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Studio-Talk. (From our own Correspondents.)

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Studio-Talk



"RETURN OF THE PILGRIMS FROM KEVELAAR." FRESCO

BY NICO W. JUNGSMANN

again afford us the opportunity of admiring his conscientiousness and his energy. F. K.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The electric lamps recently erected in the Strand and its neighbourhood seem from their shape—evidently inspired by the familiar note of interrogation—to demand an opinion upon their design. The English language, however, fails to furnish the

words that adequately express our disgust at this latest exhibition of "art-work" as it is understood in officialdom. Why should the unoffending public have such horrors thrust upon them? Cannot some punishment be devised for those who commit in public places crimes against the common-sense of good taste?

M. Nico Jungsmann's remarkable artistic ability seems to be steadily growing, and his grasp of many branches of the painter's craft is year by year



PART OF THE "RETURN OF THE PILGRIMS"

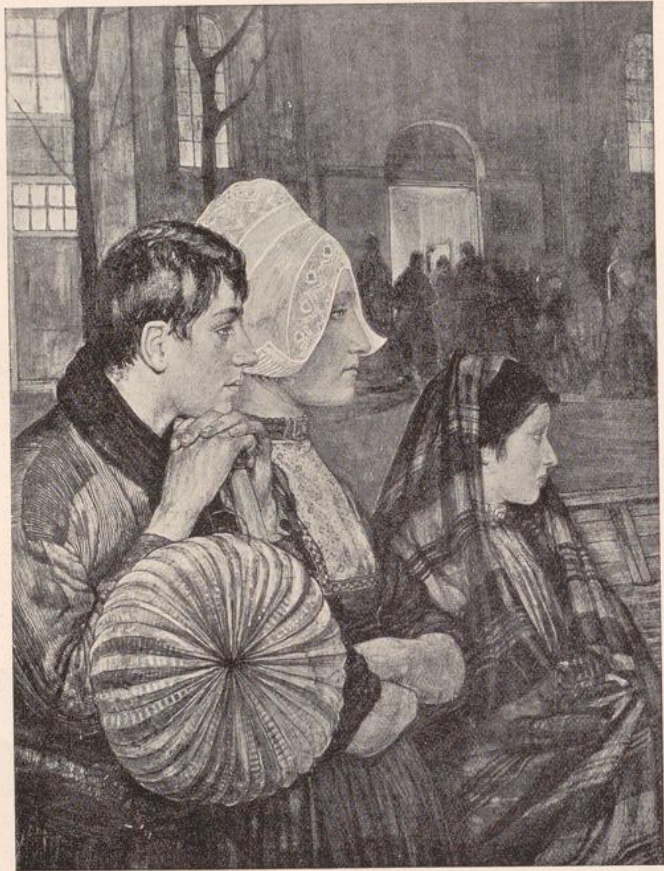
BY NICO W. JUNGSMANN

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becoming more certain and more complete. The most recent exhibition of his water-colour drawings, held a few weeks ago at Messrs. Dowdeswell's gallery, showed him at his best as a master of refinements of colour and as a curiously sensitive designer whose love of delicate and dainty detail is healthily free from any touch of affectation or laborious realism. His instinct is that of the decorator who knows how to adapt Nature to pictorial purposes without losing her freshness and subtle charm. To this instinct must certainly be ascribed the success of his management of effects of deep tone and rich colour in the series of frescoes which were the most memorable of his contributions to the exhibition. In these particular works he made most plain the strength of his individuality and the extent of his control over technical problems; and he proved himself to be not only a skilful and thoughtful executant, but also a close observer of subtleties of atmosphere and illumination.

Mr. Henry Muhrman, Mr. Frank Mura, and Mr. Bertram Priestman, whose drawings and pictures have lately been exhibited at the Goupil Gallery, take what may seem to some people to be a somewhat gloomy view of nature. They have a preference for low tones and for deep harmonies of subdued colour, and they look at open-air effects with a little too much preconception in favour of a kind of grim seriousness. But at the same time they show a real feeling for balance and agreement of masses, and for suggestion of aerial qualities. Of the three, Mr. Priestman is the least inclined to give way to excess of darkness in his colour arrangement; he has the most freshness and tenderness,

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and understands best how to effectively gradate his tones. Mr. Muhrman avoids colour almost entirely, but designs his compositions with dignity and true sense of style; and Mr. Mura has a certain rugged force of handling that is in its particular way impressive and convincing. The examples by which the three artists were represented in the exhibition were thoroughly in keeping; and the collection as a whole had an atmosphere of consistent effort that was distinctly satisfying.

The International Advertisers' Exhibition, held at the Crystal Palace, deserves to be noted as perhaps the most exhaustive and representative show of posters that has ever been organised in this country. Some two thousand designs were included in the International section, and these

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were contributed by artists in America, Belgium, Italy, Spain, Denmark, Austria, and the British Isles, so that an excellent summary of the work that is being done in this branch of art throughout the world was provided. In another section about five hundred designs were exhibited; these had been sent in competition for medals offered for the best things in the various classes of production. The gold medal for the most satisfactory design, without reference to subject, was taken by Miss Mary Watson, of North Shields; the silver medal, by Mr. A. W. Pearce, of East Dulwich; and twenty-four bronze medals were also awarded by the judges, the chief of whom were Mr. G. C. Haité, Mr. Cecil Aldin, and Mr. Windsor Fry. Sir J. D. Linton was President of the Art Committee. A good deal of machinery for colour printing and kindred purposes was on view, in addition to the posters and designs.

No better testimony to the soundness of Mr. Ruskin's taste could be desired than was afforded by the exhibition of his collection of water-colours by Turner, which was lately arranged in the galleries of the Fine Art Society. These drawings, almost without exception, were conspicuously excellent as examples of the greatest accomplishment of the supreme master of our school, and in their magnificent qualities of invention and execution were impressive in the highest degree. They showed Turner in most of his

phases—as a close observer of nature, intent only on recording exactly what he saw; as a deeply imaginative thinker, who could use effects of light and atmosphere to give him the most amazing arrangements of colour and tone; as an impressionist, with a receptiveness to suggestions that was astonishing in its vivid strength; and as a precise and careful draughtsman, concerned chiefly with the realisation of delicate and elaborate detail. In choosing them Mr. Ruskin was clearly influenced by an honest enthusiasm; but this enthusiasm was so controlled by intelligence that it led him into no mistakes, and never induced him to accept any work that was not fully worthy of the master.



PART OF THE "RETURN OF THE PILGRIMS"

BY NICO W. JUNGMAN



PART OF THE "RETURN OF THE PILGRIMS"

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William Shackleton, and none will fail to perceive that it is drawn with so much knowledge, delicacy, and ease and grace, that it could not well be improved. It certainly takes rank among the very best plant studies drawn by Englishmen. As a painter, both in water-colour and in oils, Mr. Shackleton was for some time influenced by Mr. Edward Stott, but his pictures this year show that he has nearly passed through his period of discipleship, and is rapidly forming a style of his own. His painting at the New Gallery, in which a girl is represented in the act of singing on a balcony at Siena, is full of that mysterious poetry that music awakens in everyone who listens to it in the twilight.

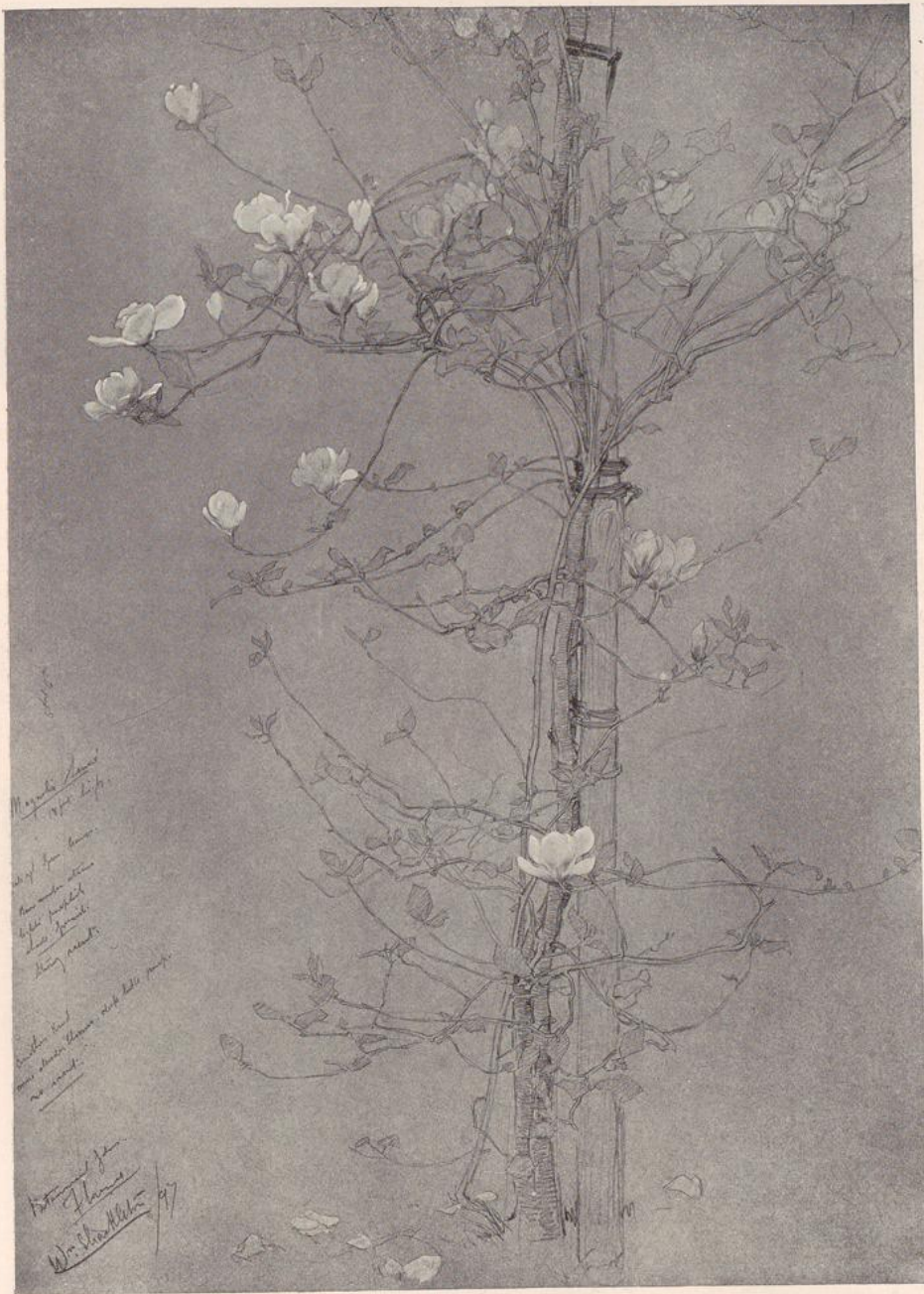
Reproduced on page 111 is a very notable drawing of a magnolia tree in flower. It is by Mr.

Mr. Charles Holroyd's interesting cartoon, *The Adoration of the Shepherds*, was designed and carried out for Aveley Church, Essex. The picture was painted on a wooden panel, covered with



CARTOON FOR ALTARPIECE

BY CHARLES HOLROYD



STUDY OF MAGNOLIA
BY W. SHACKLETON



PART OF STENCILLED PRINT

DESIGNED BY HUGH WALLIS

gesso and gilded, the gold being left for the halos and allowed to show through in places. Sometimes the paint was scraped away with a knife, to expose hatchings of gold. It will be seen that the cartoon has nothing in common with that too familiar kind of modern religious art which may be justly described as epicene and amorphous in character and sentiment.

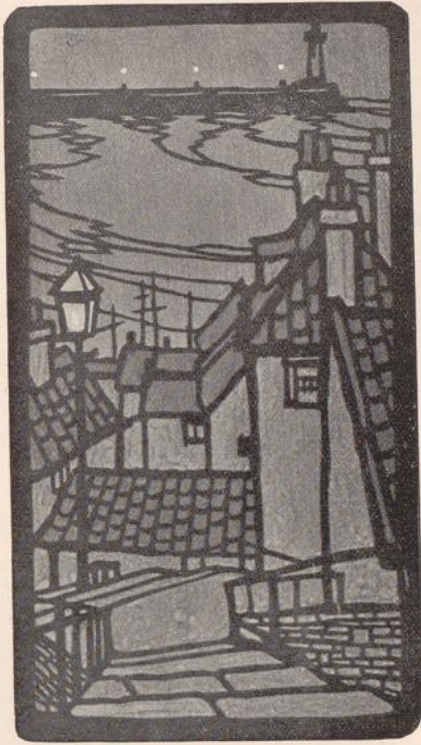
MANCHESTER.—The stencil prints of Mr. Hugh Wallis are a combination of stencil and block printing. This combination is not frequently employed, but it is one which ought really to commend itself to many art workers, and especially to those who do not wish to see their designs reproduced in a large number of prints.



STENCILLED PRINT

DESIGNED BY HUGH WALLIS

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STENCILLED PRINT DESIGNED BY HUGH WALLIS

Much of the charm of Mr. Wallis's clever designs has been inevitably lost in their translation into black and white, but if the colour has gone the decorative sentiment remains, and Mr. Wallis is clearly an able craftsman.

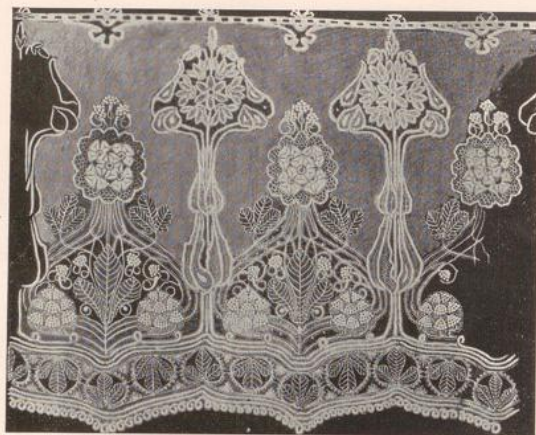
His method of work is more suitable for decoratively pictorial effects than for repeated ornament and we may say that the coloured portions, other than the dark lines, are washed in by hand or stencilled in the ordinary manner. For the rest, Mr. Wallis's process is one which may be employed for a good many useful purposes, as for bookplates, Christmas cards, pictorial friezes for the nursery, tile designs, panels; and we see no reason why it should not be successfully applied to various grounds of wood and canvas.

E. W.

NEWCASTLE-UPON-TYNE.—The conditions of Northumberland and Durham are not perhaps favourable to the development of home handicrafts. Industrial enterprise—agriculture, mining, engineering and shipbuilding—is all on a big scale. And the people, if hard-working, are well paid. At a meeting held in Newcastle-on-Tyne on the 12th May, however, at which Earl Grey presided, it was unanimously resolved by influential persons that it is desirable to establish a Handicrafts Guild for the object of stimulating an interest in art work among all classes by directing attention to such handicrafts as will add to the beauty of the home. A council was also appointed to consider the details of a scheme. Canon Rawnsley, who can speak from long experience, deprecated county movements for art handicraft, declaring the county area to be too small for criticism, comparison or standard. "You speak of supplying designs," he wrote; "it is as unkind a thing as you can do. Let the villages, or the workers, hammer away at their own idea or design." This is surely a "counsel of perfection," and one is inclined to ask whether the Keswick School of Craftwork would have come into being if the folk with winter leisure in that place had been left to hammer away by themselves. At any rate, the movement inaugurated by Earl Grey, Mr. C. W. Mitchell and their friends should,



DESIGN FOR A LACE CURTAIN BY JOSEPH ELSE
(See Nottingham Studio-Talk)



DESIGN FOR A LACE CURTAIN

BY JOSEPH ELSE

if well-directed, fertilize the natural aptitudes of the people, and cultivate their capacity to produce beautiful things.

C. W.

NOTTINGHAM.—The recent exhibition of work of the School of Art, held at the Museum and Art Gallery, proved not only satisfactory in a general sense, but evinced a marked advance in modelling. In this, perhaps, the specimens of applied design reached the higher water-mark in comparison with the figure studies. This is not a little gratifying; for, although in these days it is trite enough to say that applied-art teaching is of the highest importance, there is still in many quarters an obstinate preference for a dilettantism that trifles far too much with painting, to the detriment of those arts which minister to the daily needs of all classes.

The exhibition included several good designs for lace curtains. These at once found due recognition, both for their own individual merit and for the interest attaching to them from the important position held by Nottingham as a lace centre. The weakest part of the whole exhibition—if we may introduce a discordant note—was a collection of posters, whose somewhat large dimensions served only to accentuate the bad qualities of their conception and treatment, to say nothing of faulty drawing.

Among the most promising students at the School is Ernest G. Gillick. He is responsible for

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the design for a bandstand of which a detail is illustrated here. It is a useful piece of work, displaying, besides certain good decorative devices, a knowledge of the fitness of things. Mr. Gillick's original model is now at the Paris International Exhibition. Another student, Joseph Else, is equally successful, as is proved by his modelled fire-dog and his designs for lace curtains.

We are indebted to the Head Master of the School of Art for the photographs of the exhibits here reproduced.

W. K.



FIRE-DOG

MODELLED BY JOSEPH ELSE

Studio-Talk



DETAIL OF A BANDSTAND DESIGNED BY E. G. GILICK
(See Nottingham Studio-Talk)

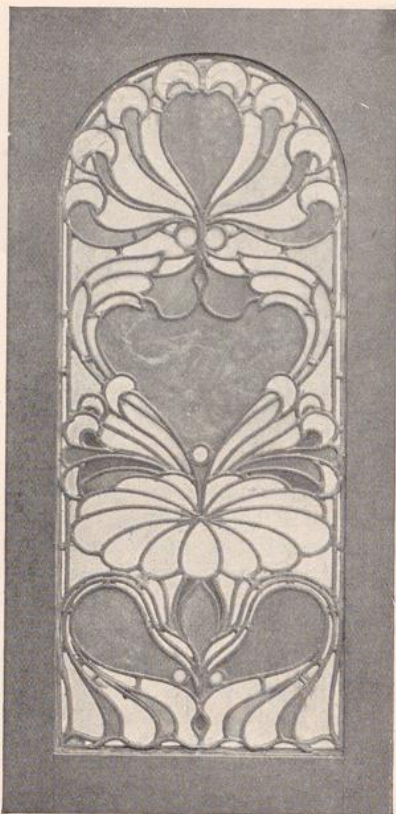
DUBLIN.—The two principal events since last I wrote have been the Exhibitions of the Water-Colour Society and of the Royal Hibernian Academy. The forty-sixth Exhibition of the Water-Colour Society brought forward some refined and interesting work—the lady exhibitors being well to the front. Miss Rose Barton's "Street-scapes," with their delicate atmospheric effects, are always charming. Miss M. A. Butler is another Irishwoman whose work is familiar to the *habitués* of London galleries. Her pictures, as well as Miss Rose Barton's, are often seen on the walls of the Old Water-Colour Society, and the trustees of the Chantry Bequest recently bought one of her pictures for the Tate gallery. She contributed eight pictures to the Dublin Water-Colour Exhibition, in all of which her clear and direct method of handling her subject was observable. Miss Helen O'Hara, who is justly praised for her beautiful transparent wave effects, was represented by only one study in her familiar method—a sea piece entitled *a Rising Gale*; but she gave us two or three pleasant landscapes, in which she showed that she can sympathise with Nature in her milder moods.

Miss Lynch, as usual, confined herself to interiors, and to colour harmonies in which pure vermilion is the dominant note. She was even more successful



LANDSCAPE

BY PERCY FRENCH

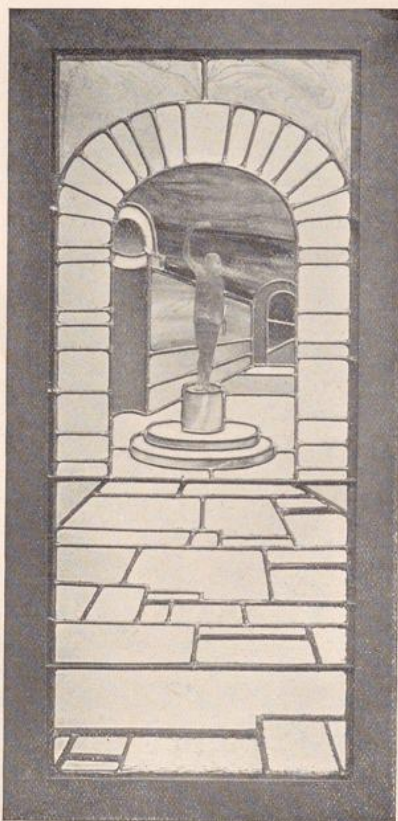


LEADED GLASS MOSAIC BY STEPHEN ADAM & SON
(See Glasgow Studio-Talk)

than usual in the four pictures exhibited this year, all of which were, I think, sold. This was so essentially a ladies' exhibition that I find I have made but few notes with regard to the male exhibitors, who were, indeed, both outnumbered and outclassed by their feminine rivals. Mr. Bingham MacGuinness, however, deserves more than a passing mention. He is one of the most distinguished as well as one of the most facile of our water-colour artists, and showed several landscapes in which the skies were beautifully luminous, the effect being obtained without any apparent effort.

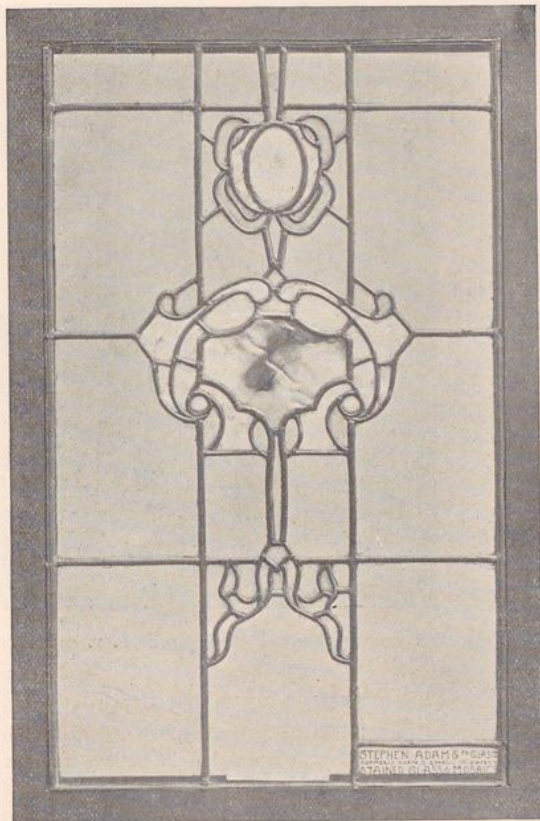
The exhibition of the Royal Hibernian Academy, which is open as I write, is smaller in quantity this year than usual, and alas! I fail to see that rise in quality which could be wished. Is it that the Irish artist—like the Irish writer, the Irish soldier, and

the Irish labourer—is inevitably foredoomed to migrate to England, the land where there is gold, or is it that the Royal Hibernian Academicians have reached the stage of old fogeyhood, and cannot attract younger men to their relief. I do not know, but the fact remains that few of the pictures displayed each year on the walls of the Royal Hibernian Academy reach the level of mediocrity, while of the existence of any community of thought, or similarity of ideal amongst the exhibitors, there are no traces whatever. Good pictures are occasionally to be found amongst those exhibited, and among the best of the R.H.A.'s is undoubtedly Mr. Nathaniel Hone, who still refuses to break new ground, and gives us three or four of his strong and breezy impressions, in all of which his characteristic force and abhorrence of detail and the British Philistine are equally



LEADED GLASS MOSAIC BY STEPHEN ADAM & SON
(See Glasgow Studio-Talk)

Studio-Talk



DOMESTIC LEADED GLASS

BY STEPHEN ADAM & SON

(See Glasgow Studio-Talk)

visible. He is perhaps best when he paints the sea. Along with Mr. Hone's landscapes and seascapes, Mr. Walter Osborne's portraits stand out from amongst the other pictures with a marked air of superiority. Of Mr. Charles Stuart's three large pictures that representing deer by moonlight, entitled *A Midnight Raid*, is perhaps the best. Mr. R. T. Moynan has an ambitious work, entitled *Rescue*, representing a scene in a burning room. The picture, however, is not altogether pleasing; there is a want of movement about the fireman, and the whole thing is more like a *tableau vivant* than a bit of real life. Mr. Bingham MacGuinness shows two pictures. The smaller, a view in Dorset, is pleasant; the large one near it, a view on the Kocker, is a little freakish in its perspective. There are two portraits by Mr. Hugh de Glazebrook, the most important being one of Miss Forbes Robertson; while of the remaining pictures by Irish artists, those by Mr. J. Johnston Inglis—an effect of bright sunshine in a hayfield—and Mr. Jack Yeats—entitled *The Big Pedlar*—are the most interesting.

Mr. Percy French has just spent a few weeks in Dublin, after a tour in the



LIBRARY TABLE TOP

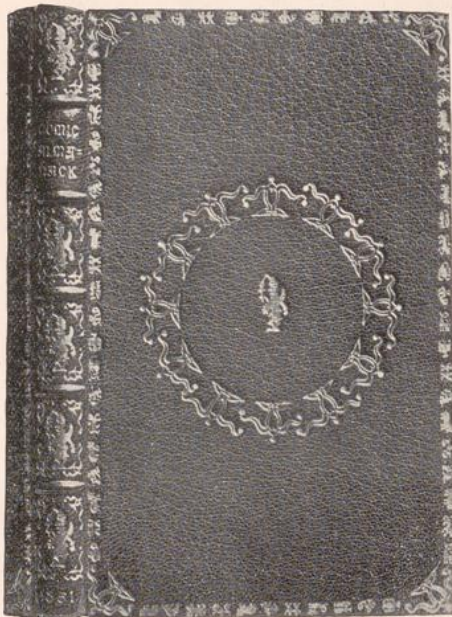
(See Glasgow Studio-Talk)

DESIGNED BY JOHN JAMES BURNET, F.R.I.B.A.

Studio-Talk

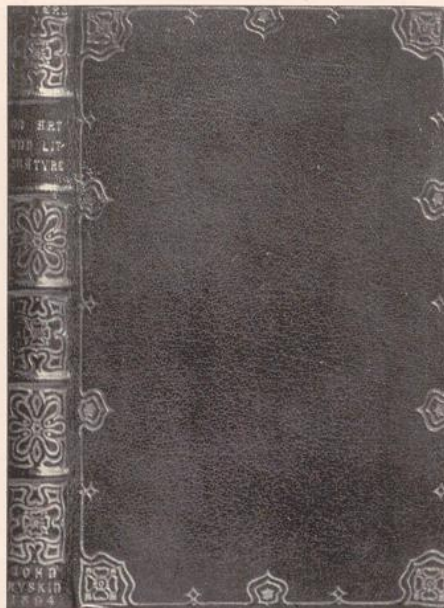
West of Ireland, where he has completed a number of interesting works. Our illustration is a reduced sketch of one of his new pictures which will be exhibited in London shortly. E. D.

GLASGOW.—We have pleasure in giving herewith reproductions of some recent stained glass by Messrs. Stephen Adam & Son, who have done and are doing much noteworthy work. While they cannot be said to have departed from the accepted



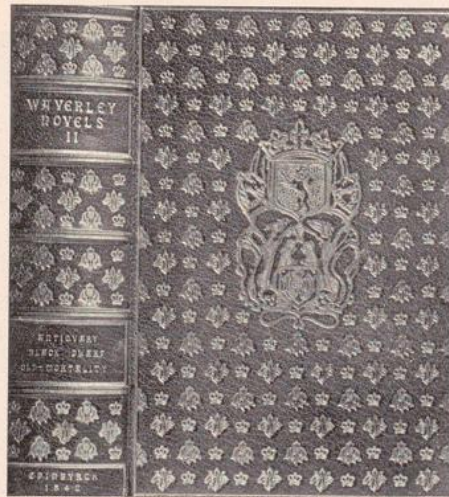
BOOKBINDING DESIGNED BY FRANCIS H. NEWBERY

traditions which usually govern the design of stained glass, their work is throughout distinguished by soundness of treatment based on a wholesome and intelligent appreciation of the limitations of the material in which they work. They recognise that mere manipulation of glass is not necessarily art,—that a higher standard of art, and infinitely better results are attained if design and execution are modified by the simple rules the material renders possible. To attempt to make more of any medium, whether it be glass, metal, marble, or wood, than the natural material is capable of expressing is to destroy the truth in it, and no painstaking application of mechanical processes can increase



BOOKBINDING DESIGNED BY D. Y. CAMERON

the jewel-like translucent qualities of glass that is good in itself. Of Messrs. Stephen Adam & Son it can be said with truth that in their work they endeavour to cultivate the purity and principles of earlier work, and by a careful avoidance of the doubtful methods which brought about the decay



BOOKBINDING DESIGNED BY D. Y. CAMERON

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of glass staining in the 17th century, and by the judicious selection from the modern scale of good pot-metal colours, they succeed in emulating its beauties.

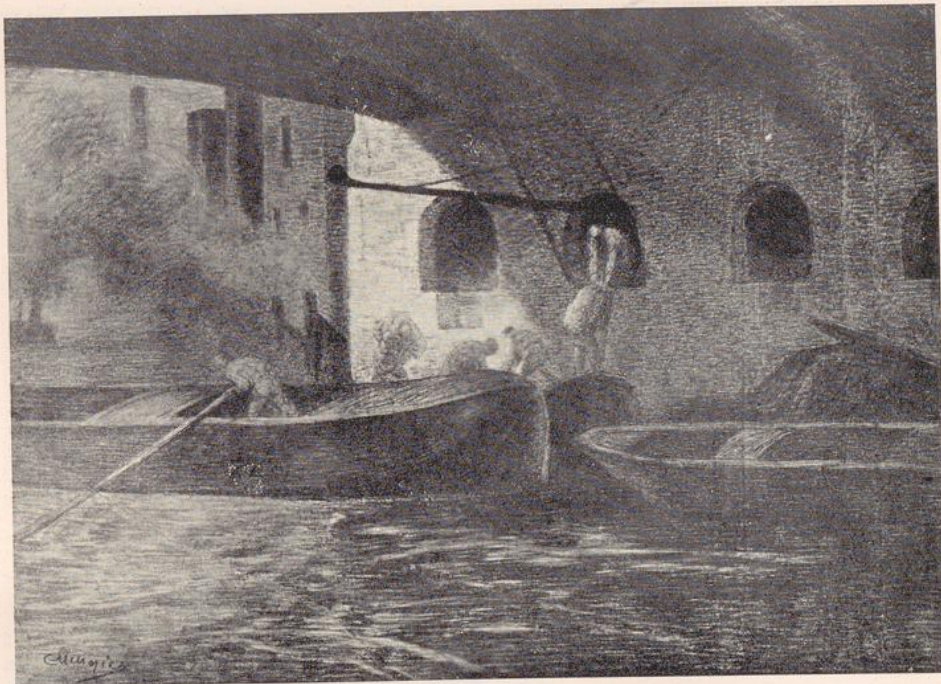
Mr. John Guthrie has recently designed a simple but very pleasing piano-case. The good proportion, plain surfaces, few, simple mouldings, and absence of mere ornament deserve notice.

It is encouraging to remark the increasing number of people, who, having the means, possess also the taste to have furniture specially designed for them. The piano, which is part of a scheme carried out for Mr. Rowat of Paisley, was made by Winkerman.

We illustrate three fine bindings, in every sense creditable to designers and craftsmen. Perfect technique and dexterity of manipulation cannot in themselves atone for a scheme of decoration that would not be less inappropriate on a metal plaque, but the designs by Mr. F. H. Newbery and Mr. D. Y. Cameron show a commendable reticence, and obedience to the conventions of the craft. Messrs. James MacLehose & Sons, of Glasgow,

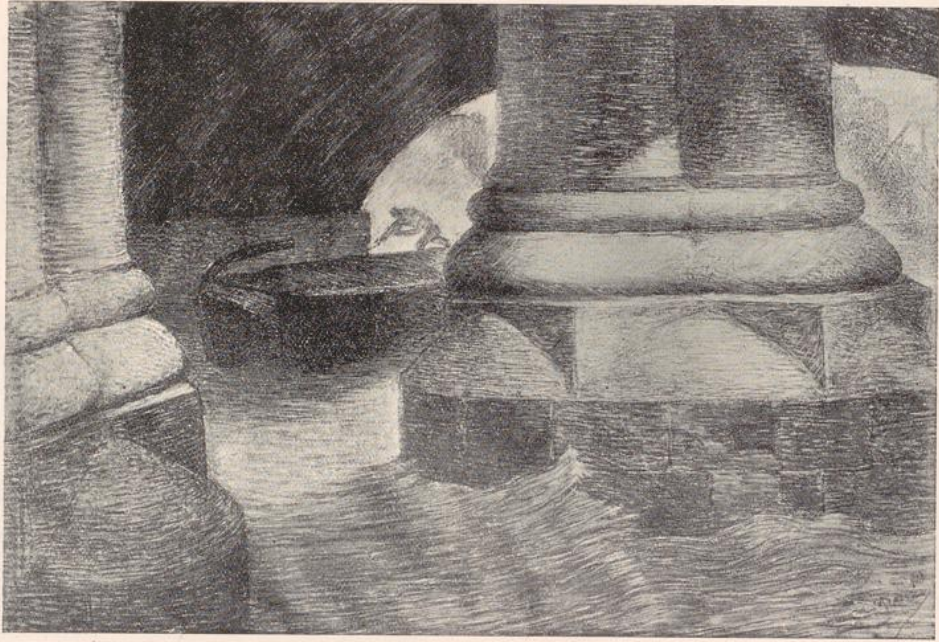
who executed the bindings, fully recognise that the decoration of the finished book is by no means the chief purpose of the binder, and attach due importance to these other qualities which make a book of intrinsic value pleasant not only to look upon, but also to handle and to read. In the *Comic Almanack*, Mr. F. H. Newbery has been successful, by the use of fool's cap and bells and zodiacal symbols, in combining decorative effect with an appropriate illustration of the contents that does not sacrifice beauty to the mere expression of ideas. The library table top is worked in inlaid leather. A notable feature is the decorative effect of the lettering; the characters are based upon the best precedent, and are free from vagaries. The three centre figures were designed by Mr. Newbery, and were not stamped from blocks, but worked by the hand with small bookbinder's tools.

PARIS.—The sixteenth annual exhibition of the Société de Pastellistes Français was hardly so successful as its predecessors. Can it be that the public has grown tired of seeing this continual succession of large collections of work all done in the same



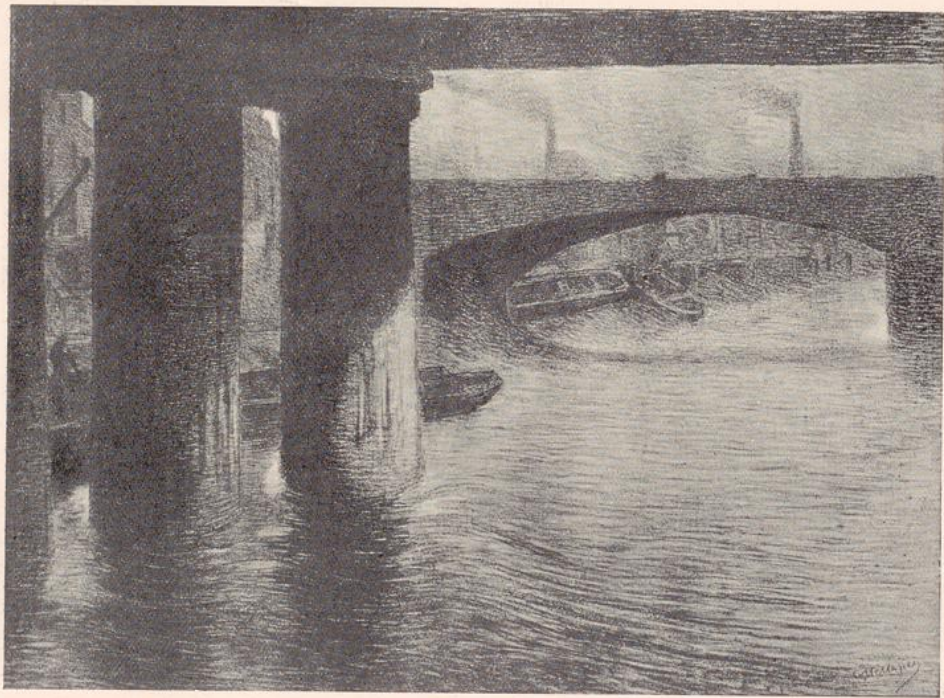
"THE THAMES"

BY CONSTANTIN MEUNIER



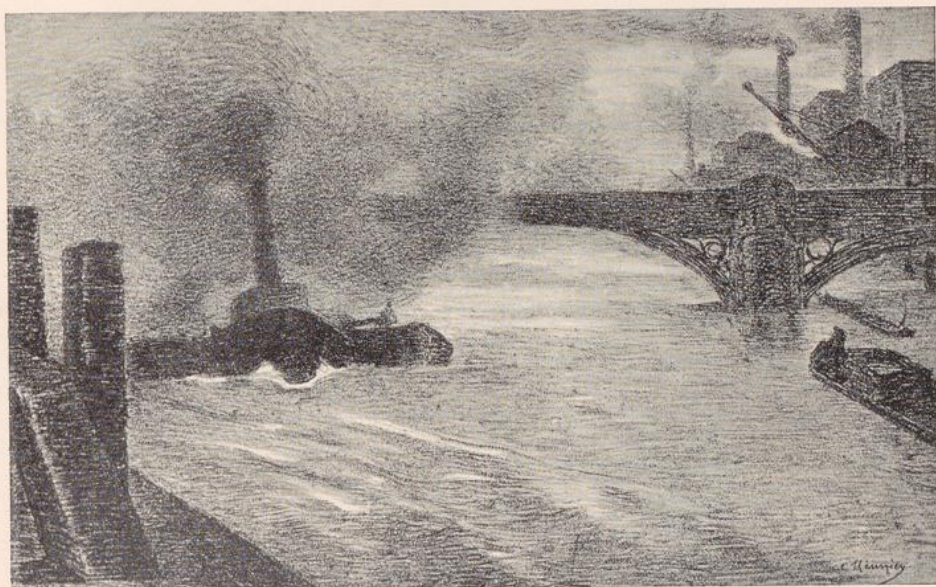
"THE THAMES"

BY CONSTANTIN MEUNIER



"THE THAMES"

BY CONSTANTIN MEUNIER



"THE THAMES"

BY CONSTANTIN MEUNIER

manner? Or should the comparative failure of this year's display be ascribed to the fact that the opening fell just on the eve of the inauguration of the Universal Exhibition? However it be, one thing is certain: the display aroused only a moderate degree of interest among artists and amateurs alike.

Some of the exhibitors, however, deserved better treatment, notably Albert Besnard, Gaston La Touche, Helleu, René Ménard and Aman-Jean. M. Besnard, both in his portraits of women and in his *fantaisies*, styled *Automne*, *Sourire* and *Printemps*, showed himself the same bold colourist as ever, carrying the pastellist's art to its uttermost limits, yet never going beyond them. From M. Gaston La Touche we had several beautiful things, such as the *Livre d'Images*, and his evocations of the eighteenth century, of which the *Souvenir de Carnaval*, with its remarkable effects of light, is a good example. M. Helleu sent some absolutely delightful portraits of ladies and young girls, and M. René Ménard five landscapes full of style and character, and quite remarkable in point of *technique*. M. Aman-Jean was represented by a fanciful series—*Les Oranges*, *L'Œillet* and *Le Violon*, conventional, yet bold and suggestive in colouring, and instinct with delicacy and grace.

Let me also mention the works contributed by MM. Léandre (a finely conceived landscape, *Le Vieux Domaine*), Desvallières, Eliot, Noyal—the latter always too much like himself—and Thévenot with his solid and well-executed portraits, notably that of the *R. P. Minjard*. As for the portraits or the nudes of MM. Callot, Axelette and Dubufe the less said the better. The poorest sort of chromolithography, designed to catch the eye of the coarsest sections of the public, is the only thing to which they can be compared; indeed, they are not even good enough to be put on the outside of a box of matches.

This year we have only one *Salon*—that of the Société des Artistes Français—which is quite enough, perhaps even too much! A few works there are, however, amid this mass of mediocrity which attract the attention of the impartial critic. *Les Pêcheurs, Amsterdam*, by M. Emile Wery, is a painting that has deservedly won the admiration of every artist. This fine work—which is perhaps a little too large—has something grand and at the same time something *intime* about it, and reveals rare gifts on the part of its author. We shall hear more of M. Wery, for he will go far.

Praise is also due to the efforts of M. Jules Adler

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(whose *Le Creusot* is a powerful and tragic production), M. Duvent, Mlle. Angèle Delasalle, Charles Sims, Albert Laurens and Paul Chabas, all of whom, in their various ways, show true artistic feeling, and an earnest desire to get at the root of things and to imbue their vision of life with individuality and sincerity. Their works refresh and console one somewhat after all the pretentious puerilities, the stale "anecdotes," the sham history, the *fantaisies* without a spark of fancy, which abound in these galleries.

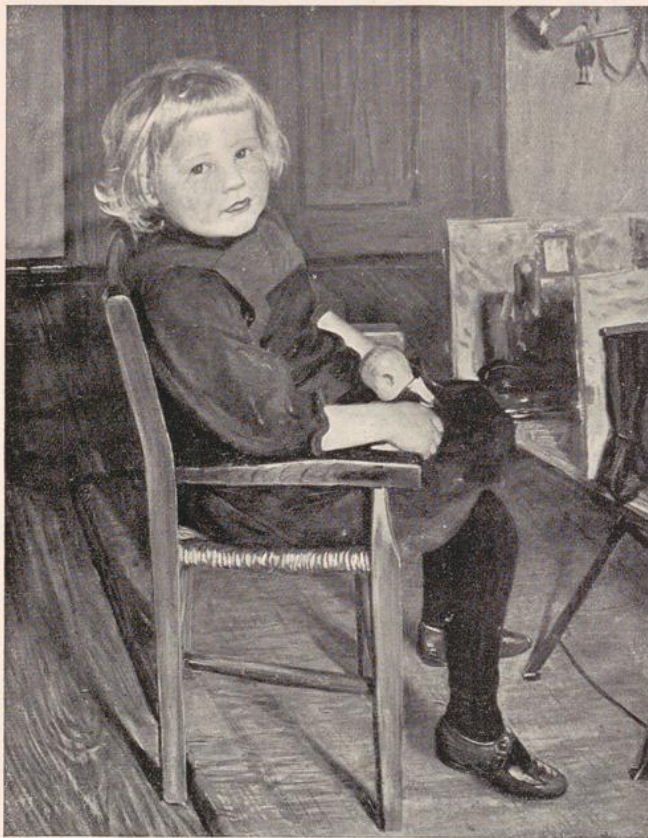
Among the engravings the first place must unquestionably be assigned to the etchings by M. Edgar Chahine, which are simply astonishing in their sharpness and sense of reality. The plates entitled *La Terrasse*, *Le Château-Rouge*, and *Vieille Femme* are notable illustrations of modern life, rendered with remarkable expertness. I must

not forget to mention the second part of the *Procession des Rois Mages* by Bennozzo Gozzoli, engraved by M. Jean Patricot, or the collection of wood-blocks by the lamented A. Léveillé, "after" works by Rodin.

The four drawings by Constantin Meunier, entitled *The Thames* and reproduced here, were displayed at the Exhibition of the "Société Nouvelle de Peintres et de Sculpteurs." Their force and character and suggestion entitle them to a special place in the art record of the great sculptor, who, as everyone knows, is a draughtsman of great vigour.

The "centennial" and "décennial" displays of painting and sculpture at the Universal Exhibition have provoked discontent, the jury having reserved for themselves an unduly large share of space.

G. M.

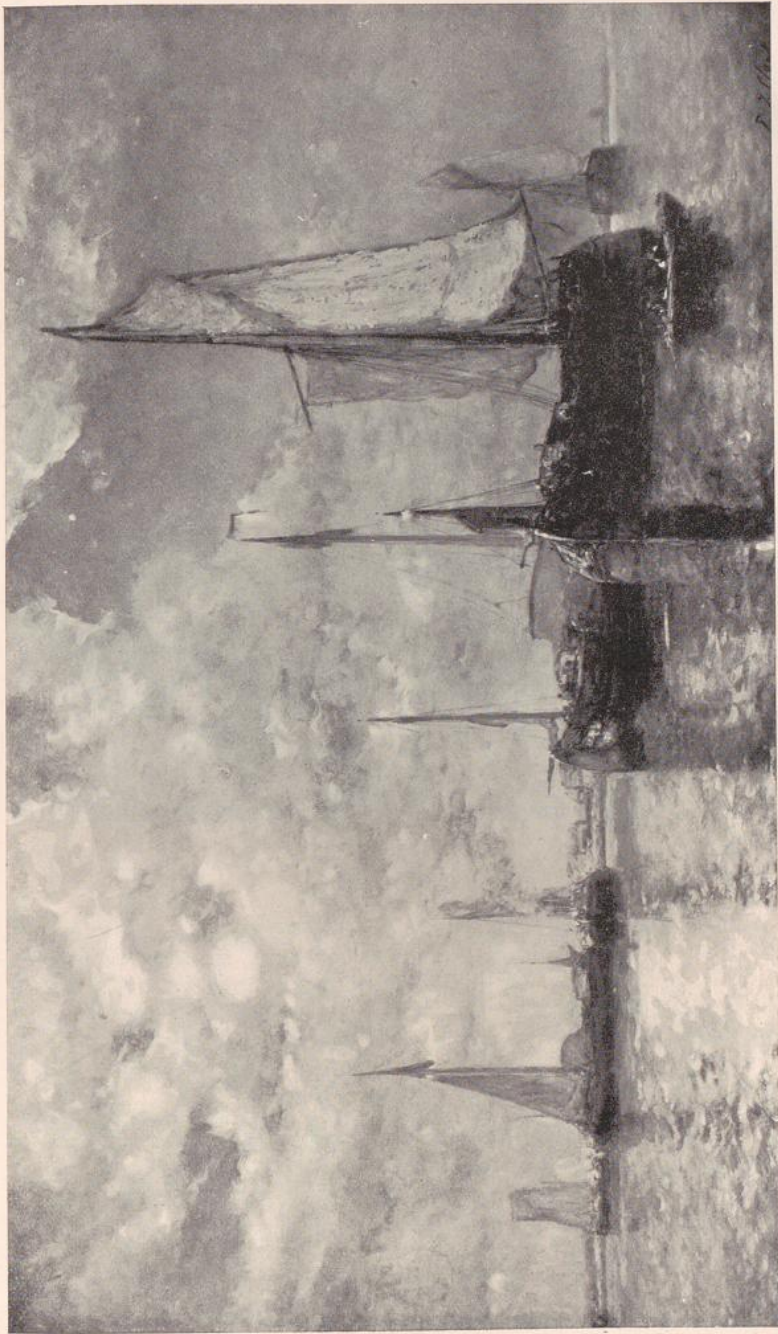


PORTRAIT
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BY LEOPOLD VON KALCKREUTH

DRESDEN.—
Count Kalckreuth has held an exhibition of paintings, drawings, etchings and lithographs at Emil Richter's Galleries. He is not a Dresden artist; yet, I am warranted in sending an account of this one-man-show from Dresden, because it was put together here, and will probably start from here on a tour through a number of cities. Prof. Kalckreuth's name is already familiar to readers of *THE STUDIO*, and mention has been made before of the circumstance that, from being head of the artists' club, *Karlsruher Künstlerbund*, he has now been called to a leading position in the art world of Stuttgart.

The exhibition was a record of the progress made during the last ten years, and it proved that the artist, thus far, has been a child of his times, inasmuch as he has in turn aimed at several of



NIGHT EFFECT ON THE SCHELDT
FROM A PAINTING BY P. J. CLAYS

(See *Brussels Studio-Talk*)



PORTRAIT

BY LEOPOLD VON KALCKREUTH

the various ideals which latterly have come to be admired and displaced in rather rapid succession. Kalckreuth's best efforts, being already in possession of the galleries at Dresden, Weimar, Munich, and elsewhere, were of course not to be seen in this collection.

Naturally the paintings, done during a space of ten years, at a time of life when one's artistic codex has not yet been firmly established, were unequal. For the rest, the interiors and portraits are undoubtedly the best things Kalckreuth has painted, and among them are found some truly admirable pictures. His models are to a very great extent his children. It is perhaps not difficult for him to produce striking likenesses of the faces he knows so well. But he does far more than that. He has a wonderful capacity for making a picture out of a portrait, and he arranges his subject so as to obtain a beautiful harmony of

colours with it. His portraits of children are especially welcome by reason of the fact that their presentation of the charm of babyhood has not the least trace either of affectation or of the "pretty-pretty."

H. W. S.

CHRISTIANIA.—A sign of how the interest in artistic books is expanding itself over the earth is found in the fact that the people of Christiania have got up a society for "promoting art and taste in Norwegian books." The society intends to hold meetings and publish books for its members. The first book will be an edition of an old Norwegian folk-song, "The Draumkvaæ," under the direction of Gerhard Munthe, one of the most prominent Norwegian painters. THE STUDIO has given an account of his work in a previous issue.

The president of the society is Dr. Hans Reusch, of Christiania.

BRUSSELS.—Several important works, lately acquired by the Government, have been placed in the Musée Moderne. They consist of the late Alfred Verwée's celebrated painting, *L'Embouchure de l'Escaut*; a large pastel by Fernand Khnopff, entitled *Memories*, representing girls playing tennis; a little picture by Joseph Stevens, *à la Forge*, and a lovely thing by Alfred Stevens—*Fleurs d'Automne*, the gift of M. Ch. Cardon.

The Government has also purchased three judiciously-chosen pictures by the deceased landscapist, Th. Baron, from among his works recently exhibited in the two galleries of the Cercle Artistique. They worthily represent the artist's strong and earnest manner.

Studio-Talk

This remarkable exhibition was the last of a long series, displayed from week to week at the Cercle. Among the best things to be seen there were the studies by the architect, Van Ysendyck, for the restoration of the Église du Sablon, in Brussels; the decorative sketches by Professor Stallaert (of whom M. Vautier has painted a life-like portrait); the numerous and varied landscapes of MM. Blicck, Matthieu, Gilsoul, Wytzman and Kegeljean; the portraits by MM. Vanaise and Gouweloos; the sculptures by MM. Dillens and De Tombay; the drawings by J. B. Meunier, the engraver; and a new work by G. M. Stevens—*Filles de Rois*—quaint and uncommon in colouring; also several portraits and landscapes from the same hand, seen recently at M. Stevens's exhibition at the Maison d'Art.

The sudden death of the well-known Brussels landscapist, F. Binjé, has been a sad blow to his fellow artists, with whom he was very popular. After his first amateur efforts, M. Binjé soon took a prominent place among our water-colourists, side by side with his friends Stacquet and Uytterschaut. A few years since he began to paint in oils, with marked success. His work is distinguished by delicacy of sentiment and bold colouring.

On page 123 is reproduced a very beautiful picture by P. J. Clays, who died recently, at the age of 83, and whose fame as a painter of calm water and quaint boats is known to everybody who loves art.

A monument is to be erected in memory of the animal-painter, Alf. Verwée. It will be executed by the sculptor Ch. Vanderstappen, Director of the Brussels Academy of Fine Arts. The memorial will be composed of white stone and Scotch granite.
F. K.

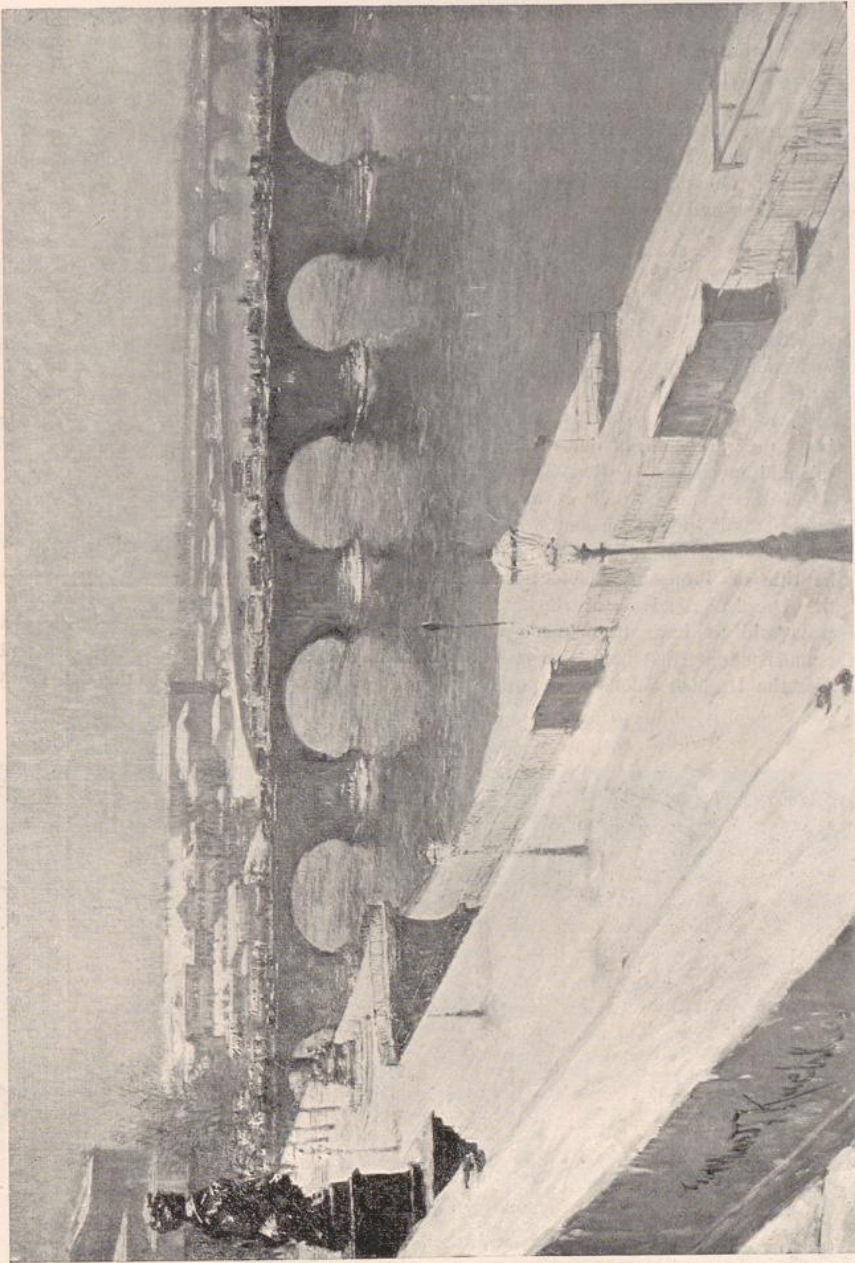
LEIPSIK.—A Spring exhibition at the Art Union, arranged by Ernst Arnold of Dresden, attempted to make known to the public the net results, so to speak, of all that has been achieved in German painting since the recent revival. Sometimes preceding generally following French vicissitudes, German art has within the past fifteen years or so jumped from one "ism" to another, and at the exhibition in question an attempt was made to gather together the best specimens of the "naturalistic," of the "plein-air," of the "neo-idealistic," of all the other periods through which we have been lately rushed. This retrospective collection, had it been completely successful, would have been most interesting and



COMING HOME THROUGH THE FIELDS

(See *Leipsia Studio-Talk*)

BY KARL BANTZER



“DRESDEN IN WINTER.” FROM
A PAINTING BY GOTTHARD KUEHL

Studio-Talk

instructive, but unfortunately it by no means achieved its object. What it did do was to present a very good picture of the work produced at Dresden within recent times. All the leading Dresden artists, Bantzer, Baum, Bendrat, Fiedler, O. Fischer, Kuehl, Offermann, F. Rentsch, W. Ritter, Sterl, Stremel, and Zwintscher, were well represented.

Bantzer's most important work, *Communion in a Hessian Church*, has recently found a lasting home in the National Gallery at Berlin; he also has an historical picture in the famous Dresden Gallery. Recently he has turned his attention more to landscape work, and at our exhibition were four splendid specimens, of which a twilight scene bears off the palm. Kuehl is also represented in several public galleries. He played an important part in Munich (where he received the title of Professor) before he was called to the Dresden Academy in 1893. His appointment is said to have been made with the express understanding that he was to preside over and raise the Dresden Salons to a position

equal to those of Munich, and the two exhibitions of 1897 and 1899 have certainly secured him much fame.

Professor Kuehl is a native of Lübeck, one of the picturesque old Hanse towns, and he has perhaps been more successful with Lübeck interiors than with anything else. Since he has been in Dresden he has devoted much attention to hunting up picturesque bits here. His painting of the old bridge over the Elbe, done in twilight with the street lamps lit, as he sees it during winter afternoons from the window of his studio, is a very effective and good picture. He has repeated it with slight variations several times, and the best copy was bought by the Dresden Gallery.

H. W. S.

STOCKHOLM.—The Swedish artist who has done most in the way of developing industry into a fine art in Sweden is Mr. A. Wallander. Strange to say, Mr. Wallander merely by chance found this rich field for his abilities. He had up to this date entirely

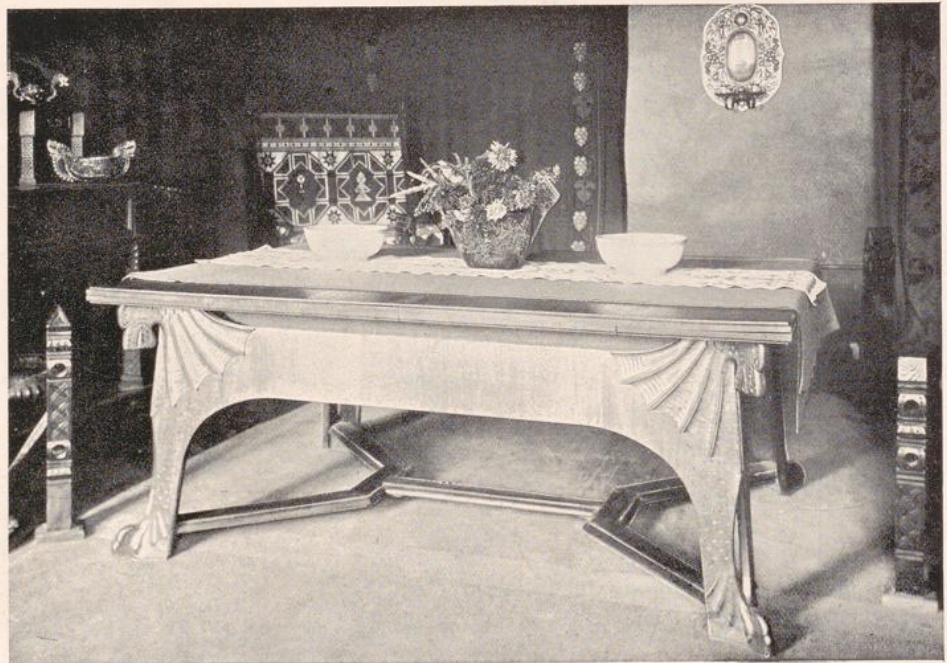
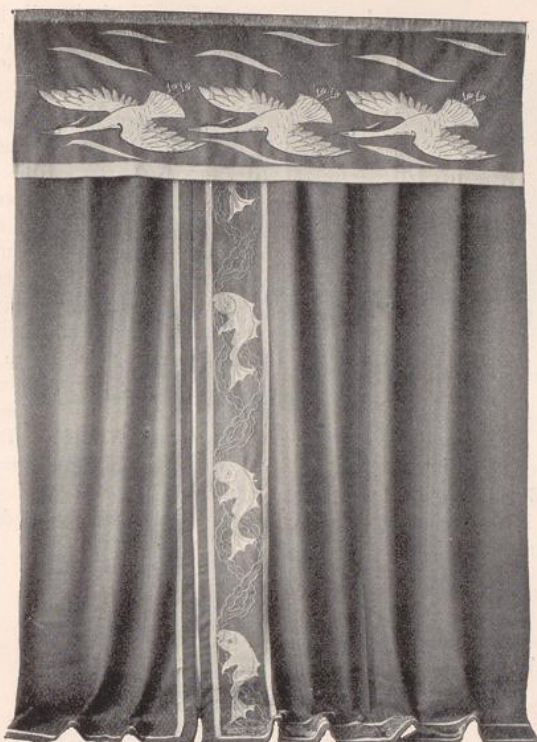


TABLE IN OAK
128

DESIGNED BY A WALLANDER

Studio-Talk



DOOR HANGING IN
CLOTH APPLIQUÉ WORK

DESIGNED BY A. WALLANDER

devoted his time to the naturalistic art of the day, but after his first exhibition of ceramic works the director of the largest ceramic manufactories of Sweden, Rörstrand, near Stockholm, made him their artistic adviser. After four years a wonderful development of the artistic work of this manufactory is evident.

Not satisfied with this single line of art industry, howsoever attached he was to it, Mr. Wallander soon began to make use of his ideas also for tapestry, and later on for furniture, adapting in many cases his favourite motives, the familiar northern birds and foliage, and flowers.

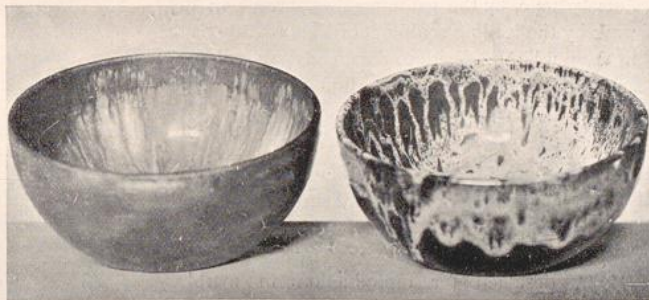
S. F.

HAMBURG.—For some months past the modern pottery-ware from the workshops of Hermann Mutz of Altona has been exciting no little sensation among amateurs and connoisseurs, on account of its coloured glazing, which surpasses anything of the kind hitherto produced in Germany. Meanwhile Herr Mutz, aided by his son, Herr Richard Mutz, has carried his experiments forward in various directions with the happiest results. His latest productions reveal great ingenuity of form, added to extreme richness of colouring. They are designed with full regard to their utilitarian purpose, and the various shades of colour are obtained by means of delicate glazing. Quite novel are the little clay vessels, which are intended to replace the old glass finger-bowls for the dinner-table. This is a distinct improvement, for the clay bowls with their bright polychrome hues both inside and out are very decorative, and, when filled with water, have a charming effect. We give reproductions of some of this new ware.

The special merit of these productions lies in this: they are the direct outcome of a genuine handicraft, and have been evolved as the result of long years of practice. They are admirably designed

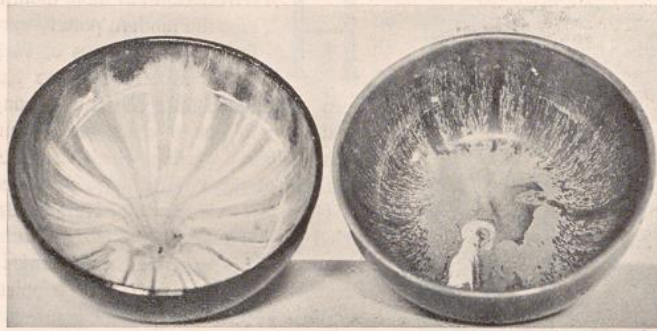
for the purpose for which they are intended, and their material has in no way been distorted from its legitimate use.

The directors of the Musée des Arts-Décoratifs



POTTERY-WARE FINGER-BOWLS

BY HERMANN AND
RICHARD MUTZ



FINGER-BOWLS

BY HERMANN AND RICHARD MUTZ

influence of the World. This is personified by the beautiful supple form of a woman, whose outward charm exemplifies Virgil's teaching in the "Purgatorio" concerning love, "Yet if the wax be good, it follows not the impression must." Vile and vampire-like, she clings with a tenacity which would drag Genius down to her own level, were it not for the supreme force that enables its possessor to free himself. The

in Paris have lately purchased specimens of the Mutz pottery, as being genuine examples of Hamburg applied art, and the authorities at the Hamburg Kunstgewerbe Museum have done the same.

interpretation of Mr. Richardson's idea must have presented great difficulties. These have been vanquished by a thorough anatomical knowledge

W. S.

MELBOURNE. — The First Annual Exhibition of the Yarra Sculptors' Society was opened on the 29th December, 1899. The Society is entering its second year, and promises to be a very hardy one. The chief object claimed by its members is to foster the love of sculpture and create a demand for it amongst the people of Melbourne, and with this view they have provided students with facilities for the study of modelling, &c., by the formation of classes for the study of sculpture in all its branches.

So far in Melbourne there has been a lack of interest in the plastic arts, and the founders of the Society hope, by the gathering together of all the work by the leading sculptors of Victoria, to create in the public the desire to decorate their buildings and ornament their recreation grounds with works by the various Australian sculptors.

Thirty-one of the 139 exhibits were sculpture, and foremost among them in executive power and in the interest of its psychological aspect was Mr. C. Douglas Richardson's *Genius and the World*, designed for reproduction in marble. Genius is represented by a young man in the first strength of youth and high aspirations who, seeing his goal, strives to free himself from the enslaving



POTTERY-WARE

BY HERMANN AND RICHARD MUTZ

Studio-Talk



CENTRE FIGURE OF GROUP
"ART AND LITERATURE"

BY W. SCURRY

of the human form, long and earnest study, and by that strong embodiment of his conception in the artist's mind, which is the mysterious and life-giving element in all works of art. Mr. Douglas Richardson also showed a good portrait of Sir Thomas Elder. There was a fine suggestion of force in his figure of a man called *Sketch for a statue*, "*Australia unsheathing the Sword*," while his *Basking*, a small bronze figure of a boy basking in the sun, lying on his back, with his arms clasped above his head, is admirable in the realism and delicacy of its modelling and the accuracy of the anatomy. Mr. Richardson's bas-relief, *A Pastoral*, the figure of a graceful shepherd resting on a branch of a tree and playing on a pipe, with his sheep at his feet and wandering over the hillside, was delightful in its poetic treatment; he also showed two other reliefs, the original sketch designed for the pediment of the "Age" Office, a group of three figures

representing *Literature*, and a design for the *King's Musketeer*.

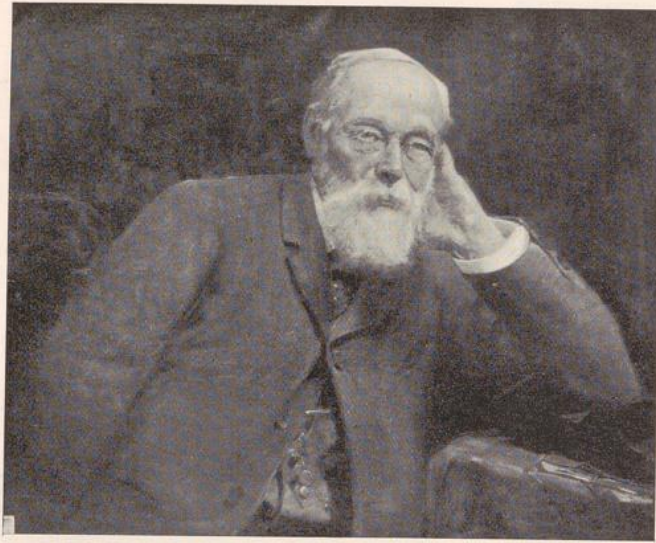
Mr. C. Web-Gilbert exhibited two heads in marble, a good portrait of *Macpherson Robertson, Esq.*, together with the portrait of *A Lady*, and a clever and characteristic head in terra-cotta, called a *Type of an Australian Girl*, a very fair type, too, with a bright and self-confident expression, and a glance suggesting quick, but rather superficial power of observation. The *Bacchanalian Head*, by the same artist, is also a clever and expressive study.

John Bull, Junr., was the head of a boy, a clever study, modelled with good observation and evident



"GENIUS AND THE WORLD"

BY C. DOUGLAS RICHARDSON



A MAN IN GREY

BY F. BROWNELL, R.C.A.

sympathy for her subject, by Miss F. E. Ward. The youthfulness of the model, and something direct, and even pugnacious, in the expression, have been happily caught, and give a living charm to the work. *Cenone*, by the same artist, was a clever and graceful work.

The Book of Fate, the statue of a girl, bending over a book on her knee, turning over the leaves with irresponsible hands, by Miss Margaret Baskerville, was a graceful study. The face and head were intellectual, the expression full of thought, and the whole conception gave evidence of careful and sincere study. Miss Baskerville also showed a bas-relief, *The Mermaid's Song*.

Mr. C. Wardrop was represented by a very good portrait bust of the *Rev. A. C. Wade*. Mr. W. Scurry was represented by the centre figure of a group, *Art and Literature*, designed for the front of the Bendigo Art Gallery, while works of merit were contributed by other members of the Society.

Some especially good wood carving was exhibited by Mr. Louis J. Godfrey, and

it proved what can be accomplished by one who is master of his tools and the possessor of a wonderful amount of patience. Another good example of carving was the work of Mr. H. F. Dunne, two panels carved in walnut for a cabinet. M. B.

CANADA. — Canada's present interest in affairs in South Africa somewhat eclipsed the interest in the Twenty-first Annual Exhibition of the Royal Canadian Academy, held this year at Ottawa, and the attendance was small. Of the sixty-six Academicians and Associates

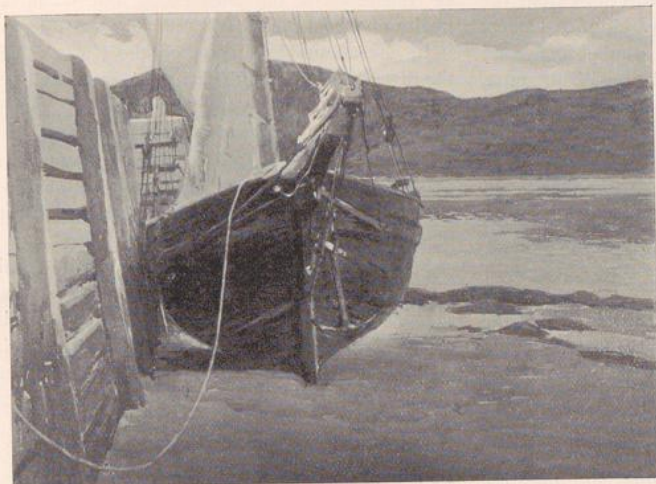
only thirty-two were represented, the total contributions being a little over half those of last year. There was little evidence that any very special effort had been put forth by the artists themselves to make the display in any way remarkable. One may, however, make favourable mention of the



THE SINGING LESSON

BY F. E. CHALLENGER

Studio-Talk



"THE BLACK SCHOONER"

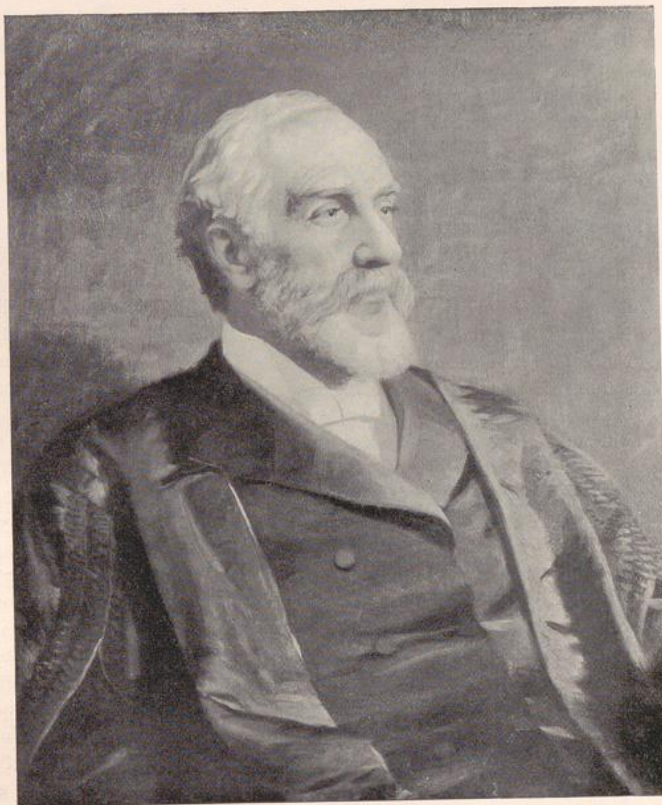
FROM A WATER-COLOUR BY W. BRYMNER

following works: A full-length portrait of *Chief Justice Teck*, by the President, Robert Harris; a portrait, also full-length, of *Sir George Kirkpatrick, K.C.M.G.*, by A. Dickson Patterson, R.C.A.; a faithful likeness of *H. Rand, D.C.L.*, by J. W. L. Forster, A.R.C.A.; *A Man in Grey*, by F. Brownell, R.C.A.; E. Wylie Grier's full-length portrait of *E. F. B. Johnston, Q.C.*, with its truthful rendering of character; and several excellent portrait busts by E. Dyonnet, A.R.C.A. All these deserve a hearty word of commendation.

A decorative panel by G. A. Reid, R.C.A., showed a nude figure, low in tone, standing on the edge of a stream and playing a flute. A tall tree served as a support to the figure and gave strength to the composition. Masses of brilliant clouds in the distance, and rich tones of

purples, blues and greens in the background, are reflected in the water. C. E. Moss's old men, in which he excels, were carefully modelled with minute attention to details in the furrows and seams of the weather-beaten faces. *An Auld Licht* and *The Fisherman* were realistic impressions of old age.

The figure-subjects by Miss Muntz were conspicuous features of the Exhibition. In *Eventide*, two typical Dutch figures are represented on a canal path. No importance is attached to the background,



PORTRAIT OF T. H. RAND, ESQ.

BY J. W. L. FORSTER

beyond indicating the varied reflections from the opposite bank. A landscape by Maurice Cullen, A.R.C.A., bathed in the thin sunlight of early autumn, and an *Early Moonrise* by W. Brymner, R.C.A., were other pleasing contributions. The landscapes of Homer Watson, R.C.A., mostly woodland scenes, were distinctively Canadian in theme; *The Black Schooner*, by W. Brymner, R.C.A., was a beautiful bit of colour; and F. S. Challener's *Singing Lesson* contained much good painting.

J. G.

TOKIO.—The Spring Exhibition of the Nippon Bijutsuin, the Japan Institute of Fine Arts, has had a fair measure of success. Among the pictures there are two by Mr. G. F. Curtis, an American, presumably a pupil of M. Beisen Kubota. They are entitled *Spring Sea* and *Winter Morning*, and they are attractive for two reasons: partly because the artist is a foreigner, and partly because he works admirably for a foreigner. There are also some good pictures by Messrs. Gyokudo Kawai, Taikwan Yokoyama, Shunso Hishida, Kogyo Terasaki, Toshikata Midzuno, Tomone Kobori, Gekko Ogata, and Kwanzan Shimomura, all of whom take their subjects from Japanese ballads, and try to express concretely the meaning implied in each song.

The Hakubakwai—a society of Japanese artists who paint in European methods—recently held its annual exhibition at Uyeno, and much interest was excited by Mr. Shinya Watanabe's *Fisherman's Wife*, and by other paintings of a realistic tendency. Mention must also be made of Shukei Naganuma's bronze statue of Prince Tadamasa Mori, former lord of Nagato. It is a life-sized statue, and it represents the great man on horseback, dressed in his *jinbaori* (a military cloak without sleeves) and his *jingasa* (or military hat).

I. S.

REVIEWS.

The History of Gothic Art in England. By E. S. PRIOR, M.A. (London: Bell & Sons.) Price £1 11s. 6d.—This history of Gothic art is a most valuable addition to Architectural literature. Mr. Prior undertakes to prove that our English art was a monastic development of our own traditions, whereas the French style was secular. While acknowledging many important interchanges of ideas, as at Canterbury and Rouen, Laon and Westminster, he sums up by saying:—

“The two countries were as sisters, succeeding

as coheiresses of the same estate, but taking no wealth one from the other.”

In the admirable chapter on the Church Plan the divergence of the English and French Gothic is clearly illustrated by comparison of the typical plans of old St. Paul's and Notre Dame.

Mr. Prior's view of the vexed question of the origin of the pointed arch is, that it was English and based on a structural expediency arising from the transitional style.

Mr. Prior accepts the usual divisions of Gothic architecture and further defines the 13th Century as “sculptural,” the 14th as “romantically decorative,” the 15th as “vigorously architectural,” and his arguments and illustrations bear out these definitions. He points out that the development and over-lapping of these styles was due to religious causes and local conditions. For instance, while the Benedictines were still building their romanesque nave at Peterborough, St. Hugh began his great work at Lincoln, and before the “decorated” Choir of Selby was finished, the Gloucester mason had, in 1337, achieved the purest Perpendicular.

The summit of Gothic Art was reached in the Angel Choir at Lincoln, a town so situated as to be geographically the meeting point of all the local styles of our English work, which Mr. Prior takes immense pains to define.

The various reasons given for the decline of Gothic Art are of unusual interest—the decay of monastic influence, the rise of individualism with the increased prosperity of the country, and, finally, in 1348, the Black Death—all tending to lower the high standard reached in 1300.

It is impossible in the short space at our disposal to follow Mr. Prior through his varied, if somewhat complex, arguments on the growth of the English styles. His book is not easily read or digested, and requires a familiarity with our architecture which is too often wanting. But the numerous drawings by Mr. Horsley will help the reader in his task; many of these are excellent, but some have evidently suffered in reproduction. It is difficult to imagine that the drawings of the screen at Christ Church, Hants, or the door-way of the Chapter House at Wells are by the same hand as the view of the Chapter House at York.

It seems a pity that Mr. Prior stops short at the year 1400; there is much work after that date, which would not only make an interesting volume, but would bring the History of Architecture up to Mr. Blomfield's volumes on the Renaissance.

Taken as a whole, the book is a fine and scholarly performance, and it is to be hoped