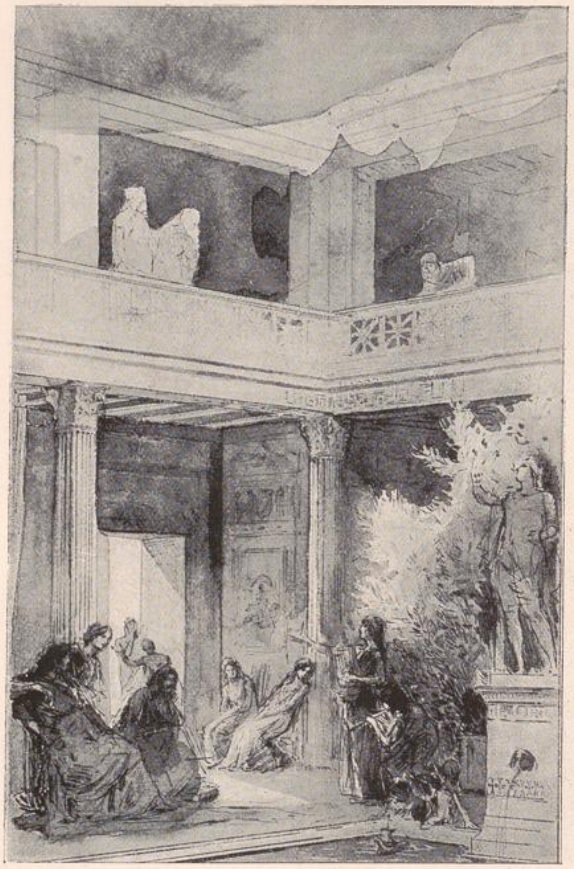
would it have been possible to cover the ground in a manner at all adequate to the subject. But as this was somewhat outside the scope of the Exhibition, M. Félix, whose position as the leading *costumier* of Paris and as an authority on dress enabled him to command a large working capital, decided to undertake this stupendous task of forming an exhibition of dress from the earliest to the latest times. Each period, he determined, ought to be typified by a group or groups of wax figures (*à la* Madame Tussaud's, but oh! how superior from an artistic point of view—let me say it without disparagement—to that marvel of our childhood), representing woman in her true *milieu*, reproducing with scrupulous fidelity not only her dress and accessories, but the architecture and the furniture of her time. The composition of the subjects and the designing of the costumes he entrusted to the well-known artist, M. T. Thomas; while M. Charles Risler, the architect, was given the work of reconstituting the architecture. No easy task had they before them, and the five years between the time they commenced and the date for opening the Exhibition were none too long. M. Félix, M. Thomas, and M. Marcel Hallé, an *érudit* and an artist in one, visited innumerable museums, deciphered innumerable manuscripts, copied innumerable illuminations. In many cases the greatest difficulty was encountered in obtaining reliable information about particular forms of dress: ordinary sources failed them, and recourse had to be had to savants, archæologists, searchers in the most out-of-the-way corners.



"THE ROMAN ATRIUM" FROM THE ORIGINAL DRAWING BY THÉODORE THOMAS

With what success the efforts of M. Félix and his collaborators have been crowned can be judged by a visit—and let it be a lengthy one—to the Palais du Costume. The art with which these thirty odd tableaux have been composed will be apparent at a glance, even to one with no special knowledge of the laws of composition. No ordinary wax-work show this, but one in which the figures, perfectly natural in pose and in expression, come as near to the living human form as is possible with dead material. How admirable the lighting, too, and how varied! To the artist these are true pictures.

The earliest examples of dress thus shown by means of figures draped in such a manner as to tell some story or other are Roman. M. Albert Gayet, in making explorations at Antinoopolis, in Egypt, in 1896 and 1897, discovered examples of costumes worn by Patrician ladies of the Roman colony of that place. These, now belonging to the Lyons Chamber of Commerce, were in a sufficiently good state of preservation to allow of exact copies being made without any very great difficulty for use in the first scene. "At Antinoopolis" represents a visit of Patrician ladies to the dwelling of a snake-charmer. The man is in a crouching position, holding his rod poised above the raised head of the reptile, the movements of which are

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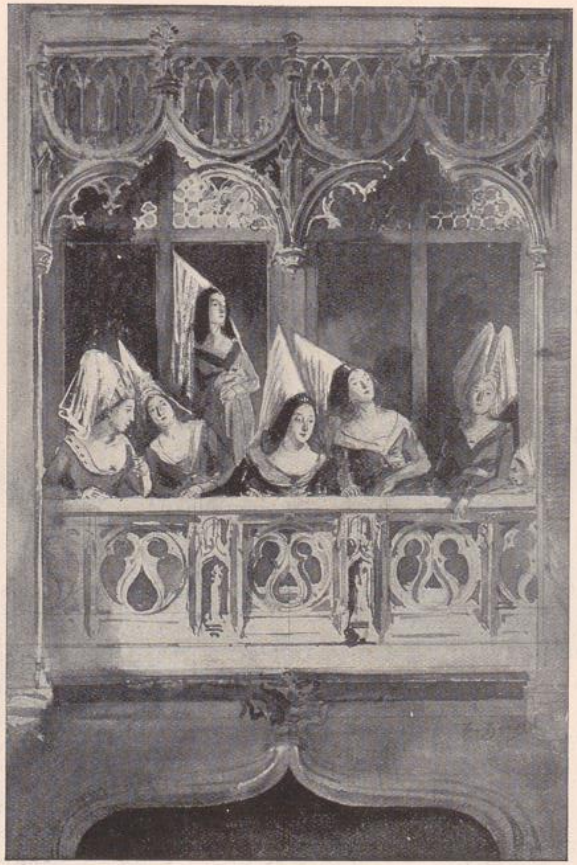
"ISABELLE OF BAVARIA"
FROM THE ORIGINAL DRAWING
BY T. THOMAS



"THE HENNINS"
FROM THE ORIGINAL DRAWING
BY T. THOMAS



"MARIE OF BOURGOGNE"
FROM THE ORIGINAL DRAWING
BY T. THOMAS

followed with amusement and eager interest by the onlookers. The rude furniture and the utensils upon the rough walls—so strikingly in contrast to the elegance of the visitors—are the same nowadays as they were far back in history, so this portion of the tableau was prepared with less difficulty than the dresses. More purely Roman is the second picture, representing the Roman atrium at the time of Trajan; but I much prefer the Egyptian interior, on account as much as anything of its rich colouring. There is little to choose, however, between any of the tableaux representing the early history of dress, all being worthy of mention, nay, more than that, lengthy analysis if space only permitted it. How dramatic, for instance, is that representation of Gallic women of the first century peering from the mouth of their cave at the approaching enemy—it is easy to imagine that one can see the glint in the sun of the helmets of the Roman soldiers as they march across the hills. M. Amédée Thierry's work *l'Histoire des Gaulois* was of great value in supplying details for this episode in the life of the Gauls. As for the jewels worn by the women, the spear, net and other articles, these were copied from specimens in the St. Germain Museum, so rich in documents relating to the early years of France. Again, could anything be more impressive, more magnificently cruel than the figure of that Byzantine Empress of the next tableau before whom her subjects, proceeding, almost crawling, up the steps towards the throne, are prostrating themselves to rise only after they have kissed her feet in adoration? Full of a deep power is this richly coloured marble audience chamber, hung with the jewelled lamps of a mysterious century, the magnificence of which has faded like a passing rainbow. To an earlier period, the fourth century, belongs the next scene, familiar to all



"THE VISION OF JOAN OF ARC" FROM THE ORIGINAL DRAWING BY T. THOMAS



"GABRIELLE D'ESTRÉE" FROM THE ORIGINAL DRAWING BY T. THOMAS

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"GALLIC WOMEN AT THE TIME OF THE ROMAN INVASION"

FROM A SKETCH MADE BY

MRS. FREDERIC LEES

AT THE PALACE OF DRESS, PARIS EXHIBITION, 1900



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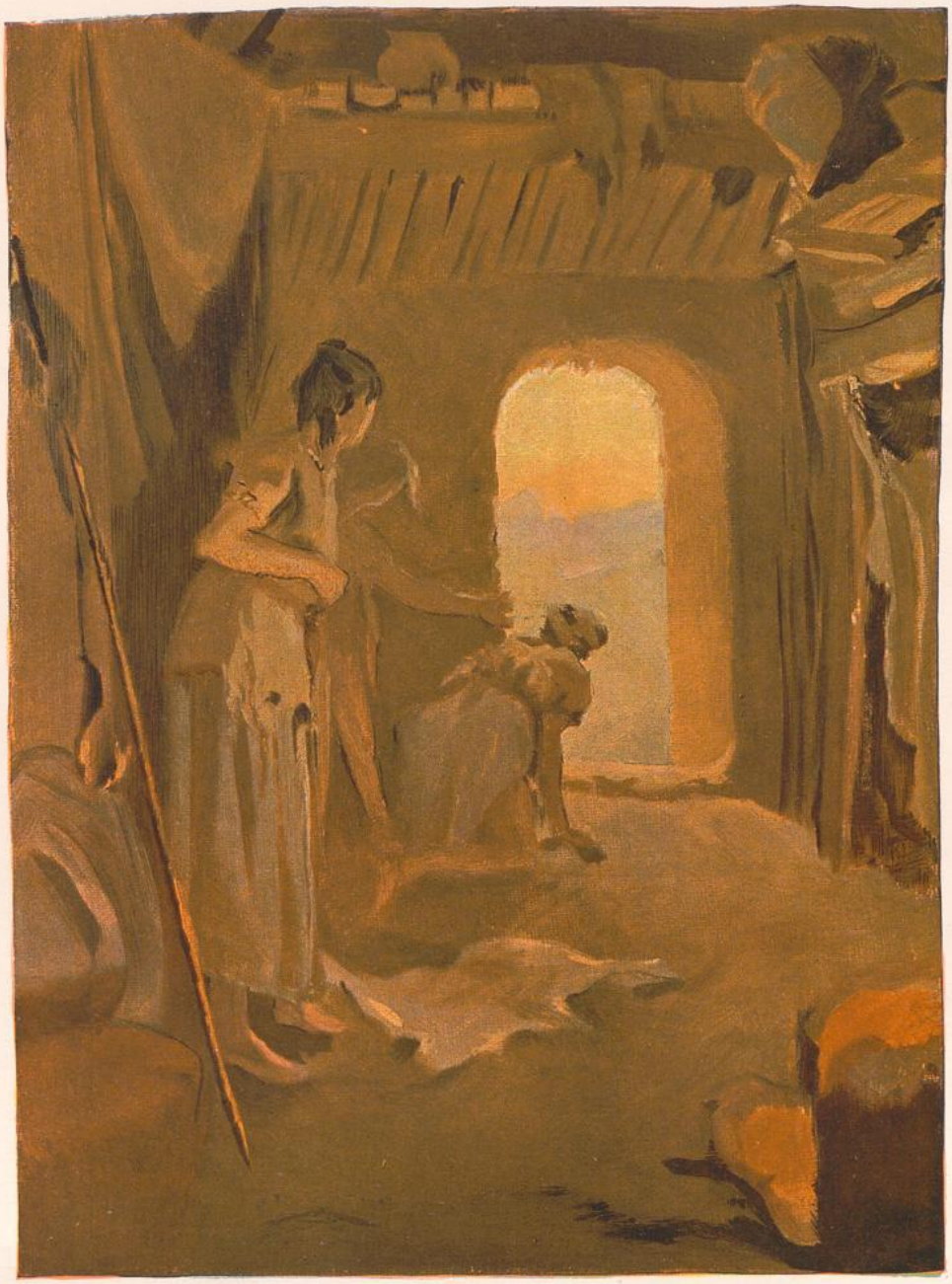
followed with amusement and eager interest by the onlookers. The rude furniture and the utensils upon the rough walls are strikingly in contrast to the elegance of the visitors—are the same nowadays as they were far back in history, so this portion of the tableau was prepared with less difficulty than the dresses. More purely Roman is the second picture, representing the Roman streets at the time of Trajan; but I much prefer the Egyptian interior, on account as much as anything of its rich colouring. There is little to choose, however, between any of the tableaux representing the early history of dress, all being worthy of attention, nay, more than that, lengthy analysis if space only permitted it. How dramatic, for instance, is that representation of Gallic women of the first century peering from the mouth of their cave at the approaching enemy—it is easy to imagine that one can see the glint in the sun of the helmets of the Roman soldiers as they march across the hills. M. Amédée Thierry's work *l'Histoire des Gaulois* was of great value in supplying details for this episode in the life of the Gauls. As for the jewels worn by the women, the spear, net and other articles, these were copied from specimens in the St. Germain Museum, so rich in documents relating to the early years of France. Again, could anything be more impressive, more magnificently cruel than the figure of that Byzantine Empress of the next tableau before whom her subjects, proceeding, almost crawling, up the steps towards the throne, are prostrating themselves to rise only after they have kissed her feet in adoration? Full of a deep power is this richly coloured marble audience chamber, hung with the jewelled lamps of a mysterious century, the magnificence of which has faded like a passing rainbow. To an earlier period, the fourth century, belongs the next scene, familiar to all



"THE VISION OF JOAN OF ARC" FROM THE ORIGINAL DRAWING BY T. THOMAS



"GABRIELLE D'ESTRÉE" FROM THE ORIGINAL DRAWING BY T. THOMAS



who have visited the Cluny Museum: it is a representation of the Frigidarium of the Emperor Julian, the ruins of which still exist on the Boulevard Saint Germain.

And so we proceed down the centuries. Here a masterly attempt to give us an idea of Ste. Clotilde, of whom no authentic portrait exists; there a feudal interior and a group composed of Blanche of Castille, Louis IX. and Marguerite of Provence. A little farther on look down upon us from a balcony of the time of Charles VII. a number of gentle dames wearing that curiosity of fashion the "steeple" headdress, which, strange to say, lasted half-a-century—fifty years of torture to the elderly ladies who adopted it, for the "Hennins," as Viollet-le-Duc tells us, used to draw up the skin under the headdress in order to hide their wrinkles. Again, we are present at the end of the Fourteenth Century at a visit of some noble ladies and seignors to an exhibition of the shields and helmets of the knights entered for the tournament—*Before the Tournament* it is called,—and at another scene when the prizes are distributed. It is one long procession of courtly ladies is this admirable Palace of Dress. Marie of Bourgogne, daughter of Charles the Timid, richest heiress of her time, and famed in history for her modesty; Patrician ladies of Venice in fine silks and jewels descending the steps of their palace towards the gondola in waiting, one of the best pictures in the building; English dames dressed in rich French stuffs heavily decorated with jewels and gold, as was the fashion in the time of Henry VIII., looking out on to the "Field of the Cloth of Gold"; Catherine of Medicis consulting the Italian astrologer Ruggieri whom she brought from Italy



"THE EVE OF THE CORONATION" FROM THE ORIGINAL DRAWING BY T. THOMAS

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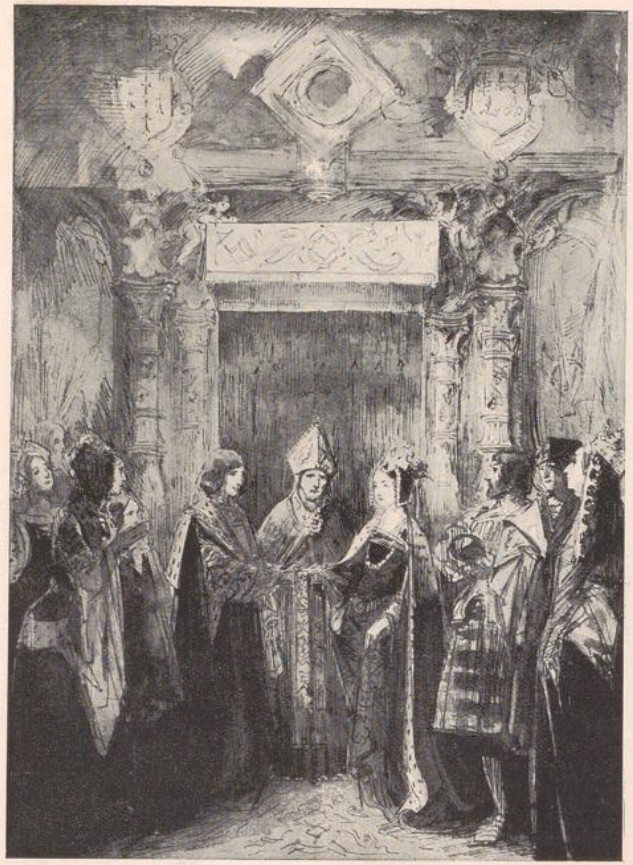

"MARRIAGE OF LOUIS XII. AND ANNE OF BRITTANY"
FROM THE ORIGINAL DRAWING BY T. THOMAS



"MARIE ANTOINETTE AT THE TRIANON"
FROM THE ORIGINAL DRAWING BY T. THOMAS

and installed in the rue de Soissons; the beautiful Gabrielle d'Estrées who inspired the King of Navarre, then at war in the neighbourhood of Rouen, with a noble passion; Marie of Medicis, second wife of Henry IV. as she appears in her portrait painted by Porbus in 1612; and Marion de l'Orme, "capricious as a devil," as the Chevalier de Gramont tells us in his Memoirs, — and this admirer (one of a score or so) had probably good reasons to know. Marion de l'Orme, who was born in 1612, died in 1749, at the age of 137. She is here represented as being escorted by one of her lovers through the courtyard of her house towards a door, held open by an attendant, leading into the street, from which two women and a man are watching her with curious eyes.

Sweet Marion de l'Orme brings us to an age when feminine dress entered upon a period which exercises a great fascination over us moderns. The elegance of the time of Louis XV. stretches in an unbroken chain down to 1830, when the secret is apparently lost. In a series of tableaux, which are masterpieces almost without an exception, the charm of this elegance is made apparent for us. At the danger of making this notice a mere catalogue, I cannot refrain from again describing several of these reconstitutions. One in particular took my fancy, namely, that entitled *Les Visites*. St. Simon says in his Memoirs that on the eve of the marriage of the Duc de Maine, the duke's fiancée received the court of Louis XV. in her bedchamber. This fashion of receiving in bed solved the difficulty of having to advance towards visitors whose rank was unequal to that of the hostess; it also did away with the necessity of conducting them to the door. This bedchamber scene inspired the tableau in question. But there is little to choose between it and either of the two copied from the well-known engravings *La Petite Loge à l'Opéra* and *Les Deux Baisers*, the former belonging to that collection of twenty-six plates drawn and engraved by Moreau le Jeune in 1776, the latter by Debucourt, a celebrated painter and engraver of the end of the eighteenth century. Some may prefer the Directory period, as shown by the interior of a *modiste's* shop, reproduced in all its charming details as recorded for us in the paradoxical Louis Sebastien Mercier's invaluable "Tableau de Paris." A lady, accompanied by her husband, is standing before a mirror, trying on hats and bonnets which the *modistes*, or, as they were called in those days, *marchandes des modes*, are bringing forward one by one from cases, receptacles of so many hidden feminine treasures. It is all so natural—just like a scene in a modern Parisian shop. How much more successful this charming



"AT FONTAINEBLEAU" FROM THE ORIGINAL DRAWING BY T. THOMAS

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"LE THÉÂTRE DU MARAIS IN 1636" FROM THE ORIGINAL DRAWING BY T. THOMAS

piece than the *Veille du Sacre* side by side with it; yet its cost must have been much less than half if it is correct, as I am given to understand, that the gold embroidery on Josephine's train alone cost more than £600. The figure of Napoleon standing with his elbow on the mantelpiece watching the fitting on of the Empress's robe is not altogether successful to my mind. "Le Petit Caporal" cuts a much better figure in M. Thomas' preliminary sketch. Finally, let me mention the two domestic scenes entitled *Le Fiancé* and *Un Baptême*, the former an interior of 1820, the latter a scene of 1830 outside a church at the conclusion of a christening.

Whilst mentioning M. Thomas it would be well to take the opportunity of drawing attention to the work of this excellent black-and-white artist, whose drawings for the Palais du Costume are here reproduced for the first time. They include several designs which are of special interest, since it was decided for various reasons not to carry them out.

It is to this master in the art of *mise en scène* that we owe some of the finest dramatic creations of the modern French stage, that is, from the point of view of dress. The marvellous dress worn by Mme. Sarah Bernhardt in *Théodora* was his, as also the principal costumes worn in *La Tosca*, *Les Danicheff*, *Michel Strogoff*, *Les Mille et une Nuit*, *Patrie!* and *La Haine* — all masterpieces of their kind.

The Palace of Dress may or may not—opinions differ—be calculated to have the effect of improving public taste in matters of dress. Personally I am inclined to believe that it will, that the millions who visit it will—unconsciously perhaps — be influenced for good by what is best, deterred from copying those fashions which when they were invented seemed so becoming, but upon which now we look with horror. There is a tendency at present, especially in America, to go back to the Empire for our inspiration. Certainly no better period could have been chosen. It is to be hoped that in these days, when so much improvement is possible, that this tendency will not be found to be one of those vagaries of which the history of fashion can show so many examples.

FREDERIC LEES.

A FEW NOTES ON BENCH-ENDS. WRITTEN AND ILLUSTRATED BY J. HENWOOD BLAMEY.

THE object of these few notes and drawings is to call attention to the artistic excellence of the bench-ends in many of the country churches in West Somerset.

In spite of the ravages of fire, and destruction by fanatical zealots and the modern "restorer," few have any idea of the amount of fine old carvings hidden away in our country churches, which are deserving of far greater attention from the student than they receive. The Somerset churches have been justly famed for the beauty of their carved

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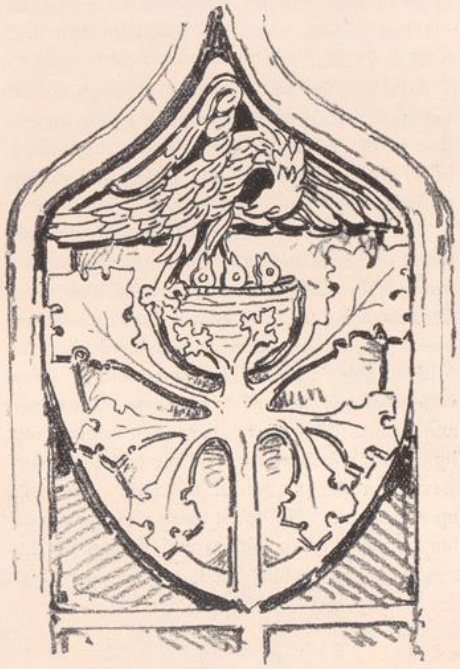
stone and woodwork. In no district in England were local traditions more vigorous and lasting, and these traditions give a charm and historic interest to the carvings.

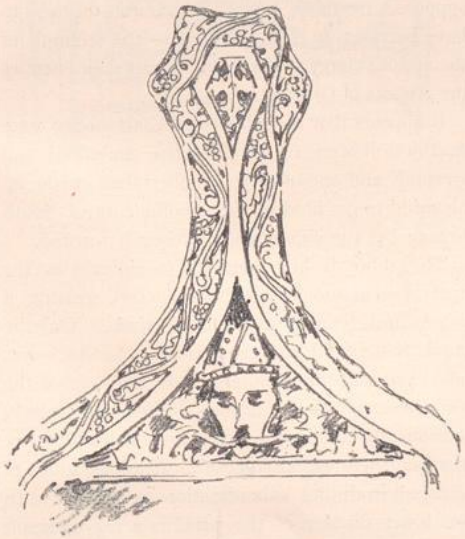
Tradition has so completely faded out of English carving that it is difficult at the present time to realise its full meaning and value. The only way is to study the art locally where it grew, and by so doing it is possible to learn much of the general features and sentiments of the work of a particular district for centuries.

This sense of consecutive tradition was of the greatest use to the mediæval craftsmen, and one feels that their work was designed to form a part of the building it adorns. Although the woodwork as a whole is in perfect harmony, this in no way fettered the imagination of the carver. There is an absence of mechanical repetition, and no two bench-ends are exactly alike, but all are full of fresh and original design.

And in judging these old carvings we must remember that in mediæval times there were no architects, in the modern sense of the word, who designed everything down to the handle of a door. No doubt someone designed the main proportions of a building, but the stone and woodwork were left to the local craftsman; his sense of tradition kept him right, and his imagination and sound workmanship gave it beauty. Most of the best carvings on old bench-ends date from the 15th century and early part of the 16th century, but in many districts, where old traditions lasted longer, excellent work was done well into the 17th century.



BENCH-END AT EAST BRENT — FROM A SKETCH BY J. H. BLAMEY



BENCH-END AT SOUTH BRENT — FROM A SKETCH BY J. H. BLAMEY

The material of which the old bench-ends were constructed was, almost without exception, good English oak of splendid quality, almost free from knots, and of extraordinary and apparently unnecessary strength, which is characteristic of all early woodwork. This is, no doubt, due to the ease with which large blocks of timber could then be obtained, and in the old days when all timber was hand-cut it must have been a great deal cheaper. It is, however, quite as much due to the excellence of their construction as their massiveness that

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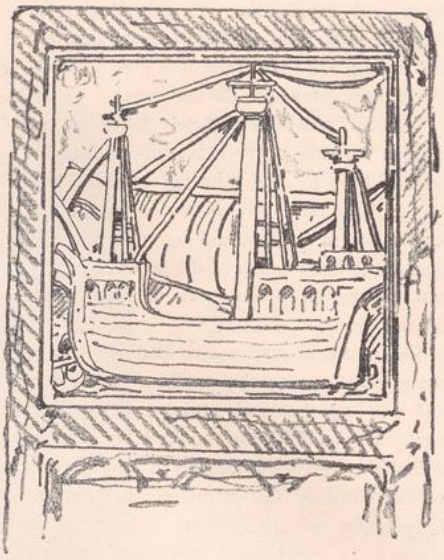
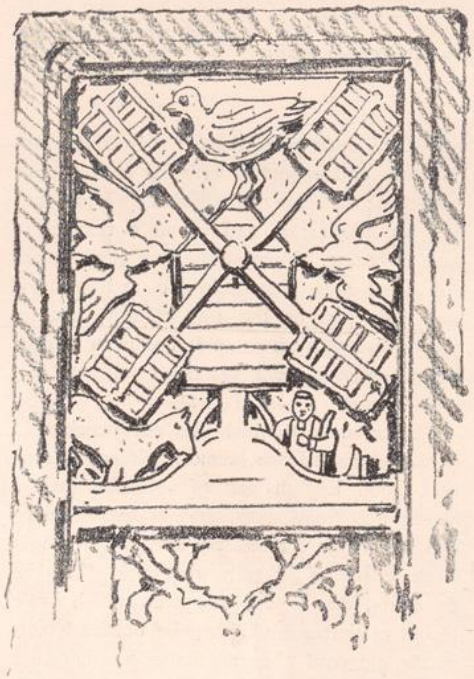
many of our churches still retain their original old bench-ends, which are to-day as firm and hard as a rock.

Although the accompanying drawings are on too small a scale to do more than give a suggestion of the beauty of the originals, they will, I hope, give a fair idea of the variety and vitality of their design.

The subjects of many of the old carvings found on bench-ends and misereres were drawn from fable and romance, one of the most frequent being that of Reynard the Fox, satirical poems of which were very popular during the Middle Ages. This fable was treated in every variety of way with a strong sense of humour and satire. The crafty fox is often being hung by his would-be victims; and the hunter is seen stewing in the pot, whilst the hare is keeping up a good fire. No doubt these carvings poked fun at many of the follies and wrongs of the age, and were often used by the parochial clergy for a satire on the preaching orders and abbots of some neighbouring abbeys whose interference with their flocks continually gave rise to bad feeling in mediæval times.



BENCH-END AT BISHOP'S LYDEARD FROM A SKETCH BY J. H. BLAMEY



BENCH-END AT BISHOP'S LYDEARD FROM A SKETCH BY J. H. BLAMEY

There are three bench-ends at South Brent which are good examples of this class and are supposed by those learned in church history to have been set up to commemorate the triumph of the secular clergy of South Brent over their enemies the Abbots of Glastonbury.

It appears that the Abbots of Glastonbury were worthy followers of St. Dunstan, ambitious and grasping, and one of their members had made up his mind to get hold of the emoluments of South Brent; but the incumbent successfully resisted.

The abbot is here held up to ridicule as the crafty fox in monastic robe and cowl, wearing a mitre, and holding a pastoral crook. On the crook hangs a fleece, showing that the flock was not "guarded" for nothing. At the feet of the fox are three swine heads protruding from cowls, sarcastically alluding to the low intellect of the monks; there are also geese and various kinds of birds, all in dutiful subordination to the fox. In the lower division of the panel is a pig on a spit roasting over a roaring fire; on each side sits an ape, one holding a plate and spoon, and the other

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a bellows. In another panel the geese have rebelled, and their chosen leader, the ape, is sitting aloft, *bâton* in hand, evidently passing sentence on the fox below, who has been deprived of his robes of



BENCH-END AT SOUTH BRENT FROM A SKETCH BY J. H. BLAMEY

office, and sits on his hind legs in handcuffs. In the lower division of the panel the story is continued. The fox is here in the stocks, with the mitre hanging before him, and an ape with a battle-axe on guard. (This bench-end is illustrated on page 241.) In another panel vengeance is being carried out: here the fox is hanged by the geese.

The execution of these panels is wonderfully bold and full of "go" and with plenty of old-world humour. The animals introduced into the designs of the Middle Ages are very frequently symbolical, and are used, as in the panels at South Brent, to represent some moral character; others are very grotesque and wonderful, evidently drawn from the Bestiaria, or Book of Beasts, the natural history book of mediæval times. In an age when pictures were rarely if ever seen in out-of-the-way parts of the country, and those that could read were few, the carvings on the bench-end must have excited a deal of interest in a quiet neighbourhood, and advantage was often taken of the fact to carve a sermon in wood.

These old craftsmen were, in their way, very realistic; there was no compromise with them; they carved the Devil as they imagined him to exist, and they have a quaint way of mixing up



BENCH-END AT SOUTH BRENT FROM A SKETCH BY J. H. BLAMEY

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broad humour with the most tragic and solemn events.

There is a bench-end at Crowcombe where the Devil is represented as a two-headed dragon of a most repulsive and hideous appearance, in combat with two naked figures (symbolical of lost souls), and at the bottom of the panel a monster with wide-open jaws (symbolical of hell's mouth) is waiting to receive them. No doubt this bench-end conveyed a forcible and admonitory sermon in wood to our simple and very Devil-ridden ancestors, with whom the idea of eternal punishment was a strong and definite belief, and Hell and Heaven well-defined places.



BENCH-END AT CROWCOMBE FROM A SKETCH BY J. H. BLAMEY

Amongst the most historically interesting subjects found on old bench-ends are those representing some local industry. They give an insight into the manners and customs of the period, as at Spaxton, where the worthy fuller is at his bench working at a piece of good cloth, with the implements of his trade arrayed around him.



BENCH-END AT SPAXTON FROM A SKETCH BY J. H. BLAMEY

The old craftsmen were often at their best when they left moralising and satire alone and were content simply to decorate. No awkwardly-shaped panel was any trouble to them; they seemed to have worked much as they do in the East, from instinct and tradition, and to have taken a loving interest in the results of their labours.

The foliage which is introduced into many of

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the bench-ends is nearly always well-treated and often very graceful, while in very few cases has any attempt been made at realistic representation. At the same time one cannot help feeling that the designer must have been quite familiar with plant life in all its phases, and had chosen the most characteristic and decorative forms. Heraldry and figures were introduced in a great many cases



BENCH-END AT EAST BRENT — FROM A SKETCH BY J. H. BLAMEY

with most delightful and charmingly decorative results. What could be better in their way than the treatment of the ship and windmill at Bishop's Lydeard? They are simple enough, but how beautifully they fill their panels! (Illustrations of these two bench-ends appear on page 238.)

Many excellent bench-ends will be found at Trull, Bloomfield, Kingston, and East Brent, all of which churches, with those already mentioned, still retain most of their original benches. Their design may lack the technical perfection and grace of the Italian and French woodwork of the same period, and their forms may be rather rugged at times, but they bear the stamp of the "go" and imagination which, after all, is the substance of true art.

Of their workmanship, apart from their design, much praise must be given. Whatever may be said of the roughness of the carving, these old craftsmen understood the tool and the material. There is no attempt to carve in very high relief, for, as a rule, such work is unsuited to the material, while on bench-ends it would be out of place owing to the liability of its being knocked off. But the object is gained in fairly low relief by the boldness and clean cutting of the carver; every cut tells that there has been no hesitation. No amount of mechanical accuracy and polishing up would make these bench-ends one penny the better; as a matter of fact such an outrage



BENCH-END AT SOUTH BRENT — FROM A SKETCH BY J. H. BLAMEY

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would destroy their charm, individuality, and texture—most important of qualities in wood or stone carving.

And how well these old craftsmen understood the effect of light and shade! One feels that each bench was carved for the space it occupies and has not fallen there by accident; and, after all, however well work may look on the bench, the proper time to judge it is when it takes its final place amongst its intended surroundings.

These old bench-ends are not only a delight, but a serious lesson to the craftsman of to-day; for however excellent an architect's design may be, all is liable to be spoilt if the hand that guides the tool is not in communication with a "head" as well.



BENCH-END AT CROWCOMBE FROM A SKETCH BY J. H. BLAMEY



BENCH-END AT KINGSTON FROM A SKETCH BY J. H. BLAMEY

It is time that the authorities at South Kensington fully recognised that we had in England a school of really great craftsmen, in their way quite equal to any on the Continent, which latter are well represented at the Museum. The original carvings should not, and fortunately cannot, in most cases be removed from their surroundings, but casts could be easily obtained and the student would have an opportunity of studying them.

It is to be hoped that some day, not far distant, the State will see its way to make itself responsible for the safekeeping of all that is old and beautiful in our churches, for owing to the want of taste or to the carelessness of many of the clergy and churchwardens, numbers of fine things are being

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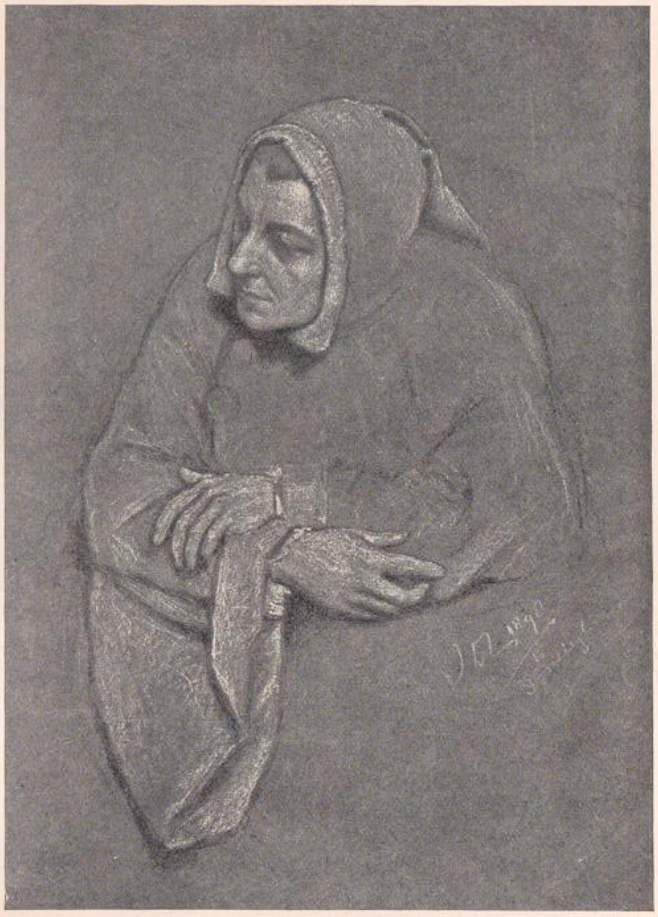
"BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE" BY SIR JAMES D. LINTON
(By permission of the Fine Art Society)

gradually, but surely, swept away. I have myself seen excellent old woodwork thrown on the grass in a churchyard to rot or to be carted off by the villagers as firewood.

J. HENWOOD BLAMEY.

A DECORATIVE PAINTING BY SIR JAMES D. LINTON.

THERE is at the present time a very evident tendency in certain sections of the art world to take an unnecessarily narrow view of the possibilities and functions of decorative art. This tendency has had its origin, partly in a rather widespread misconception of the real purposes of decoration, and partly in a fashion that is based upon a wholly irrational notion that the shape and character of ornamental design have been fixed for all time by the products of certain styles and periods. The crowd that follows these ideas, with the misdirected enthusiasm that is too often the vice of the unoriginal, professes to regard idiosyncrasies and tricks of expression as being really in the nature of revelations of the greatest truths of art; and, blinded by this delusion, denies all merit to the works of other styles and periods less



STUDY FOR "BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE" BY SIR JAMES D. LINTON

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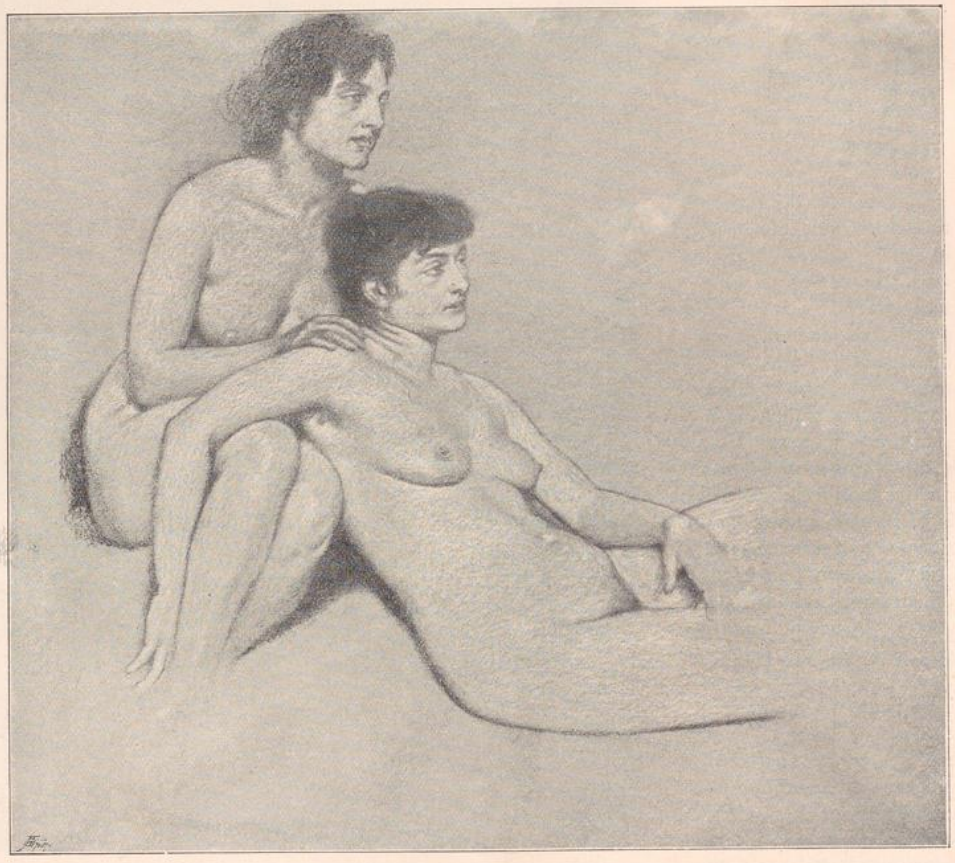
hide-bound in their conventions and general scope.

The danger that underlies this warping of great principles to suit the purposes of small groups of workers is in many ways a very serious one, for it threatens the vitality of design and checks the growth of that catholicity of taste without which no great national school can ever flourish or become actively influential. Directly decoration comes to be treated as if it were a thing that must be rigidly limited to certain lines and bound down to observe a particular set of conventions, it loses its reason for existence. Under such conditions it relapses into trickery; it becomes morbid and monotonous, or superficially pretentious; and it substitutes mere affectation for honest intention. It undergoes, in fact, all the degenerations that are inevitable when inbreeding is permitted to continue unchecked and no new blood is introduced to counteract hereditary tendencies of an evil kind.

We have lately in this country been going through some rather curious experiences with regard to the development of decorative art, as it is understood by the painter, apart from the similar changes which are observable in the work of the decorative craftsmen. Half a century ago the practice of design had become quite extraordinarily incapable; there were no artists who could be said to understand even in a rudimentary fashion what were the essentials of decoration, and there was no work being done that had a trace of interest on artistic grounds. A few years later things began to improve slowly but surely. First one man, then another, strove to find a way out of a position that was as lamentable as it was ridiculous, and as these men gained power and collected



STUDY FOR "BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE" BY SIR JAMES D. LINTON

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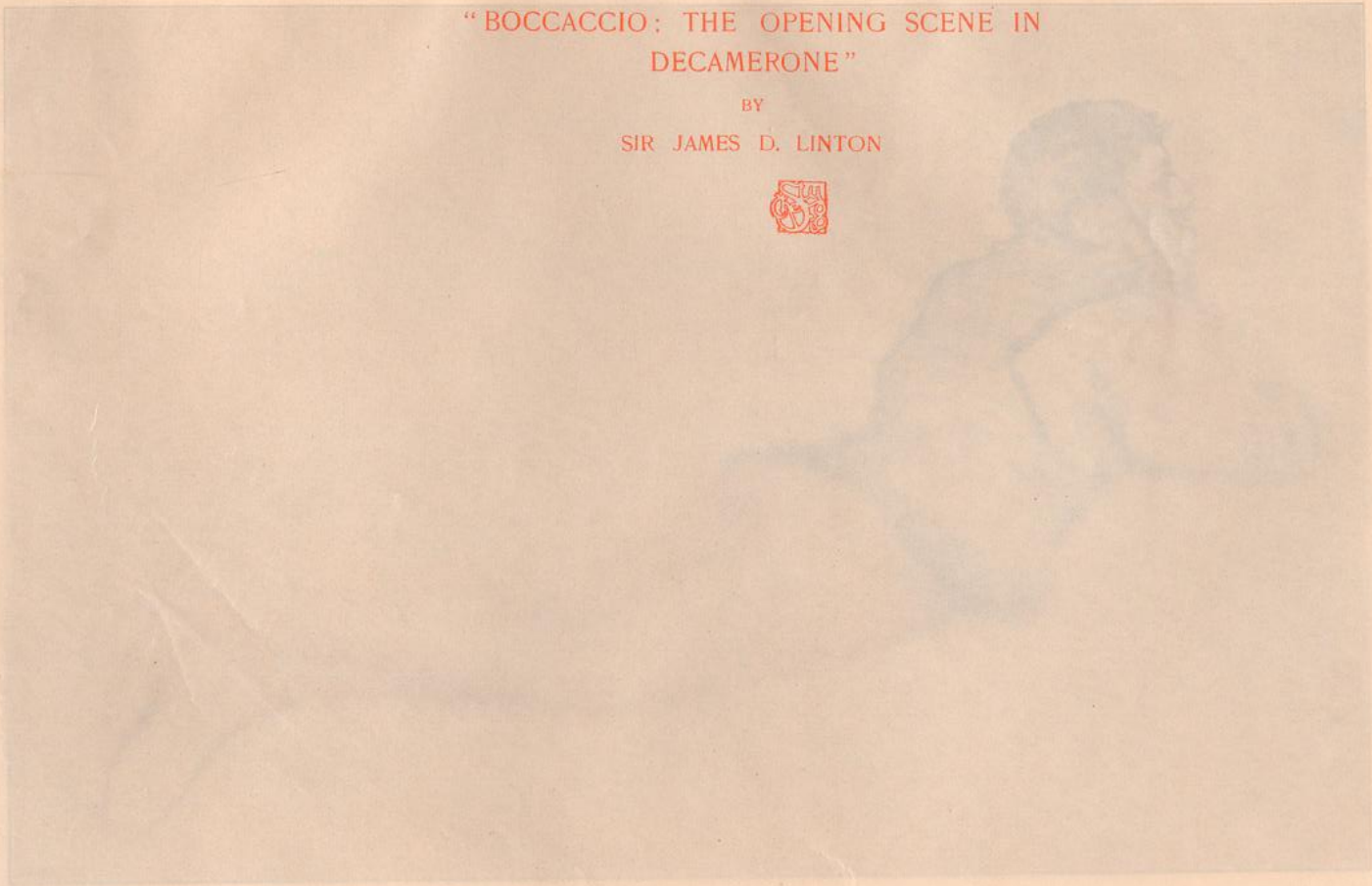
STUDY FOR

"BOCCACCIO: THE OPENING SCENE IN DECAMERONE"

BY

SIR JAMES D. LINTON





DECAMERONE. BOCCACCIO. THE OPENING SCENE IN

BY SIR JAMES D. LINTON



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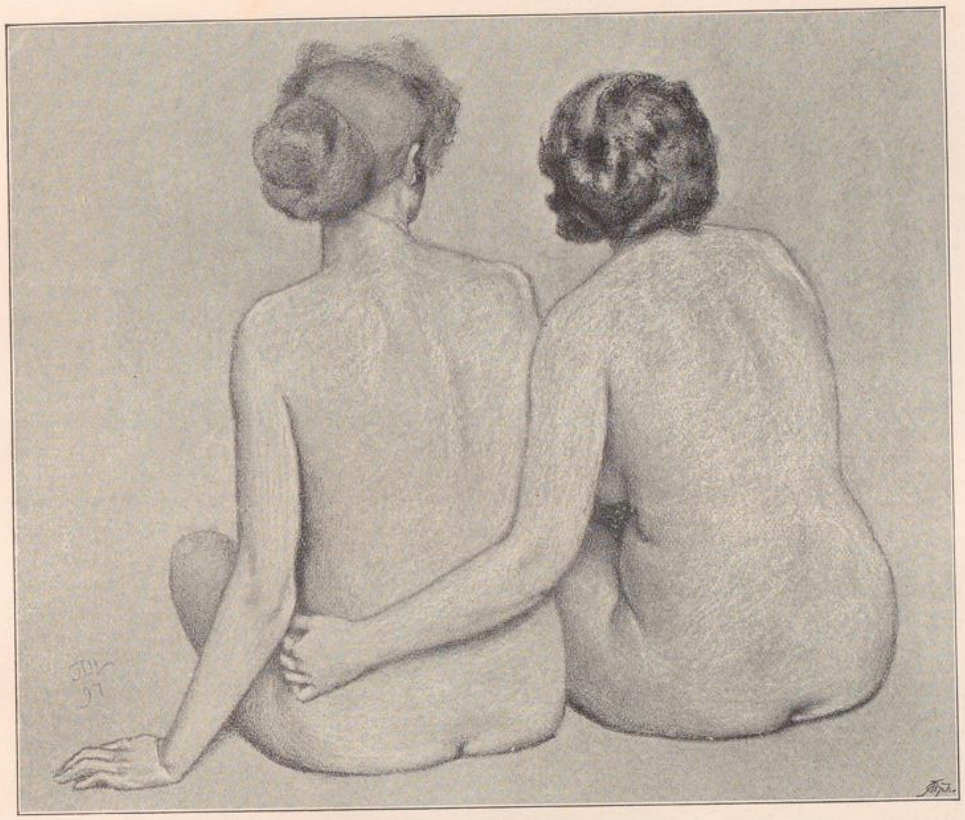

STUDY FOR "BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE." BY SIR JAMES D. LINTON

disciples, a new school of decorative painting began to form and to make its influence felt upon public taste. Down to about ten years ago this school had kept its creed fairly simple, and had retained much of its original purity of practice; but since then certain changes have been brought about that are not altogether for the better. In a good many unfortunate instances pure eccentricity has been given a free rein, and allowed more or less to dominate the works of certain painters, whose undoubted talent, if kept under a wholesome restraint, would probably have led them to achievements of a more lasting and admirable quality. Mere eccentricity is to be deprecated in every form of decorative art. The search after novelty or individuality must be essentially natural and healthy in character, and entirely free from the taint of a self-conscious straining after effect, or it will fail completely to reach the true distinction to which it aspires.

It is especially in pictorial design that the consequences of an extravagant attitude are most unpleasantly apparent. In present-day pictures the cult of what is morbid or eccentric has gone to serious lengths, and men who have undoubtedly great capacity for better work are too ready to misdirect their energies merely for the sake of gaining the temporary approval of the unthinking. What is necessary by way of corrective is a definite assertion of the value of simplicity, a proof that fine decoration is independent of curious tricks, and that the devices of the showman are entirely out of place in art.

On this ground, such a picture as Sir J. D. Linton's *Boccaccio; the opening scene in the*

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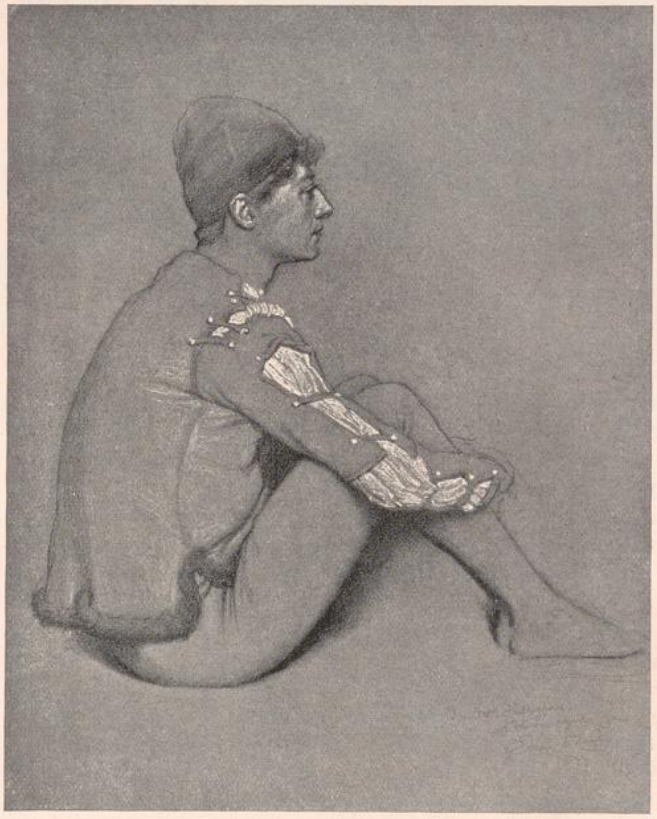
Decamerone, that has recently been exhibited at the New Gallery deserves to be particularly singled out. It is emphatically a painting of the best and most sincere type, but it has no affectations, and is neither morbid nor extravagant. Close study of nature gives it strength and actuality, and in every detail it shows sound scholarship and accurate knowledge. Yet its accuracy is not pedantic, and no mechanical mannerism spoils its charm of style, because an exact balance has been kept between realism and decorative convention. The precision that marks the effort of a thorough craftsman who has mastered the many details of artistic practice distinguishes it most completely; but it has, too, the fancy and delicate freshness that are to be discerned only in the work of an imaginative man who has kept his ideals clean and wholesome by constant reference to Nature's daintiest suggestions. There is nothing uncertain or experimental about the picture, no hint that imperfect observation has had to be concealed by an affectation of cleverness; it is throughout accomplished, thorough, and sincere, a design that pleases by its ingenuity and attracts by its refinement and good taste, without laying itself open to a single objection on the score of insufficient conviction.

It is only necessary to look at the preliminary studies that the artist prepared to guide him in the carrying out of the actual painting to understand how much care he has taken to make sure of his facts before investing them in the atmosphere of romance that is so agreeable a feature of the completed work. All the component parts of the composition have been separately studied, and every detail has been examined apart from its surroundings; and upon a foundation of exact knowledge, acquired by a large amount of preliminary labour, the building up of the picture has proceeded securely and without any of that uncertainty that is the penalty of inadequate preparation. Beyond doubt, this manner of working has enabled Sir James to avoid those accidents that are almost inevitable when an artist enters upon an exacting undertaking in a spirit of light-hearted irresponsibility, and trusts to chance to pull him through difficulties. It has kept him, at all events, from any hesitation in setting down his true convictions, and has given to his work an air of authority that is beyond question.



STUDY FOR "BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE" BY SIR JAMES D. LINTON

His picture is, indeed, excellent as a corrective to the warped and reckless indifference to sound principles that has gained so great a hold upon many of our painters. It shows them that suavity and elegance may be secured without artificiality, and that thoroughness is possible without pedantry. It is a reminder to them that the modern man who

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DESIGN BASED ON A FLOWERING PLANT BY EDITH A. JULIA WRIGHT

knows the mechanism of his craft can still take his place beside the masters of decorative painting who were the ornaments of past centuries; and, above all, it repeats, with an emphasis that cannot be misunderstood, the great truth that æsthetic successes are only within the reach of those men who are prepared to strive for them with honest sincerity. B. S.

THE NATIONAL COMPETITION, 1900. BY ESTHER WOOD.

THE annual exhibition of works sent up to the South Kensington examiners from the various art classes throughout the kingdom was



FURNITURE COVERING BY W. STODDART



DESIGN FOR A WOVEN FABRIC BY REGINALD WEST

opened at the Royal College of Art at the end of July—a time somewhat ill chosen for Londoners, making the exhibition occupy the holiday season, but perhaps convenient for provincial visitors, to whom it widely appeals. Of the London schools,

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apart from the South Kensington students, Battersea and New Cross may be said to share the honours of the year, the former receiving two gold medals and showing a high average of work in textile design. New Cross again takes the lead in decorative designs for metal, and the adventurous little group of draughtswomen at Lambeth well sustain the distinctive traditions of that school in colour-prints and black-and-white illustrations. The provincial students are more and more scattered in area—an encouraging sign of the spread of good teaching in the smaller towns; and it is pleasant to find much excellent work coming from new and obscure quarters. Sheffield and the midland centres are notably fertile in design, especially in architectural decoration. The Royal College students and exhibitioners seem to be more rewarded for conventional exercises than for original invention, though their work on individual lines is often thoughtful and interesting.

There is an inevitable sameness about the rooms devoted to copies of the antique and studies of historic ornament, and neither the quality of the subjects nor the conscientious labour lavished on them kindles our interest short of that point at which they are brought into lively relation with modern feeling and design. One or two students succeed in doing this, notably W. A. Buckingham (Worcester) in his spirited painting of a floral ornament suited for a border or frieze. The life-studies bring us nearer to the exercise of selection and interpretation in art, and through these the student is often able to shake off that sense of finality which settles upon the copyist, and to infuse that spirit of adventure into his work which presses it ever forward into the creative field. The model of a girl's head by Fanny E. Brown (Heywood) is an instance of a simple subject, full of character, handled with dignity and re-



DESIGN BASED ON A FLOWERING PLANT — BY JAMES A. HANCOX



DESIGN FOR A DAMASK SERVIETTE — BY ALICE G. LOCK

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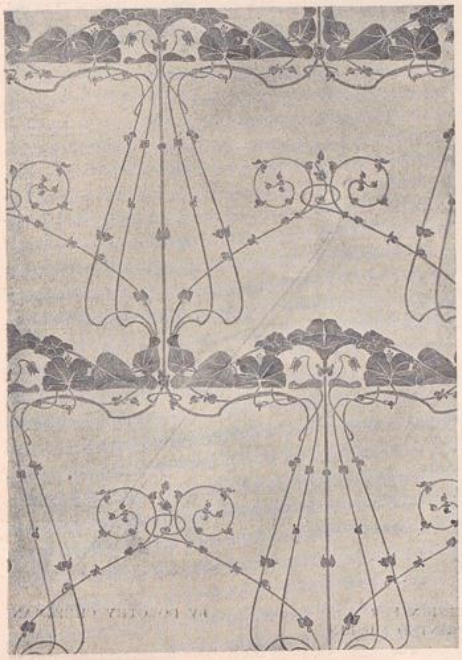
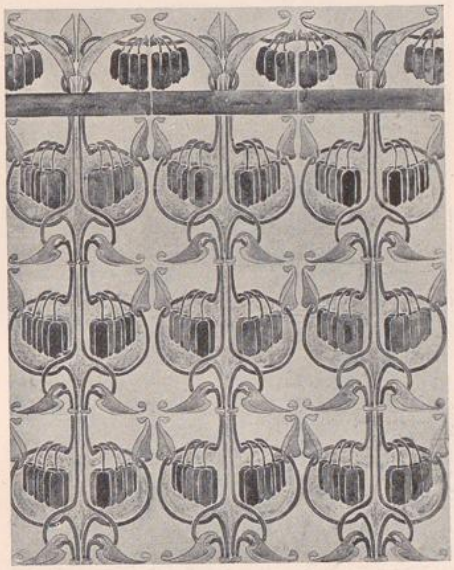


DESIGN FOR PRINTED SILK BY HELENA APPLEYARD



DESIGN FOR TILES BY LOUISE LESSORE



DESIGN FOR CRETONNE BY CHARLES CORNWALL



DESIGN FOR PRINTED MUSLIN BY T. W. LONG

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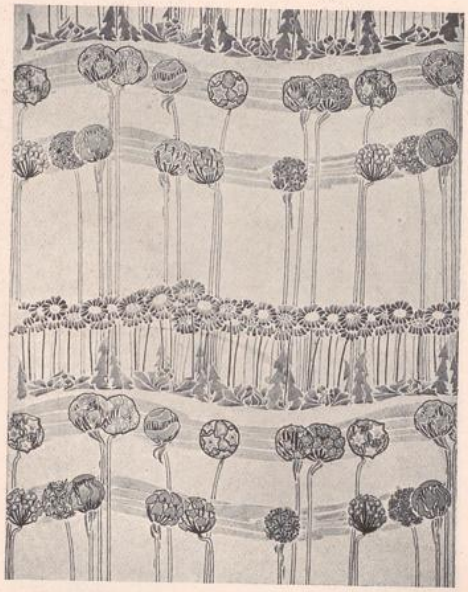
DESIGN BASED ON A FLOWERING PLANT — BY BEATRICE M. TURNER



DESIGN FOR PRINTED MUSLIN — BY DOROTHY CHEESMAN



DESIGN FOR PRINTED MUSLIN — BY FRED COPE



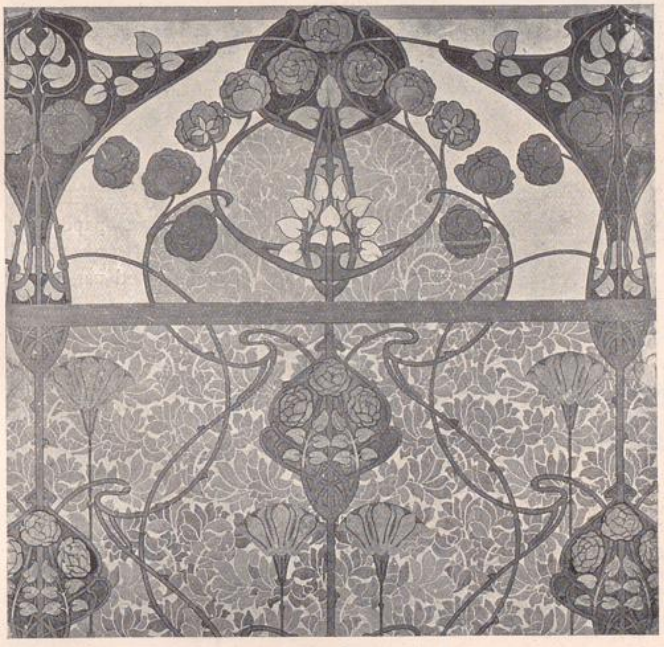
DESIGN FOR WOVEN MUSLIN — BY FREDERIC F. MAY

(The property of Messrs. John Brown & Son., Bridgeton, Glasgow)

straint. The study of a man's head in oils by W. R. S. Stott (South Kensington) gives excellent promise in portraiture. The modelled ornament is, for the most part, tedious and florid, but there are some admirable plaster bas-reliefs from nature. The *Sunflower* by Ormond E. Collins (Birmingham) is the best of this class; the growing plant is boldly modelled, and the unconventional back-view of the blossom is wonderfully effective. In contrast to this is the slender and dainty little *Oleander* panel by Leonard T. Howells (Lydney), in which the severer habit of the plant is very happily caught. The studies from animal life are less successful. The group devoted to the drawing of birds in an ornamental manner does not yield such fresh and original work as might here be expected, neither is there any specially good modelling in this subject. "Designs based on a flowering plant" always afford an interesting section, and here some very careful and intelligent work is shown by James Hancox (Keighley), Edith A. J. Wright (Battersea), and Beatrice M. Turner (South Kensington). Some criticism, however, should be made of the insufficient naming of these exhibits: we should surely be told the object of the design—whether to be woven, printed, or wrought with tools, and in what material to be executed, since there is no purpose served by making it look good on paper, without relation to its practical working out. The designer must habitually think in material, and know instinctively that certain natural forms which yield delightful textile patterns may be quite unsuitable to wood and metal. Hence the superior value of that class of exhibits in which the applied design is placed side by side with the working drawings—a rule which offers the severest test to the competitors, but is fulfilled in several cases with complete success. The nearest approach to failure in relating the drawn design and the finished object occurs among the



DESIGN FOR A STENCILLED NURSERY FRIEZE BY LEONARD SPENCER



DESIGN FOR A WALL-PAPER AND FRIEZE BY J. J. WHITCOMBE

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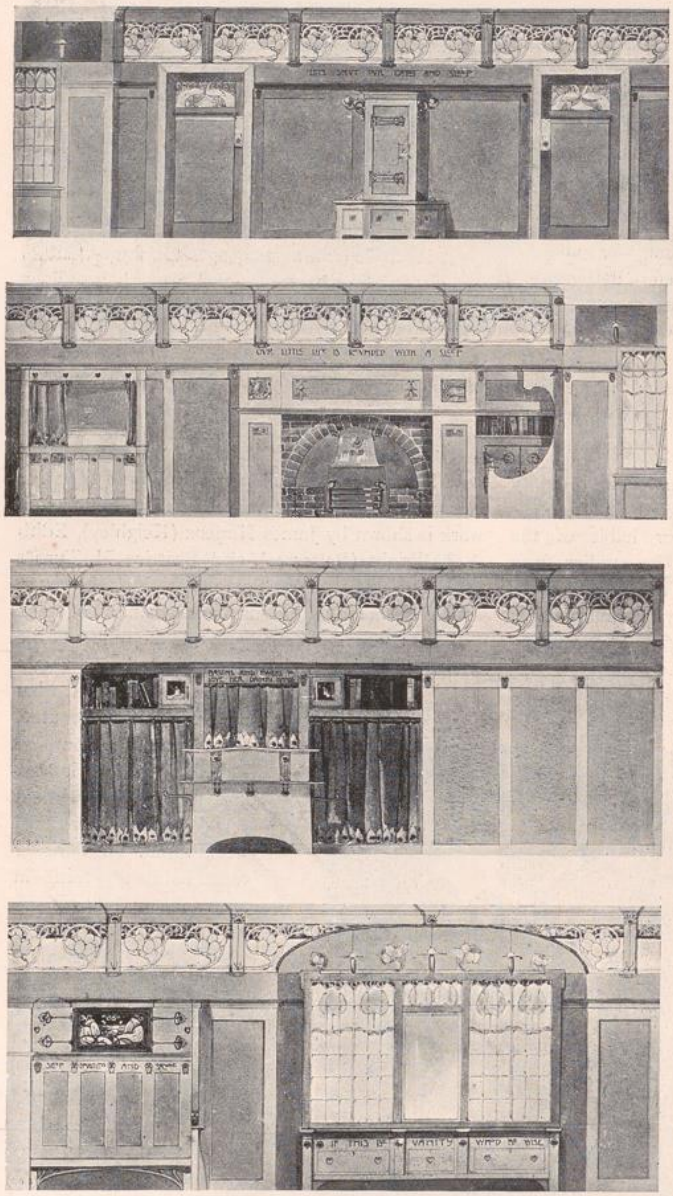

DESIGNS FOR THE DECORATION OF A BEDROOM BY ARTHUR H. BAXTER

needlework, where the students seem to find a difficulty in realising the limits of silks and stitches, and in bringing the execution up to the level of the original suggestion in softness and subtlety of colouring.

That some of the best work in the larger kinds of decorative design should come from the women students is happily no longer a matter for surprise. Their wall-papers this year are especially good. The design for paper and frieze by Martha Bauerle (South Kensington) is vigorous and pleasing, and the artist has not allowed her strong sense of decorative line to outrun the restraints of a flat surface in a paper rich in colour. Another good paper with a frieze is by Alice Tyrer (Blackheath). The colouring, a bold but careful combination of blue, green and purple, is, perhaps, better than the pattern, and the frieze better than the body of the design. The same student shows a ceiling-paper, which compares to no disadvantage with another by Janet Robertson (South Kensington). These break new ground in a rather neglected department, and the greater subtlety and airiness required by a ceiling as against a wall-paper have been well observed. Another good paper is by Eveline Pears (Birmingham), and one of the best is by J. J. Whitcombe (Bath) — a strong and well-balanced design, broadly conceived and sober in colouring, in a scheme (if we remember rightly) of clay-browns and Indian red. The designs of Arthur H. Baxter, though showing a fine sense of form and space, are a little reminiscent of well-known modern designers. The attempts of several students to introduce animal and human forms into wall-papers have not been successful. It is by no

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means easy to treat these in flat pattern except through the grotesque, and it needs rare and unique qualities in an artist—rare, at least, in the present age—to grapple with the grotesque in decoration. For it is not precisely humour, or the desire for caricature, that seeks this expression; it is rather the growth of a robust and childlike fancy, not yet oppressed by subjective ideas. The modern world is too reflective to find in such a mode its natural utterance. The wall-paper by Frederick Kiefer (Battersea) is a little suggestive of Morris and Burne-Jones in its use of tangled briars, but the whole effect is very pleasing, notwithstanding some lack, in the pattern, of a strong, coherent idea. There is also a dainty and graceful design



DESIGN FOR A TRIPTYCH BY AGNES KERSHAW



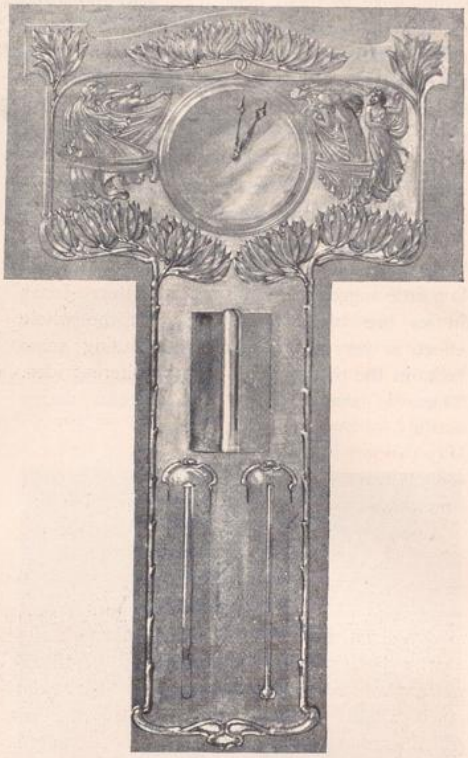
DESIGN FOR A TRIPTYCH BY AGNES KERSHAW

founded on the *Nasturtium*, by Arthur R. Smith (Keighley). The obvious danger in the use of climbing and trailing plants as subjects for the decoration of a wall has been generally avoided; the beginner is apt to take their habit too literally, and not to conventionalise enough to remove them from the realistic effect of running wild as in a bower.

The wall-tiles by Mary Bailey (South Kensington) answer the same problem on a smaller scale, and the difficulty of covering a large surface in so many repeats is very satisfactorily dealt with. The pattern and colouring are kept in a fairly low key, and would make a good decoration for a bathroom, or for the dado of a larger apartment. Louise Lessore (South Kensington) also shows an interesting tile-design which may be classed with mural decoration.

The use of stencilling for light conventional ornament on friezes or hangings is more worthily recognised than in previous years. The nursery frieze by Leonard Spencer (South Kensington) is

a good example of this work. To express a decorative figure in the fewest possible lines, and these with due regard to the forms that can be safely pierced in the stencil-plate, demands a selective eye and keen invention and judgment on the student's part if the result is to be a bold and clearly defined ornament, and not a mere glint of colour seen, as it were, through a grille. The charm of colour thus treated may, of course, play a large part in the effect of a good stencil, but it is more important to obtain, through the slight and broken forms permitted to it, the impression of an ornamental figure at once simple, fluent, and well sustained. Other excellent friezes are by W. K. Blacklock (South Kensington), S. Griggs (Blackburn), R. W. Higham (Holloway), John A. Chell (Wolverhampton), Jessie Gavin and Roberta Glasgow (Liverpool). The designs for stencilled hangings show a marked improvement; one by George K. Wood (Bradford) is especially successful. There are also some good designs for hangings and friezes intended to go together, the figure on the frieze being modified to suit the folds of the textile, or contrasted there with some different style of ornament. Fred Smith (Keighley) achieves a happy combination of this kind, and among the separate hangings those of David Hill (Battersea), Arthur Walbank (South Kensington), and Ethel Smith (Nottingham) deserve special mention.



DESIGN FOR A BAROMETER CASE — BY CHARLES R. WILLETT



DESIGN FOR BELLOWS — BY BEATRICE M. TURNER

Textiles are altogether the strongest feature in this year's work, and seem to suggest that many of the designing schools are—as they should always be—in actual touch with the process of manufacture. Printed muslins seem to be a very favourite subject with the students, and quite a number of exhibits in this class are extremely pretty and suitable. Five of the best are from Battersea, by John Ray, Bernard Smithers, Mary F. Mitchell, Sarah C. V. Jarvis, and Thos. W. Long. The work of this last designer is admirable in its

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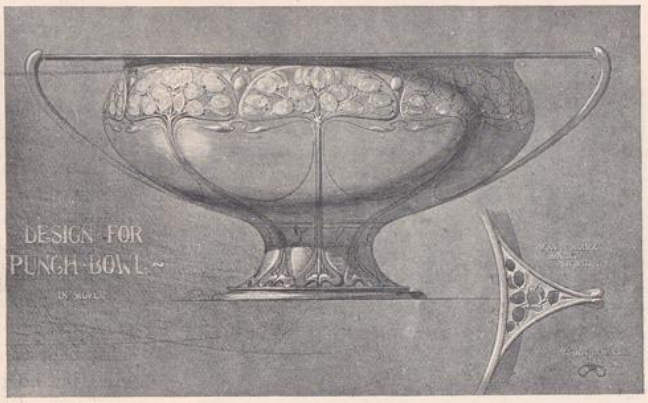
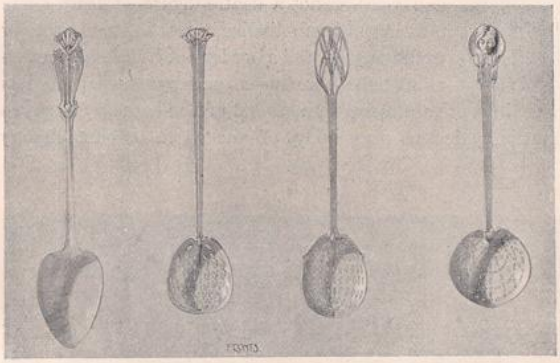
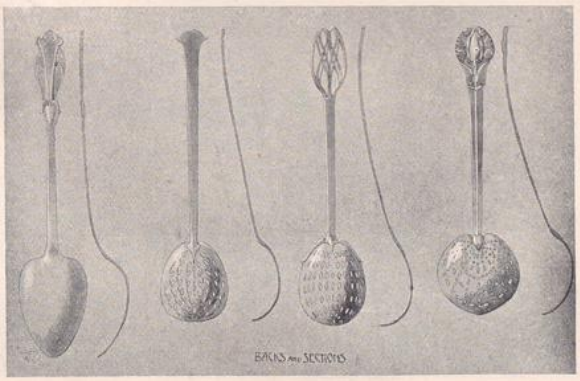
light and piquant grace. Beatrice Turner (South Kensington), whose "design based on a flowering plant" has already been noted, also sends a muslin design showing excellent taste and inventive power; and other good examples are shown by Allan Inglis (Dundee), Mary S. Perrott and Rosa K. Warner (Holloway), and Fred Cope (Macclesfield), whose design is one of the most striking in this group. A series of designs for woven muslin is by Frederic F. May (South Kensington), and is admirable in not attempting too much for the process in view.



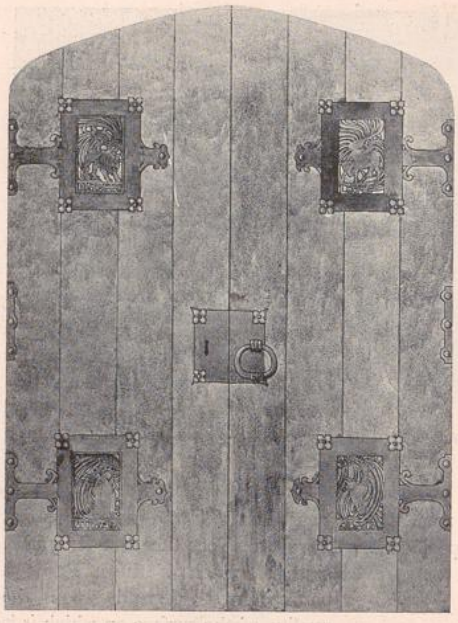
DESIGN FOR A PUNCH-BOWL BY ARCHER L. ELLIOTT

Among the embarrassing number of designs for "printed hangings" in which the material is not specified it is difficult to select the best for praise, since so much of the effect of a pattern must depend upon the quality of the surface on which it is seen and the nature of the drapery which it falls into. The charming little "printed hanging in four colours" by Dorothy Cheesman (South Kensington) appears as "muslin" in the catalogue, but would look well in a light washing silk. Her printed velvet is a good example of design for a heavier material, and Charles Cornwall's cretonne is well planned for a coarser fabric ranging between these two. Of the other South Kensington prize-winners, Helena Appleyard shows most promise with her ample series of designs for printed muslin, cotton, velvet, and silk. Winifred M. Kennett's printed velvet is excellent, and from the provinces we have an imperfectly defined but very pleasing "printed hanging" by William Ferguson (Glasgow) and a good "woven fabric" by Reginald West (Lancaster). Another single exhibit deserving notice is the little printed silk design from Mile End, by Dorothy Fière. The New Cross students, too, seem likely to support the high reputation they enjoy





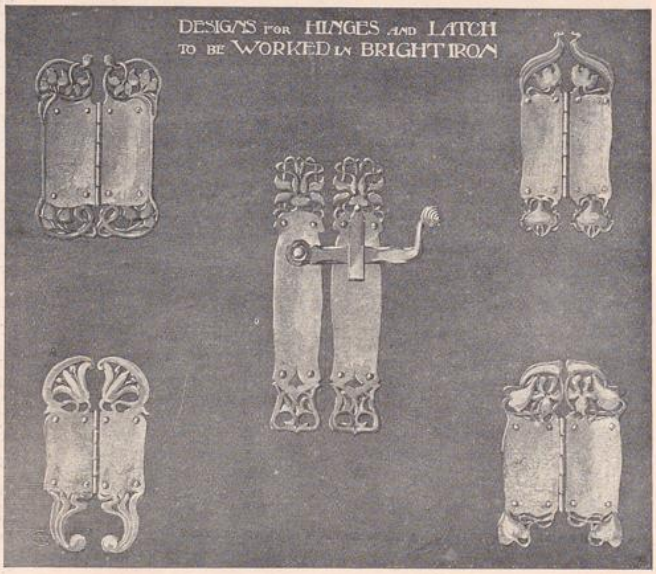
DESIGNS FOR FANCY SPOONS BY HARRY MORLEY



DESIGN FOR AN OAKEN CHURCH DOOR — BY ARTHUR E. PAYNE

for metal design by an equally good name in textiles. Their exhibits include printed muslin, velvet, and cretonne designs by Edith A. Leworthy and Herbert Rankin, and there is a strong and original design for woven tapestry by Hilda Pemberton, which, however, does not excel her admirable work in the same material last year. Another important group of textile designs is from Manchester, whose several schools are well represented in printed cottons and silks, woven tapestry, and interweavings of silk and wool. The exhibits of John E. Birks, C. A. Bauer, Allan W. Rains, Chas. E. Mason, S. G. Ashley, and Alfred Alexander are especially commendable. The Burnley students show no less promising quality, especially in the woven silks and hangings of Wilfred Wetherell; Newcastle also exhibits largely in weaving designs, and Blackburn ranks well with the sincere and careful work of William Stoddart in silk and cotton furniture coverings.

Designs for damask table-linen raise the problem of making a flat decoration, without colour, show equally well from all points of the compass. Considering the severe limitations of this exercise—a difficulty which exceeds (by lack of colour) the difficulty of carpets, ceiling-papers and counterpanes—it is surprising that so many students are attracted to damask design. A fairly high average of merit is sustained in this class, but no great originality is noticeable. The serviette and tablecloth by Alice B. Loch (South Kensington) are perhaps the best among a large number of designs from this school. Comparatively few have taken refuge in the geometric method, and, indeed, table-linen seems rather to invite decoration by natural forms, especially of fruit and flowers. The task is to select subjects that lend themselves to circular convention, and yield, if not a centre figure, at least some pleasing and unobtrusive repeat in stars, knots or trellis-pattern, and a border not hopelessly intractable at the corners—as many promising borders are apt to be. In several of the best of this year's designs the body of the cloth is but lightly



DESIGNS FOR DOOR-LATCH, DOOR-PLATE AND HINGES — BY GWENDOLINE WATTS

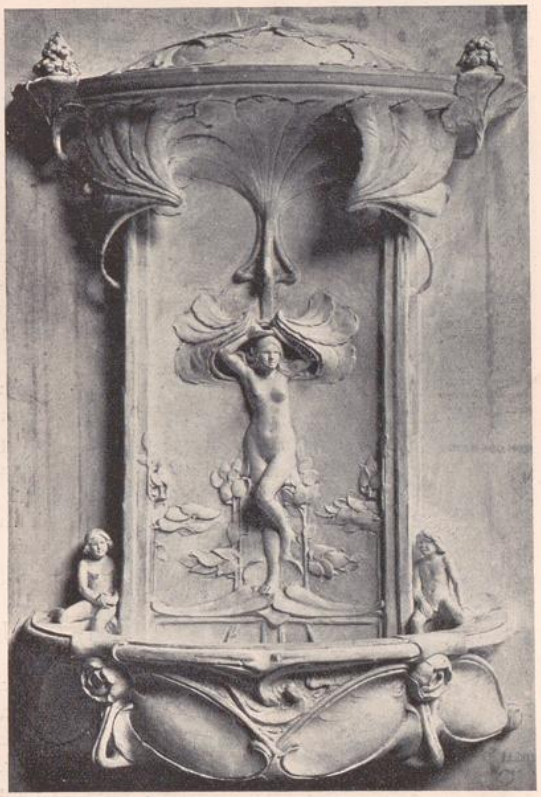


DESIGN FOR A SALT-CELLAR
BY PHILLIP W. HOLYOAKE

decorated with some figure borrowed from the border itself. There seems a perennial difficulty in relating the border satisfactorily to a strong centre-design. The number of examples sent up from the Belfast classes speak well for the local spirit which thus preserves the good traditions of Irish linen industry. Among other exhibitors deserving special mention are Mary D. Baxter (Clapham), whose earlier damasks will be favourably recalled from last year, Helena Appleyard, already commended, and Lydia C. Hammett (Taunton), who will be remembered by her designs for lace. The same prolific group of Belfast students also show designs for printed and embroidered counterpanes, and another of last year's prize-winners, James Hogben, is again conspicuous. The printed bedspread by Janet Robertson is tasteful and ingenious, but nothing in this group is of really original merit, and there should certainly be room for invention in such a distinct branch of textile design.

Lace is another favourite subject with the students, both men and women. Here, again, there is a lack of distinction and originality, but the work shows a decided improvement in quality upon last year. One of the most original of several designs for lace fans is by Ernest Aris, of Bradford—a school remarkable for the versatility of its work. It seems obvious that the subjects used for lace design should either be of themselves ethereal and filmy in character, or should be suggested in the most delicate and imaginative way. The more ambitious student will probably take the latter and more crucial alternative. Both methods have been intelligently essayed by many competitors, of whom we may mention Jeanie Tobin and Ethel M. A. Campbell (South Kensington), Lydia C. Hammett and Eva Brown (Taunton), and students at Cork, Dublin, Birmingham, Battersea, Dover, Nottingham, and Leeds. The lace mat by Margaret L. Baker calls for criticism in being an unsuitable object for so fine a decoration. Handkerchiefs and dessert d'oyleys seem to mark the proper limits of lace on the side of utility, and to carry it further is to risk the blunting of that sense of seemliness in the use of choice and fragile things which is the essence of good taste.

There is very little novelty or variety in carpet design, which seems to be somewhat out of favour, owing partly, no doubt, to a growing dislike of the old-fashioned heavy and unwieldy article, and a



MODELLED DESIGN FOR A WALL-FOUNTAIN
BY HUBERT MILLER

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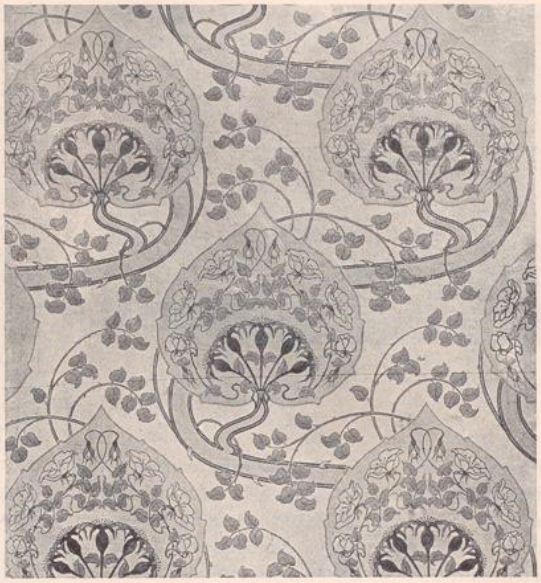
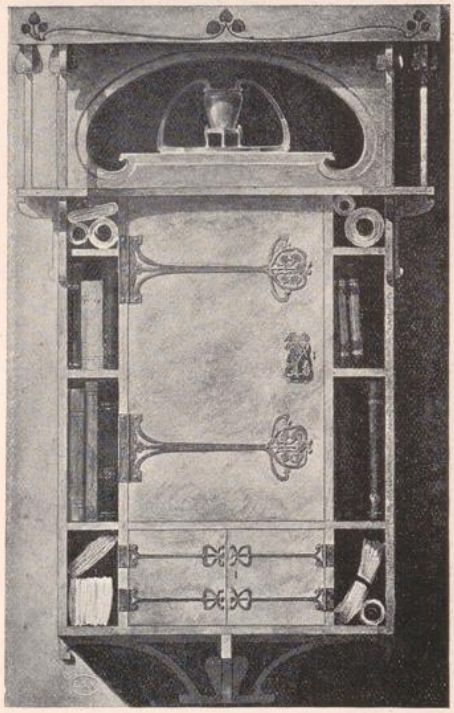
tendency towards a lighter and more cleanly treatment of floors in a climate where mud is a factor to be reckoned with in the ordering and daily care of the dwelling. Embroidery for furniture and for personal apparel does not come under this ban, though we may notice the total disappearance of the embroidered footstool—gone, let us hope, with the worked slippers that once reposed upon its gorgeous beads and wool. The embroidered gown by Alice B. Loch (South Kensington) marks an attempt, which should be warmly encouraged, to restore dainty hand-stitching to the decoration of clothing. A gown simply modelled, of good material, and adorned with some interesting design upon the cuffs, collar, waistband, and hem, or with an embroidered yoke or panel, should surely be more beautiful than one upon which machine-labour has been lavished for the production of tucks in so many rows of mechanical stitching. The needlework panel for a fire-screen by Robert A. Dawson (South Kensington) is an instance of the discrepancy already noted between an excellent working drawing and its execution in silk embroidery. A charming little design for a mantel-border, based upon the airy "puff-ball" or "what's-o'-clock," by Katherine M. Warren (Nottingham), is one of the most successful in this group.



DESIGN FOR A PRINTED HANGING BY WILLIAM FERGUSON



DESIGN FOR A HANGING CABINET
BY FREDERICK BURROWS

Designs for screens and panels for walls or furniture are few in number, and do not wander far from the safe ground of needlework. It would be interesting to see more attempts towards panelling in gesso, metal, and wood. The "panel of screen," by G. Bernald Benton (Birmingham), is one of the best of the decorations for furniture. This school, or rather the several schools within this city, send a large contingent of furniture design and some very good work in architecture and metals. The wrought-iron gates and railings by James A. Jones are admirable in their freshness and simplicity of treatment, and in their straightforward and workmanlike structure. The highly promising talent of Joseph Else (Nottingham) has already been illustrated in these pages. He is here represented by a very pleasing little modelled study for a hospital doorway. The principal decoration is a bas-relief depicting the healing of the sick. This, and the various details of structure and orna-

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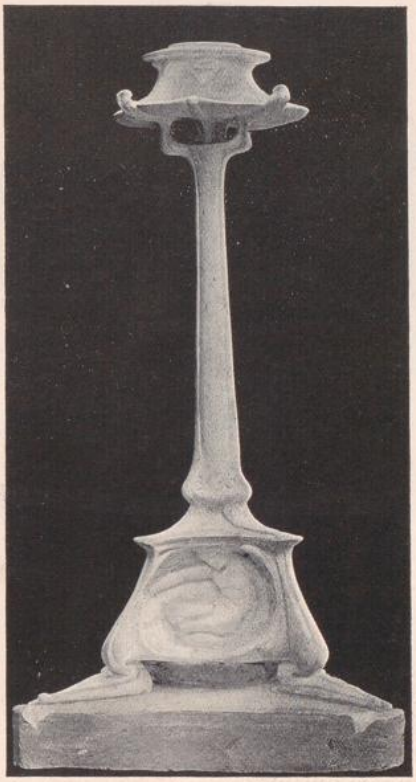
ment, are carefully set forth, and the whole work is beautiful in feeling and expressed with refinement and restraint. Arthur E. Payne (South Kensington) is one of the most versatile exhibitors. In the architectural group he shows a good design for an oaken church door, well-proportioned and dignified in treatment, hinged and decorated with beaten, chased, and pierced iron. The use of the materials shows originality of feeling as well as an intelligent knowledge of mediæval types. From Deptford, Hubert Miller sends a modelled wall-fountain which, for so hackneyed a subject, succeeds well in escaping the commonplace, and pleases by its quiet and unpretentious character. An attractive scheme for the decoration of a bedroom is presented by Edward Walker (Bradford) in a series of coloured drawings good in scale and detail, and giving many effective and workable suggestions for furniture. The colouring is a little laboured and heavy, but the plans and proportions of the seats, shelves, cupboards, and so on, are very pleasing.



MODELLED DESIGN
FOR A CANDLESTICK BY ARTHUR SCHOFIELD



DESIGN FOR A PANEL OF A SCREEN
BY G. BERNALD BENTON

The decoration of the wardrobe might be toned down in the execution of the plan. A hanging cabinet by Frederick Burrows (Putney) is another good example of furniture design. It may not always occur to the students that cabinets and bookcases of any considerable size and weight, intended for hanging, should be designed in careful relation to the walls which are to hold them. They can only be properly fixed in a sound building, and attempts to hang them on nails upon an ordinary drawing-room wall are always disastrous.

The only stained-glass work of any striking merit is by May Cooksey, of Liverpool. This is modestly called a "domestic window," but it would not be unbecoming in a public hall. The subject—*King Lear and His Daughters*—is handled with a quiet sincerity which promises well for the student's future in design. The composition is graceful and restful to the eye, and the limitations of

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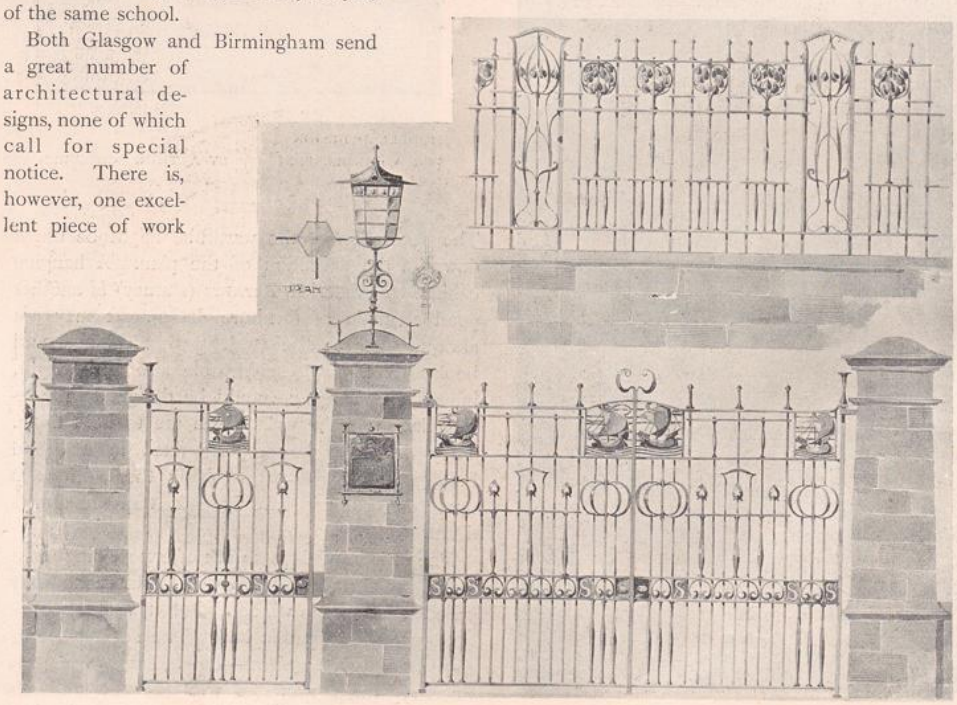
DESIGN FOR A SGRAFITTO CARD-PLATE
BY ERIC R. GILL

the method have been wisely observed. There is also a good window design by Alex D. Clark (Glasgow), depicting the meeting of St. Columba and St. Kentigern, and another on a Tristan subject by Dorothy Smyth, of the same school.

Both Glasgow and Birmingham send a great number of architectural designs, none of which call for special notice. There is, however, one excellent piece of work from Burslem, by Reginald Longden; a design for a country house, very fully and thoroughly worked out in the plans and remarkably pleasing in perspective. Reminiscences of a few favourite modes of modern architects were perhaps unavoidable, as in the windows breaking into the roof, and the austere treatment of the chimneys, but the design as a whole shows strong originality and freshness of spirit. The absence of any serious architectural work from the southern schools is remarkable. The happy exception is at New Cross, where several women students have made good essays in the larger kinds of metal decoration. Special praise is due to Edith J. Pickett for her designs for street lamp-posts—a neglected but very fruitful subject—and also for wrought-iron gates. In this school may be welcomed four other metal designers who distinguished themselves last year—Hilda Pemberton, Maude Ackery, Kate Allen, and Isabel McBean; and a new student, Gwendoline Watts, who sends some very pleasing designs for pierced hinges, latches, and plate for a door. The barometer case by Charles R. Willett is remarkably good, and



DESIGN FOR WROUGHT-IRON GATES AND RAILINGS
BY JAMES A. JONES

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DESIGN FOR A COUNTRY HOUSE — BY REGINALD LONGDEN

breaks fresh ground in the application of design in a modern spirit to familiar furniture. The decoration is slight but sufficient, and aptly disposed. It is intended for reproduction by the electro process. The designs for jewellery and enamels from this school are again distinguished for beauty and simplicity of form and purity of colour. Those by Kate Allen and Isabel McBean are especially good. The latter also shows an interesting series of studies for church metal work and electric lamps. Her chalice and paten for enamelled gold take rank with the similarly choice and rich designs by Agnes Kershaw (Sheffield) for an altar crucifix, triptych, and holy water stoup in enamelled silver. These objects, if they fulfil the promise of the working drawings, need not fear comparison with some of the best contemporary work in ecclesiastical enamels. To return to more secular ornaments, Maud Avery's silver fishing-trophy deserves notice as a refreshing departure from the stereotyped and tasteless kind of cups and vases that so often load the champion's board. It is a handsome and well-proportioned vessel decorated with a bold design of fishes. Exceptionally promising as the New Cross students are, it must not be thought



DESIGN FOR A STAINED-GLASS WINDOW — BY MAY COOKSEY

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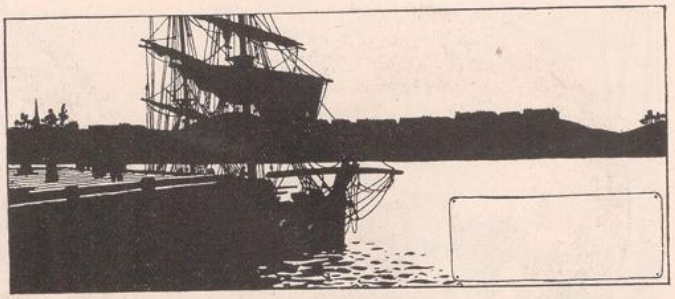
that they have the monopoly of fine metal work. Besides Agnes Kershaw, of Sheffield, there are two or three other excellent competitors, such as Isabel McGregor (South Kensington), whose design for a stained and embossed leather belt is enriched by a silver *repoussé* buckle and fittings, and Katie M. Fisher (Liverpool), who

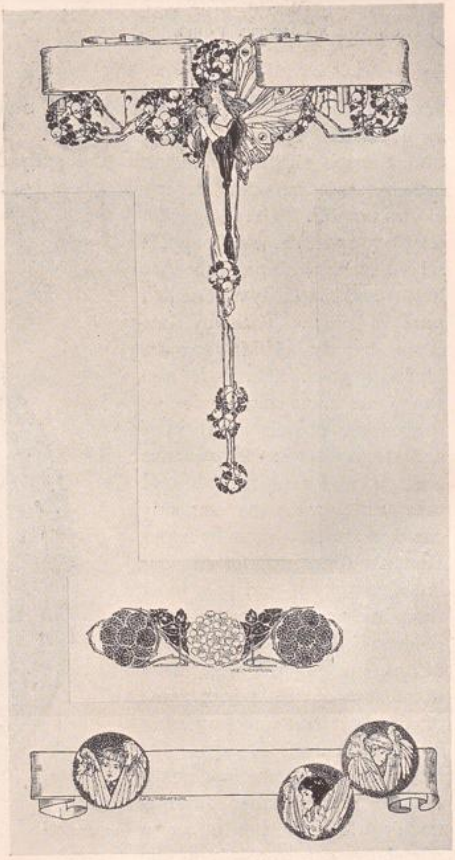


DESIGN FOR BOOK ILLUSTRATION BY CHARLES WANLESS



DESIGN FOR BOOK ILLUSTRATION
BY GERTRUDE STEEL

shows a pretty design for a chatelaine in silver and enamel. From Leamington there is a delightful little salt-cellar with spoons, by Phillip Holyoake. The design of running figures round the bowl is full of animation and grace, and the working drawing has the brightness and finish which are praiseworthy characteristics of nearly all the designs for precious metals. Another admirable piece of work in this group is the punch-bowl by Archer L. Elliott (Sheffield). The beauty of the form is emphasized by a bold and massive decoration, harmonising well with the general structure. A design for a set of spoons, by Harry Morley, of Leicester, also shows pleasing invention and a fresh and robust treatment of the metal.



DESIGNS FOR BOOK ILLUSTRATION
BY MARGARET E. THOMPSON

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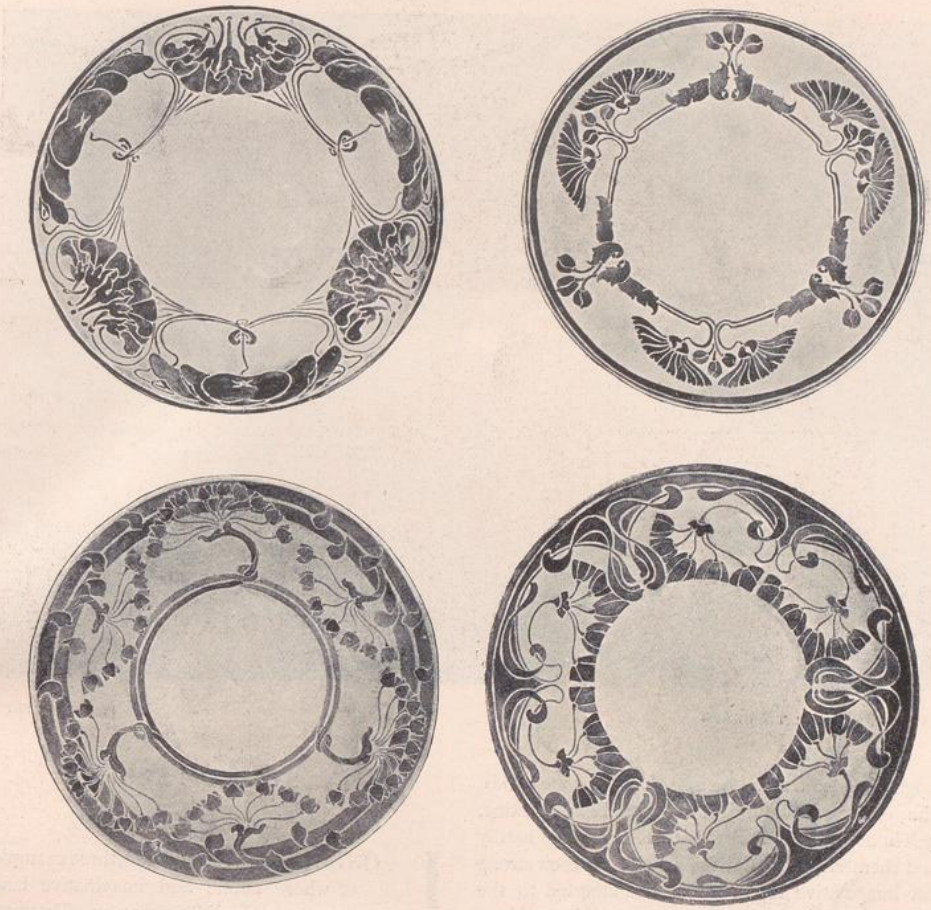

DESIGNS FOR DESSERT PLATES BY LOUISE LESSORE

The same student sends a good design for an ewer and chalice. Among the modelled designs which might be carried out in other materials than metal, two excellent candlesticks may be noted, one by Arthur Schofield (South Kensington) and the other by Bertha Goff (Holloway). Several other distinctive designs strike the eye favourably in passing, such as the newel-post by Ormond E. Collins (Birmingham) and the inn-sign by Thomas Dugdale (South Kensington). There is very little remarkable in the direction of pottery; among the most satisfactory examples are the sgrafitto card-plate by Eric R. Gill (Chichester) and the quiet and delicately coloured set of dessert plates by Louise Lessore, already mentioned.

Among the designs for book illustration and decorative printing in black and colours, the name of Arthur E. Payne is again conspicuous. His decorations for the backs of playing cards show admirable resource and fertility of invention, and veil a surprising variety of pattern beneath their delicate colouring. The Scarborough school sustains its reputation for black-and-white design, though the work of Sunderland Rollinson hardly shows the advance and development that was expected of this student. His magazine cover for *The Puritan* is his best achievement of the year. Charles Wanless reveals a true decorative feeling and excellent draughtsmanship in his book illustrations. In this field some distinctive and promising work is shown by Janet and Mary Simpson (Lambeth) and Margaret Thompson (New Cross). No less praiseworthy are some of the Christmas cards,

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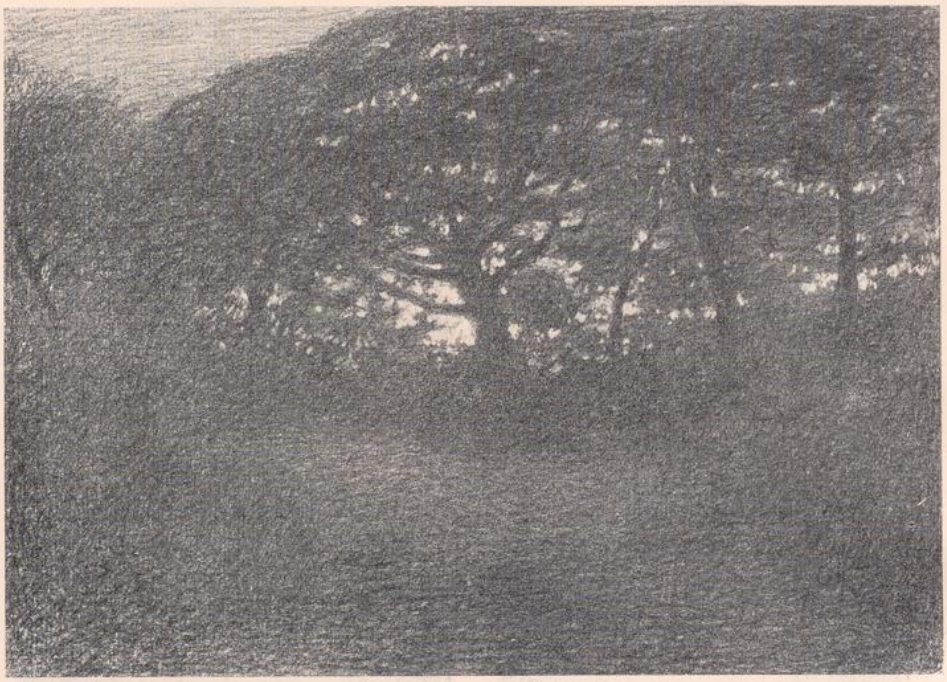

FROM AN AUTOLITHOGRAPH BY F. F. FOOTTET

programmes, and menu designs from the same hands. The excellent colour-drawings for block-printing, by Thomas B. Blaycock (South Kensington) hardly lend themselves to illustration here, but their strong and imaginative treatment is well adapted to the process in view. The same may be said of the Lambeth colour-prints, which form an important and very interesting group. The work of Ethel K. Burgess, always individual and adventurous in colour, has gained in sobriety and dignity of form. The designs by Gertrude Steele and Daisy Hansford also show a delicate fancy and a skilful use of contrast in form and colour. The exhibits of Alice Giles strike us as falling a little below the high standard of draughtsmanship and careful finish which her former work has led us to expect. With regard to posters, it is probably felt that designs in the modern style are not much encouraged or appreciated at headquarters, so it is not surprising that the attempts are poor. That the arts of decoration and of advertising are by no means incompatible the French and Americans have distinctly proved, while in England this important fact is unfortunately realised only by a few.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—Mr. F. F. Foottet, three examples of whose subtle and imaginative landscape work in lithography are illustrated here, has had a somewhat chequered career in art. His earliest efforts in oil-painting were made more than a quarter of a century ago, and they bring one in touch with that precise style, often so small in handling and so narrow in vision, which most Englishmen found attractive before the great revolution worked by the Impressionists. As early as 1873 Mr. Foottet sent a picture to Burlington House, where it was accepted and hung. It was a landscape entitled *December*, and it attracted considerable attention. Ruskin noticed it and liked it, but said, with characteristic faith in his own teaching, "Yes, the artist is painting trees, but is he sure that he can draw a leaf?" Mr. Foottet was willing to try, and Ruskin, who lived then at Herne Hill, was ready to help him with advice, and several months were passed in making elaborate studies of fruit and leaves. Shortly afterwards the young

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AUTO-LITHOGRAPH

BY

F. F. FOOTTET



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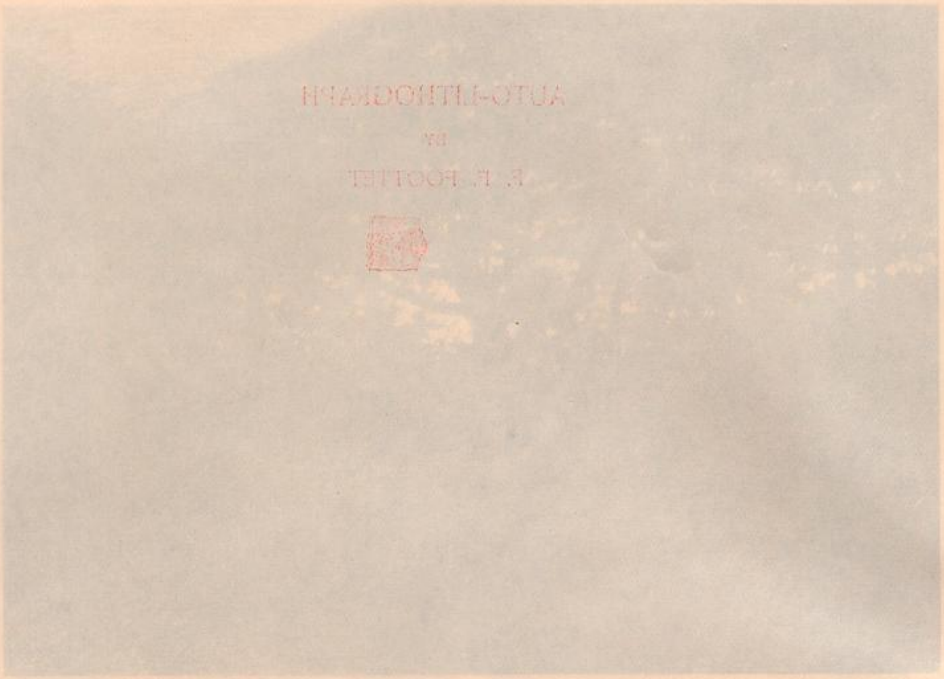

FROM AN AUTOLITHOGRAPH BY F. F. FOOTTET

STUDIO-TALK.

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artist left London to make his home at Derby, where for some time he worked successfully, painting landscapes and portraits. But the curious fascination of London remained with him, and in a letter to Ruskin he expressed a strong desire to return to its fogs and horrors; but Ruskin, writing from Venice on the 9th February, 1877, earnestly advised him to stay where he was and form in Derby "an honourable and consistent position, painting portraits with conscientious attention," and employing the summer in study out of doors. "To come up to London," the letter said, "would be to expose yourself to the chance of having to struggle wretchedly and meanly among mean people, for work which you could not execute but to your own harm and degradation. A run up to London annually to see—not the Academy, but the National Gallery—prolonged sometimes to Paris, sometimes to Antwerp or Bruges, will keep your mind in true tone and sympathy with the highest work: of which photographs (the originals once seen) will be admirable auxiliary memorials."



FROM AN AUTOLITHOGRAPH BY F. F. FOOTTET

This advice was followed for some time; then, under the influence of the Impressionist movement, Mr. Foottet began to try unfamiliar paths, and to form his present style, which has sometimes the peculiar "eeriesomeness" of the landscape descriptions by Edgar Allen Poe. It has been said that Mr. Foottet is among the few living artists whose landscapes are symbolistic and charged with human emotion. True enough, and if this mystical and poetic way of treating Nature is appreciated far oftener in prose than in paint, it is none the less very noteworthy to all who take serious interest in the productions of true artists.

Mr. Frampton's *Lamia*, a most impressive and exquisite bust in ivory and bronze, exhibited this year at the Royal Academy, is the subject of the illustration on p. 270. It was inspired, not by the Lamia in Latin superstition, where she figures as a witch who sucks the blood of children, but by Keats's haunting poem, where she is represented as a serpent who has assumed the form of a woman.

EDINBURGH.—Perhaps the most notable feature of the Exhibition of the Society of Scottish Artists, at present open in Edinburgh, is the charming effect of the galleries as a whole. It is somewhat difficult to believe that they are the same rooms as those in which the Royal Scottish Academy holds its annual shows. But a sufficiency, rather than a plethora of pictures, judicious hanging, suitable backgrounds, and arranging the sculptures tastefully, instead of dumping them down anyhow or placing them in a row like Aunt Sallies at a fair, have worked wonders, and the Society is to be congratulated

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"LAMIA." BUST IN
IVORY AND BRONZE
BY G. FRAMPTON, A.R.A.

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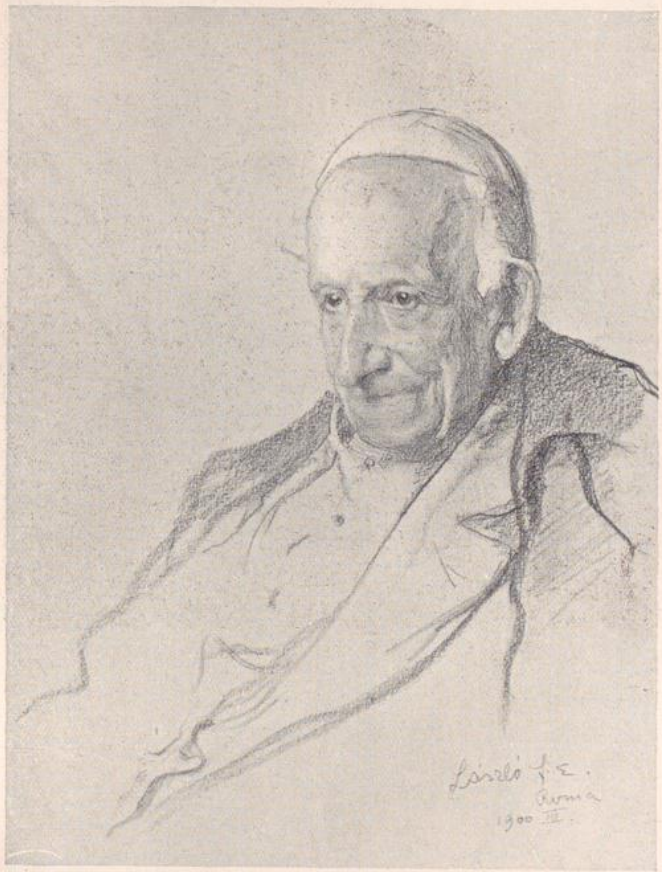
on having made its exhibition a delightful place in which to linger.

For the most part the sculpture comes from London, Mr. Goscombe John, Mr. Frampton, and Mr. Pomeroy sending pieces that have been seen before. But some of them, such as Mr. John's *Childhood*, are a pleasure to see again. Of the local work, Mr. E. W. Kennedy's *Design for Bronze Memorial Tablet*, although rather slight and pretty in motive for its intended purpose, and his sketch-model of a figure typifying *Religion*, are the most interesting.

Among the pictures the most conspicuous are by well-known painters. The *Jeune fille au fichu* is a slight, and by no means important, example of the painter of the *Déjeuner* and *The Bar;* but it is the first Manet that has been shown here, and, as far as it goes, it is characteristic of his later methods. As usual, Mr. Sargent supports the exhibition by sending something that is not a portrait. This year it is a *Spanish Dance*, full of the abandon and intoxication of rhythmic motion. Mr. McTaggart, the most fascinating and original of Scottish painters, is represented by two admirable examples, and Mr. James Guthrie by two portraits remarkable, even among his work, for distinction of design, sympathetic characterisation, and charm of subtle low-toned colour.

But the S.S.A. exists for the younger artist, and one turns to look at what he has to show. Often it has no great interest or merit, but when it is the painter's own, and not such mimicry as No. 48, or such straining after originality as some others one might indicate, it is not to be despised; and scattered through the rooms there is work that is worthy of much more than this. Thus Mr. C. H. Mackie sends a portrait group somewhat teased in handling but intimate in feeling, pleasant in tone and engaging in design, and a charming study of sunset after rain, *The Hill Farm Pond;* Mr. Robert Burns's *Tapestry*, although it hovers, as his work is apt to do, between decorative convention and pictorial treatment, and is weak in drawing, has a fascination of its own; and Mr. Blacklock's idylls show a certain daintiness of fancy and a feeling for beauty.

In landscape, again, a vivid and convincing, if rather loose, study of an iridescent and brilliant *Summer Sea* comes from Mr. R. C. Robertson; Mr. Mason Hunter's *Alan's Country of Appin*



SKETCH FOR THE PORTRAIT OF LEO XIII BY PHILIP LASZLO

(See Paris Studio-Talk)

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catches something of the dreamlike glamour of the softly-shadowed West Highland hills; Mr. Wishart's effective sketch—for it is no more—*A Summer Breeze*, has much of the spirit of its title; and Mr. J. Campbell Mitchell, in three landscapes of very varied mood, shows a fine colour sense, a satisfying fulness of tone, and a real grasp of the material of nature, which is deficient in the work of the others named, and, indeed, in most of the work shown, both figure and landscape.

On the whole, the present exhibition is fairly representative of the younger talent in the East of Scotland, whence the Society draws the greater part of its membership. The taste shown in the arrangement of the rooms is echoed in the cover-design and format of the catalogue. For this, as for several of the decorative advertisements which really adorn it, Mr. Robert Burns is responsible.

J. L. C.

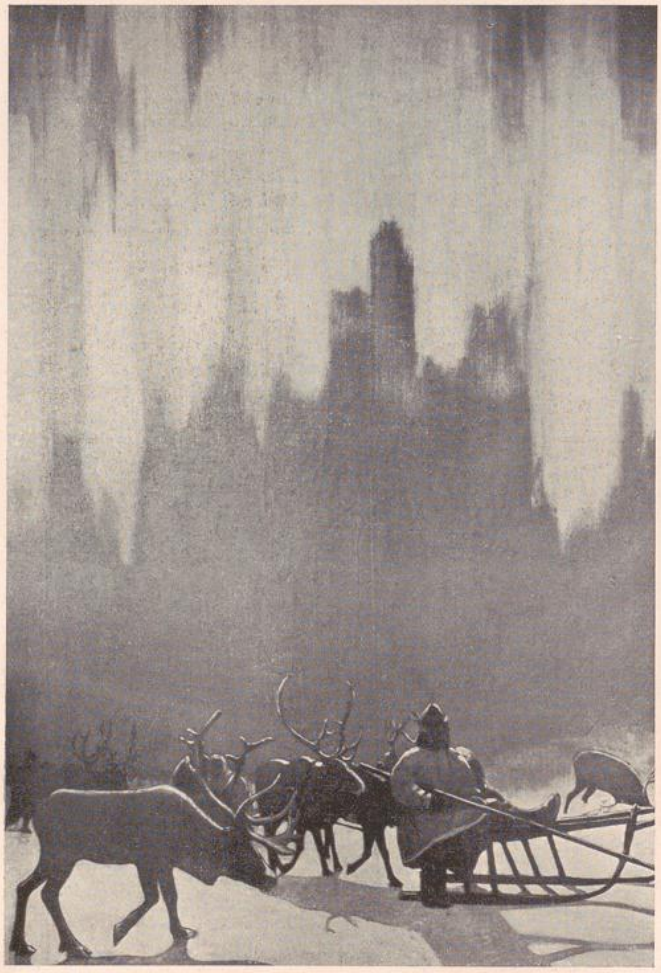
LIVERPOOL.—An interesting recent event at the Town Hall was the public presentation to the Lord Mayor of Liverpool (Mr. L. S. Cohen), by the Earl of Derby on behalf of the subscribers, of the portrait painted by Mr. George Hall Neale, a work pronounced on all sides to be a signal success, and one that will maintain and enhance the high reputation already won by that comparatively young artist.

The invitation of the Committee of the Walker Art Gallery to assist in hanging the Autumn Exhibition of 1900 has been accepted by the following artists, viz.:—David Murray, A.R.A., Arthur Hacker, A.R.A., and Robert Fowler, R.I. The Exhibition is to open on Monday, September 17th. The last Exhibition sold 172 pictures, the prices of which amounted to over £8,000.

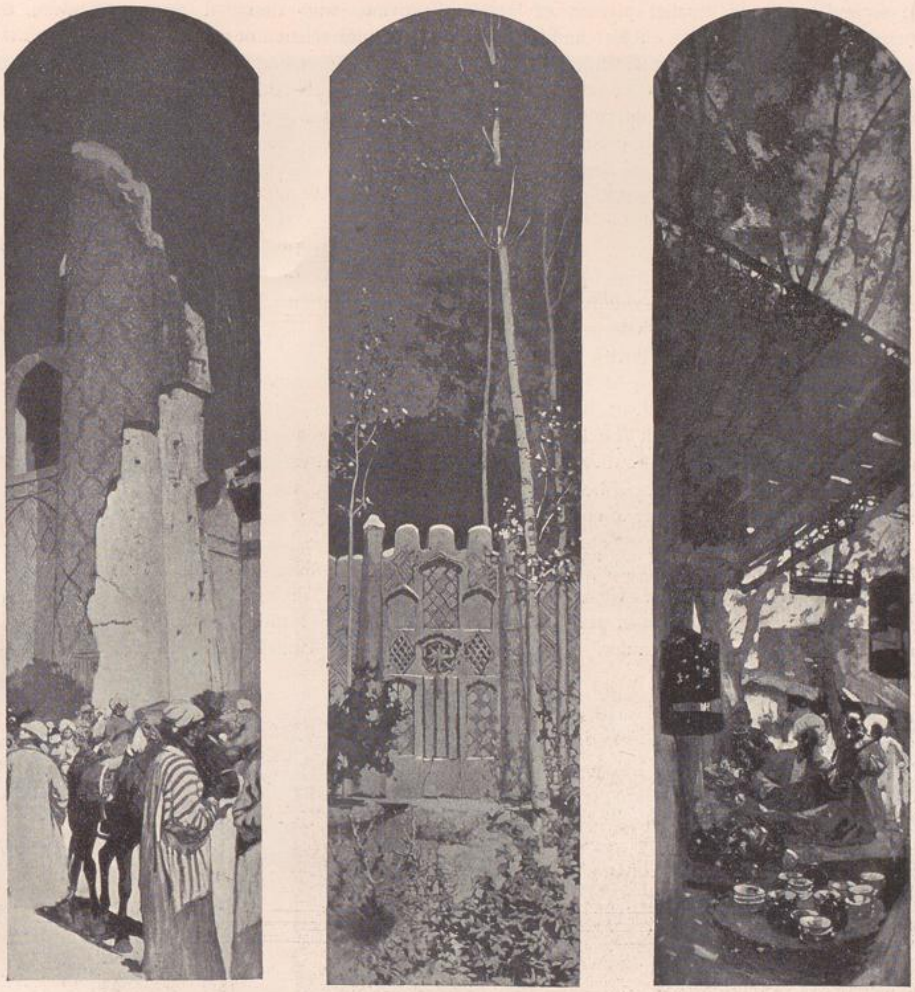
The Liverpool Academy of Arts announces its Exhibition to open on the 15th October, and the artists appointed to form the hanging committee are C. J. Allen, F. V. Burridge, Isaac Cooke, R. Talbot Kelly, and W. Wardlow Laing.

H. B. B.

PARIS.—There is very little new work—that is to say, work which has not been seen before—at the Exposition



DECORATIVE PANEL *(See Paris Studio-Talk)* BY CONSTANTIN KOROVINE



DECORATIVE PANELS BY CONSTANTIN KOROVINE

Décennale in the Grand Palais. The majority of the painters have preferred to make a selection from among their pictures which have been most successful during the past decade, and may therefore be expected to make a certain effect at the Universal Exhibition. In my opinion they are wrong—those, at least, who stand as representatives of the new tendencies of French art, as viewed from abroad—for, taken as a whole, the Décennale is like a sepulchre, filled with the odours of decay. Never, I believe, has the pretentious nullity of a certain set of artists been displayed more strikingly than here. When will they learn? Who has the ability to teach them this absolute truth: that the simplest piece of honest applied art, logically conceived, is worth all their canvases put together?

However, there are a few fresh things in the Décennale Française Exhibition, notable among them being two pictures by M. Charles Cottet—*Jour de Saint-Jean, Procession à Plougastel-Daoulas*, and *Nuit de la Saint-Jean, Ile d'Ouessant*—both powerful in colour and in sentiment. The first—a canvas of vast proportions—is full of decorative character of the most striking type, worthy to rank with Courbet's *L'Enterrement à Ornans.*

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The second, a much smaller picture, of easel dimensions, is more *intime* in subject and in treatment. The artist has represented with marvellous effect the play of light on the attentive and astonished faces of a group of people standing round the "Saint John's fire." There is a sense of mystery and profundity about this canvas which recalls the celebration of some primitive rite, some legendary Breton observance.

The ornamentation of the various apartments in the Asiatic-Russian Pavilion at the Trocadéro has been entrusted by the Russian Government to M. Constantin Korovine, a young artist of St. Petersburg. In the hall of *Central Asia* M. Korovine has painted a series of panels, of which we now give reproductions. They represent landscapes and monuments of Samarkand. Elsewhere, as in the *salles* of the *Far North* and *Siberia*, he had treated in admirable fashion, in a number of conventionally coloured friezes, the picturesque scenes of the septentrional lands, with the midnight sun, the fishing villages, the otters, the virgin forests of Siberia, the shores of the Yenissei and the Polar Sea, and the Isles of Commandor. Herein, M. Korovine, who designed the architecture and arranged the scheme of the Russian village and that of the very successful exhibition of popular Russian industrial arts, reveals painter's gifts of the highest order. He is a sort of Russian Henri Rivière, and is doing for his own country what our great lithographer and wood-engraver has done for Brittany and Paris. Would I had space enough at command to deal as fully as the subject deserves with this earnest and original artist. I trust it will not be long before an opportunity occurs to make the readers of THE STUDIO better acquainted with his work.

M. Adolf Fenyes' stirring picture, *La Famille*, in the Hungarian section, is attracting a great deal of attention. It is a sober work, broadly and originally conceived and executed, and full of real strength. So life-like are the types depicted that one feels bound to congratulate the artist on having turned his gaze on the life around him instead of being content to follow the brilliant principles of the Schools and the Academies. M. Fenyes' fine canvas is one of the best things in the Hungarian section of the Grand Palais. Striking work is also



"CONTE DE PRINTEMPS" BY FERI DE SZIKSZAY

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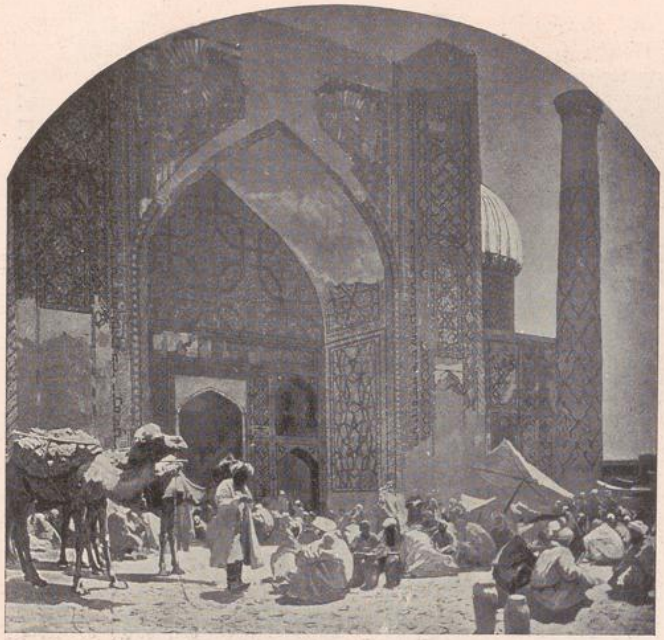
"NUIT DE LA SAINT-JEAN" (ÎLE D'OUESSANT) BY CHARLES COTTET



"SAMARKAND" DECORATIVE PANEL BY C. KOROVINE

contributed by M. Feri de Szikszay, and a few others, of whom I shall have something to say later.

We have pleasure in giving on page 271 an illustration of M. Philip Laszlo's preliminary sketch for his remarkable portrait of Pope Leo XIII. G. M.

BRUSSELS.—The album published this year by the Brussels Society of Aquafortists is a better production than that of last year. Forty etchings and dry-points were sent in for acceptance, and it was only after long deliberation that the judges decided to take the fifteen plates by MM. Elle, Fernand Khnopff, O. Coppens, A. Rassenfosse, A. Heins, Boulenger, H. Meunier, Werleman, Gaillard, Bernier, Cambier, Huygens, Voortman, and Gandy.

The Brussels sculptor, J. de Lalaing, has been commissioned by the Belgian Government and the town of Ostend to do an equestrian statue of King Leopold the First, to be placed at the entrance to the Park. The pedestal will be composed of columns of pink marble, with low-relief work in bronze.

A sale of the works left behind by P. J. Clays, the celebrated marine painter, who died recently at the age of eighty-three, took place a few weeks ago at the Maison d'Art. He was the first seascapist in Belgium, and indeed in all Europe, to break away from the traditional storms and shipwrecks, whose wild lines and extraordinary colouring had so strong an attraction for his old master, Gudin; the first



A BELGIAN GRENADIER BY E. GANZ

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EMBROIDERY — DESIGNED BY DARDENNE, EXECUTED BY FONSON

to set himself to paint quite simply the tranquil aspects of the waters, the life of the quays, in clear tones altogether unlike the dark, bituminous productions of other days. The big galleries of Europe and America contain important works by this artist; but the general public had no knowledge of the interesting collection of studies, freshly-painted from Nature, which covered from top to bottom the walls of his vast studio.

A new association, styled the "Société Nationale des Aquarellistes et Pastellistes de Belgique," has opened its first exhibition in the Musée de Bruxelles. There is a superabundance of work by amateurs striving to imitate the "professional" style in vogue at the moment, and also too much "professional" stuff which we have seen, and seen again, elsewhere. Among the new work—the *inédit*—should be noted that of Mlle. Art and M. Herremans.

F. K.

MELBOURNE.—Geelong, a town some forty miles from Melbourne, has recently held its first important exhibition of pictures. Owing mainly to the exertions of a well-known citizen of Geelong, Mr. J. Sayer, a scheme was set on foot to bring together some work lent by the Trustees of the Melbourne National Gallery, and representative work of the Victorian artists, and to establish the first Annual Exhibition, and thus to rouse interest in the people of Geelong with a view to starting a public gallery in their midst.

The Victorian artists who sent work to the Exhibition were:—Messrs. Fred McCubbin, Walter Withers, E. P. Fox, Arthur Boyd, Arthur Loureiro, Harry Waugh, H. Ramsay, J. Mather, Mrs. Boyd and the Misses Sutherland and Fuller.

Mr. Fred McCubbin's exhibit, *A Bush Funeral*, has become very popular with the Geelong people, and an effort is being made to purchase the picture for the infant Public Gallery. As the picture treats of a side of Australian life which is rapidly passing away, a public gallery would be a fit resting-place for a work which depicts so faithfully and sympathetically a pathetic incident recalling the days when Bush-life meant isolation, before the railway had penetrated into the stillness of the forest, and when the click of the electric needle was an unknown sound.

An interesting exhibition of etchings, mezzotints and autotype pictures was held in the Old Court



EMBROIDERED HANGING — DESIGNED BY DARDENNE, EXECUTED BY FONSON

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Gallery in Melbourne recently. The work was imported by Messrs. Robertson & Moffat, and the collection contained examples of Seymour Haden, Whistler, Albrecht Dürer, Rembrandt, Jean François Millet, Helleu, Zorn, W. Strang, and Lionel Smythe.

A fine portrait of Rudyard Kipling, by William Strang, was purchased by the Trustees of the Melbourne National Gallery from the collection. From a *plébiscite* taken, it was discovered that *Mont St. Michael*, by Axel H. Haig, was the favourite exhibit. This, it should be said, reflects the opinion of the general public, and not of the Melbourne artists.

Mr. Tom Roberts held a four days' exhibition in the same gallery during the last week of June. Six portraits in pastel proved what a beautiful medium pastel is for the delineation of women's and children's faces. Mrs. Whiting exhibited, at the same time, some charming miniatures of fresh young faces.

A new club, called the "T Square Club," has recently been started in Melbourne by the architects. It promises to flourish; and as it makes every effort to reveal architecture from its highest standpoint, it will do much to raise and develop the taste of the rising generation. The outward and visible sign of this inward and spiritual grace will be seen, it is to be hoped, in our modern dwelling-houses, both within and without. This movement, in connection with the mooted School of Arts and Crafts at the Melbourne National Gallery, should do away with that abomination of desolation the suburban villa.

The gifts of the writers and artists of Victoria are requisitioned in aid of the Melbourne Children's Hospital. A Booklet is being compiled, the proceeds of the sale of which are to be devoted to the hospital funds. Amongst the artists contributing illustrations are Messrs. J. Longstaff, Walter Withers, E. P. Fox, and F. McCubbin.

New South Wales has recently founded a



FIRST PRIZE (COMP. B LI) "ASPIRANT"

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SECOND PRIZE (COMP. B LI) "PAN"

Travelling Scholarship on the same lines as the Victorian. The first competition was held in June, and the Scholarship was awarded to J. Lambert. The judges were three native-born painters, Victorians, Messrs. J. Longstaff, Fred. McCubbin, and E. P. Fox. Mr. Longstaff had the honour of winning the first Victorian Scholarship in 1887.

REVIEWS.

Thomas Girtin. His Life and Works. By LAURENCE BINYON (London: Seeley & Co., Ltd.) Imp. Quarto, price Two guineas net. It is now nearly 100 years since Thomas Girtin was laid to rest in the churchyard of St. Paul's, Covent Garden. His life, all too short—for he died at the early age of twenty-seven—was a quiet one, enriched, however, by the friendship of Turner and other great painters, and rendered memorable by the execution of certain delightful water-colour drawings which show him to have been a painter of the greatest promise. Ruskin wrote: "There is perhaps no greater marvel of artistic practice and finely accurate intention existing, in a simple kind, greater than the study of a Yorkshire Waterfall, by Girtin, now in the British Museum."

In another place he again wrote of Girtin's work that he considered it "to be entirely authoritative and faultless as a type, not only of pure water-colour execution, but of pure artistic feeling and insight into what is noblest and capable of enduring dignity in familiar subjects."

Mr. Laurence Binyon's essay upon this artist's work is extremely informing, and we do not find that he has in any respect overstepped reason in his appreciative criticism. The twenty-one reproductions in autotype which accompany the text are excellent, and illustrate some notable drawings by this little-known master of the brush.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR SILVER TEA CADDY.
(A LI.)

The FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (David Veazey, 27, Rectory Place, Woolwich).

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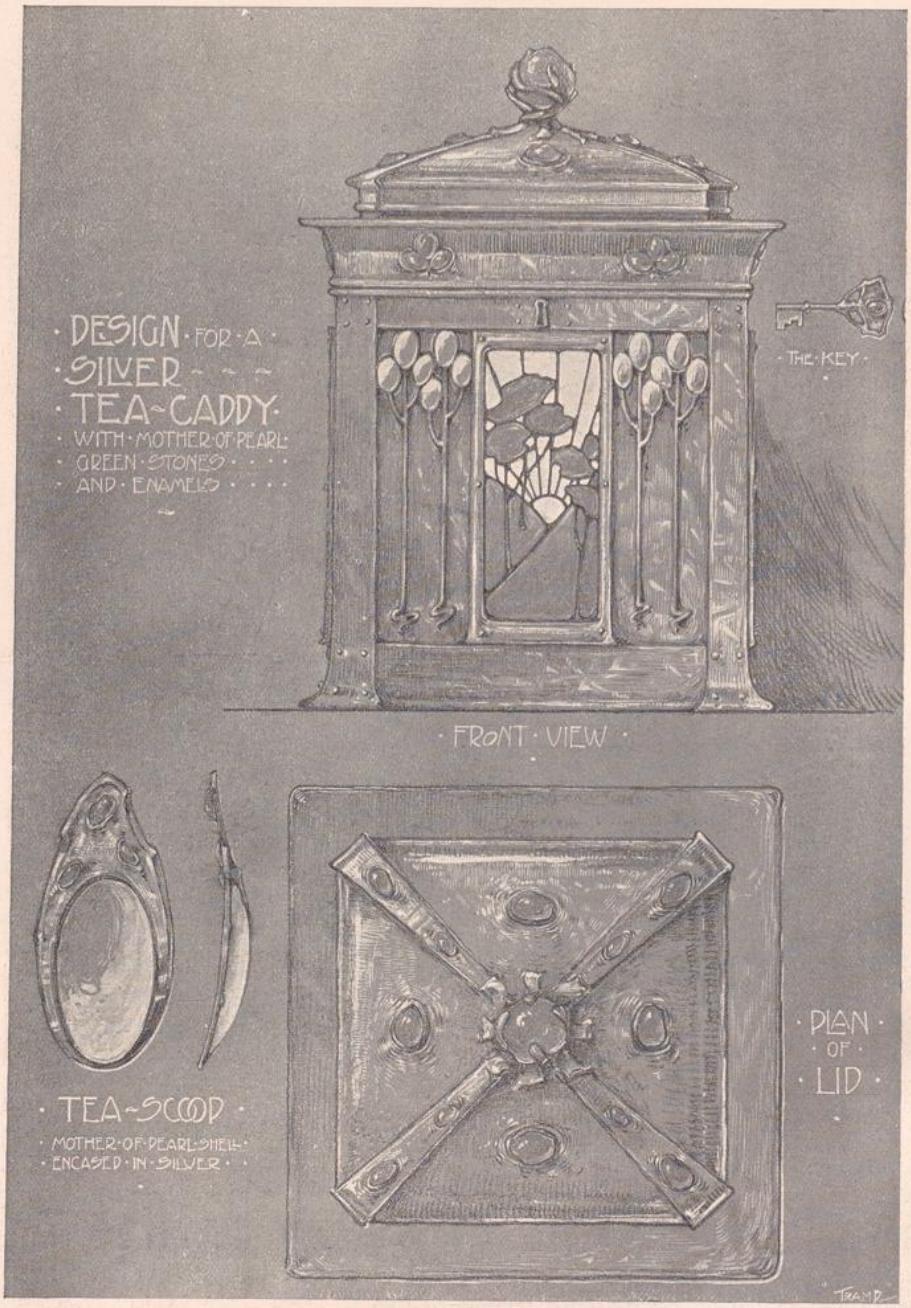

FIRST PRIZE (COMPETITION A LI)
"TRAMP"

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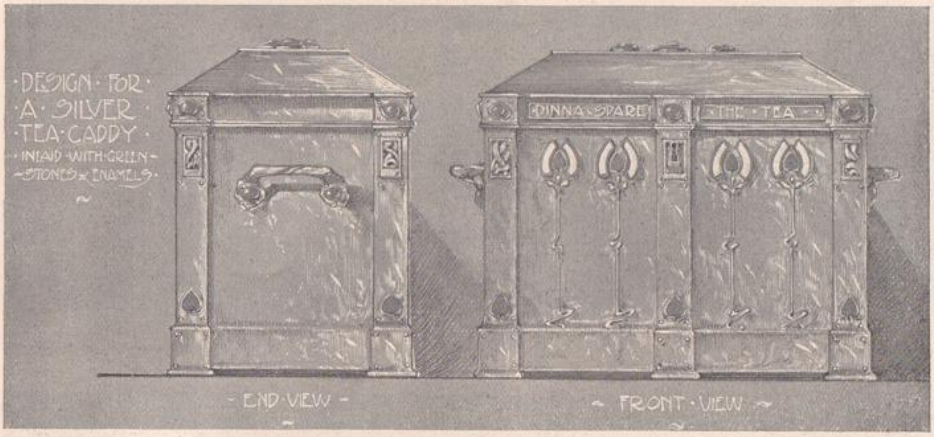
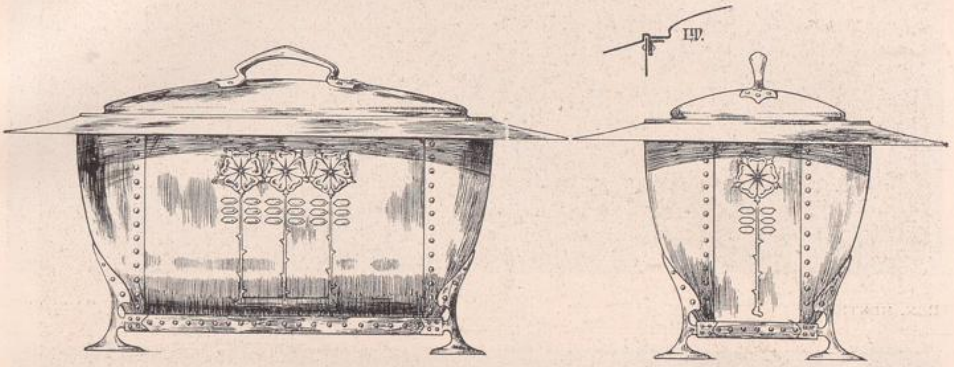
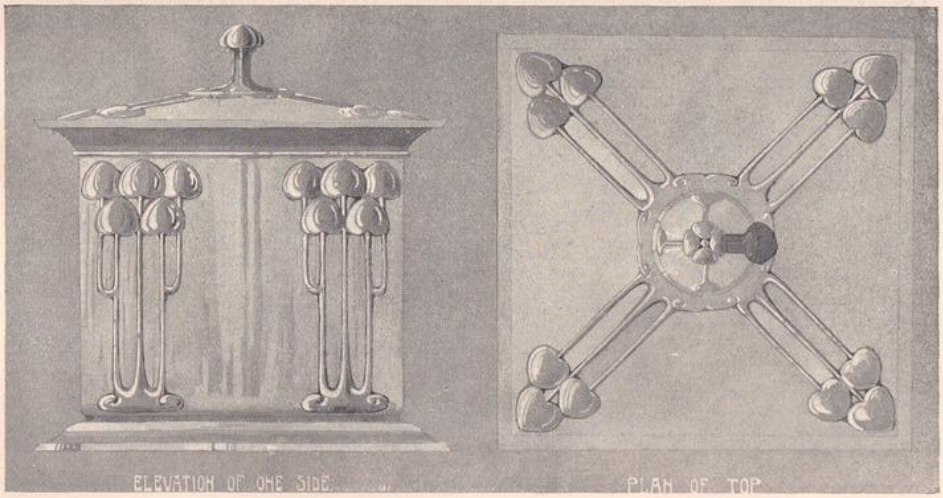


HON. MENTION "TRAMP"



SECOND PRIZE "OPAH"



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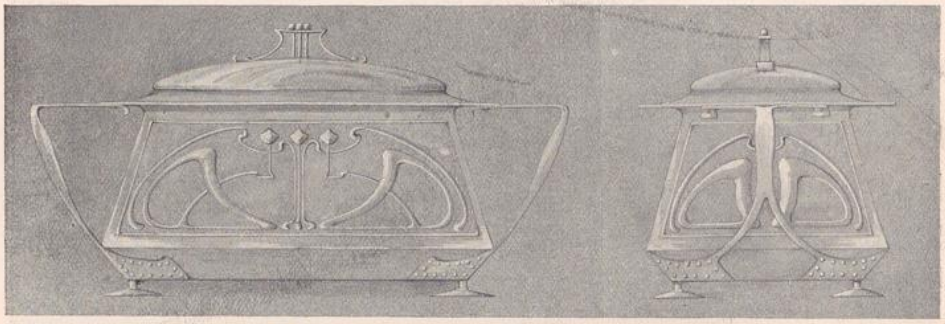

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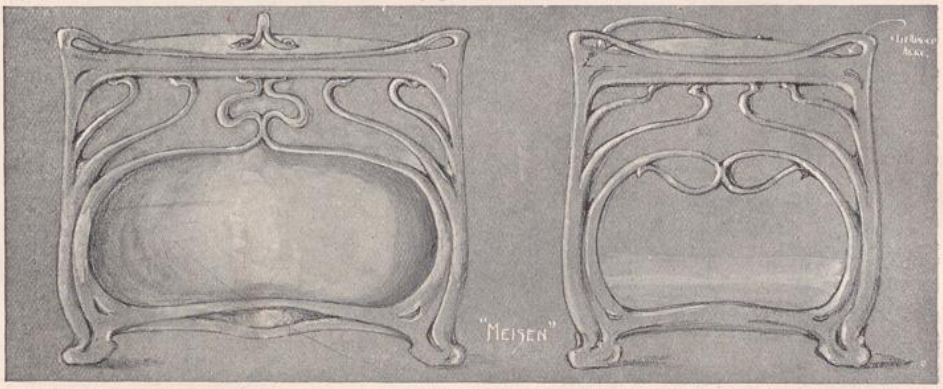

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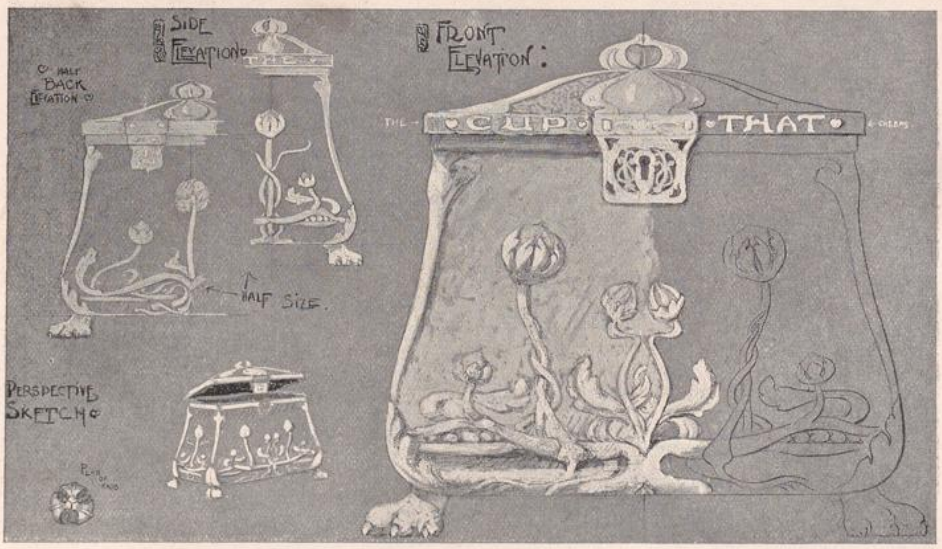

HON. MENTION "BEAUREPAIRE"

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The SECOND PRIZE (*One guinea*) to *Opah* (John W. Wadsworth, 13, Coulson Street, Chelsea, S.W.)

Honourable mention is given to the following:—*Beaurepaire* (Frank E. Beresford, 28, Ordnance Road, N.W.); *Meisen* (T. G. Angell, 152, Great Portland Street, W.); *Opah* (John W. Wadsworth, 13, Coulson Street, Chelsea, S.W.); *Tramp* (David Veazey, 27, Rectory Place, Woolwich); *these are illustrated*; also to *Damon* (Charles J. Shaw); *Dolor* (Arthur A. Clarence); *Gee* (G. A. Williams); *Tails* (Ernest A. Ovam); *Tea Tree* (Edward H. Rouse); *The Sergeant-Major* (Walter S. George); *Oiseau* (Miss Ridpath); *London* (Mabel Peacock); *Mario* (Marion B. Martin); and *Sir Ludor* (W. E. Barker).

ILLUSTRATION FOR FAIRY STORY.

(B LI.)

The FIRST PRIZE (*One guinea*) is awarded to *Aspirant* (Ruth Robinson, 60, Sisters Avenue, Clapham Common, S.W.)

The SECOND PRIZE (*Half-a-guinea*) to *Pan* (Fred H. Ball, 8, King John's Chambers, Nottingham).

Honourable mention is given to the following:—*Black Spean* (Marjory P. Rhodes); *Horty* (Frederick C. Davies); *Isca* (Ethel Larcombe); *Jason* (John Thirtle); *K.* (A. K. Henderson); *Lady Di* (Dorothy Capper); *Mark Over* (Findlater McHutchon); *Malvolio* (Olive Allen); and *Van Tromp* (Egmont S. Puckett).

PHOTOGRAPHS FROM NATURE.

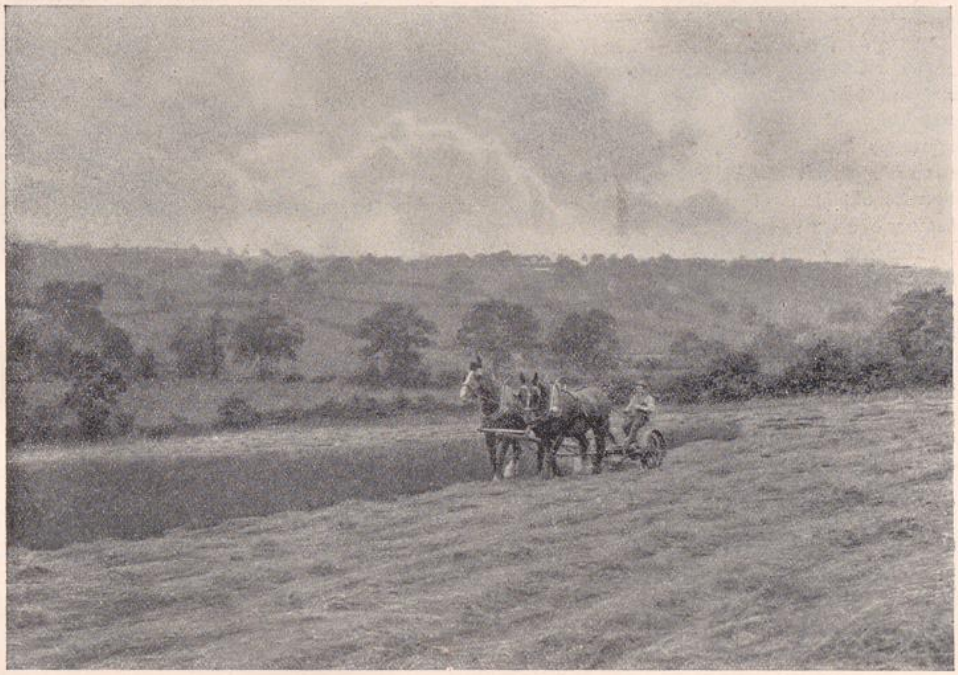
HAYMAKING.

(D XXXV.)

The FIRST PRIZE (*One guinea*) is awarded to *Graphic* (Chas. F. Inston, 25, South John Street, Liverpool).

The SECOND PRIZE (*Half-a-guinea*) to *Somerton* (W. E. Dowson, 10, Mapperley Road, Nottingham).

Honourable mention is given to the following:—*Dove's Wood* (A. Béligne); *Penrith* (T. C. Varty-Smith); *Polly* (Agnes M. Low); *St. Crispin* (W. M. Blackshaw); and *Troutsdale* (A. H. Robinson).



FIRST PRIZE (COMP. D XXXV.) "GRAPHIC"

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THE LAY FIGURE: ON MODERN ARCHITECTURE AND DECORATIVE DESIGN.

"DON'T make much ado about nothing," said the Critic to the Architect. "You lose your temper merely because a few writers in the newspapers have a disinclination, natural enough in old-fashioned minds, to welcome any note of modernness in architecture and the decorative arts."

"But they write such twaddle," persisted the Architect. "Their one aim is to bring about a reaction against every kind of decorative effort which complies with the present-day conditions of taste and thought. Note, too, the manner in which they try to make this aim real. Their appeal is made, not to the well-informed, but to the rate-paying public, so that popular dissatisfaction may be stirred up against the improved methods of teaching in the Government art-schools."

"Nor is that all," remarked the Designer. "The public is easily influenced by striking phrases, and the writers in question are trying to take advantage of this fact. Thus we are told, for instance, that the modern style of decoration imparts to all natural objects the convolutions of flames and entrails."

The Philosopher laughed. "As an old man," said he, "I cannot but be delighted with the irrepressible child in the æsthetic temperament. How amusingly childish it is, to imagine that the inevitable growth of vigorous new styles out of vigorous old forms of art can be stayed by the clamour of a few conservative old fogies!"

"If anything can impair the vitality of the new styles," said the Art Historian, "it is the habit most of us have of chattering, always with self-conscious enthusiasm, about our modernness, as if we feel secretly surprised that we are not children of a century long gone by."

"And it is worth noting," remarked the Man with a Clay Pipe, "that most art students, long before they can draw well, become wondrously anxious about their 'originality.' Well, I would sooner eat crab apples with champagne than suffer from this morbid desire to be original."

"However that may be," said the Philosopher, "you call attention to a species of mental trouble which, I feel sure, is very harmful to the cause of art. To be self-conscious is to be weak, and you may be sure that no artist who is truly modern and original—who, so to speak, has a style in his blood—wastes his time and weakens his genius by striving to be unlike other artists."

"It is your opinion, then," said the Critic, "that the real enemy to the development of type in both design and architecture is the self-consciousness produced by a fretful anxiety to be modern and original."

"Yes, I believe that, because the new in art has ever come unbidden. It has always been a very singular personal charm showing through and modifying the influence of tradition, culture, and contemporary thoughts and needs on sensitive temperaments and creative minds."

"True," said the Critic. "But you forget, I think, that whenever a few men of genius have broken away from a slavish obedience to tradition, many weak minds have become possessed by an intense desire to be original at any price. For instance, a large number of second- and third-rate painters were thus affected in the early days of the Impressionist movement; but this did not prevent the great leaders of the movement from doing a great deal of good. Indeed, some of their qualities became a part of the æstheticism of painting, and are now so familiar to us all that their origin is rarely mentioned."

"And you believe," asked the Philosopher, "that the same thing will happen in the case of the developments which are taking place to-day in design and in architecture?"

"That is my point," the Critic replied. "These developments, acting on certain minds, certainly give rise to some wild excesses of eccentricity; but I see no reason why we should be surprised. Speaking figuratively, if we wish to have jam we must expect the scum to boil briskly."

"Granted," said the Philosopher. "Let me say, however, that I complain, not because the scum boils briskly, but because it boils over. This annoys me."

"Oh! I 'm too selfish to be annoyed," cried the Critic. "To give way to annoyance, I find, is an unpleasant way of wasting energy. I prefer to be tolerant and patient."

"But I am told," said the Journalist, "that your tolerance is discreditable to your artistic judgment, since nothing but ornament, ornament, ornament, is to be found in the houses built and decorated by the men whom you most admire."

"I like such abuse," answered the Critic. "It is honest, and it does no harm. Besides, most people now recognise that simplicity, not ornament, is the keynote of the new styles."

THE LAY FIGURE.

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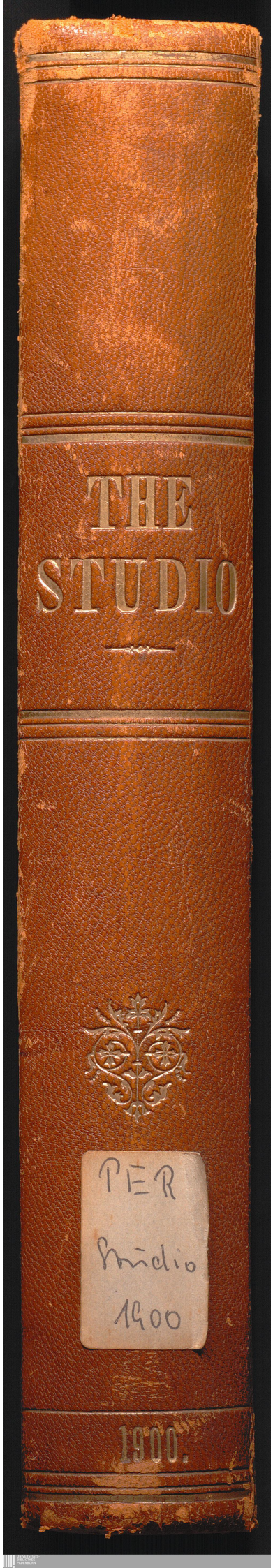
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