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Studio-Talk. (From our own Correspondents.)

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STUDIO-TALK.

(From our own Correspondents.)

About his actual methods of painting there is comparatively little to be said. He is not a mechanic 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.

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



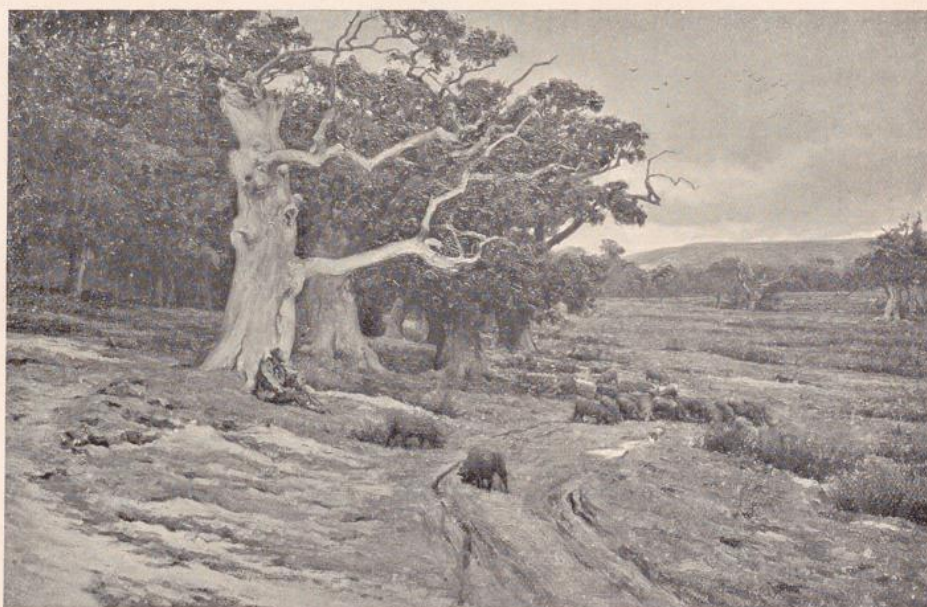
"BERKENLAAN"

BY THEOPHILE DE BOCK



LANDSCAPE

BY TH. DE BOCK



"A PATH THROUGH TREES"

BY A. G. ACKERMANN

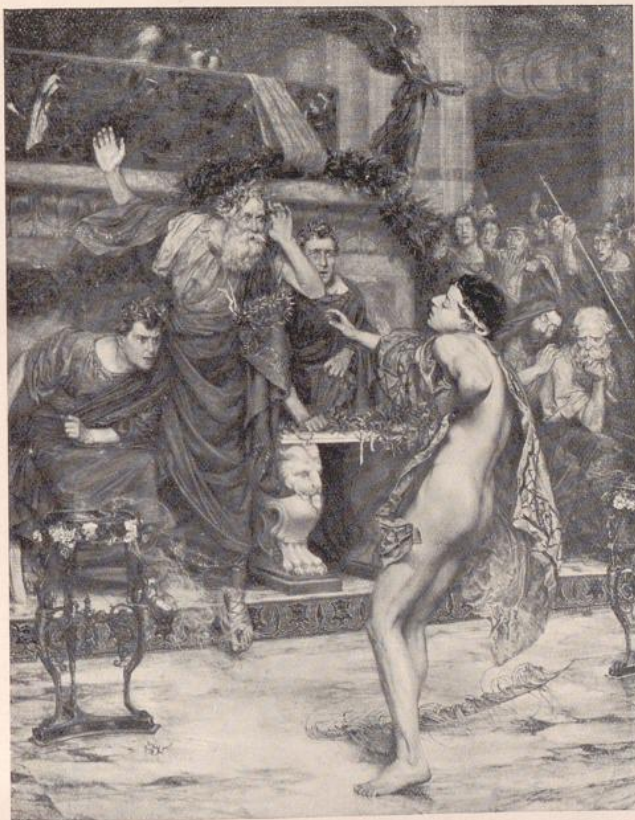
Royal Academy Students' Competition: Creswick Prize.

Studio-Talk

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."

Studio-Talk

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"

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BY F. APPELVARD

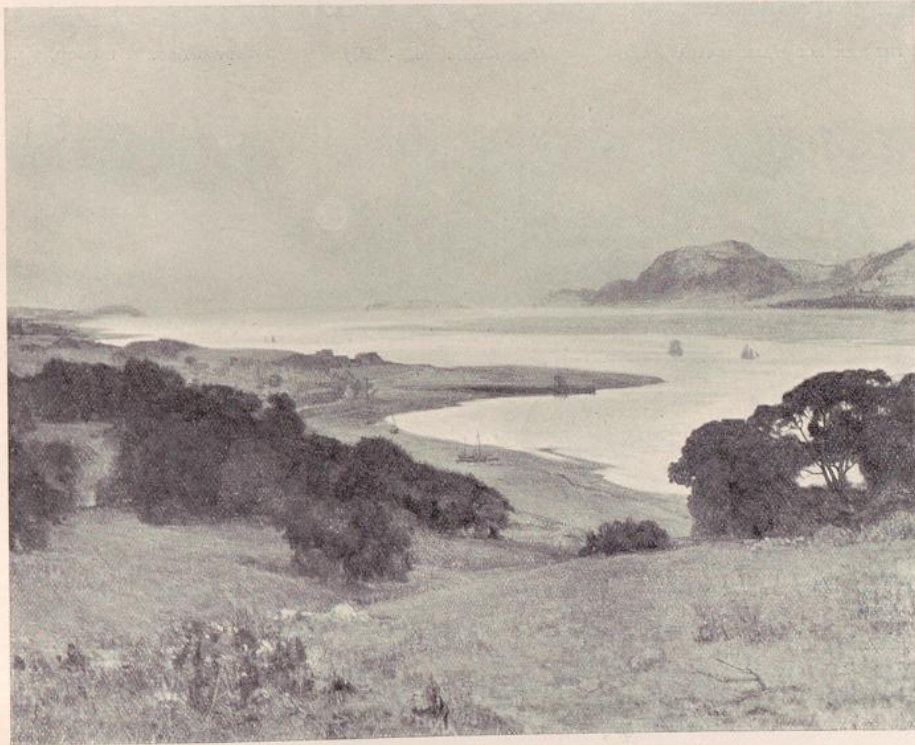
Studio-Talk



"SPRING DRIVING OUT WINTER

BY F. APPLEYARD

Royal Academy Students' Competition: Prize for Decoration.



"THE INCOMING TIDE"

BY F. APPLEYARD

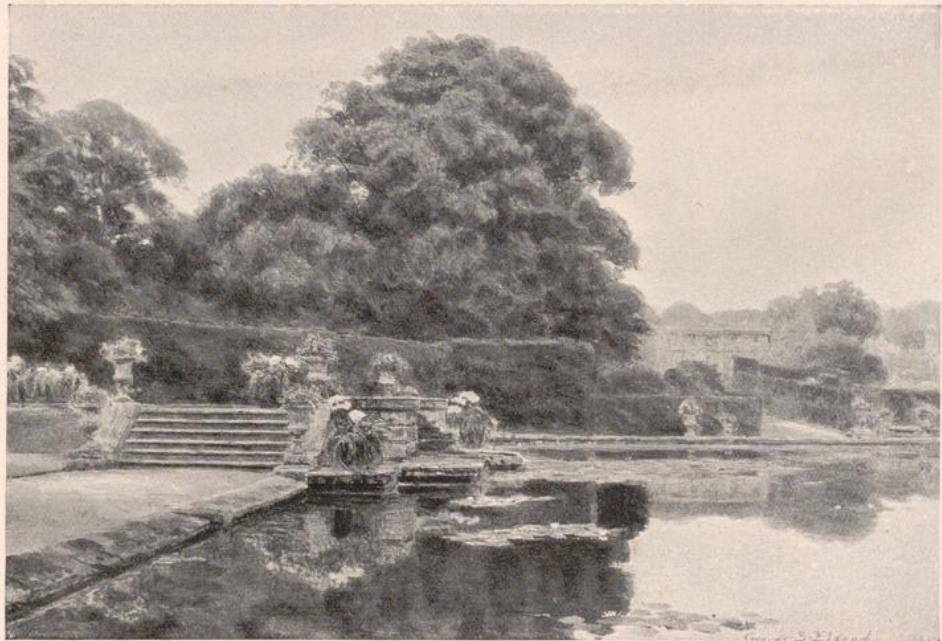
Royal Academy Students' Competition: Turner Gold Medal.



"THE TERRACE WALK, BALCASKIE"

(See *London Studio-Talk*)

BY GEORGE S. ELGOOD, R.I.

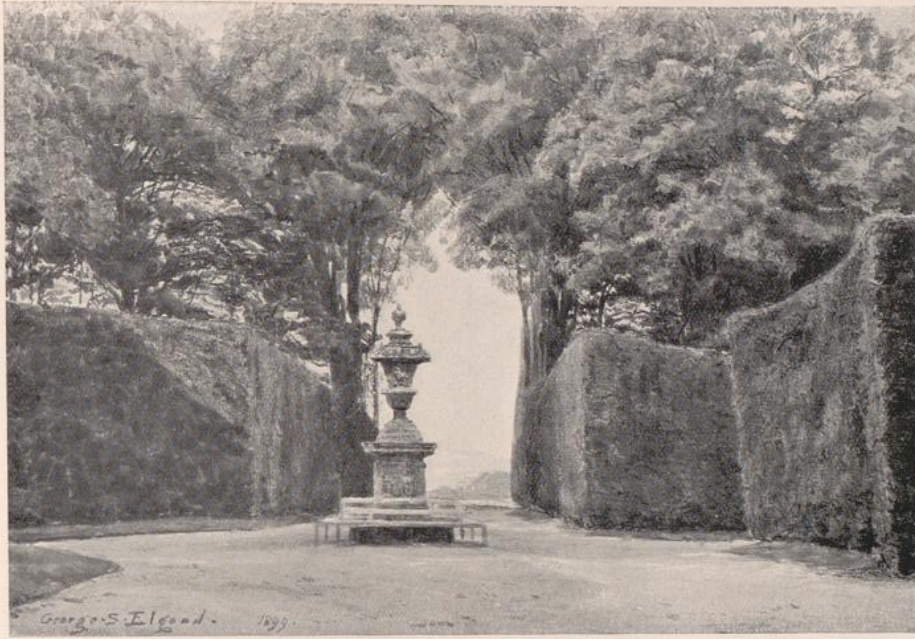


"THE POOL, BRAMHAM, YORKSHIRE"

(See *London Studio-Talk*)

BY GEORGE S. ELGOOD, R.I.

Studio-Talk



"THE GREAT VASE, BRAMHAM"

(See *London Studio-Talk*)

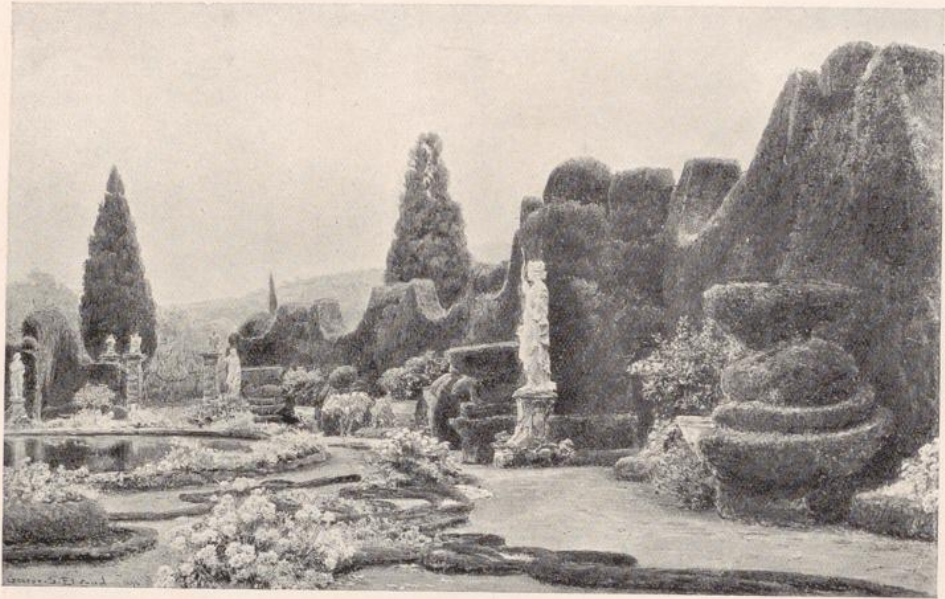
BY GEORGE S. ELGOOD, R.I.



"KELLIE CASTLE"

(See *London Studio-Talk*)

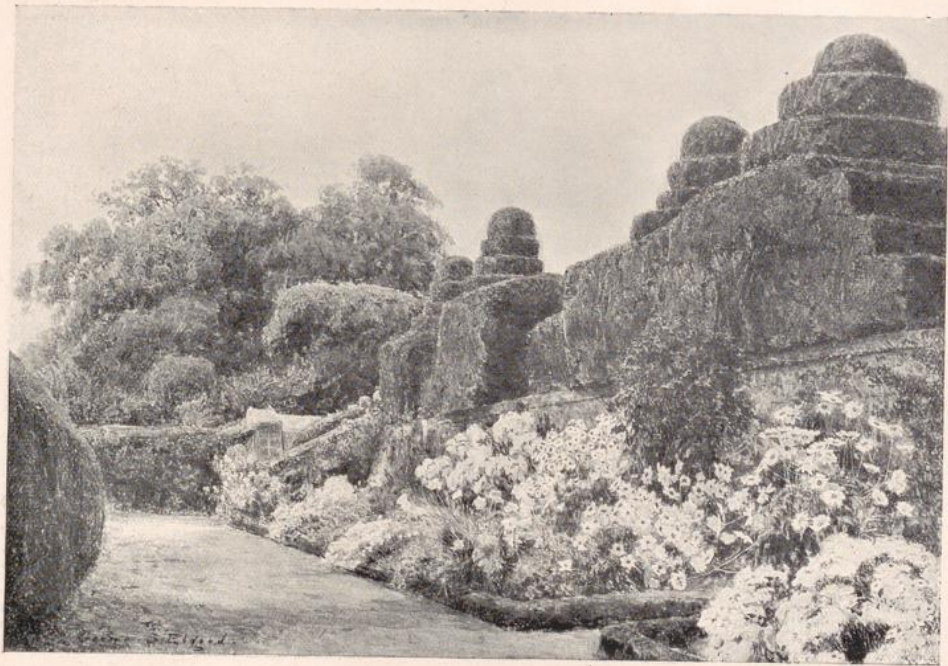
BY GEORGE S. ELGOOD, R.I.



"THE PARTERRE, VILLA GARZONI, TUSCANY"

(See *London Studio-Talk*)

BY GEORGE S. ELGOOD, R.I.

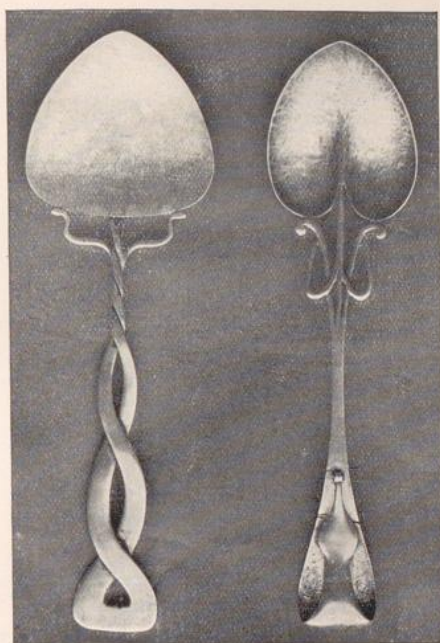


"THE SOUTH WALK, CRATHES"

(See *London Studio-Talk*)

BY GEORGE S. ELGOOD, R.I.

Studio-Talk



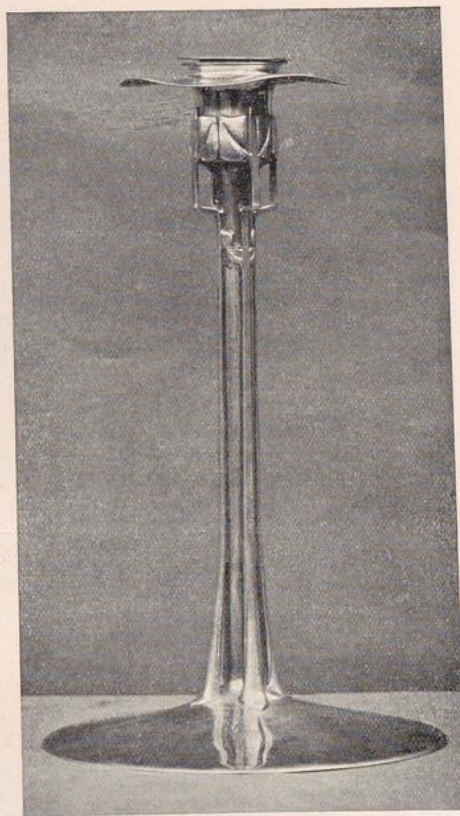
HAMMERED SILVER SPOONS BY OLIVER BAKER
(See *London Studio-Talk*)

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.

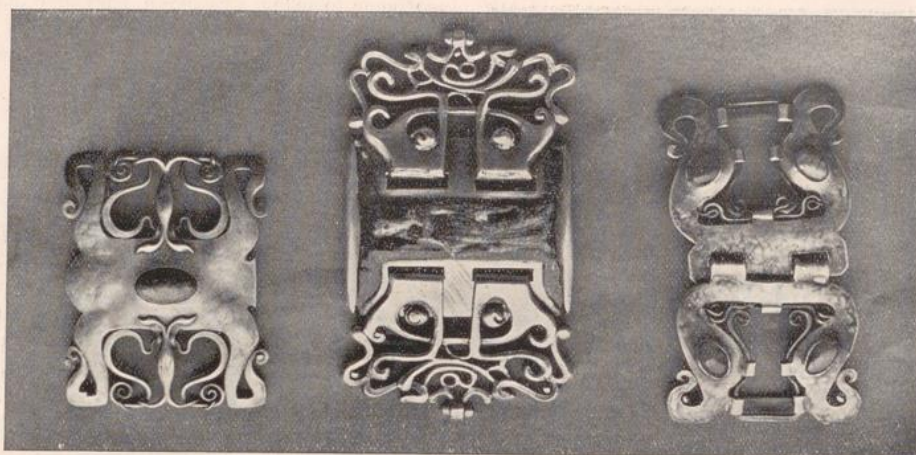
An interesting point about the Exhibition was the very definite note of contrast that was observable between the English and Irish contemporary exhibits. Irish craftsmanship, admirable as it undoubtedly is in many respects, is perhaps much

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*)



CLASPS

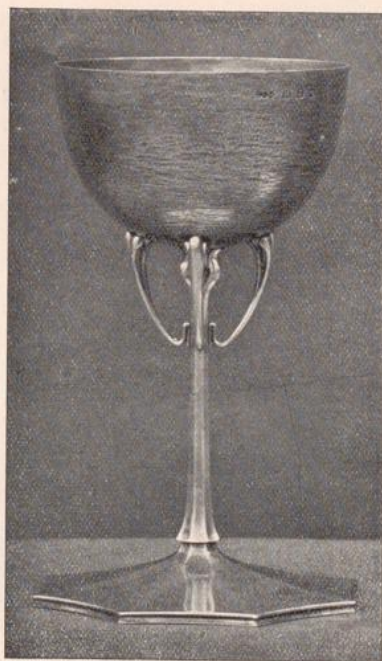
(See London Studio-Talk)

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. V



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

Studio-Talk



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.

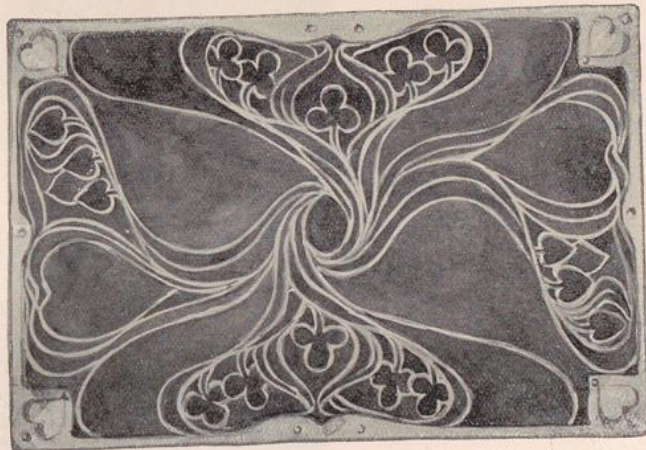
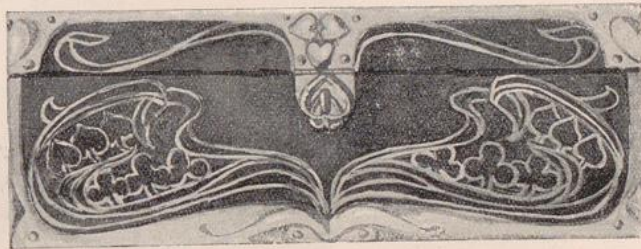
SILVER MEDALS.— For Design for a Stencilled Frieze: Roberta Glasgow. For Painting of the Figure from Life: Wm. A. Martin. For Drawing of the Figure from Life: Chas. W. Sharpe.

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.

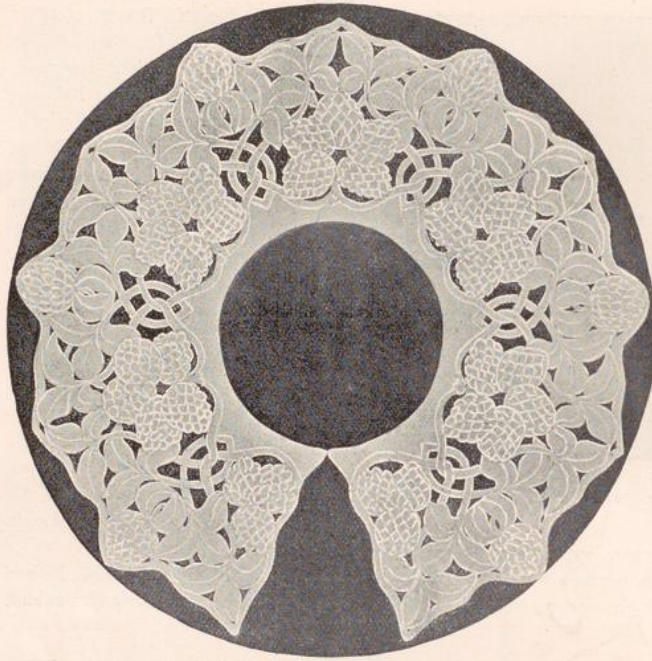
BOOK PRIZES.— For Designs for Book-lining Papers: Hilda Drewson. For Monochrome Painting of Figures from the Antique: Jessie Gavin. For Design for a Stained-Wood Cabinet: Edwin B. Jolliffe. For Designs based on a Flowering Plant: Arthur E. Leuty. For Painting of the Figure from Life: Wm. A. Martin. For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



COLLAR IN CUT LINEN AND EMBROIDERY

BY FLORENCE CARTWRIGHT

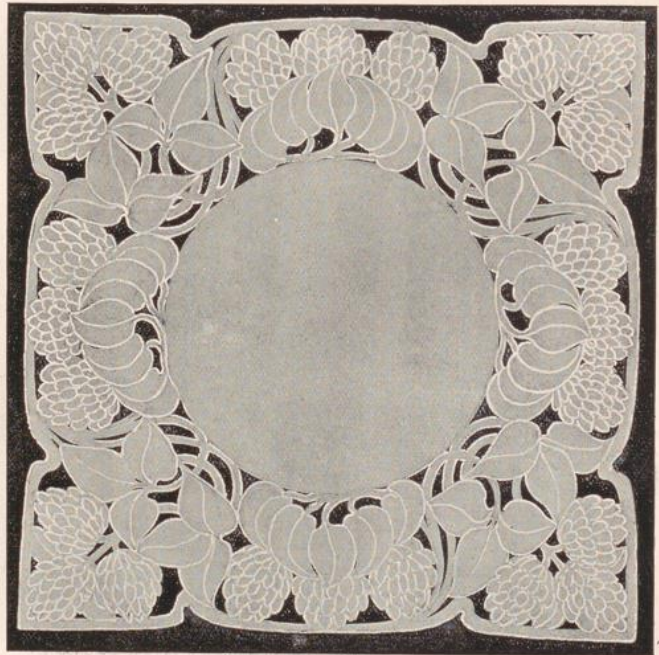
The idea of directing students of the figure towards composition and painting for mural decoration has met with considerable success, particularly in the works of W. J. Medcalf and W. A. Martin. Both these promising young designers have previously been noticed in *THE STUDIO*.

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.

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HANDKERCHIEF IN CUT LINEN AND EMBROIDERY BY FLORENCE CARTWRIGHT

Studio-Talk

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 encourage-



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

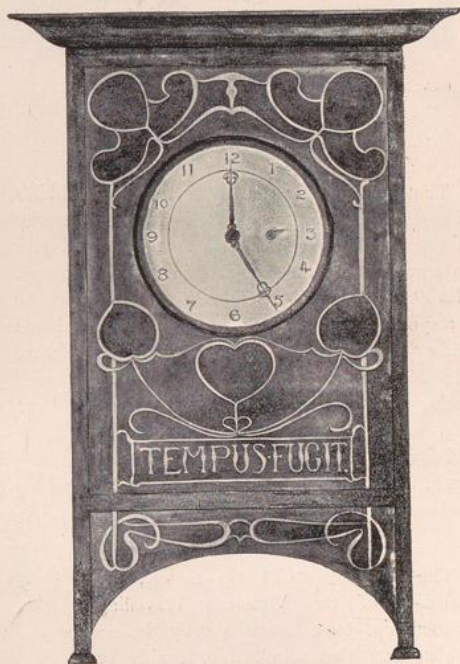
ment. "To restore to art its former social unison, by applying it to the modern sentiment in all departments under public government; to treat artistically everything concerning the public life of to-day; to foster a spirit of emulation among artists, by indicating a practical outlet for their work"—such is, broadly, the programme of the City of Paris. The terms, although somewhat vague, are nevertheless excellent.

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*)



GIRDLE IN GOLD AND ENAMEL

(See Liverpool Studio-Talk)

BY KATE FISHER



BRACELET IN GOLD AND ENAMEL

(See Liverpool Studio-Talk)

BY KATE FISHER



BRACELET IN SILVER AND ENAMEL

(See Liverpool Studio-Talk)

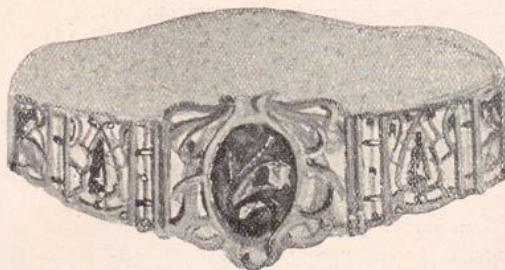
BY KATE FISHER

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.

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 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

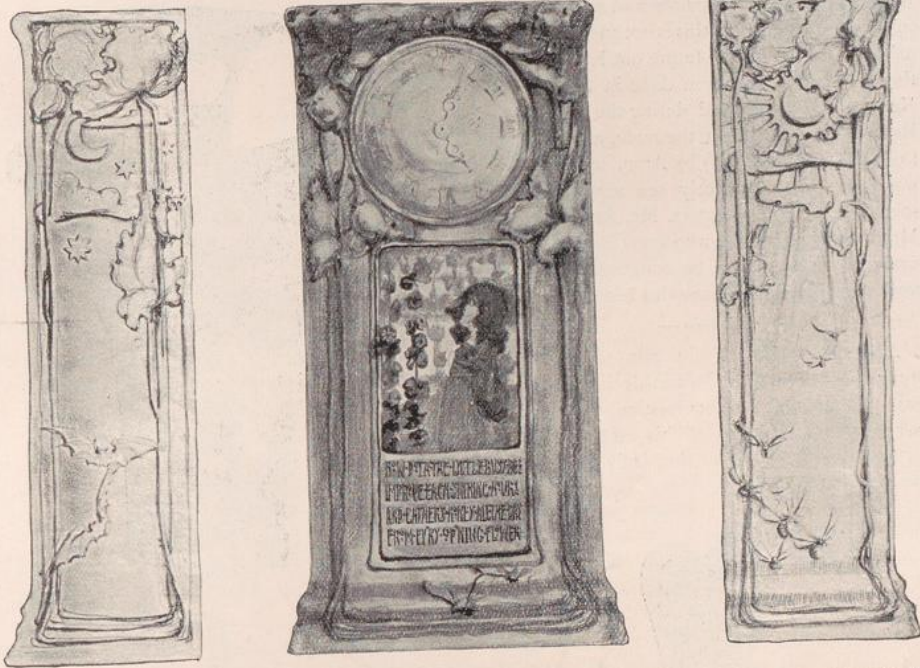
The great triennial event, viz., the awarding of the Victorian Travelling Scholarship, took place shortly before Christmas. This scholarship, tenable for three years, is, of course, the goal of all aspiring students of the Melbourne National Gallery. It is open to all



GIRDLE IN GOLD AND ENAMEL

(See Liverpool Studio-Talk)

BY KATE FISHER



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

Studio-Talk

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

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BELLOWS IN OAK AND STEEL, WITH TAPESTRY PANEL
BY ELIZABETH MORRIS
(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

Studio-Talk

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.

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



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

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. Wytzman, 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



BUST

BY C. SAMUEL

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 there-

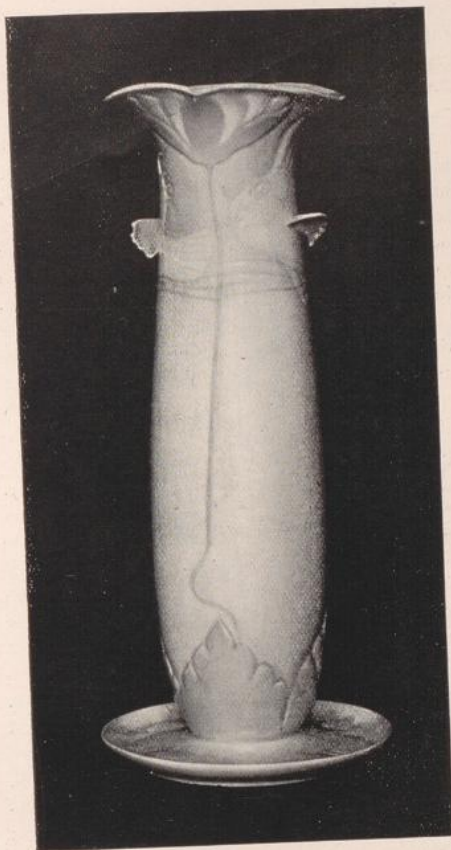
pack of "æsthetic cards," marked by all the reserve and the ingenuity characteristic of his to; but so far as book-ornamentation is concerned, this is the artist's own province, and we have to



PORCELAIN WARE

BY T. SCHMUZ-BAUDDISS

Reviews



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 7s. 6d. 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