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Studio-Talk. (From our own Correspondents.)

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Studio-Talk

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

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

Standing as he does in the first rank of the Spanish artists of to-day, de Riquer owes this position to his own exertions; he has belonged to

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

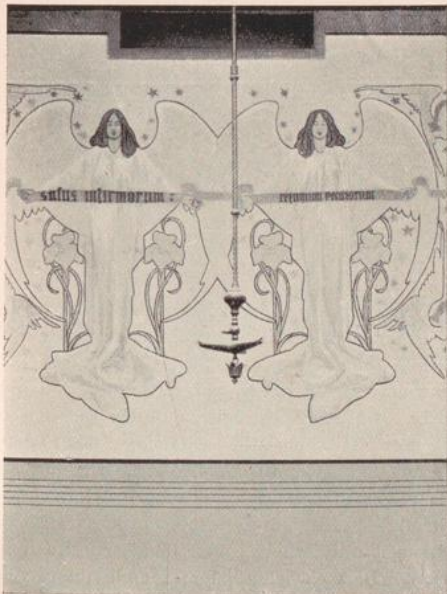
FERNANDO DE ARTEAGA Y PEREIRA.

STUDIO-TALK.

(From our own Correspondents.)

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

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



FRIEZE

BY A. DE RIQUER



"FOG"

TWO OF A SERIES OF PANELS REPRESENTING "WINTER"



"WIND"

BY F. N. SHEPARD

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

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

"SNOW IN EARLY SPRING"

FROM A WATER-COLOUR BY

F. N. SHEPARD.





"FOG"

TWO OF A SERIES OF PANELS REPRESENTING "WINTER"



"WIND"

BY E. N. SHEPARD

FROM AN EARLY SPRING
FROM A WATER-COLOUR BY
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"RAIN"

TWO OF A SERIES OF PANELS REPRESENTING "WINTER"



"SNOW"

BY F. N. SHEPARD

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

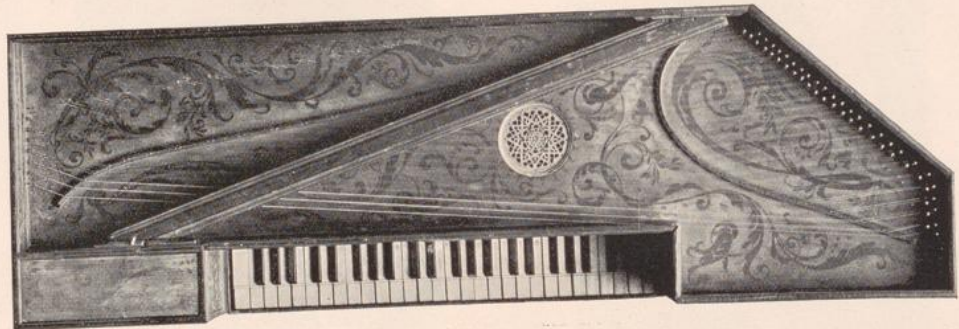
On page 192 will be found an illustration of a clavichord by Mr. Dolmetsch himself, and a few words must be said about those of its good points which a print in half-tone cannot represent. First, then, as to the framework. It is made of a species of foreign pine which, when cut and finished in

the right way, has a golden-yellow surface with a good texture. Mr. Dolmetsch, to the regret of cabinet-makers, refuses to touch any wood with glass paper, the effect of this abrasive process being that some of the minute particles of wood-dust penetrate into the grained surface and destroy its brilliancy. The smooth cut of a well-sharpened tool is a thousand times better than rubbing with glass paper, so Mr. Dolmetsch never interferes with the lively qualities of surface to be obtained by planing. This method of work was obligatory among the great old makers of violins ; it survives here and there, as in the best



FRONT OF HARPSICHORD

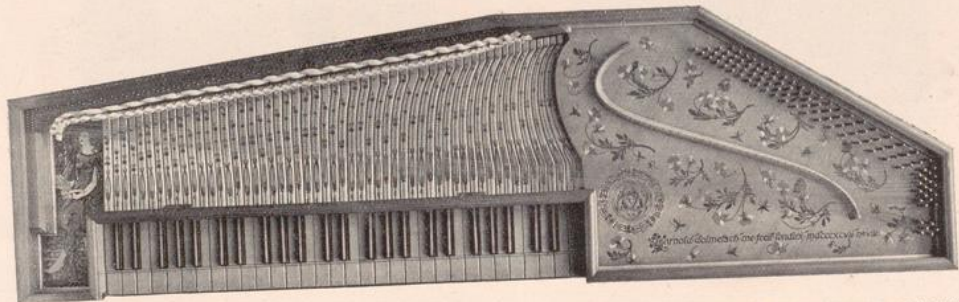
MADE BY ARNOLD DOLMETSCH
DECORATED BY MRS. FRY



ITALIAN VIRGINAL

MADE BY DOMINICUS VENETUS IN 1584

(By permission of Arnola Dolmetsch)



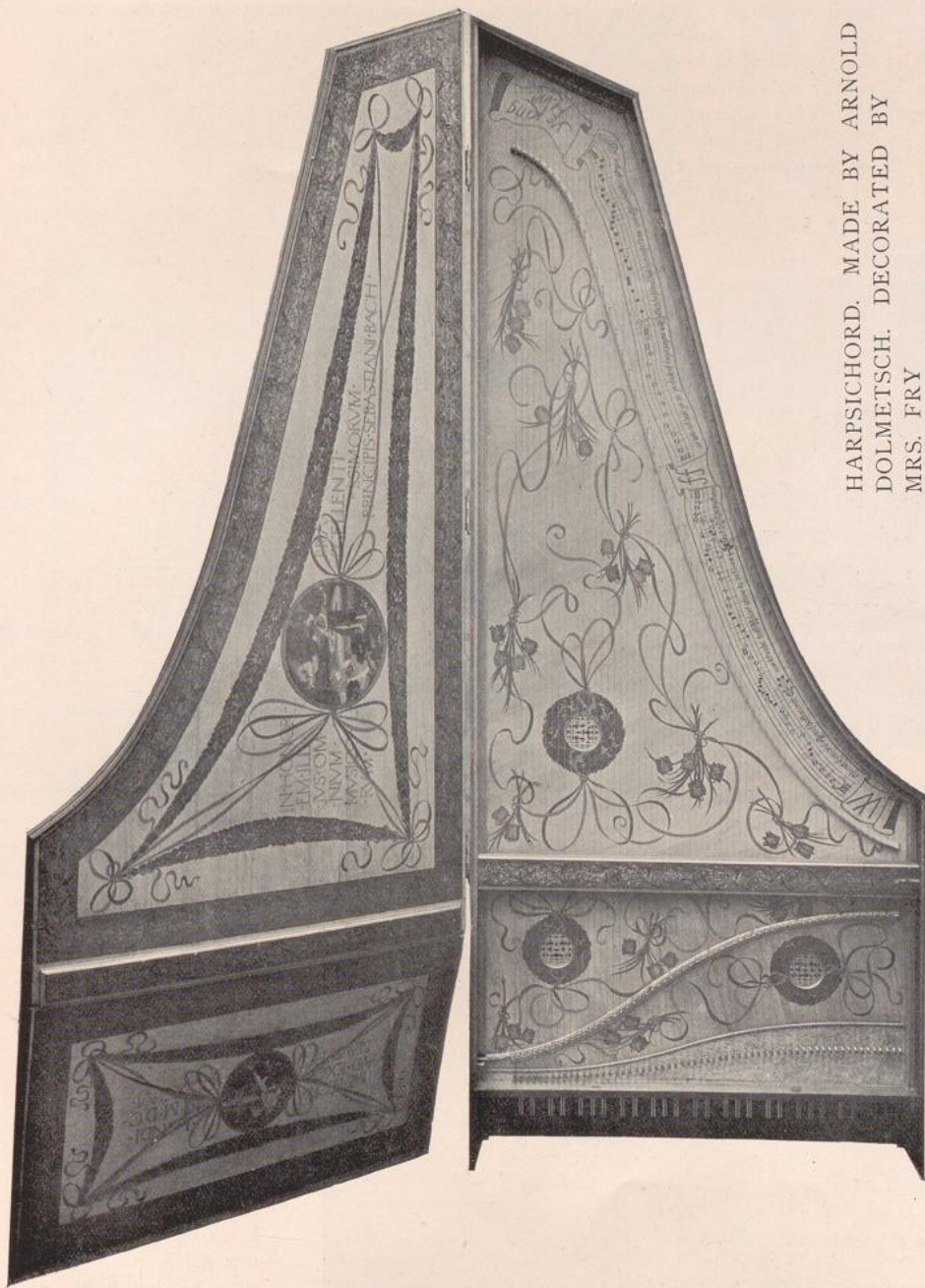
TOP OF CLAVICHORD

MADE BY ARNOLD DOLMETSCH
DECORATED BY MRS. FRY



CLAVICHORD

MADE BY ARNOLD DOLMETSCH
DECORATED BY MRS. FRY



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

Studio-Talk

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

darkened by exposure to the light, were vigorously polished with beeswax and plenty of "elbow grease."

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



SETTEE

BY ALEXANDRE CHARPENTIER



DINING-ROOM

FURNITURE BY ALEXANDRE CHARPENTIER
CARPET BY FÉLIX AUBERT

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



"FLOWERS"

FROM AN OIL PAINTING BY HENRI DUMONT

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

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

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

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

The little society known as "L'Art dans Tout" held its annual exhibition

Studio-Talk

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

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

Mdlle. C. H. Dufau, who has succeeded M. Lévy-Dhurmer at the "Société d'Éditions Lit-



PENDANT

BY O. WOLFERS



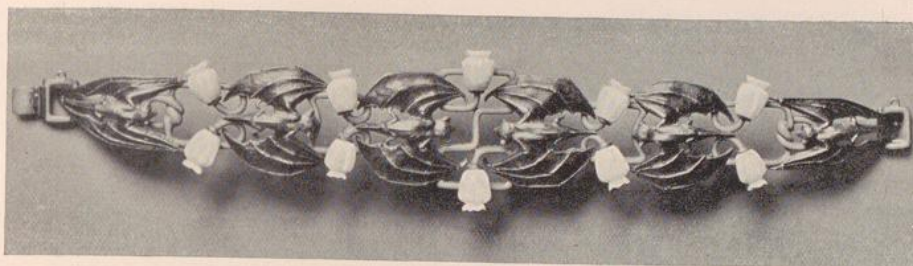
VASE

BY O. WOLFERS

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

G. M.



BRACELET

BY O. WOLFERS

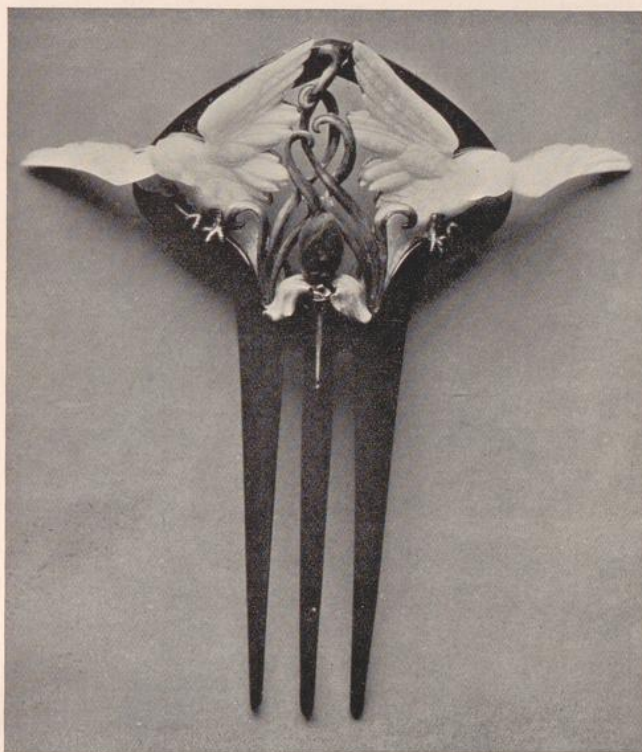
BRUSSELS.—The original idea of a Religious Art Salon, organised by the committee of the "Durendal" literary review, seemed interesting, for we had heard for years past loud protests against the "École de S. Luc," which has long been striving tyrannically to turn religious art in the direction of a clumsy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

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

Very justly has it been said of the Salon of the

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

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



HAIR-COMB

BY O. WOLFERS

Studio-Talk

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

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

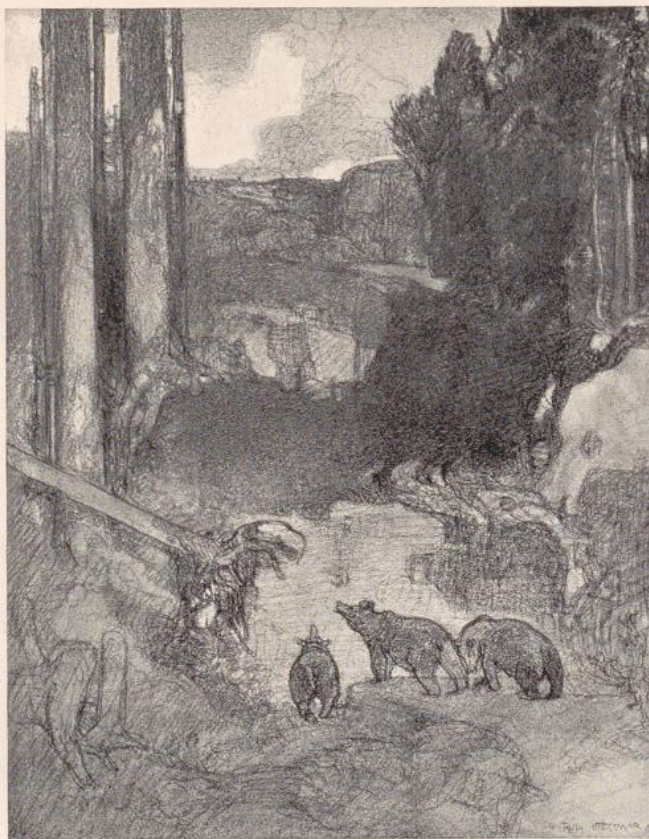
The Society is also publishing a little monthly review, the aim of which is to spread its doctrines abroad. I. T.

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

There was a profuse display of good foreign work; indeed, French and British artists almost ruled supreme in several rooms. Among the French contributors I may mention Boutet de Monvel (*Jeanne D'Arc*), and a series of illustrations

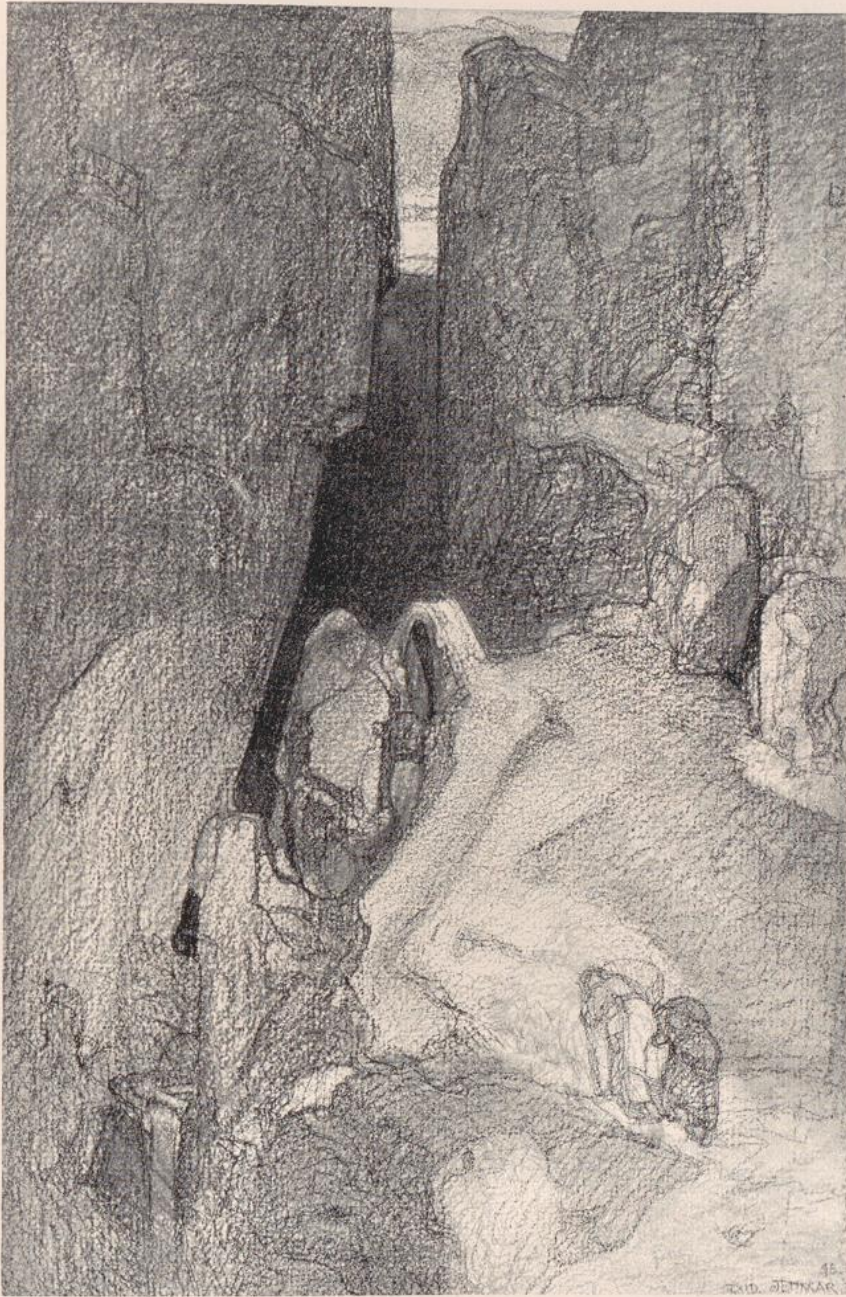
for children's books); Henri Rivière, Eugène Carrière, Charles Maurin, P. Dupont, Vallotton, Jeannot, and that group of congenial artists who may be classed under the title of the “fathers of the modern *affiche*” in Paris: Steinlen, Grasset, Cheret, Toulouse-Lautrec, Forain, and Léandre.

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



LANDSCAPE

FROM A CHALK DRAWING BY RUDOLF JETTMAR



LANDSCAPE. FROM A CHALK
DRAWING BY R. JETTMAR

Studio-Talk

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

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

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

in his more recent work, but they were quite a surprise to many visitors at the Vienna Exhibition.

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

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



"CHARING CROSS STATION"

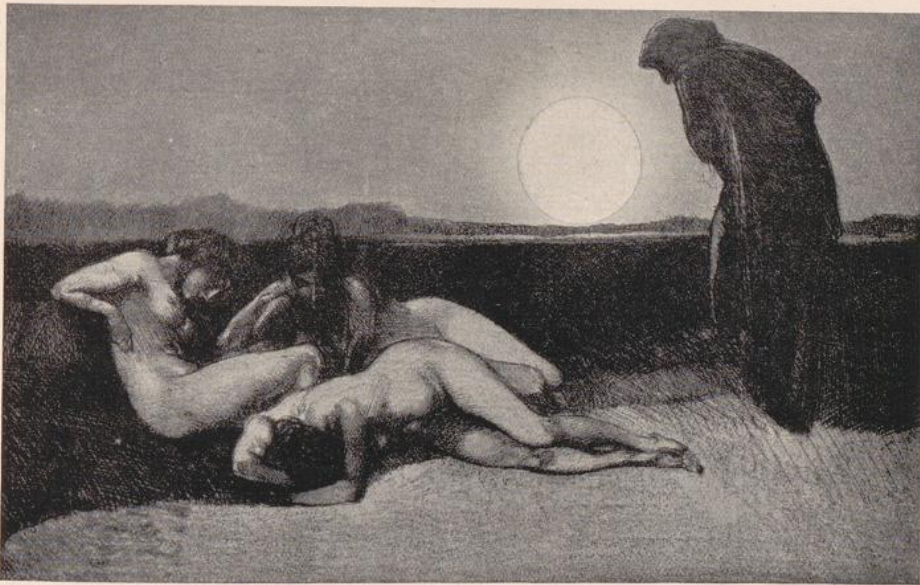
FROM A SKETCH BY F. VON MYRBACH

Studio-Talk



"THE MARKET AT LEMBERG"

FROM AN ETCHING BY EMIL ORLIK



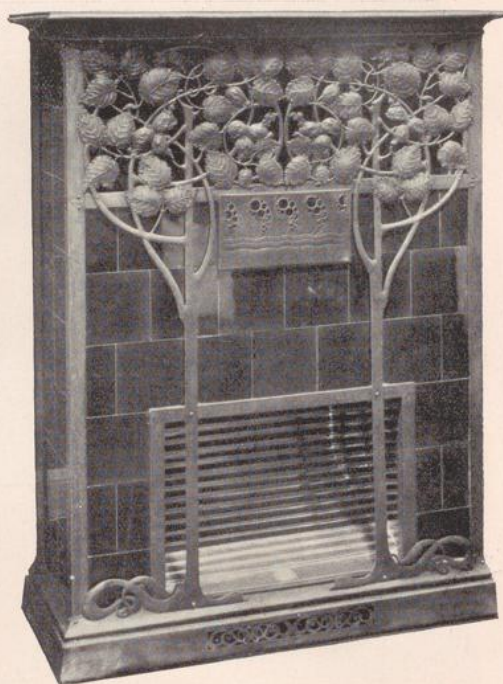
"A VISION"

FROM AN ETCHING BY RUDOLF JETTMAR

Studio-Talk

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

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



GAS STOVE

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



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

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

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

Studio-Talk

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

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

Some small pastels in hazy subdued tones were exhibited by George Sauter, and various pen-drawings of architecture by Joseph Pennell.

Brangwyn's pastel sketches and J. M. Swan's studies of lions and leopards are examples of English fine art that will never fail to delight the eye of the connoisseur.

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

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



BEDROOM

DESIGNED AND CARRIED OUT BY MAX AND SIGISMUND JARAY

Studio-Talk

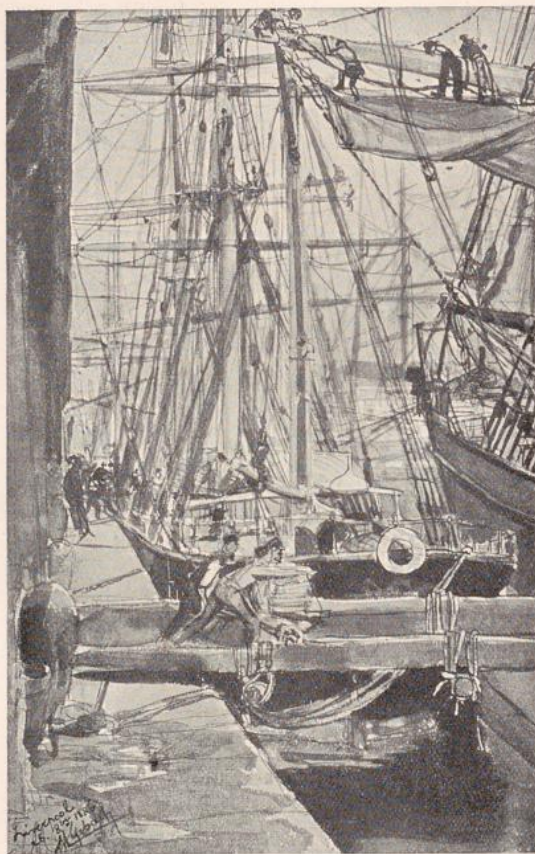
another step forward in the development of modern art in Austria.

W. S.

BRISTOL.—The Spring Exhibition of pictures at the Academy is now open, and is attracting a good deal of attention. For the past two or three years the standard of works sent in has been steadily improving, and though the Autumn Exhibition of last year, which was worked up to celebrate the Queen's visit to our city, was, perhaps, more showy by reason of the display of works by the Belgian artists, the present exhibition is one of sterling worth. There are, of course, several paintings which stand out prominently from their fellows, and David Murray's *Old Shoreham*, with its marvellous perspective of

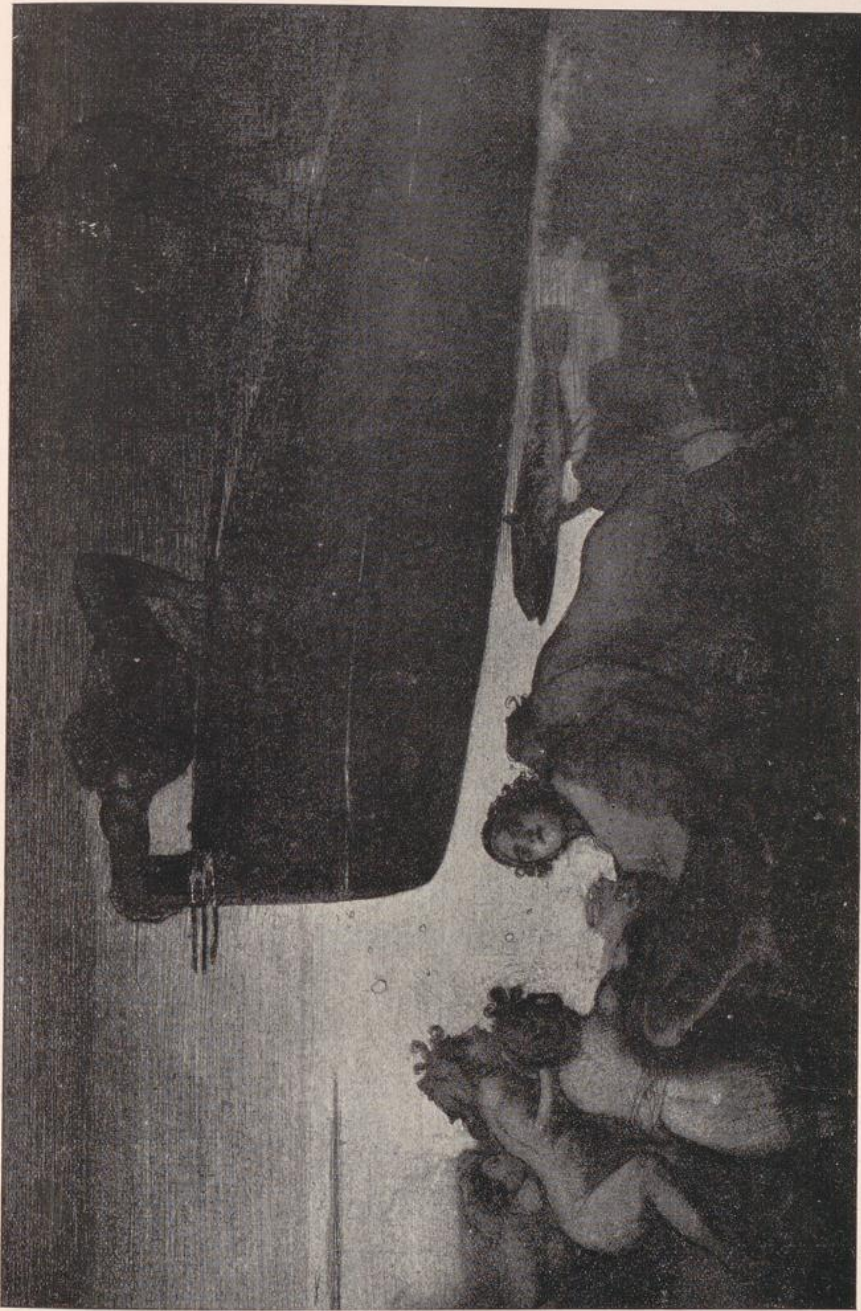
sunset sky, is one of them. Another is *The Diamond Jubilee* by Gennaro D'Amato, a picture in which not only are the hundreds of figures massed together with wonderful effect, but almost every one is a carefully drawn portrait. J. C. Dollman, R.I., sends *Crusoe*, and Walter Langley, R.I. is represented by *An Interesting Chapter*, a small work, but a beautifully effective piece of colour.

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



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

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



FROM AN ETCHING
BY RUDOLF JETTMAR

(See Vienna Situatō-Talk)

Studio-Talk

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

Anyone who knows Ireland—and more particularly the West of Ireland—will at once recognise those familiar figures the horse-dealers and jockeys, the returned emigrant, the aristocratic-looking peasant with more than a dash of Spanish blood in his veins, the wild-eyed story-teller—a veritable “Hanrahan the Red.” All these are well-defined

types of character, of which you may see examples every day in the remoter districts; but, though abounding in artistic possibilities, this wild, colourful life of the western seaboard has, till now, remained untransferred to canvas. Mr. Yeats's work would seem, by its very excess of energy, to owe much to the traditional poetic and imaginative power of the race to which he belongs, and he may be hailed as the first modern Irish artist who has sounded a clear and definite “Celtic note.”

E. D.

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



ILLUSTRATION FOR A FAIRY TALE
(See Vienna Studio-Talk)

BY FRIEDRICH KÖNIG

Studio-Talk



BOOK ILLUSTRATIONS
(See Vienna Studio-Talk)

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

BY DR. HANS PRZIBRAM

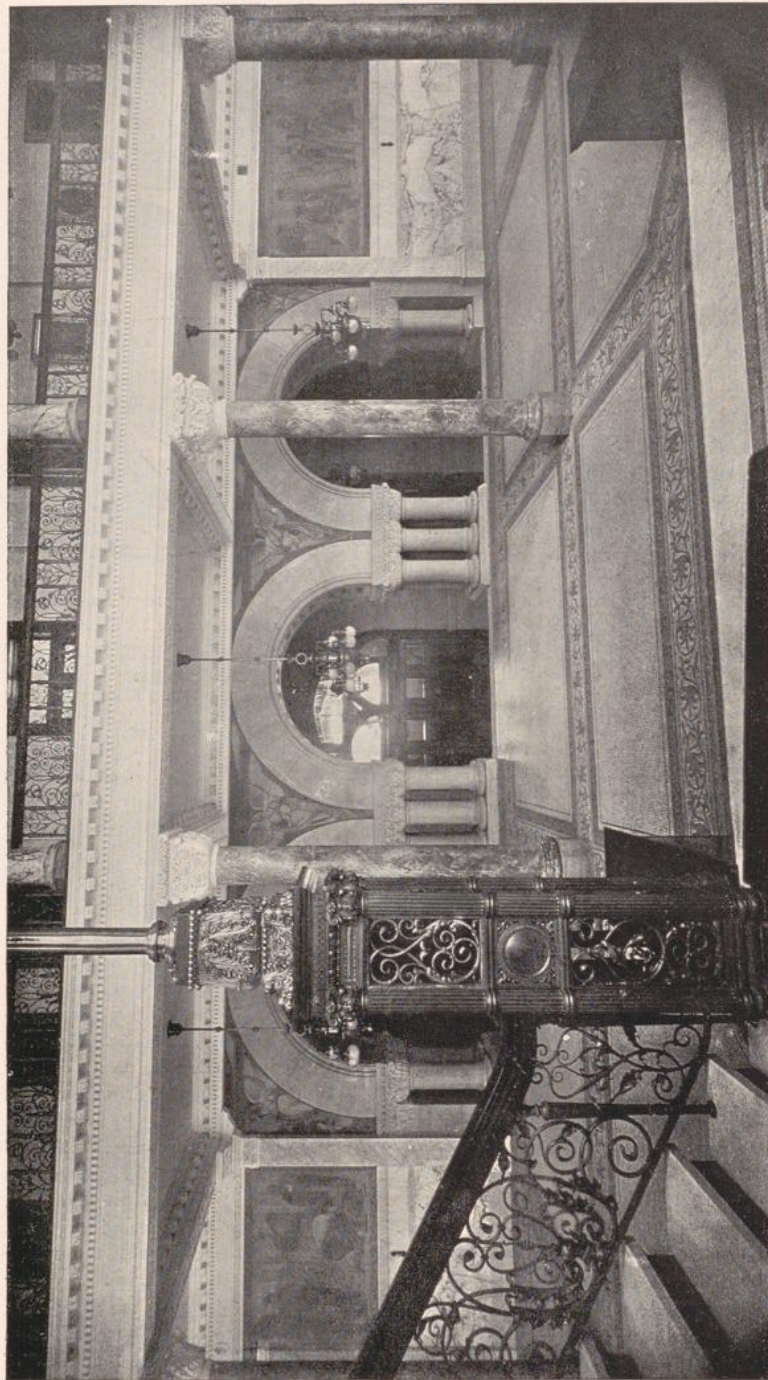
mother with her baby in her arms, an old woman winding wool, or a party of old men discussing some question of politics, the artistic, poetic presentment of these common-place facts endows them with a charm not to be found in the story alone. In all this there is an attempt also to make the method of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

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



vision of the Guild of Civic Art, a chartered body which owed its formation to the efforts of Mr. Reid, and a small group of men interested in mural decoration. This set of decorations was recently presented formally to the city.

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



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

Studio-Talk

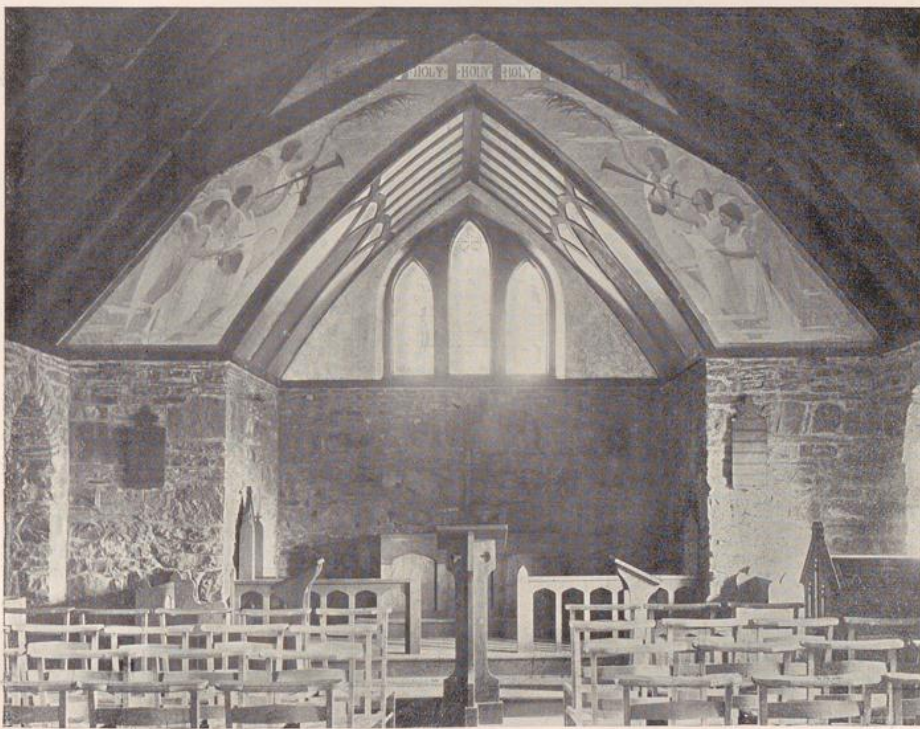


"PIONEERS" MURAL DECORATION

BY G. A. REID

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

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



CHURCH DECORATIONS

BY G. A. REID

Studio-Talk

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

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

REVIEWS.

The Anglo-Saxon Review. Vol. 3. (London and New York: John Lane.) The present volume deals to a large extent with historical and political subjects. Its illustrations consist of photogravure

reproductions of *Napoleon Bonaparte* by Denon, *George Canning*, by Gainsborough, *Percy Bysshe Shelley*, by Amelia Curran, *Mary Shelley*, by R. Rothwell, *Paderewski*, from an excellent charcoal drawing by Emil Fuchs, and *Marie de Guise-Lorraine*, from the painting attributed to Clouet. The design upon the leather cover is imitated from a copy of the work "Bavaria Pia," presumably bound for Charles I. Mr. Cyril Davenport's note upon books bound for this monarch is of considerable interest to the bibliophile.

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



"A STORY"

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

BY GEORGE AGNEW REID