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A Dutch Etcher: M. Bauer. By Arthur Tomson.

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## A Dutch Etcher.

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 thralldom 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

### *A Dutch Etcher*

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

*A Dutch Etcher*



“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 insistence 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



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

## A Dutch Etcher

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



"IN STAMBOUL"

FROM AN ETCHING BY M. BAUER

as passing thoughts than as anything wrought by pencil, chalk, or etching-needle.

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

Studio-Talk



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. Cowlshaw. 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. Cowlshaw. 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



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