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Studio-Talk. (From our own Correspondents.)

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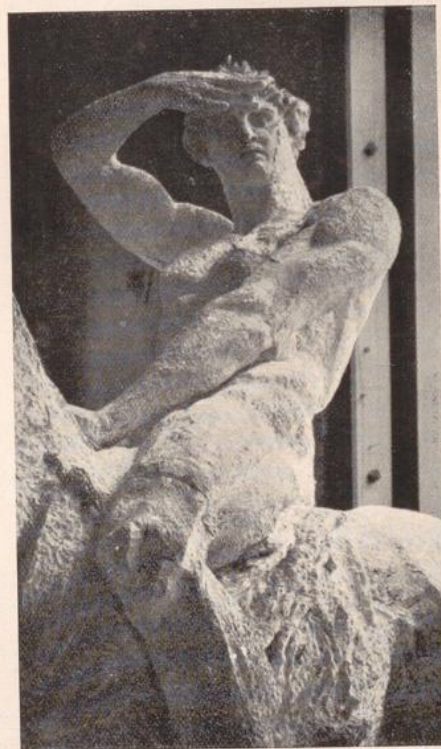
example, in the trenchant outlining of the muscles in the rider's legs? However this may be, the statue is full of a splendid vigour, and is therefore at variance with the over-refinement of style that is common to so many artists of Mr. Watts's generation.

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

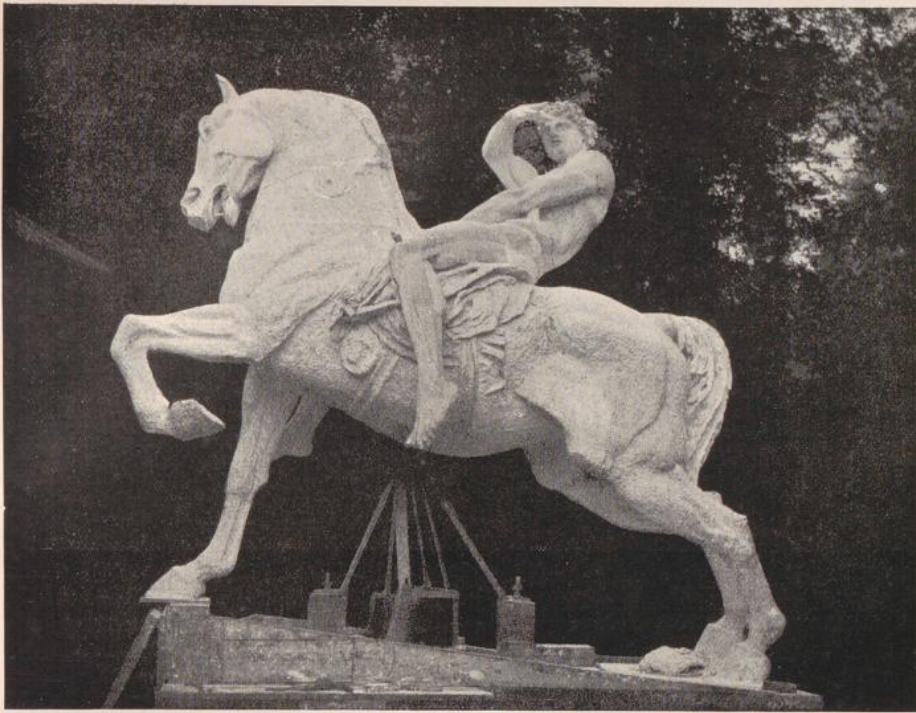
to which he belonged. How different is this from the undisciplined individualism, the morbid yearning to be original at any price, which has long reigned in so many English studios, producing forms of art which do not give expression to the life and spirit of the present time. Some of our painters have 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.



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

Studio-Talk

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. Garbé. 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



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

Studio-Talk

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.

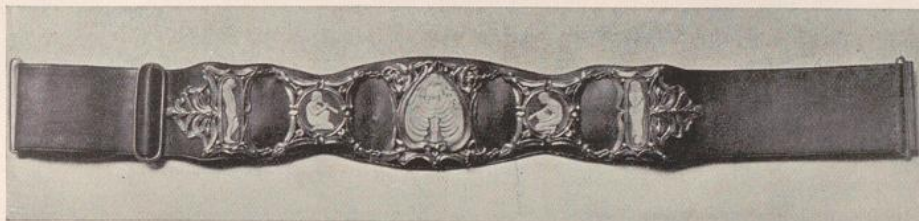
BY ONSLOW WHITING

Studio-Talk



CLOTH FOR ROSARY ALTAR

BY W. H. COWLISHAW



LEATHER AND IVORY BELT

BY R. GARBE



FURNITURE

BY G. M. ELLWOOD



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

(See Lonaon Studio-Talk)

Studio-Talk

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

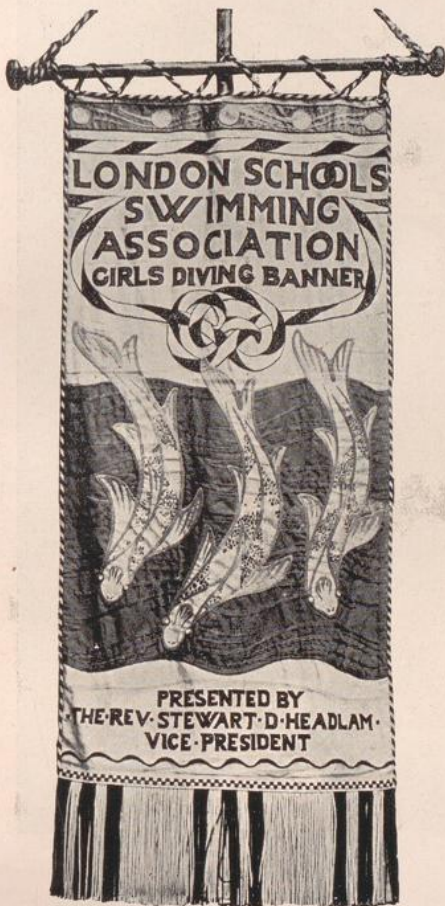
of a school of native decorative artists whose work bids fair to rival the fame of the Glasgow School of Painters.

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 enthrallment 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



BANNER

DESIGNED BY SELWYN IMAGE
EXECUTED BY THE LADIES'
WORK SOCIETY

(See *London Studio-Talk*)



(See London Studio-Talk)

STILL LIFE STUDY
BY GERHARD MULLER

Studio-Talk

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.

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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

Studio-Talk

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

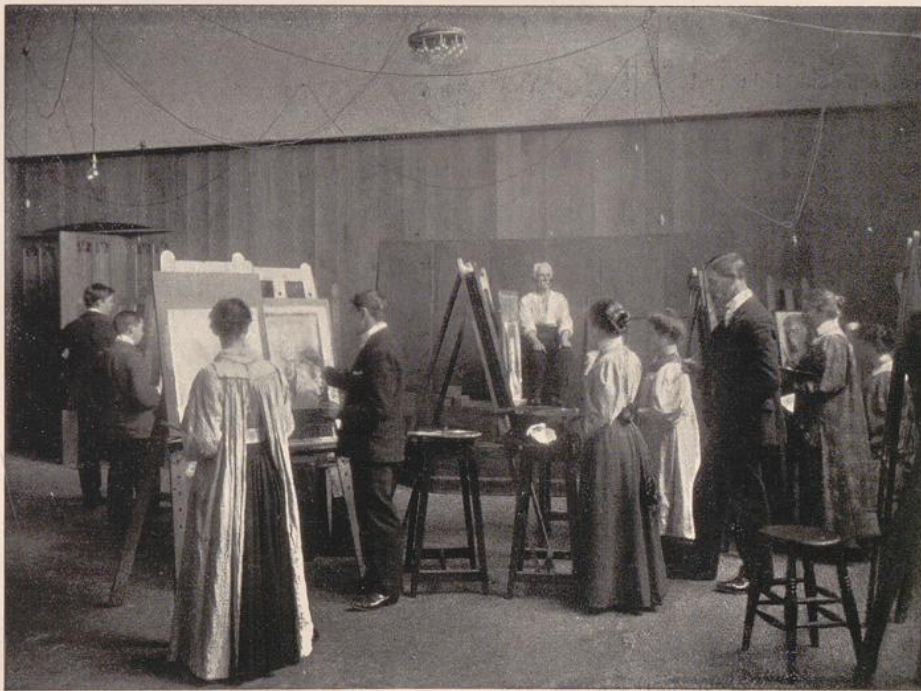
FROM A PHOTOGRAPH

Studio-Talk



GLASGOW SCHOOL OF ART; THE ANTIQUE ROOM

FROM A PHOTOGRAPH



GLASGOW SCHOOL OF ART; ONE OF THE LIFE ROOMS

FROM A PHOTOGRAPH

Studio-Talk

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.

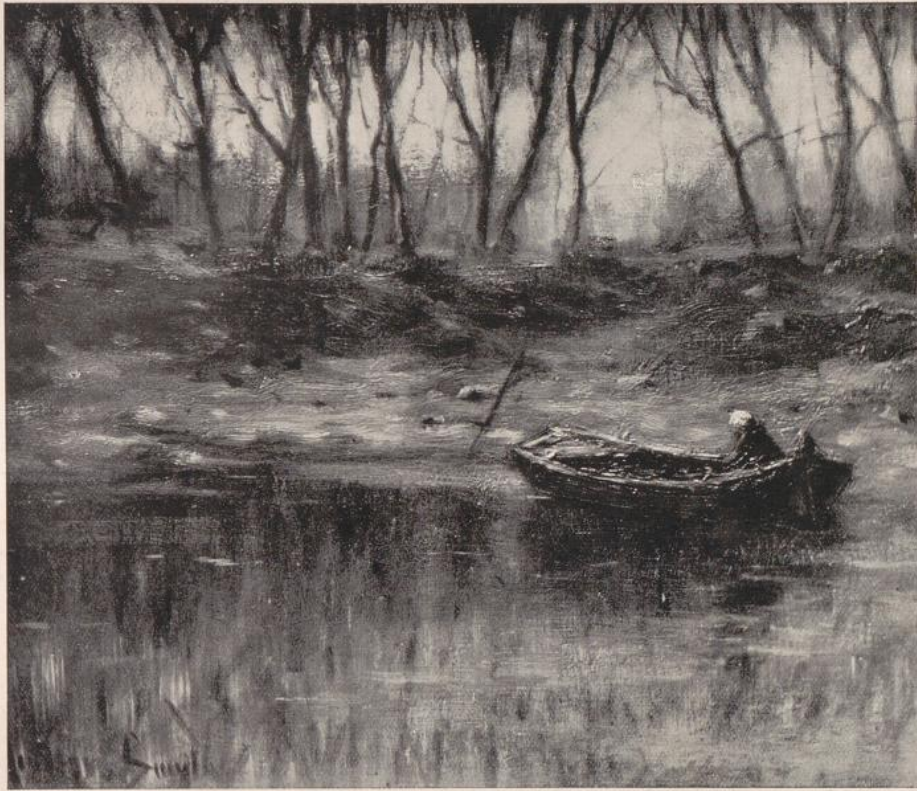
Newbery, this flourishing school may be confidently expected to justify the hopes of its many friends.

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



"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.

Studio-Talk

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.

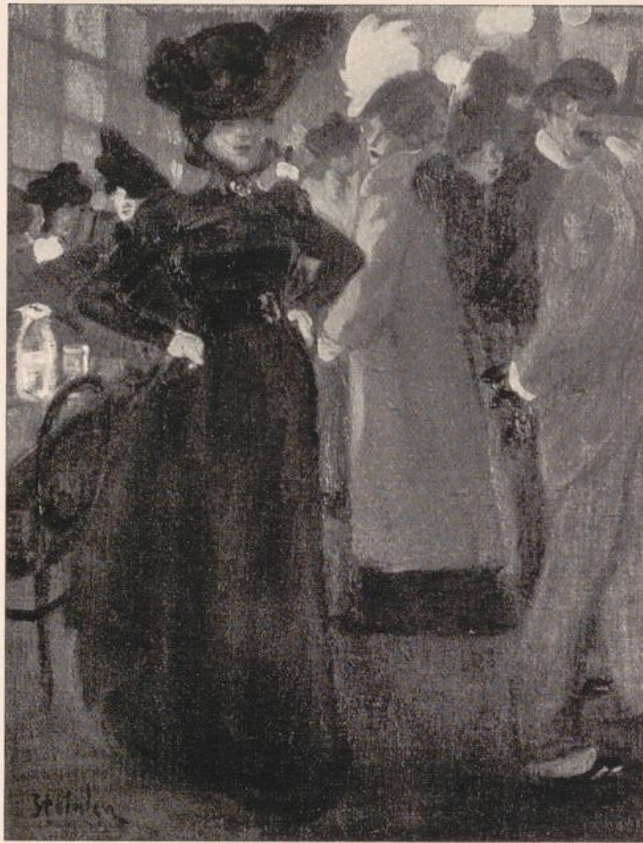
The profits derived from the exhibitions mainly go to the purchase of pictures for the Permanent Collection at the Walker Art Gallery; those bought by the Corporation from this last exhibition are—No. 40, *The Morning Moon*, by J. W. North, A.R.A.; No. 177, *A Pageant of Childhood*, by T. C. Gotch; No. 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.

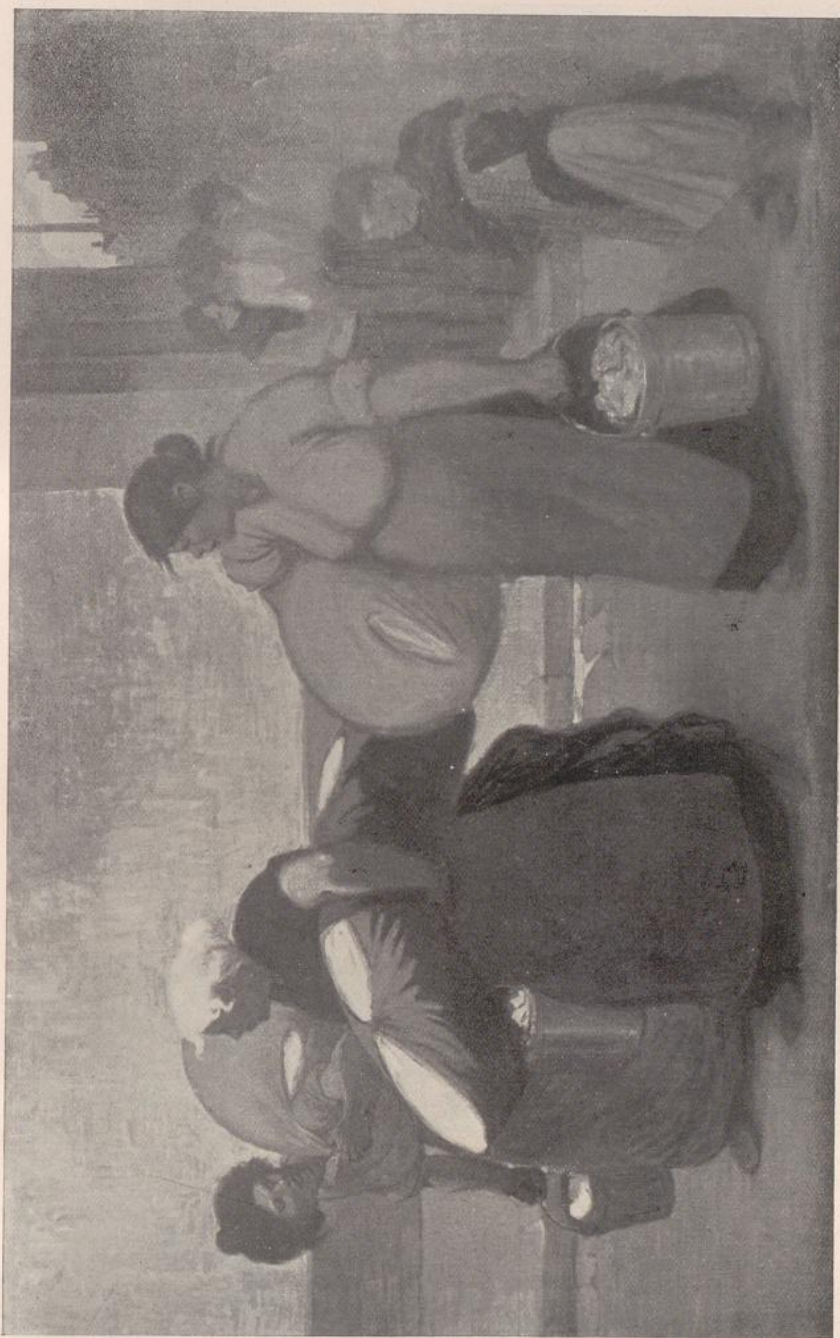
The happy result of holding periodic displays of the choice and valuable works upon the Decorative and Industrial Arts in the Public Library, for the special benefit of Art Students and Craftsmen, has been to largely increase the references to, and study of this admirable collection, reputed to be one 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



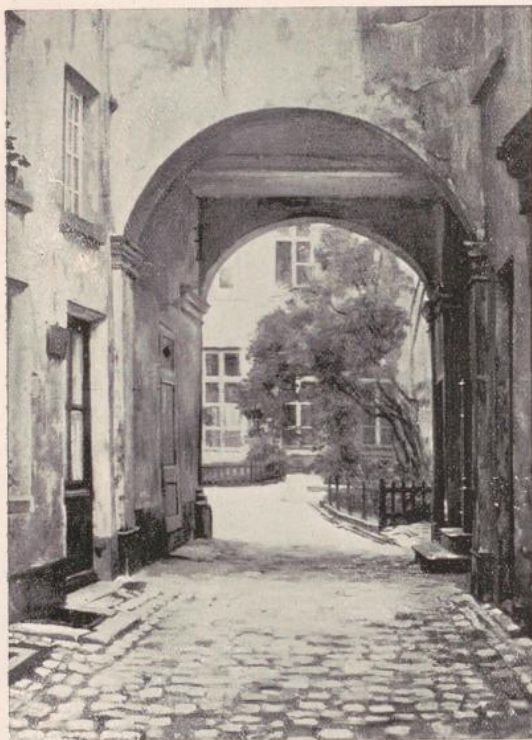
"AU CAFÉ-CONCERT"

FROM AN OIL PAINTING BY STEINLEN



"LES BLANCHISSEUSES" FROM
AN OIL PAINTING BY STEINLEN

(See Paris Studio-Talk)



"VIEILLE COUR"

BY RENÉ JANSSENS

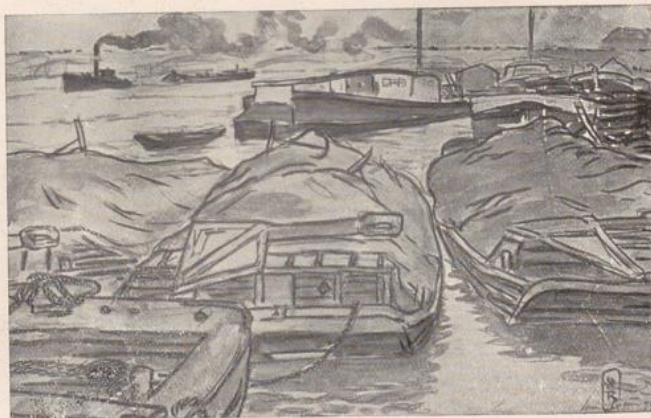
(See Brussels Studio-Talk)

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-*

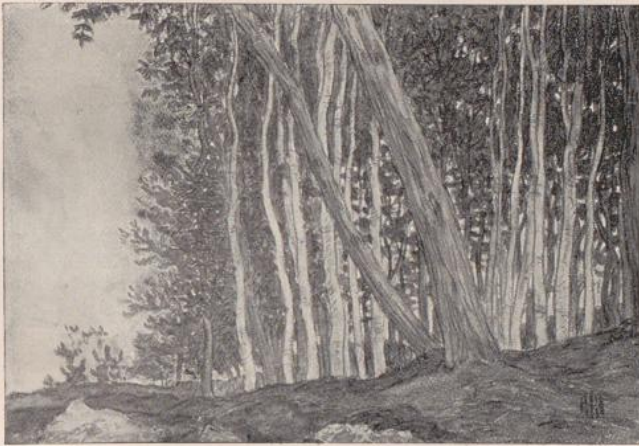
The "Société Internationale de Peinture et de Sculpture" held its 17th annual exhibition at Georges Petit's gallery. So far as the actual mem-



"QUAI ST. BERNARD, PARIS"

FROM A WATER COLOUR BY HENRI RIVIÈRE

Studio-Talk



"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.

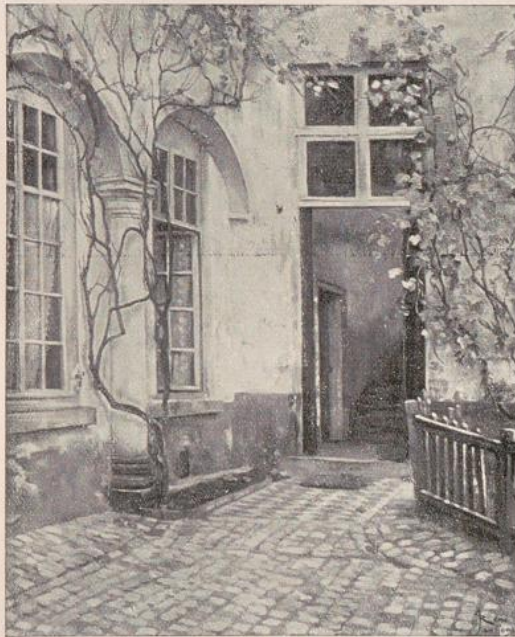
As honorary members of the Society, MM. A. Besnard and Whistler were among the exhibitors. The first-named was represented by two portraits—*Portrait d'enfant* and *Portrait de Mlle. C*—and a landscape, called *Matin*, with the audacity of touch and the something of incoherence to which M. Besnard has 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)

Studio-Talk

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

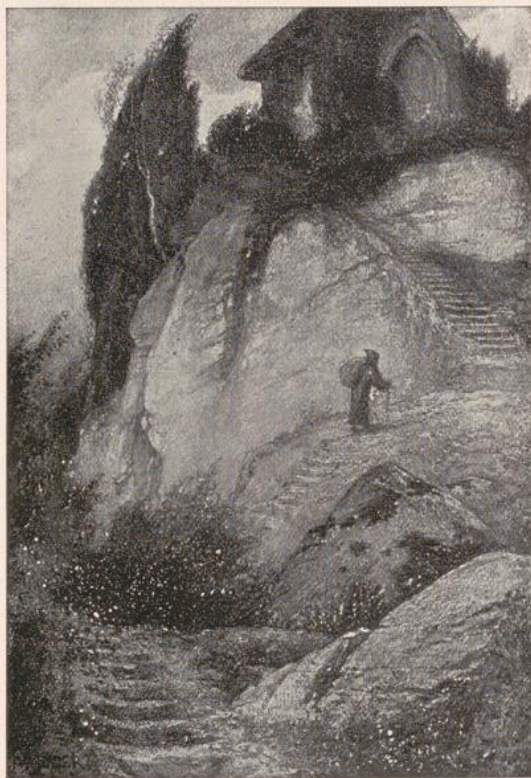
Brussels) worthily celebrated its fortieth anniversary by a very appropriate exhibition at the Musée de Bruxelles. The works were limited in number on this occasion, and the hanging was consequently much more satisfactory than usual. There was great variety of style—works by Eugène Smits, Uyterschaut, 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



"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 Echangeurs 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

Studio-Talk

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 move-

ment 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.

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-



"PORTRAIT OF A LADY"

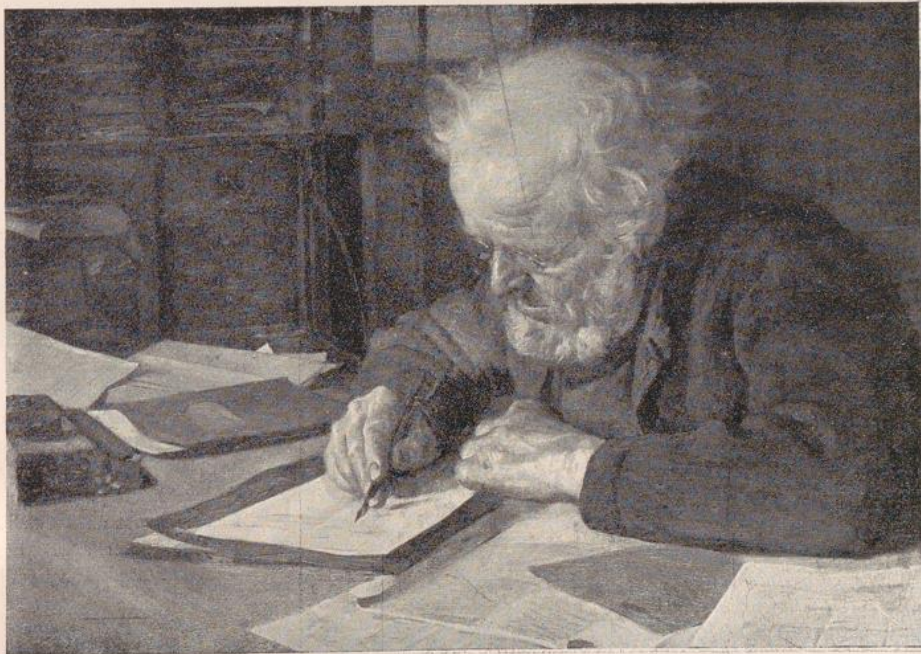
BY ADOLF BEYER

Studio-Talk



„BEIM TANZ (HESSISCHE BAUERN)“

BY CARL BANTZER



„DER DORFSCHULZE“

BY RICHARD HOELSCHER

Studio-Talk

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 Hoelcher (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



(See Canada Studio-Talk)

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



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

Studio-Talk

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.

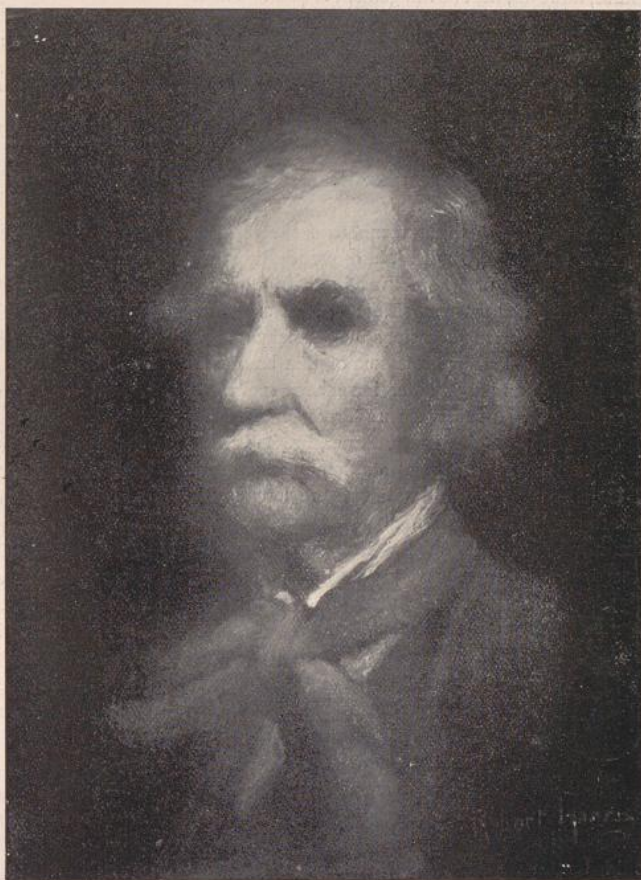
very considerably in breadth of treatment, sureness of execution, and especially in richness of colour, and every year distinct and meritorious progress is observable in his productions.

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.

CANADA.—Robert Harris, R.C.A., came in childhood from his native Walesto 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



PORTRAIT STUDY

BY ROBERT HARRIS

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 interest. 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.

70

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 Bénédict 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 18s. 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