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"THE STUDIO"
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THE STUDIO.

EDITED AND PUBLISHED BY CHARLES HOLME.

Contents, February 15, 1909.

SUPPLEMENTS:—A REPRODUCTION IN COLOURS OF AN OIL PAINTING BY CHARLES SHANNON, ENTITLED "THE MERMAID"; REPRODUCTIONS OF TWO LITHOGRAPHS BY CHARLES SHANNON, ENTITLED RESPECTIVELY "THE MODELLER" AND "THE CUP OF TEA"; A REPRODUCTION IN COLOURS OF AN OIL PAINTING BY ALGERNON TALMAQE, ENTITLED "ST. MARY-LE-STRAUD"; A REPRODUCTION IN COLOURS OF A TINTED DRAWING BY A. HENRY FULLWOOD, ENTITLED "THE TOWN HALL, PETERBOROUGH"; A CHROMO XYLOGRAPH AFTER A PRINT BY UTAMARO, ENTITLED "MAKING UP FOR THE STAGE"; A COLOURED REPRODUCTION OF A DRAWING IN COLOURED CHALKS BY MARY WILLIAMS.

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"THE MERMAID." FROM THE OIL
PAINTING BY CHARLES SHANNON.

(In the possession of Mrs. Scott.)

THE STUDIO

CHARLES H. SHANNON,
ARTIST AND CONNOISSEUR.
BY C. LEWIS HIND.

ROAMING through rooms of ultra-modern pictures at Berlin, I paused before an eight-foot canvas called *The Painter at Work*. The scene depicted was mid-winter, snow covered the ground, icicles hung from the trees, you could feel the bitter wind, and in the foreground of the forlorn waste stood the painter, grim, determined, fur-clad, pinched with cold, his canvas held taut by small cables, at work. I make no criticism of his method. If it suits him to paint direct from inclement nature, it is the right way for him. The result is all that concerns the critic, who must forget his own predilections, and consider only the intention and performance of the painter, whether the end be a snow-and-ice piece by a hardy German, a vivid Venetian actuality by Mr. Sargent, or some idyll of form and colour by Mr. Charles Shannon, noted, remembered, and after long reflection worked out in the tranquillity of his studio.

Indeed, the time-honoured and time-weary phrase, emotion remembered in tranquillity, might be applied to Mr. Shannon's art. Repose is its note. Reflection envelops it like an atmosphere. When he paints his own portrait you feel that you have passed into some still, unharassed corner of the world, as in the picture illustrated on this page, showing the artist seated in his studio beneath the protecting majesty of a Greek torso. The painter

is as calm as the torso. He is working, but not in the way that the hardy German works; his æsthetic consciousness is active, stirred by the lithographs, drawings, photographs, or whatever they may be, that he has taken from the portfolio and scattered for his delight. The most prominent among them is one of his own lithographs. There is no vanity in that. When a man's entire life is devoted to his art, and to the collection of rare and beautiful things that feast the eye and feed the brain, his own particular productions become almost impersonal, a step in the edifice of art, which began so long ago and of which the end is endless.

In writing about a painter it is arguable whether it is better to know him personally, or only through



PORTRAIT OF THE ARTIST

BY CHARLES SHANNON



"AN IDYLL"

BY CHARLES SHANNON

his works. Either way there is loss and gain. I know Mr. Shannon personally, and knowing him it is almost impossible to dissociate the artist from the connoisseur and collector. There are all kinds of collectors; he is a collector of rare taste and discernment, competent to choose the best—from a Tanagra figure to the last fancy of Mr. Wells, from a Piero di Cosimo to a Daumier. In each of the rooms that surround the studios, and on the walls of the studios, are spoils of the climes. I see, as I write, the Watteau drawings in the dining-room, the case of Greek figurines in the drawing-room, the Japanese prints in the hall—ah! that hall. I linger there when I enter the flat, I linger there when midnight has struck, and I should be departing: and there is always an addition to the collection. Sometimes during the evening when we sit in playful or fierce converse—always on art—this question is addressed—"Any new extravagance?" and for answer there is always a dip into a recess, and the bringing to light of a new treasure. On the last occasion it was a Rubens drawing—a head, full of character, delicate yet incisive. How was it obtained? That would be

betraying a secret. Not in the ordinary way, you may be sure, not picked from the priced exhibits in a picture gallery. That is not the way of your true collector; his way is to ransack portfolios, to turn the sheets feverishly, to peep and peer, and, perhaps, at last swiftly to withdraw the rarity from the rest.

Here I must pause, for on this subject of collecting which fills Mr. Shannon's leisure hours with excitement, joy, and sometimes with despair, the name of his companion in art and connoisseurship, Mr. Charles Ricketts, claims immediate attention. The two are inseparable; they live together; they collect together; they work in adjoining studios, and in any account of the life, aims, and appreciations of Mr. Shannon, the name of Mr. Ricketts runs to the tongue as dutifully as that of Sullivan to Gilbert, or Fletcher to Beaumont. As the versatility of Mr. Ricketts is to form the subject of a future paper in this magazine, I may, for the present, not without difficulty, attempt to avoid his name.

But let me first indulge in an impression of these inseparables seen years ago, long before I knew



"THE SAPPHIRE BAY"
BY CHARLES SHANNON

Charles Shannon

them. A sale of Japanese prints had been announced, and I Autolycus-like, strolled into the auction-room soon after the dispersal had begun. The prints, a frowzy-looking lot, were tied up in bundles of twenty-five. I bought three of the bundles for a ridiculous price, and was wondering how I should convey the awkward purchase home, when suddenly I was vouchsafed an object-lesson in the method of the true collector. Already I had observed two young men who looked like amateurs in the auction-world. One seemed feverishly active, mentally not physically—he, I learned later, was Charles Ricketts; the other appeared to garb his interest under a look of sweet indifference—he was Charles Shannon. Plainly they knew precisely what they wanted and what they were waiting for; they did not buy the bundles as I had done, as if the prints were apples and one pound weight was as good as another. No, they waited for one particular bundle which, presumably, they had examined beforehand. When it was dumped upon the table, the sweet indifference of Charles Shannon vanished, and Charles Ricketts ineffectually tried to conceal his feverish eagerness.

He bid quickly, short, sharp bids, while his companion looked on with anxiously benignant approval. The hammer fell. The feverish Charles seized the bundle and cut the string. His long, quick fingers flitted through the items, picked out one print, and instantaneously the benignant Charles indicated another. The remaining prints were tossed aside, left on the table, the rejected of the collectors, and the twain departed hastily with their two treasures. I conveyed my three bundles home in a cab, made my choice, and gave the remnant to a Philistine for a wedding present. Which was the better way?

The Shannon-Ricketts companionship began as far back as 1884 in a wood-engraving school at Lambeth. In those in-

auspicious surroundings the two artists met, each purposing to earn a living by wood-engraving. As process work has now almost entirely supplanted it, the companions would have been to-day among the unemployed had they not possessed reserves of talent beyond the equipment necessary for the honourable but unremunerative craft of wood-engraving. Indeed, Mr. Shannon had already become a painter. While still an art-student he exhibited at the Grosvenor Gallery; and he was also a member of the original Pastel Society. But the labour in the wood-engraving class was not thrown away—far from it. "Once," sang a poet, "once, from the ashes of my heart arose a blossom." "Five times," might the companions say or sing, "five times from the lethargic routine of that wood-engraving class arose our *Dial*," known to the elect as "an occasional publication edited by C. S. Ricketts and C. H. Shannon to counteract the ill-effects of compulsory book illustration." The first number was published in 1889, the second three years later in a different size and binding. Three more numbers were issued in successive years, and then the hands of *The Dial*



"THE SCULPTOR (MRS. SCOTT)"

BY CHARLES SHANNON



7
"TIBULLUS IN THE HOUSE OF
DELIA." BY CHARLES SHANNON



"THE SLEEPING NYMPH"
BY CHARLES SHANNON



"HERMES AND THE INFANT BACCHUS"
BY CHARLES SHANNON



"THE LADY WITH A CYCLAMEN (HON. MRS. C. DOWDALL)"

BY CHARLES SHANNON

ceased to revolve. It was a brave attempt, a forlorn hope of art against the citadel of commercialism, but although I fear it did not make its editors rich beyond the dreams of avarice, the five numbers gave Mr. Ricketts the opportunity to present his wood-cuts and Mr. Shannon his lithographs to the world. To turn in this year of grace from a perusal of a morning paper to an editorial article in No. 2 of *The Dial*, as I have just done, is to—well, it is to be reminded what a strange and happy land is England where such contrasts in prose are possible. The wise buy these occasional and brief-life publications. The investment is sound. Before me, as I write, stretches a wall adorned with Mr. Shannon's lithographs, severed from *The Dial*, framed, preserved, increasing in value every year.

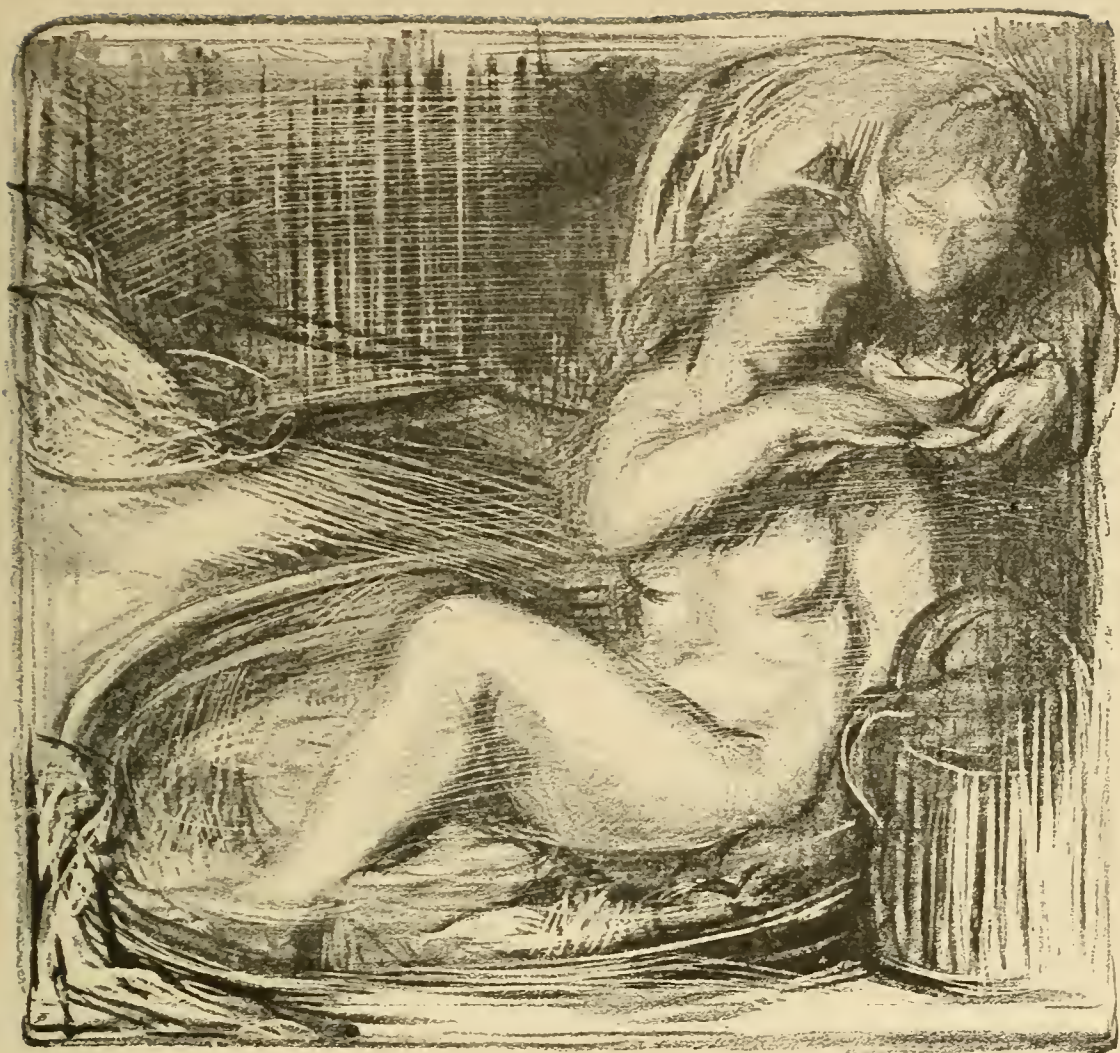
So engrossed did Mr. Shannon become in lithography that for some years he ceased to exhibit as

a painter. He and Mr. Ricketts worked all through 1891 on the woodcuts for an edition of "Daphnis and Chloe," and through 1892 on the woodcuts for Marlowe's "Hero and Leander." In 1897 he again began exhibiting as a painter, and was awarded a gold medal at Munich. Since then he has exhibited constantly.

Nobody would call Mr. Shannon a popular painter. He never produces a problem-bridge or a death-sentence picture. Even if he were a Royal Academician it would never be necessary to place the protecting rail before one of his pictures. He paints for himself; he suggests no literary controversy; there is no suggestion of sensation in any of his works; no hint of a desire to compel vagrant attention; but there is in them always a striving for reasoned beauty and rhythm. He is a dreamer in a study, never an orator on the hustings. Decorative expression marks the patterns



"THE MODELLER." FROM AN ORIGINAL
LITHOGRAPH BY CHARLES SHANNON.



Charles Shannon



"THE CUP OF TEA." FROM AN ORIGINAL
LITHOGRAPH BY CHARLES SHANNON.

Charles Shannon

of his dreams whether the design be suggested by the classic or by the modern world. Constable once said, "When I am before nature, I try to forget that I have ever seen a picture." I do not suppose that Mr. Shannon ever forgets that he has seen a picture. The sumptuousness and magnificence of art, such art with which he is in especial sympathy, say that of Giorgione and Titian, and in latter days of Puvis de Chavannes, is always present to his æsthetic consciousness, which works in the subdued regions of the Quietists.

Some painters are all craftsmen, Mr. Shannon is half-craftsman and half-connoisseur. In his pictures I see the virtuoso as well as the artist; the Venetian maker of rich and suave decorations as well as the modern painter; the designer of patterns with man and woman as a pictorial background, Puvis de Chavannes-like rather than Bastien-Lepage-like. In his pictures I see that striving after the expression of something more than mere craftsmanship,

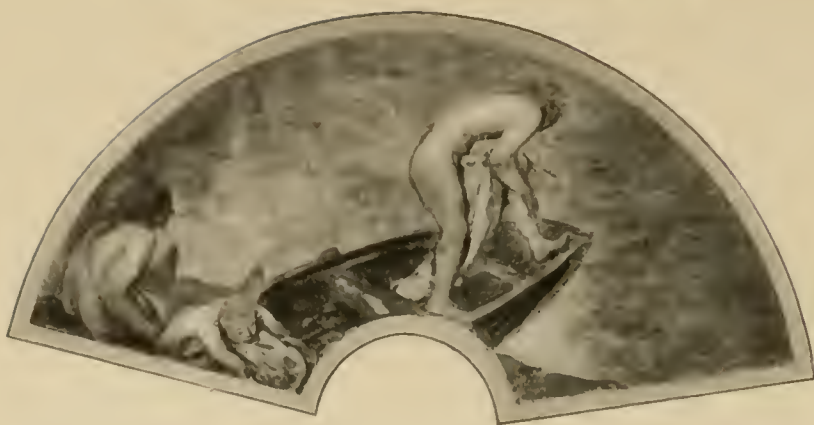
which was explained in one of the rare editorial articles in *The Dial*.

"We make no claim to originality, not feeling wiser than did Solomon who doubtless wrote the Song of Songs; for all art is but the combination of known quantities, the interplay of a few senses only; that some spirit seems to transfuse these, is due to a cunning use of a sixth sense—the sense of possible relation commonly called Soul, probably a second sense of touch more subtle than the first—and this sense is more common to the craftsman used to self-control than habit would allow."

In all Mr. Shannon's works there are signs of that spirit of transfusion, that something which is neither sight nor touch, urging him, from the inception to the last lingering touches on a picture, to call to his aid beauty—æsthetic, spiritual, sensuous as the case may be—but always beauty. So insistent is this call that sometimes drawing gives way to arrangement. Realism vanishes before it. Such "actual" subjects as women and children of to-day



MR. CHARLES SHANNON'S STUDIO AT KENSINGTON



PAINTED FAN

BY CHARLES SHANNON

bathing or playing on the sea-shore, one of his favourite themes in painting and lithography, although founded upon observation, are as subject to his prepossessions of rhythmic beauty, and to that "sixth sense" he cultivates so quietly and persistently, as any of the ancient-world themes he re-creates.

I hope my meaning may be made clear by an examination of the pictures that illustrate this article. Study the sea-pieces. This is the sea, not the live sea of Henry Moore, nor the sullen sea of Matisse, moaning with menacing movement between two storms. The Shannon seas have been brooded upon with the inner eye until the pattern of waves and the crests of foam have become "documents" (see *The Dial*, No. 2, p. 25). Documentary, too, are the figures in *The Sapphire Bay*, where water and nudes are controlled to unite in a rhythmic design. His pictures must always be rhythmic. Even when pathos intrudes into them, the curious and catching pathos that in the ancient world was associated with the idea of half-realised humanity—mermaids, centaurs, hermaphrodites—even then, as in the haunting picture called *The Mermaid*, we feel that the emotional tragedy could never have happened unless the loves of these two, the eager and the awe-struck, had agonised in a decorative setting.

Like Watteau, Mr. Shannon paints woman, not any particular woman, except in his portraits where his feeling is towards a certain type, a most difficult type to paint, but in which he has achieved many successes, a type whose pallor is made dramatic by the alternating manifestations of emotion and mind. In his subject pictures the individual is usually merged in the type. The quiescent Delia in *Tibullus in the House of Delia* is not so much an individual as the central incident of a pageant that

belongs to myth or history, but hardly to life. Do we desire incessantly to be reminded of life? Assuredly not. Connoisseurs in the unreal real realms of the pictorial imagination must be very material or hard to please who do not find instant pleasure in the two circular pictures from Mr. Shannon's brush called *Hermes and the Infant Bac-*

chus and *The Sleeping Nymph*. Each is a reasoned and intimate expression of the painter's temperament and talent. They are the pictures of a dreamer who weaves his dream from the stuff of life, but it must always be resolved, composed, and coloured in the imagination.

I do not propose to deal here with Mr. Shannon's lithographs, as they have already been discussed in this magazine with sympathy and discernment by Mr. Martin Wood (see *THE STUDIO*, October, 1904). Some of them repeat, with variations, the subjects of the pictures, as *The Cup of Tea*, illustrated in these pages, an austere intimacy, the arrested moment which it pleases him often to portray. If one is allowed to have preferences I would cite the intensity of *The Modeller*, the mystical charm of *The Shepherd* tending his lambs at dawn in a nimbus of light out-shining from the rays of his lantern, and the romance that his aptly-named *Romantic Landscape* evokes.

There are many mansions in the house of art and it is no small thing to say of Mr. Shannon that he has kept his reserved and select. What he is, he is, pursuing his own ideals, watchful of the present but loving the older world. To sustain its tradition of beauty, to add to the store: that is his aim. In that environment he lives and works, aloof from the world in his sky studio, but of it in the rare records of the past that surround him.

The windows of the spacious studio are thrown open; the murmur ascends from the creeping traffic; the buildings rise and are nothing in the vastness. There without is the world, near yet so remote, all of it—unselected. Within are his selections, his choices. As he paints he forgets them; but their beauty colours the imagination of this child of art process, as he resolves his dreams and fashions them into pictures. *Vivre sans rêve, qu'est-ce ?*

The Etchings of Lester G. Hornby

SOME ETCHINGS BY LESTER G. HORNBY.

THE six etchings reproduced on this and the following pages are the work of a young American artist whose achievements with the pen and pencil have been illustrated in these pages on more than one occasion during the past three years. It is just over three years since Mr. Lester Hornby left the school in Boston, Mass., where he received his preliminary training, and, following a custom observed by so many American artists, made his way to Europe to gain further experience and inspiration in the world's chief art centres. After a tour in Britain and on the Continent, which he turned to the best advantage, he took up his quarters in Paris. It was in Paris, whose odd nooks and corners and old buildings have inspired a whole school of etchers with Méryon at their head, that Mr. Hornby's first essays in etching were accomplished, and what success has attended his efforts will be seen in the examples now illustrated on

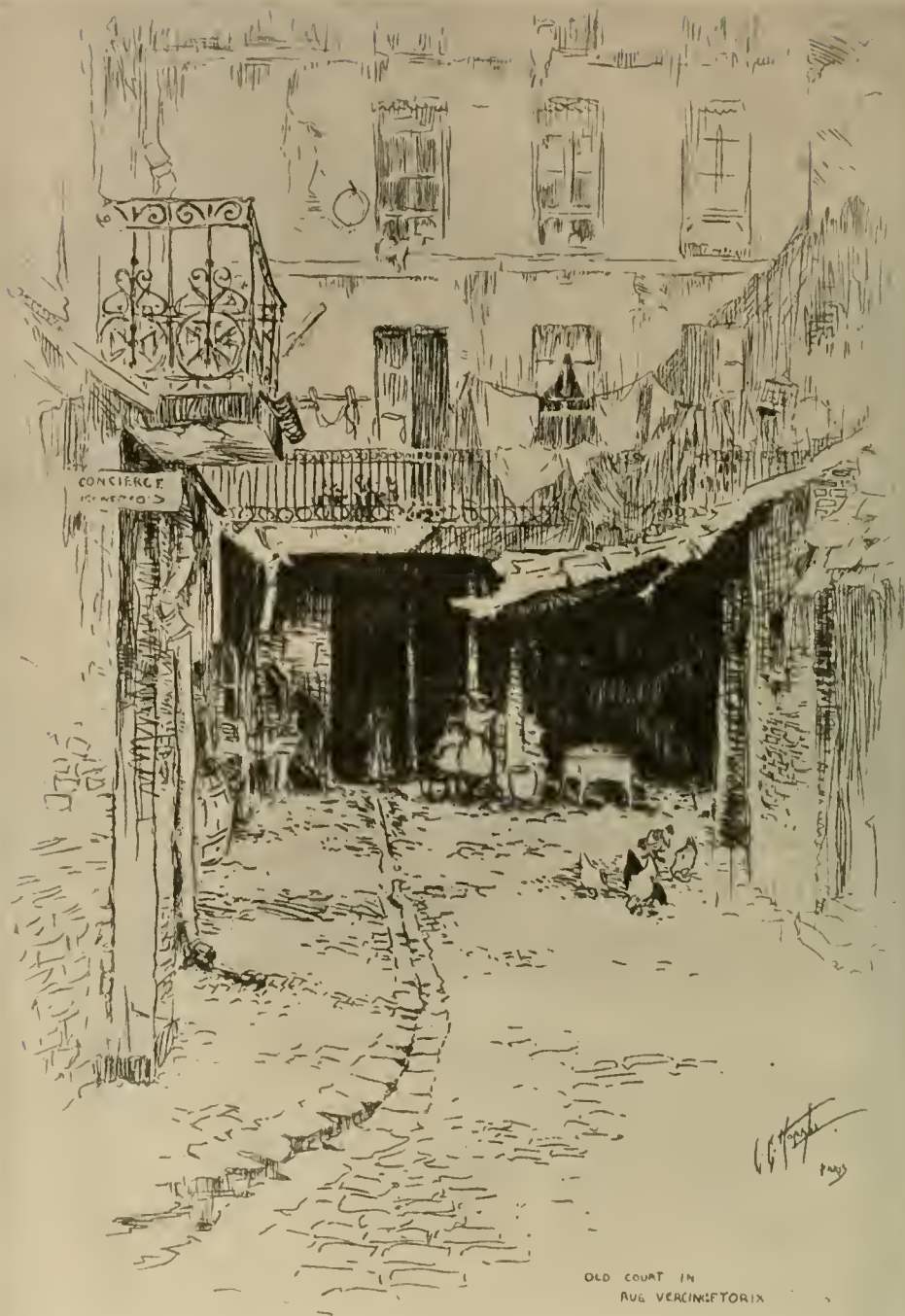
these pages. The technique of etching seems to have presented little difficulty to him, for within a very brief period he had so far familiarized himself with its intricacies as to be able to produce a series of plates which the Société des Artistes Français found sufficiently meritorious to include in their annual Salon. In the same year (1907) the Salon d'Automne paid the same compliment to his skill, and last year the old Salon again saw another budget of proofs from his hand. In Germany, too, his etchings met with appreciation when shown at Dresden last year.

Mr. Hornby executes his etchings direct from nature; at least, those which represent scenes in Paris and other French towns have been done in this way, the artist often finding himself surrounded by little groups of curious onlookers, whose curiosity, however, did not seem to be gratified by the sight of a black plate with scarcely visible lines. He prefers to use the needle only, eschewing the dry-point and aquatinting, and his plates are but little larger than the full-page reproductions now given.



"CANAL ST. MARTIN, PARIS"

BY LESTER G. HORNBY



FROM AN ETCHING
BY LESTER G. HORNBY



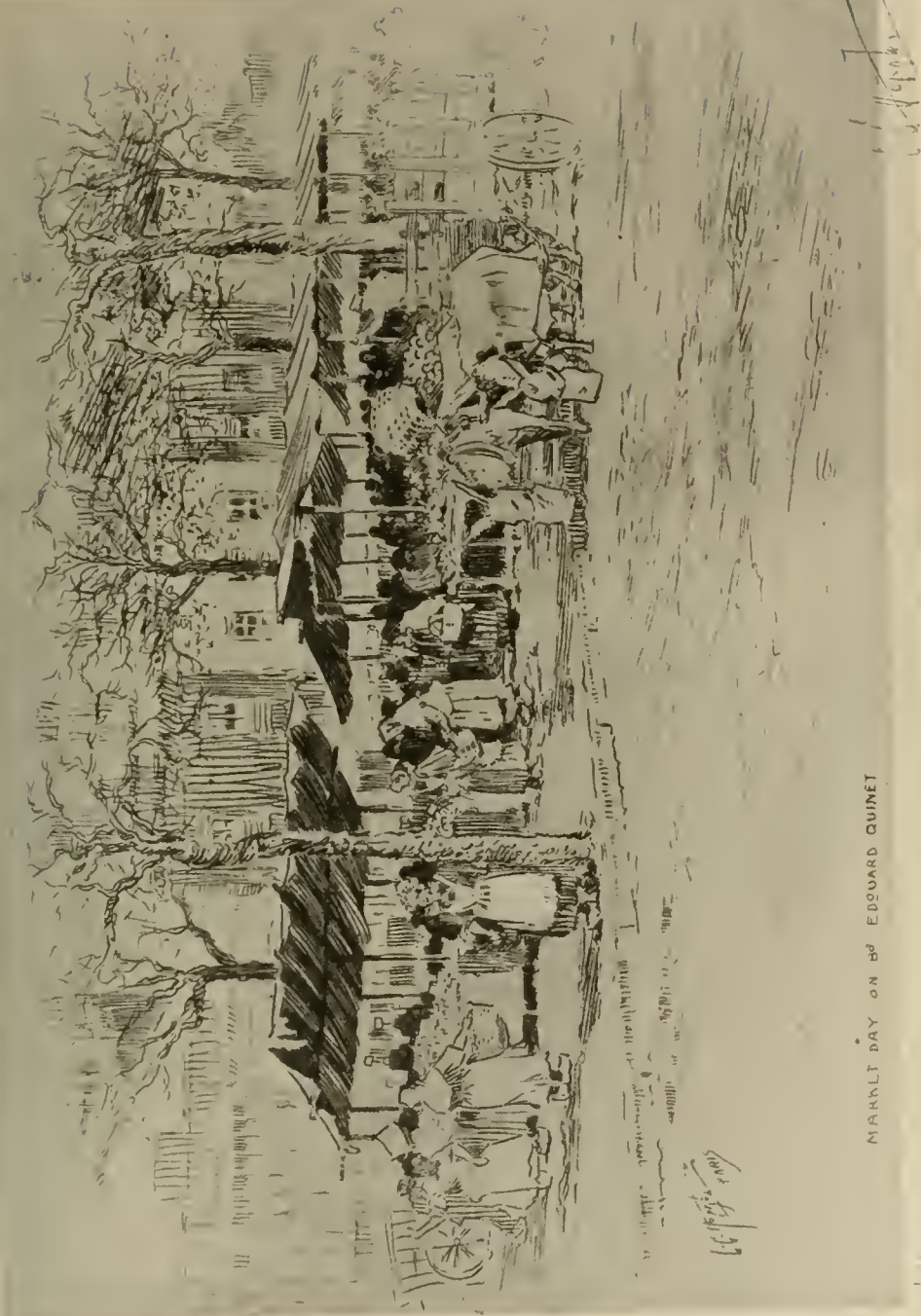
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Mrs. du Sobert, Evening

FROM AN ETCHING
BY LESTER G. HORNBY



FROM AN ETCHING
BY LESTER G. HORNBY



MARKET DAY ON BO EDUARD QUINET

FROM AN ETCHING
BY LESTER G. HORNBY



FROM AN ETCHING
BY LESTER G. HORNBY

Mr. Algernon Talmage's London Pictures

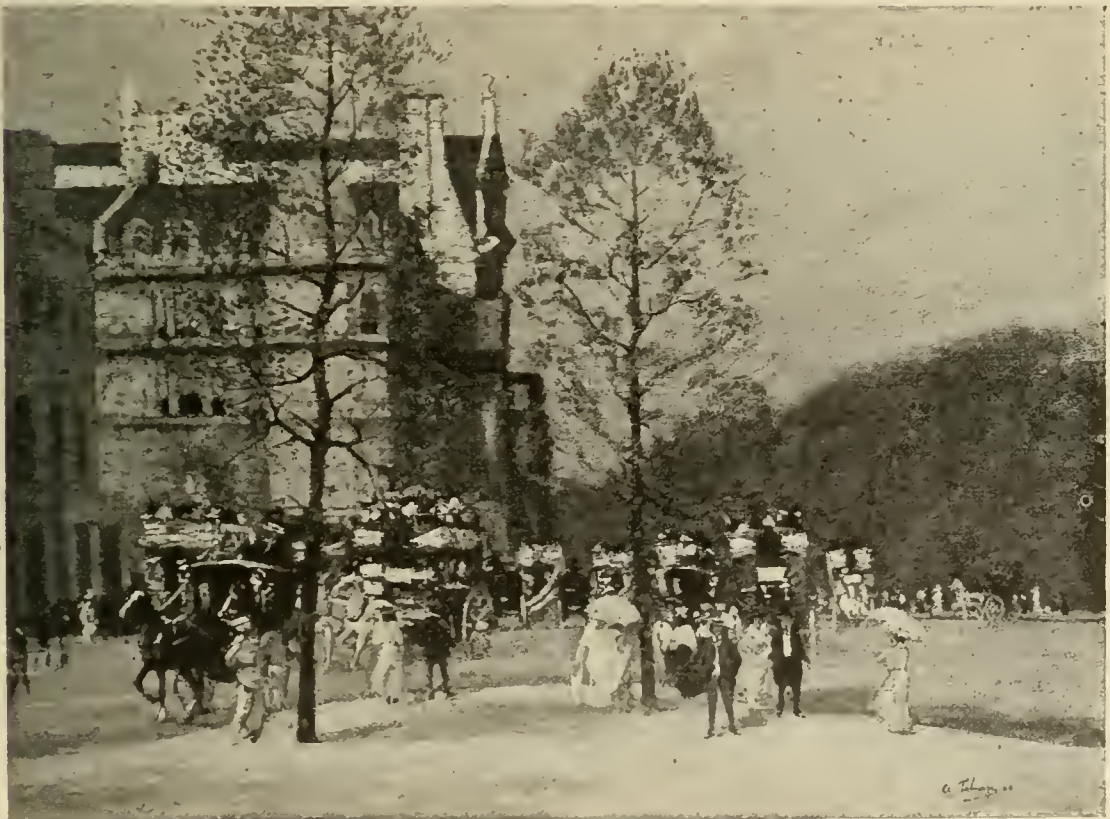
MR. ALGERNON TALMAGE'S
LONDON PICTURES. BY
A. G. FOLLIOTT STOKES.

ART, as all who have wooed her know, is an exacting mistress. She requires the best that a man has to give. Nothing but a single-hearted devotion throughout life's best years will win and retain her approval. More than mere ability is required to do this. There must be a touch of genius somewhere, or craft will never blossom into Art. In other words, the facsimile-monger will never become the creator. He must be content to remain a skilled craftsman. He has learned a medium of expression—no easy task in itself—but he has nothing to say, no message to impart. This is the final test. It is the soul that counts in painting as in all the Arts. No mere cunning of hand and eye—necessary as these are—will ever win a niche in the temple of Fame. This can only be accomplished by the higher qualities of imagination, an unerring recognition of beauty, an ability to choose and refuse the essential and non-essential, commonly called good taste, together with

the faculty of realising a psychological value in all Nature's handiwork. Kingsley voiced this last-named gift when he sang,

"I cannot tell what ye say, grey rocks,
I cannot tell what ye say,
But I know that in you a spirit doth dwell
And a word in you this day."

Judged by even this high standard the works of Mr. Algernon Talmage, some of which are reproduced on these pages, will not I think be found wanting. He has the temperament of the true artist, together with the technical accomplishment of the trained craftsman. It is not the outward mask only, but the soul of London that he has tried to capture—the spirit that dwells in the stones of her monuments and temples, her bridges, and even her railway stations, together with her moods, her colour, and the teeming, thronging life of her streets. Every city has a soul. Every European capital is an epitome of the character of the people who built it and who dwell within its walls. The soul of London is the most complex and compelling of them all. It is perpetually revealing unexpected contrasts and beauties. Here is to be



"THE GLITTERING STREAM"

BY ALGERNON TALMAGE

Mr. Algernon Talmage's London Pictures

found by those who have eyes to see the pathos of St. Petersburg, the gaiety of Paris, the solid splendour of Berlin, the graceful aloofness of Vienna, and even the radiant raggedness of Naples in the soft rays of the electric light. Is any city more beautiful than London at night, when the wet streets and pavements are reflecting a thousand rainbow hues? or on a fine Spring morning, when the parks are in their fresh green robes, and great cumulus clouds rise like guardian angels above its domes and towers? Both these moods are favourite ones with our artist.

It was about eighteen months ago that Mr. Talmage first came to London to work. He had been painting a picture in Picardy of an avenue near the sleepy Somme that was on the line in the Academy during the following Spring. On his way to the west of England he stayed for a few days near Trafalgar Square. The appeal of his country's capital was irresistible. He left Cornwall and came to London. The few pictures here reproduced represent but a small portion of the result of these eighteen months' continual labour. This can be seen at the Goupil Gallery, where Mr. Talmage is having a "one man's show." The exhibition is well called "London from dawn to midnight," for almost every hour of the twenty-four has been

rendered. The colour schemes are very varied. Mr. Talmage feels that a transcript, however faithful, in which everything is not made to contribute to a definite colour scheme, is apt to lack distinction.

It was a big undertaking, this sudden tackling of the turmoil of the Metropolis after the quiet beauty and comparatively unchanging features of the country. Especially, as from the first he avoided those quiet corners and deserted streets which can be interpreted in almost the same spirit and by much the same methods as a pastoral landscape, in which direction he had already achieved considerable success. It was the great soul of London, as I have already indicated, that he wanted to capture—the teeming life of her streets with all its confused colour and movement, the dignity of her buildings, the subtle effects of her atmosphere, the silent glory of her dawns, the vivid beauty of her nights. Fleeting moments every one of them, punctuated by some happy combination of effect and incident. A ray of sunshine, the opening of a theatre's doors, the smoky turmoil of a great terminus, or the dignified façade of some ancient fane touched to glory by a regnant moon, or a beam from a setting sun. And always there is the kaleidoscopic pageant of form and colour, the ceaseless traffic of the street. Motor omnibuses,



"THE HERO'S GUARDS"

(Copyright of the Fine Arts Publishing Co., Ltd.)

BY ALGERNON TALMAGE



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Publishing Co., Ltd.)*

"THE GAIETY." BY
ALGERNON TALMAGE

Mr. Algernon Talmage's London Pictures

hansom cabs, brewers' drays, gilded coaches, costers' barrows, and the dark funereal hearse pass in endless succession through the broad thoroughfares, while youth and age, vice and virtue jostle each other on the pavements. The drama of life in a nutshell, but how difficult to capture! That Mr. Talmage has succeeded in doing so, those who see the accompanying illustrations, or go to the Goupil Gallery, will, I think, admit. These truthful and beautiful presentments of London's teeming life will have, in addition to their artistic merit, a rare value in the future when Time's effacing fingers shall have obliterated the customs of to-day and substituted those of to-morrow. What would we not give now for similar records of London life, when dear old Pepys wandered, notebook in hand, or Johnson twitted Goldsmith in the shadow of St. Paul's.

The pictures here reproduced are fairly representative, but do not, of course, reveal their colour with the exception of the one reproduced in colour. The black and white reproduction of *St. Martin's* gives a good idea of Mr. Talmage's ability. He has chosen a moment of supreme beauty. The

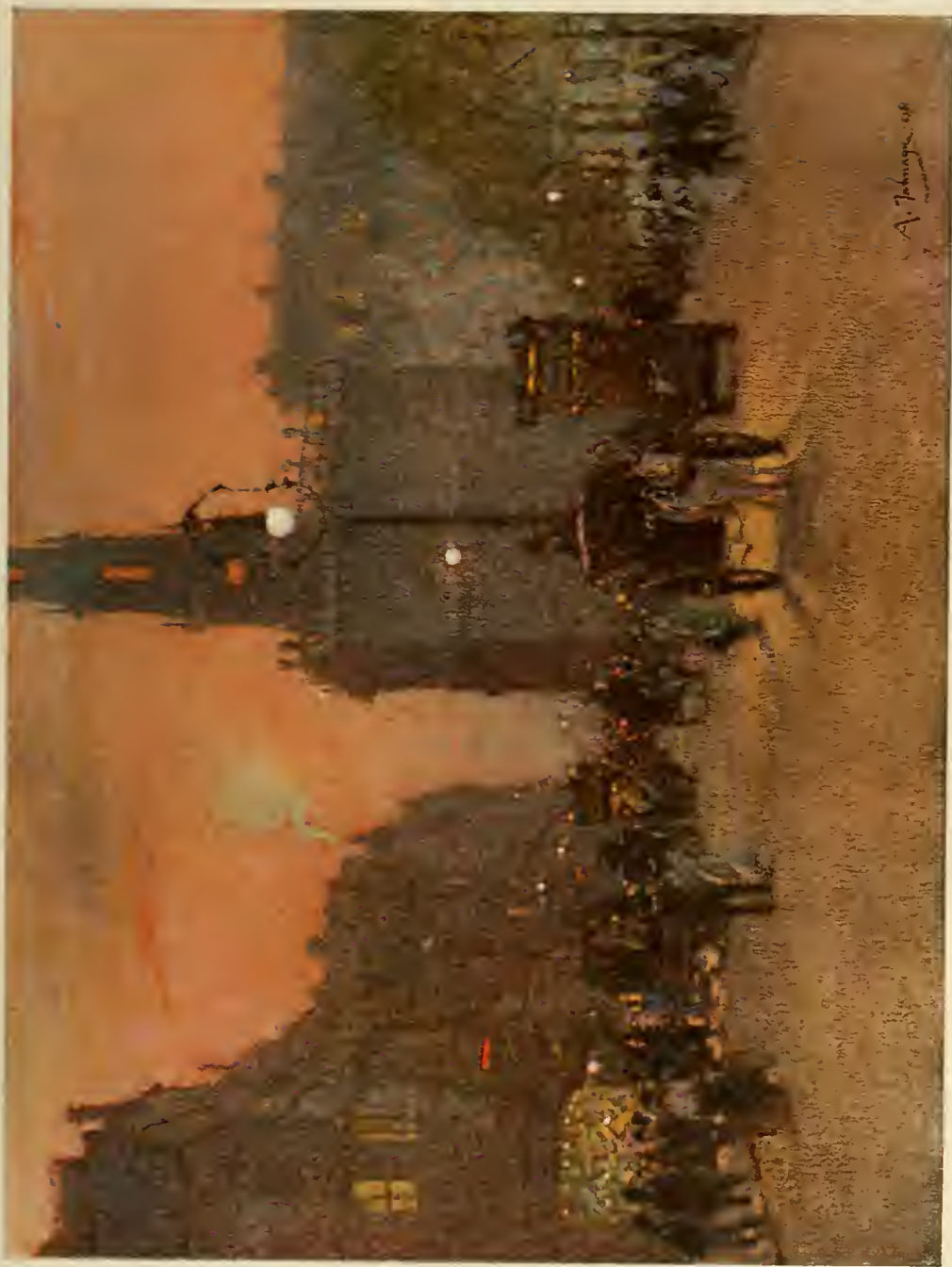
cool grey of the church columns makes an exquisite contrast with the warm glow in the Northern sky. This is repeated in a somewhat higher key by the electric lights that are just beginning to glow. These lamps give a festival air to the passing crowd clad in summer garb, from which the graceful silhouette of the hansom cab in no way detracts. *The Terminus* (see p. 30), is not every man's subject. A row of lamps, a row of cabs, trains, steam, smoke and hurrying people; the whole thing lit up by electric light. Nothing but an aggregate of many impressions reproduced with craftsmanlike skill would make a picture here. The facsimile-monger would be quite out of his depth. For dignity and simplicity of composition *The Hero's Guards* is, perhaps, the pick of the series. The point of view is particularly well chosen. The fine façade of the National Gallery makes a distinguished background for Landseer's lions. It is at night that this noble square is most impressive, and Mr. Talmage has well expressed its eloquent significance and dignity.

In *The Gaiety* everything is subordinated to the lamp-lit crowd at the theatre's doors. But the



"FULL SUMMER"

BY ALGERNON TALMAGE



"ST. MARY-LE-STRAND." FROM THE
OIL PAINTING BY ALGERNON TALMAGE.

The Cha-no-yu Pottery of Japan



"ST. MARTIN'S IN THE FIELDS"

BY ALGERNON TALMAGE

spaciousness of the street and the dignity and fine colour of the buildings, their roof lines almost lost in the purple night, are well portrayed. *Full Summer* and *The Glittering Stream* both render in harmonious colour schemes the busy pleasure and the leafy charm of the West End.

A. G. FOLLIOTT STOKES.

THE CHA-NO-YU POTTERY OF JAPAN. BY CHARLES HOLME.

IT has often seemed to me somewhat regrettable that many critics who have written sympathetically about Japanese art, have either ignored or failed to appreciate at their true worth the unpretentious pottery wares made for use in that ceremonious tea function of Japan, known as the *Cha-no-yu*. The appurtenances of the warrior, his rich armour, his marvellous swords with their wealth of elaborate ornament; the unsurpassable beauty of the works of the great artist-lacquerers and carvers in wood and ivory; the subtle power displayed in the brush strokes of the famous painters, have all met with some measure of justice at the hands of the

Western connoisseur. Even the delicate porcelain and richly decorated pottery made for the delectation of the foreigner, have been given a worthy and honourable place in the records of art. Of all the productions of the Japanese craftsman, the one which has passed almost unnoticed—and when noticed, has too often met with unfavourable comment—is that apparently humble and generally unornamented ware which is the subject of this article.

The reason of this neglect is probably due to the very fact of its unpretentiousness and simplicity. It is not, at first sight, of a sufficiently attractive nature to gain the sympathies of the amateur of richly decorated faience or porcelain. The collector of old "Nankin," or of *famille verte* or *famille rose* would scarcely deign to glance a second time at a tea bowl by Kenzan or by Chojiro. Such objects are wanting in daintiness of form and richness of colouring, and in other qualities that appear to some to be essential to the potter's art. And there is probably another reason for the neglect referred to. Fine examples of the pottery of the *Cha-no-yu* are of great rarity. Made exclusively for the occasional

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"THE TERMINUS"

(See previous article)

BY ALGERNON TALMAGE

use of a comparatively small section of the community, each individual member of which jealously guarded his own unique treasures, it is but seldom that the outsider has occasion to see, and still more rarely to acquire them. The great value set by Japanese amateurs upon tea jars and tea bowls of certain periods and makes is such as to have caused especial comment by various writers upon Japan as far back as the seventeenth century. The rarity at the present day of genuine examples by the great masters renders it extremely difficult for any collector to amass a representative collection. The difficulty of discriminating between genuine specimens and the numerous forgeries which exist, especially where no examples of the former of any great merit are to be seen in public collections, again acts as a great hindrance to the student in pursuit of information and reliable guides. The Japanese so called expert is not always to be relied upon for exactitude of knowledge or judgment, and is frequently at variance with his compatriots upon some doubtful question. All these difficulties have doubtless prevented Western students from taking up this subject of *Cha-no-yu* pottery with that enthusiasm which

they have devoted to other sections of Japanese art.

The tendency of some writers in dealing with the subject of Japanese pottery, to do so only from a comparative point of view with its relation to the splendid productions of China, while of interest and value, is liable to mislead the student in his efforts to obtain a just appreciation of the subject. For it must never be forgotten, in appraising the acknowledgments due by Japan to China, that the modes of life in the two countries and the resulting requirements of the people have always been somewhat at variance. The potter's patrons in China demanded from the craftsman wares which should fulfil conditions not existing in Japan. The tea clubs which, in Japan, were the centres of æstheticism and the principal patrons of the ceramic art, did not, by their very nature and character, encourage the production of the highly decorative and beautiful manufactures of the sister kingdom; and although it is true that the prototypes of most of the ceramic productions of Japan were produced in China or Corea, the Japanese wares possess characteristics of their own

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which must have an abiding fascination for those who care to trace the causes which governed their making.

The simplicity of the *Cha-no-yu* pottery is not, as some writers have described it to be, a matter of mere affectation or pretence, for underlying it are some of the soundest principles of art—principles which have governed the production of all forms of construction in the greatest periods of the world's history. Of these principles Utility and Truth are the first essentials. A building, no matter how important or how humble it may be, that does not entirely fill the purpose for which it is required in its greatest and its smallest needs, must be correspondingly imperfect; and one that makes any pretence of being what it is not in any of its features fails in an equal degree in its æsthetic value.

What is true of the higher forms of constructive art is equally true of the less important ones. The essentials of Utility and Truth are applicable to the productions of the workers in wood, metal and clay, as in those of brick and stone; and any departure therefrom can but result in proportionate failure. Inordinate pretension is destructive of all that is best in art. It may please those who are intent only on new experiences and sensations, but it will not stand the test of time and can never be a source of deep and lasting gratification. As we more carefully study the features which distinguish the *Cha-no-yu* pottery, we find that these essentials of art are carried out within certain limitations, in a most remarkable degree.

It is impossible to say what were the precise regulations which the masters of the cult formulated for the observance of the potter, as they, doubtless, varied according to the individual views held by them, but we know sufficiently of the main tenour of their ideas to enable us to perceive that all that was false and meretricious was rigidly tabooed, and that the result of their efforts accorded entirely with the most severe of Western conventions.

Let us take as an illustration of this point, the tea bowls of the Chojiro family, commonly known as Raku ware. I do so because, in the first place, this ware has been regarded in Japan as one of the most thoroughly satisfactory ones used in the tea ceremony; and secondly, because it has probably been less understood and more completely vilified in the West than any other class of Japanese ceramics. The bowl or *cha-wan* is a most important item in the function. In it the powdered tea is thrown and well mixed, by the aid of a little bamboo whisk, with hot water. It is then passed round by the guests to each other with some show

of ritual after the manner of a loving cup at a Lord Mayor's feast.

Chojiro lived in the sixteenth century in the days of Hideyoshi, who was a great patron of the cult of the *Cha-no-yu*, and who presented to the potter a gold seal in token of his appreciation of the ware produced by him. The same class of ware with slight variations has been made by eleven successive generations of potters up to the present day. The example to which I would now draw detailed attention is by Doniu or Nonko, the grandson of Chojiro, who died A.D. 1657 (Fig. 1, p. 32). It is modelled in a brown clay entirely by hand without the aid of a potter's wheel. The impressions of the fingers made in shaping the bowl are carefully retained. The clay is coarse and soft and the walls of the vessel are therefore rather thick, but become much thinner towards the rim, which is slightly inclined inwards. The whole is covered with a heavy glaze, apparently black when first seen but after close examination found to be translucent, with many shades of red, green and yellow appearing below the surface. Spots of varying size are left in irregular positions outside the bowl in which the clay body is uncovered by the glaze. The seal "Raku" is impressed at the bottom of the vessel. Before examining it in detail most amateurs would find it to be a somewhat unpromising looking object, and even after such an examination would still condemn it as unattractive. And yet this bowl with others of similar character has received the highest measure of praise from those leaders of taste who represented the innate spirit which controlled so much of what is best and purest in Japanese art. Wherein lies its art? In the first place by fulfilling satisfactorily the purpose for which it is made. Its soft, coarse clay is a non-conductor of heat and allows it to be clasped with comfort by the fingers although it be filled with hot tea; its heavy glaze protects the porous clay from contamination by the tea; its shape enables it to be held securely and passed from one person to another without fear of spilling the contained liquor. In the second place, its art is displayed in the evidences which it bears of the human element which conceived and produced it—in the fingering of the body, in the knowledge with which the glaze has been applied, in the care which has been taken to reserve some portion of the clay free for examination; and, finally, in its unpretentiousness, in its frank avowal of subordination, in the open admission of its humble origin. In the days of the great Hideyoshi, when war was rife, when luxury was

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rampant, the tea ceremony was cultivated as a foil to and as a protest against the evil tendencies of the time, and was the means by which the minds of those taking part in it might be turned from the clash of arms, from the display of wealth, and inclined towards the elevating influences of pure æstheticism; and it was fitting that all the adjuncts to the ceremony should be so formed as to be conducive to that end.

Rikiu, the founder of the most popular school of *Cha-no-yu*, being quizzed upon the supposed elaborate secrets of the ceremony, is stated to have replied,* "Well, there is no particular secret in the ceremony save in making tea agreeable to the palate, in piling charcoal on the brazier so as to make a good fire for boiling the water, in arranging flowers in a natural way and in making things cool in summer and warm in winter." Somewhat disappointed with the apparently commonplace explanation, the enquirer said, "Who on earth does not know how to do that?" Rikiu's happy retort was, "Well, if you know it, do it."

The main influence at work in the foundation of the tea ceremony was of a religious nature. The teaching of Laotze, a contemporary of Confucius, and the influence of Zenism—a branch of Buddhism in which is incorporated much of the spirit of the Laotze philosophy—are largely responsible for the characteristics which signalise every detail of the ceremony. They had, in the thirteenth century and onwards, a potent influence on the thoughts and, indeed, on the very life of the Japanese nation—an influence of so beneficent a character that it may truly be said that its purest ideals may be traced directly thereto. Luxury was turned to refinement, the abasement of self was taught as the highest virtue, simplicity as its chief charm. Laws of art were derived from a close study of the life of nature, and an intimate sympathy with it in all its phases. The ideals of the painter and the poet were filled with Romanticism in its purest and most elevating form—in its exaltation of spirit above mere naturalism. Never, perhaps, in the world's history had the doctrine of high thought and simple living become so materialised as under the influence of that cult.

The tea-room, following the rules laid down by the masters, was extremely small and most unpretentious in character. But every detail in its least particular was

planned with the greatest care. Okakura-Kakuzo in his charming "Book of Tea" says: "Even in the daytime the light of the room is subdued, for the low eaves of the slanting roof admit but few of the sun's rays. Everything is sober in tint from the ceiling to the floor; the guests themselves have carefully chosen garments of unobtrusive colours. The mellowness of age is over all, everything suggestive of recent acquirement being tabooed save only the one note of contrast furnished by the bamboo dipper and the linen napkin, both immaculately white and new. However faded the tea-room and the tea equipage may seem, everything is absolutely clean. Not a particle of dust will be found in the darkest corner, for if any exists, the host is not a tea master. . . . Rikiu was watching his son Shoan as he swept and watered the garden path. 'Not clean enough,' said Rikiu, when Shoan had finished his task, and bade him try again. After a weary hour the son hurried to Rikiu: 'Father, there is nothing more to be done. The steps have been washed for the third time, the stone lanterns and the trees are well sprinkled with water, moss and lichens are shining with the fresh verdure; not a twig, not a leaf have I left on the ground.' 'Young fool,' chides the tea master, 'that is not the way a garden path should be swept.' Saying this, Rikiu stepped into the garden, shook a tree, scattered over the garden gold and crimson leaves, scraps of the brocade of autumn. What Rikiu demanded was not cleanliness alone but the beautiful and natural also."

In our investigations of the characteristics of the pottery utensils which played so important a part in this ceremony, it is necessary for us continually to bear in mind the spirit of simplicity which



FIG. 1. TEA BOWL, RAKU WARE, BY DONIU

* Prof. Takashima Steta in "The Far East."

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controlled the function in its every detail, and to remember that no single portion of its ritual, no detail of its accessories, is too insignificant to pass unnoticed.

One of the characteristics which first strike the observer is the absence of painted decoration on the great majority of examples which come before him. But, occasionally, a water jar or a tea bowl is found with an inscription upon it, or a few touches of colour suggestive of bird or plant-life. It may easily be understood, however, that an elaborately decorated piece of pottery would be entirely out of place in a room in which everything was reduced to its simplest form; one slight sketch to hang in the recess, one vase of flowers simply and naturally arranged, forming the sole ornamentation. And it is doubtful if the painter's art when applied to pottery does not to a certain extent clash with the qualities which rightly belong to the potter's craft. Painter's work is not essential to the completion of a perfect piece of pottery. It adds nothing to its use, and, unless it be subordinate, rather detracts from the interest attaching to those methods of manufacture in which the truest art of the potter lies. The charm of *Cha-no-yu* pottery must be found in those details essentially necessary to its production. We have seen how in the tea bowl by Doniu the chief items of interest are its form and the nature of the clay of which it is made and of the glaze with which it is covered. The same observations apply to wares of old Seto, of Hagi, of Shigaraki, of Iga, of Ohi, of Karatsu, of Tamba, and of numerous other centres in which *Cha-no-yu* wares were produced. But the astonishing thing is, that in spite of the common absence of applied decoration, individuality may be traced in almost every example we take in hand. Differences in the character of the clay, differences in form or in the treatment of the enamelled glazes continually strike us. Our interest in such details is awakened and certain subtleties in one or other of the potter's operations which are not at first apparent become after a time more readily distinguishable. We begin to appreciate the curious coarse material employed sometimes by the Shigaraki potters in which little particles of quartz sand are embedded, the hard fine stoneware of Bizen, the beautifully-prepared material of the Seto potters, or the red and grey varieties of Satsuma earths. We are able to distinguish the



FIG. 2. TEA BOWL, MATSUMOTO, HAGI WARE



FIG. 3. TEA BOWL, HAGI WARE

varied methods by which the potter loved to show his individuality in the shaping of the vessel on the wheel, or by hand, or with the spatula, either separately or in combination, and the quaint conceits of form in which he sometimes would delight and by means of which he was able to express his genius as surely and as clearly as the painter might do by his brush-work.

The varied secrets of the craft reveal themselves to us in the beauties of glazing, in the rich depths of colour, and the play of lights, obtainable only by the intimate acquaintance with the final operations of firing. The subtle varieties which distinguish the work of the numerous makers of tea jars (*cha-tsubo*) of Seto from the first Toshiro downward to the present day, are closely studied by amateurs in Japan, and various treatises have been written and profusely illustrated by them in which minor differences are discovered, carrying the art into realms not likely to be often explored by the Western connoisseur. The slight but suggestive decoration which was applied by Ninsei, Kenzan, Rokubei and other great potters, although contrary to the principles of the more severe masters of the cult, were permitted and even welcomed by others, and in their very reticence are productive of much æsthetic deduction.

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Enshiu, a great master of the tea ceremony, was, as related by Okakura, "complimented by his disciples on the admirable taste he had displayed in the choice of his collection." Said they: "Each piece is such that no one could help admiring. It shows that you had better taste than had Rikiu, for his collection could only be appreciated by one in a thousand!" Sorrowfully Enshiu replied: "This only proves how commonplace I am. The great Rikiu dared to love only the objects which personally appealed to him, whereas I, unconsciously, cater to the tastes of the majority. Verily Rikiu was one in a thousand among tea masters!"

Among the simple, undecorated wares especially valued by the tea clubs was one known as Hagi, from the chief town in the province of Nagato. The first ware of importance was made at Matsumoto, in late sixteenth or early seventeenth century, in imitation of Corean ware. It has a pearl-grey *craquelé* glaze of a milky appearance, essentially characteristic of its prototype. (Fig. 2.) Kilns were afterwards opened in other parts of the province, and the colour of the glazes became varied in character, such as pale green, light lavender, cream white, and buff to brown. To the Western connoisseur its chief interest lies in the remarkable variety and beauty of its crackle. The variety is doubtless due to the varying thickness of the glaze employed; the heavier the glaze, the coarser becomes the crackle, and as the body of the glaze frequently varies in one object, so the crackle will be found to be proportionately

coarse or fine. In order to produce regularity of crackle, a most careful manipulation of the cooling process in the kiln is necessary. What its precise nature may be is a matter of doubt and some discussion, but it is certain that no Western potter has been able to produce it with that uniformity of interlacement and perfection of finish which his *confrère* in the East achieved. A typical example of *craquelé* Hagi ware is shown in Fig. 3 on the preceding page.

Of the delightful combinations of colour to be met with in the glazes of bowls, jars and water



FIG. 5. WATER JAR, TAKATORI WARE

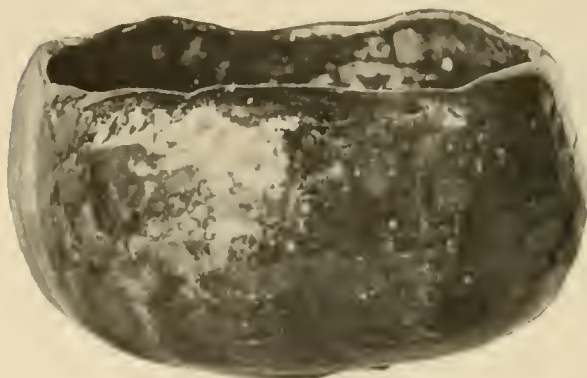


FIG. 4. TEA BOWL, OHI WARE

pots it would take a bulky volume to treat in detail. I will mention only a few by way of example.

In the province of Kaga towards the latter half of the seventeenth century, a Kioto potter settled in Ohimachi taking the name of Ohi. The pottery made by him and his successors has a soft paste, and is fashioned very much after the Raku style. The colour of its glaze is a rich, warm, translucent brown, simulating that of brown Chinese amber. In some of the earliest pieces there appear within the glaze brilliant sparks of golden light, as seen in Aventurine; but after careful examination these sparks seem to have been caused, not as in the case of Aventurine by tiny plates of mica, but by little fissures within the glaze, which, catching the light at certain angles, reflect it as in the case of the opal. The effect is still further heightened when the brown glaze is run over a dull black glaze. It has altogether

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FIG. 6. TEA JAR, ZEZE WARE

a most unusual appearance and one which is well worth the close consideration of the practical potter. (Fig. 4.)

Perhaps some of the most fascinating effects of glazing are found in Takatori and Zeze productions. The finest examples of Takatori date from the seventeenth century, and are distinguished by the light grey or mouse-coloured quality of its clay, which is both fine and hard in texture.

The large *Midzu-sashi* or water jar from the Takatori kiln, reproduced in Fig. 5, is remarkable for the beautiful translucent, mottled red of its glaze, and the soft green of its running down over-glaze.

Other examples exhibit the most tender effects of light and dark browns, to which many poetic titles have been applied by appreciative *Cha-jin*.

The old Zeze productions are scarcely less beautiful. Tender russet browns, purples and golden yellows applied with the greatest delicacy and knowledge, rival the finest productions of the Chinese kilns. The little *cha-tsubo* (tea jar) here shown (Fig. 6) is remarkable

for its brownish purple glaze shading into black upon a fine brown p  te and is a typical example of *Zeze-yaki*. The manner in which the vase is modelled in irregular ridges is of value not only for the security which it gives in handling but also in affording the glaze an opportunity of settling in an irregular manner upon the body and so displaying a broken effect of colour. In this little jar is also noticeable the successful application of "iron dust" glaze, copied from earlier Chinese productions.

The great variety of effects in plain and coloured glazes obtained by the Satsuma potters is a matter of astonishment to all those whose idea of *Satsuma-yaki* is the decorated cream-coloured ware which is generally so falsely ascribed to that province. That cream-coloured glazes of great beauty were applied in Satsuma is undoubtedly true, but of their exact nature less is generally known than is desirable. A mere representation or description of the ware is insufficient to enable the student to verify it. He must actually examine and handle it—he must closely observe its ivory-like glaze and minute crackle, he must feel upon his cheek the soft, caressing touch of its surface than which there is nothing else quite the same. (Fig. 7.) Let him beware of decorated examples, because even when genuine (and that is extremely rare), the beauty of the glaze has to a very important degree been lost in the re-firing necessary for the fixing of the ornamental detail. Finely decorated *Satsuma-yaki* may be considered to be very beautiful from a Western point of view, but probably only the



FIG. 7. TEA BOWL, SATSUMA WARE

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FIG. 8. TEA BOWL, SETO-GUSURI SATSUMA



FIG. 9. TEA JAR, SETO-GUSURI SATSUMA

most liberal, if any, of the votaries of tea would permit of its use in the ceremony.

Of the polychromatic glazes to which I would especially call attention, *Seto-gusuri* or "Seto glaze," is the one most generally known. (Figs. 8 and 9.) Although called after the Seto pottery it possesses several points of difference. The Satsuma browns are of a greener cast than the Seto ones and are usually flecked with splashes of light blue or white. There is a special kind known as *Torafu* or "Tiger skin" (Fig. 10), which consists of a greenish brown glaze running over one of a yellowish tint, and another one, *Bekko-gusuri* or "Tortoise-shell glaze," in which much richer yellows and browns are employed. (Fig. 11.)

Many other varieties of Satsuma are enumerated, both in plain and multi-coloured glazes, which cannot be here referred to in detail.

Of the true Seto pottery volumes have been written as already stated, and still more might be written. But I shall confine my remarks to a few examples only, two of which here shown date from the thirteenth century, and are reputed to be the work of the great Toshiro. (Figs. 12 and 13.)

Toshiro has been rightly called the father of Japanese Ceramics, for although there are records of the existence of pottery kilns in Japan as far back as the tenth century, still it was his work and his influence that raised the craft to the high status that it has now held in Japan for nearly seven centuries. Kato Shirozaemon, to give him his full name, journeyed to China in 1223, where he spent six years in acquiring the secrets of the production



FIG. 10. TEA BOWL, TORAFU SATSUMA



FIG. 11. TEA BOWL, BEKKO-GUSURI SATSUMA

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FIG. 12. TEA JAR, BY TOSHIRO

of glazed pottery. Upon his return he settled in Seto, where suitable earth was to be found in abundance for his purpose. So highly is he esteemed in the land of his birth that a temple has been erected to his memory, where festivals are held in his honour twice a year. The clay employed by him was of a brown colour, and was somewhat rough from the admixture within it of siliceous grit. The glazes were dark brown broken in tint with lighter shades. His work has served as models to all his succeeding generations. Its simplicity and perfection of workmanship appealed strongly to the members of the tea clubs, who collected and preserved examples with the greatest care, so that at this long distance from the date of their production many pieces are still treasured in most excellent condition.

Of the various masters of the tea ceremony who seem to have made their individuality felt in the productions of the Seto kilns, Furuta Oribe and Shino Ienobu are among the most notable. It is related that a kiln was erected in the latter end of the sixteenth century at Narumi, in Owari, at which Oribe superintended the making of sixty-six *chatsubo* of great excellence, to which the term *Oribe-yaki* was first applied, and that the making of wares

from that time in that kiln always bore the name of the great *Cha-jin*. In the little tea jar shown overleaf, which is supposed to have been produced under his influence, some novel and interesting features are observable. (Fig. 14.) It is apparently modelled entirely by hand, the little fingered indentations in the side being of value in arresting the uniform flow of the glaze. It is made of a dark brown earth covered with a yellowish opaque glaze, over which a transparent blue glaze is run. In the thinner portion of the over-glaze, the yellow under-glaze shows through and produces a pleasant green effect, the blue displaying its natural colour only when the glaze is sufficiently heavy to hide entirely the yellow under-glaze. Two small *Kogo* or perfume boxes are also shown (Figs. 15 and 16),



FIG. 13. TEA JAR, BY TOSHIRO

both of which are entirely modelled by hand, the under-glaze being crackled and the *mon* displayed in varying forms.

Shino, a *Cha-jin* of considerable celebrity, was under the patronage of the great Yoshimasa towards the end of the fifteenth century. The wares made under his direction are greatly valued by connoisseurs of tea utensils, and possess certain characteristics of remarkable originality. The large hot-water pitcher (*yukwan*) figured on the next page (Fig. 17) exhibits some of the special features of the productions attributed to his influence. In criticising its form it must be remembered that its essential purpose is to hold hot water, to keep it hot, and to permit it to be easily poured out when required. As in Raku ware, a coarse earth has been selected which is an efficient non-conductor of heat. The heavy glazing inside and out is necessary to render it non-porous. Extra strength

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FIG. 14. TEA JAR, ORIBÉ WARE

in proportion to the weight of the pot and its contents was requisite in the handle, and is duly, but not excessively, provided for. I think the examination of such a vessel as this is of value to enable us to gauge the standard of what was considered by the *Cha-jin* to be in correct taste. Their judgment on this matter is, in my opinion, entirely supported by the most correct and refined laws of constructive art, although it is more than probable

of legitimacy as laid down in the canons of art of the *Cha-jin*. It may be that to such severe masters as Rikiu some of the productions of these potters would be unacceptable; and yet they were



FIG. 16. PERFUME BOX, ORIBÉ WARE

both capable of entering into the pure spirit of *Cha-no-yu* and producing wares delightful to its votaries, if required to do so. "Not to depict but to suggest" was the effort of some of Japan's greatest artists, and "ornament is not necessarily art" was an axiom thoroughly understood by her greatest craftsmen.

The right spirit of *Cha-no-yu* is superbly presented by Kenzan in the Raku bowl here shown (Fig. 18). Simple in form like the bowls of Chojiro and his successors, it is covered with an iridescent pink



FIG. 15. PERFUME BOX, ORIBÉ WARE

that no potter in this country would dream of imitating it for use in an English drawing-room.

Although in this short article I must of necessity pass over the names of many makes and makers of *Cha-no-yu* pottery which are in much repute, I cannot omit some mention of the great potters, Kenzan and Ninsei. In dealing with their work, we come near to the confines



FIG. 17. HOT WATER PITCHER, SHINO WARE

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glaze, which presents many qualities of beauty worthy of close attention. The inscription in white slip—its only ornament—when translated reads:—

“ One sip of the tea,
One touch of the hand
Will bring renewed life.
Kenzan copies this.”

Especial charm lies in the modesty of the last line. In it the potter frankly admits that the character

to be endowed with. Kenzan had many followers who produced excellent work on the lines of the master, but none of them reached the high level of his own genius.

To Ninsei, as well as to Kenzan, Japan owes a profound debt of gratitude. Others were content to copy the features of the productions of China and Corea, but Ninsei and Kenzan opened an era of prosperity to their co-workers by suggesting to them new paths which would lead them to a truer national expression of their art. Both masters visited various centres of pottery industry in Japan and there laboured among their fellow craftsmen, kindling enthusiasm wherever they went. Several important kilns were opened by Ninsei's students in Kioto and elsewhere, and for many years work of a high standard was produced in them.

The little flower vase shown in Fig. 20 bears the mark of one of these kilns, known as “Mizoro,” and seems to exhibit a strong impress of the master's influence. Several small pieces stamped with the Ninsei signature are also shown (Figs. 21 to 24), two being *cha-wan* of dissimilar character; a third, a *kogo*, shaped as Fujiyama and with some small figures painted in the Tosa style; a fourth a *cha-tsubo* with diaper ornament.

These few examples can give but a faint idea of the genius of this great potter. Many hundreds of pieces would be necessary to enable one to gauge it with reasonable exactitude; but it will be noticed that in each and every case the potting and the glazing are faultless while the decoration is unpretentious. Ninsei,

of the ware is not his own invention—that to others must be given the credit of its excellences; but that he has added a new charm to the object in its poetic inscription is evident. No man was better able to afford an admission of acknowledgment to others than Kenzan, for he was himself full of original ideas as to the methods of ceramic production and of its decorative detail.

As an example of Kenzan's decorated work, the *cha-wan* (Fig. 19), from the unique collection formed by Mr. Frank Brangwyn, is in all respects most typical. The convention adopted by Kenzan and the supreme art by which he expressed it make every object from his hand a lasting joy to those who are able to perceive somewhat of the message which was his to convey—“Not to depict but to suggest”—and to suggest with that consummate, innate knowledge of the possibilities, the limitations, the purposes of decorative art which it is given only to the few



FIG. 18. TEA BOWL, RAKU WARE, BY KENZAN

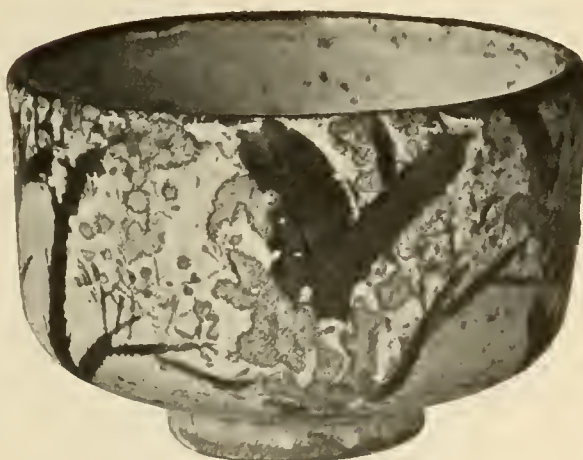


FIG. 19. TEA BOWL, BY KENZAN
(Brangwyn Collection)

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FIG. 20. FLOWER VASE, MIZORO WARE

it appears to me after careful examination of some choice examples in several notable collections, had a dainty imagination, but less power and originality in his decorative schemes than Kenzan, while, as a potter, he was conversant with every known method of potting, and was second to none in the perfection of his work. In consequence of the large number of forgeries bearing the mark Ninsei, mistaken impressions of the master's productions are frequent, and it is not possible to give any hard-and-fast rule for the guidance of collectors. There is, however, a distinction in the work of all men of genius which, in ordinary circumstances, prevents it from being confounded with that of lesser lights.

The diversity of interest that may be found at times in

one object may be seen by an examination of the small bowl by Hozen of Kioto (Fig. 25). The earth employed is dark brown in colour in which are small particles of white silica. The exterior is partly covered with brown glaze through which the earth is seen in numberless uncovered specks. Over the interior and upper portion of the exterior is run a thick cream-coloured glaze, rather coarsely cracked with great regularity, the cracks being filled with a black stain. Upon the outside portion of this bowl is a simple design in blue and brown to suggest a flight of ducks over water and reeds. Like other examples of *Cha-no-yu* pottery, its general appearance is one of extreme modesty, and it is



FIG. 21. TEA JAR, BY NINSEI



FIG. 22. PERFUME BOX, BY NINSEI

The Cha-no-yu Pottery of Japan



FIGS. 23 AND 24. TEA BOWLS, BY NINSEI

only after close scrutiny that its many excellences are recognised.

Indeed, it is exactly for this reason I wish to draw attention to it. Brilliantly coloured, showily decorated pottery could not be tolerated for one moment in a Japanese tea ceremony, but the preferences of the *Cha-jin* were such as to prove that æsthetic value might still be attained even when accompanied by the utmost sobriety.

There is a curious mark, a sort of brush smear, which appears occasionally upon objects of *Cha-no-yu* pottery and which evidently met with the approbation of the tea-clubs. This *hakima*, or brush mark, appears on one of the Ninsei bowls, on a Yatsushiro bowl (Fig. 27), and on an unsigned dish of irregular form, probably by Rokubei (Fig. 26). To call this mark a species of decoration would probably be resented by some—and yet I think it may have been looked upon as such by tea votaries. The use of the brush in writing in Japan and China is universal. Good writing is distinguished from bad by the power and ability with which the brush is handled by the writer. A piece of fine calligraphy displayed in *Kakimono* form was in especial favour at a tea function, and was judged to be equal, if not superior, in artistic interest to a drawing by a great

painter. The brush is used by a potter in applying over-glaze or slip as well as in painting, and the cleverness with which the brush is directed naturally lends additional interest to the results. It would be quite legitimate for the brush-work of the potter to have an artistic value as well as that of the writer, and this evidently was considered to be the case from the manner in which it was frequently applied.

There is a kind of slip decoration very much favoured by Yatsushiro, Satsuma, and other potters, known as *Mishima*, and originally of Corean introduction. Small patterns are stamped in the dark clay body before it is fired, and a white clay slip is run into the depression, so that when stoved the design appears white upon a grey or brown ground. The slip is usually applied with a brush, and is afterwards scraped away from the spaces between the indented patterns. To avoid the mechanical effect caused by a too careful finish, such as is often seen in modern Yatsushiro examples, the slip, by some potters, was only partially rubbed away from the plain surface, bands of brush work being left untouched between

the patterns, as seen in one of the bowls reproduced (Fig. 28). In other cases, the pattern is omitted altogether, the brush-work being applied alone and fired without further operation. One observes in the varieties of this class of decoration an effort on the part of the potters working for the *Cha-jin* to avoid anything approaching machine-like perfection. They did not desire to hide the method



FIG. 25. TEA BOWL, BY HOZEN

The Cha-no-yu Pottery of Japan

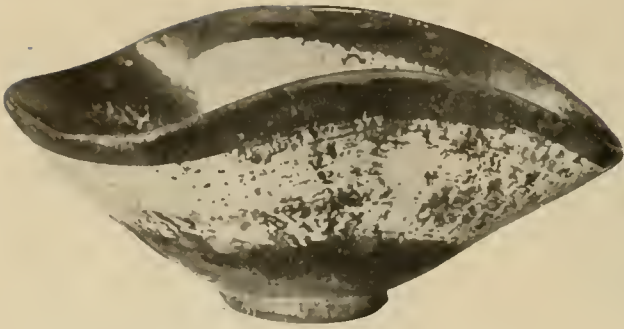


FIG. 26. CAKE DISH, HAKIMA DECORATION



FIG. 27. TEA BOWL, MISHIMA DECORATION, YATSUSHIRO WARE

of operation, but rather to retain and to show in the frankest possible manner every detail of manipulation. The brush stroke might, in some cases, be a *tour de force* beyond the powers of the average potter to imitate; but, be this as it may, it is certain that the result obtained has a distinct artistic charm which is altogether absent from mechanically finished pottery, no matter how expensive or elaborate may have been its manner of production and decoration.

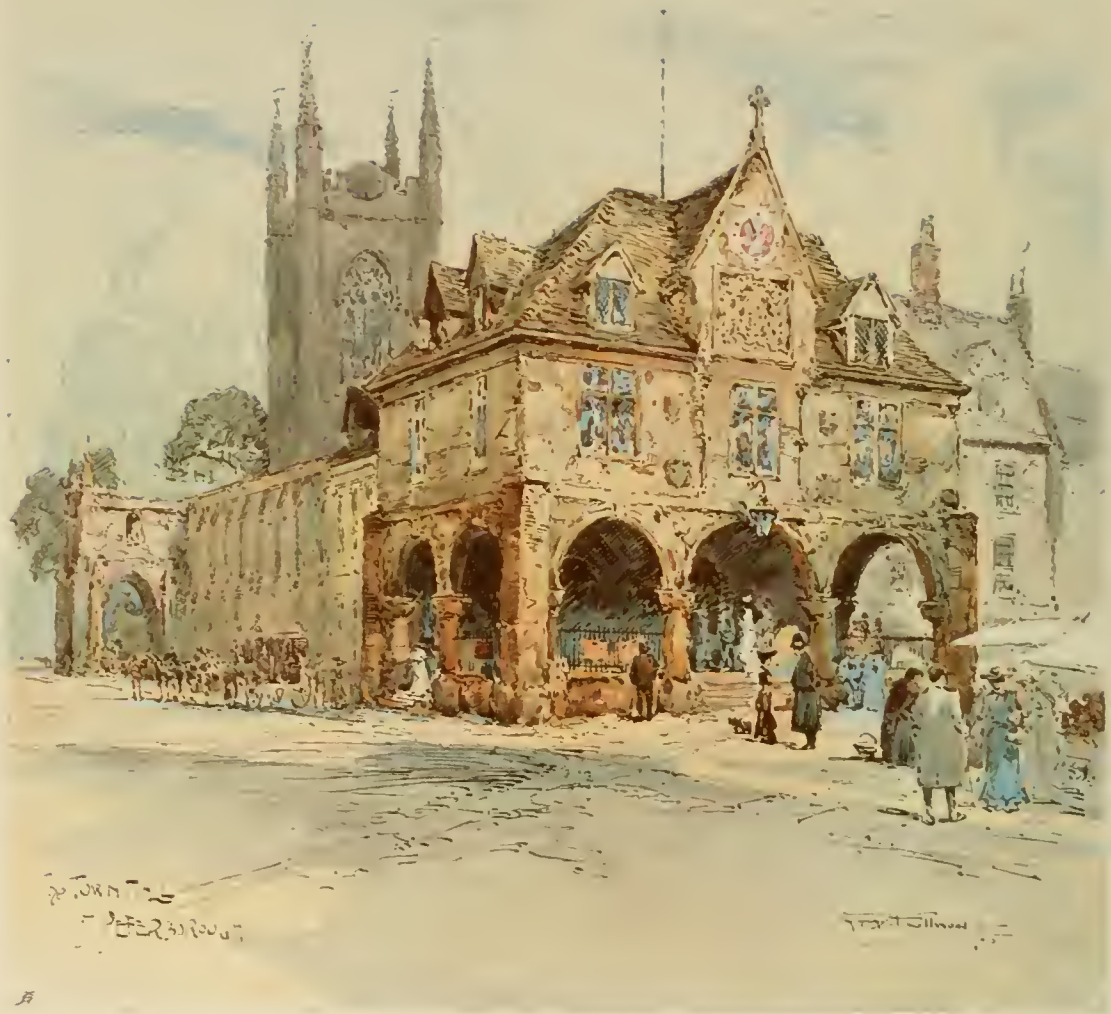
To rightly gauge the true value of *Cha-no-yu* pottery, one must endeavour to put oneself in the frame of mind which was judged to be the correct attitude of participants in the ceremony. The teachings of the philosopher Laotze, as set forth in his great work, "The Book of the Simple Way," inculcate the advantages of simplicity, of gentleness, of humility. "As for you, do you come forth in your natural simplicity, lay hold on verities, restrain selfishness, and rid yourselves of ambition." "He who is content can never be ruined." "To remain gentle is to be invincible." "Hold fast to three precious things; the first is gentleness, the second economy, the third humility," are a few of his sayings culled at random from Mr. Walter Old's translation. Boasting, display of wealth, self-assertiveness, were of all things the most intolerable. In

approaching the tea room, the mind must be freed from all troubles, from anxieties, from ambitions, and be open to receive and to record the lightest impressions. Small wonder is it, therefore, that the appurtenances of the ceremony were without ostentation. But even if unassuming, they were not consequently devoid of interest. They were not the outcome of the 'prentice-hand and the tyro. They were not faulty in construction, not commonplace, not machine-made, not inadequate. On the contrary, they were the productions of master-craftsmen, and preserved in themselves many mysteries of workmanship undiscovered in modern times. They were made to fulfil certain requirements, and succeeded in their purpose far more completely than do the general products of the art of to-day. The precepts of Laotze are as beautiful and as valuable now as they were when they were written, two thousand four hundred years ago, and they still survive in the writings and teachings of some modern sages; but in their practical observance we seem to be in these times of unrest as in-

different as of yore. Power of conquest, the strife for wealth and position are as universal as ever they were, and the true significance of the Simple Way, and with it, the Soul of Art, is unsought and unknown to the larger mass of humanity. Art does not exist alone for the wealthy and great ones of the earth. It may sometimes be found in the simplest home, in the unpretentious endeavours of earnest and of humble folk. The old Zen priests and *Cha-jin* were mindful of these things and alive to the evil of ostentation; and, by means of the



FIG. 28. TEA BOWL, MISHIMA DECORATION, YATSUSHIRO WARE



"THE TOWN HALL, PETERBOROUGH." FROM
THE TINTED DRAWING BY A. HENRY FULLWOOD.

The Artistic Treatment of Architectural Drawings—Pen Drawing

Tea Ceremony, tried to lure back to the true path the erring pilgrims.

Of their righteous efforts, but little remains. The Tea Ceremony is almost a thing of the past. The charming *réunions* in the cause of high thought and simple manners linger alone among a very few devotees and lovers of ancient custom. It may be that in the period of its decadence the spirit of its founders was veiled and the precepts of its teachers relaxed and subordinated to less admirable ends. But the good work done under its protecting wing still animates the creations of certain craftsmen, and even the ceramic productions of modern Europe are not without signs of its influence.

The pottery of the *Cha-no-yu* is among things Japanese the most to be cherished, because it affords supreme evidence that the pure Spirit of Art may enter into and render precious the most humble of man's creations.

A NOTE ON THE ARTISTIC TREATMENT OF ARCHITECTURAL DRAWINGS.

It is surprising what a number of architectural drawings—especially perspectives—are spoiled for want of artistic treatment, by bad judgment in the management of light and shade, figures drawn badly and out of scale, impossible trees and general accessories all wrong. Some architects, whose work is otherwise splendid, will put in absurd little figures, apparently with an idea to enhance the height of their buildings. And when the building is completed, one often notices a chance natural effect of light and shade, whereas, had the perspective been drawn by an artist familiar with these effects, a fine result would have been obtained as well as a drawing worth keeping as a work of art.

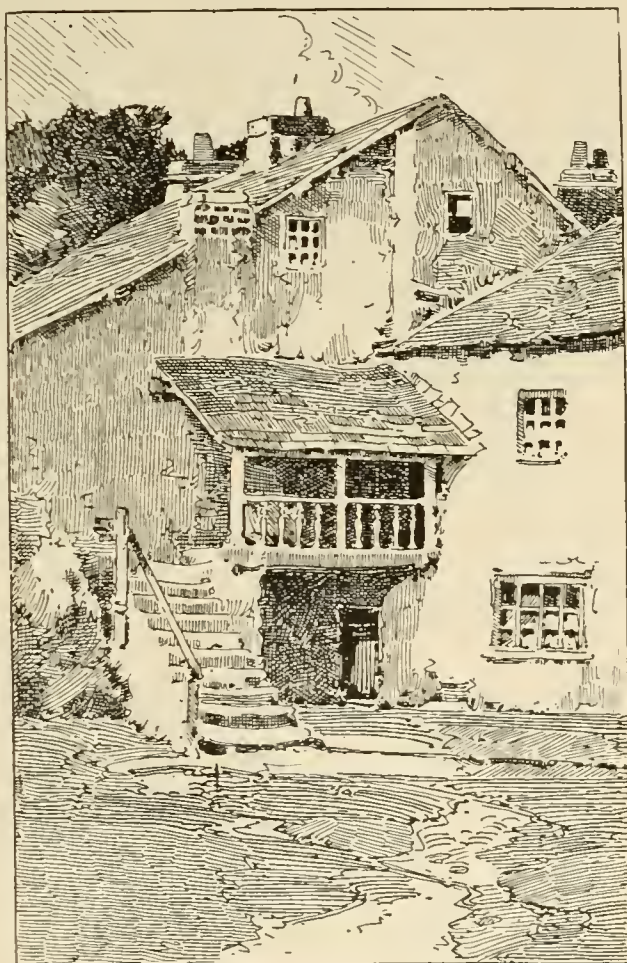
Special "features" of a building often require prominence, and this can only be done by keeping the surroundings quiet; but only an artist will understand how to do this. One has only to see the exhibition of architectural drawings at the Academy any year to see how insipid and wanting in artistic treatment most of the perspectives appear. The general average is "stodgy," with what is known

as the "Academy treatment." There are a few architects who treat drawings very finely, but they are the rare exceptions. It seems a pity that many excellent designs are spoiled or fail to have justice done to them for want of artistic management. Architects generally suppose that an artist would spoil their details, but this is not so where proper judgment is considered and an artist of proved ability given the work to do.

A. HENRY FULLWOOD.

PEN DRAWING, WITH SPECIAL REFERENCE TO A RECENT "STUDIO" COMPETITION.

AMONG the modes of technical expression which are available for the artist's use, a place of much distinction has always been given to drawing with the pen—and deservedly given, because in the right management of pure pen line there are



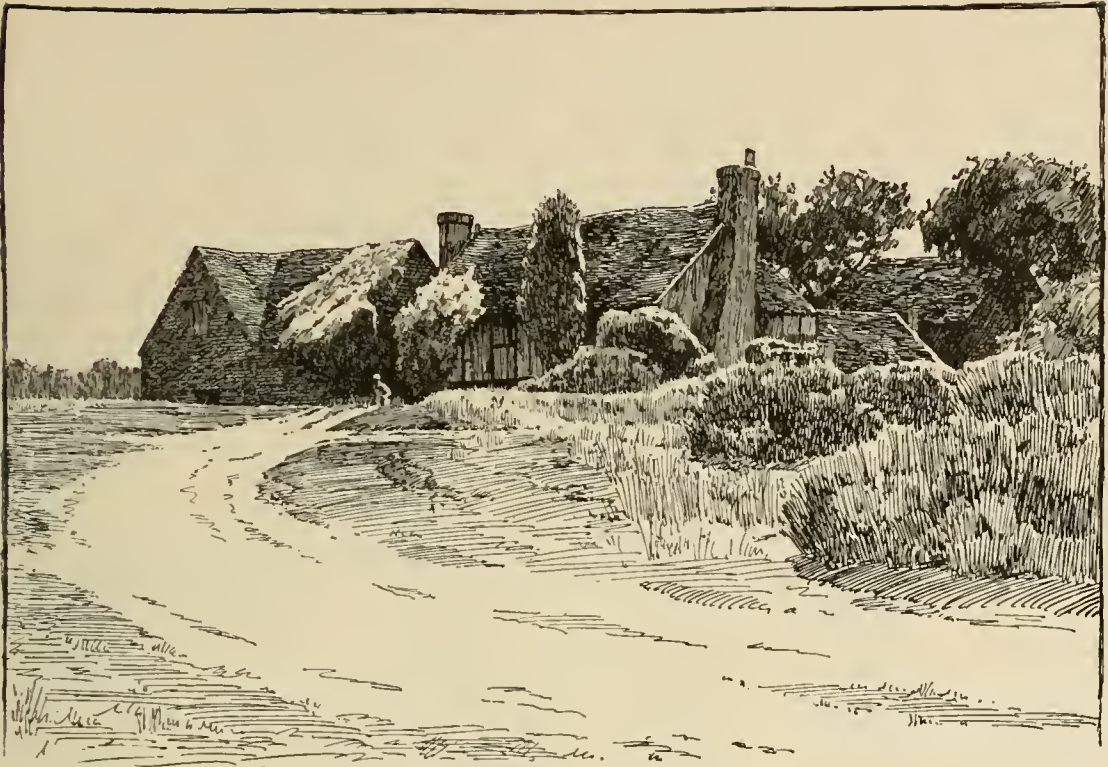
PEN DRAWING

BY "TREVENA"



PEN DRAWING
BY "HEMBEE"

Pen Drawing



PEN DRAWING

BY "THANET"

certain difficulties, not to be evaded, which test with some severity the draughtsman's knowledge of his craft. To overcome these difficulties more than mere skill of hand is necessary a definite degree of intelligence must be exercised, and distinctive faculties of observation and analysis must be brought into play. The beauty of line drawing depends to a very great extent upon the expressiveness of the line itself, upon its significance as a means of stating the facts of the subject illustrated, and upon the sensitiveness with which it suggests the vital matters by which this subject is explained. When a pen drawing is distinguished by this expressiveness and, as well, by delicacy and vitality of handling, it becomes a work of art which can be



PEN DRAWING: "THE WHITE LION INN, OUNDLE"

BY "ROATH"

Pen Drawing

frankly commended as an achievement of real importance and entirely worthy of serious consideration.

But to reach this level of achievement the draughtsman must be prepared to study closely both the possibilities and the limitations of a technical process which cannot be properly controlled until the ways in which it can be applied are fully understood. One of the chief lessons that has to be learned is the advantage of simplicity; and this is not only the first lesson to be mastered, but the one upon which almost everything else depends. In pen drawing laborious elaboration and painstaking effort to arrive at superficial completeness are entirely undesirable. By toiling to produce tone effects which can be much more convincingly represented with the brush than with the pen, by attempting subtleties of light and shade which can be better suggested by means of a wash than by the superimposing of lines on lines, the draughtsman is not only wasting his time but he is, to a not inconsiderable degree, departing from the true genius of this branch of art practice. He can arrive at much more credible results by suppressing his desire for realism and by recognising the nature of the technical convention which he is bound to observe.

For the purpose of this convention is to create a sort of optical illusion—the line drawing of the best type is not, and never can be, an actual rendering of nature, but it can convey a strong impression of actuality if it is treated with the

right measure of suggestion. It deceives the eye, in fact, into the belief that a comparatively brief summary is a full statement of complex detail and a correct representation of things as they are rather than a purely arbitrary adaptation of realities; and it is by the success of this deception that the extent of the draughtsman's ability can be estimated.

Obviously, the creation of a sufficiently convincing illusion is within the reach of only those artists who know exactly what they want to suggest, and how, with the means at their disposal, this suggestion can be made intelligible. The line drawing from which an impression of completeness is to be obtained needs to be set down with absolute confidence, with frank directness and freshness of manner. It must not be laboured and it must not concern itself with trivialities or unessentials, or, indeed, with anything else that might tend to obscure the clearness of its meaning. Any



PEN DRAWING

BY "VOYAGEUR"



"WESTMINSTER ABBEY." PEN
DRAWING BY "BLACK SPOT"

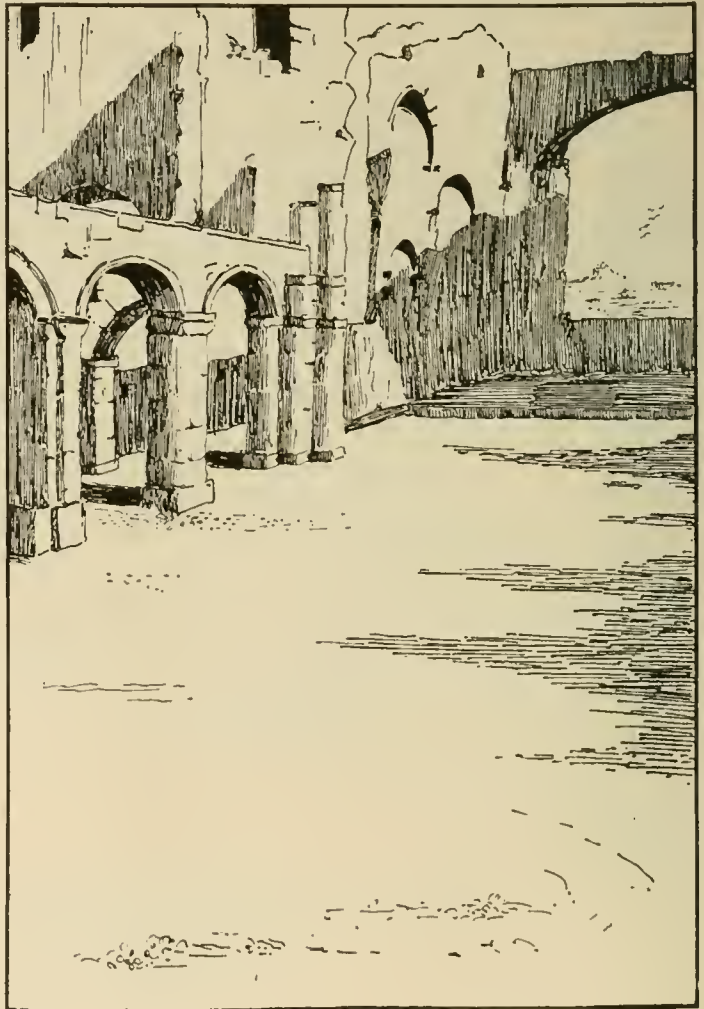
Pen Drawing

departure from judicious simplicity weakens the illusion by introducing an element of uncertainty as to the artist's intention and by giving justification for the suspicion that he is trying to conceal his own want of thorough knowledge under an affectation of elaborate study.

The kind of study that is most necessary for the draughtsman is that which best enables him to appreciate the value of conciseness and teaches him the vital importance of directness of method—which leads him certainly to an understanding of the reason why a simple manner of working will give the most significant results. If he looks at his art from the right point of view he will see that in its very limitations there is something stimulating to his powers of invention and to his desire to obtain a mastery over the means of expression which are available for him. He will see how much he must know if his drawings are to have the qualities by which alone they can be made rightly persuasive, and, seeing this, he will be induced to train himself thoroughly for the work he has undertaken, for fear he should by fumbling or hesitation show that he is attempting more than he is capable of carrying out.

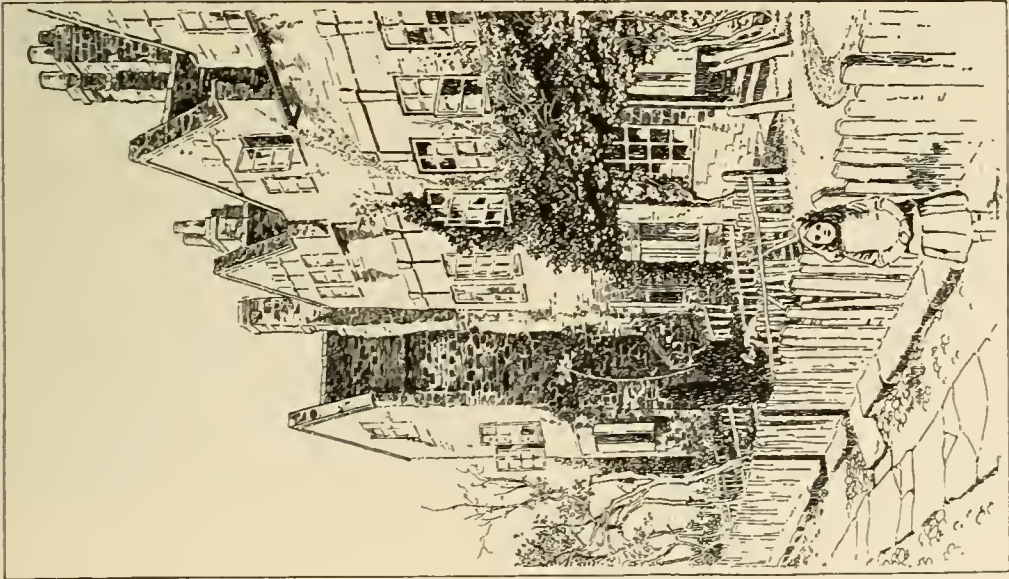
Indeed, in a draughtsman's work there is an inevitable revelation of the weak points in his equipment. The simple line admits of no disguise; either it is satisfying in its expressive suggestion or it is disappointing because it shows uncertainty, indecision, and imperfect perception of the uses to which it should be put. If it is not set down decisively at the outset no amount of tinkering with it will avail to correct its inefficiencies, and the more it is worried the greater will be the display of its inherent weakness. Therefore, that man only can consider himself well equipped as a draughtsman in line who has so taught himself to observe and analyse the subjects with which he deals that by the most summary methods he can make perfectly plain all that is in his mind.

This, of course, means that he must have acquired a full insight into the subtleties of artistic practice. If he has not learned all that there is to be known about refinements of form and modulations of tone, he cannot tell which of the facts before him he must retain and which it will be permissible to leave out; nor without the fullest experience can he be sure how to reduce the complexities he sees to the simplicity of a fine drawing without missing anything that should be included in his statement. With a single line, or at most with half-a-dozen lines, he has to create an illusion of exquisitely varied contours and delicately related modellings, and he has even to suggest gradations of colour if his subject is one that needs a hint of colour to increase its interest. It is here that the test comes of his powers—a test that need not be feared by the man who has properly prepared



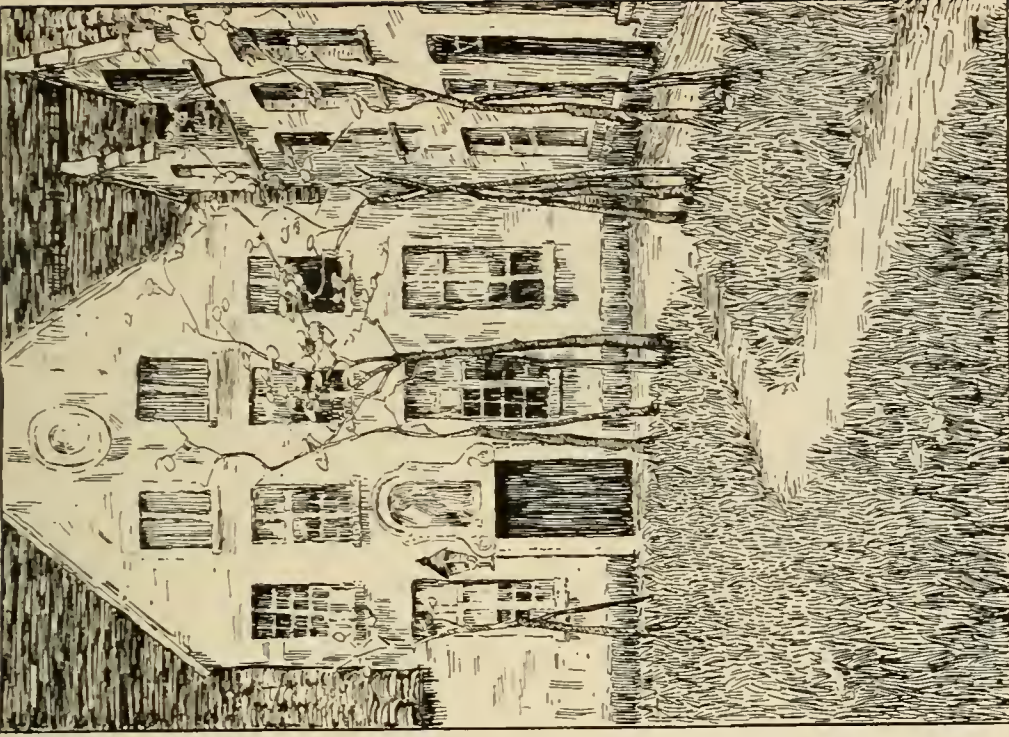
PEN DRAWING

BY "DOORMAT"



PEN DRAWING

BY "FAN"



PEN DRAWING : "THE BEGUINAGE, BRUGES"

BY "DEVONIA"

Pen Drawing



PEN DRAWING

BY "SMOKE"

himself for his work, but one that is merciless in its exposure of the student who has shirked his responsibilities.

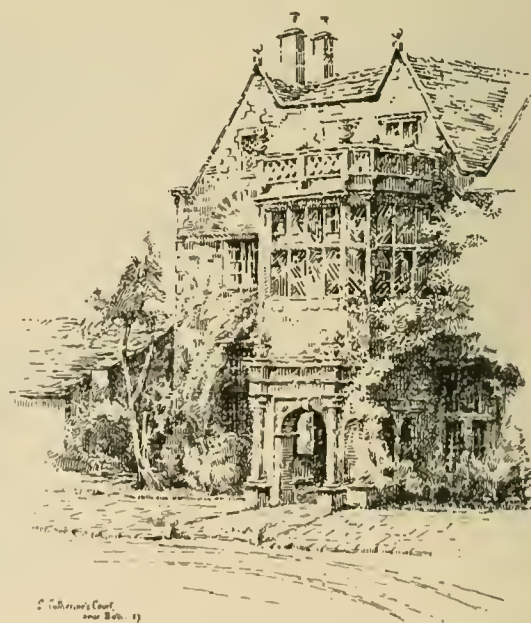
When there is this basis of thorough study to go upon, a fascinating quality can be given to the pen drawing. It acquires a delightful sensitiveness and flexibility of line, an expressive delicacy of touch, and an intimacy of suggestion by what seem to be the simplest of technical devices; and it gains just that note of confidence which is needed to make the artist's intentions perfectly intelligible. Nothing is exaggerated, nothing is out of relation, and nothing spoils the impression of masterly simplicity which results from the draughtsman's skilful elimination of everything that does not help to complete his work. There is no affectation of cleverness and no trickery, but there is instead the quiet certainty of the man who knows his craft and who has formed his style by schooling himself in the right principles.

The drawings which are reproduced here are well worthy of attention as examples of the way in which the pen can be made to serve effectively the artist's purpose. They have been selected from a large series sent in for competition, and in their variety of manner and their quality of achievement they give a good idea of the general character of the

work for which the competitors have been responsible. The series, as a whole, shows that there is a very wide understanding of the principles which should be followed in legitimate pen drawing, and that a number of people study and apply these principles with thorough intelligence and no lack of technical skill. Several of the drawings, indeed, have merits of a high order and can be accepted as quite adequate illustrations of the best kind of line work, and many others, which have deficiencies due to inexperience only, can be sincerely commended for their adherence to sound traditions and for their correctness of method.

For example, the drawing of an old mill by "Hembee" is exceptionally satisfactory in its frank and intelligent treatment. Freedom from affectation and avoidance of anything like artificiality are not the least of its merits; and among them, too, must be counted its excellent light and shade arrangement. The study by "Trevena," less deliberately picturesque and less obviously effective, has again agreeable qualities of line and a purity of method that claims respect;

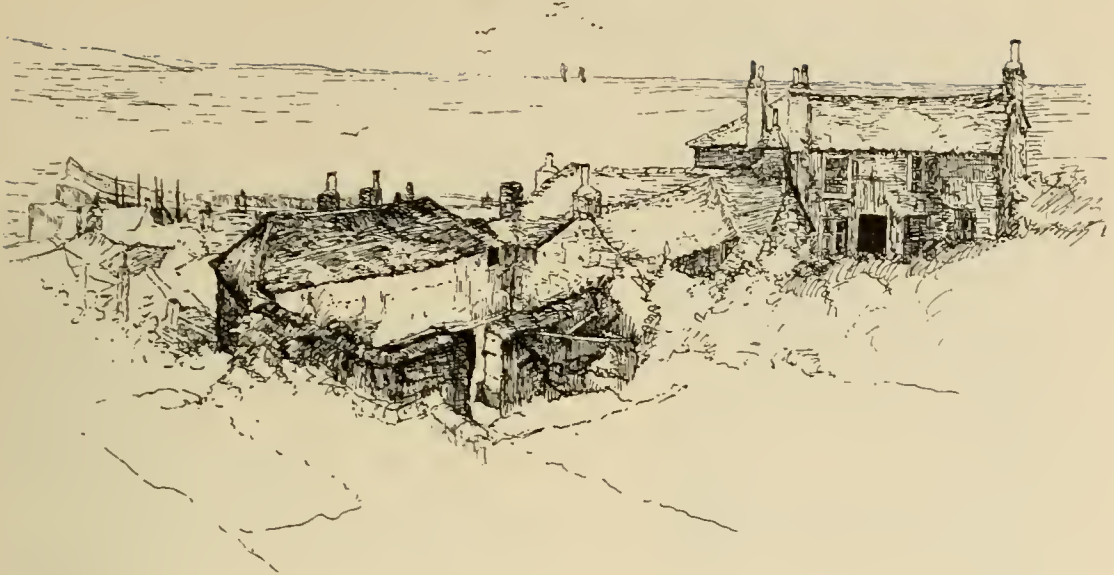
its delicate precision, which is not carried to any excess of formality, gives to it a breadth of effect that is distinctly pleasing. "Roath's" careful, formal,



PEN DRAWING

BY "TEDDIE"

Pen Drawing



PEN DRAWING

BY "MOPS"

and studied rendering of the *White Lion Inn, at Oundle*, is not less interesting as an example of quite a different manner of handling. This last drawing is architectural rather than pictorial, a statement of facts without disguise, but yet it is not

blankly realistic and it does not sacrifice technical refinements for the sake of attaining an excessive actuality. It shows a firm sense of construction and is pleasantly restrained.

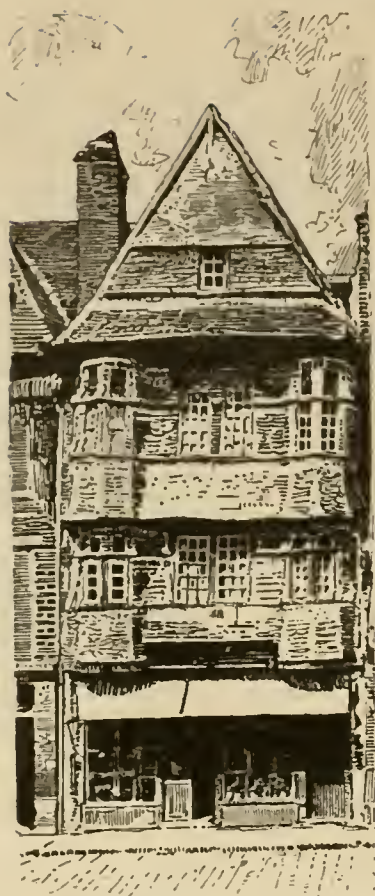
A robuster style is seen in the sketch by "Thanet,"



SALWARPE COURT.

PEN DRAWING

BY "SALWARPE COURT"



PEN DRAWING: "A SHOP IN
BRITTANY" BY "KATE"

which attempts no record of the details of a building, but aims rather at suggesting an effect of sunlight. In this sketch the line is looser and more careless, but the carelessness is intentional and not a consequence of want of thought. As a study of illumination this particular example decidedly deserves to be noted—it shows one of the ways in which pen work can be turned to excellent account. In "Voyageur's" note of a quaint bit in a foreign street there is cleverness of execution with, perhaps, a little too much disregard of reality—the light and shade cannot quite be accounted for—but the boldness and decision of the pen line throughout are unquestionable, though the want of reticence is open to criticism. Want of reticence is not so much the fault of "Doormat's" sketch of a ruin as want of solid construction; the vigorous assertion of tone-contrasts is permissible in a summary study of this character, but surer drawing of the architectural lines would have made the whole thing more convincing.

"Black Spot's" ambition in attempting to record

the complex detail of Westminster Abbey is justified by the result; the drawing is happy enough in its general suggestion and it bears close examination, but the distribution of the light and shade is a little arbitrary. "Pan's" less ambitious effort is, however, not less successful; its simpler manner and stronger line make the draughtsman's intentions thoroughly intelligible. The drawing, too, gains in brilliancy by being restricted to a limited range of tones. "Devonia's" sketch of *The Beguinage, Bruges* is well drawn in a summary way, but would have been improved by more sensitiveness of handling; and "Smoke's" drawing of a cottage at Brookthorpe, Gloucestershire, suffers also from insensitiveness of line, though as a piece of skilfully conventionalised pen work it is far from unsatisfactory. There are other examples, like "Teddies" *St. Catherine's Court*, the sketch of cottages by the sea by "Mops," and the neat study of a half-timbered building, "Salwarpe Court," which show rightly directed effort; and there is a clever little note of a Brittany shop by "Kate," which illustrates well the use that can be made of strong tone contrasts—though in this last example a not entirely legitimate effect has been obtained by mixing grey pencil tones with the black ink lines.

JAPANESE COLOUR PRINTS.— V. "MAKING UP FOR THE STAGE," BY UTAMARO.

IN an early number of *THE STUDIO* (Vol. iv., p. 137) the late Mr. S. Bing wrote an appreciative article upon Utamaro—one of the best known of the Japanese eighteenth-century designers. In illustration of that article there appeared a selection of his colour-prints, reproduced in "half-tone" in the text. So much of the charm of these colour-prints, whether by Utamaro or by his contemporaries, lies in the delicate combinations of harmonising tints which distinguish them, that to reproduce the prints otherwise than in facsimile is, as we have always felt, to leave out their chief attraction. In the example now presented to our readers the subtle gradations of refined tones have been carefully matched by our colour-printer, and form in themselves a lesson in colour harmony. The subject is an actor being made up for the stage. The various accessories, the little pot of colour, the mirror, the wig, the dress, cap and sword, all bear mute witness of the occasion. The text which appears in the blank space over the figures is a play upon words in allusion to the piece to be performed, and as such is untranslatable.



"MAKING UP FOR THE STAGE." BY UTAMARO.



"AT GREENODD"

(Exhibited at Messrs. Dowdeswells' Galleries)

BY R. GWELO GOODMAN

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The departure from custom at the Royal Academy this winter, in exhibiting modern art instead of old, has been hailed with delight by one section of picture lovers and deprecated by others. The collection of the late George McCulloch seems to give a *résumé* of many Academy years, and the great names of the Academy are subject to a new test with their works reassembled in company with the outsider Whistler, and Burne-Jones. For all that distinguished names are in the catalogue, distinction was not the note achieved by Mr. McCulloch in making his collection. He had a wise rule only to buy from living painters and apparently his taste had been educated entirely upon Academy exhibitions. From them, with a few exceptions, he took of the best. Towards the end of his life, his appreciations widened. Without suggesting that the Old Master exhibitions should be done away with, it seems to us, that were it possible to arrange for the exhibition of private collections, even whilst the collectors are alive (if

they could be induced to subscribe to so patriotic a scheme), the allocation of some of the rooms at the Academy to this purpose during part of the winter months would serve a great purpose, familiarising the public with famous works they have not seen or that have passed out of their sight if not from memory. It has been exceedingly interesting for everyone to see again Sir W. Q. Orchardson's *The Young Duke*; Burne-Jones' *Love among the Ruins* and *The Rose Bower*; the works by Dagnan-Bouveret; Lord Leighton's *The Procession of the Daphnephoria* and *The Garden of the Hesperides*; Sir John Millais' *Sir Isumbras at the Ford*; Whistler's *Valparaiso Nocturne*; and to see them all together. The Academy has also by this step earned the gratitude of the great outside public.

Mr. R. Gwelo Goodman, whose water-colours or subjects in the Lake districts are to be seen in Messrs. Dowdeswells' galleries, is an artist with much individuality of outlook and method. His work has freshness and strength, a kind of frank directness which is the evident outcome of acute observation of nature, and an agreeable decorative quality which can be accepted as proof of the

correctness of his artistic taste. In these landscapes he has taken full advantage of the opportunities afforded him by the character of the scenery round about the Lakes; he has appreciated rightly its dignity and largeness of line, and its impressive beauty of effect, and he has treated it with a scholarly reserve that can be sincerely admired. The value of this reserve is seen most of all in his intelligent avoidance of those errors of overstatement which are too often found in paintings of wide-stretching distances; he never fritters away his effects by insisting unduly upon little things, but he keeps instead the unity of his compositions by excluding from them everything that is unnecessary for the proper explaining of his design, and so establishing the right balance between the different parts of his picture. As a colourist he is sensitive and refined, a lover of delicate harmonies and subtle relations of colour-

tone, which he treats with the same kind of breadth that distinguishes his arrangement of lines and masses. This exhibition shows attractively many of the better aspects of his art.

We give here two examples of photographs taken by Mrs. Caleb Keene, a South African lady who was represented in the last Photographic Salon, and who, in recognition of the good quality of her work, has recently been elected a Fellow of the Royal Photographic Society.

Besides the unprecedented programme at the Academy, January and February have witnessed another great event, "Mr. Punch's Pageant" at the Leicester Gallery, consisting of a chronological series of original drawings and all the relics of the "Punch" office. The exhibition was continuously crowded. "Mr. Punch" will soon arrive at his three-score years and ten, and all these years he has sympathetically held the public pulse, and with unflinching liveliness sustained his countrymen's traditions. The art which has found acceptance in his pages has always been that which has expressed the characteristics of the nation, and every aspect of British social life has been reflected with a fidelity unknown in the pictorial chronicles of any other land.

The exhibition of pictures of children at the Baillie Gallery resolved itself somewhat inevitably into a women's exhibition, since the art of women so often inclines to the nursery, to the women's province in life, for its subjects, and is perhaps always at its happiest in it. *The World is so full of a number of Things*, by Miss Amy Atkinson; *A Lady from China*, by Miss Maud Henderson; *Her Seventh Birthday*, by Miss Eva Roos; *The Invalid*, by



"MOTHERHOOD"

FROM A PHOTOGRAPH BY MINNA KEENE



"INTERIOR OF A GERMAN COTTAGE"

FROM A PHOTOGRAPH BY MINNA KEENE

Helen Bedford, were all works of much success. Miss Gertrude des Clayes' work was especially worthy of remark; the eighteenth-century masters have evidently been studied, but though her style is a reminiscent one, it has individuality of feeling. Miss Clare Atwood was represented by those little panels in which her art displays itself to such advantage. Miss Annie French's work was as pleasantly decorative as ever, and the more decorative the more pleasant, for she does not succeed as a realist. Messrs. Norman Wilkinson, R. Anning Bell, J. A. Shepherd, John Hassall, and notably Mr. W. Graham Robertson, who has excelled so much in the interpretation of child life, were represented on this occasion.

The Carfax Gallery last month exhibited pictures and drawings by Prof. C. J. Holmes. Prof. Holmes is a sensitive painter, but though such a student of the art of painting, in other than a technical sense, he, no more than other gifted contemporaries of his, has learnt from the old masters that reserve which belongs to strength and which always stops short of a merely musical sweetness.

At the Fine Art Society the work of the quartette of Roman Painters, E. Coleman, U. Coromaldi, V. Grassi and C. Innocenti, made a success in January, the proceeds going to the Italian Earthquake Fund.

The exhibition of sketches held by the Royal Institute of Painters in Water Colours was characterised by the lack of character which so much of the work showed, and where character was present, it was too much of one kind. Mr. Dudley Hardy's achievements often survive the double test, and among the various groups of pictures (the exhibits of each painter were grouped together on this occasion) were some works which should be singled out as above the average, such as Mr. Stuart Richardson's *Waiting for the Market*, Mr. Saunderson Wells' *The Favourite* and *Heavy Going*, John R. Reid's *The Fishing Fleet*, Mr. Claude Hayes' *A Rainy Road*, Mr. John Hassall's *The Tiff*, Mr. Douglas Almond's *Girl of Pont Aven*, Mr. W. Hatherell's *Coast near Hyères*, Mr. Terrick Williams' *An Archway*, *Tangiers*, Mr. H. M. Rheams' *The Wreck*. It is a pity that so little variety creeps into Mr. Moffat Lindner's art,

Studio-Talk

for his vision and handling always give their own touch of refinement to the walls. Some careful pencil drawings by Edward C. Clifford were a successful feature of the exhibition.

Mr. Bertram Park's photographs reproduced here are interesting examples of prints produced by the oil pigment process, a process which had its origin in the Poitevin Collotype process of half a century ago, though the theory underlying it has only been reduced to a practical form in recent years, through the investigations of Mr. G. E. H. Rawlins. The process, as described by Mr. Park, is briefly this. A piece of paper is coated with a layer of gelatine, which is sensitized with a bichromate salt and dried. It is then printed on through an ordinary glass negative by the action of light until the image becomes just visible, taken out of the printing frame and immersed in cold water for an hour or so. It will now be found that the high lights of the image have absorbed water and have swollen up in relief, the shadows remaining insoluble. If a special preparation of oil colour is now dabbed on with round, flat-topped brushes the oil colour will be absorbed by the insoluble parts or shadows of the image, while the high lights, having already absorbed water, will *repel* the oil colour, and thus the picture is built up. The difficulty of providing a suitable ink or "oil pigment" has always been a stumbling-block to the general use of the process, and it was only last year that Mr. Park succeeded in finding an ink that is satisfactory in every way and that will "take" freely on the gelatine base.

The United Arts Club's exhibition, just concluded at the Grafton Gallery,

was the best to which they have attained so far, and greatly in advance of their recent displays. Among the artists of note who were well represented were Messrs. John Lavery, Alfred East, A.R.A., Alexander Jamieson, J. Aumonier, W. Rothenstein, A. W. Peppercorn, Walter Russell and James Pryde. The exhibition also contained a set of etchings by Mr. Alfred East, some good examples of Mr. Tom Robertson's work, interesting canvases by Mr. Fred F. Foottet; and we were attracted to two works, *My Garden* and *A Phantasy*, by Mr. James Gibbon, a painter whose work is new to us. The sculpture, miniatures and handicrafts would perhaps have been best grouped all in a room together. With such gifted contributors as Mr. John Tweed, Mr. and Mrs. A. Gaskin, Misses V. and F. Ramsey, Miss Jessie Bayes, Miss Woodward and



"NAOMI"

FROM AN OIL PRINT BY BERTRAM PARK



PORTRAIT OF G. A. STOREY, ESQ., A.R.A.
FROM AN OIL PRINT BY BERTRAM PARK

Studio-Talk

others, this section was as notable this time as that of the pictures.

We reproduce as supplement a drawing by Miss Mary Williams, a promising exhibitor at the Royal Academy, Society of Portrait Painters, and the Women's International. Formerly a student of the "Atelier Colarossi" in Paris, Miss Williams won silver medals in the annual "concours" for drawing and for painting from the nude.

Arts and crafts exhibitions before Christmas are becoming more numerous each year, and it is to be hoped that by the power of competition they may be prevented from deteriorating into mere bazaars. Several commercial enterprises of the bazaar calibre have of recent years posed as art exhibitions, and one is led into fearing the rapid degeneration of the true "Arts and Crafts" exhibition. No accusation of this kind could be raised against the Baillie Gallery in Bruton Street, referred to in our last number. Here the serious work was all good and well chosen. Mr. Bonner's show of silver work and jewelry, at Kensington, also deserves mention. His designs for articles for the table, spoons, pepper-pots, etc., are quite pleasing, and the workmanship is in all cases good. There is nothing of the amateur about the studio of Miss Woodward, whose little ornaments in silver and enamel are eminently calculated to please a public that is not satisfied by the conventional machine-produce of the shops.

At a complimentary dinner last month Sir Isidore Spielmann was presented by his colleagues on the British Art Committee of the Franco-British Exhibition with a handsome

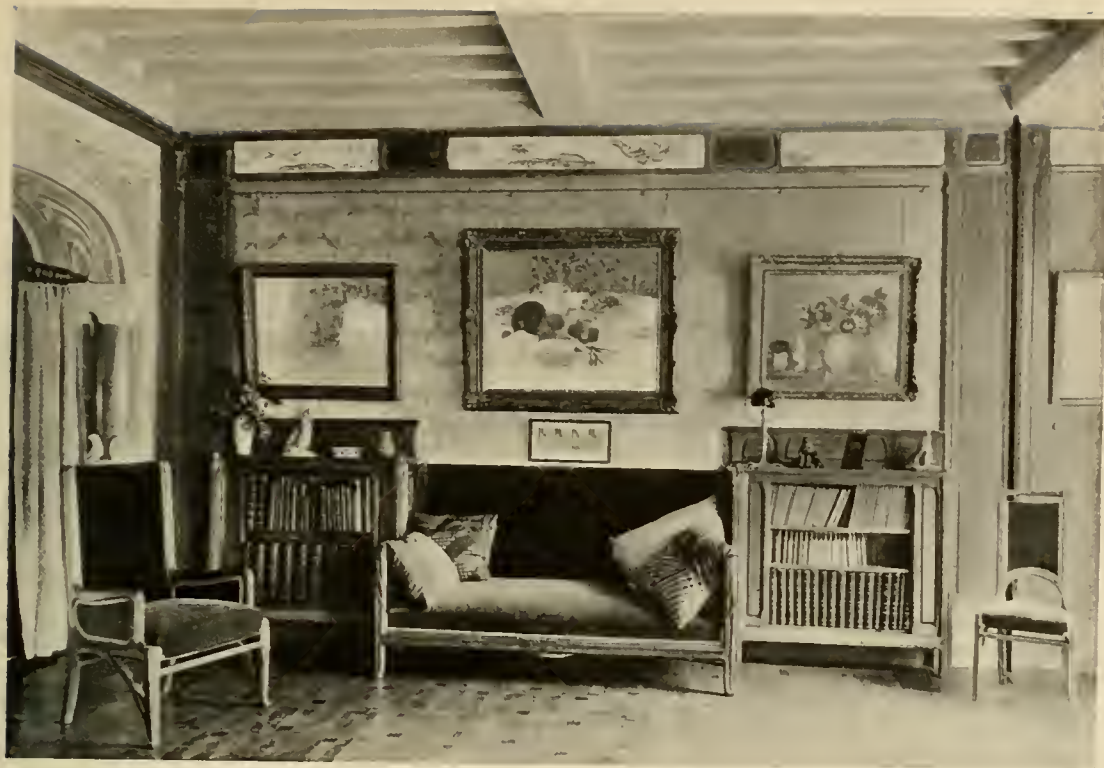
silver-gilt vase in token of their appreciation of his work in connection with the section and his previous services to British Art generally. Sir Edward Poynter, P.R.A., took the chair, and others present included Messrs. T. Brock, R.A., E. J. Gregory, R.A., P.R.I., F. Dicksee, R.A., T. E. Colcutt, Alfred East, A.R.A., P.R.B.A., A. G. Temple, J. Coutts Michie, A.R.S.A., M. H. Spielmann, Guy F. Laking, M.V.O., and Sir Charles Lawes-Wittewronge.

PARIS.—Mons. G. Roucher, the director of one of the most important publications in France, "La Grande Revue," and who is at the same time a discriminating collector, has had built for himself in the Rue d'Offémont a modern residence which deserves a



ROOM IN MONS. G. ROUCHER'S PARIS RESIDENCE, WITH FURNITURE DESIGNED BY MAURICE DUFRÈNE





TWO ROOMS IN MONS. G. ROUCHER'S PARIS RESIDENCE, WITH FURNITURE DESIGNED BY MAURICE DUFRÈNE



BRONZE HEAD

BY AUGUSTE RODIN

detailed study, for it must certainly be counted as one of the most successful productions of decorative art in France at the present day. The three photographs which we reproduce give a fairly good idea of the furniture which M. Maurice Dufrène has made for the house in question. It contains besides some first-rate mural decorations. The outer hall, which one reaches first on entering from the street, is embellished with paintings by M. Maurice Denis, who has here done some of his best work. The dining-room has been entirely decorated by Besnard, while Lalique has been responsible for all the appurtenances of the lighting, and, lastly, around the top of the great gallery in which M. Roucher's pictures are hung there runs a frieze by Desvallières. Among M. Roucher's art treasures one must mention an excellent painting by Baertsoen, and several important works by Lucien Simon, Morrice and Charles Cottet.

In a charming exhibition at the Blot Galleries in the Rue Richepanse, there has been gathered together the work of several talented women artists,

among whom one must particularly mention the daughter of the painter Osterlind, now Mme. E. Sarradin, whose delightful water-colour studies of flowers have all the roguishness and daintiness of this style of painting, to which so many ladies devote their energies without endowing their work with any individuality.

At the recent Exhibition of the Works of Art purchased by the State there were shown certain very remarkable works lately acquired from Auguste Rodin. Of these we reproduce two studies of heads which are to be added to the sculpture collection at the Luxembourg Museum. These are bronzes cast from the wax, and strike one by the deep intensity of their expression and their bold modelling.

As usual, the Société Internationale has had its annual display at Petit's. The Society is now in its twenty-fifth year, a very respectable age for a body of this kind. Unfortunately the Society is no longer what it used to be, having lost some of its best supporters, who have gone over to the Société Nouvelle and other similar associations. Still it continues to have an honourable existence, and



BRONZE HEAD

BY AUGUSTE RODIN



INTERIOR, HAGENBUND EXHIBITION, VIENNA ARRANGED BY OSKAR LASKE
(See p. 69)

remains in the front rank. Among the best things sent to the show we must mention the landscapes, so freely painted, by M. Félix Borchardt, a true pleinairist; then the Dutch scenes by M. M. Bompard, the figure subjects by M. Bunny, which have somewhat of the modest charm of Rossetti's heroines. The sunlit pictures of M. Frieske bore witness to an artist who seeks and strives always with success. The head study of M. Fallières, by M. Calbet, was a very poor sketch and may be disregarded. On the other hand, what grace and elegance did we not find in the works of Gardier! A new-comer, M. Hubbel, deserves also to be singled out for his excellent qualities as a colourist, and likewise M. Richard Miller, M. Walden, M. Ollson, M. MacCameron, M. Woog and M. Zo, a faithful observer of Spanish life.

The Seventh Exhibition of the Painter-Lithographers has been held this year *chez* M. Dewam-

bez, whose excellently arranged galleries enjoy more and more success every day. We believe we are right in stating that the members have made a special effort, and certainly the whole appearance of the exhibition bore out this supposition. M. Belle-roche, whose lithographs in his own personal style become better and better, paid a visit to England for the especial purpose of recruiting a new contingent of exhibitors, and returned with some excellent prints by Jackson, J. Pennell and Charles Shannon, which were very worthy of note. Among the Frenchmen I noticed M. Neumont, a true disciple of Gavarni; that blunt realist, M. Maxime Dethomas; M. Maurice Eliot, whose work is full of elegance; M. Leandre, of whose art further praise is superfluous; and M. Lucien Monod, whose three colour lithographs, taken from a small number of examples,

were a veritable feast for the eyes.

L'Eclectique, a new society presided over by the illustrious author Anatole France, has had a most successful first exhibition. The prevailing character of this association is that it contains more decorative artists than is the case with other societies, and the general aspect of the exhibition thus gained infinitely in variety. From this point of view I took pleasure in seeing the lovely vase by M. Delaherche, the jewelled glass by M. Rivaud, the sculptures in wood by Raymond Bigot, of which a dead raven and the head of a turkey were works of premier importance, the stoneware and the porcelain by M. Dammouse, the enamels of M. Eugène Feuillâtre, and the ironwork by M. Robert. Among the pictures there were some charming interiors by M. Pierre Calmettes, to whose work an article was devoted in *THE STUDIO* for December, 1907; the paintings and the pastels



TWO INTERIORS OF HAGENBUND WINTER EXHIBITION, VIENNA

ARRANGED BY ARCHITECT OSKAR LASKE

Studio-Talk

by M. Adler; an excellent picture, *Les Luttes*, by M. Lucien Simon, the landscapes by Dauchez, Brittany scenes by M. Désiré-Lucas, warm colour notes by Mlle. A. Delasalle. All this formed a concentration of solid talent worthy of a more detailed study than we can give it. H. F.

VIENNA.—The arrangement of the Hagenbund winter exhibition was entrusted to a young architect, Oskar Laske, who has done some very good work both in Vienna and the surrounding country. Here he again proved himself highly capable, for there was something at once distinguished and elegant in his decorative treatment of the rooms. He is also a graphic artist of some power, as shown by some etchings in colour and black and white exhibited on this occasion. Franz Simon also contributed some etchings in colour, which, though French in subject, showed that the artist's long stay in Paris has in no way affected his national feeling. Prof. von Zügel's charcoal drawings of animals were very welcome, and demonstrated his signal powers as a draughtsman. A whole room was devoted to the works of Prof. Karl Haider, another Munich guest who has many admirers in Vienna, and one of whose works has been acquired for the Modern Gallery. Nature in her solemn and dignified aspects claims this artist's devotion; her capricious moods do not tempt him. He is a modern, but his modernity has a character of its own, perhaps because he was born at a time when the modern school was in its infancy. The artist's portrait of himself points to his abilities in another direction in which he would doubtless have excelled had he not given himself up to landscape.

Ludwig Ferdinand Graf exhibited a series of pictures of old gardens in Bellazio and scenes descriptive of his American journey, chiefly studies in light effects. He is essentially a colorist, but one who is filled with the melody of

brightness, soaring ever higher and higher in his search for new tones of light. Walter Hampel's Biedermeier pictures are full of temperament of another hue. His *Green Dress* recalls the grace of the crinoline; his methods are simple and carried out with a delicacy and a poetic form peculiarly the artist's own. Hugo Baar's snow-scenes are true bits of nature, depicted with a masterly hand. Paul Ress in his *Kielwasser* showed us a torpedo boat in motion. Ludwig Kuba, August Roth, Raoul Frank, Jan Stursa, Glaucon Cambon, Adolf Gross, Otto Bruenhauser, Jakob Glasner, Josef Ullmann, J. Stretti, all contributed good work. Ferdinand Miehls's coloured etchings of Paris scenes are worthy performances, while the graphic section was made additionally attractive by a series of drawings which have been reproduced in "Simplicissimus." Henryk Uziemblo, K. Sichulski, Leo Delitz and Václav Maly contributed studies relating to peasant life and customs, showing how rich a harvest may be reaped in this direction.

Of portraits there were but few, but one, by O. Alexander, of a Russian lady, and Alexander Goltz's portrait of a lady were of special interest. A whole room was set apart for the drawings and studies of monkeys by Emmerich Simay. There



"THE GARLANDED BULL" (Hagenbund, Vienna)

BY LEO DELITZ



"A CHODOW GIRL" BY VÁCLAV MALÝ
(By permission of the Editor of "Zlata Praha," Prague)

were very few examples of plastic art, but these few were very good. Jan Stursa proved himself also to be a sculptor of merit in his crouching figure, while Sandor Jaray (Berlin) exhibited some fine bronzes and plaster figures. An exhibit of much interest was the magnificent work "An Ehren und an Siegen reich," which was presented to the Emperor in honour of his jubilee. The binding and other decorative features of this work were designed by Heinrich Lefler and Josef Urban, and mark an era in the art of book production.

The exhibition of modern Russian artists at the Secession was of great interest notwithstanding the fact that not a few artists of note were unrepresented, perhaps because their work is already familiar to the Viennese. Among the artists represented were N. Rerich, J. Bilibin, Maliutin, Dobuzhinski, Pasternak, A. Sredin, Sarubin, Seroff, B. Anisfeld, Boris Kustodieff,

Miliotti and Vaznetzoff. Each of these artists has his own peculiar "touch" which distinguishes him not only from his fellow countrymen, but also from other artists of the same *genre*; some of them strong, individual and pre-eminent in portrait painting or in landscape, others like Miliotti, full of romantic mysticism. The true Russian tinge is also to be seen in the lithographs and woodcuts by Madame A. Ostroumova-Lebedeva and Anna Krüger-Prachoff, two ladies whose work shows great talent and individuality.

A. S. L.

BERLIN.—The early death of Walter Leistikow has bereft German art of a really national painter. It was he who discovered the beauties of the much neglected Mark Brandenburg, and he never tired of rendering the quiet charms of pretty lakes in which the modesty of fir and birch was mirrored. He saw idyll and romance where Prussian rationalism only felt "the sand-strewing box of the Holy Roman Empire." The posthumous exhibition in the Salon Cassirer proved that in spite of the artist's versatility he remained true to the last to the domain of his preference, and this faithfulness was rewarded by an ever-expanding art. What Rembrandt and Ruysdael did for their Dutch plains, Troyon and Rousseau for their Barbizon woodland, Leistikow has accomplished for the Mark. Yet he travelled much and reproduced nature wherever he was staying. Norwegian fjords, Swedish coasts, and especially the beauty of the Danish downlands, recur in his art. He had a hand for snow and hoar frost, for mist and forest gloom, and, although he could also closely watch the sun penetrating such privacies, he felt happiest in afternoon moods. Leistikow's fascination issues from his genuine poet's soul. He is never the mere copyist—every branch of a tree, every ripple of water, is penetrated with poetical essence. Sentiment, not sentimentality, the melancholy of the contemplative, not of the morbid, mind is his distinction. He loves to dwell in stillness, not in storm. The exhibition afforded a comprehensive study of his work. We could see him first as the careful Eschke pupil; then different influences—Liebermann, Willumsen and Manet—were traceable, until he quietly and decisively asserted himself. He appears to have been strongly touched by the summarising, decorative tendency of his time, less by its impressionism. After having attempted landscape-fresco, the execution of which was frustrated by his

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illness, it was granted to him to concentrate in some last Mark Brandenburg pictures his highest possibilities. The realisation of the project to acquire some of Leistikow's paintings for the new Märkische Museum in Berlin would only be an expression of gratitude due to him by the nation.

An Eugen Bracht collection at Keller and Reiner's Salon yielded at the same time an opportunity to study the second leader of modern German landscape painting. Here we felt the touch of power. We were lifted at once from plains to mountain tops. This pathetic turn adds grandeur wherever it touches—the pines of the Savoy Alps in the rhapsody of the storm, the first sun-glow on the rocks of the desert, the simple cottage in the Eifel mountains, the brick-kiln in snow, all receive by his brush a heightened character, some Byronic additions. Bracht's art is ennobling, it never stops at mere description. He is lavish in shaping, and rich, yet always distinguished, in colour. His facility tempts him to a somewhat hasty production, but the stamp of his genius is always edifying.

At the Schulte Salon modernism attempted to

celebrate triumphs, but could only attain moderate success. An extensive show of Gotthard Kuehl's works appeared only satisfactory in some paintings. His method of painting, and especially his treatment of air, is sometimes a violation of reality. His air looks almost like water, and this omnipresent liquidity damages the precision of outline, and makes doors and houses assume a rather tumble-down aspect. Young Düsseldorf landscape-painters like Clarenbach, Ophey and Deusser, who were also to be studied here, are reticent outdoor students who have learned to render air with veracity. Sohn-Rethel, who belongs to this group, looks at us with the truthful and innocent eyes of a modern pre-Raphaelite.

Fritz Gurlitt attracted many visitors to his salon with a considerable Ludwig von Hofmann exhibition. The witchery that this master practises is the best proof of the persistence of idealistic aspirations. His art makes us forget reality, transports like the chariot of the gods into Elysian domains. Eternal spring reigns in happy islands with trees laden with pink blossoms, amethyst waves playing round russet rocks, and beautiful virgins and youths and children enjoying the bliss of life, winding garlands and



MONUMENT OVER THE GRAVE OF THE POET JOHANN MEYER

DESIGNED BY HEINRICH MISSFELDT

frolicking, bathing and making music. The men ride like the warriors on the Parthenon reliefs, and the maidens dance like the Bacchantes on the Theseus temple. The omnipresence of the Greek spirit isolates Hofmann's art in our time of tyrannical realism. We breathe the hilarity of his classicism with gratitude, although we cannot help recognising that his melodies flow from very few chords and are too often repeated. The register of his models is so limited that the type dominates, but this granted, we can only admire the skill of his variation. The decorative side of Hofmann's talent and the sensuousness of his colour make him the best fresco painter for festive halls in our time. He worthily ranks in German art with Feuerbach, Böcklin and Marées.

At the Künstlerhaus, Dürer and Grünwald times were recalled in the paintings and drawings of Professor Richard Müller. We found the same penetrative power of the character reader, the same veracity and patience in the rendering of detail and the same imaginative and religious cravings. But we found also the same mercilessness of the naturalist. Müller's wings are impeded by the pedantry of the statistician, and often when he fascinates he also repels. He is a classical master when he is the draughtsman, but his pictorial physiognomy is somewhat sober. His brush does not tremble under the intoxication of colour. We wish to see such works on the walls of our museums, or in their print-rooms, but they are not desirable home companions.

Heinrich Missfeldt is one of the younger Berlin sculptors who are steadily coming to the front. On several occasions his exhibits at the Grosse Berliner Kunstausstellung and at Schulte's Salon have attracted general notice. His art, with its tendency towards classical rhythm and the graces of the Praxitelean period, has particularly interested the Kaiser, who has acquired the sculptor's beautiful statue *Farewell* for his private collection. Missfeldt began his artistic career as a wood carver, but admission was refused to him in the Royal Arts and Crafts School. He was more fortunate in the Royal Academy of Arts, where he studied drawing with Brausewetter. The powerful hand of Peter Breuer, as well as the distinguished leadership of Janensch, ripened his faculties as a sculptor.

The plastic caricatures reproduced in the illustrations on page 74 were among those exhibited at Messrs. Friedmann and Weber's Salon before Christmas and referred to in my notes of last month.

J. J.

WASHINGTON, D.C.—Special interest attaches to the exhibition of contemporary American paintings, held at the Corcoran Gallery of Art, Washington, in December and January, not merely because it was the largest exhibition of the year and offered the highest awards, but because it was most truly national in its scope. About four hundred pictures were enumerated in its catalogue, and these were contributed by artists residing in all parts of the United States, France, England and Italy, but only such as could claim American citizenship. There were more figure paintings than either portraits or landscapes in the exhibition, which is not usual in America, and for the most part they were recent productions,



"THE DEATH OF BALDUR" BY HEINRICH MISSFELDT



"CROUCHING GIRL"
BY HEINRICH MISSFELDT

Studio-Talk

but a few exceptions were made in favour of works of special distinction.

While there were, it was true, comparatively few great pictures in this display, the average of excellence was higher than commonly. In fact, the work shown, taken all in all, was extremely conservative, serious, thoughtful and well balanced. One of the tendencies of American painters has been toward fragmentary utterance, but many of these canvases showed not only skilful technique but completeness in composition. There was greater assurance of stable ideals than heretofore.



PLASTIC CARICATURE

BY R. L. LEONARD

(See *Berlin Studio Talk*, page 72)

It is worth noting that the majority of the pictures were American in theme. This does not mean, of course, transcriptions of Rocky Mountain scenery, of Indians and cow-boys, peculiar to America alone, some of which were included, but of simple rural landscapes, of refined home life and everyday street scenes—things close at hand, unaffected and lovely. Special remark should be

made of some charming *genres* set forth by Edmund C. Tarbell, George de Forest Brush, Joseph De Camp and T. W. Dewing, which essayed successfully to interpret with charm contemporary life among the upper classes. *The Guitar Player*, by Joseph de Camp, to which the second prize of \$1,500 was given, is a well-composed, colourful and attractive picture. Mr

Brush's *Family Group* showed a much tighter technique and a little more academic handling, but was charming in line and masterly in treatment. Winslow Homer, the great painter of the sea, was represented by a picture entitled *Early Morning*, which showed some of the fisherfolk of Maine on a rugged sea cliff silhouetted against a gently illumined sky, and by a dramatic and somewhat decorative painting of a flight of wild geese crossing the dunes. With these canvases would naturally be classed paintings by F. D. Millet, Walter MacEwen, and Marion Powers, for a certain sympathy in treatment and likeness in theme. In great contrast, however, were the figure studies



PLASTIC CARICATURE

BY R. L. LEONARD

(See *Berlin Studio Talk*, page 72)



"A THREAD OF SCARLET"
BY HUGH H. BRECKENRIDGE



"THE YELLOW TULIP"
BY T. W. DEWING

Studio-Talk

by Robert Reid, Hugh Breckenridge, Mary Cassatt and Childe Hassam. Mr. Reid's paintings—one of which, by the way, received the third prize of \$1,000—were extremely high-keyed, and depended for charm solely upon their gently modulated colour schemes. Mr. Breckenridge's works derived their interest primarily through the cleverness of their solution of the problem set by a figure seen by firelight. Miss Cassatt and Mr. Hassam were both well represented.

Of the portraits, certainly the most notable, though not the best, was that of President Roose-



"AN ANCESTOR"

BV WALTER MACEWEN

velt, painted by Gari Melchers, on order from Charles L. Freer, who purposed it as a gift to the nation. There were five single portraits by John S. Sargent, one of which (that of Miss Mathilde Townsend, of Washington) was characteristically clever and engaging. The rest, with, perhaps, the exception of one of James Whitcomb Riley, the poet, were by no means equal to his best. J. J. Shannon also was less well represented than commonly, showing only his portrait of Mrs. Guggenheim, which is rather faulty in construction and painty in suggestion. Miss Cecilia Beaux, on the other hand, never exhibited a stronger painting than her portrait of Mr. Lewis, President of the Pennsylvania Academy. R. E. Clarkson, F. P. Vinton, E. C. Tarbell, Wm. M. Chase, and Kenyon Cox likewise made in this field notable contributions, the last named by his memorable portrait of the late Augustus Saint Gaudens, the sculptor, at work in his studio.

The first prize (\$2,000), which carried with it the Corcoran gold medal, was awarded to a winter picture, one of a number by Edward W. Redfield, to whom two years previously a medal of the third class had been given. For vital realism and breadth of effect this picture was distinctly impressive, and doubtless it was its truth, virility and skilful manipulation which won it honour. Mr. Redfield's works are not dissimilar in style and character from those of Mr. Schofield, who was represented in this exhibition by two striking canvases.

Among the landscape painters, Williard Metcalf probably touched the highest note, though J. Francis Murphy, Emil Carlsen, D. W. Tryon, Leonard Ochtman and half-a-dozen others exhibited work of almost equally fine quality. Almost without exception these landscapes were not pictorial compositions, but subtle transcriptions of bits of nature seen under peculiarly pleasing conditions; not rampant fancies indefinitely set forth, but lovely realities sympathetically interpreted.

There was quite a good representation of the American painters residing in Paris, and to one of this number—Frederick C. Frieske—the fourth prize (\$500) was awarded for a study from the nude, entitled *Marcelle*. One other feature calls for mention—the really brilliant technical facility displayed by certain painters, among whom may be named Emil Carlsen, Walter Gay and Aline Solomons, in the inter-



"THE ISLAND"

BY EDWARD W. REDFIELD

pretation of still life—works which went far to show that painters in America—the land of haste—are learning to labour patiently and are technically mastering their art.

L. M.

ART SCHOOL NOTES.

LONDON.—The illustrations that accompany these notes include reproductions of three of the figure designs shown at Burlington House in the recent exhibition of works by students of the Royal Academy. The first illustration is a reproduction of the excellent cartoon of *A Draped Female Figure on a Wind-swept Sea-shore*, with which Miss Marianne H. W. Robilliard gained the silver medal and the prize of £25. Miss Amy Joanna Fry's design gained the prize of £40 offered for the best scheme for a picture symbolical of "Husbandry," and suitable for the decoration of a portion of a public building. Unfortunately, in a black-and-white reproduction complete justice cannot be done to the good qualities of Miss Fry's design, the strongest point of which is its colour. Rich and

harmonious colour is also a prominent feature in Miss Dorothy Hawksley's design for "Husbandry," which was one of the best of those submitted in the recent competition. Miss Hawksley, it will be remembered, won the second of the two silver medals offered to the Academy students for the best paintings from the nude.

It is interesting to notice in the list of visitors to the Royal Academy Schools for the present year the name of Mr. Charles Sims, A.R.A., who in July will, for the first time, give the students the benefit of his advice in the School of Painting. The visitors for March are, in the School of Painting, Mr. J. H. F. Bacon, A.R.A.; the School of Drawing, Mr. Henry Woods, R.A.; the School of Sculpture, Mr. William Goscombe John, A.R.A.; and the School of Architecture, Mr. R. T. Blomfield, A.R.A., and Mr. T. G. Jackson, R.A.

At the Slade School the prizes, with one exception, are awarded at the end of the summer term. The exception is the Slade Prize of £25 for figure composition, which is awarded at Christmas. In



*(Royal Academy Schools :
Prize Cartoon)*

"DRAPED FEMALE FIGURE ON A WIND-SWEPT
SEA-SHORE." BY MARIANNE H. W. ROBILLIARD

Art School Notes

the recent competition for the Slade Prize the honours were equally divided between two students, Mr. J. Innes and Miss F. Phillips.

Mr. George Clausen, R.A., who, in the place of Sir William Orchardson, distributed the prizes at the St. John's Wood Art Schools, deplored in his brief speech the unavoidable absence of Sir William, whose counsel, he said, was possibly more valuable than that of any other living artist. However, Mr. Clausen, while modestly disclaiming any attempt to fill the place of the great portrait and subject painter, managed in his address to give some excellent advice to the students, and his efforts in this direction were ably seconded by Mr. David Murray, R.A. The Orchardson silver medal, for painting from the nude, was awarded to Mr. R. C. Weatherby, for what Mr. Clausen described as "a first-rate incomplete study," in reference, doubtless, to the fact that the treatment of the extremities could have been carried further. Mr. Weatherby also gained an honourable mention in the competition for a six months' scholarship offered for the three best drawings from the life, which was taken by Mr. D. Chumaceiro. Another six months' studentship, for the best work done in the landscape class, was given to Miss Mildred Stevens; a three months' scholarship, for the best set of three heads from life, to Miss E. Rudhall; and a three months' scholarship, for still life and a draw-

ing of a head from the cast, to Major F. H. Rawlins. The "Graphic" prize, presented annually by the proprietors of the "Graphic," which carries with it a three months' scholarship in the black-and-white class, was won by Miss E. M. Hosking, who carried off besides the sketch prize in the first division. The sketch prize in the second division fell to Mr. S. Henderson, and the elementary antique prize to Mr. S. Marshall. Mrs. L. Cooper received an honourable mention for her work in the Pinner landscape class. The prize for colour composition was not awarded, but at the request of the judges, the prize was allotted to a group of works by Miss G. L. Elliot.

So far as the regular school work was concerned the judging was undertaken by Sir George Frampton, R.A., Mr. J. W. Waterhouse, R.A., and Mr. G. Clausen, R.A.; Mr. David Murray, R.A., awarded the landscape prizes, and the work submitted for the "Graphic" prize was judged by Mr. Frank Craig. The exhibition of school work, held at the schools in Elm Tree Road, was varied and interesting, and Mr. C. M. Quiller Orchardson and Mr. F. D. Walenn had every reason to be satisfied with the display made by their pupils. The practice of making memory studies from the life is encouraged at St. John's Wood, and some of the drawings shown were capital, especially those by Mr. A. E. Odle, who exhibited in addition some pen-and-ink studies



CARTOON FOR DECORATIVE PAINTING

(Royal Academy Schools)

BY AMY JOANNA FRY



CARTOON FOR DECORATIVE PAINTING

(Royal Academy Schools)

BY DOROTHY HAWKSLEY

in the Beardsley manner, remarkable both as imitations and as pieces of dexterous execution. The landscape that gained the scholarship for Miss Stevens was a sympathetic study of a bend in a river, with a foreground of meadowsweet and ragwort. A special word of praise is due to Miss G. L. Elliot's *Sheep Fold at Sunset* and her *Cottage Garden*, and to one or two clever little pictures of moonlight by Mr. C. R. W. Nevinson. Good work of various kinds was also shown by Mr. Longstaff, Miss Wickham, Miss Stewart, Miss K. Clausen, Miss Thrupp, Mrs. Bashall, Mr. H. W. Sandham, Miss C. Elliot, Mr. R. Vercoe, Mr. N. N. Johnstone and Mrs. Lloyd Cooper.

The list of honours gained by students in the Arts and Crafts Department of the Sir John Cass Technical Institute included a Landseer Scholarship (in sculpture) of £40 at the Royal Academy Schools, gained by Mr. William Charles Matthias. The entrance examination to the Academy Schools was passed by another Sir John Cass student, Mr. A. Buxton. Miss Kate M. Dally gained the Art Master's certificate of the Board of Education, and minor scholarships in art were awarded to several students by the London County Council. The local prizes in the Arts and Crafts Department were awarded, in design, to C. M. Kirkman; in drawing, to W. M. Collier and J. H. Gordon; modelling, H. N. Eastaugh and W. Matthias;

enamelling, S. L. Samuels; jewellery, J. Hassnovitch; and metal work, J. Harlaar.

Bolt Court, Fleet Street, which is inseparably connected with the memory of Dr. Johnson, does not give any promise of artistic interest to the passer-by in Fleet Street who may happen to glance down the narrow, dingy alley. In Bolt Court, however, is the London County Council School of Photo-Engraving and Lithography, housed at present in the old buildings of the School of the Stationers' Company, and an exhibition of the students' work, held there lately, proved that art can flourish amid what appear to be the most unsuitable surroundings. The exhibition was not intended to illustrate the technical achievements in reproduction of the school directed by Mr. A. J. Newton. It was composed almost entirely of original work executed either in the life class or outside the school by members of the sketch club, and some of it was exceedingly good. Especially worthy of mention were the drawings by Mr. R. C. Peter; a little painting of real artistic quality, of nymphs running down the sands to the sea, by Mr. C. W. Barber, and a second study by the same student, of girls playing in the surf. Mr. Blampied's drawings of children, the time studies of flowers by Mr. H. C. Hammond, Mr. J. Daniells, and Mr. E. Penwarden, and the life studies by Mr. H. Harris were other good things in an attractive exhibition.

To the sketch club at this school Mr. Nelson Dawson, three or four years ago, presented a charming little badge of silver of his own design, and a replica of it is given annually by Sir George Frampton, R.A., to the best student of the year.

The Royal Female School of Art, the origin and history of which was sketched in these columns in October, is now merged in the Central School of Arts and Crafts, as the "Women's Day Art Classes," which are conducted in some of the upper rooms of the vast new building in Southampton Row, instead of in the stately Georgian houses of Queen Square. The change is not beneficial, nor does there seem to be any good reason why it was ever made, but although Queen Square is a thing of the past, the school, so far, is conducted on almost the old lines by Miss Rose Welby, assisted by Miss S. R. Canton, Miss I. L. Gloag, Miss K. M. Wyatt, Miss Isabel Farler and Miss H. E. Dunnell. Last month the first exhibition of students' work was held in the new quarters, an exhibition that showed no falling off in quality and included an excellent retrospective group which represented the school at the Franco-British Exhibition. Prominent among the exhibits was the design for an altar frontal which gained the gold medal given by the King. This was won by Miss Winifred Wight, who won also the William Atkinson Scholarship of £30. The Queen's Scholarship of £50 was taken by Miss Winifred Fison; the prize for drapery arranged on the living model, by Miss Jane S. Blaikley, and that for time sketching from life by Miss Brenda Hughes. Some capital designs for flowered chintzes were shown by Miss Winifred Marchant, Miss A. Dorothy Cohen, Miss H. Knight, Miss Winifred Fison, Miss Phyllis Mead and Miss Winifred Wight. The prizes in this section were awarded to Miss Marchant and Miss Cohen. Miss Hilda Knight gained the prize for flower studies in preparation for design, and Miss Edith Livesay and Miss Jessie Humby for figure studies in line. In the National Art Competition Miss Annie K. Boyd's example of book-binding in oak and leather gained a prize. The commended students in the national and local competitions included Miss Beatrice Miller, Miss Mary Bishop, Miss Georgina C. Levie and Miss Jessie Jacob. Among the drawings shown by the pupils of Miss S. R. Canton's class for black and white were some clever studies by Miss Lucy E. Pierce, the winner last summer of the first prize in THE STUDIO competition for pen-and-ink illustrations to a nursery rhyme.

W. T. W.

REVIEWS AND NOTICES.

Modern Art. By JULIUS MEIER-GRAEFE. Translated by FLORENCE SIMMONDS and G. W. CHRYSTAL. (London: W. Heinemann.) 2 vols. £2 2s.—This work is a translation from the German by Miss Florence Simmonds and George W. Chrystal, and a very admirable one, the swift conversational style of the author being retained. Dr. Meier-Graefe believing little in the historical-biographical methods, has set himself to write criticism in a newer line. To us the work seems an attempt to apply the theory of evolution to the tendencies of art, though we are not told so with any clearness. The author searches for the vital element in past traditions, which survives in work of to-day. The introductory chapters are particularly interesting, though pessimistic enough. While admitting that "If the uses of art change, art itself must change," Dr. Meier-Graefe does not seem hopeful about present conditions. He presumes, and we think wrongly so, that the dwelling-house of to-day has lost the formal relation to its age which would make it the place for modern art. As to what shall happen to the modern picture when it is painted, if this state of things exists, he merely states the problem, and we find ourselves returning in vain over the chapters for any hint of a solution on his part. Dr. Meier-Graefe generalizes with rapidity, and there is a crudescence of thought on every page, though not always expressed at its worth in the superficiality of phrase. He does not concede genius to Dante Gabriel Rossetti, though it is difficult to know by what other of the many attributes he accords him, he could have contrived to express so distinct a spirit in his painting. One regrets a failure on the part of the author to be responsive to the mood served by the best Pre-Raphaelitism. He writes with a delightful pen of Beardsley, but is unkind in putting forward in rivalry to his intimate art, the clever but merely energetic commonplaces of a German draughtsman. A closing chapter on Young England has the hurried style of a postscript; and of the young school rising up, with no small opinion of itself, from the New English Art Club he does not speak with overwhelming optimism. There are phases of German art into which he enters with a sympathy only permitted to those familiar with the national temperament. His appreciation of many things in art apparently opposed to each other, is interesting. It is possible for an individual of genius to trace and classify the origin of his æsthetic experiences, but to attempt a system of classification which will

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have a general bearing seems to us an impossible task. Dr. Meier-Graefe, however, has been wonderful in attempting the impossible, and has written even every sentence in an attractive manner. The book is profusely and perfectly illustrated.

Painting in the Far East. By LAURENCE BIXON. (London: Edward Arnold.) 21s. net.—Our knowledge of the art of the East as displayed in painting, in spite of numerous works upon the subject, is at present but superficial. This, to a large extent, is due to the fact that characteristic examples by the great painters are scarcely seen outside Japan and China. It is true that numerous examples bearing the names of great artists find their way into the hands of the Western collector, but these are too commonly either absolutely spurious, or, at best, but inferior specimens of the painter's brushwork. The European writer is therefore severely handicapped in dealing with this subject and is frequently driven to wrong conclusions in his criticisms. On the other hand, the important illustrated works which have in recent years been published in Japan concerning its art and that of China—and we mention in this respect our excellent contemporary "The Kokka"—are of great service in enabling their readers to obtain a glimpse, even if only through the medium of a photograph, of the notable examples existing in private collections in the Far East. The author of "Painting in the Far East," although at a disadvantage by reason of the probable paucity of fine original examples to refer to, has succeeded in producing a valuable *résumé* of the History of Art in China and Japan which is a welcome addition to our literature upon the subject. Some regret, however, will be felt by lovers of that art at the altogether unrepresentative character of the illustrations to the volume. Badly reproduced by that unsatisfactory medium, the collotype, the selection of examples leaves much to be desired. An intimate knowledge of the technique of Sotatsu, Sesshiu, Tannyu, Hokusai—to name but a few of the great masters—would have justified the author in excluding such inferior and untypical illustrations as are here given. The flower drawing ascribed to Sotatsu is in no sense reminiscent of the free, easy brush line, the large decorative instinct of that painter. Sesshiu is represented by an illustration from "The Kokka" of a drawing, which, however interesting in itself, is far from typical of the forceful work of that great genius. Tannyu's bold but sympathetic brush stroke is unrecognisable in the clumsy mechanical lines of the *Monjiu*. Hokusai's humour, his characteristic nervous line,

his power of composition, are all absent in the scattered, "bitty," unconvincing specimen shown. We might continue our unfavourable comment to at least three-fourths of the illustrations given; and in the cause of art and of simple justice, we would seriously urge the author, should a further edition of his work be contemplated, to entirely reconstruct his series of illustrations. The public is taught better by pictures than by words, however eloquent the latter may be, and when pictures are bad, eulogism fails to be convincing.

Venice: The Decadence. By POMPEO MOLMENTI. Translated by HORATIO F. BROWN. (London: John Murray.) 2 vols. 21s. net.—The appearance of the concluding volumes of Signor Molmenti's "History of Venice" brings to completion a work that is a monument of erudition and patient research. As well translated and as copiously illustrated as its predecessors on Venice in the Middle Ages and Venice in the Golden Age, it tells, in a deeply interesting narrative betraying no sign of effort, though the thoroughness of the study it represents is evident on every page, the melancholy story of the decline of the Queen of the Adriatic from the proud position she had so long occupied. For her, as for the rest of Italy, the knell of prosperity was sounded with the signing, in 1559, of the treaty of Cateau-Cambresis, and although the Lagoon city after that enjoyed a few years of prosperity, signs of decadence were soon apparent on every side. Beginning with a summary of the political situation in Italy in the second half of the 16th century, Signor Molmenti passes on to note the condition of the naval and military forces of the Republic, the relations between Church and State, the condition of industry, commerce and art, noting in every branch of endeavour signs of the beginning of the end. Specially fascinating is the chapter on the Old Town and Modern Art, in which the writer waxes eloquent over the maturity of charm displayed by Venice; but that chapter is surpassed in pathos by the melancholy account of the last days of the once world-famous State when the Great Council met for the last time and the last Doge, Ludovico Manin, resigned the office he was no longer strong enough to hold.

The Art of the Plasterer. By GEORGE P. BANKART. (London: B. T. Batsford.) 25s. net.—Hitherto it has been difficult for the student to obtain anything like a clear idea of the development of plaster work, for though many fine specimens of it still exist *in situ* or in museums, they are widely scattered, and only those with leisure and means can hope to turn them to account. For

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this reason the important work under notice, whose author is an architect as well as a practical craftsman, will, no doubt, be widely welcomed, and, it is greatly to be hoped, will do much to inaugurate a much needed reform in the design and execution of decorative stucco. The illustrations, of which there are several hundred, are most of them from excellent photographs taken specially for the book or from geometrical drawings by Mr. Bankart, and include complete buildings, portions of ceilings, façades, etc., some on a large scale, with numerous separate reproductions of details such as rib enrichments, heraldic animals, panels, friezes, etc., culled from an immense variety of sources, beginning with antique stucco-work and coming down to quite modern plaster work, so that they form a complete pictorial epitome of the plasterer's craft from its first inception to the present day. Perhaps the most valuable section of this book, truly unique of its kind, is that in which the causes of the decline in plaster work in England are examined. Why, asks Mr. Bankart, is the work of the nineteenth century so uninteresting, bad and uncouth? And he replies, "Chiefly because the trade or profession or calling is divorced from pleasurable and legitimate production." Being merely an instrument in the hands of a man who designs without technical knowledge and dictates without personal acquaintance with the material, the workman cannot be expected to put his heart into the business. He concludes with an earnest appeal to young men occupied in the plasterer's trade to study the subject in their leisure time.

The Colour of Paris; Historic, Personal, and Local. By MESSIEURS LES ACADEMICIENS GONCOURT. Under the general editorship of M. LUCIEN DESCAGES. Illustrated by YOSHIO MARKINO. (London: Chatto & Windus.) 20s. net.—This is a companion volume to *The Colour of London*, published some two years ago and which proved so great a success that Mr. Markino was commissioned by his publishers to go to Paris and execute a series of drawings to illustrate this volume. He had, it seems, never been in Paris before, whereas he had lived in London for ten years, and as a consequence the drawings now reproduced have distinctly the character of first impressions. From the little essay contributed by the artist—which makes very entertaining reading on account of its delightful *naïveté*—we learn that during the first part of his sojourn in the French metropolis he was afflicted with illness, and as a result he feels obliged to confess that "my art as well as my health suffered terribly." We do not, however, find in the

drawings illustrating the volume anything corroborating this admission, but what we do observe is evidence of that further assimilation of European methods which M. Bénédict calls attention to in his appreciative introduction. For our part we regret to see the disappearance of Japanese characteristics from Mr. Markino's drawings; to us these constituted in his earlier drawings one of their principal charms. For all that, there are some capital glimpses of Parisian life and scenery in the book, and here, as before, we note the artist's preference for night effects. The bulk of the letterpress is contributed by members of the Académie Goncourt, who without any waste of words vividly portray the life of Paris under its manifold aspects, public and private. Their essays have been ably translated, and the book as a whole gives one a truer impression of Paris than any book we have come across for a long time.

Vincenzo Foppa of Brescia. By CONSTANCE JOCELYN FFOULKES and Monsignor RODOLFO MAIACCHI, D.D. (London: John Lane.) £4 4s. net.—The joint work of two thoroughly competent critics and earnest students of Italian art, this richly-illustrated and well written monograph adequately fills one of the very few gaps still left in the copious art criticism of the day. The fact that very little is really known of the reputed founder of the Lombard school of painting has been an added spur to the zeal with which every clue that could throw light on his career has been followed up, the collaborators having diligently searched the libraries and archives of Brescia, Savona, Genoa and other towns, and personally examined every accessible work of the master, with the result that a vast mass of information, some of it quite new to the general public, has been collected. Skilfully woven into an interesting consecutive narrative, the text embodies not only the opinions of the authors themselves but also of the most distinguished European critics of the past and present on Foppa and his school. It is moreover enriched with excellent reproductions of a large number of his works, fifteen in photogravure, and supplemented by an index of all the MSS. quoted, with translations of some of the more important, a chronological list of his extant paintings, one of those now lost, a place index and a carefully compiled subject one, so that the book is a perfect encyclopædia of knowledge that will be a mine of wealth to future students. Some, indeed, will be disposed to cavil at its very completeness, and to argue that undue prominence has been given to a man who, after all, was not of the highest rank; but

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the general feeling of experts will be one of gratitude to those who have devoted so much time and labour to the elucidation of the problems connected with the Lombard school. Of considerable importance, for instance, is the discovery from documental evidence that the artist under review lived very much longer than is generally supposed, passing away at the age of 89, not 64, so that many paintings now tentatively attributed to other hands may possibly be by him.

Old Interiors in Holland. By K. SLUYTERMAN. (The Hague: Martinus Nijhoff.) £5.—The old buildings of Amsterdam, Haarlem, Leyden, Amersfoort, Leersum, Middelburg, Veere, Zierikzee, Delft, The Hague, Maastricht, Nijmegen, Zwolle, Enkhuizen, Edam, Leeuwarden, Groningen and sundry other places in the Netherlands, have furnished the illustrations for this work—a canvas portfolio containing 100 fine collotype reproductions of photographs, displaying a choice selection of the rare treasures which Holland possesses in the way of old furniture and interior appointments. A large number of the interiors presented belong to public or quasi-public buildings, and they have been selected because they retain to a large extent the features which they had originally. The letterpress is confined to a description of the plates taken seriatim, and in this is given information concerning the building and also of the various component parts of the interior illustrated.

From the offices of "Academy Architecture," 58 Theobalds Road, London, we have received a volume entitled *Sculptures* (8s. net), edited by ALEX. KOCH, Architect, in which excellent reproductions are given of all the sculptures published in Vols. 25 to 34 of that publication, covering the years 1904 to 1908. The works illustrated have been selected from the chief exhibitions in London, Paris, and elsewhere.

Messrs. Frost and Reed, of Bristol and London, are publishing, in strictly limited editions, two large photogravure prints after pictures by Mr. C. Napier Hemy, A.R.A., *Fair Wind—Fine Weather* and *The Last Reef Down*, both of which were exhibited in last year's Royal Academy. The reproduction

of these two fine examples of marine painting is all that could be desired.

It is pretty generally agreed that the pictures usually found in schools leave much to be desired from an artistic point of view. No objection of this kind can be urged against such prints as that reproduced on this page, which is from a lithograph designed by Mr. HEYWOOD SUMNER, printed in outline and coloured by hand. It is one of the "Fitzroy" series published by Messrs. G. Bell & Sons to meet the need for a better quality of school picture than the crude and uninteresting productions one so often sees displayed in class rooms. The original print measures 26 by 24 inches, and is sold at 3s. 6d. net.

Our Vienna Correspondent desires us to state that the etching by Ferdinand Schmutzer called *The News of the Day*, which was reproduced in our December number (page 195), is one of which the copyright belongs to the Gesellschaft für Vervielfältigende Kunst, Vienna. This society published last year a large etching by the same artist, called *Die Klostersuppe*, a proof of which was included in the exhibition of Prof. Schmutzer's etchings recently held at the Baillie Gallery.



COLOURED LITHOGRAPH

BY HEYWOOD SUMNER

(Published by G. Bell & Sons),

The Lay Figure

THE LAY FIGURE: ON THINKING FOR ONESELF.

"I CANNOT understand why there should be growing up in certain quarters such an extraordinary antipathy to the works of the Old Masters," said the Expert. "There seems to be now a particular clique which takes pleasure in reviling everything that has been handed down to us from other times. I think this clique is a small one, but it is noisy and energetic, and it may possibly have some misleading influence if steps are not taken to check its activity."

"Has it never struck you that this clique, as you call it, may express the sentiments of a considerable section of the modern art world?" enquired the Art Critic. "Do you not see in what you profess to regard as merely a noisy agitation signs of a coming change in the popular opinion?"

"But why should there be a change coming?" cried the Expert. "Where is the need for change? Have we not arrived in recent years at a truer appreciation of the value and importance of the work of the Old Masters than our predecessors ever had? Modern criticism has taught us what an inestimable inheritance we have from the past, and surely to protest against this teaching is as ungracious as it is futile."

"Surely we may protest if we consider this teaching to be wrong," said the Critic. "Modern criticism is not necessarily infallible, and people who can see the weak points in it are right in pointing out, and objecting to, what they believe to be mistakes."

"Are you, too, going to take sides against the Old Masters?" exclaimed the Expert. "What folly! You would destroy the tradition which has been built up by a host of clever investigators! You would encourage contempt for the work of the ancients! Why, what have you to offer in its place?"

"I offer you modern art," said the Critic.

"Modern art!" sneered the Expert. "What art is there to-day? You are talking about something that does not exist. Art died a century or two ago, and there are no modern men who can bring it to life again."

"May I say a word on the subject?" asked the Art Patron. "I have bought a good many works by modern artists, and so I think I am entitled to give some opinion about what is being done to-day."

"By all means," laughed the Expert. "If you

are not ashamed to confess your unenlightenment, pray let us hear what you think."

"If it is a sign of unenlightenment to see good in modern art, I am unenlightened indeed," returned the Art Patron, "because I say that the bulk of the old stuff you would force upon me is utterly dull and incompetent. I prefer the fresher outlook and the sounder methods of the men of my own time."

"You prefer the raw, immature, purposeless bungling of to-day to the magnificent achievement of the past!" cried the Expert. "Then you are indeed past praying for. Your case decidedly is incurable."

"I hope it is," replied the Art Patron; "for I am quite satisfied with my condition. You forget that I have as much right to my opinion as you have to yours. You say there is no art to-day; I say there is, and that it is better than nine-tenths of the old work—better both in intention and achievement."

"And so you buy it?" asked the Expert.

"Exactly," said the Art Patron. "I buy it because I believe in it; and you can, if you please, count me as one of the clique which protests against the over-adulation of the Old Masters. You want me to worship a sham, an idol that you and your fellows have set up. I refuse because I doubt your disinterestedness and will not accept your dictation. And I have the advantage over you, for I have studied modern art all my life, face to face and honestly, and I have always looked sincerely for what is best in it, while you have habitually despised and ignored it."

"I do not ignore it," protested the Expert; "I deny that it exists."

"Your denials do not alter facts," laughed the Art Patron; "nor do they prove that I am not justified in thinking for myself. You think I am a fool, while you seem to me but a dreary pedant who must always be harking back centuries for your opinions. Why, if you had lived in the time of these very masters whom you talk so much about now, you would have complained that their work was raw and immature and not like that of some archaic person who had existed ages earlier. You are sadly behind the times, my friend, and you impertinently arrogate to yourself an authority to which you are not entitled. Leave me alone: go away and preach your fallacies to the people you can deceive; I am tired of having you always at my elbow, telling me what I must do and must not do."

"And so am I," said the Critic.

THE LAY FIGURE.



"ROSEHEARTY," FROM THE WATER-COLOUR
BY ROBERT W. ALLAN, R.W.S.

ROBERT W. ALLAN'S RECENT
PAINTINGS AND DRAWINGS.
BY T. MARTIN WOOD.

NATURALISM in art often stops short at the merely photographic ideal, and though the painter has the advantage of the photographer in freedom and command of colour, these advantages do not count if they leave us, just where a photograph leaves us, facing every subject in nature simply as a view—leave us without the power to enter into communication with nature through the picture; to pass, for instance, in a sea-piece into that sense of the salt sea atmosphere to which we proceed through such an art as Mr. Allan's.

How shall we ever know what is the nature of this element of truer realism which renders that which is felt as well as that which is seen? In such art, one of our five senses, the sense of sight, seems to refer us to some centre where the impressions of our other senses have mingled—the sound of the waves with the scent and the colour of the sea. We feel a sense of reality before a picture, not by the cleverness of its imitation of the surface of outer things, so much as by its subtle suggestion of the invisible elements of the scene; and it is

perhaps because the arts have to make their appeal to inward experience that such a phrase as "art for art's sake" cannot be interpreted in the sense in which it was coined. Carried away by a mood, some painters lose touch with reality altogether; we can only follow them if temperamentally we are of their tribe.

Mr Allan remains a close naturalist and never leaves the actual, and yet his pictures do not just bring us before a scene and leave us there. We do feel in them the source of their inspiration, the character of the weather when they were painted, the grey day, the bright sun sparkling on the sea, the gulls flying—and I was going to write screaming, but this would be quite beyond the province of painting, one would say. Well, is it? That is what one asks oneself. Perhaps we cannot respond to a picture, except to praise its scholastic perfections, unless its message reaches the inmost centres of our consciousness, in which, as we have said, the experiences of all our senses meet. And has not perfection of craft its secret in this? By what other than by an inner measure can we tell good craft from bad? Does colour in a landscape appeal to us unless it has the particular fragrance of truth—the colour of the day on which the scene



"THE INCOMING TIDE" (OIL)

XLVI. No. 192.—MARCH, 1909.

BY ROBERT W. ALLAN, R.W.S.



"ARRIVING HOME" (OIL.)

BY ROBERT W. ALLAN, R.W.S.

was painted? For this atmospheric colour-truth is truth to the mood of the moment and the hour.

Hence our delight in such craft as Mr. Allan's has its origin at the source of our delight in nature, for art and nature are so inextricably bound together as sources of pleasurable emotion that we appraise what has been done in art by this constant, almost sub-conscious reference to our love of nature.

Few landscape painters of to-day have kept so close a hold of the purely objective side of their subjects as Mr. Allan, and at the same time painted so subjectively. His pictures are at all times the interpretation, not merely of a scene, but of the particular nature of his regard for that scene at the moment. Mr. Allan appeals to me personally as a sea painter, but he is far from being that only; and to others he may appeal more forcibly by his landscapes. He certainly is alive to impressive inland scenes. The picture *Evening*, which we reproduce (page 95), interprets the hour with feeling. A constant variety of subjects is chosen in this art, for the painter's vision is alert and has not become enslaved to one kind of scene only, nor his heart to only one kind of mood.

This variety of subject and inspiration makes one feel, as do so many other things about this work, the virility of Mr. Allan's artistic nature, its

energy and confidence. His record as a water-colourist is great enough for a painter known only as a water-colourist; it is, as it were, a second reputation which has grown up side by side with his reputation as an oil painter. And in water-colour his position is unique. Vice-President of the old Water-colour Society, it is difficult to think who could hold the post with greater fitness. For he is a pure water-colourist, a lover of the medium of the water as well as the colour which gives the character to this medium. Whilst water-colour painting in England suffered a temporary though not a short eclipse; whilst certain societies exhibited for years works which, though termed water-colours, might as well have been executed in any other medium for all that they expressed the charm of water-colour, Mr. Allan sustained its true tradition, which is to see colour carried over the paper in a vehicle of water, strong or merely stained, as desired, but always pre-eminently expressing the artist's pleasure in controlling this floating, accidental and delicate means of attaining an effect.

During all the dark time of eclipse, Mr. Allan went on painting in water-colours in a way that was derived from its first and natural use. The painter Melville, after he had seen some of Mr. Allan's work, painted as one who had received a



"A GATE OF THE SEA." FROM THE OIL
PAINTING BY ROBERT W. ALLAN, R.W.S.

revelation, and thereafter himself built up a method of his own remarkable for its strength, its freedom, and its luscious execution. This should be remembered by those who do not know the history of water-colour in the last generation and who have thought that such a method as Mr. Allan's had its inception at the easel of Melville. Mr. Robert Allan's is only one of a hundred ways of painting in water-colour, but it is one of the true and not one of the perverted ways. The painter's delight is in translating nature through this sense of water and colour mixed, and he does not stipple and labour to overcome all that is most characteristic of the effect of tinted water. One always thinks of water-colour as an evasive art, as it was indeed regarded by Whistler, perhaps its greatest master, though others have conducted it to orchestral effects, attained within the limits which a quite natural use of the medium must impose.

Mr. Allan's art in water-colour is robust too, straightforward like his oil paintings, not given to over-much subtlety, aiming at a direct and confident statement of the effect which he has seen. This quality of directness, which at its best would always seem to go with a method equivalently spontaneous, has both in oil and water-colour found very happy expression in the pictures this

painter has made in Japan. For Japan, if we are to believe those European artists who have painted there, and the Japanese artists themselves, stimulates a direct method, an art on the wing, expressing the pleasure in chance effects which the Japanese have and which they always themselves aim at in painting, as they aim at it in the arrangement of their gardens, their flowers, and in their decorations and designs. Far different in character and in feeling as are these Japanese scenes from such subjects as the English fishing boats returning to harbour, and different as the frame of mind must have been in which they were carried out, the painter's hand as it were takes us from one place to the other with him, and we note the modifications the different scenes impose upon an art which is always his own, a fresh, breezy, manly art, that seems at one with the subjects of the fishing ports, and which, in the Japanese work, seems to represent so characteristically an Englishman's visit to Japan.

Perhaps the ordinary English person comes more intimately into touch with the spirit of Japan and its people in this way, through the medium of the art of a compatriot of his own, than through study at original sources. Only experts know what the Japan of the Japanese is, but every-



"OVER THE SUNLIT SEA" (OIL)

BY ROBERT W. ALLAN, R.W.S.



"MONTROSE." FROM THE OIL PAINTING
BY ROBERT W. ALLAN, R.W.S.

one knows what Japan counts for in the European imagination, and it is *that* Japan, the visitor's Japan, that Mr. Allan gives us. The character of the Japanese, before they came under later European influences, was of course to be understood by the study of their own art. The European painter is attracted to scenes out there which represent the old Japan, and one of the most interesting things in modern art has been this interpretation of Eastern life which has once expressed itself with its own form of realism and through its own conventions over again in Western art. It has made that country seem all the more strange, this presenting over again in a realism of our own scenes which we had viewed before in Japanese symbols. A colourist is perhaps the last man in the world who looks for colour, because he finds it everywhere. And yet colour effects strange and new must always stir him, and the modern colourists have gone to Japan in search of this sensation. Mr. Allan's art is matter-of-fact, and to the European, Japan, as he conceives it, still seems a fairy kingdom. What will a matter-of-fact art make of fairyland? It will show how real it is, that there is still this bizarre quarter of the world to give to art which seeks only facts its charming inspiration of fancy.

One characteristic in Mr. Allan's art has not been

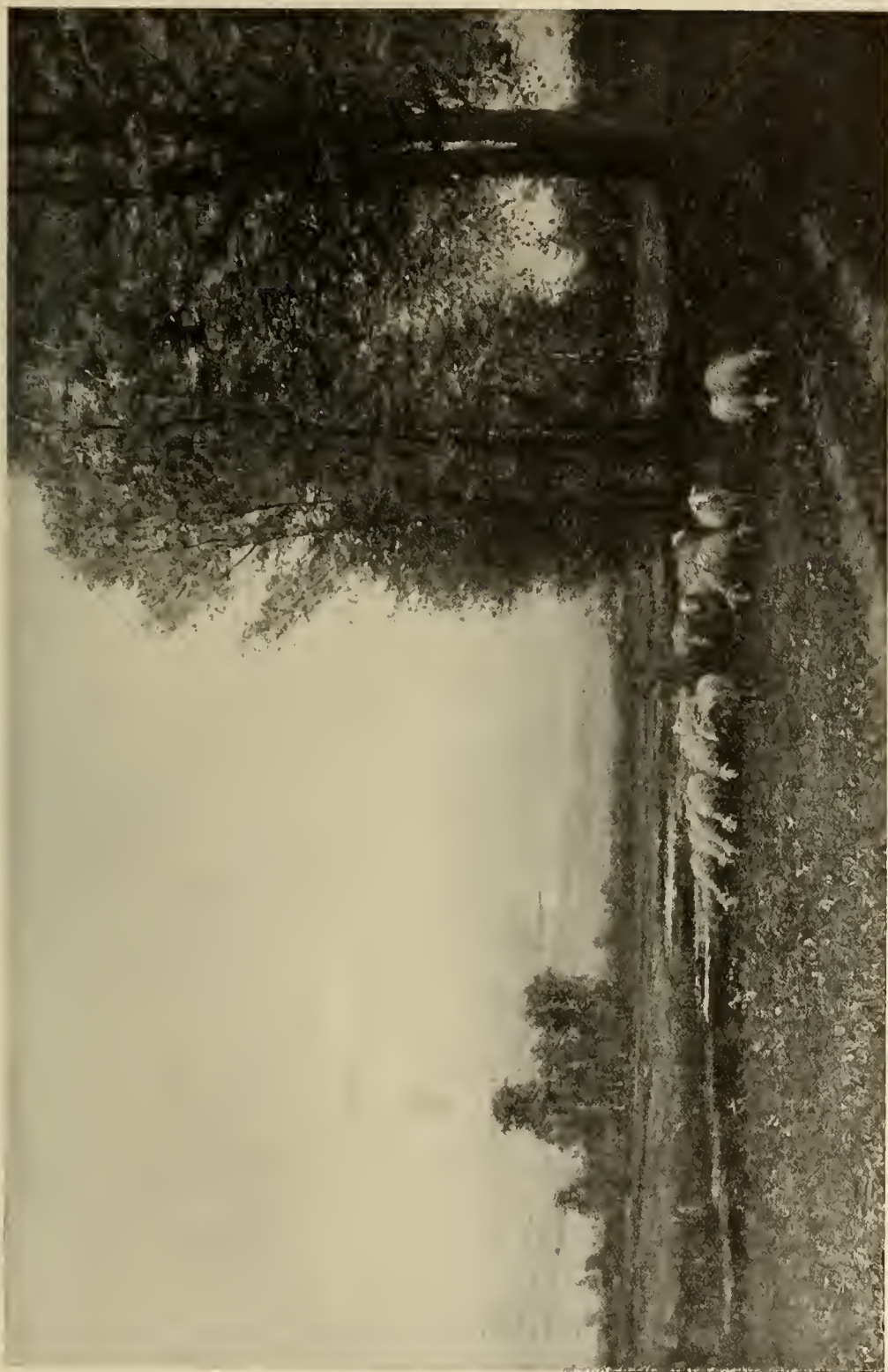
touched upon, namely the fulness of his compositions. This is especially to be noticed in such a painting as *Over the Sunlit Sea*. Here the boats and the distant coast line and the people and birds on the shore provide many very different problems, and Mr. Allan's canvas embraces the scene with a simplicity of treatment that shows a great certainty in grasping the essentials of many different forms. The bearing and movement of all the figures are suggested well. This comprehensive outlook would almost persuade us that a painter who can draw at all can draw anything—for here we have the character of all kinds of different things rendered with care. Yet there are many painters, even masters in their own line, who, having mastered coast scenery, would have but a faltering touch in painting the figure, or who, having the power to express human action, miss that intimate knowledge of shipping craft which would make their rendering of fishing boats convincing.

How intimate Mr. Allan's knowledge of shipping craft is, we do not know. Is it some extraordinarily clear perception of the characteristics of various forms that enables his brush to touch almost any subject in a convincing way—or does he know all about ships as well as being a learned figure and animal painter? Some artists are figure painters.



"HOME FROM THE FISHING" (OIL)

BY ROBERT W. ALLAN, R.W.S.



"EVENING." FROM THE OIL PAINTING
BY ROBERT W. ALLAN, R.W.S.



"TATEJAMA, JAPAN" (OIL)

BY ROBERT W. ALLAN, R.W.S.

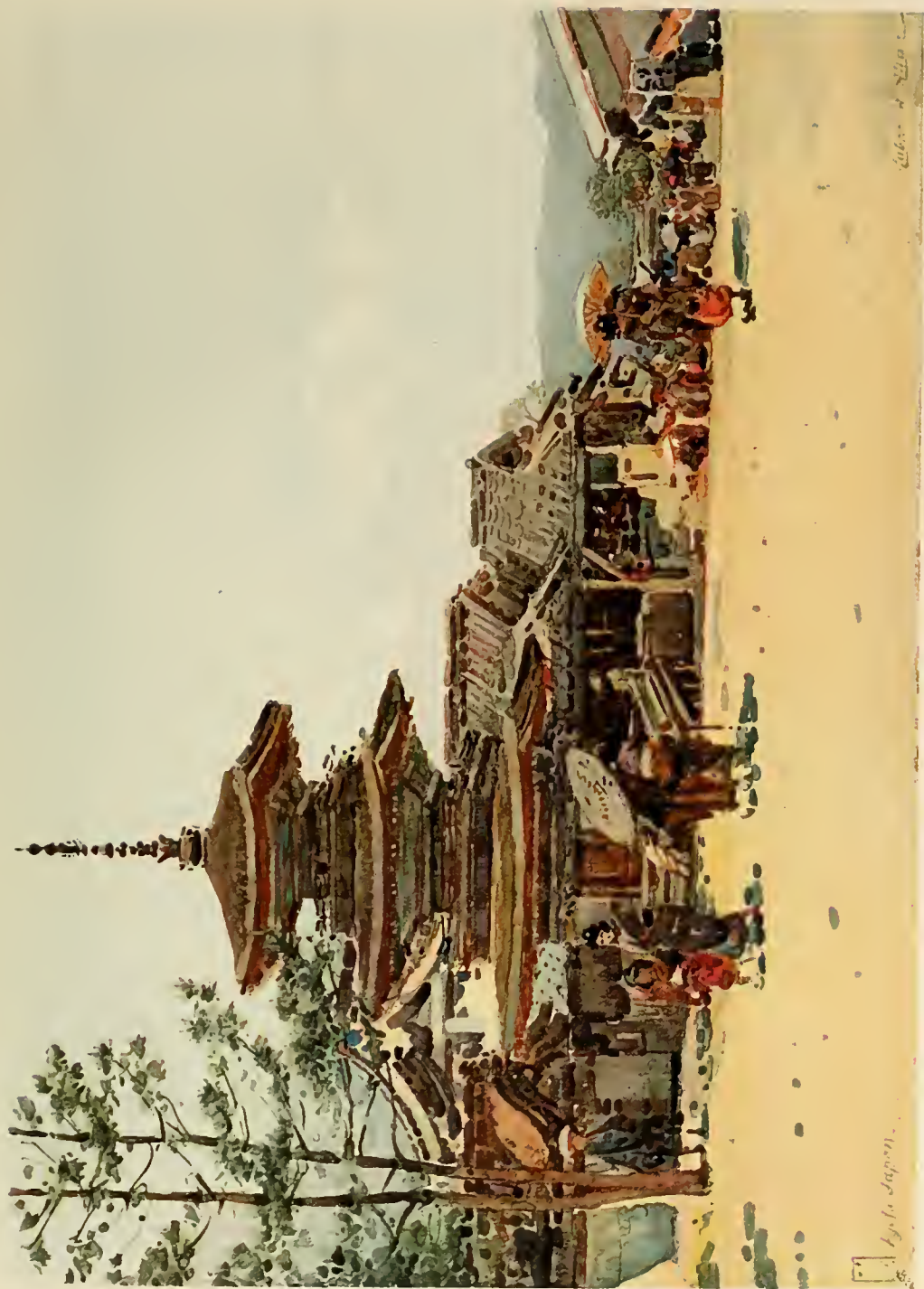
others animal painters or sea painters, as the case may be, but Mr. Allan is that most distinguished of all, simply a painter, one to whom vision and handling go together, who walks about the world not as a specialist but as a gifted man interested in everything and with sufficient power to express everything. If he then seems able to express everything that appeals to him, his limitations will not be found in lack of variety in his intentions. If he has limitations, as every artist has, they will not take the form of constant inability to face certain kinds of subjects, or lack of artistic interest in more than half the things in the world. Has an artist that interest in his subject, apart from the outward spectacle it affords, which some modern æsthetes would deny him? Mr. Allan would, I think, scarcely return so often to seaport subjects if his interests went no deeper. Other scenes untouched by his brush have beauty as distinctly. He has a wide range, but it will be found with him, as we think with every artist, that only those scenes which interest him as a man will stimulate his palette as an artist.

In an appreciation of the success to which a painter has attained, it is necessary perhaps to try to define at what point his work reaches its limitations. There are two kinds of defects in art, and one kind is always the defect of qualities. The very qualities which give the personal character to Mr. Allan's work are only such as might offend those who are not in sympathy with his aims, for these are not of the academic order, which sacrifices truth for highly-wrought surface finish and loses touch with outdoor nature in the studio.

They are qualities which must appeal even with eloquence to all—save perhaps the very few for whom the headlines of the coasts of the British Isles and the sea itself have no pleasant meaning.

It is in his scenes of fishing ports that the most characteristic of all Mr. Allan's painting has been done, and his interpretation of the sea has always been most successful, whether in representing still, glassy days, or when the water is rough and turbulent. His power of giving the sense of distance—that appreciation of the atmosphere veiling the distant ships—is a very noticeable feature of these sea-pieces. He has painted this class of subject perhaps with greater affection than he has painted anything else, and does not fail to infect the spectator with his own pleasure in the moods of the sea and in the hard life of the fishing ports—a life which, by the way, for all its hardness seems conducted so quietly and almost with leisure by the fisherman. All the little incidents of the port fascinate his brush, and perhaps they have never been rendered with greater fidelity to the scene or with more charm.

There is to be noticed through all his work a restraint which adds so much to its dignity. The skies are quiet, never are large clouds piled up over the sails of the ships in those grandiose attempts at decorative composition that are now so common. Here there is reverence, a brush waiting upon nature, and always charged with an extraordinary sincerity. Given some perfection of craft and vision, what is needed to ensure true art but sincerity of feeling? There is much perfection of craft in Mr. Allan's work, as we know, and an



"YASAKA PAGODA, KYOTO, JAPAN." FROM
THE WATER-COLOUR BY ROBERT W. ALLAN, R.W.S.



"SAILING INTO PORT." FROM THE OIL
PAINTING BY ROBERT W. ALLAN, R.W.S.



"SEAWARD BOUND" (OIL)

(The property of the Liverpool Corporation)

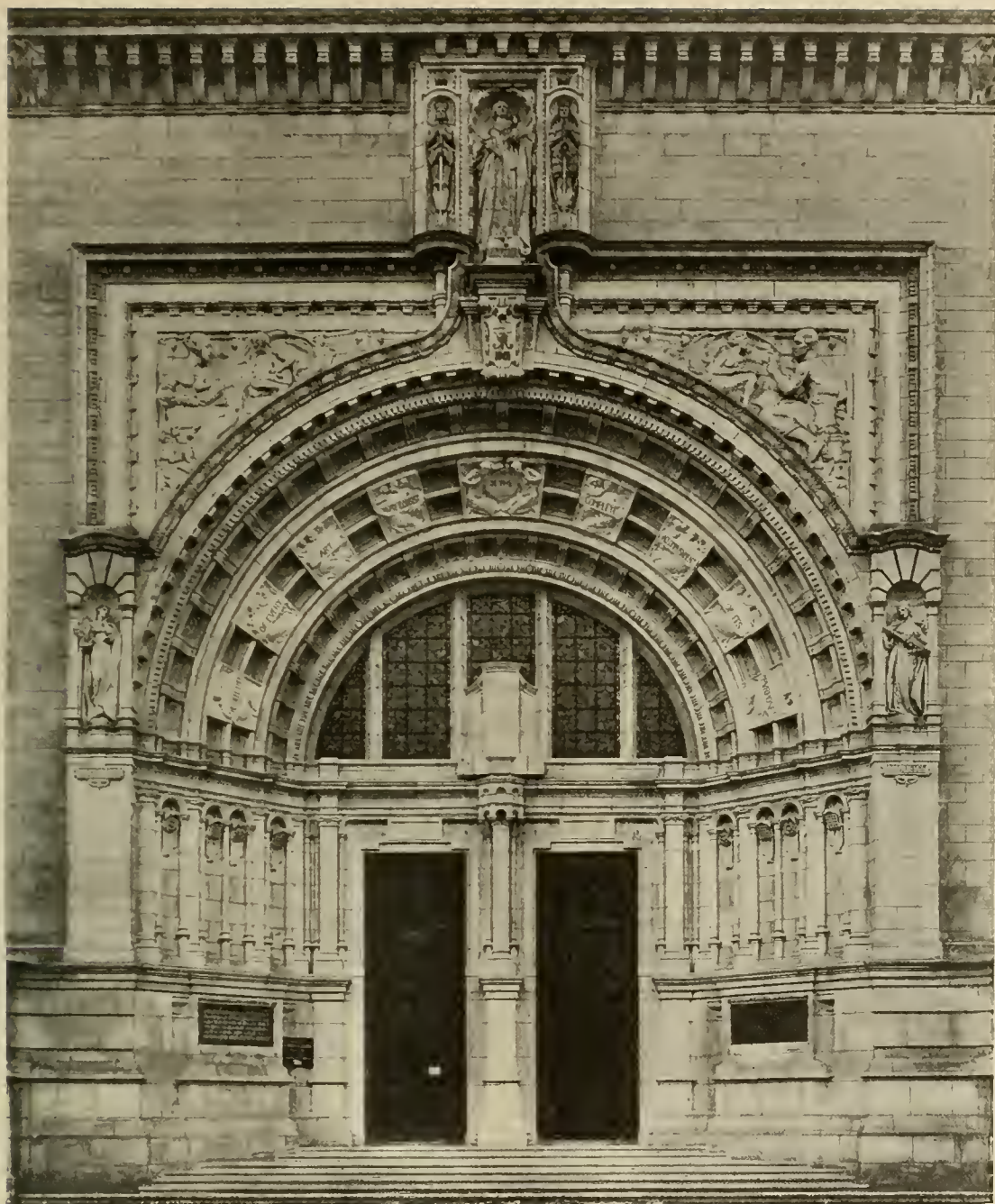
BY ROBERT W. ALLAN, R.W.S.

unusual alertness of vision. It is the vision which accounts for successful colour, it is the vision that accounts for everything in the canvas; but how many painters fight against the restraining influence of things seen just as they are, and push their art ever further and further towards mere effectiveness of handling, effectiveness in its cheaper sense, the sense in which it is theatrical, the arrangement and invention of one who in his canvas has lost touch with the element of truth from which he started, who has gone beyond the close knowledge of nature without which all invention of colour and composition is but an unreal display!

I was greatly impressed by a picture of Mr. Allan's early days which I lately saw—*The Funeral of Carlyle*. This impressive canvas should surely find its way to the national collection. Something of the solitariness of Carlyle's spirit is conveyed in this picture of the humble procession, and the painter who painted it showed how well he could experience the atmosphere of solemnity and sorrow pervading the scene. Other atmospheres he has entered with the same susceptibility in his art. Is it not the same sense in him which has enabled him to convey the emotional element in the return to port of some lonely fishing boats leaving behind them long stretches of grey sea? T. M. W.

SOME NEW SCULPTURE BY ALFRED DRURY, A.R.A.

THE improvement which has become evident during recent years in the quality of architectural sculpture can certainly be counted as due in some measure to an advance in the public taste. People are not so easily satisfied as they were not much more than a quarter of a century ago with the common-places of the stonemason, with mere journeyman work neither decoratively interesting nor architecturally significant; they want something now which has an appreciable degree of artistic importance to justify its existence. It is recognised that the ornamental features of a building of any pretensions must be made the subject of special study, and must be dealt with seriously by an artist who is capable of treating them with judicious originality and correct understanding of the purpose which these adornments have to fulfil. There is growing up a healthy tendency to ridicule ornament that is bad in itself or misplaced on the building to which it is supposed to give the finishing touches; and this tendency is to be welcomed, because it helps on the development of a sound style in decorative sculpture and encourages the more efficient artists to make the most of the oppor-



MAIN ENTRANCE, VICTORIA AND
ALBERT MUSEUM, WITH SCULPTURE
BY ALFRED DRURY, A.R.A.

New Sculpture by Alfred Drury, A.R.A.



STATUE OF THE PRINCE CONSORT TO BE
PLACED OVER MAIN ENTRANCE TO VICTORIA
AND ALBERT MUSEUM
BY ALFRED DRURY, A.R.A.

the more efficiently will it satisfy the particular demand that is made upon it. Therefore the people who have any understanding at all of the essentials of architectural achievement have come to expect a higher type of effort than was usual a generation or so ago, and to insist upon the maintenance of a standard of accomplishment which is clearly worth upholding. They have learned how things can be and should be done, and now they are rightly discontented if anything less than they consider themselves entitled to ask for is offered them.

As such a feeling has to be reckoned with it is natural enough that present-day architects should seek the assistance of sculptors of repute whose work they know will be beyond reproach ; and it



FIGURES OF ST. GEORGE AND ST. MICHAEL OVER MAIN
ENTRANCE TO VICTORIA AND ALBERT MUSEUM
BY ALFRED DRURY, A.R.A.

tunities that come to them in this branch of their practice.

Of course much credit for this advance in the public taste must be given to the architects who at the outset sought the co-operation of able sculptors in carrying out those details which needed to be handled by specialists in decoration, but as much credit is also due to the sculptors who have realised the great possibilities of architectural work and have adapted themselves readily to the conditions under which it could be most satisfactorily practised. Architects and sculptors together have proved that fine sculpture can be made an essential part of the design of a building, adding to its attractiveness and amplifying its artistic meaning, and that the better this sculpture is in itself

New Sculpture by Alfred Drury, A.R.A.



SCULPTURED PANELS OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

was only to be expected that in such a building as the new Victoria and Albert Museum the best men available should have been called upon to execute those ornamental details which count for so

much in the æsthetic interest of the design. A great deal of sculpture has been introduced in the exterior of the Museum, and this, as a whole, is excellently representative of what is most hopeful in the art



SCULPTURED PANELS OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

New Sculpture by Alfred Drury, A.R.A.



SCULPTURED PANEL OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

One of the chief of these artists is Mr. Alfred Drury, to whom has been entrusted the series of panels which are arranged in the arch over the main entrance to the Museum, in the Cromwell Road front. These panels, with the statue of Queen Victoria, supported by figures of St. Michael and St. George, which crowns the arch, and the two flanking symbolical figures, make up Mr. Drury's contribution to the ornamentation of the building, and they are specially deserving of attention as examples of architectural sculpture at its best. Mr. Drury by temperament and experience is exceptionally qualified for carrying out work which requires to be

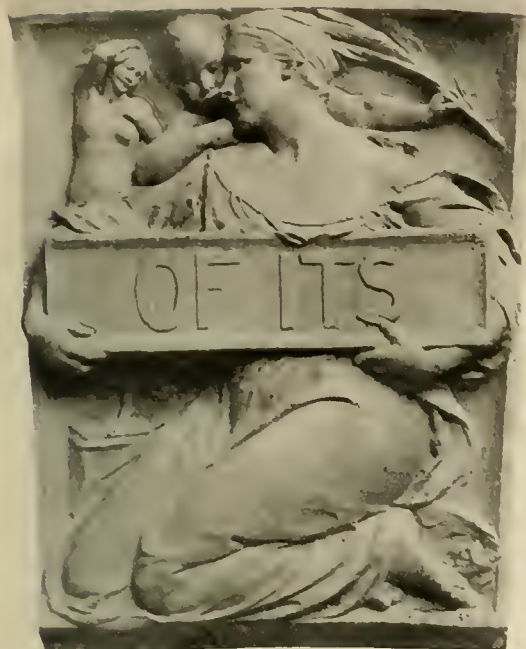
of our times, and shows convincingly what a number of men we have amongst us now who are well able to undertake serious artistic responsibilities.

treated with monumental dignity, but at the same time with graceful simplicity. He knows thoroughly the value of rhythmical line and generous largeness



SCULPTURED PANELS OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

New Sculpture by Alfred Drury, A.R.A.



SCULPTURED PANELS OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

of form and the importance of avoiding that rigidity of composition and excessive formality of arrangement which can be reckoned among the chief faults of the sculpture which was a few years back commonly associated with architecture; and he has an infallible instinct for choosing the right middle course between too severe reticence and over-emphatic assertion. Restraint there is, undoubtedly, in everything he does, but it is the restraint of an artist who knows exactly how to keep his work in right relation to its surroundings without stripping it of its individuality.

In these panels he had to deal with a problem of some complexity. Their object is to be not only decorative but in some sort didactic as well—to set forth with due insistence a saying of Sir Joshua Reynolds which has been appropriately chosen as the motto to be inscribed over the doors of the museum—and in treating them he was necessarily obliged to make the words of this motto definitely prominent in the design. He had, too, to keep a strict congruity between the successive panels, but at the same time to avoid monotonous repetition of forms; and always he had to remember the architectural aim of his reliefs and to resist every temptation to make them pictorially effective. That he has overcome these difficulties, and that in overcoming them he has shown himself to be possessed of notable discre-

tion and sound taste, cannot be questioned; but he can also be said to have found in this commission an opportunity for the display of artistic intelligence of the highest order. The occasion was one which might well inspire an artist to make a special effort—he was required to put himself permanently in evidence at the very entrance to a national institution in which the best examples of the art of the world are gathered together—but all men do not possess the power to rise to a great occasion. That Mr. Drury, having his opportunity, has turned it to such admirable account, and has justified so decisively his reputation as a sculptor of brilliant ability, is clear proof of his temperamental qualifications for the exacting profession in which he has made such marked success. He is a thinker as well as a worker, a man who can respond to the inspiration of the right moment, and who can by the manner of his response impress others with the strength of his conviction.

Mr. W. Goscombe John, A.R.A., sculptor, and Mr. John Belcher, A.R.A., architect, were last month elected full members of the Royal Academy, in succession to Mr. Alfred Gilbert, resigned, and Mr. R. W. Macbeth, retired. On the same occasion Mr. Bertram Mackennal, sculptor, was elected Associate, and M. J. P. Laurens, the distinguished French painter, was made Honorary R.A.



MOSAIC REREDOS IN THE ESSEX CHURCH, NOTTING HILL

(See page 109)

BY HENRY HOLIDAY

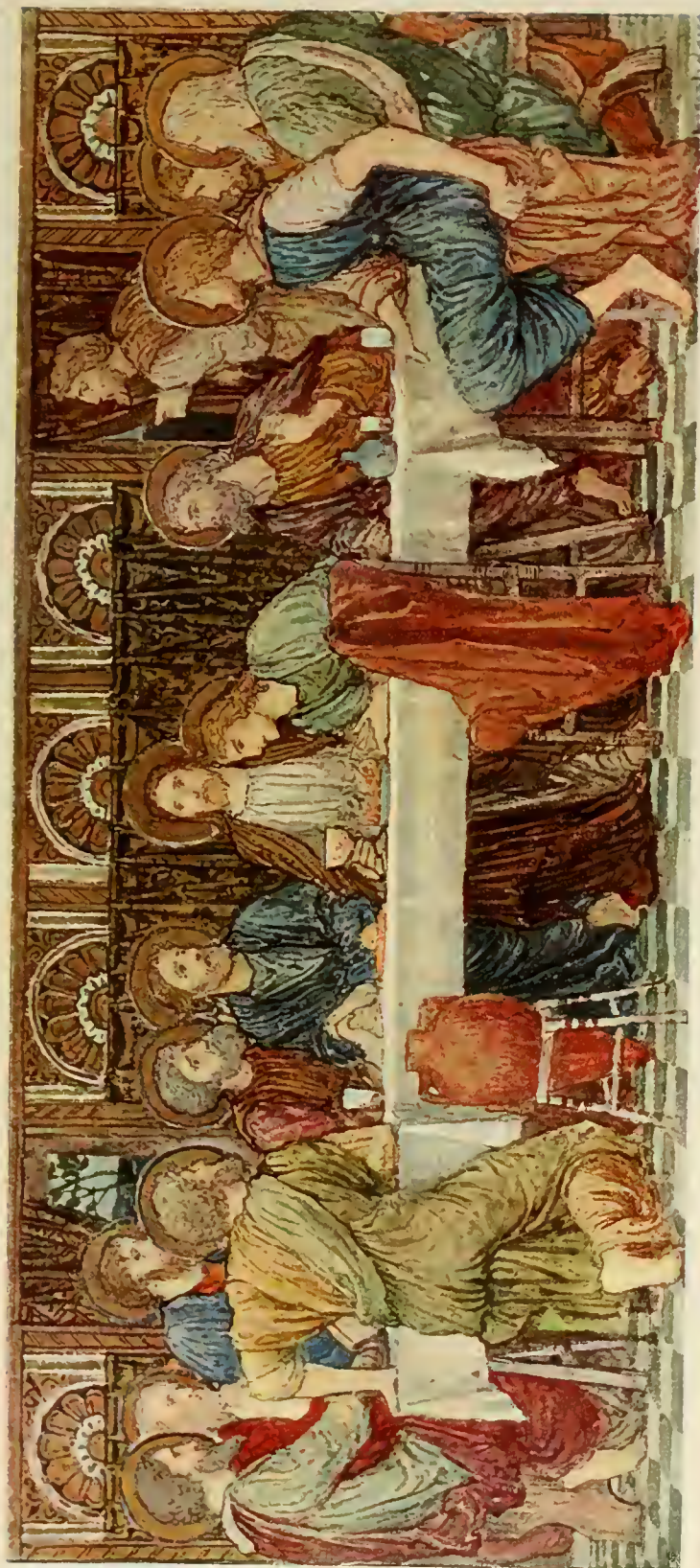
THE DECORATIVE WORK OF MR. HENRY HOLIDAY.

THE prominent position which Mr. Henry Holiday holds among the artists in this country who devote themselves particularly to decorative practice has been gained by the long and strenuous pursuit of more than ordinarily high artistic ideals. He has aimed always at a pure style of design, at a kind of classic severity in which every hint of meretricious prettiness or trivial elegance is scrupulously avoided. The art in which he believes is unemotional in the sense that it does not depend for its meaning upon theatrical sentiment or for its success upon an appeal to any of the baser instincts; but it is by no means lacking in the power to excite æsthetic emotions or to satisfy a demand for beauty of the nobler type. It is earnest, studied, and correct, logical enough both in what it presents and in what it disregards, directed by a clearly defined purpose, and controlled consistently by a personal conviction.

That Mr. Holiday is pre-eminently a classicist, and sincerely a follower of the Greek convention, becomes immediately evident when the general character of his work is examined. Whatever the direction in which he chances at the moment to be engaged the underlying idea in his production

is always to realise the antique perfection of form and the Greek exquisiteness of line. The Gothic angularity and the Italian suavity seem to leave him untouched: the one is too rugged and abrupt to please his taste, the other too demonstrative and, perhaps, too sensuous to fit in with his idea of artistic expression. But the largeness, the dignity, and above all the purity of the antique achievement give him the exact measure of inspiration that he desires and excite completely all his sympathies.

Yet it is not a dry and archæological style that he has evolved from his study of Greek art: he interprets it through the medium of his own personality. It is in his sculpture that he shows himself most closely a follower of the tradition he prefers; the work he has done in this branch of practice is entirely classic in intention and feeling. But in his pictures and designs he allows himself greater latitude, and though he does not depart from the Greek spirit, he does not adhere so absolutely to the letter of the classic convention; and wisely he does not limit his own freedom of action by ignoring the possible developments of that phase of ancient art to which he turns for guidance. For the subjects of many of his pictures he has laid the classic myths under contribution, but even in those like *The Meeting of Dante and Beatrice*—now in the Liverpool Corporation Gallery—



"THE LAST SUPPER," PANEL FORMING PART OF EAST WALL DECORATION
IN THE CHURCH OF ST. CHAD, KIRKBY, BY HENRY HOLIDAY.



THE ESSEX CHURCH, NOTTING HILL: VIEW
OF EAST END DECORATION. DESIGNED
AND GIVEN BY RONALD JONES. REREDOS
AND WINDOWS BY HENRY HOLIDAY

Mr. Henry Holiday's Decorative Work

which deal with incidents in later times, he does not, in his observation of the character of the period he is illustrating, forget that he is a classicist by conviction. The scholarly simplicity of his paintings and their dignified repose of manner are evidently founded upon his belief in the infallibility of the Greek masters.

In his designs for stained glass and mural decorations the same largeness of quality that distinguishes his pictures can be very clearly perceived. The sketch for *The Last Supper*, for instance, with its severely sculptural character and balanced formality, is conceived in an essentially classic spirit; and the church windows, of which he has executed a vast number during his long career as a designer, show definitely how much more he is concerned with breadth of effect, and with careful adjustment of part to part, than with the elaboration of insignificant details which are not vitally important in the design. Always he keeps in view the main facts by which his artistic intention can best be explained, and always he seeks to set forth this intention clearly, simply, and in a sense impersonally, trusting for the success of his work to the completeness of his main statement, not to his ingenuity in filling up a hastily imagined scheme of decoration with pleasing but irrelevant accessories.

Mr. Holiday's first experiences as a designer were gained nearly fifty years ago. He was born in 1839, and after some lessons in drawing from William Cave Thomas went to work at Leigh's art school in Newman Street, where so many well-known artists have commenced the practice of their craft. At the end of 1854 he entered the schools of the Royal Academy, where he made such effective use of his opportunities that he was able four years later to contribute to the Academy exhibition his first picture, a landscape, which was not only hung on the line,

but sold immediately to a well-known collector. From that time onwards for some years he was a regular exhibitor of important pictures, and even after he had decided to devote himself chiefly to decorative work he continued to produce at fairly frequent intervals pictures in oil and water-colour and to make occasional digressions into sculpture.

It was at the suggestion of Messrs. Powell & Sons, of the Whitefriars Glass Works, that he turned his attention to stained-glass design. They needed an artist to replace Burne-Jones, who had in the early 'sixties transferred his services to the firm which had just been founded by his friend, William Morris, and Mr. Holiday, they thought, was just the man for whom they were seeking. Their confidence in his ability was amply justified by results; the first designs he prepared for them were much approved of and showed so definitely the extent of his capacities that he became at once one of their most trusted artists. During his direct connection with Messrs. Powell, which lasted for many years, he executed a great number of important commissions, but he has done, besides, much work independently which is certainly of not less importance, and a



EAST WINDOW, SUMMERFIELDS SCHOOL, OXFORD. DESIGNED BY HENRY HOLIDAY. GLASS PAINTED BY W. GLASBY

Mr. Henry Holiday's Decorative Work



CHANCEL WINDOW IN BRECHIN CATHEDRAL, N. WALES

DESIGNED BY HENRY HOLIDAY

considerable amount of this work has been carried out in the stained-glass studios which he established for himself in 1890.

At the present time windows from his designs are to be found all over the world, and a complete list of his achievements in this one branch only of his practice would be quite astonishing as a record of his activity. The popularity of his work is entirely intelligible, because he has cultivated his instinctive sense of decorative propriety with unusual care and has given to the subject of stained-glass designing and stained-glass making a great deal of close and careful study. What are the particular characteristics of his style as a designer can be plainly seen in the examples which are reproduced here—these illustrations are instructive in their revelation of his methods.

One thing that is especially notable is the ingenuity with which he arranges the lines of the leading. The leads, as he treats them, become actual parts of his pattern and fill in the plainer spaces in his design with a tracery of carefully ordered lines; they are used—as can be seen in the *East Window at Summersfields School*—in the place of the architectural details commonly

painted on the glass, and they give sufficient variety to the surroundings of the figures without overloading the design with unnecessary ornament. Another thing that can be commended is his avoidance of pictorial effects; he does not suggest by light and shade contrasts that the figures are in relief, or that they are affected by varieties of atmospheric tone. He draws rightly the distinction between a picture and a decoration, and does not fall into the mistake by which so many other glass designers have been misled of attempting arrangements which, though they are legitimate enough on a painted canvas, are out of place in a window, which must, of course, be treated as a flat surface.

Characteristically, too, he uses habitually small pieces of glass in preference to those of large size which are too often employed by the designers of the pictorial window, and in this way he not only escapes the necessity for much actual painting on the glass itself but secures also that jewel-like effect of varied colour which is so satisfying in the well-designed piece of stained-glass work. The illustrations of the windows in Brechin Cathedral and the Essex Church are well worth studying as instances of this

Mr. Henry Holiday's Decorative Work

manner of handling; they show quite his best application of his technical conviction and his logical expression of the belief that brilliancy rather than obscurity should be the quality most to be aimed at in window designing. In these, and in fact all the examples which could be produced of his work in this direction, the consistency with which he follows theories of practice based upon prolonged investigation and experience can be heartily commended, and none the less because these theories are not abstractions without any solid commonsense behind them, but the actual outcome of carefully tested knowledge.

Stained-glass designing is, however, only one of Mr. Holiday's decorative activities. He is a prolific worker in many other forms of artistic accomplishment which can be applied to the purposes of decoration, and he has done much that is admirable in enamels, mosaic, and in a technical process known as "*Opus Sectile*"—to quote some of the methods of expression he has employed. One of his most interesting inventions—a device by which he was enabled to apply enamels to mural decorations on a large scale and in relief—was fully described in *THE STUDIO* four years ago, and the way in which he overcame the mechanical difficulties of the process was clearly explained. He has used this invention extensively, in church decoration especially, and there can be now no doubt of its value as a means of securing artistic effects. It offers special opportunities both to the modeller and the worker in colour, and it gives the artist who chooses it as his medium full scope for the exercise of his highest skill; and he has the comforting assurance that the permanence of the materials at his disposal takes away all cause for anxiety lest his work should suffer from any of those vicissitudes to which most forms of wall decoration are inevitably exposed.

In "*opus sectile*," to which also Mr. Holiday has devoted much attention, there is a mixture of the methods of working which are customary in stained-glass making and in the use of mosaic, though the processes of the art are such that it can be more aptly described as opaque stained glass than as a variation on mosaic. It is in its general principles

based upon the inlaying in coloured marbles which was practised by the Romans; but the material now used is not marble but opaque coloured glass, which can be cut into the required shapes and pieced together to form the design, just as is done with the transparent glass in a window. The lines which define smaller details, like the features of a face or the folds of a drapery, are painted on the surface of the glass and burnt in, exactly as they are in a window; but the pieces of glass, after being fired in a glass-painter's oven, are not fixed together with leads but with cement, by which they are attached to the wall. What light and shade



TRANSEPT WINDOW IN THE ESSEX CHURCH, NOTTING HILL
DESIGNED BY HENRY HOLIDAY



Mr. Henry Holiday's Decorative Work

effect there may be in the design is obtained by painting, not, as in mosaic, by the use of tesserae of various tones of colour to suggest shading.

"Opus sectile," in fact, resembles mosaic only in being a form of decoration for wall surfaces, which is carried out by fastening pieces of vitreous material to the wall with cement; in all other respects it is treated like stained glass. As, however, the question of the degree to which the glass may be obscured by colour—an important one in window designing—does not arise in this opaque work, the artist has in some directions greater freedom of action, though, of course, he cannot

arrive at anything like the same sumptuousness of colour which transparent glass will give him. The advantage which this process has over mosaic is that it admits of higher finish and more realism of effect, consequently it can be turned to good account for decorations which have to be viewed fairly closely; mosaic is only satisfactory at a distance sufficiently great to cause the abruptness of the transitions from one set of tesserae to another to become hardly perceptible.

As Mr. Holiday has ample practical experience of the possibilities of both these modes of working, he is able to speak with authority concerning the manner in which they should be treated, separately or in combination—for he has used a mixture of mosaic and "opus sectile" on many occasions with complete success. He advocates strongly the advantages of the latter process over the former for decorations on a small scale, though he admits that it cannot be made to rival mosaic in splendour of effect. But mosaic, he holds, is best applied in large masses, and at a considerable distance from the eye; and necessarily, from the slow and elaborate way in which it must be worked, it is far more costly than "opus sectile." These practical considerations cannot be overlooked by the decorative artist, whose commissions are often contingent upon the possibility of producing striking results by a comparatively small outlay, so that an invention which reduces cost without diminishing artistic opportunity well deserves attention.

Indeed, it can fairly be said of Mr. Holiday that he is as ready now as at any time in his career to test devices which promise results worthy of respect. A strenuous worker he has always been, but his strenuousness has not been misdirected by fanatical preferences for that to which he has been long accustomed. He has no prejudices against new ideas simply because they are new, and he shirks no labour which will give him some additions to that stock of knowledge which he has been gathering together throughout his life. Just as he prepares for the carrying out of his large designs by making an immense number of minute and scholarly studies, so he fits himself to practise a new artistic method by investigating closely all its peculiar characteristics, and by finding out for himself what are its merits and defects. He is consistent enough in this, for to a man with his advanced æsthetic ideals, imperfect understanding of any of the processes of his art would seem a sort of reflection upon his sincerity—it would imply that he took but a careless view of his responsibilities, and such an implication he would be the first to resent.



STUDY OF DRAPERY BY HENRY HOLIDAY

Chinese Pictures



THE GODDESS WANG-MU WITH MONKEY MING DYNASTY

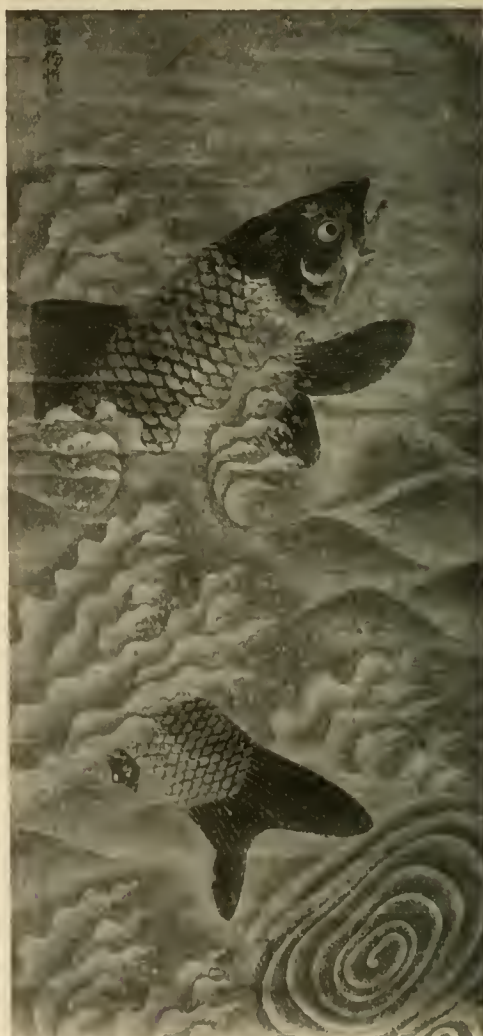
C HINESE PICTURES IN BERLIN.

THE accompanying illustrations have been selected from an exhibition of Chinese paintings recently organised by the Berlin Royal Academy of Arts. This exhibition proved an artistic event of the first order. There was hardly a connoisseur among the visitors, and nothing but scepticism seemed to greet these far-travelled foreigners; yet their qualities soon won for them a complete victory. Never, indeed, has there been in Europe an occasion to study Chinese painters so thoroughly. Here, in a collection of 230 pictures, was a comprehensive view of Chinese art from the eighth to the eighteenth century, from the Tang to the Tsching dynasty.

The more people studied the stronger grew the regret towards the close of the show that no citizenship had been granted to such aliens. Germans are well trained in admiration for Japanese art, and here they could look into its

foundations. They could recognise the sources of its decorative cleverness, spiritual *aperçu* and refinement of taste and feeling, but they discovered far richer stores in realistic faithfulness and sensitive charm. An astonishing accord of the Asiatic and the European soul became perceptible. The exotic character vanished, the mysteries of cult and custom did not perplex, one felt attracted by the truly human element, that fraternising feature of all genuine art.

The paintings exhibited were all water-colours, mostly painted on silk, but some on paper made of vegetable fibre. Much of their splendid colouring had faded away, some had been damaged by damp and time, and others looked rather indifferent. For all that they called up lively reminiscences of days spent in studying in Continental galleries.



CARP

MING DYNASTY

Chinese Pictures



"PRIEST TAMO GOES HUNTING IN MONGOLIA: EVENING APPROACHES AND SNOW BEGINS TO FALL" BY TANG-YIN (1522-1567)

This female face recalled the tender spirit of the old Cologne Madonnas, these trailing gowns and fluttering ribbons and the bizarre grace of gesture revealed the Botticellis and Crivellis of old China; there were delicacies that smacked of Eyck and Gozzoli, and there was the massiveness of Rubens and Jordaens. In method also variations became visible, although the general aspect attested the prevalence of the draughtsman, the calligraphist. Some of the sketches were handled with impressionistic boldness, while some paintings, on the other hand, were executed with pointillistic finesse. Strange, indeed, to our feeling appeared the

Chinese Olympus with its demigods, its fauns and bacchantes. Chinese artists did not mind representing their revels and debaucheries, but in this collection there was no trace of nudity. Ever present seemed a feature of delicacy and chasteness. It was paramount in the exquisiteness of the drawing, in the blue chosen by the artists, where only burning red would have satisfied our demands. Charming pictures of home life, in which the woman, or rather the lady, plays a superior part, scenes from the public life of the people, with less of the Hogarth and more of the Chodowiecki note, portraits, landscapes, animals,



"LADY AT THE BLOSSOMING PLUM-TREE ON A SPRING EVENING: THE MOON IS RISING." BY YÜN-CHEN (ABOUT 1620)

Chinese Pictures



PORTRAIT OF A FAMOUS CHINESE BEAUTY
BY CHEN-CHAO-SHOU (ABOUT 1500)

flowers, formed the register of *motifs*. One of the portraits carries with it a romantic bit of history. It is that of a beauty (above) who is frequently mentioned in Chinese literature. Her portrait was one of the 300 submitted in accordance with custom to the Emperor in order that he might select a wife, but the story goes that the painter not receiving a bribe failed to do justice to her charms, and the Emperor instead of making her his consort gave her to a Mongolian prince. When the Son of Heaven first saw her soon after her marriage he wept bitterly.

The main enjoyment often centred in the finish, in the treatment of costume, of plumage, of the skin of the animal, of the veining of the petal, the finish of the Düreresque draughtsman. From the standpoint of our European art-training one could not fail to recognise that scientific form was not strictly observed by these Chinese artists, that defects of anatomy, occasionally also of psychology, were perceptible. We missed the intelligence of observation in perspective, in the gradation of tones, in the art of sacrificing details

to unity of object, and yet we went home completely captivated. The depth of feeling, the subtlety of vibrating colours, the eloquence of expression, and the picturesqueness and grace of composition—all these characteristics betokened high art.

The oldest and highest epoch of Chinese painting was that of the Sung dynasty, when artists attained their perfection in landscape; and a few of such precious and venerable works figured in the exhibition. During the three centuries of the Ming dynasty artists gradually



"SEWING WOMAN" SIGNED CHANG-WEI
(BEGINNING OF TCHING EPOCH)

Chinese Pictures



"TWO MEN PLAYING"

BY TANG-YIN

weakened in their cravings for classical perfection. Then men loved principally to paint with utmost conscientiousness the amenities of social life and all sorts of realistic objects. High aspirations had not quite died out, they were frequently lingering and speak to us from one or the other picture with pathos and tenderness. "Our painting," said a Japanese writer of the 18th century, "is the flower, that of China is the fruit in its maturity." But in the course of time this beautiful fruit has more and more undergone decay. It was delightful to find an opportunity of seeing it in all its seductive freshness. Connoisseurs have supposed some of the paintings in the collection to be only copies, but even this would not diminish their value, as perfect copies are ranked in China as highly as originals.

It was from purely patriotic motives that Mrs. Olga Julia Wegener, the wife of the well-known traveller, Dr. Georg Wegener, brought these treasures first to Berlin. She had carefully collected them in China after serious study of Chinese art and with the assistance of competent critics, and I understand that it is her intention to exhibit them presently in London. It was a real satisfaction to her that the Royal Academy of Arts in Berlin acknowledged the importance of her possessions by arranging for them an exhibition within its own distinguished galleries.

JARNO JESSEN.



"NEW YEAR'S MORNING IN A MANTCHU FAMILY:
ITINERANT MIRROR-POLISHER IS POLISHING MIRROR"
SIGNED HSÜ-TIENG-K'UN (ABOUT 1650)



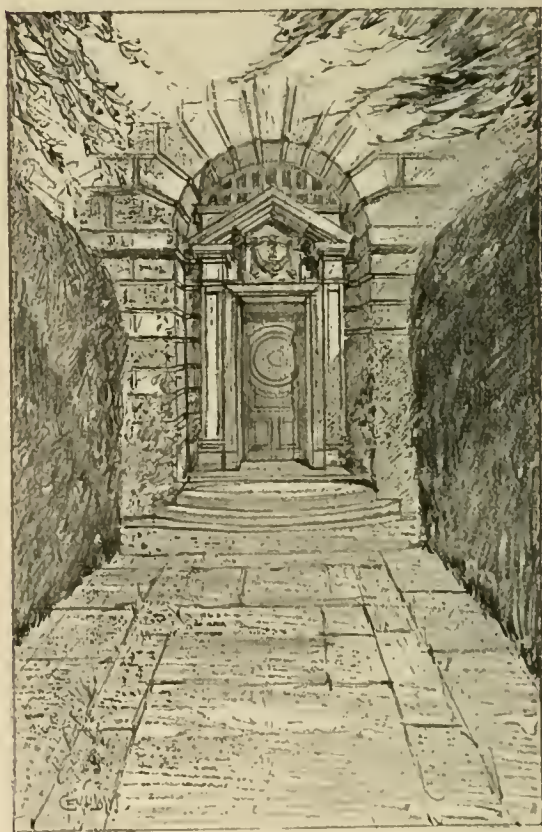
"LOVERS" BEGINNING OF CHING DYNASTY
(See previous article)

ARCHITECTURAL GARDEN-
ING.—IV. WITH ILLUSTRATIONS
AFTER DESIGNS BY
C. E. MALLOWS, F.R.I.B.A.,
AND F. L. GRIGGS.

THE unity in design of the house and garden as a matter of plan has been touched upon in the notes accompanying the preceding illustrations, but very little, if any, reference has been made to the equally important question of detail. There should be evident in the design as a whole the same coherent intention in detail as in plan. A scheme which may be quite admirable in itself and satisfactory in its treatment of both house and garden in general idea may be seriously marred, if not altogether spoilt, by want of thought not only in the design but in the arrangement, in the scale, and in the character of the detail. The same watchful care of the work is required from the designer in this

particular as in any other; it is, perhaps, as severe a test of his powers of design, of his sense of proportion, of form and keenness of judgment and delicate taste as could well be required of him. The utmost care and patience are necessary at this stage of the problem, for it is of the greatest importance that the details of the garden architecture should be in absolute sympathy and agreement with those of the house itself and have that same kind of intimate connection which is to be found in a thoughtfully designed interior of a house and all its decoration, even down to the details of the furnishing.

To accomplish this end in garden design is no easy matter, and can only be successful after much patient experiment and comparison through the medium of either perspective drawings for the general scheme and models wherever it is possible on the actual site. The latter will be found most valuable in the arrangement or placing of the main decorative features, such as lead figures, sundials, balustrades, etc., the scale and proportion of which should always be judged on the site and never left



A GARDEN ENTRANCE DESIGNED AND DRAWN BY C. E.
MALLOWS, F.R.I.B.A.



HOUSE WITH A BRIDGE APPROACH. DESIGNED BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS. DRAWN BY F. L. GRIGGS

Architectural Gardening.—IV.

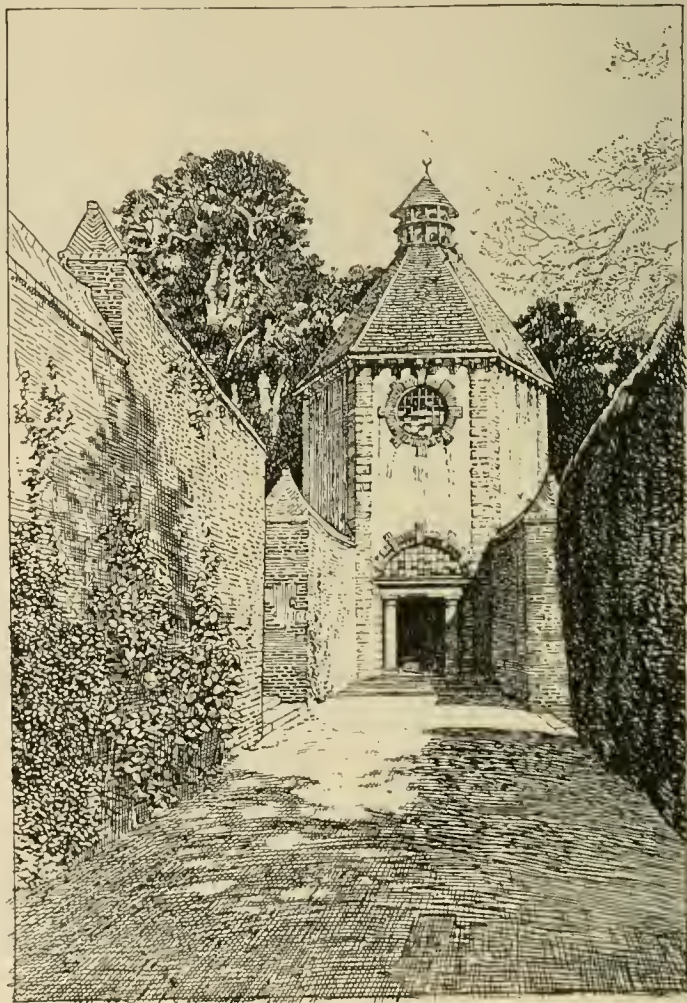
to be settled by designs on paper, however carefully they may be worked out. The difference between the look of a design in elevation and in perspective, great and misleading as it is always, is not less than between the look of a carefully drawn perspective and the actual effect of the completed work in the round. It is a trite and obvious thing to say that all designs should be made in perspective. That, of course, goes without saying. It is equally necessary to insist on rough outline models for all the essential decorative details of a garden design. Much unnecessary expense and many unpleasant surprises may be avoided by these simple means, and no better method of arranging and placing the desired points of interest in a scheme can be found. To illustrate the advantage of models it is only necessary to take the very ordinary idea of a stone pier terminated by either a vase or lead figure. It is obvious that the right relation of this ornament to the base or pedestal cannot be so satisfactorily determined by a scale design on paper as by a model placed on the pier itself, because it is then seen in the "round." In the case of *figures* surmounting a pedestal this is most important, for unless the proportions of these are very carefully judged, either the figures or the pedestal, which by themselves may be quite beautiful, may be made to look ridiculous.

In the larger masses and general outline both of form and colour the perspective drawing is most valuable in the first stages of the design, and even in the final stages; but it is always necessary to supplement and correct and compare this with experiments on the site.

In the initial ideas for any scheme, perspective drawing is essential; geometrical drawings in plan, section, or elevation should never be relied upon as guides in questions of scale or proportion, but only as means to an end in the execution of the work.

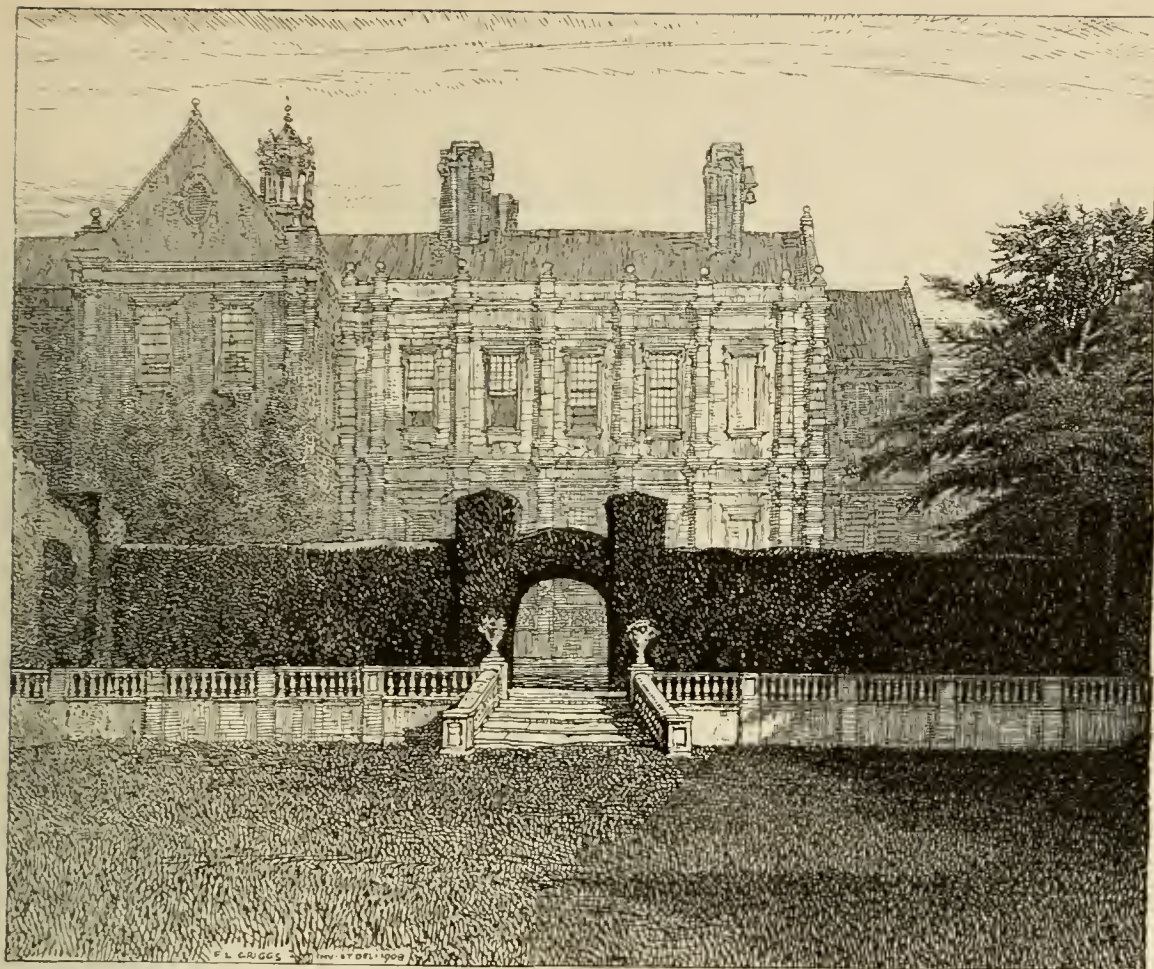
In a former article reference was made to the infinite variety and interest in design it is possible to obtain in bringing a water treat-

ment into a scheme of house and garden. It is a matter of surprise that so little advantage, comparatively speaking, is taken of such a delightful medium for obtaining attractive and picturesque results. It is only necessary to think of an example like Ightham Moat, in Kent, Maxstoke, in Warwickshire, or Broughton Castle, in Oxfordshire, to feel how much modern garden design may be improved by the inclusion of so simple a medium for effect. Of course in the old days and in the instances just given, the water way was planned for quite a different purpose, a purpose which does not exist to-day. But that is no reason why the suggestion it conveys for a beautiful feature in modern gardens should not be adopted. The objections usually raised in connection with water around or near a house can be easily disposed



GARDEN HOUSE WITH DOVECOTE

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.
AND DRAWN BY F. L. GRIGGS



A GREEN FORECOURT. DESIGNED
AND DRAWN BY F. L. GRIGGS

Architectural Gardening.—IV.

of by a little careful thought in arranging it in the plan.

Perhaps the most surprising thing in this connection is the usual omission to include water as a prominent feature even in the design of a riverside house and garden. The suggestions the river itself gives are many and delightful, especially if it includes near the site one of those many pleasant ways called "backwaters" in which our English rivers abound. To bring a portion of this into a design, or to construct smaller channels leading from the backwater to the new garden, and then to terminate, perhaps, in a boat-house, which may form a prominent portion of the garden decoration, seems an obvious thing to do, and yet it is difficult to remember an instance of this on any of our well-known riversides.

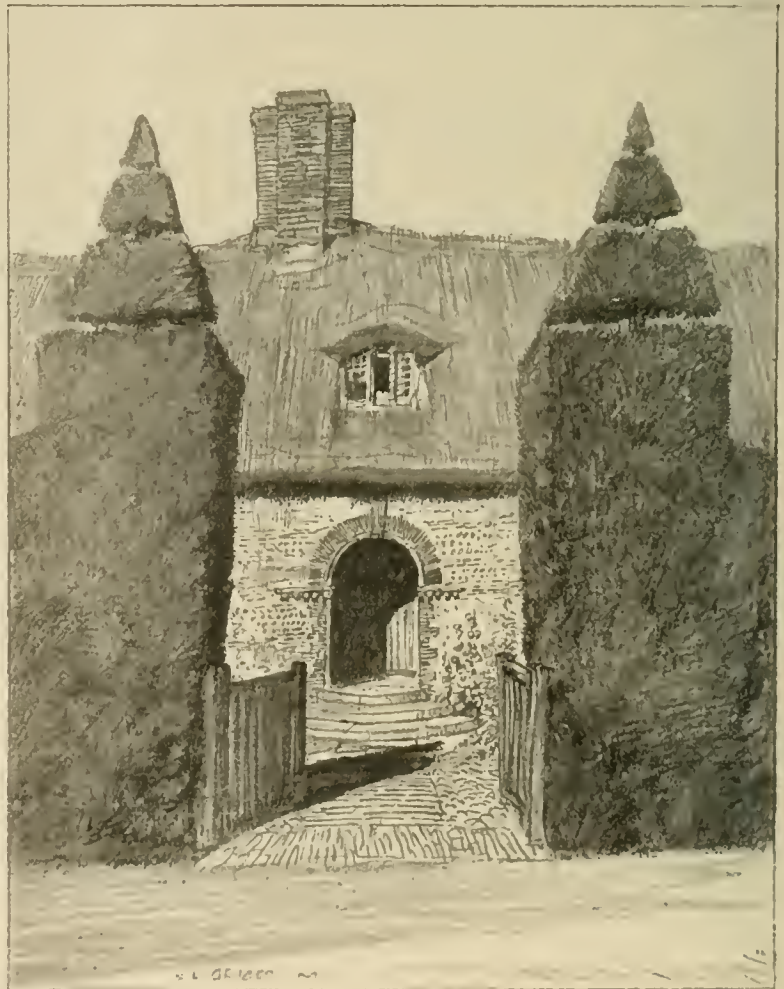
A suggestion for something of this nature is intended in the design for *A House with a Bridge approach* (page 121). This has been imagined near a main stream, the bridge terrace and boathouse entrance are made integral parts of the design; in this way a picturesque result is obtained, which grows naturally out of common-sense requirements, and is not, therefore, an affectation.

In *A Riverside House with a Terrace* (page 126) a house is imagined as built on the banks of a small stream linking itself with a larger one—the use of the smaller streams being to convey small pleasure craft (the house suggested is of considerable size) to and from the main stream, and to feed ponds and water gardens. In this scheme the boat-house, although not shown in the drawing, forms a prominent feature in the design, and is, in plan, connected directly with the main river on one side and the smaller stream on the other.

The *Garden-house with Dovecote*, on page 122, is designed for two levels, and is part of the general scheme for the house just described for the riverside. A plan of the entire scheme, showing the connection of this portion with the rest of the garden, will be given later.

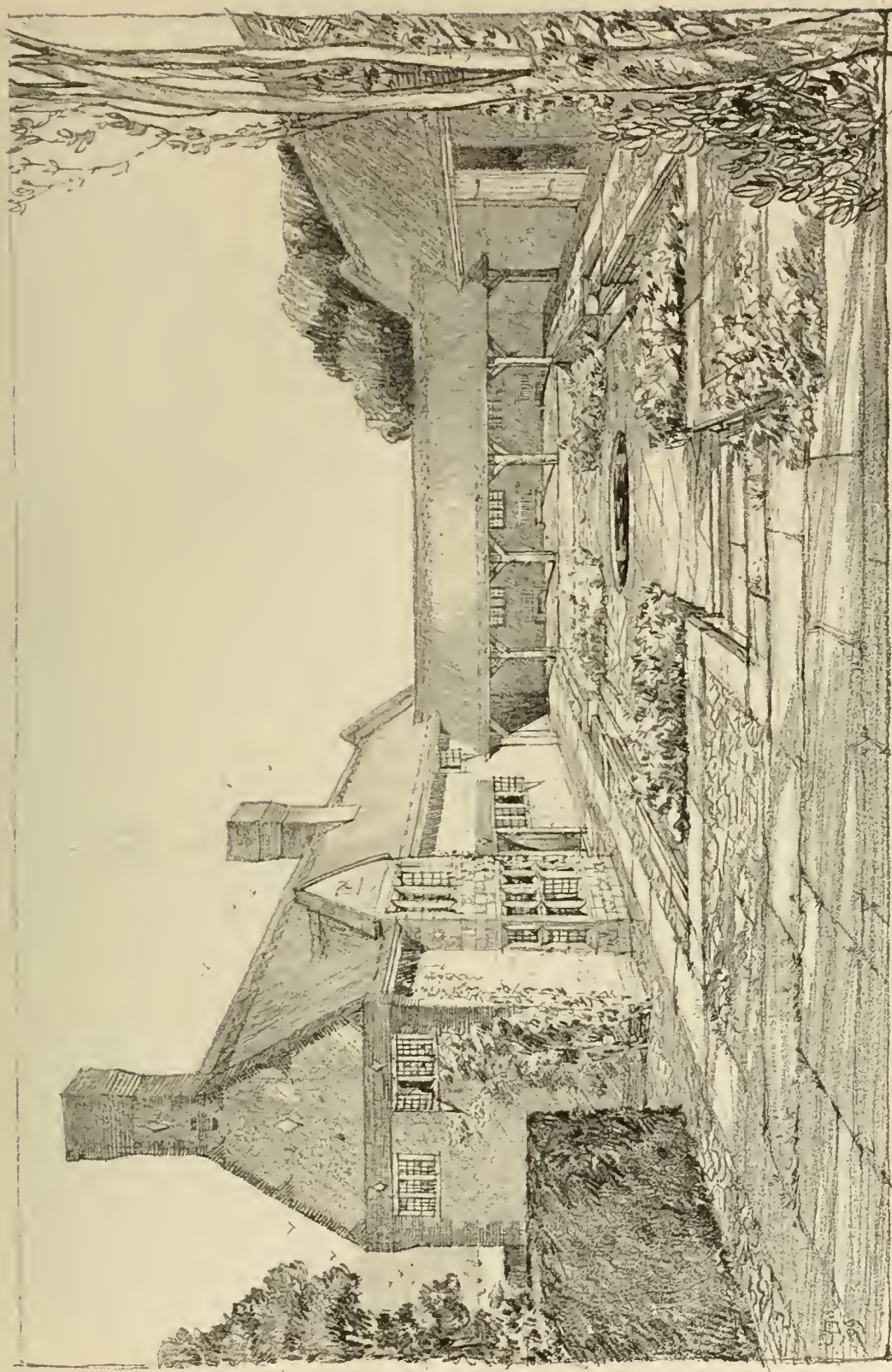
The design entitled *A Green Forecourt* (page 123) shows a raised terrace connecting two gardens, the hedge being placed across the end of a tennis court or bowling green, and is intended for a situation where differences of level form interesting problems in design. In such cases as these the difficulties the varying levels afford often prove, when solved, to be the greatest charm and interest of the work. It is so seldom, however, that full advantage is taken of what nature has to offer in such things.

The garden entrance on page 120 is at the end of a narrow yew walk. In design it is an attempt

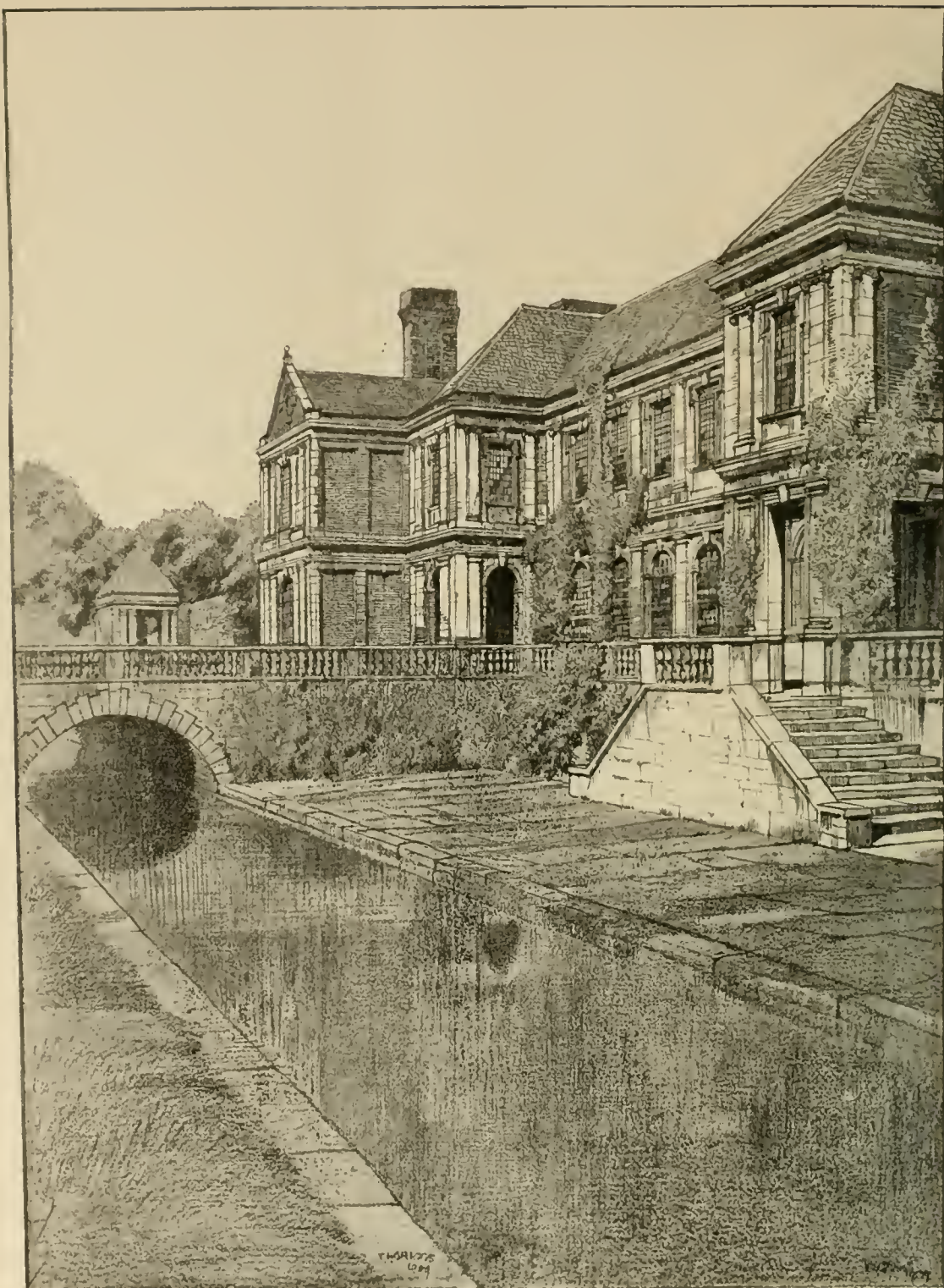


A COTTAGE DOOR AND GATE

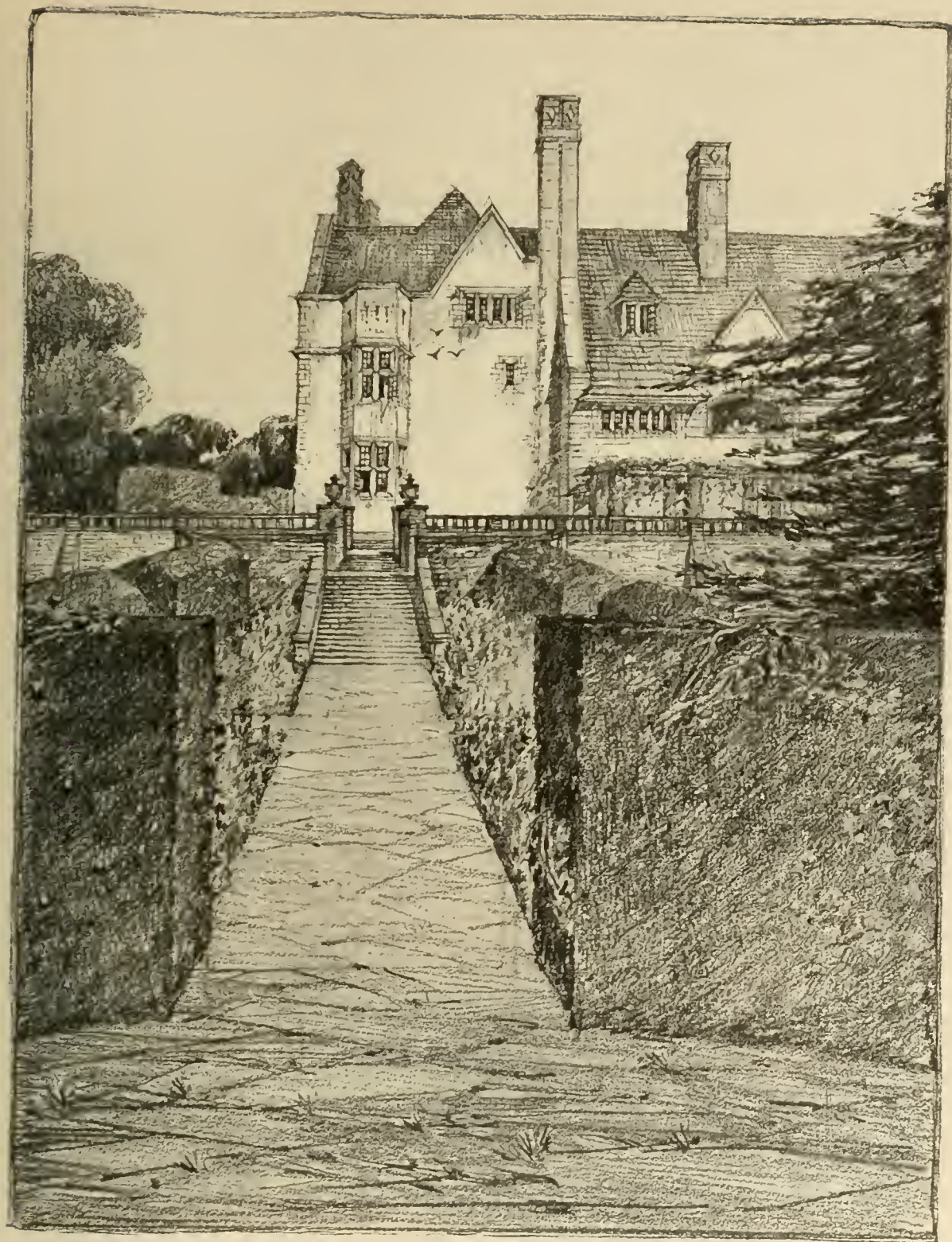
DESIGNED AND DRAWN BY F. L. GRIGGS



A SEASIDE HOUSE AND GARDEN AT
HAPPISBURGH, NORFOLK. DESIGNED AND
DRAWN BY C. E. MALLOWS, F.R.I.B.A.



A RIVERSIDE HOUSE WITH TERRACE. DE-
SIGNER BY C. E. MALLOWS, F.R.I.B.A., AND
F. L. GRIGGS. DRAWN BY F. L. GRIGGS



TIRLEY COURT, CHESHIRE: EAST
SIDE. DESIGNED AND DRAWN BY
C. E. MALLOWS, F.R.I.B.A.

The International Society's Ninth Exhibition

to carry on the tradition of the work at Bath so well known in connection with the houses of Wood and Ralph Allen.

The *Cottage Door and Gate* on page 124 is an attempt to suggest the attainment of a pleasant and interesting effect by simple and straightforward means. It must have occurred to many who deplore the ugliness of the modern cottage that the exercise of just a little more taste and deliberation, and the suppression of the modern builder's senseless craze for foolish so-called ornament, would result in an immense gain to the countryside. The materials suggested in this design are those to be found ready at hand in Norfolk—hand-made bricks and tiles for the walls and reed thatching for the roof.

The *Seaside House* (page 125) has been designed for the same county, and is about to be carried out at Happisburgh, in Norfolk, as a portion of a scheme for a seaside village. The house shown on the left of the sketch is at present divided into two somewhat disreputable cottages. It is connected on the north-east side by a cattle-shelter and an old barn shown on the right of the sketch; between these two buildings is an old yard, which is proposed to be changed into the square-paved garden as indicated. The hovel or shelter with some slight structural alterations is made into a verandah, which shelters the garden from the north-east wind, and the large barn provides ample accommodation for a covered children's play-room, with swings, etc. This room and the verandah have windows overlooking the sea.

The pencil sketch of the east side of *Tirley Court* (page 127) shows another view of the garden entrance of this house, with the connection by

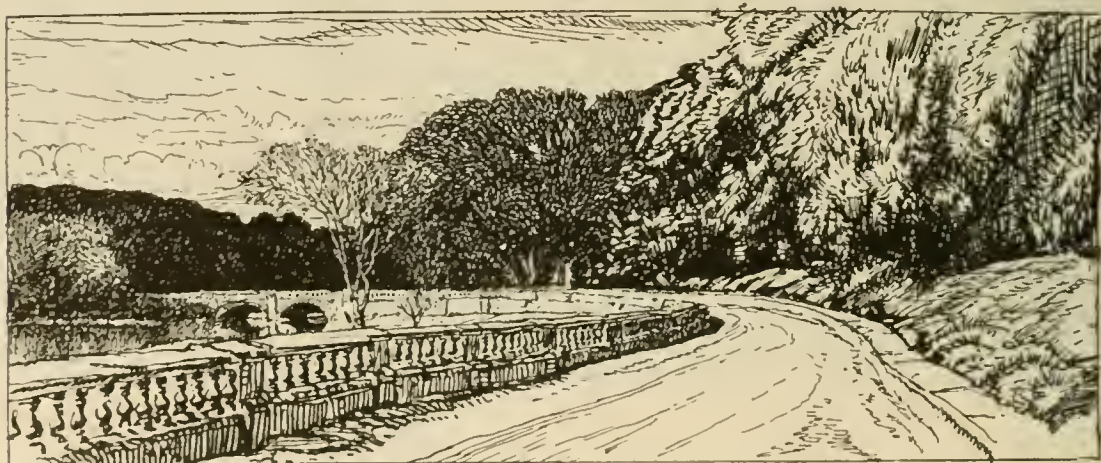
a stone-paved path, bordered with roses, and the octagonal garden, which is one of the principal points of interest in this garden. This has been built as indicated, except that the hedge, suggested in yew in the foreground of the sketch as surrounding the octagonal garden, has been changed to one built of the local stone.

On page xxvii. of the Winter Number of *THE STUDIO* reference is made to the Dutch Garden at Eaton Hall. It should have been stated that this garden was designed by Mr. C. E. Mallows, F.R.I.B.A., together with other work (including the bridge over the lake) which he executed at Eaton Hall for the Duchess of Westminster.

THE INTERNATIONAL SOCIETY'S NINTH EXHIBITION.

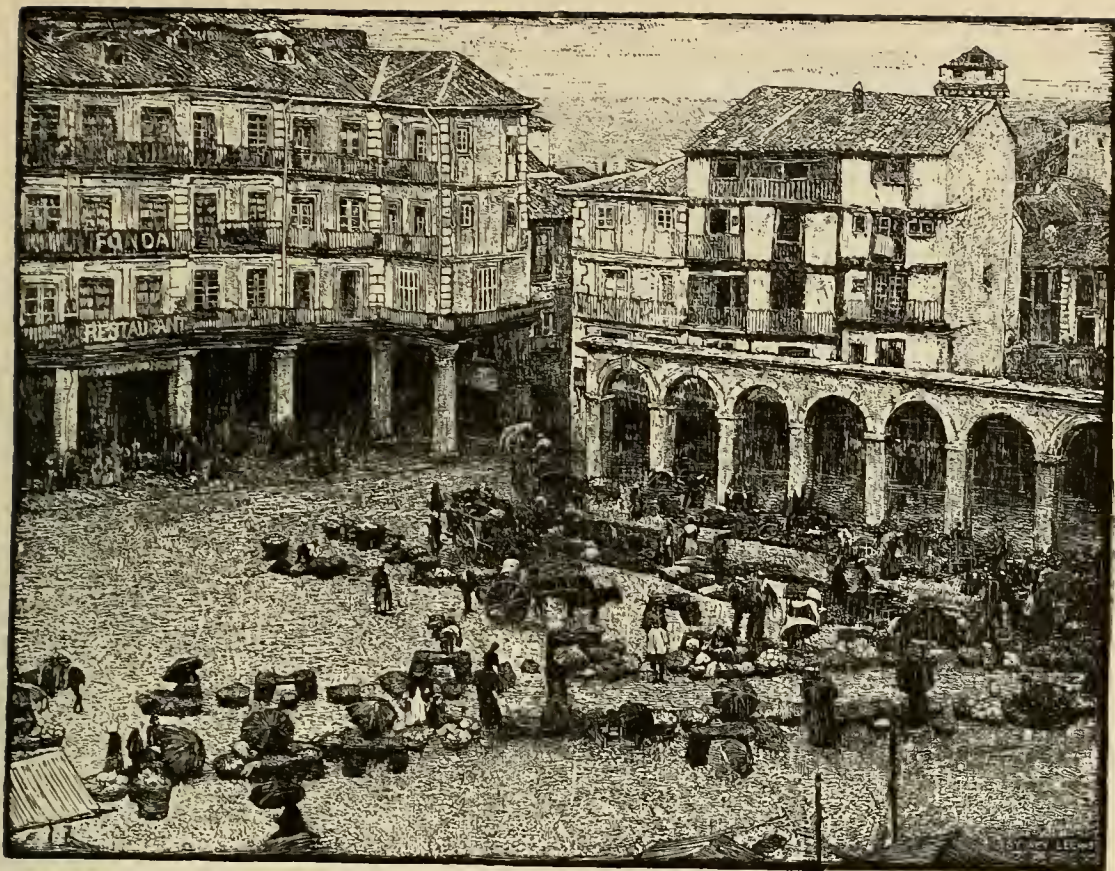
FOLLOWING the precedent of a year ago, the International Society of Sculptors, Painters and Gravers has this year divided its exhibition into two parts, one general and the other special.

It is only with the general section that we propose to deal now, and in so far as this is concerned, it has not been one of the best of the series. Especially, perhaps, is this true of the larger oil paintings. There are a certain number of the finest contemporary painters who are members of this Society, so that it is impossible for the Society to hold an exhibition which would fail of exciting interest. Whether all these do their duty by the Society and send their very finest work of the year, we have no means of telling. If they do, then there are cases in which we must decide that no



AN APPROACH ROAD

DESIGNED AND DRAWN BY F. L. GRIGGS



"A WET MORNING AT SEGOVIA
MARKET." FROM A WOOD
ENGRAVING BY SYDNEY LEE

The International Society's Ninth Exhibition

new inspirations have come to the painters lately. In the graphic section more variety prevailed, and much of the work was energetic and full of new impulse, making amends to some extent for the shortcomings elsewhere.

In the first or West Room, M. Charles Cottet, in his *Vue de Village de Pont en Royans*, a canvas characteristic of the work he sent this year, has mastered an intricate composition of houses, a favourite theme of his. Here were also figure paintings so notable as Mr. W. Orpen's *A Young Man from the West*, Mr. Charles Shannon's *The Bath*, and *The Bathers*, by Daumier. M. Maurice Denis, whose work has excited enthusiasm abroad, has in *La Vierge à l'École* not achieved any great distinction of form, but the work is novel because no tube of colour had apparently been touched that was not novel in its particular shade, a rare effect being obtained in which primary colours are not harmonised or contrasted, but put aside in favour of those rarer tints with which the artist's colourman's catalogue familiarises us. In this part of the exhibition we had, too, Mr. Charles Rickett's canvases, full of a sombre beauty of colour and charged with imaginative inspiration and dramatic power. This artist has passed through many interesting phases, but the reiteration of certain characteristics in his later paintings does not, we hope, denote that the process of growth has come to a standstill. Neither can Mr. A. D. Peppercorn free himself from sameness in landscape, though he has been, and is, such a master of emotional painting; and sameness, too, was apparent in the work of other painters of distinction.

Mr. William Nicholson's art is always greatly stimulating, because it courts disaster in always grappling with new problems. Here in the interior picture of the Earl of Plymouth and his family the problem was one that only a painter of fresh energies and vision

would have embraced, and Mr. Nicholson has, we think, come very near to a completely successful solution, though some of the pink-covered chairs appeared to us to be somewhat out of tone, for they seemed to come right out of the interior; some of the pink paint having the appearance of coming out before the figures as if suspended between the spectator and them. Another picture of very great interest in this room was Mr. Pryde's *The Doctor*, a picture charged with the romance of which his brush is always so expressive.

We were attracted to some pictures by Mr. Arthur B. Davies, especially one in this room, *Wavering Twilight*, delicate and fantastic, with sensitiveness of tone and colour. Besides the Cottet landscapes there were in this part to be noted Mr. W. Dacres Adams's *The Gateway*, M. J. C. W. Cossaar's *The Garden Entrance*, but especially M. Emile Claus' *L'Heure de la Rentrée*.

In the North Room one of the most important canvases was Mr. William Strang's *The Interruption*, a work of fine composition and feeling, and expressing Mr. Strang's sense of colour more



"VALLÉE D'AMPEZZO" (PASTEL)

BY SIMON BUSSY



"THE MALLARD ' FROM THE WATER-
COLOUR BY JOSEPH CRAWHALL

The International Society's Ninth Exhibition

harmoniously than it has often been expressed in his larger works. The *Isles of the Sea*, the only work by which Mr. D. Y. Cameron was represented in the exhibition, is perhaps one of the finest of his landscapes; the quality of the painting, its restraint and suggestion of still atmosphere, made it a very restful and beautiful spot in the centre of the left wall. *The Luxembourg Gardens* of Mr. Alexander Jamieson, and the same painter's *Dieppe Harbour*, were works of dignity and strength impressing themselves upon our memory. In *Crépuscule tendre* it was pleasant to see the art of Charles Conder, an artist of rare gifts, whose death we regret to record as having taken place shortly after the exhibition closed last month. Notable paintings also were Mr. W. W. Russell's *Building the Ketch*, Mr. Joseph Oppenheimer's *On the Thames*, and Mr. A. Ludovici's *Portsmouth Harbour Lights*, while H. Le Sidaner's *La Fontaine* and *La Rue Royale* represented his ecstatic colour-sense as wonderfully as ever. In his *Standing by the Venetian Mirror*, M. Blanche, who is one of the modern masters of interior painting, is not perhaps so successful as with his interiors without figures. Pictures by Forain and Monet and Manet accounted for a first impression of riches in this room.

In the South Room, from which nearly all our illustrations are derived, there were two important water-colours by Mr. Strang and twelve of Mr. Augustus John's virile drawings; a delightfully drawn *Mallard* by Joseph Crawhall (p. 131); drawings by Simon Bussy, C. Leandre and A. S. Hart-rick; water-colours of Mrs. Jamieson; some capital etchings by Messrs. Otto Fischer, H. Mulready Stone, and Anthony R. Barker; a noticeable set of lithotints by J. Kerr-Lawson, called "The Italian Set"; an interesting

specimen from Gavarni's pencil; four works of the late Félicien Rops, and many drawings by M. Louis Legrand. *A Wet Morning at Segovia Market*, a wood engraving by Mr. Sydney Lee which we include among our illustrations, shows that artist advancing to a very unusual mastery of his craft, and the design is characteristically original and deserving of the highest praise. Jewellery of a beautiful order was exhibited in the South Room by Mr. H. Wilson and Mr. and Mrs. Gaskin.

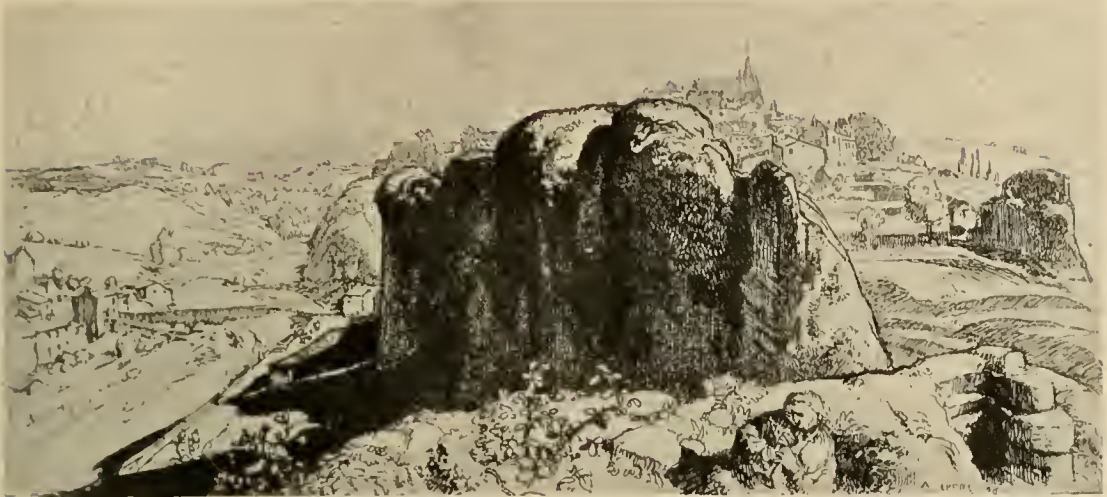
The sculpture was dominated by the extremely beautiful female head by M. Rodin, *La Jeunesse de Minerve*; "dominated" is perhaps not quite the word to use, for its perfection is all of subtlety, to be studied before appreciated, but of a kind which distinguished it from everything else in the room, and even from the other head contributed by the sculptor, that of one of the Bourgeois de Calais,



"STILL LIFE"

BY WILLIAM NICHOLSON

The International Society's Ninth Exhibition



"RUINES DE DONJON DE MORTAGNE" (ETCHING)

BY A. LEFÈRE

from his famous group of the name. Good work was sent by Messrs. J. H. M. Furse, John Tweed, F. Derwent Wood, Charles Ricketts, Miss K. Bruce, and an American lady, Mrs. Vonnoh, whose small bronze figures deserve particular mention on

account of their graceful modelling and the tender sentiment pervading them. A collection of sculpture by the late Augustus St. Gaudens, and some bronzes and marbles by the late J. B. Carpeaux, gave an additional source of interest this year.



"AVILA, ESPAGNE" (COLOURED ETCHING)

BY CHARLES COTTET

The Royal Scottish Academy's Exhibition

THE ROYAL SCOTTISH ACADEMY'S ANNUAL EXHIBITION.

IN welcoming the Corporation of Edinburgh on their official visit to the Royal Scottish Academy Exhibition, previous to its being opened to the public, the President, Sir James Guthrie, said the Academy had been a good deal hampered by the fact that they had no space to do the duties which by their charter they were bound to fulfil. They had cut down the privileges of the members to the lowest point, and had tried to bring the Academy into as close touch as possible with the members of their fraternity who were outside it. There certainly was a time when the Academy monopolised its own wall-space, even to the disadvantage of the associates, but it may now be said that the Academy is generous to the outsider. Indeed, with the limited space at disposal it would be to the advantage of the exhibition were the Academy a little less generous and a trifle more discriminating than it has been this year, when a considerable number of pictures have been included in the collection that might well have been omitted. Sir James Guthrie made an effort a year or two ago to



"MOTHERHOOD" (BRONZE)
BY MRS. BESSIE POTTER VONNOH
(See previous article)



"HERRENHAUS" (ETCHING)

(See previous article)

BY OTTO FISCHER

raise the standard by lessening the number of works, but so much opposition arose that it had to be abandoned, and now the outsider, even though his attainment scarcely warrants it, finds a kindly if not always discriminating welcome. Two years hence, when the Academy will enter into possession of the Royal Institution building, members and associates will have more elbow-room, but it is to be hoped that the augmentation of wall-space will not result in more consideration than now obtains for second-rate work.

The loan work is small in quantity, but of greater importance than probably any exhibition since what was sarcastically called the Whistler year. The Keiller

The Royal Scottish Academy's Exhibition

trustees have lent Orchardson's famous *St. Helena, 1816*, seen in Edinburgh for the first time, a picture which, for its purity of colour and beauty of tone, combined with its realisation of the tragedy of the last days of the banished Emperor, ranks as one of the masterpieces of historic painting. The portraits of the Duke and Duchess of Connaught, by Sargent, which occupy prominent places in the Great Room, display this facile painter in more restrained mood than is customary. The highly individualistic if often unequal work of Sorolla is introduced to the Edinburgh public by two small but representative examples—a brilliant landscape and a seashore with figures, some of the wavelets being splashes of sunlight. Four examples of the work of the late A. D. Reid, brother of the ex-President of the Scottish Academy, are shown.

Vis-à-vis to the Sargent portraits are two by Sir James Guthrie. In the full-length seated portrait of Lady Stirling Maxwell the President is as suave and gracious as he is convincing. In the modelling and colour of the head I am reminded of a

beautiful full-length portrait, by Carolus-Duran, which I saw some years ago, while in the draperies and background—a warm grey with splashes of soft blue—there is a Whistlerian simplicity altogether charming. In its fine scholarly qualities this portrait will rank as one of Sir James Guthrie's greatest achievements. In quite a different vein is Sir James' portrait of Mr. James Caldwell, which for robust colour and strong characterisation has not been excelled in Scottish male portraiture for several years. A portrait of Mr. J. G. Laing represents the low-water mark of John Lavery's art, and E. A. Walton sends only two small portraits—one of Sir William Crookes and the other Mrs. T. B. Bury, the latter of which contains some brilliant work. J. H. Lorimer is represented only by portraiture, of which the best is that of the Duke of Hamilton in Scottish regimentals. Among the other portraits may be mentioned those by Alexander Roche, R. Duddingston Herdman, and Fiddes Watt. Mr. Roche's *Peggy* will rank with his best expressions of sweet young womanhood.



"THE HARVEST TEAM"

BY CHARLES H. MACKIE, A.R.S.A.

The Royal Scottish Academy's Exhibition

Historical work has, since the infancy of the Academy, if we except the contributions by members who had migrated south, been singularly absent from its walls. Freed from the trammels of office Robert Gibb is again turning his attention to this type of work, and from the painter of the Alma picture and *The Thin Red Line* one welcomes *Dargai, October 20, 1897*. In these days of the khaki and "open order" the opportunities of the battle painter have not increased; the picturesque has been limited. Mr. Gibb, however, has grappled manfully with his difficulties. The Gordons showed at Dargai that they merited the appellation gallant as much as they had earned that of being gay; their eager but disciplined rush to the support of the Gurkhas is powerfully expressed; the tremendous difficulties they had to overcome is evidenced in the beetling cliffs and overhanging crags up which they had to climb. As an expression of the utmost in human effort to overcome natural difficulties, plus savage resistance, the painting is a noble tribute to heroics. William Hole is represented by *The Temptation in the Wilderness*, similar to that in his published pictorial *Life of Jesus*, except that the figure of Christ has been somewhat modified and thereby improved, and by a decorative panel showing the reading of the Charter of Incorporation at the first meeting of the Edinburgh Merchant Company. R. Payton Reid evidences a distinct advance in *Harmony*, a picture in which classic ideals are the dominant feature. G. Ogilvy Reid adds to his gallery of eighteenth-century figure subjects *Our Plan of Campaign*, showing a group of society ladies and gentlemen at the chess table.

From depicting children sporting in the sunshine on the shores of Largo bay, Hugh Cameron has this year turned to the antithesis. It would be idle to compare *Sorrow and Sympathy* with *The Lonely Life* in achievement—they are not comparable—but both show that while the joyous has always been the dominant note with Mr. Cameron, the other side of life has never been far in the background. The life of the

workers on the seashore in northern France is the subject of two small but beautiful pictures by Robert McGregor, both remarkable for their rendering of diffused light, atmosphere, and tone. Not so exuberant in colour this year as usual, Mr. McGeorge gives greater importance to the figure in his principal picture, that of a young girl seated on the trunk of a tree by the banks of a reedy stream. Robert Hope's figure work is very gracious and convincing, beautiful in colour and refined in its harmonies. In his *Tale of the Times of Old Graham Glen* has gone a little beyond his present powers—he is not so successful as with the single figure; and John Duncan deserved better of the hanging Committee than the lofty position that has been given to his picture of the *Celtic God of Love bringing the sea under a spell of Summer calm*. Imaginative work of this type is too little in evidence in Scotland to be cold-shouldered. Two seashore subjects by Marshall Brown show continued progress, one in its rendering of motion, the other, *Whelk Gatherers*, in the painting of the figures and receding rocky shore, studded with water pools. *The Critics*, by James Riddell, is an interesting piece of *genre* with an element of humour.

Small are the claims that Robert Alexander makes on the wall space of the Academy, and of few can it be said that they so consistently maintain a high level. As an animal painter, Mr.



"ON THE NORTH SEA"

BY R. B. NISBET, R.S.A.



PORTRAIT OF JAMES CALDWELL, ESQ.
BY SIR JAMES GUTHRIE, P.R.S.A.

The Royal Scottish Academy's Exhibition

Alexander has never had an equal in the history of Scottish art, and *The Master's Coat*, a small picture of canine pets, is a gem in colour and characterisation. William Walls in *Startled* has produced a good example of a puma and cubs, and George Smith in *A Cool Retreat* shows sound draughtsmanship in the painting of the horses and foal at the water-trough.

Though it has often been painted, I believe no artist has hitherto attempted to render Loch Coruisk under the conditions expressed by Robert Burns in *The Valley of the Shadow*. Mr. Burns spent a month on board a yacht and studied the aspect of this most sublime of Scottish lochs under a moonlight effect. This he has transferred to canvas in a manner which fascinates the eye and kindles the imagination, making it a work not only of distinction but of genius. E. A. Walton shows a Border landscape on lines similar to last year, distinguished by the grace of its tree forms and its beautiful procession of colour harmonies. In *The Marble Quarry* D. Y. Cameron shows strong chiaroscuro and brilliant brushwork—even the prosaic crane is made to subserve an artistic purpose—but it needed not the introduction of diminutive workmen to realise the colossal character of the surroundings.

Charles H. Mackie has won his position as a colourist, and this is the outstanding feature of *The Harvest Team*. Excellent as it is, however, Mr. Mackie has been too experimental with some sacrifice of harmony. In his Venetian scheme the effects are more subtle and much more convincing.

Springtime—Midlothian, by J. Campbell Mitchell, has great dignity of composition and fine realisation of a plein-air effect, and A. K. Brown upholds his recent academic distinction by one of those reposeful moorland subjects, tender in sentiment and satisfying in its quiet but by no means restricted colour harmonies. J. Lawton Wingate shows two lovely seapieces, and landscapes of note are contributed by J. Campbell Noble, Robert Noble, George Houston, G. A. Gibson, and R. M. G. Coventry.

In the water-colour room the most important work is the large drawing *Yarrow*, by Thomas Scott. As J. B. Selkirk has been the modern poet of Yarrow so Thomas Scott is its enthusing painter. In this picture he has suffused the vale with golden light till every blade of the "bent sae broon" is bathed in this palpitating ether glow. In his *Deuchar Bridge* the keynote is the picturesque. R. B. Nisbet, who, by the way, seems now gravitating towards oil painting, contributes a breezy sea-piece, Edwin Alexander a beautiful study of a dog, J. G. Laing an imposing Dutch church interior, and R. W. Allan a finely-lit view of San Francisco at Assisi. James Cadenhead's work, always distinguished, is this year particularly fine, notably his *Lochnagar*, and Henry Kerr has excellent portraits of Mr. McTaggart and the Auditor of the Court of Session.

The Sculpture section is small, but it includes fine works by Rodin, Sir George Frampton, Alfred Gilbert, Pittendrigh Macgillivray and Percy Portsmouth.

A. EDDINGTON.

The latest acquisitions of the Scottish Modern Arts Association, as recorded in the Second Annual Report issued last month, comprise an oil painting, *The Bend of the River*, by Mr. R. B. Nisbet; two by Mr. Alexander Roche—a landscape and *Pittenweem Harbour*; and one by the late Miss Bessie M'Nicol—*Baby Crawford*: also water-colours by Mr. James Cadenhead, Mr. William Walls and the late Miss Christina Ross. Previous acquisitions during the year were noted in our November number.



"DEUCHAR BRIDGE, YARROW"

BY THOMAS SCOTT, R.S.A.



"WHELK GATHERERS"
BY MARSHALL BROWN

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Mr. Alexander Jamieson, whose picture *Fontainebleau*, here reproduced, was exhibited at the last Goupil Gallery Salon, has the gift of flooding a canvas with light. A study of many of his canvases brings us to the conclusion that this is his chief gift at present, and it is no inconsiderable one, requiring all the art of the subtlest form of impressionistic painting to obtain that heightening of values which gives the wonderful result he attains.

The Carfax Gallery recently exhibited some statuettes by Mr. Reginald Wells, in which the sculptor has expressed himself with much individuality; showing sympathy for certain aspects of life which, in England at any rate, have, alas! almost escaped commemoration in sculpture. From the work shown on this occasion we reproduce two characteristic pieces.



"MOTHER AND CHILD" (BRONZE) BY REGINALD WELLS
(Exhibited at the Carfax Gallery)

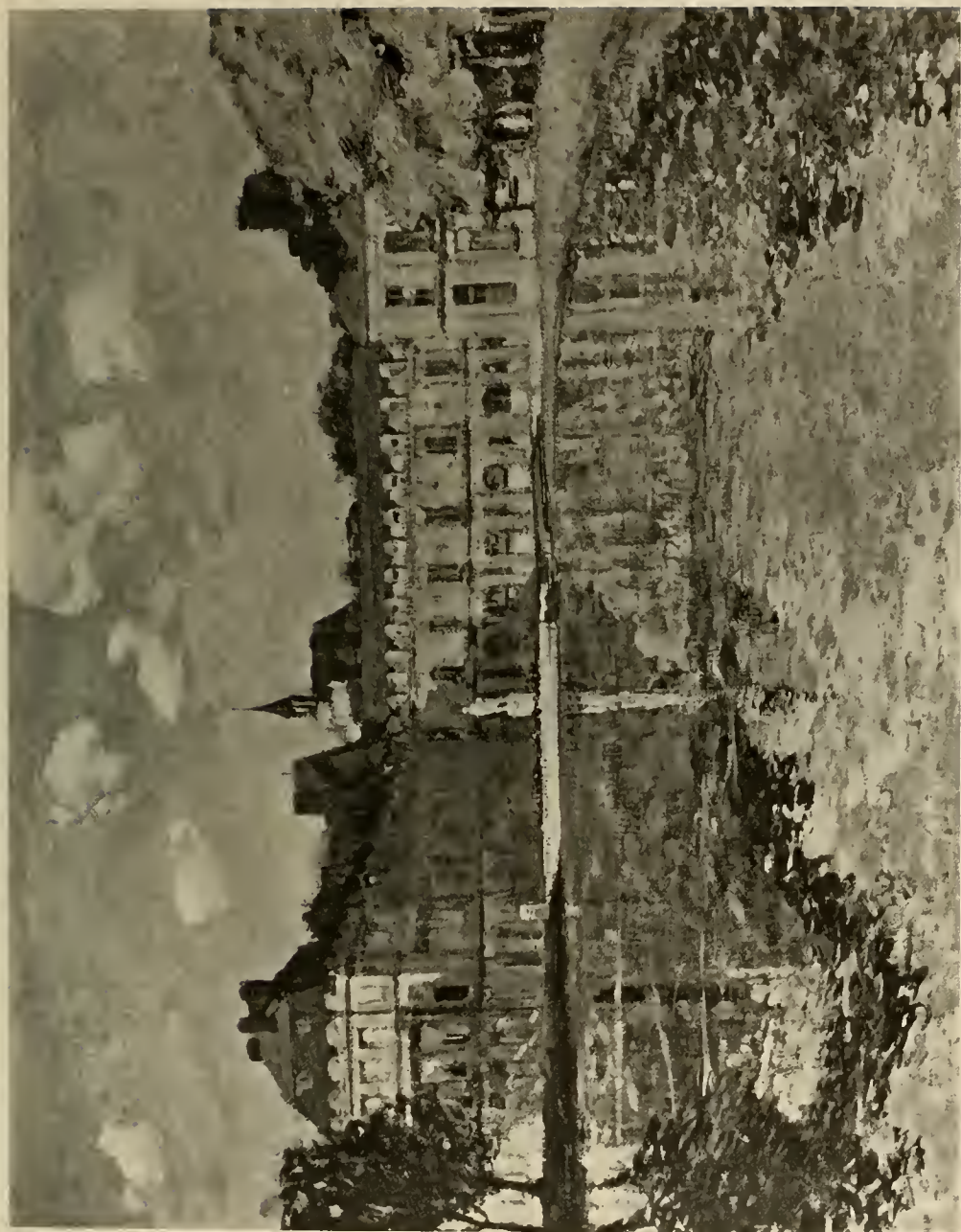


"GIRL SEWING" (TERRA-COTTA) BY REGINALD WELLS
(Exhibited at the Carfax Gallery)

The New Association of Artists' second exhibition at the Goupil Gallery contained many interesting things, notably Mr. T. F. M. Sheard's *Under the Arcade*, Ghasdaia and *Santa Maria della Salute*; Mr. S. J. Lamorna Birch's water-colours; Mr. W. Graham Robertson's *The Pleached Bower*; Mr. Paul Paul's *Eventide*; Mr. H. Becker's *Potato Gatherers*; and Mr. T. Robertson's *The Harbour, St. Valery-sur-Somme*.

Two or three exhibitions of water-colours which have lately taken place should be mentioned. Mr. George Thomson, whose drawings have been on view at the Goupil Gallery, is one of the best of contemporary water-colourists, and excels in such grey pieces as *Dole—Stormy Evening*. This artist also contributed to the first exhibition of the New Society of Water-Colour Painters at the New Dudley Gallery, where also we saw some interesting work by Sir William Eden, Messrs. T. F. Catchpole, Fred Mayor, A. G. Bell and other artists.

It is by no means an uncommon thing for a British architect to receive a commission from a



"FONTAINEBLEAU"
BY ALEXANDER JAMIESON

(Exhibited at the Goupil Gallery Salon)



SKETCH DESIGN FOR A CHURCH AT BERNDORF, GERMANY, FOR HERR KRUPP ARNOLD MITCHELL, ARCHITECT

foreign country, but in the majority of cases the commission is for a residence of some sort, and very rarely is it for a public edifice. Particular interest therefore attaches to the design of a church illustrated on this page, which Mr. Arnold Mitchell has prepared in fulfilment of a commission entrusted to him by Herr Krupp, of the famous ordnance works. For the walls of the church local brick and stone are to be used, all light in colour, and for the roof bright coloured tiles, the building thus making, with its setting amid rich foliage and background of hills, a pleasing colour group.

The two drawings of Abbeville, in Normandy, by the late Mr. L. J. Wood, R.I., which we reproduce as supplements, are highly interesting both in themselves and as being the work of an artist who never had a lesson in drawing or painting in his life. Mr. Wood, who was born at Islington in 1813, and lived to attain the advanced age of

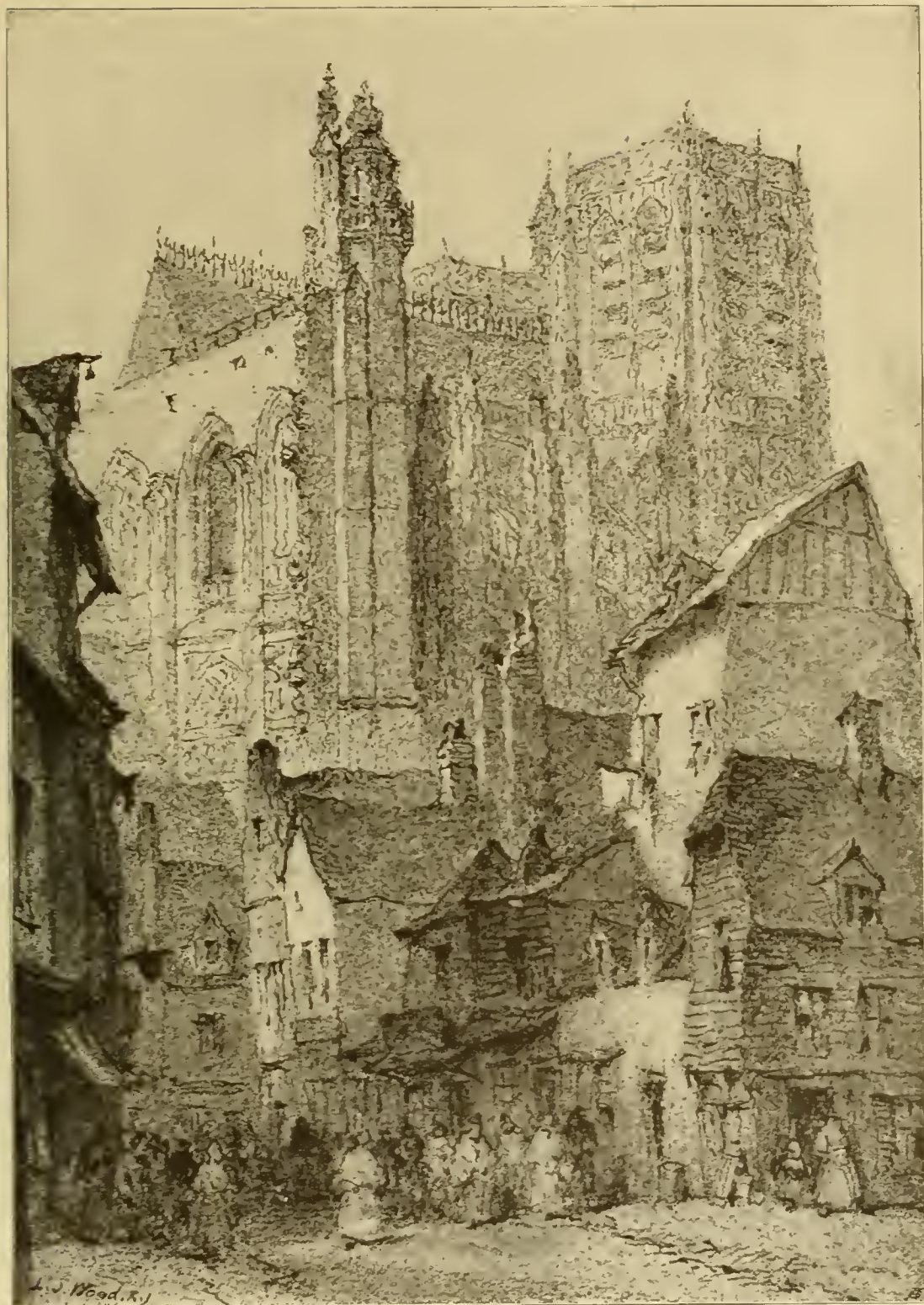
87, became as a youth acquainted with J. D. Harding, who lent him some drawings to copy; but ere long he turned his eye to nature, Hampstead being his first sketching ground. Attracted to the Continent by the works of David Roberts, R.A., Mr. Wood in 1837 paid his first visit to France, and thereafter made it a practice to spend a part of each year in Normandy, Brittany, Belgium, or on the Rhine, drawing cathedrals and street scenes. Most of the sketches which he made on the spot were in lead pencil, and from these he worked when painting in his studio. Mr. Wood used to exhibit regularly in the old British Institute, and on the cessation of that gallery he devoted himself particularly to water-colours. He was elected Associate of the Royal Institute in 1866 and full member in 1871, resigning membership in 1888.

At the Modern Society of Portrait Painters we



"ABBEVILLE, NORMANDY." FROM
A DRAWING BY L. J. WOOD, R.I.

Copyright 1900 The Author



"ABBEVILLE, NORMANDY." FROM
A DRAWING BY L. J. WOOD, R.I.

Copyright © The Studio

Studio-Talk

had another opportunity of studying Mr. Alexander Jamieson's work. He gives to interior subjects the same sense of atmosphere as to his landscapes, and his art here has the same breadth and vigour, but we miss the necessary quality of sympathy when his touch comes to the intimacies of portrait painting. It was this quality which we missed in so many of the portraits shown at this exhibition. It seemed as if there were many good painters exhibiting portraits who by nature were not essentially intended for portrait work. Still, the whole exhibition was full of brilliant effort. The vitality of Mr. Fergusson's portraits was amazing. His best perhaps was *Mlle. Herbert*; here his brush had paused in its energetic stroke for other quali-

ties in the exhibition. Two of the most interesting pictures were those of Mr. Gerard Chowne, chiefly on account of the rare quality and originality of his colour schemes and his sense of pictorial design. Mr. Glyn Philpot's work showed some of the most accomplished painting, but his style is not without unpleasant affectations. Mr. Max Bohm's big portrait group was disappointing. It is full of incongruities, assembled apparently for the sake of an arresting, if insincere, effect. Mr. G. F. Kelly's *Man with a Cigarette* must be accounted one of the best achievements in the rooms. Mr. Sholto Douglas experimented perhaps beyond his powers, but in *A Day in June* he secured a lively and expressive rendering of the faces; just the qualities which Mr. David Neave missed, for his success with accessories seems to beguile his brush away from the sitters.

Of etchings there have been notable exhibitions at Messrs. James Connell & Sons' and Mr. R. Gutekunst's. At the Galleries of the former such eminent engravers as Messrs. Affleck, Synge, Béjot and others made a very interesting display, and at Mr. Gutekunst's the work of two younger men of unusual promise, Mr. D. S. MacLaughlan and Mr. H. Mulready Stone, proved a source of much enjoyment.

It is with great regret at the death of so gifted an artist as Henry Ospovat that we record the exhibition of his work at the Baillie Gallery. It had been arranged for during his lifetime. Mr.



BOOK PLATE BY JESSIE M. KING
(See Glasgow Studio-Talk)

ties to be desired in a portrait besides a feverish sparkle. In Mr. Lambert's large picture, the modelling of the children's limbs, the flesh painting, the treatment of the dress of the seated figure were all done with mastery and dignity, but this dignity of feeling—so rare in art now—was disturbed in this, as in all his canvases, by impressionistic flourishes, the assumption of an air of spontaneity, which can never be made to fit on to work so deliberately carried out, so formally arranged and stylistic in intention. In Mr. Alfred Hayward's portrait of *Archibald Leitch, Esq.*, the figure is literally bathed in atmosphere; and the beautiful painting of black made the portrait one of the most delightful



BOOK PLATE BY JESSIE M. KING
(See Glasgow Studio-Talk)

Ospovat always seems to have had some difficulty in discovering a public, though those who remember his book-plates reproduced a few years ago in one of THE STUDIO Special Numbers, and his lively caricatures which appeared in our pages last year, will doubtless have formed some conception of the variety of his talents.

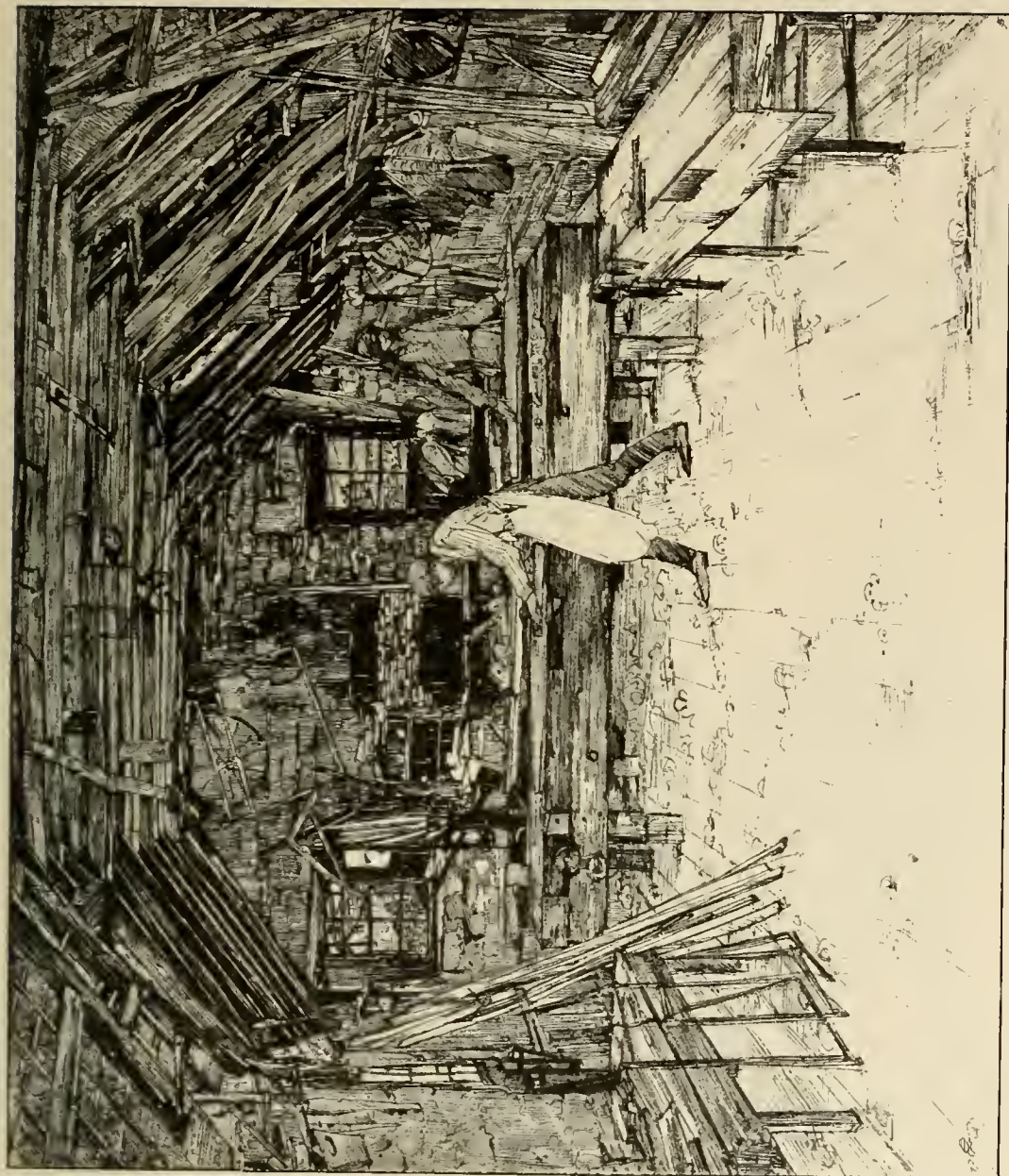
GLASGOW.—Since the middle of February the art of Jessie M. King has been on view at the galleries of Messrs. T. and R. Annan, some forty water-colour and black-and-white drawings proving once again the amazing industry of an artist with a purpose. In all there seems a lingering 'twixt the realms of fact and fancy, for the artist builds her dream castles with architectural exactitude, and into the stone and lime of a quaint, interesting, old east country hamlet puts a world of poetic feeling. The extreme delicacy of the water-colours destines them for a specially sympathetic environment, an art, in itself, to which too little consideration is given. When the palette is charged with but few colours it is more likely to produce harmony, and this is one of the striking results in the score of dainty water-colours, with clever variations on the Japanese-Whistlerian combination, blue and grey. Of special interest were *The Little Grave*, with youthful mourner and chill, bare, wintry setting, so eloquent of a mute distress; *Wee Willie Winkie*, on the borders of dreamland, with birds like cloudlets fluttering around his haloed head; *The Hill Song*, a charming blending of bird and blossom and dainty maiden; while *The Spell*, *The Shepherdess*, *The Child by the Sea Shore*, *The Haven*, and others, had each an individual beauty of line and charm of colour.

But in spite of her new affection for colour it is in black-and-white that Miss King continues to make her most direct appeal, and some of the sketches of dear old Culross, of comparatively little-known Kirkcudbright, and of that imaginary land in which she still wanders lovingly, are inimitable in her own particular medium. The three drawings reproduced are characteristic of the variety and interest crowded into the twenty-eight pen draw-

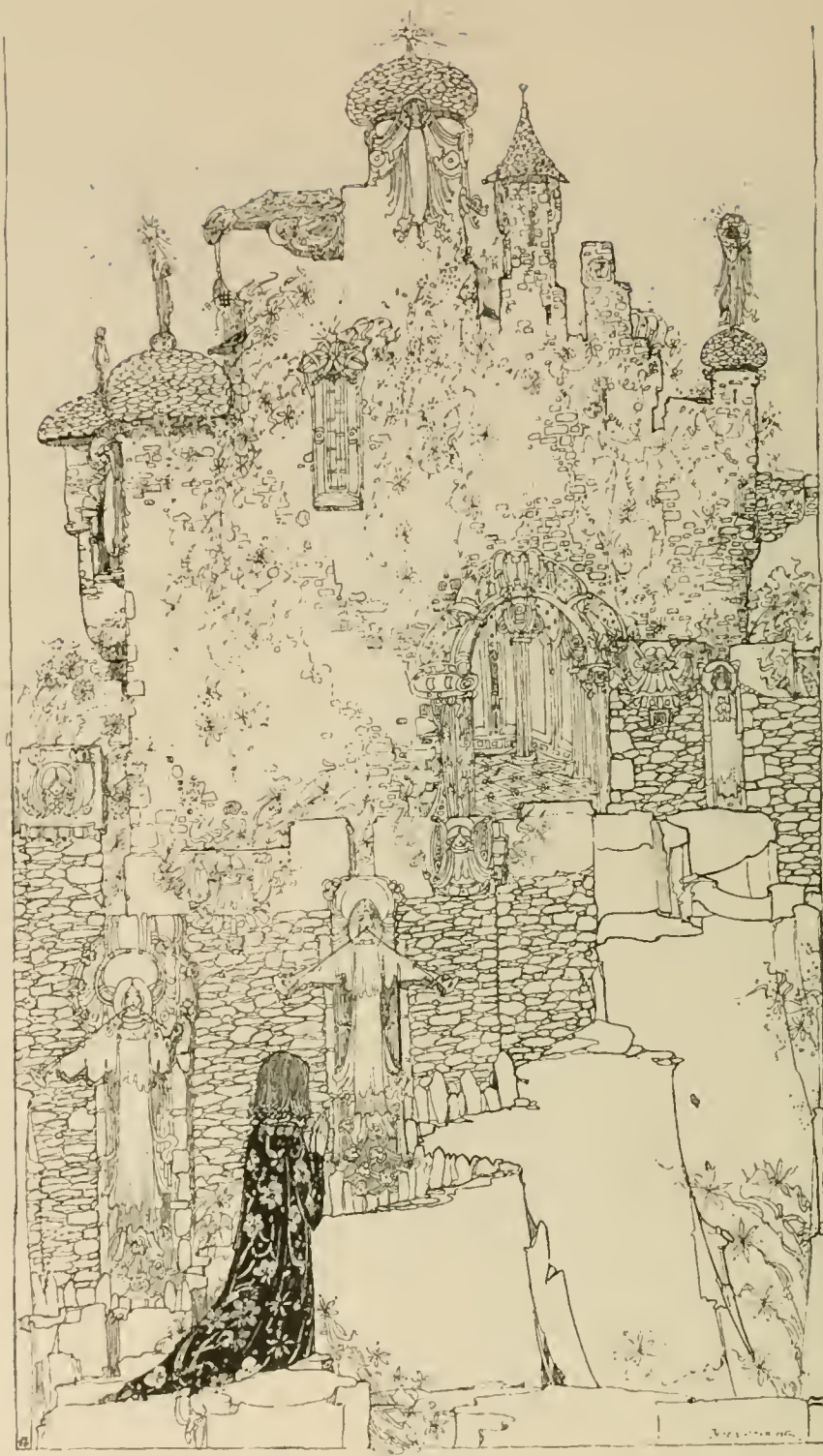
ings. *Cannon's Close* is typical of an old style of Scottish building lingering in the southern districts of the country. The *Workshop in Kirkcudbright* is quite a new departure, more strictly confined to fact than a keenly imaginative artist would lead one to expect. The whole atmosphere suggests the village carpenter's shop, with benches; hanging tools on roughly built walls, pierced with small deeply set windows; and overhead the picturesque roof; all with unflinching fidelity, with fine perspective, and clever light and shade effect. *The Castle of Jaime*, a turreted castle set on the ledge of a yawning, imaginary abyss, is a pretty fancy derived



"CANNON'S CLOSE" FROM A DRAWING BY JESSIE M. KING



"A WORKSHOP IN KIRKCUDBRIGHT"
FROM A DRAWING BY JESSIE M. KING



"THE CASTLE OF JAIME." FROM A
PEN DRAWING BY JESSIE M. KING

Studio-Talk

from Chaucer; it is rich in imagery and touched with the most exquisite delicacy. The two book-plates (page 147) are interesting too, but of a somewhat unwonted kind.

J. T.

PARIS.—At the close of the exhibition which has been held of works of art purchased during the past year by the State, the Luxembourg Museum enters into possession of several important works, and amongst them of the picture by M. René Prinnet, which we here reproduce. M. Prinnet, who has rather an affection for paintings of small dimensions, occasionally does work on a larger scale. The picture I speak of will, I believe, be counted as one of his best paintings, on account of the simplicity of the attitudes of the figures, the fine and restrained technique, and the broad and warm colouring. The work is entitled simply *A Portrait Group*, yet it is interesting to note that the figure on the left is a portrait of M. Saglio, a member of the Institut, formerly Director of the Museum at Cluny, whose work in the field of French archaeology is held in very high estimation.

The Société Nationale des Beaux-Arts has just re-elected its President. M. Roll having announced his intention of not standing again, speculation was already rife as to whether M. Besnard or M. Rodin would be chosen, when at the last moment, yielding to the earnest entreaties of the Société Nationale, he accepted the Presidency for 1909, after a unanimous re-election.

At the Gallery of the Artistes Modernes, the group of women artists entitled the "Quelques" has this year again had a most interesting exhibition, and one infinitely superior to those of the two other societies of women artists, which are with few exceptions almost always mediocre. Here one saw with pleasure the portraits, so full of life, by Mme. de Bozanska, and the excellent flower studies, so discreet and restrained, by Mme. Duhem and Mme. Devolvé. Mme. Duranton also showed some flower pieces, but more luminous. Mlle. Florence Esté devoted herself as usual to the landscapes, in which her affinity with the Japanese is always apparent. Finally, the most remarkable personality of this



PORTRAIT GROUP

(Bought by the Luxembourg Museum)

BY R. X. PRINET



"LES ARDENNES" (ETCHING)

BY MARC HENRY MEUNIER

exhibition is Madame Chaulotte Besnard, who is certainly one of the great sculptors of the day.

Marc Henry Meunier has been at last made known to the Parisian public, by a very beautiful series of etchings which were shown at Dewambez's Gallery some little while ago. He was already appreciated and liked by all who pride themselves on keeping in touch with the work that is being done in this field of art to-day, on account of his very deep knowledge of his *métier*. Born at Brussels in 1873, he was at an early age initiated into all the secrets of the art by his father, himself a well-known engraver; he also—and I congratulate him upon this—came under the influence of his uncle, the illustrious sculptor, Constantin Meunier. He excels in all the processes of engraving, in soft ground, aquatint, dry-point, and shows himself in all his plates attracted by problems of colour. What makes his work so particularly attractive to me, is that it reflects with fidelity all the aspects of one country. Meunier is, so to say, rooted in the rugged region of the Ardennes, whose

arid country, vast forests of pines, swift flowing rivers rushing over their beds cut deep in the slate rock, are all of such deep character. Certain of his plates are among the finest productions of contemporary engraving, equally on account of their excellent technique and for the deep sentiment of nature that they reveal to us.

For some time there has been in Paris a discussion as to the possibility of organising here an Exhibition of American Art, and the idea is beginning to take form under the patronage of the "Society of American Art Collectors"; it has been decided to hold the exhibition in Paris during July, and Senator Clarke has been entrusted with the arrangements, and also with the organisation of the show in London. As the salons are over on the 30th June, it is not impossible that the Grand Palais will be placed at the disposal of the American Painters.

In the admirably arranged Trotti Gallery there has been an interesting exhibition of works of the



"DANS LES ARDENNES" (ETCHING)
BY MARC HENRY MEUNIER

Studio-Talk

Italian School, and notably of three remarkable portraits, one by Titian, the two others by Moroni. Sebastiano del Piombo, Francesco Cossa, Botticelli, Tiepolo, Canaletto and Guardi were all equally well represented in an interesting manner. I was less taken with the large painting *Venus and Adonis*, attributed in the catalogue to Tintoretto.

At Dewambez's there was held recently an exhibition called simply "A Group of Artists," a most interesting assembly, where the most diverse talents were represented. I noticed here, in particular, the beautiful water-colours of M. Jeanès, the pictures of M. Adler, and three very fine portraits by M. Caro-Delvaile, quite unequalled in their restraint, sincerity and air of distinction.

In my notes last month I referred, in connection with the exhibition of the Painter-Lithographers at the Dewambez galleries, to some admirable lithographs in colour by M. Lucien Monod. Readers of *THE STUDIO* will, I am sure, be interested to see the accompanying reproduction of one of these charming drawings of his. H. F.

BERLIN.—Frau Erda Wiese, whose embroideries are illustrated on this page, was one of the exhibitors at the last "Künstlerinnenmesse," and it was her first appearance at this annual display of work by lady artists. Her work shows a thorough knowledge of old techniques as well as an inventive sense. She boldly translates naturalistic impressions with astonishing likeness into needlework, and a fertile imagination aids her in producing original designs.

The Hohenzollern Kunstgewerbe-Haus originated the idea of the charming exhibition, "Die Dame in Kunst und Mode," which has been one of the events of the present season. The serious aim of this undertaking was an education of taste, and this æsthetic pedagogy was cleverly hidden under a really artistic surface. All the walls of the large building were turned into a select picture-gallery containing mostly contributions from the best

interpreters of the elegant modern lady and also of her graphic caricaturists. A set of boudoirs and rooms was ordered from prominent interior decorators like Albin Müller, Alexander Schröder, Paul Troost, Rudolf und Fia Wille, Ernst Friedmann, and others, and served for a display of exquisite articles of modern dress. The style of the bazaar was strictly avoided by a superior skill of outlay. Many high-class firms and private owners, also the Empress and the Crown Princess, contributed to this exhibition, whither the upper classes of the capital came in crowds. The difficulty was to combine the unlike domains of high art, applied art, and fashion; but the superior skill of Messrs. Friedmann and Weber, and their excellent assistant, Dr. Paul Kraemer, successfully extracted harmony from the cacophony of such conflicting elements.



CUSHION AND COVERLET

DESIGNED AND EXECUTED BY FRAU ERDA WIESE



FROM A LITHOGRAPH BY LUCIEN MONOD.



LADY'S BEDROOM AND TEA-ROOM DESIGNED BY ALEXANDER SCHRÖDER FOR THE "DAME IN KUNST UND MODE" EXHIBITION, BERLIN

Studio-Talk

The winter exhibition of the Secession was entirely dedicated to the arts of the draughtsman. As the gentle art of the pencil has been treated rather as a stepchild by modern impressionism such an undertaking was to be heartily welcomed. Much good work was hung, but also many insignificant and superficial exhibits, so that the study of this too comprehensive show threatened confusion. A retrospective section dedicated to the portraits and animal-drawings of Franz Krüger recalled the exactness and elegance of artistic work of Old Berlin under King Frederick William IV. Present-day spirit was best represented by Secession leaders like Liebermann, Slevogt, Corinth, Hübener and their various standard-bearers, whilst draughtsmen like Kalkreuth, Baluschek, R. E. Weiss, Orlik, Bischof-Kulm and Klein-Diepo'd stood up in their diverse characters for the gospel of finish. A life-size coloured portrait by Gertrud von Kunowski became by rhythmical proportions and rigour of contour the best pleader for her husband's high-minded revivalism of old-master principles. Humorists like Wilke, Thöny, Feldbauer and Reznizek, and caricaturists like Gulbranson, Brandt, Behmer, Strathmann, Feininger, Hablik and Stern, showed fecundity in these domains and fascinated all by individual cleverness. There was much in method and spirit that called to mind Lautrec, Paul, Busch and Beardsley, but there was also a good deal of home-grown originality. L. von Hofmann failed in attempts to assume an amusing physiognomy. A collection of small works of sculpture produced welcome variety. Mendes da Costa's veracious Dutch market-types attracted much notice, and also Barlach, with his strange groups and single figures of Mongolian peasants and beggars, whose sluggish and

crouching, yet pagoda-like attitude liken them to amphibious creatures. Dr. Lobach again evinced his penetrating faculty in some excellent portrait-heads.

At the Salon Schulte one is forcibly reminded of the over-production of our time by its constant change of programme. Yet it must be owned that this gallery has always valuable materials to offer. We derived real pleasure from Max Thedy of Weimar, who studies nature so seriously and paints so "old-master" like, that names like Altdorfer, De Hoogh, Vermeer, occasionally even Ribera, are recalled quite naturally. His Munich training under Löffitz is still so strong upon him that, in spite of its splendid qualities, his art will always be ranged with a past period. Walter Geffcken, from Munich, is one of the younger artists whose new



PORTRAIT

(Künstlergenossenschaft, Vienna)

BY VICTOR SCHARF



PORTRAIT OF HERR M. R.

(Künstlergenossenschaft, Vienna)

BY NICOLAUS SCHATTENSTEIN

works always stir speculation as to future productions. Pictorial qualities and refined taste distinguish him and suggest a thorough Parisian schooling. The personalities of two new-comers, Ernst Kropp and Joachim von Bülow, impressed themselves as disciples of the Manet school. Frida Menshausen-Labriola is strengthening her position as one of the most commendable interpreters of female charm by some life-size pastel portraits, and Richard Eschke worthily sustains his father's fame in landscape painting.

Emil Orlik is such a fertile producer that the whole Salon Gurlitt was filled with his new works. This time it was the painter and not the graphic artist who appeared before us. We studied his portraits and landscapes, his Japanese scenes, bits from real life and still life, his designs for tapestries, for the stage, the contributions that touch the domain of applied arts, and those which are applied art pure and simple, and we experienced a variety of feelings. Respect for thoroughness,

delight in refinement and originality, were paramount impressions. We enjoyed the colourist, the draughtsman, the naturalist, the imaginative artist who occasionally even engenders emotion. The pathetic note is sounded when he composes gigantic scenes, *The Mountain Lake*, *The Waterfall*, in strong summarising colour-spots for textile designs, and even in works of pure craftsmanship, when composing lacquer pictures like Korin, he can attain such effects. But enjoyment in mere cleverness generally prevails. As Orlik's versatility is always coupled with reliability and distinction, we can be thankful that such a master belongs to the staff of Berlin art-teachers.

J. J.

VIENNA. — Though the recent Winter exhibition at the Künstlerhaus showed little variation in the methods of arrangement, it was nevertheless of interest because of the groups of rising young artists whose works made an attractive display. As usual the chief interest centred in the portrait-painters, Rauchinger,



"BEIM HEURIGEN." OIL PAINTING
BY FRANZ WINDHAGER



"THE BLACK BULL" (CARVED EBONY)

BY FRANZ ZELEZNY

Joanowitsch, Pochwalski, Adams, von Ferraris, Jehudo Eppstein, Schattenstein, Scharf, Krausz, Walter Schiff and others. Nicolaus Schattenstein's portrait of *Herr M. R.* (p. 159) deservedly won warm praise both from laymen and brother artists, among them Herr von Angeli, the president of the Genossenschaft. Its chief merit lies in the fact of its absolute simplicity in arrangement and its harmonious colouring, as also in the intimate understanding of his sitter. The same artist's picture of the little *Baroness von G.* is a charming and dainty rendering of child life. W. Victor Krausz was at his best in his portrait of *Frau Prof. Göbel*, as also in another rendering of *Miss Thompson*, whose portrait by this artist was lately reproduced in *THE STUDIO*. Victor Scharf's portrait of an old lady (p. 158) breathes an old-world spirit which is fast vanishing with the march of civilisation. John Quincey Adams' portrait of *Fräulein Marberg* as *Iolanthe* in the "Teufel" is at once a beautiful bit of colouring and an excellent portrait. The warm blue mantle in which the actress is enveloped admirably contrasts with the grey chinchilla bordering it and the fine rosy flesh tones of the neck and face. His double portrait of a lady and gentleman in riding dress, destined to occupy a niche in a wall, is daring in treatment, and though the portraits are excellent the drawing of the horse in the background is not wholly satisfactory. Arthur von Ferraris was successful in his *Study of a Lady* and *Portrait of a Child*, the latter attractive in its simplicity of treatment and colour contrasts. Paul Joanowitsch also exhibited

some good portraits, notably one of a lady in a pale-green evening dress. K. Pochwalski's portrait of a Polish gentleman belongs to the artist's best work.

Among the landscape painters Rudolf Quittner was represented by two characteristic pictures full of poetic beauty. M. Suppantshitsch knows his Austria well and seeks his motives in her rich scenery, and the same with Ferdinand Brunner. Hans Ranzoni showed some lovely bits of landscape which prove that this artist

has not lost his cunning. Eduard Ameseder, Raimund Germela, E. Baschny, J. Nep Geller, Frau Tina Blau, J. Jungwirth, Frau Florian Wiesinger, Max von Poosch and Adolf Schwarz were well represented, as also Eduard Zetsche, whose bits of landscape have their personal touch and are



MARBLE BUST

BY ALBERT SCHLOSS



INTERIOR OF DALMATIAN ART EXHIBITION AT SPALATO

besides of a good quality. Among the *genre* painters a new one, Franz Windhager, of whom much may be hoped, made his first entrance before the Vienna public; his one picture *Beim Heurigen* is a breezy vista of life in the Vienna forests, and is well painted. O. Ružička exhibited some of his scenes from Moravia. Otto Herschel's lovely old-world studies of delicate draperies and subtle harmonies are always welcome. His *Mother and Daughter* and the half-nude figure of a young girl seen through a looking-glass showed marked advance on his previous work. Fräulein Elsa Eder's *Group of Azaleas* and Fräulein E. Laske's *Study in Oils* are also worthy of mention.

In the plastic section, place must first be given to the guests, De Bremaecker (Brussels), Adele Paasch and Josef Limburg of Berlin, who all showed interesting work. Paul E. Fiedler's bust of the composer Béla Laszky; Albert Schloss's bust of a child; Melanie von Horsetzky's bust of a young lady; and Hugo Taglang's bust of a child were other items of interest. Fritz Weghaupt's porcelain figure of the

Emperor, seated, is another tribute to the progress in the art of Vienna ceramic making. F. Gornik showed some excellent bronzes. A strong and vigorous piece of work was F. Zelezny's carved ebony figure of a steer; and some excellent medals were shown by Hans Schaefer. A. S. L.

S PALATO, DALMATIA.—At the close of last year was held the first Dalmatian Art Exhibition. All Dalmatian artists, no matter where they might be living, took part in it,

and in spite of the early scepticism felt as to the success of the venture, everybody was delighted with the display, which met with unstinted praise and applause. The Ministerium für Kultus und Unterricht in Vienna, the Governor of Dalmatia, and many private persons purchased the exhibited works of art. From this point of view the success could hardly have been better; nor was the artistic success a trifling one. Bukovač, Vidović, Meštrović, Dešković were represented by works which would



"THE OLD CHURCH"

BY EMANUEL VIDOVIĆ



"ICARUS"

BY VLAHO BUKOVAČ

do credit to any exhibition. Besides that we had the opportunity of making the acquaintance of some new men whose works show much more than mere promise, as, for instance, Rosandić, Rački and Krainer. For this reason the second Dalmatian Art Exhibition, which is to take place in two years, is looked forward to with great hopes, for we are certain that in the meantime the number of really good and mature Dalmatian artists will have largely increased.

Plastic art was in this exhibition very well represented. Its leading representative is Ivan Meštrović, who is now living in Paris. He is the most significant artistic force not only amongst the Croats, but among all South Slavonian artists in general. His sculptures exhibited in the "Seces-

sion" in Vienna have been a great success. Lofty in feeling, daring in his motives, and deep in conception—such are the characteristics of this artist. Here in Spalato he is already known by one of his collective exhibitions, which took place some years ago, and by the monument to the Croatian poet, Luka Botić, of this place. The works he exhibited on this occasion were all new. The *clou* of the exhibition was his group—*Laokoon mojih dana* (Laokoon of my Days)—a mature woman of voluptuous form embracing an old man, seated, whom she grips with her teeth underneath the shoulder. The robust muscles of the woman betray the strength of a raging passion, while the wry face of the old man bears an expression of pain. *The Bard of my People* shows us a blind "guslar" guided by a boy, the contrast between old age and youth being very effective. The head of the "guslar" expresses the pain of his own misfortune, combined with the sorrow he feels for the misery of his people, which is the burden of his song. Though none of the other sculptors is to be compared with Meštrović, nearly all of them exhibited works of merit. Very well known and popular is Ivan Rendić, who started his artistic work at a time when such a thing as Croatian art did not yet exist. His sculptures are of an academic type mostly, but some of them are excellently



"THE MUSICIAN"

BY TOMA ROSANĐIĆ



"THE BOSNIAN"

BY BRANISLAV DEŠKOVIĆ

modelled. *Dubravka* betrays a true plastic perception; *Meditation* is very graceful and noble; the lower part of the *Pietà* is exquisite, particularly the head and shoulder of the dead Christ. Branislav Dešković's mastership in animal sculpture was proved by his works *The Draught Horse*, *The Ass*, and *The Dog*. *Two Old Ones* is the best one of all his compositions, and has been exhibited in the "Salon" of Paris, where it gained much approbation. An artist from whom in the future one may look for good things is Toma Rosandić. Some of his works, for instance *Remorse* and *Portrait of an Old Man*, are influenced by Meštrović, to be sure, but in others he follows the bent of his own mind. *A Dalmatian Peasant-woman*, by Bruno Bersa—a pleasant, graceful head—and *Portrait of a Musician*,

by T. Duković, are both of them works worth mentioning.

Among the painters I must name first of all Vlaho Bukovac, a professor at the Academy of Arts in Prague. He exhibited about fifteen pictures, all of them of the best artistic quality. Bukovac is a painter of more than ordinary ability, and his works have been seen in many foreign exhibitions. He is excellent as a portrait-painter. His *Portrait of Mrs. B.*, one of the best he showed here, is a work full of animation and freshness, besides being very effective in colour. A charming and graceful reminiscence of the painter's family life was given in his picture called *My Nest*. Two well-painted nudes were also among his contributions—one called *The Hot Bath* being, perhaps, the finest bit of painting he has done so far. I liked his *Dante* triptych much less than his diptych *Icarus*, the latter an admirable achievement. Emanuel Vidović, one of the most talented



"VILLA MEDICI, ROME"

BY LUCY S. CONANT



"PROUT'S NECK, MAINE"

BY WINSLOW HOMER

artists represented at the exhibition, exhibited a few of his most recent works, showing considerable advance in executive power on his earlier works. His painting is marked by poetic feeling with sometimes a trace of *naïveté*. A good example of it is his *Old Church*, harmonious in composition and colour. Celestin Medović is portraitist, historic genre and landscape painter, and his exceptional virtuosity is seen in nearly everything he essays. His landscapes are painted with great veracity. Of his figure subjects, *St. Francis of Assisi*, one of the things he showed at this exhibition, is one of his best, but in portraiture he is less distinguished, the best example of this branch of his work being *A Lady with Diadem*, but even that reminded one of Bukovac. Mirko Rački showed a series of etchings disclosing considerable power of invention. In his paintings, interest centres in the vigour and novelty of his perception rather than in the colour. Paško Vučetić, a native of Spalato but now living in Belgrade, also showed some good portraits, but in general he seems to be much influenced by Stuck. A young painter of much ability is N. Marinković, whose portrait of the philosopher Petrić speaks well for his future.

MILAN BEGOVIĆ.

PHILADELPHIA.—The sixth annual exhibition of the Philadelphia Water Color Club at the Pennsylvania Academy of Fine Arts was quite equal in interest and quality of the work shown to any that this thoroughly modern group of artists has held. The jury of selection showed plainly that they were not bound by any narrow view of what constitutes true artistic merit, and certainly deserve great credit for the way in which they discharged their difficult duty. The pictures were hung on the walls so spaced as to be most effective and not in any way suggestive of clash of colour or of tone. It must be said, however, that some of the groups of works would have been less interesting to the layman than to the painter, such, for example, as Mr. Maurice Prendergast's contributions, indefinite as they are in drawing, experimental in colour. Much in the same category could be placed M. Auguste Rodin's group of forty-six drawings, many of which must be quite meaningless to the average visitor to the gallery not interested in the preliminary work that artists of M. Rodin's standing find so necessary and which leaves so much for the imagination to complete. They are apparently sketches of partly evolved *motifs* made

Studio-Talk

for his own use, and intelligible only to him as notes of ideas finding final embodiment in marble.

The Catalogue contained the names of an unusual number of women, and they contributed some of the best work in the collection. The work of Miss Alice Schille, *Two Children*, and a number of sketches made in Brittany should be especially mentioned. The first-mentioned picture is a work expressive of tender sentiment as regards subject and very successful as an example of pure water-colour unaided by the use of opaque pigment. Miss Violet Oakley's sketches of the *Children of Dr. George Woodward* reflect credit on her ability to depict the character of the child in art. Miss Elizabeth Shippen Green exhibited a group of portraits of the *Children of Owen Wister, Esq.*, simple and unpretentious in pose and treatment. Miss Lucy Conant's pictures of the *Gardens of Famous Roman Palaces* deserve particular notice. A series of original drawings by Maxfield Parrish, depicting scenes from "Wonder Tales of Greek Mythology," and another series of illustrations for

the "Arabian Nights Entertainments" lent by "Collier's Weekly," showed wonderful wealth of imagery combined with masterful skill in drawing. Thornton Oakley's original illustrations of *Scenes about the Docks and Blast Furnaces* were extremely interesting and served to show the picturesque side of our industrial activity.

The irresistible onward rush of a great wave at *Prout's Neck, Maine*, rendered by Winslow Homer in a direct and forceful handling of simple washes of colour, has resulted in a refreshing work suggestive of the mighty power and movement of the ocean. Henry B. Snell, in a *Cornish Fishing Cove*, showed the sure touch of the well-trained brush and gave us true and convincing results. Excellent each in his own way are J. Henry Moser's *September Haze*, and *A Long Island Beach*, by W. L. Lathrop. Harold B. Warren's *West Mountain, Mt. Desert*, is conscientious and careful in painting and truthful in effect. A fine piece of still life painting was shown by Joseph Lindon Smith in *A Roman Vase*. The Beck Prize was



"MARKET, VERONA, EARLY MORNING"

BY ALEXANDER ROBINSON

Art School Notes



SKETCH OF CHARLES WOODWARD BY VIOLET OAKLEY

awarded to Maxfield Parrish for his work, *Landing of the Brazen Boatman*. E. C.

ART SCHOOL NOTES.

LONDON.—An attractive exhibition was held last month at the South London Art Gallery of work executed by students of the Camberwell School of Arts and Crafts. The exhibition, which was arranged principally in the Ruskin room of the Art Gallery (which adjoins the Camberwell School), illustrated by the variety of its contents the broad field of industries covered by the school's curriculum. Nothing was more interesting than the specimens of pottery arranged in the centre of the Ruskin room, especially those contributed jointly by Mr. A. and Mr. H. Hopkins. These were described as "the first outcome of experiments in the chemistry of glazes and their use in art in their application to good thrown earthenware shapes," and the best of them were charming in their grace of form and delicacy of colour. If the two young potters can preserve in the further developments of their craft the simplicity of these early efforts there should be a considerable demand for their work. Needlework figured largely in the exhibition, and there was a

good collection of bookbindings, notably by Mr. H. G. Adams, Mr. R. Pearce, Mr. H. H. Cushion, and Mr. R. Venner. Printing, plastering, wood-carving, gilding, jewellery, lettering, cabinet-making, costume drawing and design, stained glass and lithography are but a few of the subjects taught in the school over which Mr. W. B. Dalton presides, and all of these were well represented. Good book illustration and other black-and-white work were shown by Mr. A. S. Hayes and Mr. J. Jaggs, and by a young Spanish student, Mr. R. Montes. One of the best of the water-colours was a study of an old woman's head by Mr. J. Turner. Painting the figure in oils is a new development at Camberwell, but there was promise in some of the sincere and careful studies from life shown in the exhibition of carpenters at work at the bench. School of Art Scholarships have been awarded at Camberwell by the London County Council to Alfred S. Hayes, Mabel D. Johnson, Madeleine Kings-Lynne, William G. Whitaker, Constance A. Cocksedge, Isabel E. Drake, Emily E. Mullins, Daisy S. Newton, Jessie M. Nicholson, Margaret D. Nicholson, and Ruth Thurley with extensions for two years to Millicent Coleman and Lilian C. Fox. In the last National Competition silver medals were gained by Gertrude Coleman and Guy Miller, and bronze medals by Evelyn Bousfield, Margaret L. Greig, James H. Hogan, Arthur Langford, Maude Rogers, Hilda Russell and Daisy V. Wilks.

The prizes given by the Society of Arts to the students of the Artistic Crafts Department of the Northampton Polytechnic Institute, Camberwell, were awarded last month to Mr. John Allan and Mr. W. W. Meedy. The special prizes offered on the same occasion to the Artistic Crafts students by the Worshipful Company of Skinners were taken by Mr. Alfred J. Barnes and Mr. Cyril Bailey.

A curious indication of the remarkable development in England of the practice of studying from the living model was seen last month in the reading before the Architectural Association Debating Society of a paper by Mr. E. Constable Alston on "Drawing from the Life, its Value to Architects." A generation or two ago no artist would have thought of suggesting that it could be necessary or advantageous for architects at large to draw from the life, and architects who desired to do so would have found it difficult to discover a school in which to work. To-day, when life classes exist

Art School Notes

everywhere, both in London and in the provinces, it seems strange that there was a time, within the memory of artists still among us, when the Curator of the Living Model Academy in Upper St. Martin's Lane claimed that his institution was the only school in England, except that of the Royal Academy, in which drawing and painting from the life could be practised. It was in 1841 that this assertion was made, and it was probably not far from the truth, for in a great city like Manchester there was no attempt to institute a life class until 1845. "The want of such a class," said the promoters of the scheme, "has long been felt by the students and artists of this town as an insuperable bar to professional advancement." Even at the Royal Academy as recently as 1863 there was no drawing or painting from the nude in the day classes, where only draped models sat for three hours a day, three times a week. South Kensington (the Royal College of Art) had by that time arrived at life classes, but no female figure models were allowed to pose. It is worth remarking in this connection that, according to Wilkie, who visited the Beaux Arts in Paris in 1814, no women at that time ever sat in the life classes at the principal art school of France.

The architect of 1841 who was desirous of drawing from the life would probably have found it difficult to obtain admission to the Living Model Academy. Such a thing was then unknown as a class available to any draughtsman who could pay a fee for a month or a term, and no one could enter London's only open life school until he had been proposed and seconded by members and had survived the ensuing ballot. The Living Model Academy, which was the resort of most of the younger artists of the time who could gain admission, and at which Etty was for years a constant attendant at such times as the Royal Academy life classes were shut, was founded about 1825. The schools of the Royal Academy, then at Somerset House, occupied the rooms in which the annual exhibition

was held, and the life and other classes were therefore closed for five months in the year. This inordinately long vacation induced some of the more industrious students to start an outside life class, at first in a room adjoining Temple Bar, which developed later into the Living Model Academy. The foundation of this institution brought about a welcome improvement in the supply and quality of artists' models. They were scarce and dear in the early years of the eighteenth century, when at the Royal Academy one or two of the porters posed regularly for the male figure, and there were but few openings for outsiders. One of these porters was the well-known Sam Strowger, whose name is familiar to the readers of Leslie's "Life of Constable." Strowger, who came from the same part of Suffolk as Constable, was for years the "man-model" of the Royal Academy. He served in the Army until his discharge was purchased by the Academy Council.

Mr. W. Goscombe John, the newly elected Academician, will be the Visitor for April at the Royal Academy School of Sculpture. In the same month Mr. E. J. Gregory will visit the School



DESIGN FOR A CHRISTMAS CARD

(L.C.C. School of Art, Westminster)

BY MISS M. TRINDER

Reviews and Notices

of Drawing and Mr. Seymour Lucas the School of Painting. The Visitor in the School of Architecture will be Mr. T. G. Jackson.

Westminster School of Art has made rapid progress under Mr. Mouat Loudan, the director, since its installation a year ago in the new building provided by the London County Council in Vincent Square. At the last sketch club quarterly "at home," examples of the students' work were exhibited, and the quality of some of the painting and modelling from the life was uncommonly good. The studies were shown in competition for local prizes, and these were awarded to Miss Haig and Miss Kay for modelling from the life, with honourable mentions for decorative modelling to Mr. F. W. Hurdman (design for an overdoor to a music-room) and to Mr. John Wadley. The first prize for painting from the life was given to Miss U. W. A. Parkes for a capable full-length study, the second to Miss M. Trinder, and the third to Miss B. S. Pedder, who also won the prize for drawing with a group of studies, Mr. E. G. Stay winning the second prize, and honourable mention being given to Miss Parkes. In the design competition Miss Davison was first and Miss Lancaster second. Miss L. Lancaster, who was honourably mentioned for design, was awarded the sketch club quarterly prize. Among the landscapes, the water-colours by Miss Trinder, simply and directly painted, attracted attention. Miss Trinder's contributions also included the interesting design for a Christmas card now reproduced.

W. T. W.

REVIEWS AND NOTICES.

A History of British Water-Colour Painting. By H. M. CUNDALL, I.S.O., F.S.A. (London: John Murray.) 21s. net.—It is somewhat strange that, in spite of the multiplication of art monographs during the last twenty years, no complete history of water-colour painting should hitherto have appeared; but the gap has now been to a great extent filled by the appearance of Mr. Cundall's new volume with its numerous excellent reproductions of typical work done in England from the sixteenth century to the present day, including early miniatures and examples of water-colours by Sandby, Wheatley, Cozens, Grobin, Constable, Turner, Bonington, Cotman, Cattermole, Rossetti, Burne-Jones, Millais, Fred Walker, Fred Tayler, Arthur Melville, Whistler, and many other artists of note. The book contains a vast amount of carefully collected information that will be of

great use to the future historian, the actual text being supplemented by appendices giving brief biographical notices, alphabetically arranged, of the chief exponents of the art under notice, and lists of the past and present members of the more important London societies, to which—the title of the compilation being British, not English, Water-Colour Painting—those of the principal Scotch and Irish associations should certainly have been added. Beginning with an interesting account of miniature painting, in which he gives due credit to the Irish monks who introduced the art into Northumbria, Mr. Cundall passes on to consider what he aptly calls the Topographical Draughtsmen, amongst whom he places the Dutchman, Pieters Tillemans, as one of the first to paint in water-colours in England; William Tavener, Alexander Cozens, and the two Sandbys; and he notes that although the pioneers of landscape painting, Wilson, Gainsborough, and Constable, worked chiefly in oils, sketches in water-colour from their hands have been preserved, proving that had they wished to do so they could have achieved excellent results in the less familiar medium. In the latter portion of the book the artists are grouped according to the societies to which they belonged, full details of which are given.

Ancient Tales and Folklore of Japan. By RICHARD GORDON SMITH. (London: A. & C. Black.) 20s. net.—The author tells us in the preface to this work that the stories which are gathered together therein were told to him during his nine years' residence in Japan, by fishermen, farmers, priests and others with whom he was in continual association. Many of them are new to Eastern readers, and most of them will be found interesting to students of folklore and lovers of old-world myths. The illustrations, which are reproduced in colours, are not good from either an Eastern or a Western point of view, as, like so many drawings that are produced in Japan at the present day, they exhibit an admixture of the two styles, entirely destructive of the essential charm which rightly belongs to each when undefiled by contamination with the other.

Old Lace: A Handbook for Collectors. By M. JOURDAIN. (London: B. T. Batsford.) 10s. 6d. net.—This latest addition to the already copious literature on old lace has several distinctive merits of its own, the chief being the care with which it traces the influence of contemporary art and design upon the development of lace and that of different countries and schools on each other, and the arrangement in chronological order

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of the excellent illustrations (which number several hundred), enabling the student readily to follow each step in the evolution of the various styles. For the rest the book shows a very true appreciation of the exquisite beauty of the delicate craft, as well as a most intimate acquaintance with the history of the development of needle point and bobbin lace from the early 16th century to the present day. Copious notes giving the names of the authorities consulted, and a glossary of technical terms, add to the value of the volume.

D. Y. Cameron's Etchings. With an Introductory Essay by FRANK RINDER. (Edinburgh: Otto Schulze & Co.) 12s. 6d. net; éd. de luxe, £1 11s. 6d.—It is about twenty years since Mr. Cameron, originally destined for a mercantile calling, began to etch, and in the interval he has been steadily forging ahead, until now he can confidently claim a place in the very front rank of living etchers. The total number of his plates up to the present, as we learn from Mr. Rinder's interesting appreciation, is 220, and of these sixty appear in this volume in the shape of half-tone reproductions. Taken as a whole the reproductions are excellent, and sufficiently near to the artist's proofs to enable one to appreciate their distinctive qualities. Here and there, it is true, the printer has hardly done justice to the subject, and this we think it is to some extent the case with the two representing what many regard as the artist's greatest achievements in landscape and architecture respectively, viz., *The Meuse* and *The Five Sisters of York*, the latter "an image of prayer ascending heavenward on the wings of light," to quote Mr. Rinder's expressive characterization, and both, as he tells us, "the issue of an infinite series of rejections." While we can endorse his advice to study Mr. Cameron's works directly, it should be borne in mind that, owing to the extremely small number of his proofs in existence and to the eagerness with which they are sought by collectors, very few people have an opportunity of doing this, and have therefore to be content with process reproductions, but for which the artist's work as an etcher would be utterly unknown to many.

Stained Glass Tours in France. By CHARLES HITCHCOCK SHERRILL. (London: John Lane.) 6s. net.—Mr. Sherrill has set himself the task of providing an answer to the question—"Where does one find good stained glass in France, and how can it most conveniently be seen?"—and has very successfully accomplished his purpose. Though obviously intended to be a guide-book, it contains so much that is interesting even to

those who are not fortunate in seeing the beautiful windows that the author describes, that it should be in the hands of every one who is at all susceptible to the charm of stained glass. Mr. Sherrill has divided his subject into three parts, dealing first in each case with the glass of a particular period, and following this with a chapter describing the tours he recommends the reader to undertake in order to see the best examples extant. At the end of the book he gives itineraries of all the tours, showing the distances, and also the distance of each place mentioned from Paris; and when it is understood that the programme mapped out includes visits to such famous cathedrals and churches as those of Chartres, Bourges, Amiens, Rouen, Rheims, and the Ste. Chapelle at Paris, to mention a few only of the host of places to each of which he devotes a special chapter, some idea may be gathered of the scope and interest of the book.

A Century of Archaeological Discoveries. By Professor A. MICHAELIS. Translated by BETTINA KAHNWEILER. (London: Murray.) 12s. net.—The German language, and the German language of science especially, is not to be counted among the easiest to render into English, and the translator of Professor Michaelis' book is to be congratulated upon her excellent English version of this important work. The book, intended rather to be of service to students than for those who are already deeply versed in the study of archaeology, recapitulates the history of the discoveries and the work undertaken during the last century in all those places of the Old World which have been laboriously compelled to yield up their buried treasure and to add to our store of knowledge of a bygone age. The numerous illustrations have been chosen with a view to their value to English readers, and are excellently reproduced in half-tone.

Fairbairn's Book of Crests of the Families of Great Britain and Ireland. 4th ed., revised and enlarged. (London and Edinburgh: T. C. & E. C. Jack.) 2 vols., 25s. net.—The publishers of this new and greatly enlarged edition of "Fairbairn" are to be warmly commended for the enterprise they have shown in undertaking this re-issue, and especially in bringing it within the reach of a much larger public by reducing the price from three guineas to little more than a third. As now revised and extended, the work stands unrivalled among books of its class. The list of crests, arranged alphabetically according to surnames, occupies over 600 pages of the first volume and embraces no less than 43,000 entries; the mottoes take up nearly

Reviews and Notices

100 pages at the end, and these are followed by a key by means of which the owner of any given crest may be identified, and a concise glossary of heraldic terms. The second volume is wholly devoted to illustrations, which consist of 314 engraved plates printed on a tinted ground, the number of crests figured thereon amounting altogether to upwards of 4,000, of which 1,330 are entirely new. An exhaustive work of this kind has, of course, a special interest for designers and craftsmen in many branches of industry, and to such we can unreservedly recommend it.

To Messrs. Archibald Constable & Co.'s 'Westminster' series of technical handbooks a volume by Mr. ARTHUR LOUIS DUTHIE has been added, dealing with *Decorative Glass Processes*. (6s. net.) The processes treated of by the author, who has had practical experience of them as a designer and executant, are those involved in leaded lights, stained glass, embossing or "etching," brilliant cutting and bevelling, the sand-blast, gilding, silvering, and mosaic. Special chapters are devoted to proprietary and patented processes, and at the outset an account is given of the various kinds of glass employed in the processes described.

In the new issue of *The Year's Art*, edited by Mr. A. C. R. Carter, and published by Messrs. Hutchinson & Co. (cloth, 3s. 6d. net), eight of the nine illustrations are views of the art galleries in the Franco-British Exhibition of last year; and Mr. Marion Spielmann contributes a succinct account of the unique display of works gathered together on that occasion. The directory of art workers, one of the many useful features of this carefully edited annual, has been enlarged, and now occupies nearly 200 out of the 600 odd pages of letterpress.

John Smith's *Catalogue Raisonné of the Works of the most Eminent Dutch, Flemish, and French Painters*, after being out of print for many years and so scarce that as much as £25 or £30 has had to be paid for the set of nine volumes, has been reprinted and issued by Messrs. Sands & Co., of London and Edinburgh, at the price of five guineas net. The text is precisely the same as that of the original issue, the binding and general format of which have also been matched, but the reprint has the advantage of a series of 42 photogravure plates distributed throughout the first eight volumes. The comparatively low price at which this important work is now obtainable will doubtless ensure a quick sale of the limited edition which has been printed.

A valuable companion to Smith's *Catalogue*

Raisonné will be found in certain volumes of the *Klassiker der Kunst in Gesamtausgaben*, published by the Deutsche Verlags-Anstalt at Stuttgart. In each of the volumes composing this series excellent half-tone reproductions are given of all the known paintings of one or other great master. Thus the volume on Rembrandt, of which the third impression has recently appeared (Mk. 14, cloth), gives in its 643 illustrations (mostly full-page) reproductions of all authenticated paintings of the great Dutch master, together with those by pupils of his on which he is known to have worked, a few that have been lost sight of, and others falsely attributed to him. The volume is prefaced by a carefully written biographical sketch from the pen of Adolf Rosenberg, and at the end, besides a useful series of notes, a list, arranged topographically, is given of present owners of the pictures.

An important work dealing with the history of Viennese porcelain has been issued by the Hof- und Staats-Druckerei in Vienna, under the title of *Die Kaiserl. Königl. Wiener Porzellanmanufaktur* (Mk. 150). The work is the outcome of an exhibition of Old Viennese Porcelain, held at the Austrian Museum for Art and Industry four years ago, and is illustrated by forty-two very fine plates, including twelve in colour, as well as illustrations interspersed throughout the text, which as regards the first period, before the factory came under the protection of Maria Theresa, has been written by Dr. Braun, director of the Museum at Troppau, while its subsequent history is dealt with by Regierungsrat J. Folnesics, custodian of the Austrian Museum.

Two novelties in fountain pens have been placed on the market by the makers of the famous Waterman Ideal Fountain Pen—one a pen which is self-filling, and the other a pen made especially for travellers, and quite proof against climatic derangements. It is interesting to note that last month was the 25th anniversary of the Waterman "Ideal" pen, for it was on February 12, 1884, that Mr. L. E. Waterman, its inventor, after making a small number, effected his first sale in New York. The universal popularity of the pen is the best tribute to its sterling qualities.

Another anniversary in this year of anniversaries is that of the Carron Company, which dates the beginning of its business career no less than 150 years back. The Company has by the excellence of its manufactures, such as grates, stoves, lavatory fittings, and so forth, gained a wide and well-deserved reputation, both at home and abroad.

The Lay Figure

THE LAY FIGURE: ON GREAT EXPECTATIONS.

"I THINK there is some justification for the assertion which we have heard so often, that artists generally are lacking in real business capacity," said the Art Critic. "At all events, I question whether many of them are good business men."

"Why should they be?" cried the Man with the Red Tie. "They are producers, not retailers, and there is no necessity for them to learn the tricks of trade."

"But the producer must know how to dispose of his productions if he is going to make a living out of them," objected the Critic. "If he has not this knowledge what is the use of his going on producing? In a very short time he will be over-stocked, and then he will become disheartened and lose his efficiency for want of encouragement."

"But if his work is good its merit will always ensure its receiving attention," returned the Man with the Red Tie. "There is no need to push or advertise it; people will seek it out because they want it."

"That is the commonest of all fallacies," broke in the Dealer, "and one which does more than anything else to keep the bulk of artists in poverty. I can speak here from my own experience, and I say emphatically that nothing will sell unless it is properly advertised."

"And as advertisement is the soul of business," laughed the Critic, "the man who refuses to advertise is lacking in business capacity. That is part of my contention. I feel that the artist is too much inclined to spend his life in expectations without doing anything to realise these expectations practically."

"Would you turn him into a mere tradesman?" asked the Man with the Red Tie. "Would you have him adopt the wicked ways of commerce and sink to the level of the shopkeeper?"

"Well, what is he but a tradesman?" retorted the Dealer. "He offers things for sale and he must sell them if he is to live. His wares are subject to the same laws of supply and demand that affect other commodities; why should he claim to occupy a position which allows him to disregard these laws?"

"Because he is an artist," replied the Man with the Red Tie; "and, being an artist, he cannot be expected always to keep his eye on the state of the market. Still less can he be expected to turn out things to suit some momentary fashion."

"I grant you so much," said the Critic, "but it

does not follow that because a man should not be constantly studying the market he should never give any attention to the common-sense details of his profession. For want of this attention he is apt to land himself in difficulties which with a little discretion he might have avoided."

"But discretion and business capacity are not the same thing," cried the Man with the Red Tie.

"Oh yes, they are," replied the Critic, "the discreet business man does not frighten away custom by over-pricing his goods, by refusing to show to possible buyers the sort of things they are likely to want, or by insisting that they are mere idiots who do not know their own minds. He does not make the mistake of trying to palm off on them shoddy stuff, but he takes care to display attractively the good things that he has for disposal."

"In fact," broke in the Dealer, "he does everything that the average artist does not do. My complaint against the whole profession is that the artist is an entirely unpractical person to deal with. For instance, I have a client, not too well off, who wants to buy a small picture by a man he fancies; when I go to that man and ask him for something suitable he tells me he hates painting small pictures and that I must have a large one at a large price or go without. My client, of course, goes away and buys something else, a piece of furniture, perhaps, or a bit of old china, but usually not a picture. You see, he wanted that particular man's work, and a thing by another painter would not appeal to him."

"That painter might sell his large picture to someone else," objected the Man with the Red Tie; "your client is not the only buyer in the world."

"Ah! there you prove my contention," cried the Critic. "Artists are always expecting the right buyer to turn up, and they will do nothing to turn expectations into certainties. That is where they prove themselves to be bad business men. When small pictures are in demand they have only large ones in stock; when low-priced things are wanted they have only costly ones to offer. They do not watch the trend of the public taste and try to provide what is likely to be appreciated. Why, the veriest beginner expects to get his hundreds for the large canvases which he, a man with his reputation unmade, puts before the public, and complains that he is misunderstood because other people will not take him at his own valuation. He does not see that the best advertisement he can have is to get his pictures about, even if at first he has to sell them at a sacrifice. Surely this implies a want of business insight." THE LAY FIGURE.



"LE JUGEMENT DE PARIS," FROM THE
OIL-PAINTING BY E. RENÉ MÉNARD.

RENÉ MÉNARD, PAINTER OF
CLASSICAL LANDSCAPE. BY
ACHILLE SEGARD.

OF imposing stature, with a thick black beard, broad forehead, sparkling eyes, in his glance an indefinable tenderness and power, which qualities indeed emanate from his entire personality, René Ménard dwells at the top of a lofty house in the Place du Panthéon. Beneath his windows there range themselves in a charming urban landscape the noble fane of the Temple, the square of L'Ecole de Droit, the Rue Soufflot, the library of Sainte Geneviève, and that peaceful quarter of the town on the threshold of which St. Etienne du Mont lifts its stately front.

That portion of the apartments which is open to visitors comprises three rooms, usually thrown into one: a small drawing-room, large studio, and a little dining-room. A portrait of Mme. Ménard and some sketches of the artist's children give an air of domesticity to an interior of an otherwise

literary and archæological appearance. Works of art, articles of vertu, and furniture all harmonise together and with the paintings by M. Ménard which hang upon the walls. These pictures give an impression of repose, of grandeur, of stillness, and almost always of poetry and ancient mythology. Some are inspired by a Grecian portico and the landscapes which may be surveyed from the summit of the Acropolis at Corinth, others again bring to mind the Temple of Segestus, the ruins of Agrigentum, or the Temple of Neptune at Pæstum. Others again depict for us a beautiful nude girl on the divine shores of Corfu, of whom one cannot say whether she be goddess or mortal. Here is a *Jugement de Paris*; here, in short, are pictures large and small, with no other subject than the sky, the clouds, and the fields of France, but from each of which emanates the sweetness, the serenity, and the poesy of the choicest gems of literature.

When I endeavour to analyse the reason why I have felt for so long this affection for M. Ménard's pictures, the belief grows upon me that it is because



"LE TROUPEAU"

René Ménard

they afford me a pleasure analogous to that which formerly I felt in my travels in Egypt, in Greece, in Sicily, or in my studies of ancient authors. Before the landscapes of antiquity I find my sensations harmonising completely with Nature. The outlines, colours, and forms arouse in me, as it were, a continuance of their own vibration, a silent emotion, a lyric enthusiasm; and in such divine moments I feel myself in accord with the emotions, experienced in all ages in presence of similar scenes, which have ever moved men endowed with deep feeling.

Similarly, perhaps, in viewing the landscapes of Ménard—so intellectual, so pure, and so unconsciously imbued with an old-world sweetness—I feel myself in close touch with him. This may perchance be less directly the result of personal bias than because the same objects of admiration have attracted us—because as travellers we have been enamoured of the same ideals and found refreshment at the same everlasting springs of truth. Perhaps, too, the French spirit, and the complete harmony of these very modern works with our classical traditions, contribute, in no small degree,

to my great delight in them. Take such a picture as *Le Jugement de Paris*, and place it in the seventeenth-century room at the Louvre, and it would at once be found to be in entire harmony with the works of Poussin and Claude Gellée. There is not one, I believe, among our painters who is so unfeignedly and so classically French. Ménard has the qualities of the seventeenth century, the method, the logic, the deep but disciplined feeling, purity of style, perfect command of the art of composition, the finished and exquisite rhythm, the taste for the magnificent, and the dexterity of technique. Nothing is left to chance, all is perfectly balanced. Reason itself is here subservient to the finest sensibility.

Strange as it may seem, it is not possible to divide M. Ménard's career into two or three periods, distinguished by different phases of his art. This is contrary to one's usual experience in dealing with an artist's work. The pictures gain little by little in purity of style, in simplicity, in delicacy of colouring, in intensity of æsthetic emotion, but they are all emphatically of exactly the same lineage, and almost



"SOIR ORAGEUX"

BY RENÉ MÉNARD



"PÆSTUM," FROM THE OIL PAINTING
BY RENÉ MÉNARD



"L'ÂGE D'OR." DIPTYCH DESTINED
FOR THE FACULTY OF LAW, PARIS
BY RENÉ MÉNARD



"LA VIE PASTORALE." DIPTYCH
DESTINED FOR THE FACULTY OF
LAW, PARIS. BY RENÉ MÉNARD

René Ménard

always run the gamut of the same colours. From start to finish the gradation is incessant, but the continuity is never severed. What incredibly unwearied ardour in the pursuit of the ideal, what unruffled strength, peace of mind, what surprising confidence in himself and reliance upon his own convictions, in an age when everyone is flying from one extreme to the other! From this point of view, M. Ménard is in truth not of our day.

At present when one desires to feel oneself in harmony with our history, our hereditary tastes, and our classical traditions, how few artists are there upon whose work our eyes can rest with complete satisfaction. I picture to myself René Ménard, at that age when first one begins to *know oneself*, wandering alone through the galleries of the Louvre, and straying by preference, with no other guide than instinct, into those rooms where his feeling for order and method found that which pleased it most. He may not, perhaps, by any means have been most attracted by the work of Poussin and Claude Gellée, but, striving towards the same goal as these classic

painters before him laboured to attain, he became, consciously or not, their co-disciple and their emulator. The circle in which he moved helped greatly to give all their force to these pre-established tendencies. His father, who died at an early age, was Director of the École des Arts Décoratifs, and, as is well known, was a painter, the follower and friend of Troyon, of Corot, and of Daubigny. His grandfather was a bookseller and bibliophile in the Place de la Sorbonne, and his ancestry can be traced, free from alien influence, back to its source in the 18th century in peasant forbears, established in the Ile de France. On his mother's side the same intellectual lineage is to be found. Madame Ménard's father was a very well-read physician, nephew of M. Accarias, the eminent jurisconsult, and his maternal ancestors were large landowners, from which class, indeed, most French families have sprung. Bear in mind also that in the continuous chain of the family there had already appeared, some sixty years before, a representative of the purest classical tradition. Louis Ménard, author of the "*Rêveries d'un païen mys-*



"CRÉPUSCULE"

BY RENÉ MÉNARD



"L'ESTUAIRE." FROM THE OIL
PAINTING BY RENÉ MÉNARD



"LE SOIR"

BY RENÉ MÉNARD

tique," was the paternal uncle of René Ménard. His influence on *Le Conte de L'Isle* and on *Heredia* is well known. He imbued them with the spirit of the Greek writers. Hellenist and archæologist, he brought to bear on all his studies the most acute penetration.

Even though he did not read Greek, René Ménard, so to speak, breathed it in his family circle and in the air of France. In cosmopolitan Paris, from the cross-roads of inextricably confused influences, he made, unconsciously, a selection in accord with his innermost *ego*. Among so many dangerous influences he allowed himself to be swayed by those alone which he found compatible with his peace of mind. Instinct is truly a good guide when left untrammelled. How much better

is our individuality fostered when we set on one side that spiritual nourishment which, excellent in itself, often but disturbs and disorganises us in each particular. He saved himself from the dangers of such disunion by specialisation and by detailed and daily work. One is tempted to believe, when one sees the facile grace and simplicity of these perfect compositions, that they have been sedulously but nevertheless easily executed. Often when looking at them I have been reminded of the fluent charm of *La Fontaine's* fables or the delicate finish of a passage from *Racine*. But we know from their manuscripts and corrected sheets, as well as the testimony of contemporary writers, of what careful work and enduring patience this smooth sweet verse must have been the final outcome. When one

René Ménard

looks at M. Ménard's sketch-books and innumerable drawings one finds testimony similar to that of these manuscripts—so many erasures, so much re-drawing, so many new beginnings. One finds among these sketches the same tree drawn, perhaps, twenty or thirty times with such scrupulous detail that one would say it had been copied branch by branch and leaf by leaf. Endless studies of cloud effects, portions of ruins, or of little valleys are to be found among the numberless pages of his portfolio. And with regard to the nude model, one conjectures that each movement, each posture, and each member in particular has been made the object of long and ever-renewed study.

It is easily seen that M. Ménard's pictures are not painted direct from nature. They are imaginative pictures, and not copies of reality. One feels that they have been executed at leisure in the quiet of the studio, under the complete control of an ever-vigilant judgment. Take, for instance, these nymphs in a decorative landscape, fair-haired maidens disporting themselves on the seashore, or placed like the *Pensées du Lieu* in a mountainous country, or in a fallow dell clothed with all the purple hues of autumn. The very nature of the subject excludes the possibility of its being painted from nature. These are imaginative pictures, but they are nevertheless in no way in contradiction

to nature. They are beyond reality, yet intimately allied to it. The whole is composed of parts placed in juxtaposition in entire harmony. They are transpositions of actuality; and that phase of nature which each part examined separately will be found to present is the more accentuated in that the impression of the whole composition does not detract from it. The method of work is therefore easily seen. Sparing himself no pains, M. Ménard makes out of doors hundreds of notes, what literary men would designate as "jottings"—psychological memoranda. The preparatory work then consists in going through these documents and copying exactly the things seen and noted.

There finally remains the arraying of the facts by an effort of the understanding, the intelligence of taste, and the exercise of imagination. The subjects of M. Ménard's pictures are made up of diverse elements. The nude model that he posed and painted in the confines of his garden will be harmonised in his memory with the autumn tints of a wood in the hollow of a deep valley; those Breton cliffs will blend with a sea-effect noted in the Pas de Calais; that shepherd drawn while crossing a field in France will not present an incongruous appearance when painted with a herd of cattle on Mount Hymette (occasionally nature offers him the complete subject for a picture, but such are by no means his best

works); that cloud effect observed one afternoon in the woods of Fontainebleau will symphonise with the truncated columns of highest Corinth. One sees, then, through what a series of modifications these finished compositions must pass, in the imagination of the artist, before being put on canvas.

In such a method of work, memory, imagination and discernment must play each an equal part. When the imagination is not found supported and controlled by the memory, the finished work ceases to have communion with nature. It becomes a conventional picture, an imagery more or less pleasing, brilliant or agree-



PORTRAIT OF LOUIS MÉNARD

BY RENÉ MÉNARD

Portraits in Enamel

able. Painters of our eighteenth-century school have not always been fortunate in escaping from this insipid conventionality. When an artist ceases to betake himself again and again to nature, he rapidly comes—and to this his successes especially will speedily drive him—to repeat and to recopy himself. In proportion as he is himself less affected by nature, so he ceases also little by little to stir our emotions, and he ends at length by pleasing only those who are incapable of real feeling. All who paint from memory have to fear this stumbling-block. René Ménard has so far avoided this obstacle, because he has never ceased to return to nature. His note-books and sketches are conclusive proof of his accuracy.

I trust I may be forgiven for having dwelt in passing upon these biographical details ; our fathers live again in us, our home circle, our profession, our friends all emphatically exercise a continuous influence upon us. Even the physical aspect of a man whose work interests me is not indifferent to me, and I like to think of M. Ménard that he is a man who comports himself well, and that his private life is dominated by a spirit of order and method such as is apparent in his work, by a systematic freewill, a never-ceasing grip of all his faculties, and a perpetual stability maintained between his ever-alert comprehension and his nervous temperament. Such qualities, now scarce, gave their imprint to the masterpieces of the seventeenth century, and are those which have made us heirs of the most artistic and logical race of the world.

René Ménard retains that most precious gift of observing Nature, of being moved by her, and of returning to her for new inspiration whenever either memory or imag-

ination threatens unduly to prevail, and he will certainly take his exalted place in that classic line of the greatest French painters. *ACHILLE SEGARD.*

PORTRAITS IN ENAMEL. BY ALEXANDER FISHER.

THE most pre-eminent qualities of enamels are preciousness and imperishability. These two qualities immediately present themselves to our minds when we think of an enamel, and make an irresistible appeal. For, to render permanent the impermanent, to arrest the ever-changing, is the insatiable desire of all mankind, and to give the semblance of permanence is, perhaps, the unconscious aim of all art. To record that which is fleeting, be it but the smallest fact of life, and make that record durable amidst the ever-changing universal flux, is one of the unceasing tasks of the



PORTRAIT IN ENAMEL OF JEANNE DE GENOUILLAC, BARONNE DE RHINGRAVE
BY LEONARD LIMOUSIN

Portraits in Enamel



HEAD OF CHRIST (PROBABLY PAINTED FROM A MODEL)
IN LIMOGES ENAMEL BY JEAN PENICAUD

artist. Therefore to make that record in a material which is almost imperishable must appeal to all.

To enclose the jewel of the life of his subject in the casket of his art is the ambition of the painter of portrait enamels. Yet were it not for the collector how few of these works would have been retained. For the imperishability of materials, that is such an important quality under the agencies of natural disintegrating forces, is not of any account during wars and revolutions. Thus the collector, as M. Lucien Falize says, "n'est pas un maniaque. C'est lui qui ramasse les morceaux, quand les peuples en démence brisent leur idoles et leur jouets, —il les raccommode ensuite, et les leur prête quand la crise est passée." The Great Revolution must have been in the author's mind then, for there were many thousand works in enamel destroyed during that period. It is mainly due to the collector that we have some of the portraits of Leonard Limousin and of Petitot, whose works have retained all the pristine beauty they possessed when they emerged glowing from the furnace born of crystal and fire centuries ago.

For while the royal personages which they depicted and all their glories have long since passed away and the very dynasties to which

they belonged have become but pages of history, these enamels remain just the same as on the day the artist showed them finished to the eyes of his Imperial Master. *Pallida mors aequo pulsat pede pauperum tabernas regumque turres.*

The impermanence of things is an ever-recurring thought with Horace :

Eheu ! fugaces, postume, postume,
labuntur anni, nec pietas moram
rugis et instanti senectae
afferet indomitaeque morti.

To arrest the transient, or to at least portray some fleeting action or emotional expression, and thus employ this characteristic of existence, has ever been the desire of the painter who wished to make his portrait the nearest possible realisation of his subject. To such an artist the illusion is all important. To carry it to its utmost limit is his constant aim. Thus an unconscious movement of the sitter, whereby the true character of the personality is revealed, is one of the means he selects. For it is in such a moment that the shade of self-consciousness which separates his subject from his vision is removed. Such an unconscious momentary movement, however, must be rendered in such a way as not to disturb the sense of repose, or it will result in producing the idea that the action is not transient. That is to say, it should be given



PORTRAIT IN ENAMEL OF JACQUES GALIOT DE
GENOUILLAC BY LEONARD LIMOUSIN

Portraits in Enamel



MINIATURE PORTRAIT IN ENAMEL
OF CARDINAL RICHELIEU
BY JEAN PETITOT

so as to appear momentary, and not as part of a continuous series of such emotions or actions—in such a manner as the mind of the spectator after the first shock of agreeable surprise reverts to its accustomed poise, and not held there or the emotion becomes painful. For in respect of work expressive of the emotions it is necessary that the representation should be simply, directly conveyed, that the emotion be of brief duration, inasmuch as no emotion can be sustained for a length of time. The “fixed smile” is a case in point illustrative of the misuse of a transient expression. In this charmed circle of the emotions but few can tread a measure. Yet how many there are who rush in. The vehicle of enamels has not been chosen for this purpose as yet. It is rather the serene statuesque quietude of the subject that has appealed to the portrait enameller. This is the case from Leonard Limousin to Petitot, and from Petitot to Claudius Popelin.

The art of Petitot calls for distinct reference, as he employed a new method, and the results he obtained were almost miraculous in their minuteness and realistic beauty. The method consists of painting with unvitriified enamels upon a

white enamel ground previously fused to a gold surface. Many of these are covered with a clear flux, which protects the surface of the painting besides adding a beauty of its own to the enamels.

It is difficult to realise, while looking at these calm, pleasant faces which he has so exquisitely painted, that some of them were amongst the chief actors in the dreadful drama of the persecution and massacre of the Huguenots. Jean Petitot, himself a Huguenot, fled to England, where he remained and worked for some years.

The point of view of the artist in portrait painting in enamels, as in that of any other medium, is always of the utmost importance. There is the obvious view of the modern realistic, there is the photographic, the entirely artistic, and the idealistic painter. The two former are so familiar to us nowadays that I do not propose enlarging upon them. They have more vitality than their dearest friends would have them possess. The entirely artistic view, generally expressed in the phrase “Art for Art’s sake,” will ever be one which artists themselves condone, but the public rarely understand. It is a view concerning the way in which the subject is presented and realised—the



PORTRAIT IN RELIEF ENAMEL OF MRS. CHADBOURNE BY ALEXANDER FISHER



PORTRAIT IN ENAMEL OF SIR
HUBERT VON HERKOMER, R.A.
BY HIMSELF

Portraits in Enamel



PORTRAIT IN ENAMEL OF THE EARL OF PORTSMOUTH
BY ALEXANDER FISHER

eye, a gratification of the visual faculty. Perhaps to the enamel painter there is another addition to this view, and that is the right use of the material in which he works. It is the right regard for the properties of his medium wedded to the art qualities of the design, which makes towards successful rendering of the subject, although the limitations laid down by the uninitiated, who only form their opinion from an incomplete study of old enamels and not the life-giving experiences of daily practice, are such as if acted upon would stultify and wither all advancement.

Then there is the idealistic view, which I understand to mean that aspect of nature wherein the knowledge of the truth, which belongs to the real knowledge of the laws of being rather than the external manifestation of those laws, is expressed together with the knowledge received through our senses. This truth is perceived by that faculty which rises to meet it in acute sympathy with the characteristics of the subjects, so that for the time being the recipient becomes the subject itself, so to say. The laws relating to that subject and governing it, are his. To such a one the realisation of things perceived on this mental plane—the dynamic rather than the static—is of paramount importance. He is standing within the inner chamber watching with mental vision the

way in which it is done, rather than *what* is done. The subject itself is of relatively small importance. The arrangement of line and mass, tone and colour, is the essential thing. This, with adequately precise if not triumphantly facile expressive technique, is in briefest terms the artist's view *par excellence*. The delineation of character, says he, falls into place by the true understanding of the structural mass whether composed of rigid inflexibility or of rotund contour. In the right appreciation of values, in the power of balance and contrast, in the perfect envelopment of the whole in one conception, in the clearness and directness of handling, in these and other kindred respects, this view finds its means and end.

Dissimilar in means and end as is this view to that of the primitive portrait enameller, yet it is singularly in accord in one respect, that the work achieved should exist for itself. The appeal was made as a delight to the



PORTRAIT IN ENAMEL OF MISS JULIA BUCKLER
BY ALEXANDER FISHER



PORTRAIT IN ENAMEL OF M. LUCIEN
FALIZE. BY P. V. GRAND'HOMME

Portraits in Enamel

collection of tendencies which go to make the individual, he sees these rising and falling, struggling, aspiring for mastery, each for itself. The physical manifestation coming through his sense perceptions he keeps in due relation to this and expressive of it. He, perceiving these tendencies, selects the noblest, and records them in the belief that they will ultimately prevail. That is the idealist.

The few artists who have conceived their work on this plane have, when endowed with adequate skill, given us the great portraits of the world. And among these the masters in enamel portrait painting have a place.

The earliest essays in enamel portraiture were naturally done in the simplest methods, such, in fact, as the limited knowledge of process and possibilities of the material permitted at the time. This is necessarily the case no matter what the material or medium employed. The simplest methods are those of *cloisonné* and *champlevé*. The idea of these processes evolved from the setting of precious stones. It was this that suggested them and was imitated, and no further advance was made for some centuries. If the very slow development of method be watched it will be observed that progress moves from the



PORTRAIT IN ENAMEL

BY P. V. GRAND'HOMME

simple to the complex. We have first such work as is shown in the Alfred jewel and the beautiful decorative panel in *champlevé* enamel of Geoffrey Plantagenet. Both these bear only the remotest resemblance to their subjects and can hardly be thought of as portraits. Here the capacity of the craftsman was limited by his slight knowledge of art and of the capabilities of his medium. From these elementary essays to the work of the 15th century was a great leap. For, as I have said above, the first ideas of enamelling were eminently those of a decorator of metal objects in colour, devised as a substitute for the costly inlay of precious stones. As soon as the idea of making a more complete representation of the person became prevalent, a sense of dissatisfaction with the inadequacy of the methods employed was felt. And as during the following centuries a development in painting on glass and *faïence* had occurred it affected enamelling, and the knowledge which was gained from this kind of work was assimilated and applied. In all probability several glass painters and painters on pottery became enamellers.

The two great names associated with portrait enamels of this period are Jean Penicaud and Leonard Limousin. It may fairly be claimed for them that they and their contemporaries raised the work from the humble stage reached by the primitive craftsman to the rank of a fine art. These efforts, and particularly those of Leonard Limousin, showed a true appreciation of the art of the portrait



PORTRAIT IN ENAMEL OF ANDREW, SON OF JOHN
NORLE, ESQ., BY ALEXANDER FISHER



PORTRAIT IN ENAMEL OF ROSEMARY,
DAUGHTER OF JOHN NOBLE, ESQ.
BY ALEXANDER FISHER.

Portraits in Enamel

painter. Their limitations were those due to an undeveloped knowledge of their material, as well as the controlling influence of the current art taste. The simplicity and beauty of their work is, however, due partly to the limitations and modesty of their aims. The faces in their portraits are painted in white enamel on a dark ground, with the smallest modulation of surface. The features are delicately pencilled with a dark outline, and the colour of the face and features scarcely hinted.

The method that I have found of late years to suit the particular qualities that appeal to me, differs greatly from all others ancient and modern, so far as I know them. To me the colour property of enamels and the translucent quality are all-important. To give full expression to these has been my chief aim. I had to abandon the older method, which is in the nature of a *grisaille* enamel, or a black-and-white study afterwards glazed with transparent enamel, because certain passages were never quite true, and therefore not completely in harmony in the colour scheme. Especially was this the case with the colour of the face; not that

I ever wished to make a realistic portrait, but always strove rather to make the colour scheme in true relation throughout.

The method I employ is as follows. After making a careful water-colour drawing from life I analyse the arrangement of tone and colour of every part; the head, dress and background each into its separate tones. For the first coat of enamel (and I arrange to complete the whole work in a definite number of firings) I select the middle tones, making each successive coat of enamel only of the lighter and brighter, and the darker parts. Each tone is made by mixing enamels and testing each mixture on a series of test plates to which I refer throughout the whole operation—judging always by these test pieces and not by the appearance of the enamel as it is used, which of course is impossible.

There is at present a question in the minds of a small section of the public and beginners in the study of enamelling as to the suitability of enamels for portrait painting. It is the old age adage over again—"A little knowledge is a dangerous thing." It is apt to be disastrous, unfortunately to others besides those who revel in this little knowledge. Such questions arise from a misconception of the nature of enamel. The prevalent idea with regard to this is, that when it is subjected to heat it becomes so fluid that unless each colour is imprisoned in a little cell of its own, it will run amok and do damage to its neighbours. Such is not the case at all, neither is it a rigid, inflexible material incapable of any gradation. It is really, in the hands of an expert, as flexible as any other medium and capable of greater range of colour and tone. Nor is it more difficult to paint well in enamel than in oil. There is only one limitation and that is size. But it is not desirable to paint as in oil. The medium has its own qualities demanding an expression distinct from that of any other material, the realisation of which should be the aim of all enamel painters.

Another prevalent idea is that enamelling should be reserved for the decoration of gold or silver objects, or jewellery. That this is one very beautiful application of it is true, and goes without saying; but that this should be its sole application is as absurd as to say that all painting, either in water-colour or oil, should be composed of flat tints, circumscribed with an outline. I have deemed it most necessary to deal with this side of the subject in order to refute much dangerous unenlightened opinion, and especially so as it has fallen somewhat to one's lot to inculcate and foster a growing taste for all that is beautiful in one of the most beautiful of arts. ALEXANDER FISHER.



PORTRAIT IN ENAMEL OF THE COMTESSE DE
SERANO BY ALEXANDER FISHER

FURTHER LEAVES FROM THE SKETCH BOOK

OF

W. H. CHARLTON

A first series of "Leaves" from Mr. Charlton's Sketch Book appeared in our issue of August, 1907, the subjects being Montreuil-sur-Mer, Quimperlé, Dinant, Etaples, Concarneau, and Lannion; and again in June, 1908, we reproduced some further sketches of Brittany made by him.



"The Harbour, Boulogne"

From a pencil drawing by W. H. Charlton



"The Rue St. Jacques, Dieppe"
From a pencil drawing by W.
H. Charlton



"Rue St. Leu, Amiens." From a
pencil drawing by W. H. Charlton

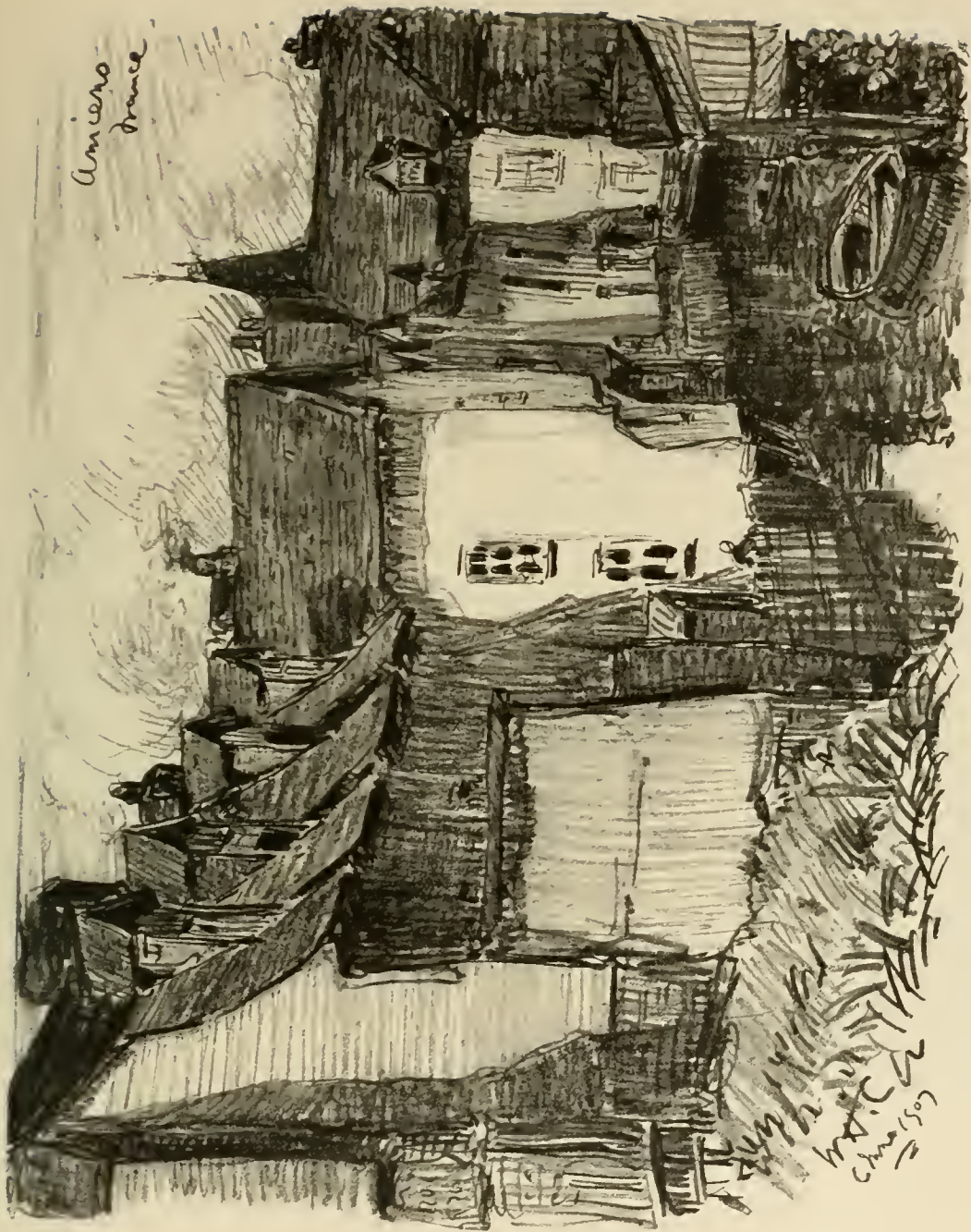


"Rue Basse des Tanneurs, Amiens." From
a pencil drawing by W. H. Charlton

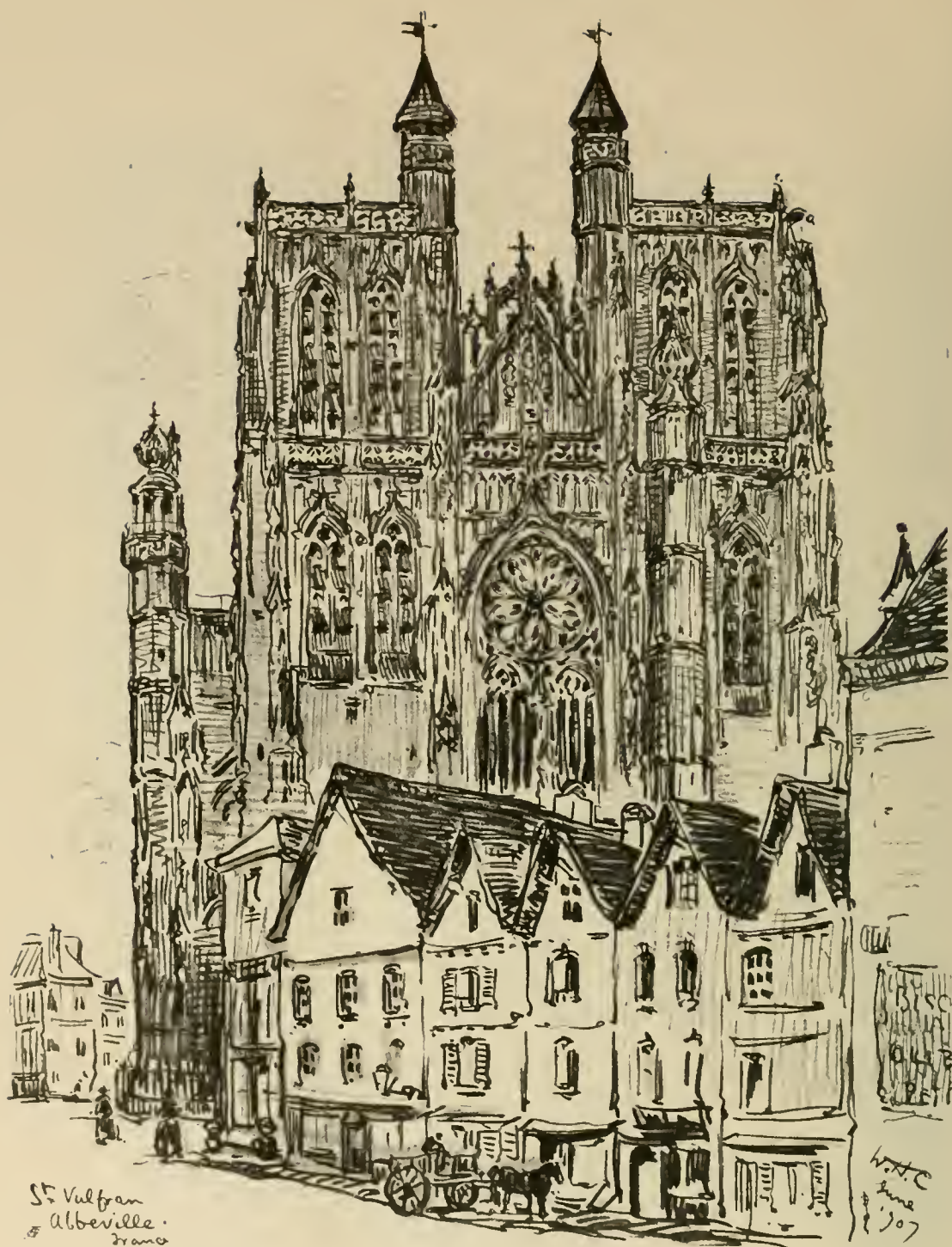


Marché aux Porcs
Montréal / Mar

"The Pig Market, Montréal-sur-Mer"
From a pencil drawing by W. H. Charlton



"Old Houses at Amiens," From a
pencil drawing by W. H. Charlton



"The Cathedral of St. Vulfran, Abbeville"
From a pencil drawing by W. H. Charlton

THE PAINTINGS OF ITALICO BRASS. BY L. BROSCHE.

ALTHOUGH still a comparatively young man, Italico Brass can look back upon a tolerably long career as a painter, and in recent years especially he has made great strides forward. Even at the beginning of his career, however, he had the wisdom to keep his eyes steadfastly fixed on the goal which it was his aim to reach, and along the road thus marked out he has proceeded with a sure step, never allowing himself to be drawn away from it. If one takes into account the condition of art at that time in Italy, it must be conceded that such resolute perseverance was no small matter.

At the time of which I speak, Italian art was, in fact, in a sorrowful plight. The biennial international exhibitions at Venice had not yet been initiated, and the art world of Italy had no inkling of the movement which elsewhere had begun to bring about great changes in modern art. Nature, that inexhaus-

tible source of inspiration, had long been neglected, and when once this is the case, it is, as we know, not at all easy to restore her to her rightful place. And thus it was in Italy. Some went on blindly imitating the Old Masters, others were content to abjectly follow Meissonier and Fortuny, both of whom, in spite of their eminence as painters, did more harm than good to the development of art, for along their path of excessive technical refinement no further progress was possible. The imitators became more and more pedantic, intricate and lifeless. This sort of thing alas! proved to be a golden bridge leading to a mere *ad captandum* style of painting—"Kitschmalerei," the Germans call it; I say a "golden" bridge because it was from the so-called "art dealers" with their money-bags that the young men received encouragement to paint in this way. The public on their part were enraptured, and thus the two great elements of success, money and recognition, were not wanting. Is it any wonder that Italico Brass should at such a time not have been properly



"PIAZZA SAN MARCO, VENICE"

BY ITALICO BRASS

Italico Brass



"LACE-MAKERS"

BY ITALICO BRASS

understood? All the more gratifying is it that, as I have already remarked, he persisted unflinchingly in the right path, and never allowed himself to be seduced from it. It may be that his long residence in Paris contributed largely to this attitude.

Italico Brass was born at Görz, a town situated on the Austro-Illyrian littoral, in December, 1870. His early childhood was spent in this pretty little place, without any eventful incident calling for mention. But when he came to be sent to school, it transpired, much to the embarrassment of his parents, that the boy had no inclination whatever for scholastic study. He preferred to saunter about the broad, grassy meadows, or in shady woods; to lie for hours by the side of bab-

bling brooks, listening to the birds singing all around him; he was fond of the chase, and Nature, who never deceives those who have faith in her, was like a second mother to him. His simple, childish heart absorbed her mysteries and wonders, which never fail to leave an impression on a mind and heart attuned to them. Some young lads, who are thus gifted, find in the pen the instrument most suited to give expression to their feelings; with others, it is the draughtsman's pencil, and this was



"ZATTERE"

BY ITALICO BRASS



"THE LAGOON BRIDGE"
BY ITALICO BRASS

Italico Brass

the case with young Brass. His father had determined that he should follow the calling he himself exercised — that of merchant, but for such an occupation Italico had not the slightest desire. He made frequent visits to an unknown painter of his native town, whom he assisted in various ways — copying pictures, stretching canvases, washing brushes and in innumerable other trivial tasks. It was not until he one day ventured to draw a portrait of his father, and the experiment proved a success beyond his utmost expectation, that he was allowed to go abroad in order to indulge, without hindrance, his craving for art.

His road lay first of all in the direction of Munich, the Athens of Germany, where he entered the Academy and studied under Raup. But the pedantic system of teaching did not agree with this wide-awake lad of eighteen, and again he felt called upon to set out on a pilgrimage. He had already made up his mind to endeavour by dint of unceasing perseverance, to become an independent interpreter of nature, and to this end unremittingly disciplined both eye and hand. Then he made his way to Paris, going first to Bougereau, then to

Lefebvre, Benjamin Constant and Laurens. Here too, his love of freedom soon asserted itself; he could never tolerate being shut up in a studio, but must breathe the free, open air, surrounded by Nature, and so betook himself with his palette to the country where, unhindered, he might be an intent spectator of the ever-changing drama of life and movement which the forces of Nature unfold. In Paris he had become acquainted with a Russian girl who was studying medicine, and this young lady he by and by took home with him; finding in her, not only a wife, but a true friend and helpmeet, ever at hand to encourage him in the battle of life.

Many and many an artist's soul has been captivated by the charms of Venice. Here, where gently shimmering lights flit across the lagoons, where transparent shadows envelop like a diaphanous veil her canals, squares and palaces, and lustrous colour-harmonies fascinate the sight, the eye of every painter finds its longings satisfied. It was in the neighbouring fisher-quarter of Chioggia, that Brass found the *motif* for his large picture *The Card Players*, now in the City Art



"A POPULAR RESORT IN VENICE"

BY ITALICO BRASS

Italico Brass



"A SCENE IN BURANO"

BY ITALICO BRASS

Gallery at Udine, and so great a success was it that when it was exhibited at the Champs Elysées in 1894 it was *couronné*, and even the critics of the painter were amazed by its great fidelity to Nature.

Brass's first step in art was the painting of old folk, probably because it was less difficult than the painting of young blood. Even at that time he was able to render space-relations with skill, and his white possessed that brilliant transparency which gives his works their strong claim to our sympathies. Nor did he paint according to this or that formula or receipt — his vision was never that of a photographic camera. It may be true that Brass—like every other artist, perhaps—has ploughed in other men's fields; his *Via Crucis*, for instance, a work now in the Modern Gallery at Venice, is reminiscent of Zorn's linear or "straight stroke" painting, and while in not a few other works there is no lack of originality in colour treatment, the general effect savours somewhat of pre-Raphaelitism or poster-art. But the stage of restless experimentation did not last long. He went on working vigorously, with a healthy, buoyant mind, and did not waste much time. Like a true modern, he has never specialised in any particular direction, but has always striven to render in the simplest possible way everything in nature that has a charm for him, without any thought of technical trickery. All his painting was done

alla prima, on a white ground: only in the very rarest cases was glazing resorted to, and his work was never laboured. Painting grew more and more to be a necessity as well as a pleasure to him, and even the most difficult problems yielded to his skill of execution.

It now remained to capture modern Venice. If we compare the work of Brass with that of the eighteenth-century painter Francesco Guardi, it will be seen that with the former the view itself, though painted with spirituality, is treated almost as a secondary matter; he

is concerned principally with those relations of tone which present themselves to him at the



"A VENETIAN GIRL,"

BY ITALICO BRASS

Italico Brass

moment, and it is only in respect of the little figures with which he animates these excerpts from nature, that his work betrays any kinship to that of the earlier master. A certain capriciousness, a free-and-easy yet pleasing mode of expression, characterises his pictures, which have all the *esprit* of a sketch. Ours is the age of the sketch, for in no other period has so much sketch-painting been done.

It is an old idea that the painter must aim to give a fresh interpretation to the scene before him, to give it a meaning that no one else has given it. Brass's strong point is his refined sense of colour, and this is coupled with rare quickness of perception. His impressions of Venetian women on the wooden landing-stage, with the steel blue, sunlit lagoon in the background, are among the most beautiful and veracious of the kind I have ever seen. Times out of number he has painted for us the Piazza San Marco, now with lofty domes rising majestically above the horizon, now in a winter setting with its smooth surface glistening like a sheet of ice, but always peopled with a throng of gaily clad folk, who are transcribed direct from life by a kind of shorthand as it were. For the artist works in the open; he takes his easel with him, and setting it up in some coign of vantage, he proceeds to portray the incidents and people moving before him—to tell us, so to speak, the news of the day, the hour, the moment. Or, perhaps, it is a marionette theatre in one of the broad, open piazzas, which he fixes on his canvas, sketching in with masterly strokes the little crowds of spectators, who are attracted by the fun; at other times it is a procession, or a bevy of gossiping lace-workers seated at their work like so many birds in a cage, while at another time he depicts these lasses in the open air seated underneath shady trees in front of a white house, the deep blue sea forming a splendid background, and the lads who are with them are, of course, their lovers, for the young women of Venice are very attractive.

On All Souls' Day, it is the custom in Venice to construct a wooden bridge giving access to the cemetery, which is situated on an island, and this bridge with its throng of mourners has furnished Brass with the *motif* for one of the most distinguished of his pictures. Exceptionally fine in colour is his *Zattere* with its bright intonation; here the vernal clouds, the brick-red sails, and the bluish hue of the water whose surface is like a mirror, unite to produce a veritable tone-symphony.

In Venice there are not wanting traces of the changes which time is bringing. The dress of the

people is not so gay in colour, nor so distinctive, as it used to be. It is true that the Venetian girl has not discarded the beautiful wrap she has been accustomed to wear out of doors, but instead of dainty slippers she now wears tight-fitting, shiny leather boots and a bright-coloured blouse, and contrives to make an effective display of her hair—in short she has, so to speak, modernised herself. It is this type of damsel that Brass presents to us in *A Venetian Girl*, with her black mantle, crimson blouse, white fichu, and red flower in her hair—all very refined and piquant.

Of the portraits painted by Brass I cannot now say much. A notable example of his work in this



TREE-SHAPED TABLE STANDARD FOR ELECTRIC LIGHT, SHOWING THE USE OF STAMPED VINE LEAVES AND GRAPES OF CONVENTIONAL PATTERN WITH A FULLERED STEM. FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER OF THE ARTIFICERS' GUILD (See next Article)

Wrought Iron Work



CANDLE-SCONCE IN WROUGHT IRON AND SHEET STEEL, SHOWING THE USE OF VARIOUS RING AND CHEVRON TOOLS. FORGING BY WALTER SPENCER. SHEET WORK BY FRANK JOBE. DESIGNED BY EDWARD SPENCER

direction is the portrait of his wife, in bright blue dress, on a background of grey; and another example is his *Portrait of an Artist*, an effective portrayal of a fair-haired man in a black coat, painted on a violet-grey background. But in portraiture, the touchstone of painters in all ages, it is something more than a question of colour which occupies him: his aim is to bring before us actual, living human beings.

To conclude, one may say with perfect assurance of Italoico Brass's works, that it is no ordinary effect which they produce. To them cannot be ascribed that absence of emotion which one often observes in modern painting, particularly in Germany. Imbued with the spirit of the present, he recognises no other teacher than Nature, that source whence new inspirations are ever forthcoming, and who speaks to every thinking man in a different idiom, and with a different accent, according to his temperament and character.

L. BROSCHE.

WROUGHT IRON WORK.

NOTHING is more symptomatic of the perilous position in which the English handicrafts find themselves to-day, than the evil plight into which that most English of crafts, wrought iron work, has fallen. During the thirteenth

and fourteenth centuries, perhaps the most interesting and characteristic period of its history, when the constructive and decorative qualities of the metal were most understood and best displayed, the English smith was always the equal, and frequently the superior, of his continental rival; but in the nineteenth century when an unprecedented degree of national prosperity was founded upon the exploitation of our resources of coal and iron, the finer craft work of the smith was observed to be in absolute decay, and even to-day after the wonderful craft revival of the eighties and nineties, the number of first-rate smiths who are practising their craft in England and are able to put their best work upon the market, can be counted upon the fingers of one hand.

During the last quarter of the nineteenth century the immense interest taken by architects of the English domestic revival in every craft that could minister to the unity and completeness of their buildings, gave a tremendous impetus to smithing,



SCONCE FOR ELECTRIC LIGHT OR CANDLES IN WROUGHT IRON AND SHEET STEEL, SHOWING THE USE OF WAVE AND RING TOOLS. FORGING BY WALTER SPENCER. SHEET WORK BY FRANK JOBE. DESIGNED BY EDWARD SPENCER

Wrought Iron Work



CANDLESTICKS IN WROUGHT STEEL, SHOWING COMPLICATED INTERLACING
FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER

and the output of sound simple work began to assume considerable dimensions; while the occasional appearance of a veritable masterpiece such as Mr. Henry Wilson's organ screen at Holy Trinity, Sloane Square, or the late Mr. Bentley's grilles at the Roman Catholic Church at Watford, seemed to promise a return of the golden period.

During the last ten years, however, many circumstances have combined to check the development of the craft, to starve and cramp its healthy exuberance, and to stereotype the forms that seemed so full of vigour and spontaneity in the early years of the movement; the long-continued depression in trade has had a disastrous effect upon domestic architecture, and to cope with the dwindling prices and hollow-ground specifications of the day, the smith has been driven to a thousand labour-saving, labour-shirking devices that react in a disastrous and inevitable manner no less upon the quality of the particular work affected than upon his own skill and enthusiasm as a craftsman and the honour of the craft.

Commercialism and cut-throat competition, shut out at first by the almost religious enthusiasm for architecture and for the newly-revived crafts, have long since found their way into workshop and office alike, turning the architect into a draughtsman and the smith into a mere scroll-hand or leaf-hand.

The prevalence and popularity among the pioneer architects of the Georgian manner led the strayed Victorian craftsmen to a view of the Renaissance no less English than the masterpieces of Wren or Reynolds; but the fine restraint and

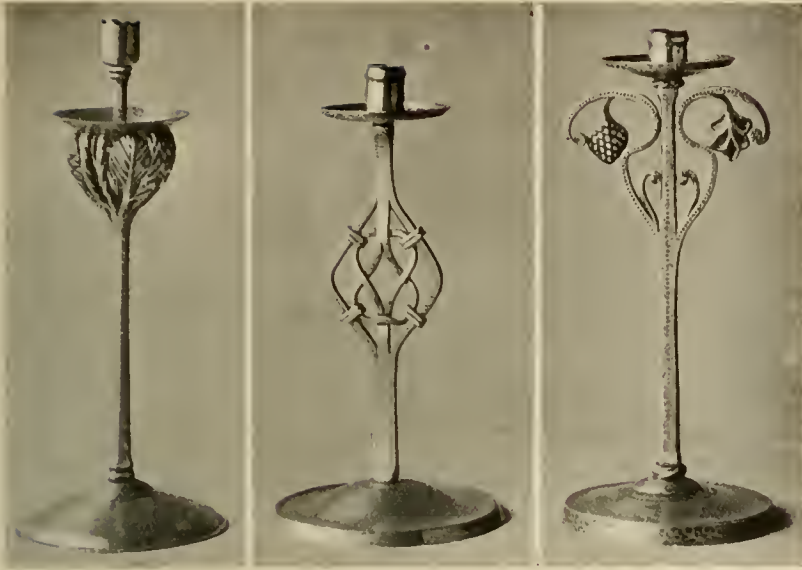
solid constructive qualities which characterise the best work of this sort have almost disappeared in the weldless confusion of broken-backed scrolls and thin sheet acanthus that under the practised hand of the modern draughtsman looks so important and expensive in a competition drawing.

Even at the best period of the English Renaissance, when the gates and railings of Chelsea were being forged, there was a notable lack of variety in the methods of the English smith, and though



CIGAR BOX IN ENGLISH WALNUT AND STEEL, SHOWING SECTIONED HINGES
AND MOULDINGS, AND THE USE OF PUNCHES OF DIFFERENT PATTERNS
FORGED BY WALTER SPENCER.
DESIGNED BY EDWARD SPENCER

Wrought Iron Work



THREE CANDLESTICKS IN WROUGHT IRON, SHOWING THE USE OF STAMPED FIR CONES, VINE LEAVES, ETC., INTERLACED WORK AND THE USE OF PUNCHES OF VARIOUS PATTERNS. FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER

his fine feeling for pattern and proportion in design gave absolute dignity and architectural suitability to the work as a whole, yet the initiation of the apprentice of the seventeenth and eighteenth centuries must have been shorn of half the mystery that waited upon the aspirants of the mediæval period at every stage in their advancement.

From a very early period, four or five hundred years before the forging of the beautiful gates and grilles of the German Renaissance, the English smith was already famous as a weaver of wonderful intricacies of interlaced and plaited strap-work in the hinges, "vizzys" and door defences of the late Saxon and early Norman period. From this period onward to the time when we yielded our supremacy in iron work to the foreign chasers and damasceners of ceremonial armour, and to the locksmiths of France and Germany, English wrought iron work is full of unexpected and ingenious details. Grilles of sober and monotonous pattern are made rich with a hundred different and fanciful scroll endings, massive hinges, bolts and doorstraps are ploughed with deep fuller lines, chamfered, swaged, diapered and tooled in a manner that emphasises the purpose of each part, without impairing its strength and fitness.

Finally, in the latter half of the thirteenth century, in the stamped work of John de Leighton, a method promising an endless variety of new and beautiful ornament appeared, flourished apparently for little more than fifty years, and after producing two or three masterpieces of luxuriant simplicity, inexplicably disappeared. The famous Eleanor Grille in Westminster Abbey, the best specimen of this work in England, is an extraordinary example of the richness and variety that can be given to a

piece of work of the simplest possible design, by the judicious use of a few stamping tools.

It is a thousand pities, that a method so sound should not be employed to-day in the making of church screens and grilles as well as in domestic iron work and small architectural fittings, for which it is peculiarly fitted by reason of its cheapness, the ease of its application, and the immense variety which can be obtained by its use. For grille and gate work, however, one important



WROUGHT IRON TRIVET SHOWING INTERLACED WORK
FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER



FONT COVER FOR OAKHAM CHURCH IN OAK AND WROUGHT STEEL. SHOWING SWAGED AND FULLERED STRAPPING. FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER. ZODIAC PANELS BY J. BONNOR (ARTIFICERS' GUILD). WOODWORK BY A. ROMNEY GREEN

point should be noted. The old stamped work was entirely one-sided, the forged-out ends of tapered bars being driven red-hot into a hardened matrix or core by blows of the sledge-hammer and the impression thus made trimmed up afterwards with hammer and chisel. This method renders the work available for use only under conditions that prevent one side of the work from being seen, as in the case of the Eleanor Grille, but it is quite possible, as any good smith can prove, to turn out stamped work double-sided by means of a double matrix, and thus to render the method perfectly suitable for chancel screens, altar rails and gates and railings of every description; as it takes little longer to forge a double-sided figure than a single-sided one, it is difficult to assign a reason for the neglect in modern ecclesiastical architecture of this beautiful method of work.

The accompanying illustrations show the modern use of all the above-mentioned methods in a variety of objects made during the last few months by the Artificers' Guild.

EDWARD SPENCER.

WALTER SPENCER.

A coloured etching by M. Ch. Cottet exhibited at the February exhibition of the International Society under the title *Avila, Espagne*, and reproduced as such in our last number, represents, we are informed, a view, not of Avila, but of Pont-en-Royans.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THIS month our illustrations embrace several different types of building erected or to be erected in various parts of England. First we have illustrations, reproduced from photographs, of an important country residence carried out from the design of Mr. W. H. Ansell, A.R.I.B.A., of New Square, Lincoln's Inn. This house, known as Knappe Cross, stands about two miles from Exmouth on the hill overlooking the estuary of the Exe and the English Channel. The garden front of the house faces S. by S.W., and the windows of the principal rooms are on this front and the western one, in order to have the full advantage of the view. As will be seen by the plan (p. 212) the hall is the centre of the life of the house; from it the three main reception rooms are approached, and the principal stairs lead from a recess in it to the bedrooms on the floor above. The kitchen, scullery, larders, etc., are placed at the north-east



WROUGHT IRON DOG (PART OF SET MADE FOR L. H. LARGELY, ESQ.) SHOWING DEEP FULLER LINES ON STEM AND PIERCED AND TOOLLED WORK ON HEAD

FORGED BY WALTER SPENCER
DESIGNED BY EDWARD SPENCER

Recent Designs in Domestic Architecture



HALL AT KNAPPE CROSS, EXMOUTH

W. H. ANSELL, ARCHITECT

corner, the servants' hall, however, being on the sunny side and having a bay window. The external walls are built hollow with a $2\frac{1}{2}$ -in. cavity, and are bonded with Jennings' stoneware cranked bonding bricks. The floors are fire-resist-

ing, and were supplied and laid by the Kleine Co. on their well-known system. The corridors on each floor are heated by radiators, and the ground floor rooms have supplementary radiators in addition to fireplaces. The heating was carried out by Messrs. Wippell and Row of Exeter. The architectural motive externally is of the simplest; the oblong shape of the lead glazing panes is the keynote, and is reproduced in the shape of the windows, and practically governs the elevations. Unity of motive, with the use of as few materials as possible, has been aimed at, and the result is a restrained and

dignified house. The bricks are a rough tawny red, with plenty of varied colour, and with the hand-made roofing tiles, were supplied by a London firm. The stone used for the windows is of the Ham Hill variety, and the warm creamy colour



KNAPPE CROSS, EXMOUTH: TERRACE VIEW

W. H. ANSELL, ARCHITECT

Recent Designs in Domestic Architecture

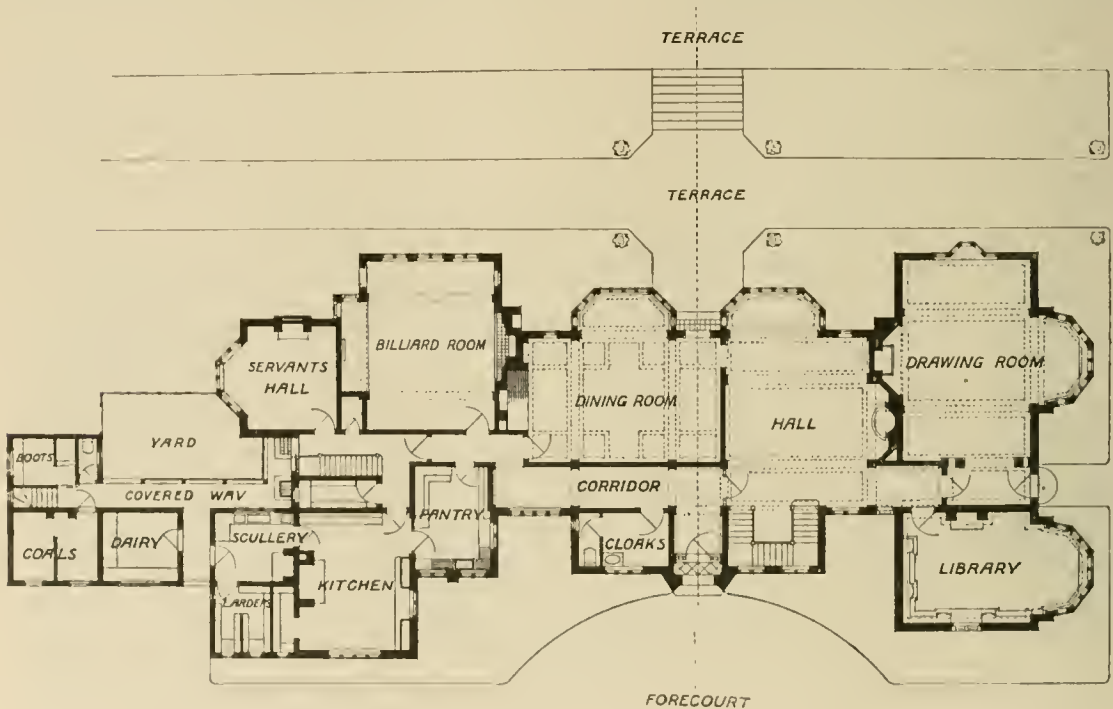


KNAPPE CROSS, EXMOUTH

W. H. ANSELL, ARCHITECT

blends pleasantly with the bricks. The casements and glazing were supplied by Messrs. Henry Hope, of Birmingham. A little interest is given by the introduction of small designs in the leading of the centre quarry in the upper lights of windows, and, as Devon has long been famous as the shore home

of those that go down to the sea in ships (it may be interesting to point out, by the way, that Tops-ham, near by, once compared favourably with London in the number of ships it contributed to the over-seas trade), the staircase windows have roundels of faery ships. Internally a feature has



PLAN OF KNAPPE CROSS, EXMOUTH

W. H. ANSELL, ARCHITECT

Recent Designs in Domestic Architecture



DRAWING ROOM AT KNAPPE CROSS

W. H. ANSELL, ARCHITECT

Messrs. Dart and Francis, of Crediton, who were also the general contractors for the whole house. The oak has not been fumed or stained in any way. The hall and dining-room ceilings are the work of Mr. G. P. Bankart, and the plaster work in the drawing-room is by Messrs. Aumonier and Son. A gardener's lodge, stable, electric lighting, engine house, and extensive vineries and glass houses have also been designed by the architect and erected. A considerable amount of formation work has been necessary in connection with the garden; terraces and lawns have been made, a

been made of the doors and panelling, of selected west country oak, supplied and constructed by

sunk rose-garden formed, and, with the Devon climate, but a short time will elapse before the

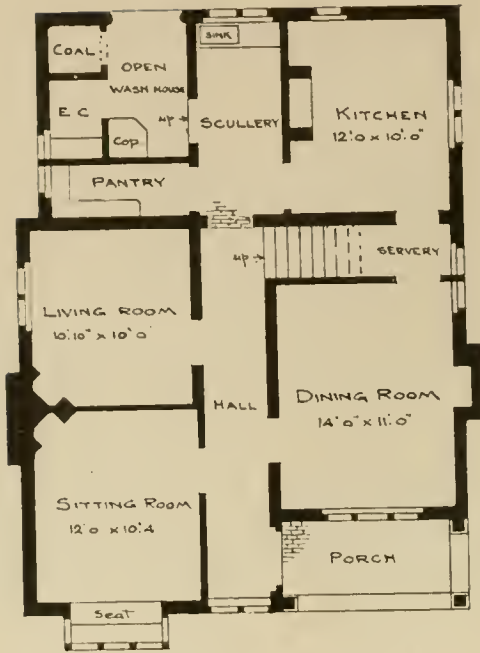


COTTAGE IN MAXSTOKE PARK, WARWICKSHIRE

(*Plan on next page*)

CHARLES M. C. ARMSTRONG, ARCHITECT

Recent Designs in Domestic Architecture



PLAN OF COTTAGE ILLUSTRATED ON PRECEDING PAGE

house has its setting of green leaf and sweet flowers, without which no country house can be considered

complete. The house was designed for Mr. and Mrs. E. P. Hoyle, by Mr. W. H. Ansell, of New Square, Lincoln's Inn, and built by the contractors already named.

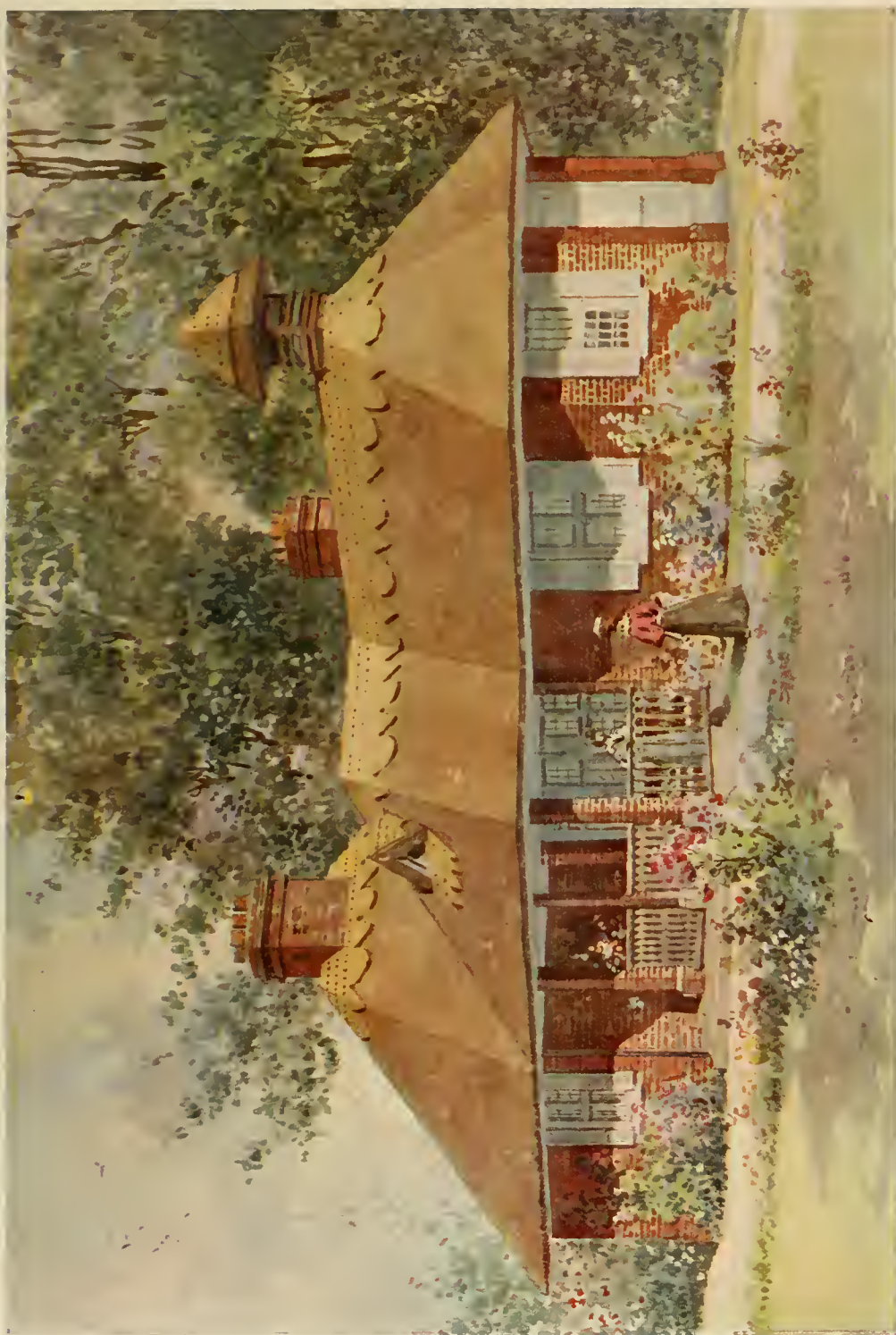
The small house at Maxstoke, Warwickshire, which we illustrate on p. 213, was recently erected in the park at that place, and was intended for the occupation of the butler, with separate accommodation for a gentleman, should the castle be overcrowded, a special dining-room and sitting-room being provided on the ground floor with bedroom and bathroom above for his own use. Kenilworth bricks are used to the first floor level and the walls above are roughcasted a natural fawn colour. The roof is covered with brown tiles. The windows are wood casements with leaded lights. Mr. Charles M. C. Armstrong, of Warwick, was the architect, and Mr. Frank Davis, of Moseley, the general contractor.

Our next illustrations also represent buildings designed by Mr. Armstrong. The first is a private electric lighting station, erected on the Canwell Hall estate in Staffordshire. It stands in a portion of the park, and the design is appropriate to its character as an accessory



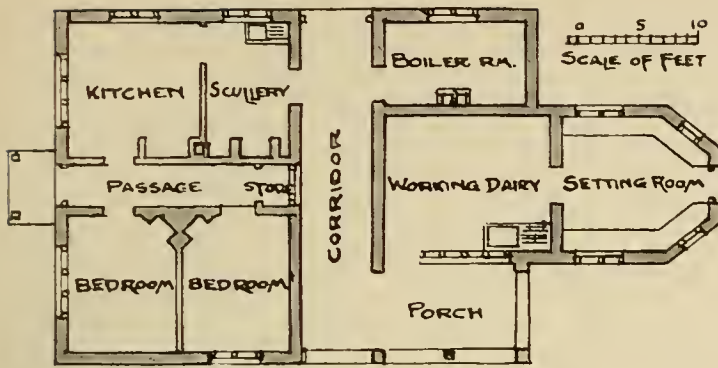
ELECTRIC LIGHTING STATION, CANWELL PARK, STAFFS

C. M. C. ARMSTRONG, ARCHITECT



NEW DAIRY COTTAGE ON THE
CANWELL HALL ESTATE, STAFFS.
C. M. C. ARMSTRONG, ARCHITECT.

Recent Designs in Domestic Architecture



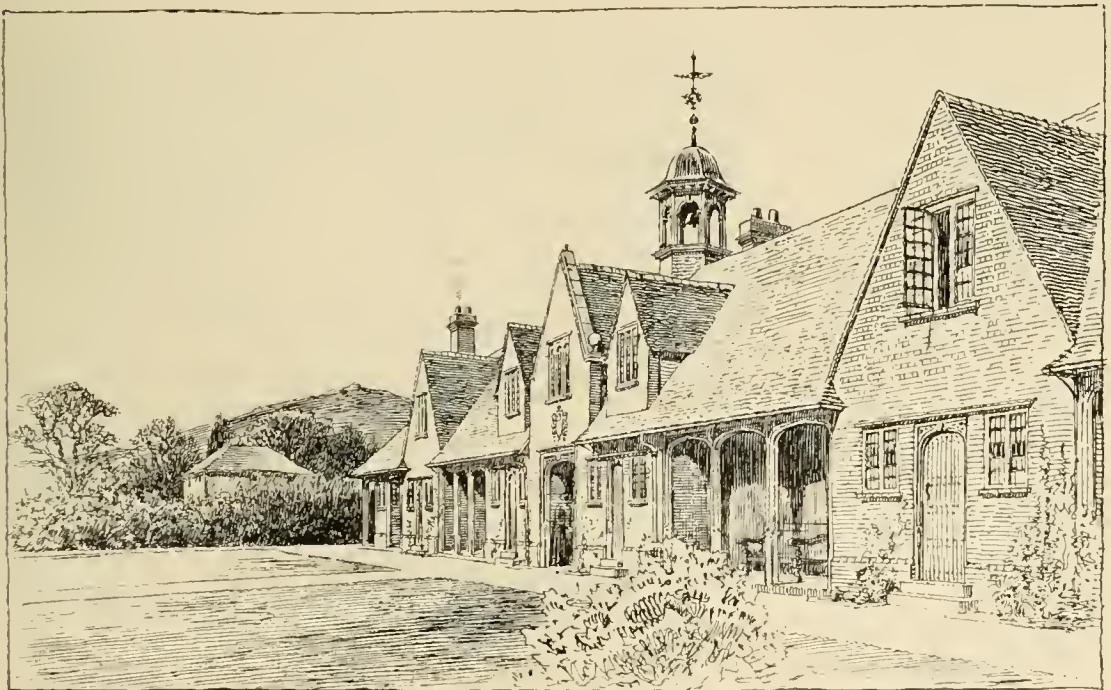
PLAN OF DAIRY COTTAGE, CANWELL PARK. C. M. C. ARMSTRONG, ARCHITECT

to a private residence. It is carried out in narrow cherry-coloured, sand-faced local bricks, with wide mortar joints. The dressings are in Bath stone and the roofs covered with thick grey-green slates. The windows are steel casements, filled with leaded lights and having gun-metal handles, and are by Messrs. H. Hope and Sons, of Birmingham. The ironwork is painted a dull black, and the white eaves are white wood, boarded with the rafters' feet exposed. Portions of the old gas-house of the estate were re-planned in the new buildings. The large engine-room is

entirely faced with white glazed bricks with a narrow joint, and the flooring is in dark red and chocolate-coloured tiles laid to a good pattern. The generating plant was installed by Messrs. Drake and Gorham.

The dairy cottage designed by Mr. Armstrong for the same estate, and of which we give an illustration in colour, is situated between the gardens and stables. This also is carried out in narrow cherry-coloured, sand-faced bricks, with wide mortar joints;

and an agreeable feature is the thatched roof, carried out by a Norfolk thatcher who brought his own fen-reeds from the Broads, which have already weathered to a beautiful soft silver. The woodwork is painted white throughout. The windows are filled with leaded lights, being wood casements to open inwards; lowered shutters being provided externally to the dairy portion. The open drying verandah and the covered way dividing the cottage from the dairy are brick-paved with wide joints; the posts and balustrading here are of oak, as also the lantern light ventilating the



COTTAGE HOMES, CHURCHILL, SOMERSET: FRONT VIEW. FROM A DRAWING BY T. RAFFLES DAVISON
SILCOCK AND REAY, ARCHITECTS

Recent Designs in Domestic Architecture

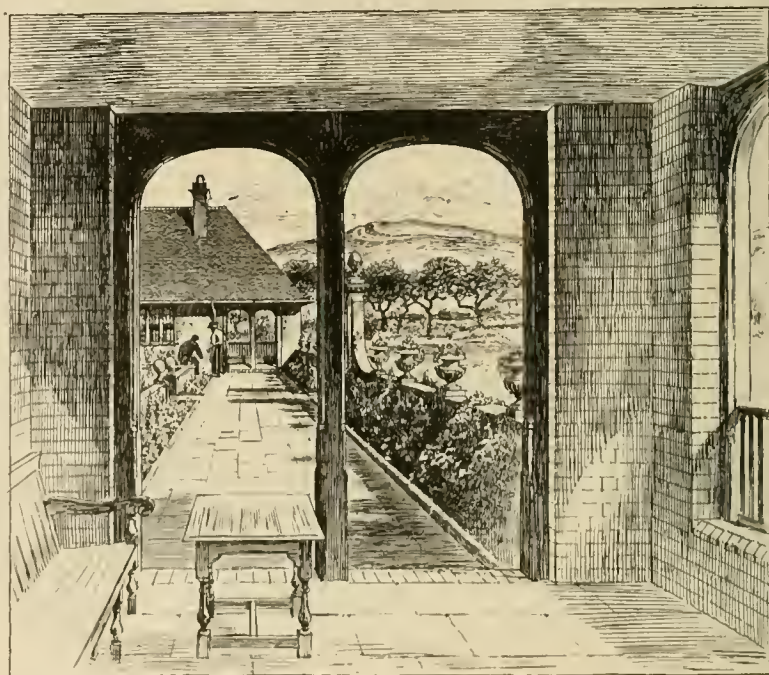
"setting" dairy, which room is lined with white tiles and has marble shelving; shelves also being provided for china and ware. The interior is fitted with the latest improvements in dairy utensils, and is heated by hot water. The surroundings have been laid out in keeping: herbaceous borders and roses, backed by an old high brick wall, being on one side, whilst a background of elms forms the other.

A brief account of the Churchill Cottage Homes, in Somersetshire, was given in our issue for April, 1907, when we reproduced two drawings (one in colour), together with a plan. Now that the entire scheme has been completed and the cottages occupied, we believe our readers will be interested in seeing the further illustrations now given, three of which are from pen drawings executed by Mr. T. Raffles Davison, and the remainder from photographs recently taken; and with them we join some further descriptive details furnished by Mr. Davison.

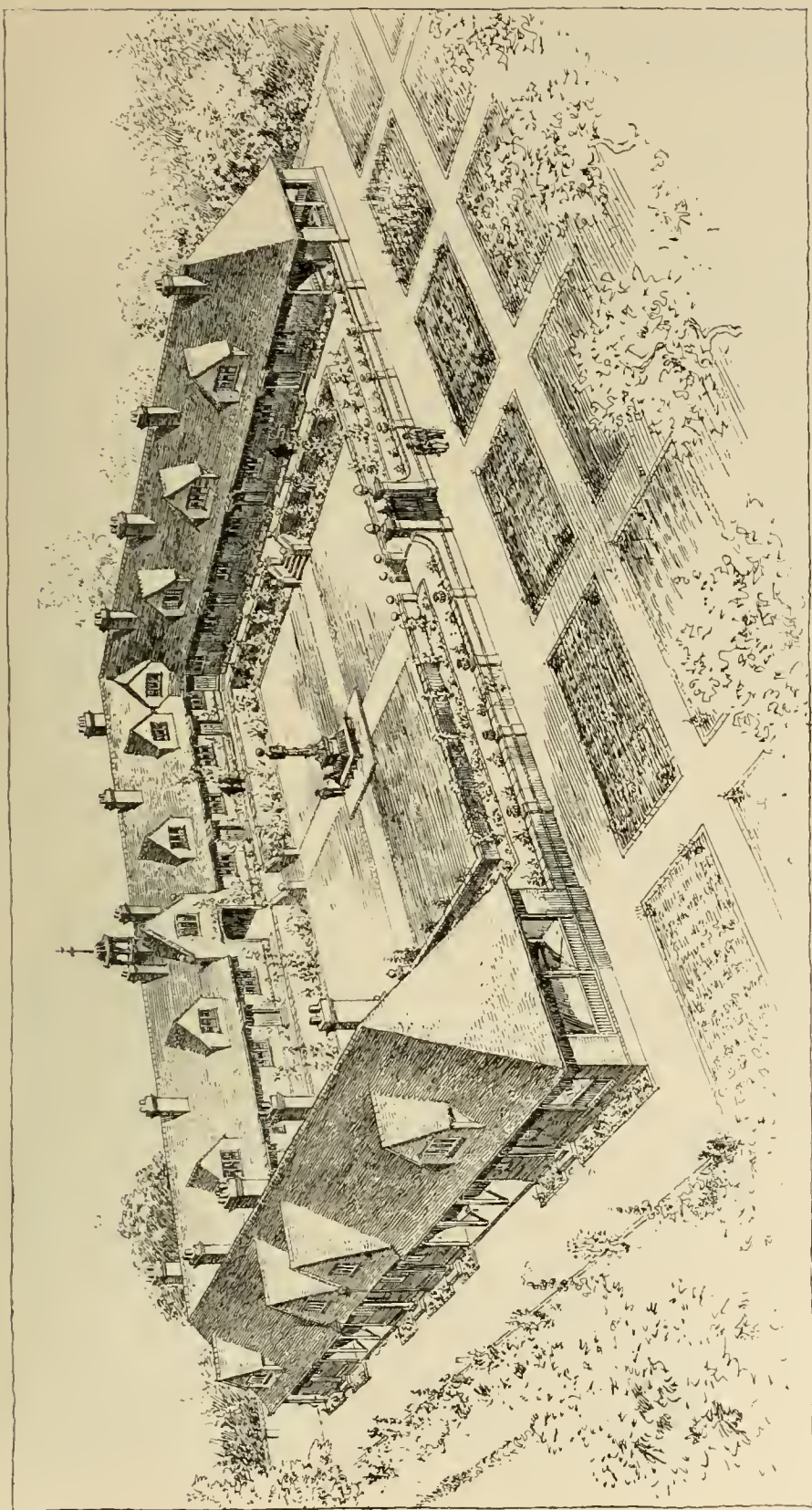
These Cottage Homes, as indicated in our previous note, were founded by Mr. Sidney Hill, J.P., of Langford House. Mr. Hill, whose decease in the meantime has removed a generous benefactor from the locality, left a valuable endowment fund for the maintenance of the homes. They are built on a beautiful site well elevated above the village roadway, and the quadrangle has its open side towards the picturesque wooded hills close by, forming a spur of the Mendips. The effect is delightful as one enters the quadrangle through the main archway looking towards the hills, with the flanking walls of the quadrangle and the sunk garden and sundial, with the enclosing terrace walls, the southern one being centred by a beautiful wrought-iron gate with graceful flanking piers. But, partly owing to the pleasant grouping and outline of the buildings, and the studied care of the details and proportions, and partly owing to the admirable setting and environments of the

whole, we get a variety of views in which the quality of the design is a striking feature. A bird's-eye view of the whole may be obtained from the surrounding hills, and we give one opposite which fairly illustrates the general scheme and indicates the nice balance and emphasis of the parts. The peep through one of the open pavilions at the South end (below) shows something of the effect of the Southern enclosure with the pleasing outline of the distant hill, on which the modelling of the ancient British encampment may be noted. The quick perspective of the entrance front (p. 217) shows the dominance of the nicely proportioned bell turret. The sundial in the centre of the quadrangle is an interesting feature, which centres the whole group.

Each house has upon the ground floor a living room and bedroom, with a small scullery, larder, etc., and upstairs is another bedroom and a large storeroom. The houses are self-contained and free from the usual excrescences at the back; there are, in fact, no backs at all as generally understood, all the elevations being equally important. Over the principal entrance of the quadrangle is a large room for the use of the trustees, approached by a spiral stone staircase. This room is panelled in oak to a height of seven feet, and has a stone fireplace and windows at each end of the room



COTTAGE HOMES, CHURCHILL, SOMERSET: VIEW OF SOUTH TERRACE FROM ARBOUR. DRAWN BY T. RAFFLES DAVISON. SILCCOCK AND REAY, ARCHITECTS.



COTTAGE HOMES, CHURCHILL, SOMERSET
SILCOCK AND REAY, ARCHITECTS. DRAWN
BY T. RAFFLES DAVISON

Recent Designs in Domestic Architecture



CHURCHILL COTTAGE HOMES : VIEW OF GARDEN FROM PORCH
SILCOCK AND REAY, ARCHITECTS

containing the coat of arms of the founder. The "worker" grates adopted for the living rooms are set in golden-brown bricks, with raised hearths of the same material. The bedroom grates have green tile surrounds and tile hearths, and all the fireplaces have simple oak mantels. A guard fender is provided for each living room, and bells enable each house to communicate with each other in case of emergency. All the houses are comfortably furnished with substantial oak furniture designed by the architects in harmony with the general style of the homes. The doorways throughout are constructed of oak frames and arched heads with oak doors, those in

the quadrangle having moulded hoods panelled underneath, supported by richly-carved corbels. The walls are of sand-faced brick, with hand-made red tile roofs. The window frames are of oak, with iron casements and lead light glazing. The stone, which is sparingly used, is from the Guiting Quarries, and its yellow tint harmonises well with the warm tones of the walls and roofs.

In carrying out these Cottage Homes every endeavour has been made to obtain and preserve throughout the old-world character and quiet charm attaching to the many fine old groups of houses of this kind to be found in various parts of the country, and with this end in view no detail, however unimportant it might seem, in itself, has been deemed unworthy of attention.

It only remains to add that the cost of the buildings, including the furniture in the homes, the trustees' room, a cottage for the matron (containing a large sitting room, kitchen, three bedrooms and a bathroom), a small, but fully-equipped, laundry and other out-buildings, amounted to just under £13,000, the gardens and planting costing about £900 more. The architects are

Mr. T. B. Silcock, F.S.I., and Mr. S. S. Reay, F.R.I.B.A., of Bath and London.



CHURCHILL COTTAGE HOMES : TRUSTEES' ROOM SILCOCK AND REAY, ARCHITECTS



COTTAGE HOMES, CHURCHILL, SOMERSET
SILCOCK AND REAY, ARCHITECTS

Japanese Colour Prints—Studio-Talk

JAPANESE COLOUR PRINTS.— VI. "WASHING LINEN" BY TOYOKUNI.

WHETHER in grace and beauty of drawing or in delicacy of colouring, the earlier works of Toyokuni stand in the first rank of Japanese chromoxylographs. There is at times a Greek-like purity of line in the contour of the female figures of this artist which is singularly pleasing, and which, as in the one to the left of the illustration here reproduced, places his art upon a higher pinnacle than that attained by the work of any of his followers, and especially by those who in later years took his name. No more convincing example of dainty colour harmony is to be found in Japanese work than in the simple but carefully considered scheme of greys and pinks revealed in the robe of the figure referred to. The late Albert Moore might have taken a hint from such another print.

STUDIO-TALK.

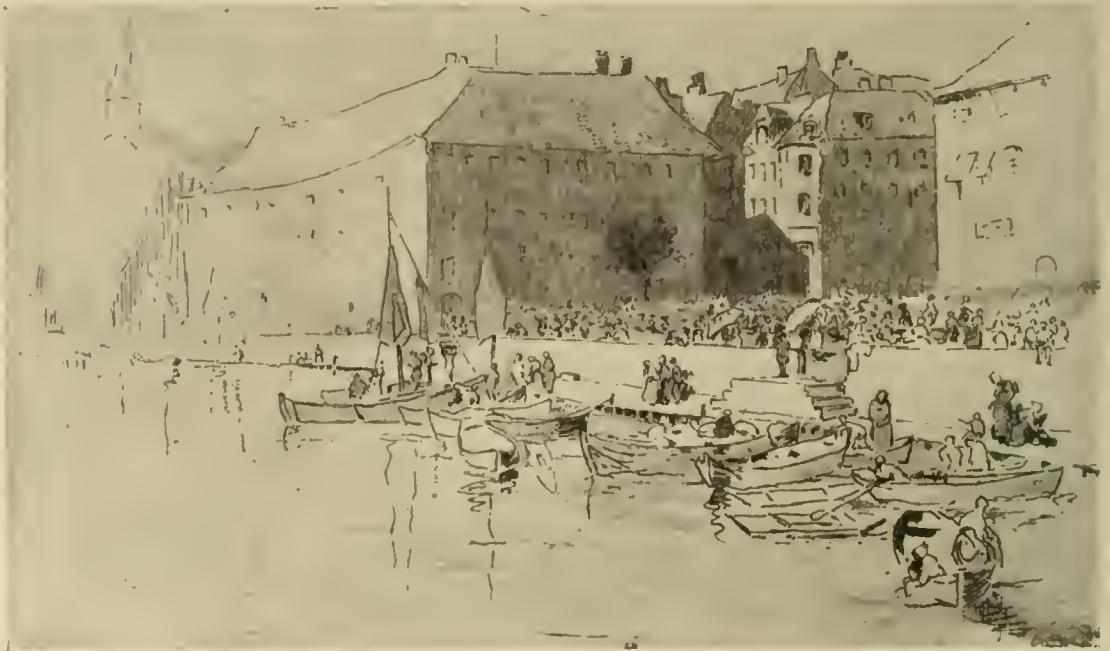
(From Our Own Correspondents.)

LONDON.—The news of Mr. Charles Conder's death reached us last month just as we were going to press, and we were able to make only the briefest possible reference to it. Mr. Conder was on'y

forty years of age, having been born in London in May, 1868, but though he had not attained the prime of life his eminent qualities as a painter had for years been recognised by those whose judgment counts for anything. It was, of course, his wonderful sense of colour that gave his art its unique character, and this far outweighed any shortcomings he had as a draughtsman. An article on Mr. Conder's Paintings on Silk was contributed to this magazine in May, 1898, by Mr. D. S. MacColl, among the illustrations being a portrait of the artist from a photograph taken about that time; and again, four years ago an article was devoted to a room decorated by him.

We have also to record the death in Paris, on the 26th February, of M. Emmanuel Poiré, the famous caricaturist known to the world under his Russian pseudonym of Caran d'Ache (karandash = pencil). His family had been settled in Russia from the time of the Napoleonic wars, and he was born in Moscow in 1858, but migrated to Paris early in life. Curiously enough an article on his work as a caricaturist appears in the same volume of this magazine as that which contains the article on Mr. Conder's silk paintings referred to above.

The death of Mr. Frederick Goulding, which took place early last month, deprives the etchers of



"THE FISH MARKET, COPENHAGEN" (ETCHING)

(Reproduced with four others by permission of Mr. R. Gutkunst)

BY H. MULREADY STONE



豊国画

白土

"WASHING LINEN." BY TOYOKUNI.

Studio-Talk



"DRYING GROUND, COPENHAGEN" (ETCHING)
BY H. MULREADY STONE

this country of a valuable ally, for besides being himself an etcher of considerable ability, he was, perhaps, the best printer of etchings this generation has known, and those who realise how much depends on the way an etching is printed will readily concede his claim to remembrance on this account alone.

We have derived considerable pleasure from the plates of Mr. H. Mulready Stone, an etcher who has only lately invited opinions on his powers by a recent exhibition at Mr. Gutekunst's gallery. The

selections from his plates which we reproduce will enable readers to acquaint themselves with his pleasant art. It is in such small and deliberate treatment as *The Corner Shop* that we find Mr. Stone at his best, and his work in this vein should bring him very quickly to the forefront as an etcher.

At the Goupil Gallery the pastels of M. Simon Bussy proved an attraction. They are decorative impromptus, inspired by nature, but imaginative in effect; their interest, however, being somewhat diminished by a tendency on the artist's part to accept a species of mere pattern work as a substitute sometimes for other decorative possibilities in his subjects.

At the Ryder Gallery the delightful art of G. Leon Little formed an interesting exhibition, for Mr. Little's methods sympathetically interpret the simplicity of vision and the genuine love of the countryside which seem the convincing elements of his pictures.

The Women's International Art Club, whose tenth exhibition closed in March at the Grafton Galleries, is indeed to be congratulated upon the very high, all-round standard attained in so large an exhibition. Among the many works which had claims to individual mention it would be impossible to omit the *Grass of Parnassus*, by E. C. Austen Brown; *Barbara*, by Mary Creighton; *St. Nazaire de la Cité*, by I. A.



"THE FISH MARKET, COPENHAGEN" (ETCHING)

BY H. MULREADY STONE

Studio-Talk



"THE CORNER SHOP" (ETCHING)

BY H. MULREADY STONE

The Blue Shutter, by M. Moscheles ; *Sisters*, by Laura Clunas ; *An Invitation*, by H. Halhed ; *A Sunny Corner*, by F. Small ; *Mrs. Kingsford's Children*, by Aimée Muspratt ; *Open-air Portrait*, by E. Wright ; *A Portrait*, by B. Heriot ; *A Garden in Stirlingshire*, by Elise Thompson ; *The Auction*, by Clare Atwood ; and in the water-colour room *Blakeney from the Marsh*, by E. M. Lister ; *St. Nicholas, Furnes*, by H. B. Wilson ; the coloured woodcuts of E. C. Austen Brown ; *On the Sussex Downs*, by Amy Atkinson, and *A Drama in Tinsel*, by Gertrude Lindsay, and the very charming illustrations for Mrs. Ewing's books, by M. V. Wheelhouse. Interesting were the two

Dods-Withers ; *Monseigneur*, by Vera Willoughby ; *Ave Maria*, by E. Somerville ; *By the Pool* and *Morning by the Grand Morin*, by E. Q. Henriques ;

Misses E. Kirkpatrick, B. L. Goff, E. C. Woodward, and Ethel Virtue and Mrs. E. Eastlake also exhibited to advantage on this occasion.



"OLD CANAL, COPENHAGEN" (ETCHING)

BY H. MULREADY STONE



"A VILLAGE CORNER, PICARDY" BY NORMAN GARSTIN

The Walker Gallery in Bond Street is showing this month a representative collection of the recent work of Mr. Norman Garstin, the Newlyn artist whose earlier work in various media is familiar to most of our readers. The two water-colours of scenes in Picardy here reproduced illustrate well the methods of an artist who has more than ordinary individuality of outlook and power of technical expression. His directness of statement and freshness of handling give to his studies of nature a definite significance as frank records of simple facts, and make them decoratively pleasing without diminishing their value as realities. One of the greater merits of his work is its freedom from insistence upon trivial details which do not help the general effect; its breadth of manner is eminently attractive because it comes from a

sound power of analysing essentials and from a carefully cultivated perception of what is necessary for well-adjusted pictorial arrangement. Mr. Garstin has, too, a happy knack of suggesting the characteristic atmosphere of the particular district in which he happens to be working; he does not follow a studio convention and reduce everything to a kind of preconceived pattern, he is rightly responsive to the impressions of the moment and allows them to exercise their full influence in deciding the manner of his expression. His wanderings in search of material have made him acquainted with many parts of the world, and he deals with equal success with subjects at home and abroad.

The fifth exhibition of the Society of Twelve contained, as usual, many etchings, lithographs and drawings of distinction, Mr. Charles Shannon's lithographs *The Bead Necklace* and *Playmates*, Mr. W. Rothenstein's portrait of Gerhard Hauptmann with its strong and sympathetic line, Mr. Orpen's studies of babies, Mr. George Clausen's *The Old Reaper*, coming prominently to our minds. *The Study of a Girl*, by Mr. A. E. John, was fired with life itself. Mr. F. Dodd's *The Tall Shiner* represented him best. Mr. Sturge Moore exhibited prints of as much beauty as ever, and Prof. Legros, Mr. D. Y. Cameron and Mr. Muirhead Bone were each very characteristically



"A FARM ENTRANCE, PICARDY"

BY NORMAN GARSTIN



"INTÉRIEUR DE L'ÉGLISE ST. MARC, VENISE."

BY PIERRE BRACQUEMOND

represented, though the latter not so importantly as usual, and there were a series of drawings finely classical in spirit though dealing often with modern Italian life by Mr. J. Havard Thomas. Messrs. Wm. Strang, A.R.A., and Gordon Craig were not represented.

At Mr. Thomas McLean's gallery in February M. Pierre Bracquemond proved to Londoners his inheritance of a good share of the gifts possessed by his father, the distinguished etcher. M. Bracquemond's medium, however, is not etching; his subjects, many of them interiors, reveal a painter coping with difficulties which prove the resources of his art and witness to his unusual skill. Our reproduction on this page has been selected from his admirable exhibition. Miss Emily W. Paterson's exhibition, "From the North Sea to the Adriatic," at this gallery was one containing many highly successful results in water-colour—notably *The Pink Tent*, *The Doge's Palace*, with its admir-

able treatment of green water, and *The North Sea*.

Mr. East has always been a close student of tree-forms, and in making a picture it generally interests him to set himself a problem to solve on the way. In the case of our supplement, *In the Cotswolds*, he has very effectually solved the difficulties of painting one green upon another without either indefiniteness or monotony of colour.

The second exhibition of the New Society of Painters and Sculptors at the Rowley Gallery revealed some changes in the exhibiting membership since last year. Nine painters exhibited, and as the work of quite young painters the show was very interesting. The excellently painted *Stored Apples* best represented Mr. M. Nosworthy. Mr. C. F. Hamilton exploited a marked *penchant* for the

ugly in drawings which show sensitiveness to good influences, that of Degas perhaps being most conspicuous. The decorative *Harvest Home* was the most noticeable item of Mr. J. Hodgson Lobley's work. There was an open-air flavour and good painting in Mr. R. G. Brundrit's work, and Mr. T. T. Blaylock's *Trawlers* was interesting. Mr. Louis Sargent's *The Morning Walk* sums up in one canvas all the elements of that artificiality of colour which in one form or another cheapens the character of all his pictures; and since these had perhaps more character than anything else in the room, this is a pity. The note of caricature spoils *The Morning Walk* too, depriving what is an admirable effect of composition of its dignity. Mr. A. S. Wilkinson is another painter with the same distressing appetite for artificialities of effect, yet with an evident feeling for the truer qualities of emotional colour. We found some refreshment in Mr. J. Nickal's *Arundel*



"IN THE COTSWOLDS." FROM THE OIL
PAINTING BY ALFRED EAST, A.R.A., P.R.B.A.



"LE FAUNE" (WATER-COLOUR) BY GASTON LA TOUCHE

Park and *The Weald Brooks*, with their evidence of less desire for advertisement.

With the Old Dudley Art Society, who have been exhibiting at the Alpine Club, one kind of thing is done thoroughly well, but it is comparatively easy, and nearly all attempts to embrace the real difficulties of the art of painting seem with this society to end in mediocrity. There are, of course, exceptions, notably in the art of the president and vice-president, Mr. Burleigh Bruhl and Mr. W. S. Stacey, and a small group whose art loyally supports theirs, such as Messrs. Charles Dixon, J. P. Brinson, D. C. Dunlop, J. Finnemore, Sylvester Stannard. Works of character were Mr. Lexdon Peacock's *The Old Lavender Bush*, Miss M. Stone's *Highland Heather*, Mr. M. H. Carlisle's *On the Beach, Florida*, Miss G. Peel's *In the long Afternoon*—and there was Mr. Lawson Wood's inspiring and artistic humour and the old-fashioned but accomplished art of Innes Fripp, but we sadly missed the work of Sir W. Eden and Mr. Haité.

Among other recent exhibitions that of Old World Gardens by Mr. E. Arthur Rowe, at the Dowdeswell Gallery, was of its kind, perfect.

Of course such art declines many difficulties, but those which Mr. Rowe embraces he succeeds with beautifully. Miss Grace Joel's exhibition at the Doré Gallery was dominated by her portrait of *Mlle. la Comtesse de M.*, exhibited at the New Gallery last year and commented on by us at the time. No preceding work of hers challenges it, but the fact of such a standard being once attained invites us to anticipate successes in the future for this artist, who we understand hails from New Zealand.

The Design Club was formally inaugurated in February, when a large and representative gathering of designers and others met at the Club's quarters in Newman Street to give it a send off.

PARIS.—The fourth exhibition of the Société de la Peinture à l'Eau was certainly one of premier importance, and ought to be taken as the pattern of what a small exhibition should be, both on account of its excellent arrangement and the very high standard maintained among the works exhibited. The Artistes Modernes Gallery holds at the utmost a hundred pictures, and of these



"CRÉPUSCULE" (WATER-COLOUR)

BY GASTON LA TOUCHE

Studio-Talk

the majority were works not only of charming appearance but also highly individualistic in character. M. Lucien Simon has always been a master of water-colour painting, and from the first we have admired the transparency and the liquid quality of those pictures of his in which, with such intense personality, he captures and expresses the most elusive and transitory effects. This year he has really surpassed himself, and to our mind has never before shown himself to be such a master of all the methods of his art, as in his *Young Deacons*, a study for his picture of last year, or as in the large, low-toned water-colour, *Vendredi Saint à Assise*. His *Promenade sur la Dune* brings back the recollection of his Breton pictures with their striking contrasts of colour and their warm and melodious tonality. M. La Touche was no less happy in the work he exhibited, and he sent six water-colours as evidence of his activity during the past months. He was here represented by something reminiscent of all his pet subjects. His *Parc à l'automne* is ample proof that he has not abandoned that cycle of pictures through which he arouses in us such deep emotions. This powerful colourist showed also some paintings of Breton fishing boats by moonlight, in which he evinced his perfect comprehension of the art of modulating his tones, and endowing with poetic glamour the subjects of his brush. Besnard, as one knows, manipulates water-colour with the same ease, the same power, and the same charm as he does oil or pastel. At the exhibition we much admired his two delightful little female portraits in fancy dress, round which there seemed to cling something of the fascinating romance which in the eighteenth century was associated with Oriental costume. M. Rouché, the Parisian art collector, the interior of whose house was illustrated in *THE STUDIO* for January, 1908, has con-

ceived the happy idea of commissioning from Besnard a new decorative panel, *Jeunesse*, the cartoon for which shows some admirable drawing, as also does the sketch *Invocation à Diane*. M. Auburtin, who has just held a very remarkable exhibition in a new gallery in the Rue Tronchet, has a style all his own. His water-colours have all the vigour and strength of fresco painting, and at times one can with difficulty believe that these powerful works are done simply upon paper. His *Danseuse*, his Rhine maidens, are most excellent; his *Aigle* and his decorative frieze remind us that this artist is also great in the field of decorative art. M. Luigini always gives evidence of a very personal technique; I was much taken with the spirited drawings in which he renders so perfectly aspects of the country-side and the towns of Flanders. The foreigners were extremely well represented in the show. M. Alexander Marcette showed himself the possessor of an ever more exact and sensitive vision; in his *Tempête* and in his *Mouettes* he



"L'ESCALIER" (WATER-COLOUR)

BY WALTER GAV



"VENDREDI SAINT À ASSISE." FROM THE
WATER-COLOUR BY LUCIEN SIMON



"PROMENADE SUR LA DUNE" (WATER-COLOUR)

BY LUCIEN SIMON

excels in the power of giving an impression of infinity. Nothing was more lively than the *Enfants de Marken*, by Frantz Charlet. Mlle. Florence Esté makes great progress; her work is carried to a much greater degree of perfection and is vastly surer in drawing. M. Fernand Khnopff showed a large triptych, which, under the title of *Souvenir de Bruges d'autrefois*, portrays in the centre one of those symbolic women that he delights to draw, and of whose seductive charm he alone holds the secret, while in the panels there are views of the romantic old town. It is a work full of those qualities of thoughtfulness and sensibility which are so characteristic of this rare artist, and it is furthermore an impeccable piece of drawing and painting. Mr. Alfred East was represented by two pictures, both excellent in technique and delightfully harmonious. Mr. Walter Gay charmed us once again by his paintings of interiors, so studied in arrangement and so delicate in colouring.

M. Pierre Gaston Rigaud is an artist, as yet little known, who makes it his endeavour to show

us in a series of pictures something of the charm of his own country—the district of the Landes. In this he has succeeded perfectly, and there are good qualities of colour and of composition in his painting. We much liked his picture *Les Grands Pins*, and certain interiors of churches. He is a clever colourist who decidedly deserves the good word of the Parisian public.

M. R. A. Ullman's work is already known to our readers through the pictures which he sends each year to the Société Nouvelle. In consequence many of the paintings which he showed in one of the rooms at Petit's were familiar to us, but one did not, on that account, appreciate the less his delightful palette of silvery tones, which gives to the slightest of his sketches a most rare preciousness.

Too little is known in France of contemporary German painting. We do not speak of Böcklin, of Klinger, or of Thoma, but of all that young school of Munich and of Düsseldorf, which, while

it enjoys on the other side of the Rhine a great reputation, we here ignore completely. It was therefore interesting to see in the Galleries Dewambez the collection of works brought together by the painter Borchardt, among which the work of the following artists was represented : Burger, Hofer, Klossowsky Matthes, Palmié Tewes, Spiro, Vinnen, Weiss, Weissgerber, Mme. Burger, Haller and Voelkerling. We will dismiss from our thoughts certain men whose talents appear to be as yet rather hesitating. For example, M. R. Lévy, whose work is at most a bad edition of Cézanne's, M. Klossowsky, who is often very confused, and M. Hofer, who draws almost too much ; but, on the other hand, there was here some work of very personal and ripe talent. Fritz Burger, who had an imposing portrait of the musician Frey at the piano ; Weissgerber, a young artist of wide knowledge ; Matthes, a charming humorist ; Palmié, from whose diverse palette we have in turn sparkling fantasies of landscapes in winter, spring or autumn ; Spiro, whose *Courtisane*

was a superb study of the nude recalling Manet ; and, lastly, Vinnen, whose three seascapes of the North Sea I have no hesitation in ranking with the best work of this kind. Borchardt was represented by a series of very characteristic landscapes.
H. F.

BERLIN. — Max Klinger's warmest admirers have not been able to feel satisfaction in face of his new Brahms monument, exhibited in the gallery of the Secession. When we first catch sight of the figure of a wandering bard in floating cloak, by whose side visionary figures are rising in tragic emotion, the impression is great ; but at closer quarters it is dispelled, and the closer we study the more we feel offended by disproportion and even something approaching to vulgarity of form. We have the uneasy feeling of prying into the struggles of genius with matter, and of seeing all the glories of imagination suppressed by the unyielding marble. On the other hand in Klinger the etcher all the



"SOUVENIR DE BRUGES D'AUTREFOIS" (WATER-COLOUR)

BY FERNAND KHNOPFF

Studio-Talk

qualities of great art impressed us—phantasy, naturalistic exactness, and decorative charm—and we felt besides the ennobling touch of a true classicist.

The Schulte Salon has been showing modern portrait-painting this winter. Joanowicz and Herkomer have given place to A. De la Gandara, the Spanish-Parisian painter, the most brilliant living interpreter of the mondaine lady. He is at his best when the character of his distinguished sitter is expressed in elegant attitude and trailing costume. Only now and then do we seem to get a glimpse of the soul of a modern Salome or Herodias. His poses are mostly of true distinction, but can also be exaggerated, bordering on the unnatural. He loves a subdued colourism, all the blues and pinks softened by pearly greys, and some varnish adds particular sparkle. His beauties generally stand out from a very dark background, or are set against the flowing folds of a mole or fawn coloured velvet curtain. A gallery of his works offers feasts of taste and delights in technical sureness, but it leaves cravings for strength and depth unsatisfied.

At Gurlitt's we were called from dreamland into reality, when we strolled from the pictures of K. Otto Müller to those of Professor Klein-Chevalier. Müller is a young Bohemian who has studied only from nature and from the illustrations of "Jugend." But he has extracted from those sources what his poetical instincts needed. Graceful lines, the tenderness of youthful forms bathed in glaring sunlight, a striving after revelation of beauty, are the inner cravings which his brush betrays. He is still a seeker who will have to study nature intensely before he can quite express his dreams, but it is pleasant to meet such a youth in our time of empiric wisdom. Professor Klein-Chevalier is a painter of facts. Strong, hardy reality claims his brush. He must paint labour, ploughmen and boatmen at work—work that bends the back and swells the sinews. He loves a breezy atmosphere which makes people clutch their hats at the landing-stage or on the seashore. Often he depicts plain, brutal work, but likes at times to intermingle an element of elegance. This touch of refinement characterises also the painter's



DOLLS

BY MARION KAULITZ



DOLLS

BY MARION KAULITZ

colourism, his stroke is energetic, and there are juxtapositions of values that occasionally remind one of Zügel. Klein-Chevalier certainly belongs to the group of our rising artists. J. J.

MUNICH.—From time to time there have appeared in the pages of *THE STUDIO* illustrations of toys designed by one or other Austrian artist designer, and they have evoked widespread interest. Our readers will, we feel sure, find no less attractive the rows of quaint little dolls by Marion Kaulitz which we now reproduce, for they are so true to life and there is something very human about them, especially as compared with the gaudily-dressed *poupées* with which our toy shops are stocked. Fräulein Kaulitz, who is English on the maternal side, has made it her aim in producing these dolls to make them representative of child nature, and recognising children's love for colour she dresses them in garments of bright hues. Their heads, it should be remarked, have been modelled by the well-known Munich sculptor, Paul Vogelsanger, the

faces being coloured by Fräulein Kaulitz, but the colour is fast so that the dolls' faces can be washed. The dolls, which are practically unbreakable, have been exhibited here as well as Brunn and Elberfeld, a special diploma being awarded to Fräulein Kaulitz at the latter place. The attention which talented artists have been giving of late years to the playthings of our little ones and to many other things touching child life is a gratifying sign of the times, and the movement in this direction, steadily gaining force from year to year, is of the greatest significance.

VIENNA.—Prof. William Unger resigned his chair at the Imperial Academy last year on attaining his seventieth birthday. He migrated to Vienna from Germany as long ago as 1872, and all his best work has been done here. He had, however, already shown his capability as an etcher, but at that time conditions were not favourable for original etching, and for years reproductive etching alone claimed his attention. Still, even as a copyist, he can lay



EASTER EGGS AS DECORATED BY THE PEASANT WOMEN OF SLAV RACES IN GALICIA AND MORAVIA

claim to a high rank among those who have done the same thing. His portrait of Rembrandt, after a painting by the master himself (the one with a hat, life size), was a revelation as to the capabilities of the copper-plate and the needle. Soon after he came to Vienna he was commissioned by the late Herr Miethke to make etched reproductions of the great masters in the Vienna galleries for a colossal work on the subject, which was published in 1885. and was a great success. In later years he did the same with other galleries. It is a pity Prof. Unger did not recognise his power as an original etcher sooner. Only comparatively late in life, when etching had gained a better status, did he begin to create, and then he showed himself a master both in black-and-white and in coloured etchings.

A more prolific etcher hardly exists; his plates are legion and include portraits, landscapes, interiors, book-plates, decorative subjects. Not the least part of his claim to fame arises from his eminent qualities as a teacher. Among his past pupils are many who are doing good original work,

such as Wesemann, Pontini, Oswald Roux, Ferdinand Lux, Gold, Krizmann, and Schmutzer, his successor at the Academy. Few, indeed, can look back upon so fruitful a life as his—fruitful both as a worker and as a teacher. The etching produced here as a supplement is one of a series of subjects derived from Lovrana, one of the professor's haunts in days gone by
A. S. L.

PRAGUE.—In the contemplative life of all Slav tribes a strong and impetuous impulse tends towards decoration. It is, above all, the Slav woman who has through centuries maintained and improved this natural instinct. She not only adorned her garments and those of her family, but also the walls, furniture, dishes and other objects of daily use with those charming ornaments which strike us by their richness of shape and their exuberant display of colour. This peasant art of the old Slavs has declined with the apparently vanishing inventive powers of the population. Only in a few remote villages, far from the industrial centres, is



"A KITCHEN IN LOVRANA."
FROM AN ORIGINAL ETCHING
BY WILLIAM UNGER.

Studio-Talk

the old popular art still cherished in the heart of the Slav family.

A branch of this singular ornamentation, whose products have been still preserved in their original style and colour, is that of Easter eggs. The custom of presenting eggs at Easter has nowhere been so much observed as among the Slav races, who, with respect to old customs and habits, are of a rare conservatism. The eggs have their own developed style of decoration, but there is some conformity with the embroideries used in the respective districts. The drawing shows, almost without exception, geometrical and vegetal motives. This ornamentation is quite original, and has been developed in the course of centuries out of the simplest primary types. The apple half has become the apple ornament, the campanula the bell motive, and the tail feathers of the cock the eight-pointed Slav star.

Generally the eggs boast several brilliant colours.

The manner of making up the egg is most interesting, and betokens the special inventive powers of the Slav country-woman. She paints entirely according to her own inspiration on a hen's egg, raw or boiled. While she is drawing, one bright idea after the other assumes form in her fancy, and adding colour to colour she produces spirals, stars and triangles, and presently the finished egg comes forth from out of her hands.

The mode of colouring the egg is more allied to the art of etching than to painting itself. A little receptacle with wax is placed above a lamp, to keep its contents liquid; and this wax is by means of a small pipe applied to the egg in fine stripes and other patterns which are to remain uncoloured. This done, the egg is covered with yellow colour, either with the naked finger-top or with a piece of cloth in which a lump of saffron has been tied up. When the colour has dried, the painter overlays with wax the spots which remain yellow in the finished pattern. Thus our artist draws ornament



"THE ROARING FORTIES"

BY FREDERICK J. WAUGH

Studio-Talk

after ornament, working with ever-deepening shades. Finally the egg is put into a vessel containing the colour of the ground, a decoction of red brazil-wood, and the bark and berries of the alder, and there it remains two days. Such a carefully treated egg is then dried in a well-tempered oven, so that by means of the heat the colour may coalesce with the fatty matter of the wax and so improve its durability. After a time the eggs are taken out of the oven and carefully wiped. The painter now for the first time sees the result of his or her pains.

HEDWIG SCHANZER.

PHILADELPHIA.—The entire suite of galleries of the Pennsylvania Academy of the Fine Arts, with the exception of the two including the Gibson Collection, has been considered necessary to properly display the assemblage of works of art constituting the One Hundred and Fourth Annual Exhibition. As a consequence of this the four hundred and forty-six oil paintings and the one hundred and eighty pieces of sculpture, by American artists contributing to the show, have a very satisfactory

background space, quite free from any appearance of overcrowding.

A superficial glance over the collection impresses one with the fact that portraiture as a form of art is more popular than ever before, and that this particular exhibition does not show any of those remarkable and radical secessions that formerly added so much to the interest and occasionally to the gaiety of the Academy Annuals. Soberness of colour, with a sane regard to qualities of tone and atmosphere as they appear to normal eyes, characterise the majority of the canvases. The catalogue contains a greater proportion of names of local artists than usual, and the representation reflects great credit upon the younger men, many of whom were Academy students.

John S. Sargent's portrait of Miss Townsend occupies a prominent position in the galleries, and shows inimitable skill and dash in the rendering of the peculiar charm of young American womanhood. Irving R. Wiles' portrait of Mrs. James M. Beck is also in quite a different way very successful in



"MAIN STREET BRIDGE, ROCHESTER (N.J.)"

BY COLIN CAMPBELL COOPER



"MOTHER AND CHILD"
BY CHARLES W. HAWTHORNE

Studio-Talk

arriving at the same satisfactory result. Thomas P. Anshutz, of the teaching force of the Academy Schools, shows four well-painted canvases, one of which, entitled *A Bird*, and another *A Study in Scarlet*, certainly deserve the highest praise for artistic merit. *The Blue Gown*, by Alden Weir, and a fine portrait by Philip Hale, should also be mentioned. Gari Melchers' portrait of President Roosevelt in riding costume is simply direct in treatment and virile in execution, reflecting in a way the character of the sitter. The portrait was lent by the Smithsonian Institution of Washington. Lydia Field Emmet, in her portraits of *Father and Son*, is equally successful in the study of character. Julian Story exposes three portraits, that of William Fisher Lewis, Governor of the State in Schuylkill, being particularly distinguished.

Hugh H. Breckenridge, in a group entitled *In the Studio*, gives a masterful treatment of colour in the flesh and drapery of the figures of mother and child. Another family group, by Charles W. Hawthorne, is quite delightful for its simple *naïveté* of pose. *Maternity*, by Gari Melchers, could hardly be equalled for bold brushwork interesting to the profession and tender in sentiment withal. Cecilia Beaux is represented by three works in portraiture, *Mother and Son*, lent by Mr. John F. Lewis, being perhaps the most noteworthy. Wm. M. Chase's portraits of Mr. Henry Pepper Vaux and Theodore W. Cramp are creditable examples of his work.

The largest canvas in the exhibition is by Henry O. Tanner, and is a Biblical subject, entitled *Behold the Bridegroom Cometh*, and shows, what is rarely seen in modern exhibitions, a really serious piece of

historical painting, handled in a careful and conscientious way quite refreshing to see. A figure subject by Walter McEwen, entitled *Gelderland*, should be mentioned as a fine bit of careful painting. *Sam and John*, by Marie Danforth Page, are interesting studies of the character and amusements of the clever American boy. True to life and irreproachable in drawing and colour is Edmund C. Tarbell's *Josephine and Mercie*, lent by the Corcoran Gallery of Art.

Fidelity to the painter's technique while unerringly true to the real effect of the winter landscape gives to the works of Edward W. Redfield a place in the first rank of American painters. His contributions, entitled *The White House, Hill and Valley, Hill Tops, Quai Gambetta, Boulogne-sur-Mer*, show to the greatest advantage the vigour and directness of his methods. W. Elmer Schofield, in *The*



"GELDERLAND"

BY WALTER MCEWEN



"PICARDY MARSHLANDS"

BY HENRY GOLDEN DEARTH



"QUAI GAMBETTA, BOULOGNE"

BY EDWARD W. REDFIELD

Studio-Talk

The Roaring Forties, are splendid examples of this form of art.

The display of sculpture is unusually large and shows much that is novel, and deserves especial notice apart from the rest of the exhibition. Charles Grafly's *Head*, carved in Italian marble of the purest white, shows the work of the experienced sculptor who knows when to stop short of over-elaboration. Bela T. Pratt shows several works; among them *The Fountain of Youth* should be particularly mentioned, as also should Chester Beach's nude figure, *The Nymph*. Unique and in a class by itself is the work of Albert Laessle, a sculptor who devotes himself to the study of the smaller reptiles, such as crabs, frogs and toads. These beautiful bronzes show remarkable patience in the reproduction of their movements and life. Eli Harvey's *Bears*, in



"THE NYMPH"

BY CHESTER BEACH

Lock and Winter on the Somme, exhibits works that show splendid power of rendering nature as it really is. George de Forest Brush is represented by a *Mother and Child* (kept by the Corcoran Gallery of Art), a very beautiful and convincing work which will never cease to be interesting. Colin Campbell Cooper, in his *Main Street Bridge, Rochester*, gives to the picturesque group of buildings a charm quite as great as any landscape could have. Mention should also be made of Philip Little's *Among Salem's Old Wharves, Picardy Marshlands* by Henry Golden Dearth, *The Golden Afternoon* by Childe Hassam, *Late Spring* by Charles Morris Young. A fine marine by Paul Dougherty, *The White Tide*, and one by Frederick J. Waugh,



LINNAEUS MEDAL



BY ERIK LINDBERG



SMOKING-ROOM IN THE NEW BUILDING OF THE SWEDISH PHYSICIANS' SOCIETY, STOCKHOLM

CARL WESTMAN, ARCHITECT

bronze, performing various tricks are interesting and artistic at the same time.

The Temple Gold Medal was awarded to Frederick P. Vinton for his portrait of Carrol D. Wright, President of Clark College, the Walter Lippincott Prize to Thomas P. Anshutz for his portrait of a young woman entitled *The Tanagra*, the Jennie Sesnan Medal to Theodore Wendel for *Winter at Ipswich*, the Mary Smith Prize to Martha Walter for her *Portrait*, and the Carol H. Beck Gold Medal this year, for the first time, to John Singer Sargent for his portrait of *Miss Townsend*.

E. C.

STOCKHOLM.—The accompanying illustrations of Erik Lindberg's Linnæus medal, issued by the Swedish Academy in connection with the great Linnæus Festival, call for no special comment, inasmuch as they fully bear out the talented artist's well-known skill in this particular craft.

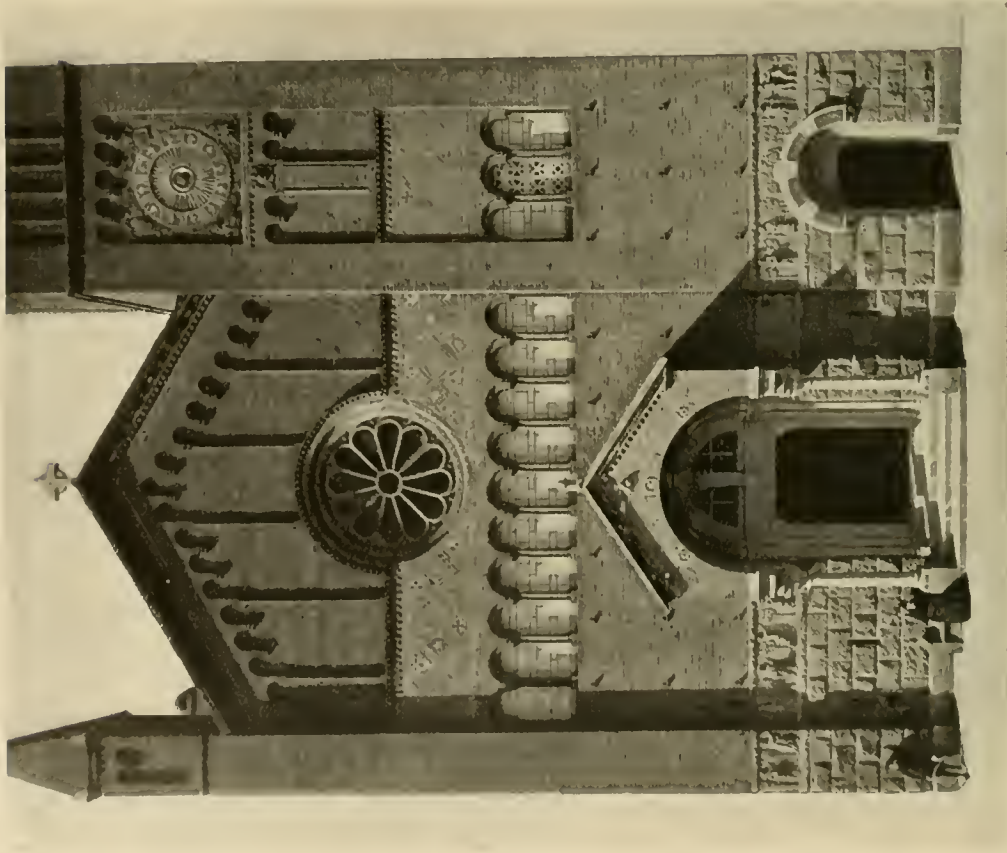
The house of the Society of Swedish



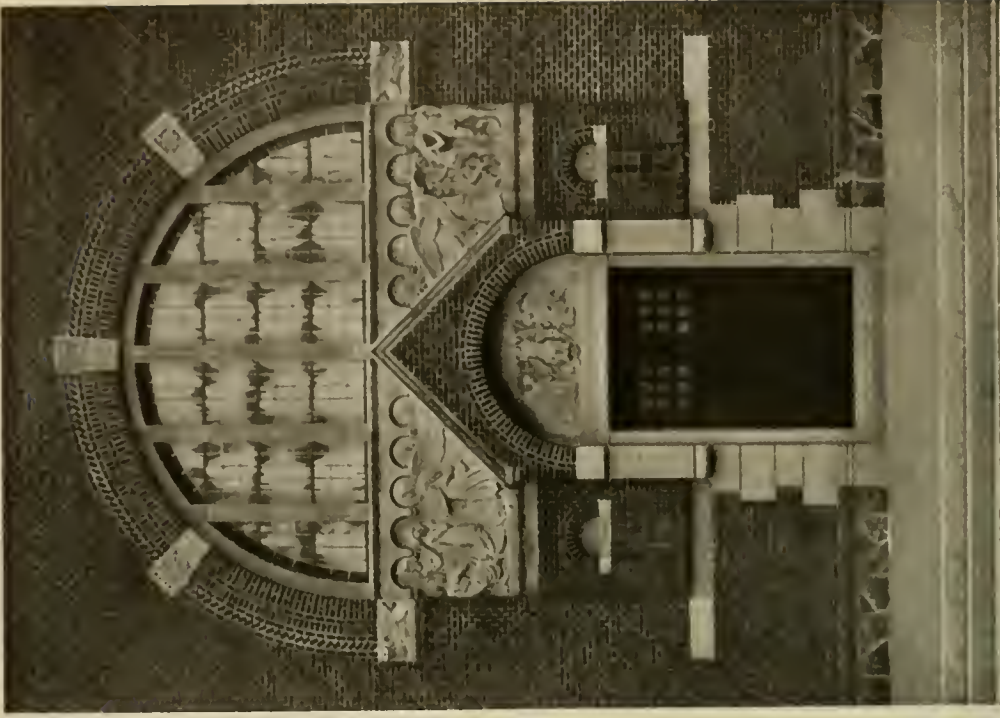
ENTRANCE TO NEW BUILDING OF THE SWEDISH PHYSICIANS' SOCIETY, STOCKHOLM

CARL WESTMAN, ARCHITECT

SCULPTURE BY K. ERIKSSON



NAZARETH CHURCH, COPENHAGEN



CHURCH OF ST. AUSGARIUS, ODENSE

SCULPTURE BY THOMAS BARENTZEN

SCULPTURE BY THOMAS BARENTZEN

Studio-Talk

Physicians, built from the designs of Mr. Carl Westman, in its old-time, self-contained simplicity, is undoubtedly one of the best modern buildings in Stockholm. It is built of red brick, a material but rarely used in the Swedish capital, at least in more monumental buildings; and yet red brick, properly applied, possesses a very distinct and picturesque charm, a fact to which many Danish architects have testified in their recent work. M. Westman's house is roomy (the Swedes love plenty of elbow-room), well designed and proportioned throughout, from the large lecturing-hall to the cosy smoke-room—altogether a delightful club-house, possessed both of homeliness and of that serene dignity which befits the profession, portraits of some of the most famous members of which, including the great Linnæus, hewn in granite, by Kristian Eriksson, ornament the main entrance, which is depicted on page 247. A corner of the smoke-room is also shown. G. B.

COPENHAGEN
—The sculptured work at the entrance of the church of St. Augarius, Odense (Niels Jacobsen, architect), illustrated on the opposite page, is by Thomas Barentzen, and represents Christ as the Conciliator. To the right the angel is seen driving out Adam and Eve from the Garden of Eden, whilst to the left the angel is welcoming the blessed spirits. The other illustration shows the frontage of Nazareth Church (Mr. Nybølle, architect), with a sculptured frieze by Mr. Barentzen. It represents two processions moving towards the central statue of Christ. To the left we see the Promise, the principal figures of the Old Testament; and to the right the New Testament, with the apostles and others.

Mr. Barentzen, who is a fervent lover of Italy and her art, does not seem to sympathise with the extreme modern evolutions within the world of sculpture; he prefers more academic lines, and has a happy sense of decorative harmony, which has often demonstrated itself not only in sculpture, but also in silver-ware and other metal work. G. B.

MELBOURNE, VICTORIA.—Mr. Hans Heysen has established for himself a reputation as one of the foremost landscape painters Australia has yet produced. A native of South Australia, he was early recognised as a youth of promise, and by the aid of friends he was enabled to go to Paris to complete his studies. Since his return he has devoted himself solely to the study of Australian landscape, and the results of his zeal were to be



"A LORD OF THE BUSH"

BY HANS HEYSEN



"A MIDSUMMER MORNING" (WATER-COLOUR)

BY HANS HEYSEN

seen in a collection of works numbering about 130, which he exhibited not long ago at the Melbourne Guildhall—oil paintings, water-colours, pastels and monotypes. Especially notable are his fine water-colours of Venice and Sydney Harbour, and among his oil paintings, the mysterious *Moonlight* (a study in reduced colour), *Timber Hauling*, *Way Home* (both remarkable for their rich coloration and vigorous brushwork), and the two works now reproduced, which have been acquired by the Victorian National Gallery under the Felton Bequest.

J. S.

ART SCHOOL NOTES.

LONDON.—At the Royal Academy Schools the publication in March of the list of subjects for the prize competitions is always awaited with interest, especially in the "great" years of which the present is one. A "great" year is a year in which are awarded the biennial gold medals and travelling studentships for historical painting, sculpture and architecture, and for these prizes, each of which is of the value of £200, the contest is naturally very keen. These competitions were instituted exactly a

hundred and forty years ago, when Mauritius Lowe, the friend of Dr. Johnson, gained the medal for painting, John Bacon, afterwards R.A., for sculpture, and James Gandon for architecture. Among the artists who have since carried off the medals for painting or sculpture are Thomas Banks, John Hoppner, John Soane, Samuel Joseph, Daniel Maclise, J. C. Hook, J. E. Millais, Frank Holl, Harry Bates, Mr. Thomas Brock, Mr. Hamo Thornycroft, Mr. Frank Dicksee, Mr. H. H. La Thangue, Mr. T. Stirling Lee, Mr. F. G. Cotman, Mr. J. E. Christie, Miss Jessie Macgregor, Madame Canziani, Mr. F. W. Pomeroy, Sir George Frampton, Mr. W. Goscombe John, Mr. Melton Fisher, Mr. Mouat Loudan, Mr. F. Derwent Wood, Mr. Horace B. Fisher, Mr. A. T. Nowell, Mr. H. J. Draper, Mr. Ralph Peacock, and Mr. Harold Speed.

The subjects set this year for the competitions for the gold medals in painting, sculpture and architecture are respectively: "Dives and Lazarus," "The Expulsion of Adam and Eve from Paradise," and "A Nobleman's Mansion in a Large Park, with Garden Terraces down to the River." Episodes in the story of Adam and Eve and designs

Art School Notes

for the houses of noblemen have frequently been subjects in the gold medal competitions of the past; but "Dives and Lazarus" figures in the list for the first time. It is a capital subject, and equally good is the one chosen for the competition for the prize of £40 for a design for the decoration of a portion of a public building, "A Hunting Scene, Mediæval or Classical." This is to be designed to fill a given space in the refreshment room at the Royal Academy, and if the work of the successful student is considered sufficiently meritorious, he may be invited to execute it at the cost of the Academy. The subject for the Turner Gold Medal and Scholarship of £50 is "Fishing Boats Making for Safety in a Gale," and for the Creswick Prize of £30, "The Bole of an Oak Tree with a Wooded Landscape Background." The cartoon prize of £25 and a silver medal is offered this year for a drawing in chalk or charcoal, life size, of "A Female Allegorical Figure of Winter." Many other prizes for drawing, painting, modelling, and design are included in the list, and the sum-total of the money awards,

including scholarships, exceeds £1,000. This, however, is less than the sum-total of the prize list in a "great" year previous to the reorganization of the schools in 1904.

Mr. Seymour Lucas, R.A., will be the visitor during May in the School of Drawing at the Royal Academy. Mr. Henry Woods, R.A., will visit the School of Painting, Mr. Hamo Thornycroft, R.A., the School of Sculpture, and Mr. T. G. Jackson, R.A., the School of Architecture.

London, South, West, and North, has been the birthplace of some of our greatest painters, sculptors, and designers, and Hogarth first saw the light in the City itself; but for some reason, difficult of explanation, the Eastern division of the Metropolis is almost destitute of artistic tradition. It is believed that Hoppner was born in Whitechapel, and certainly William Morris was a native of Walthamstow, and these are possibly the only artists of high rank that the East has produced. Some explanation of this paucity may perhaps be

found in the artistic neglect of the district until modern times. Whitechapel was quick enough to appreciate good pictures when they first made their appearance at the excellent Art Gallery, and the establishment of art schools in East London has brought forth students as intelligent and sympathetic as any of their Western brethren. Proofs of this were to be seen last month in the work shown by the students of the art school, directed by Mr. Arthur Legge, R.B.A., at the West Ham Technical Institute, on the evening of the annual *conversazione*. The students' taste and skill were shown too in the *tableaux vivants*, in which pictures by Albert Moore, Mr. Blair Leighton, Mr. Edgar Bundy, and Mr. J. H. F. Bacon, A.R.A., were admirably reproduced with scenery painted by Mr. P. Willats and Mr. A.



"FRIENDLY CRITICS"

BY MISS CONSTANCE L. JENKINS

(Melbourne National Gallery School: see page 253)

Art School Notes

Colley. The tableaux also included living reproductions of the statuary of Onslow Ford, Mr. Hamo Thornycroft, and Mr. Mervyn Lawrence, who is the modelling master at West Ham. Mr. Legge, who is assisted by Mr. Alfred Bourton, makes a point of insisting that his students should work at home as well as at the school. The home work may be more imperfect than that done under the master's eye, but its execution makes the student think for himself, and if any of the designs brought by him to the school are above the average in merit he is encouraged to carry them out. The course of study at West Ham includes the application of art to such crafts as metal work and enamelling, under Mr. Walter Stoye; wood-carving, under Mr. G. W. Redmond, and embroidery, under Mrs. Legge. The architectural class, under Mr. W. Godfrey, is believed to be the only one in London east of Aldgate. At the *conversazione* excellent work in various departments of the arts and crafts was shown by Mr. Percy Willats, Mr. Dyer, Miss H. Jacobs, Miss P. M. Legge, Mr. Stanley Lefaux, Miss Shilling, and Mr. H. Willis.

Mr. W. Frank Calderon's new methods of demonstrating the anatomy of the horse should be of value to the student of animal painting. As a rule in the larger art schools, the anatomy lectures are given by a surgeon whose knowledge of the subject is naturally more comprehensive than that of any layman. Unfortunately the surgeon does not always appreciate the points that alone are useful to the student of external form, and sometimes bewilders him with technicalities beyond the range of painters' or sculptors' anatomy. Mr. Calderon is a painter who has made equine and canine anatomy his special study, and his demonstrations, recently given for the first time at the School of Animal Painting, were remarkable for their clearness and simplicity. With the skeleton of a horse before him, Mr. Calderon in his opening address explained the construction and characteristics of the bony form, and then, by a method of his own, proceeded to clothe the skeleton bit by bit with ligaments of wax and muscles of some red flexible substance, pointing out as he did so how and where each one joined the bone and its effect on the motion of the particular limb under discussion. Side by side with the skeleton was a coloured diagram of a horse, life size, with muscles and ligaments exposed, and the name of each written upon it, and every student was provided with a similar diagram on a small scale. On both

diagrams the bones that show on the surface of the animal were carefully indicated. The School of Animal Painting in Baker Street is rich in anatomical casts and specimens, many of which were prepared in its class rooms by Dr. Armstead and Mr. Calderon in conjunction. It may interest some to know that within a few hundred yards of the school, lived and died the famous animal painter and anatomist, George Stubbs, A.R.A., whose original drawings, made to illustrate his well-known book on the horse, are in the possession of the Royal Academy.

Mr. J. H. F. Bacon, A.R.A., who distributed the prizes last month at the Putney School of Art, paid a well-deserved compliment to the head-master, Mr. J. Bowyer, and his staff. He said that so much slovenly work was done nowadays in art schools, that it was a real pleasure to him to see the care and thoroughness of the studies shown at Putney. Mr. Bowyer, in his report, was able to show a steady increase of students, and some excellent results in the winning of prizes and scholarships. One of the highest awards at the disposal of the Board of Education, a National Scholarship of £100 for drawing and painting, had been gained by a Putney student, Mr. Edward A. Waite, and a number of medals and prizes had been carried off in the National Art Competition. Sir William Lancaster, who took the chair at the prize distribution, amused the students by his quaint description of the way a "lightning impressionist" had made the portrait of him that he unrolled for the inspection of the audience. The work by students shown in the room included, in addition to the regular art school work, some specimens of pottery—the first efforts of the newly-founded pottery class, under Mr. Irvine Bately—and examples of woodcarving and embroidery. The studies of "The Lion in Art," for which Mr. G. F. Rhead was awarded a silver medal in the National Art Competition, were of their kind as good as they could be. Miss Enid Ledward, who won Sir William Lancaster's prize for book illustration, exhibited some sympathetic studies of children in black and white and colour that give promise of better things to come later on in the young artist's career, and the cushion cover with which Miss Hilda W. E. B. Hartt gained the Council's prize for embroidery, was the best of several good pieces of needlework, contributed by Miss B. Edwards, Miss M. Guy, Miss G. Brooke and others. A National Bronze medal was gained by Mr. W. H. Howland, National Book prizes by

Miss Edith M. Bennett, Mr. Robert J. Swan, and Mr. Leonard Wingate, and London County Council Scholarships were awarded to Miss Enid Ledward, Mr. G. F. Rhead, Mr. Stanley W. Hogbin and Mr. John S. Wood. Local and Council prizes, in addition to those already mentioned, were gained by Mr. Frederick Byrne, Mr. Leonard Wingate, Miss Constance Lang, Mr. W. H. Broad, Miss Elsie Redsull, Mr. Walton Burridge, Miss Lena Priestley, Mr. Reginald E. Clark, and Miss Fannie Newnham. Two students, Miss Edith M. Bennett and Mr. Robert J. Swan, passed the entrance examination to the Royal Academy schools.

The Gilbert-Garret Sketch Club held an exhibition last month in the club room in Great Ormond Street, which is said to have been used formerly by Toole as a rehearsal room. The club is responsible for the arrangement of the annual Gilbert-Garret sketch competition in which most of the London students' clubs take part, and several works that had figured in recent competitions were to be seen upon the walls. Of the more ambitious studies Mr. J. McWilson's oil picture in a grey-blue key of a river nymph standing in shallow water, and the clever painting by Mr. Vernon Pearce of a lady in outdoor dress, were the most notable. The landscapes included a sympathetic study of *Trees and Sunshine* by Mr. J. Allister Heir; *Saltings, Rye*, by Mr. F. Grey, in which the recession of the flat country was capitally suggested, and good sketches by Mr. A. H. Webb and Mr. Charles Ince.

W. T. W.

MELBOURNE.—Great interest centred in the Melbourne National Gallery Students' exhibition this year from the fact that the triennial travelling scholarship of £150 per annum was to be awarded. The leading students were Miss Constance Jenkins, Miss Cumbrae Stewart and Mr. Wm. M'Innes, and the award fell to the first-named student for her picture entitled *Friendly Critics*. This is the first time the travelling scholarship has ever fallen to a lady competitor, and Miss Jenkins is to be congratulated on the fact. This year students have been allowed to select their own subjects, whereas in previous years they had to paint to fit a set title. Miss Stewart's work also deserves honourable mention. The life class work of the painting school was of an unusually high standard, but in the black-and-white section a slight falling off was noticeable. Mr. M'Innes and Mr. Lorimer were the chief exponents of this medium. J. S.

REVIEWS AND NOTICES.

John Pettie, R.A., H.R.S.A. By MARTIN HARDIE. (London: Adam & Charles Black.) 20s. net.—Fifteen years after Pettie's death, this monograph on one of the most distinguished of nineteenth-century Scottish artists appears. The lapse of time has undoubtedly placed difficulties in the author's way in dwelling much on the personal note, but enough has been stated to give the reader some conception of the bright and breezy, energetic and warm-hearted character of one who, in addition to being a great painter, was in many respects a typical Scot. The incidents of the early life at East Linton and in Edinburgh, when, in conjunction with Orchardson, Chalmers, and McTaggart, the first steps were on the ladder that was to carry each of them to fame, will be read with great interest. The writer tells an amusing story of Pettie and McTaggart obtaining the permission of the Artillery Officer at Edinburgh Castle Half Moon Battery to help fire the Royal Salute on the day of the 1860 review of Volunteers in Holyrood Park, a review which formed the subject of one of Sam Bough's famous paintings. Mr. Hardie has also a story to tell about the painting of the celebrated portrait of Mr. Campbell Noble in Noble's studio at Coldingham, and there are various other interesting incidents recorded which help to an understanding of the man. When the author writes of his uncle's work as an artist, he does so with a commendable personal detachment. The book is profusely illustrated by reproductions in colour of almost all of Pettie's principal pictures, and the catalogue of his works is not the least valuable portion of the volume. It shows that Pettie was an indefatigable worker, not a year passing, from 1860 till his death, without the production of several important subject pictures in addition to portraiture and other work.

Dutch Art in the Nineteenth Century. By HERMINE MARIUS. Translated by ALEXANDER TEIXEIRA DE MATTOS. (London: The De La More Press.) 15s. net. *The Art of the Netherlands Galleries.* By DAVID C. PREYER. (George Bell & Sons.) 6s. net. *Great Masters of Dutch and Flemish Painting.* By W. BODE. Translated by MARGARET L. CLARKE. (Duckworth & Co.) 7s. 6d. net.—That three good books on Dutch painting should appear simultaneously—each, it is to be feared, to the detriment of the other two—is a striking illustration of the keen competition in the literary market. Of these the best is perhaps the one from the pen of Hermine

Reviews and Notices

Marius, but it is unfortunately considerably spoiled by the inadequacy of the translation, which throughout retains a foreign ring. Beginning with a brief review of the prosaic eighteenth century, so barren of art production in Holland, the author gives a most eloquent account of the great revival of painting in the nineteenth century, inaugurated by Israels and Jongkind and carried on by Mesdag, Mauve, the brothers Maris and others less celebrated. Due consideration is also given to the Romanticists, of whom Ary Scheffer was the chief, and to the minor interpreters of genre and landscape subjects, but it is in the chapters on the great Hague School that the interest of the volume culminates. Mr. Preyer's book is more than a mere guide to the collections of paintings in Holland, for though it will be found of great use in that direction, its preliminary chapters give a very clear and critical account of Dutch painting, from the beginning of the seventeenth century to the present day, in which he aptly defines the qualities distinguishing the work of one master from another, as well as those that set the art of the Low Countries, apart from that of any other country. The opinions of the scholarly Dr. Bode will always command respect, but some of those expressed in the work before us will challenge contradiction, notably his dictum that the masterstroke of Rembrandt was to bring the Bible story into this everyday world, "that Franz Hals did not always overcome the actual material properties inherent in colour as a pigment," and that Pieter de Hooch, most individual of interpreters of genre, was a connecting link between Nicolas Maas and Jan Vanmeer. There is, moreover, a certain want of proportion in the book, more space being given to Segers and Brouwer than to all the Flemish Masters. It is of course only in Holland itself that Dutch painting can be studied as a whole, but with the aid of the excellent reproductions of pictures in the three volumes under notice some idea may be obtained of the remarkable continuity of aim of the successive exponents of every branch of art, portraiture excepted, for whereas Israels, Mauve and their great contemporaries have nobly carried on the old traditions, Rembrandt and Hals have had no true successors.

Nature and Ornament. By LEWIS F. DAY, with over 350 illustrations from drawings by Miss FOORD. (London: B. T. Batsford.) 5s. net.—In his "Nature and Ornament" the well-known artist craftsman Mr. Lewis Day goes to the very root of the matter, for though he considers vegetable growth as the raw material of design, giving in the numerous

illustrations specially drawn for his book, typical examples of that raw material, he shows that in really successful ornament, nature plays a secondary, sometimes even an obscure, part, the beauty of the latter being really in proportion to its fulfilment of conditions which have nothing to do with nature. The motto of his book is "Ornament for its own sake," and throughout the lesson he preaches is the submission of natural form to ornament, not the subordination of ornament to nature. He points out the fallacy of Ruskin's reasoning on the subject, and even dares to challenge Morris's dictum that "ornament should tell a story or call up memories of nature," declaring that "when it came to designing he was better than his word and adding, it was always a hint from nature which set him going, but the way he departed from nature shows that when once he got to work he lost sight of nature, and kept always in view the problem of design."

The English House. By W. SHAW SPARROW. (London: Eveleigh Nash.) 10s. 6d. net.—Mr. Sparrow's aim has been to supply a want—to write a book for the plain man as opposed to the student of architecture. He traces the history of the house and home from its earliest origin, through its various stages of development in England up to the present day, discussing it mainly, it is true, from the architectural standpoint, but with an endeavour to eliminate as far as possible the technicalities of the subject. He has much to say, and says it in an interesting manner, but on page 70 he makes a statement that is certainly open to challenge, where he says "the desire to live was far stronger during the middle ages than it is to-day." To infer this from the development of the cumbersome body armour worn in those days is as though one were to say that we build armoured vessels to-day because we are more tenacious of life than were the seamen of Elizabethan times, or that greater bravery was shown by those who went into battle in the wooden ships of Nelson's days than by the crews of our modern Dreadnoughts. The illustrations are admirably chosen for their bearing on the letterpress and are numerous and well reproduced, though one does not find much here that is new.

Greek Dress. By ETHEL B. ABRAHAMS, M.A. (London: John Murray.) 9s. net.—This scholarly and well-illustrated volume is an extension of a thesis approved for the degree of Master of Arts at the London University. In it the eloquent writer, after passing in brief review the Hellenic garments, as illustrated by the draped figures found

Reviews and Notices

at Knossos and Setsofa, and engraved Mycenaean gems, etc., traces the evolution of Greek dress, noting how thoroughly in accord it was from first to last with the noble race to whom the human form divine was the highest expression of ideal beauty, and the cultivation of physical powers a religious duty. Quoting largely from original authorities, but giving excellent translations for the benefit of those less learned than herself, and pressing into service, as illustrations, statues, bas-reliefs, painted vases, embroideries, etc., Miss Abrahams gives the fullest details, not only as to form and ornamentation but texture and colour of material, devoting, as is but fitting, considerable space to the golden age of Greek art to which belonged the maidens who posed for the marvellous sculptures of the Parthenon, and noting the gradual introduction of excessive luxury resulting from constant intercourse with the East, and the reaction that set in after the Persian wars.

La Galleria d'Arte Moderna di Venezia. Text by VITTORIO PICA. (Bergamo: Istituto Italiano d'Arti grafiche.) 50 lire.—Founded in 1897, the Gallery of Modern Art at Venice, of which this sumptuous volume forms a fitting memorial, was the immediate outcome of the institution of those international art exhibitions which have been held in that city every second year since 1895. It will always redound to the credit of Prince Alberto Giovannelli and other generous benefactors whose support, with that liberally given by the Municipality and other authorities, enabled the gallery to be established, that they had the wisdom to see what was needed to infuse new life into Italian art; for as Sgr. Pica observes in his opening remarks, it is to the movement initiated in Venice fourteen years ago that contemporary art in Italy has been saved from utter decay. Sgr. Pica has watched this movement from the beginning, and from 1899 onwards has published a record of each exhibition, so that he may be considered *par excellence* the historian of the movement. And that there can be few or none who are better qualified than he to discharge this function, is amply attested by the series of essays he has written for this volume as an accompaniment to the reproductions of works which have been acquired by the Gallery. The volume contains eighty of these reproductions, a large number of them being in colour. The works reproduced have no doubt in nearly all cases been purchased at one or other of the biennial exhibitions, and their authors are well-known artists belonging to many nationalities, the Italians naturally predominating among the

fifty-two who are represented in the volume. Nearly all the plates are neatly mounted on dark paper, and the general excellence of printing and binding entitles the publishers to warm congratulation.

The Architectural Association Sketch-book. Third Series. Vol. XII. Edited by G. B. Lewis and Theodore Fyfe. (Published by the Association at 18 Tufton Street, Westminster.) £1 1s. (to subscribers). The 72 plates contained in this latest volume of the "Sketch-book" cover a wide range of subjects of much interest and value to the student of architecture. Of the 37 plates devoted to English subjects, the principal concern Castle Hedingham in Essex, the Priory Church at Christchurch, Hants, the Royal Naval Hospital, Greenwich, the contributors of these being Messrs. C. C. Brewer, G. J. Coombs, C. J. Macdonald and C. H. B. Quennell. Italian architecture occupies 18 plates, the Massini Palace with the columns in Rome and the church of S. Maria Maggiore at Toscanella being the chief subjects. In France the church of Notre Dame, Caudebec, is the subject of five plates contributed by Messrs. C. Wontner-Smith and A. E. Martin. Belgium, Holland, Greece, Spain and Turkey are also represented, the last by an interior view of St. Sophia and two views of the mosque of Sultan Sulieman, Constantinople, by Mr. A. E. Henderson.

Designers to whom lettering has an attraction will be glad to learn that a new and much cheaper edition of Turbayne's well-known book of *Mono-grams and Cyphers* has been issued by Messrs. T. C. & E. C. Jack, of London and Edinburgh. The re-issue forms a single volume, and the price is only 5s. net in paper wrappers, and 7s. 6d. net, bound in cloth, as against 37s. previously charged for the complete work.

The Annual Plate of the Art Union of London consists this year of a large and fine etching by Mr. M. Osborne, A.R.E., after the painting by Fred Morgan entitled *The Gleaners*. The plate is one of considerable merit, and cannot fail to be appreciated by the subscribers to this excellent institution.

Mr. Edmund H. New, who is making a special study of the architecture of Oxford, has executed a pen-and-ink drawing of *The Towers of Oxford*, as seen from the Bell Tower of Magdalen College; and the drawing has been reproduced and printed in lithography by Mr. T. R. Way. From the point selected by the artist, all the towers for which Oxford is so famous come into view, except, of course, Magdalen Tower itself, and the result is a panoramic representation of much interest.

The Lay Figure

THE LAY FIGURE: ON FASHIONS IN CRITICISM.

"How little sense or reason there is now in what is called art criticism," sighed the Plain Man. "Most of it seems to me to be quite unintelligible and to be absolutely useless educationally."

"I hope you do not consider my criticisms unintelligible," laughed the Art Critic, "for I can assure you that I intend them to be most instructive and to explain all sorts of things that people ought to know."

"No, I did not refer to you," returned the Plain Man, "because you do say things that it is possible to understand. What I complain of is the extraordinary absence of agreement among art critics now about the principles of art: everyone who writes on the subject seems to have some fad of his own to advocate, and in the multitude of fads art disappears entirely."

"You do not realise," broke in the Man with the Red Tie, "that art criticism has got out of the old stupid rut in which it travelled years ago, and has become a living thing. You are old fashioned and you like listening to platitudes; new ideas puzzle you, so you say they are unintelligible and you call them fads."

"It is not the new idea that puzzles me," answered the Plain Man, "but the fact that no two people who write on art hold the same opinion. They tell us that everything that we have been accustomed to hitherto is all wrong, but none of them agrees about the line we ought to take for the future."

"That simply proves that modern criticism is alive," cried the Man with the Red Tie; "people think about art now and realise in how many ways it can be expressed. They do not reduce it to rule and make it a matter of convention."

"I admit that sounds very nice," interrupted the Critic, "but really it does not mean anything. Acceptance of standards in art criticism does not involve the following of a convention, and if there are no standards there can be no stability of opinion. That is just the trouble at the moment; things are advocated simply because they are new, not because they are in any way improvements upon what has gone before."

"But the love of what is new implies a desire for progress," objected the Man with the Red Tie, "and progress should always be encouraged."

"Not necessarily," replied the Critic. "You must first of all explain what you mean by progress. To destroy existing standards, simply because you do not appreciate their value or understand their

meaning, is only to produce incoherence. The love of change is not a healthy one unless the change leads you to something better than you have had before."

"That is just what I say," cried the Plain Man; "we have become incoherent and our critics have become unintelligible. We have lost our old standards and we have no new ones. Why is this?"

"Well, as far as I can see it is simply because fashions in criticism have changed," replied the Critic. "Years ago the fashion was to uphold what was customary and to attack everything that was new—now everything that has hitherto been accepted as correct is ridiculed as obsolete, and every new fad is put forward as a discovery of world-shaking importance. There is no sense in it; it is only a new fashion."

"But if it is only a new fashion why has it been so universally adopted?" asked the Man with the Red Tie. "It must be founded on common-sense to secure such general acceptance."

"By no means," laughed the Critic; "common-sense is the last thing upon which a fashion is ever founded. If you want my real opinion I should say that the foundation of this fashion is the ignorance of the men who pretend to be critics. They have no standards in art, they have not even any knowledge of artistic practice in the wide sense, and consequently they are blown about by every wind of doctrine. They acquire all their opinions at second hand, and merely repeat parrot-fashion what they are told to say. They are not critics but advocates, and act as mouthpieces of this or that art clique."

"Then you argue that modern criticism is not independent?" asked the Man with the Red Tie.

"Of course it is not independent," replied the Critic. "The man who follows a fashion can never be independent. The real critic is a judge who views impartially all the aspects of the case submitted to him, not an advocate who holds a brief for one side and abuses the other. The modern critic is a lop-sided person who is incapable of exercising any judicial functions, and who is mortally afraid of being impartial lest the party by which he has been hired should accuse him of being old-fashioned and take away his job. He is not allowed by his masters to study anything except what they prescribe, and his position depends upon his obedience. Thrust into a position to which he is not in any way entitled, there is not the least doubt that he does more harm than good to art."

THE LAY FIGURE.



Philip Wilson Steer

PHILIP WILSON STEER, PRESIDENT OF THE NEW ENGLISH ART CLUB.

"THE painter is not worthy of praise who only does one thing well, as the nude, or a head . . . or landscapes . . . for there is no one so dull of understanding that after devoting himself to one subject only and continually practising at this, he will fail to do it well." The great Florentine's pet assertion, let pass, for us has a certain drastic effect. Off the roll of praiseworthy painters it sweeps many accepted names, while for those who come up to its universal standard it is a conspicuous certificate. Pol-Limburg, I suppose, and the Van Eycks; Giorgione, Correggio and Rubens; Rembrandt and Velasquez most conspicuously of the older masters stand this test. Of recent masters the most prominently to come up to it are Millet, Corot, J. and M. Maris, Manet and Wilson Steer, President of the New English Art Club.

Wilson Steer, as yet but in the artist's prime, fills in contemporary art a unique place. As

landscapist, he has reached a height since Turner attained by few, and as painter of the nude with Watts, his position is solitary in British art. In portraiture, his range is more restricted, but here too, from his most congenial opportunities he has won a distinguished and penetrative expression. That a man barely at the full tide of an artist's strength should have reached a place so high, not merely parochially but, as posterity will count, in relation to modern art, is significant. We can discern, I think, in his earliest youth a partial cause. His father, himself a painter, tinged his youngest impressions with art and the study of a fine tradition. Hence the pictorial aspect and point of view grew up with him as the natural vision, the handling of pigment was soon habitual. As a lad of fifteen he could carry through a self portrait, in the style of Rembrandt, that still strikes one by its qualities of well seen form and tone, of honest assured handling and clear luminosity.

It is amusing to remember that in the Gloucester School of Art Steer stippled sedulously for the Academy. With unerring instinct they refused



"THE LIME-KILN"

XLVI. NO. 194.—MAY, 1909.

BY P. WILSON STEER

Philip Wilson Steer

him, thereby tolling, as he supposed, the knell of his artistic possibilities. In Paris, however, the poor accomplishment of many disillusioned ex-Academy students injected a suspicion as to the fallibility of that frost-bound corporation. In the earliest eighties he took his schooling at Julian's and the Beaux-Arts, where we may figure him, I think, an inconspicuous student, impressed by Bouguereau, emulous of the academic style of Cabanel. Among his preconceptions, as it were a shell blowing them to pieces, dropped the Manet Memorial Exhibition of 1883. Before then, curiously, in the *ateliers* Manet had practically been undiscussed. The more surprising therefore Steer found his vision, the more readily he set out to follow it. With the masters of painting it seems usual that before breaking away into their personal, unique expression they should have passed through and probably excelled in the accepted academic canons of their upbringing. The nature of the Impressionism that Steer immediately contracted, for him precluded, if we do not count his student work, a period of tightness. For his Academy

pictures of '83 and '84 I cannot speak, but certainly his first considerable period, represented by *Knucklebones*, *Andante*, *The Pier Head*, and towards its close by *Boulogne Sands* and *The Procession of Yachts*, covering from '85 to '93, was one of advanced loose principles. Generally those paintings appear, to our acclimatised eyes, undistinguished save by their inherent sense of light and colour, and a brilliant impressionism. Their *motif* is the penetrating influence of light, the glare of the full sun. From their painting, you would not anticipate one of the first living masters of actual pigment, nor from their superficial brilliance of suggestion, tone, and light, one of the greatest landscape painters of our day. *Swanage* of '91, a twilit seascape, is a remarkable exception. Its grave tenderness and poetry, its large massing and conception, are far more than clever.

Influence of one painter on another is by many writers misapprehended. An influence is more easily caught, it may be from an isolated picture, than is often postulated. Quitting what I might call his French phase, Steer distinctly made for a



"THE OUTSKIRTS OF A TOWN"

BY P. WILSON STEER



"CORFE CASTLE"
BY P. WILSON STEER

Philip Wilson Steer

different occupation. The pictures of 1896, and yet more of 1898, are hard to reconcile with *Boulogne Sands*. Their difference of handling, of which *The Japanese Gown* of 1894 (see THE STUDIO, vol. iv., p. 70), and *The Waterfall* of 1895 are a clear type: their exhibition of a formal pattern and especially the sobriety of their colour mark the deflection of his inspiration. Franz Hals, perhaps, and Gainsborough, and probably the work of his contemporaries, served to deflect it. In such a case, and in his later work, influence is more properly suggestion for an individual development. From Constable and Monet, from Boucher, Vermeer and Turner, Steer has accepted prompting, and in the detail of a pose and an arrangement from Orchardson. Peppercorn and Watteau have tinged his view of landscape, Whistler, I think, just transiently flushed it. Typical of the years I have named is the fine portrait of Mr. Croal Thompson, with its skilled tone and fluent brushwork: and the early *Richmond Castle*, obviously designed and of a full fat quality of paint. Of his sombre, almost monochromatic phase, with strong black shadows and silvery lights, a small nude of '96 and his woodland pieces, *The Vista* of 1898, a Park scene of 1899, and the grandly disordered *Birdsnesting*, are representative. In them we read Steer's deliberate pursuit of stately decoration and simplification; in them there is a rare appreciation of the varying properties of oil paint, its *transparence* and liquid impasto. By the very frankness of their decorative stamp, they achieve their function more successfully than do certain later pictures of this class. In these a quality of atmosphere and fusion, and the discarding of strong darks, weaken the rhythmical effect. Indeed, at one period of our master's development, dreading the smell of conventional arrangement he sometimes indulged realism at the cost of rhythm. That this was deliberate his preliminary sketches, instinct with firm-knit pattern, prove. His best and most characteristic work, seen in his latest oils and in his unexampled water colours, achieves that hardly compassed summit, the union of rhythmic swing with fusion and full content. To close my brief *précis* of the development of Steer's landscape prior to 1900 I will just touch, as distinct from his sombre tonality, the Watteau-like *Ludlow* of 1898, a peculiarly delicate and atmospheric composition, of an almost monochrome scheme of gold and grey, and *Knaresborough* of 1897, which is important as foreshadowing the particular revelation of landscape this artist has achieved.

But before I pass to that achievement, his series of paintings of the nude, mainly belonging to the 'nineties, must have place. As already said, Steer in this branch of art has a solitary rank in the British School. Watts only, and his aim was less concentrated, stands with him on the ground he occupies. In his rendering of the nude he has recaptured what seemed practically lost; he, in a country where Leightonism has obscured the real nature of figure painting, has revealed again the qualities in flesh and form that Tintoret and Correggio and Watteau so wonderfully felt. His work in this branch may be classed as thinly painted, when subtly beautiful colour was the theme, and as richly loaded when the shimmer of light suffusing gives flesh a new beauty and texture. The nude, in short, brings out in Steer his greatest powers equally with landscape. It gives full play to his love of silvery-greys, pearl-rose, and ivory-carnation, to his enthusiasm for the mystery of light and texture, the secrets of luminous shadow. Thus he endows his paintings with the single-minded purpose and large style of the great Italian and French masters.

A *Nude* and the *Sketch for a Decoration* recently shown with it at the Goupil Gallery, are typical of the painter's instinctive sense of colour. He seems almost unconsciously to think in colour; his colour rhythm, poet-wise, is simply born. The finest schemes that have occupied the greatest colourists, Japanese and European, have given him his harmonies: grey lilacs, "gold and honey," muted blues and silver; or, again, *bleu de ciel* gradating to a veiled opalescence, the gleaming white of cumulus, and in the foreground, opposed to the grey-blue iridescent distance, a richly golden green. This innate spontaneity of colour gives away, as one might hear it put, his neighbours in an exhibition; whereas his work strikes as colour, they too often seem but coloured. I need but to refer to his Uffizi portrait, the *Mrs. Styan* and *Mrs. D. S. MacColl*, to *The Music Room* (see THE STUDIO, vol. xxxviii., p. 227), *The Beaver Hat*, and *At the Window* for confirmation. And in this connection, and as his vindication as a penetrative portraitist, *Mrs. C. K. Butler*, with its beautiful flesh painting and Gainsborough-like quality of sweet dignity and refinement, finds place.

Another aspect of Wilson Steer's universality in endeavour is seen in his room decorations, his panels and overmantels. To them he brings a light and graceful inspiration, *dix-huitième* in mode, and in theme of what I might call the *fête champêtre* of to-day. The convention inseparable from



"A PROFILE"
BY P. WILSON STEER

Philip Wilson Steer

space decoration he tempers with his individual sense of atmosphere and key. Sometimes in delicate colour, tuned to the surroundings, sometimes in grey monochrome he treats of picnic sports; girls playing battledore, or idling on the shore (an admirable excuse for his favourite scheme of pale honey and grey); girls angling, kite flying or engaged with the see-saw. Most beautiful of these decorative panels is the sketch design, lately exhibited, suggesting as it does the pitch Steer might fly, with the nude as subject, and as embodying his finest colour. Those who have seen the black-and-white painted *Rape of the Sabines* in the painter's studio will recall the distinction of its conventional style. It is especially interesting as revealing, in the raw, his main *motif*, the large fusion of nature in the shadows and the large pattern traced by the lights.

As the landscapes of the early 1900's stand to those of the 'nineties, so to them stands his present period. In this it is possible to see, I think, what his most personal expression will be. The earlier 1900's will be termed, perhaps, his transition period, the time in which so many masters have achieved such splendid work. The full power of sunlight again obsessed him: in contrast with the sombreness of 1898 and '99, his palette glowed with pigment's fullest gamut. Naturalistic effects succeeded deliberate decorative tonality. *Dewy Morn*, shown in 1900, is important since it contains practically a new expression. A little *Park Scene* of that time, inspired perhaps by some newly seen Watteau, gives us in a wholly fresh spirit the depth, the pathos, of that master, and foreshadows the profounder feeling in Steer's work. In 1901 and 1904 were painted *The Rainbow* (see *THE STUDIO*, vol. xxiv., p. 266) and *The Storm*, pictures of extraordinary brilliance. The latter indeed is consummate as rendering in perfect harmony the glare of sunlight beneath a sky almost black. Painters will appreciate the mastery of gradation to achieve this. To that period belong

certain smaller canvases, more precious than the larger worked-up pieces. Spontaneous first impressions immediately registering their author's genius, enthusiasm, and swift selection; in quality of paint fluently swept in, with a rare sense of smouldering colour; bound together by a master of design, they are of Steer's most vital achievement. Such pre-eminently is the *Harves Sketch* in Mr. H. Trench's important collection; such are, in Mr. Butler's possession, *Haymaking* and *The Cotswolds*. Their scheme is of silvery greys, clear steely blues, and in the lights a pale gold-green. The *Harves Sketch* is ominous of storm and falling night, the large *Harves* picture gives us the morning's joy; it is a great song of sunlight, of blowing wind and the glorious pageant of the sky, through which sail mighty cumulus, shadowing in strips the great expanse of moor and fell. A more visionary note is struck in the limitless distances, lost in the mystery of light, of *The Golden Valley*, the *Severn Valley* and in certain water-colours of 1901 and 1903. In his water-colours more, perhaps, than in his oils Wilson Steer may be said to have found a new expression, to have revealed. In them rings a chord of intensity and passion less audible in the oils, of which indeed stock criticism asserts the detachment, the lack of deep inspiration.

This year's indisputably is Steer's highest pitch, as yet. *The Blue Sash*, *At The Window*, and the landscapes of the present exhibition abundantly



"CLIFFS BY THE TEME (EVENING)"

BY P. WILSON STEER



"THE BALCONY"
BY P. WILSON STEER

Architectural Gardening.—V.

display it. Constable, with whom only the robust splendours of *Rye Harbour* and *Corfe Castle* (p. 261) are comparable, did not achieve their full conviction. His knowledge of skies and his power of structure were less. For their quality of a beautiful inspired realism the distances in *Rye Harbour* and *The Lime-kiln* (p. 259) are in art unequalled. The grip of land structure, the strength, massiveness and limitless recession of *Corfe Castle*: the sense of elemental might and of the puniness of man; in fine, the epic vastness of land and sky that epitomises a great perpetual mood of nature, place this with the grandest work in landscape painting. With some of the most beautiful stands *The Isle of Purbeck*. Of all Steer's work it is the most complete. In quality of simple spontaneity of pigment, in its technical economy and co-relation, above all, by its spiritual depth, it justifies so high an estimation. *The Isle of Purbeck* may afford us the clue to the master's future expression. A companion picture, *Scene in a Park*, has the same profound under-current of thought. They both voice a stillness and a deep regret.

Such, briefly, has been Steer's path from a brilliant unlovely impressionism to a beautiful poetry; from a raw science to one of the peaks of profound art. The remoteness from material quality in Turner's most perfect attainment he has just touched. *The Isle of Purbeck*, purged, is truly spiritual. With the quality of his pigment, which, masterly and richly handled with a great painter's understanding though it be, yet appears lacking in *finesse*, time will deal, refining and enhancing. On this Wilson Steer, of course, relies. The ultimate condition, under varnish of

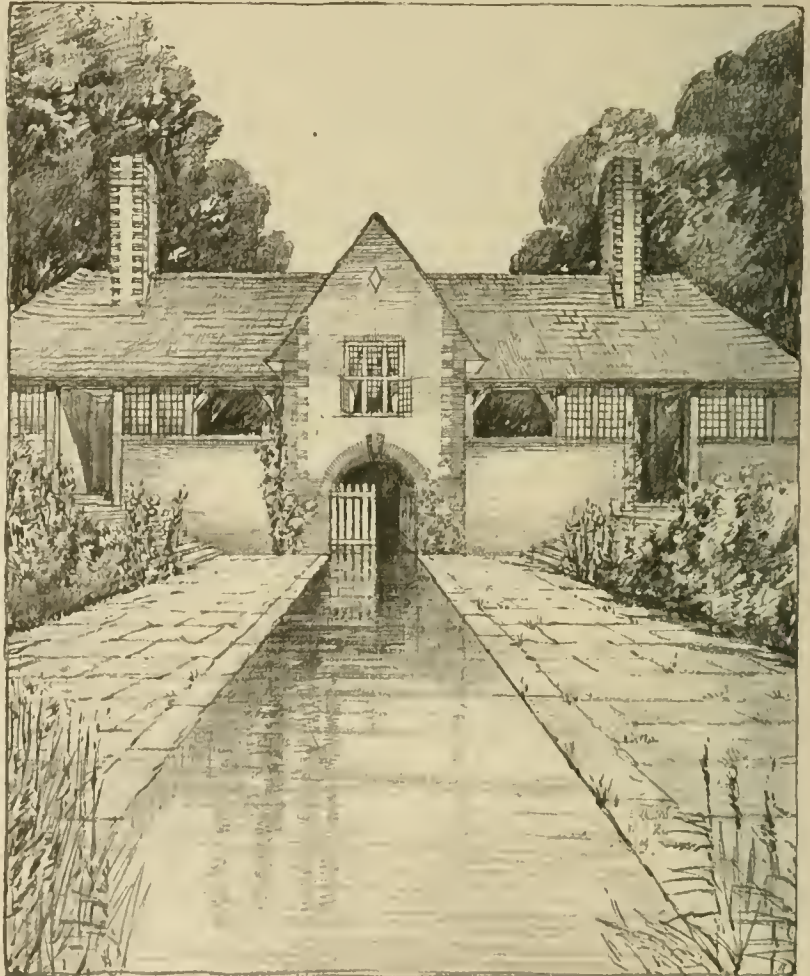
his enamellesque dry-paint, with its varied dragging and luscious *impasto*, will, I think, turn out to be not only finer than we suspect, but more, a distinct contribution to the art.

Need I add that Steer is unrepresented in our National Gallery of British Art?

C. H. COLLINS BAKER.

A ARCHITECTURAL GARDENING —V. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS.

THE additional interest and charm which water will give to a scheme of house and garden when carefully planned was suggested in the last of these notes, in the March number of *THE STUDIO*, and the curious neglect hitherto of the obvious advan-



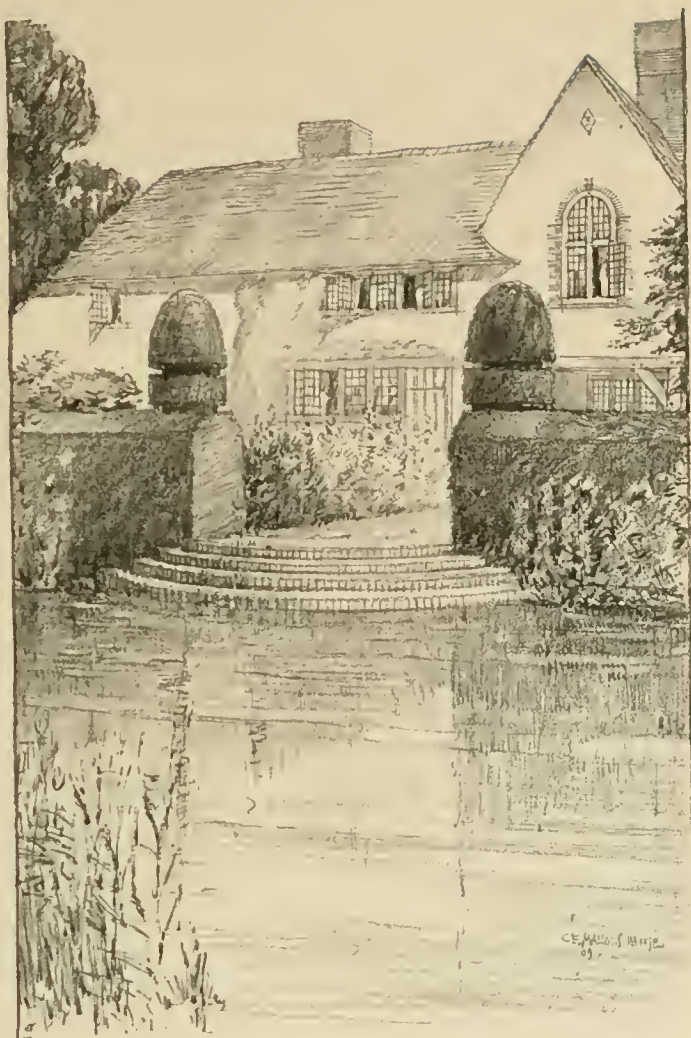
A BOAT-HOUSE AND BUNGALOW. DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

tages in design which the subject of a riverside house affords in this respect, was also mentioned.

There can surely be few more delightful problems that an architect can be called upon to solve within the range of domestic architecture, than that of designing upon a given site and under given conditions, a summer-house and garden on the banks of any one of our English rivers.

The neglect to take advantage of all the possibilities water affords in garden design, is by no means confined to work on the riverside: it is usually entirely ignored where there is a natural running stream of water actually on or adjacent to a site. It may sometimes occur that an old brook with a high hawthorn hedge forms one of the natural fences, and a more beautiful and effective one for the purpose could not be contrived; particularly if it should so happen that it forms the boundary between the approach road and the entrance side of the house. Here is an opportunity for a pleasant little stone or brick bridge, roughly built, with its sides decorated with a selection from the infinite variety of water-side flowers, which all our rivers (and notably the Thames) provide in abundance, covered with a deep arch formed in the old hedge itself or continued from it as may be necessary, the whole set centrally with the entrance door and connected to it by a white stone-flagged path bordered with flowers. Some such an idea as this can be easily and simply effected, and yet the usual method of dealing with such things has been to straightway fill up the brook with concrete, to tear up the old hedge by the roots and build a staring red brick wall topped with a cast-iron catalogue-railing with cast-iron gate and posts in the centre to match, and at a total cost for which the old fence could have been adapted a dozen times over.

Actual instances in proof of this are by no means wanting, and the sad thing about it all is that such vandalism has not been committed through any desire to destroy the natural beauties of a site for



A RIVERSIDE COTTAGE AND GARDEN

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

any particular practical purpose or from a mere lust for destroying beautiful things, but rather from a sort of ingrained conviction that no Englishman's house is complete until it is surrounded by a brick wall or a cast-iron railing. This sort of thing is to be seen in almost any building operations where new houses are concerned, and especially in the outskirts of our cities and towns. The old natural fence is usually the first thing to be destroyed, whereas for both common-sense and economical reasons it should be one of the first things protected and retained. Unhappily, however, it is a very rare exception to see common-sense exercised in such a simple matter as this; so rare indeed is it that the exceptions almost count for nothing.

In work of this kind there appears always an unreasoning and aimless spirit, evidenced every-

Architectural Gardening.—V.

where, in the misuse of material, in the entire want of a definite plan, both in house and garden, in the unintelligent application of so-called "ornament," and clearest of all—it is the sure mark of the speculating builder—in the cheerful indifference to the surroundings of his work and their connection with the building. If he could only be persuaded to save his money by leaving the natural boundaries alone, something would be gained, and a vast amount of unnecessary ugliness avoided. He has indeed been known to see dimly the point as it concerns his own pocket; but he is always obsessed with the idea that such a treatment lacks "finish," and is not suitable for a "gentleman's house."

It is curious how often such a natural advantage to a site as that afforded by a brook or almost any form of running water is regarded as a blemish; whereas the owner of such a site should deem himself a happy man in the possession of it. There are so many and varied ways in which it can be turned to good account. It is not often, perhaps, that it will so happily dispose itself as to form one of the boundaries of the site; it has

been known to run directly across the middle of it, perhaps not only of the site, but of the house itself. In the latter case a skilful architect once turned such a "blemish" into the most attractive part of the design of the house interior. In any case a very little common-sense and ingenuity are required to overcome such difficulties as these, and convert them into valuable and permanent artistic assets.

Questions of this kind often occur in flat countries, where small streams and brooks are often found and where any additional variation on a site is especially welcome. In such cases the water can be so brought into the design of the garden and led about in small streams and still smaller channels as to form at once a useful and decorative feature. For example, a small lily pond can be contrived as the central point of the flower garden, and the overflow from that carried to serve a practical purpose in the kitchen garden, and from thence taken back again into the stream; but on its way it can be made to afford a continual pleasure, not only to small children enthusiastic on things piscatorial and aquatic, but also to older



A RIVERSIDE HOUSE

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



A RIVERSIDE HOUSE AND WATER GARDEN
DESIGNED AND DRAWN BY C. E. MALLOWS,
F.R.I.B.A.

Architectural Gardening.—V.

ones who never at heart, whatever they may pretend to the contrary, lose their natural interest in such things. The miniature river can have small craft and the pond or pool small fish in proportion to it; in the latter case it is surely a more reasonable and sensible method of keeping them than in glass cases in stuffy rooms.

An endeavour has been made to illustrate some of these suggestions for water treatment in the accompanying illustrations.

The double cottage or bungalow and boat-house on page 266 illustrates a design made for a site removed from the main river but connected with it by a backwater. The building itself is proposed to be set back from the stream some 30 or 40 feet, the junction with it being by the narrow canal shown in the drawing, just wide enough to allow two boats to pass, and no more. On either side of this small waterway flagged paths are proposed, bordered with wide flower-beds.

In the design of houses to be placed on the river-side, or near to it, the question of the flood level is an important one. That it is usually ignored or forgotten a journey on the Great Western Railway from London to Reading, or Oxford, in winter time will easily prove. It is no uncommon sight to see some of these riverside houses and bungalows with the gardens submerged on the occasion of an ordinary winter flood, and the ground-floor standing two or three feet deep (and sometimes more) in water.

Of course the somewhat important primary question of the selection of the site comes in here, but assuming a wise choice has been made it is not difficult to fix the normal flood-mark and take precautions accordingly.

In the design here illustrated the flood-mark was assumed at a certain height and the level of the ground-floor fixed some feet above it. As the sketch shows, it is approached from the ordinary water-level on either side by a wide flight of stone steps, the number of which was determined, of course, by the two levels: in this case they are comparatively few, but it might be necessary under some circumstances considerably to increase them.

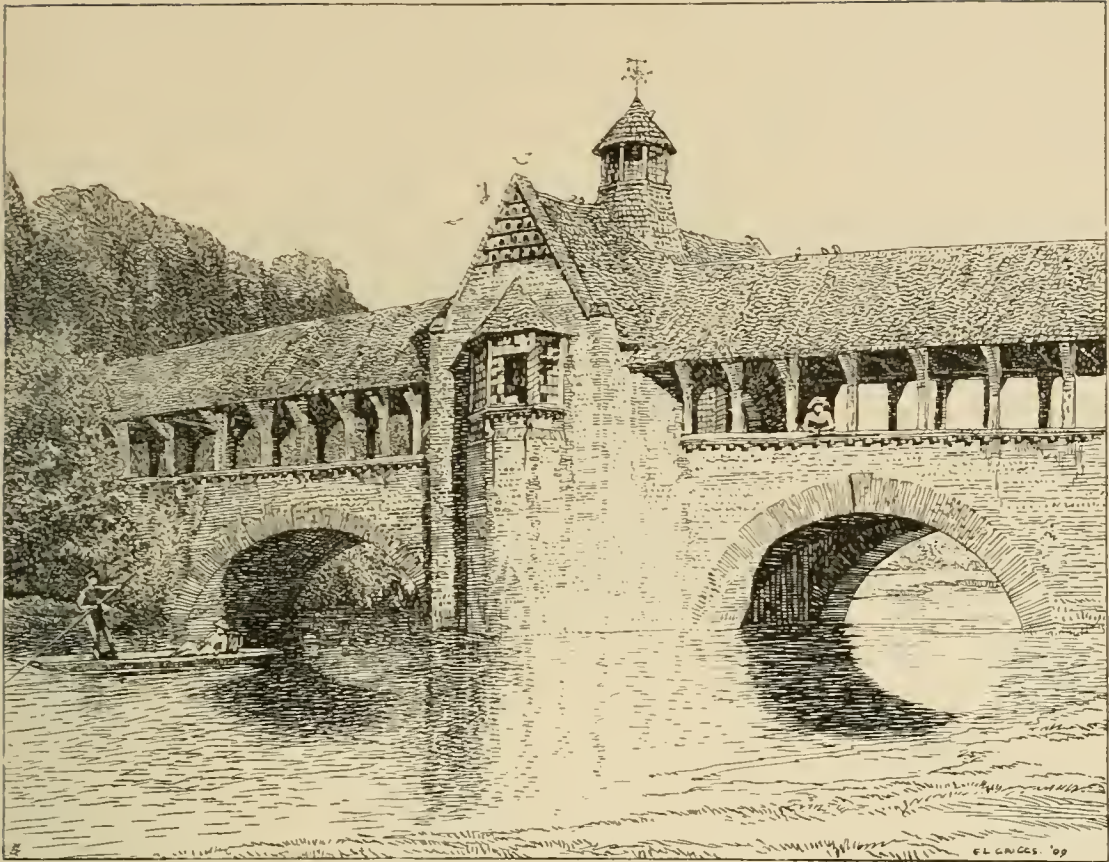
The space thus obtained, under the cottage, is utilised in the centre for the boat-house, with useful storage places on either side of it.

In this plan accommodation is given for two separate cottages (or bungalows proper), having one boat-house in common. A variation of the same idea and within the same external lines gives a common living room in the centre of the cottage



GARDEN WALL AND RIVER GATE

DESIGNED AND DRAWN BY F. L. GRIGGS



COVERED BRIDGE, BOAT-HOUSE AND SUMMER-HOUSE

DESIGNED BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS. DRAWN BY F. I. GRIGGS

with bedrooms planned on each side, the kitchen, &c., being placed in a central projection at the back.

The drawing on page 267 shows an idea for another double cottage, planned entirely for week-end or holiday boating purposes. Here, again, the level of the ground floor is placed above the flood level and approached by a raised central path from the stream. This path terminates at the water's edge by a semicircular flight of steps, the number of which is determined, as in the other design, by the difference between the normal level of the stream and the known flood level. By this arrangement of a central raised path the surrounding ground need not be touched, as a pleasant effect of a sunk garden on both sides of the entrance way is naturally obtained. The cottage itself would be built on arches, and a portion of the space under each end made to serve the purpose of a boat-house and boat stores as might be found necessary. The only effect aimed at, so far as the external appearance goes, would

be that obtained by the reasonable use of local materials to give a certain definite expression in colour, form and texture.

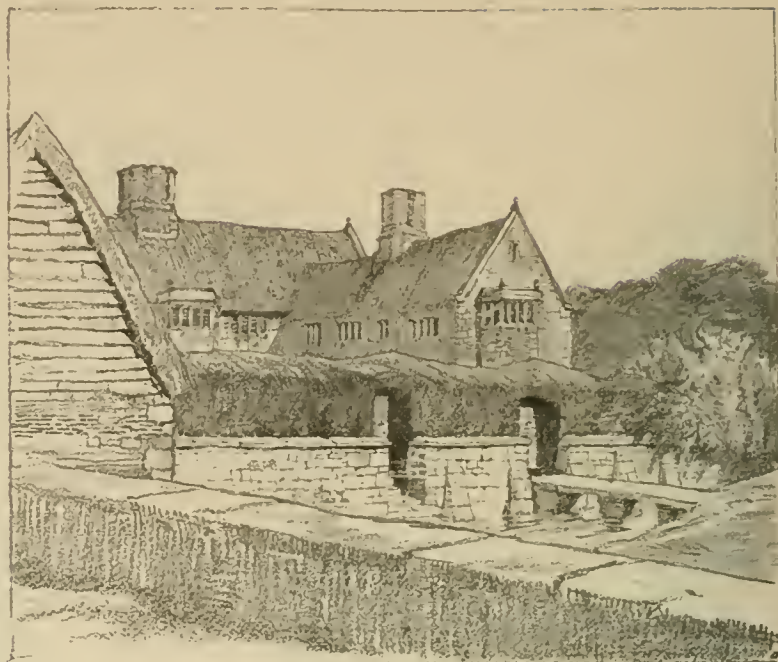
In the design on page 268 the same conditions as in the smaller cottages are assumed as to the two different levels to be considered; but in this instance the whole of the terrace between the two projecting wings has been raised above a somewhat low flood level in a Midland county. On some sites it would be necessary to raise the centre portion between the opening in the river wall and the wide open porch between the two bay windows; steps would then lead down on one side to a sunk garden and the boat-house, and on the other side to a similar garden and outdoor tea-house shown on the left-hand side of this perspective view. The level of the tea-house floor and that of the covered shelter on the other side would then be the same as that to the central path.

A larger house, and of a more definite architectural character, in the manner of the latter part of

Architectural Gardening.—V.

the seventeenth century, with the same architectural quality carried into the garden design, into the boundary and division walls and the garden-house, is shown on page 269. This house has also been designed for the riverside, and the scheme for the gardens controlled by it. The lily pond shown in the drawing is in the centre of the south front, and a similar wall with piers in the centre forms also the western side of the pond garden. Beyond this garden on that side a boat-house and swimming pool occur, both of which are directly connected with the river. The materials

used in all this work would be the local hand-made bricks and tiles, and English oak for the main cornices, window frames, and the columns and entablature

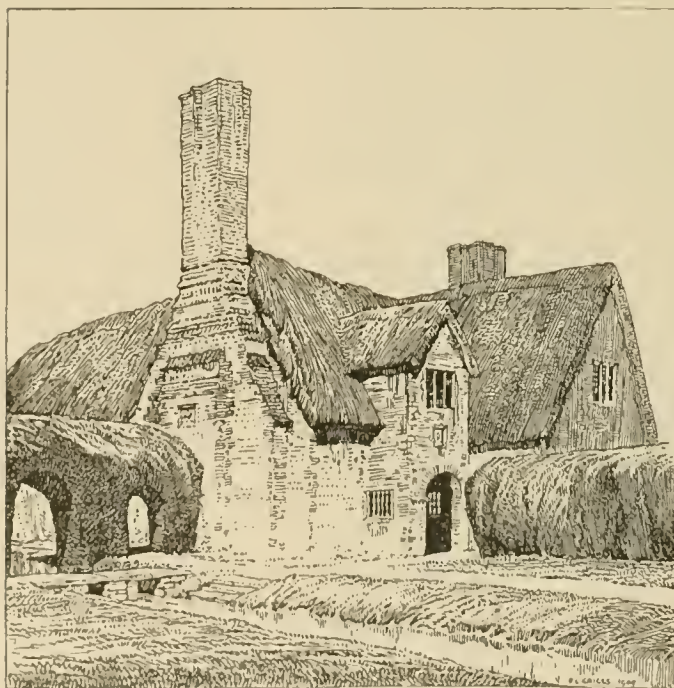


GARDEN BORDERING A STREAM

DESIGNED AND DRAWN BY F. L. GRIGGS

to the garden shelter, the structure itself being of brick and tile of the same kind as those used for the house.

The presence of a stream of navigable size nearly always means a greater or lesser degree of publicity, and for this reason the treatment of the plan of that part of the house and garden facing the river requires special care in order that whilst the maximum amount of the benefit of the river scenery should be obtained, it must be so contrived that the privacy of the house and garden is not destroyed. The illustration on page 270 shows at least one method of arriving at that end. Here the entrance to the garden is imagined to be on the banks of a public river, and the house supposed to be built with the maximum amount of privacy as one of the first conditions to be met, at the same time the utmost benefit of the stream being obtained. The window at one end of the principal living-room could have views both up and down stream, whilst the



A BROOK IN A GARDEN

DESIGNED AND DRAWN BY F. L. GRIGGS

Architectural Gardening.—V.

doorway connects the enclosed flower-garden directly with the water. On the opposite side of the garden, to the left of the doorway, would be the boat-house with a gate to the river direct. It would be approached at the other end from the enclosed garden.

The covered bridge, summer-house, and boat-house on page 271 is designed to serve a number of different purposes in one building. Firstly as an approach to a house (on the opposite side of the river) for vehicular and foot traffic, and as part of a scheme for cloisters and pergolas, so that a sheltered promenade from the house on to the bridge can be obtained. In the centre of the bridge is a combined boat-house, summer-house, and dovecote, with an internal stairway from the summer-house to the boat-house and stores below. The lantern on the roof serves a purpose for illumination and one of ornament in the centre of the design.

The brook in a garden on page 272 shows a view of a simply treated garden with a quite small summer cottage. This house is to be built in the centre of a square plot of land and the garden quartered as suggested in the drawing.

This small scheme is proposed for a site on the coast of Norfolk, and the materials used are to be brick and flint in the characteristic style of the old cottages of that county.

In the little town of Chipping Campden, in Gloucestershire, are many "backs" suggesting a treatment such as that drawn in the view of a garden bordering a stream which appears opposite. The grouping of the bridges, wall and hedges in such a case would well repay the small cost, and the land across the stream might be used for the development of a larger garden. There are many villages with a stream running through the main street, and some such treatment might be applied quite inexpensively. In several cases the bridges still exist, and it is much to be regretted that they are so often closed in.

This garden bordering a stream was suggested by a site in the Cotswolds, the building being of brick and stone (both the materials near at hand). The endeavour would be to build in such a manner that, whilst the house would have a character of its own, its local parentage should be clearly apparent. This is an absolute necessity if it is to take its place amidst its surroundings in the same



"SAN GIORGIO—MATIN"

(See next article)

BY JEANÈS

The Water-Colours of M. Jeanès

natural way as the old work does and which is really its greatest charm.

This remark tempts one to the digression on a question of architectural ethics as concerning subjects of this nature. The custom that obtains now of building not merely in the local manner, but of a slavish and thoughtless imitation of the form and details of old work, the use of weathered stone, of tiles, the colouring of new work in foolish imitation of the old, cannot be too strongly condemned. It is in reality a senseless and purposeless form of forgery, and entirely at variance with the spirit in which the old work was done. The old men built their houses just as they wanted them and in their own natural way, with the materials nearest to them and best adapted for the purpose. The result of the present system, followed by many who really ought to know better, is that some of the Cotswold villages are forfeiting their former charm for something which is unpleasantly suggestive of the stage scenery at Drury Lane.

Sir E. Burne-Jones's *Wheel of Fortune* has been acquired for the Victorian National Gallery at Melbourne under the Felton bequest.

THE WATER-COLOURS OF M. JEANÈS.

THE difficulty experienced by artists in getting themselves known in such a place as Paris has often been the subject of comment. I am nevertheless of opinion that this is entirely a misapprehension, and that in spite of the formidable and ever-increasing number of painters, real individual talent is never long in coming to the fore. The case of Mons. Jeanès amply supports my contention.

Only a very few years ago the name of this artist was unknown to all save a very few friends. By birth a native of Lorraine, Jeanès had been much appreciated by certain artists at Nancy, such as, for instance, Victor Prouvé, but he left Lorraine for some years and led a wandering life, making long sojourns in the Dolomites, a very wild district and one in which our Parisian painters, little liking to brave the discomforts of the country, never set up their easels. Later he redescended towards Italy, crossing passes and traversing regions but little known, and lived at Venice and in the little towns of Tessin and Venetia, during those seasons



"ROCHETTA DI ZOLDO"

BY JEANÈS



"MARMAROLE, DOLOMITES."
FROM THE WATER-COLOUR BY JEANÈS.

The Water-Colours of M. Jeanès

of the year when the inclemency of the weather rendered life in the mountains impossible.

Jeanès is, in fact, an artist of his own creation, self-taught, having never come under the influence of any other painter, having never sought lessons from anyone, save from Nature herself. He has never let us into the secret of his successive struggles, and has but shown us the fruits of his matured talent. Herein, without doubt, lies the reason for this artist's very rapid success. Four or five years ago he showed at the galleries of M. Majorelle, in the rue de Provence, a number of his works which, by their force, their vigour, and their striking colouring, contrasted strangely with all the artificialities and platitudes of the brush, lacking all individuality, which Parisian galleries show us every day.

Thenceforward one began to realise that the French school possessed a great landscape painter, and the success of Jeanès was assured. The most exclusive galleries, like those of the late Camille Groult, opened their doors to his forcible landscapes. Collectors snapped up his water-colours as fast as they appeared either at the Société Internationale or at the different water-colour

exhibitions, and even at the public auctions they fetched comparatively high prices, a thing hitherto unprecedented. The exhibition of his works, paintings, water-colours, drawings, and sketches which opens *chez* Dewambez at the same time as these lines appear, could not have a better aim than the display of such personal and distinguished talent.

Here is an artist profoundly original, and original first of all in the choice of his subjects. Many artists, certainly, have painted mountains, but I know of none who has painted them as Jeanès does. There is nothing so grand and so wild as the deserted and unexplored regions of the Dolomite Alps or the mountains of Southern Tyrol. The weird shapes of the lofty crags which lift themselves bristling to the sky, the precipitous peaks upon which even the snow cannot obtain a hold, stretching up to dizzy heights in columns and fairy palaces such as no human architect has ever been able to imagine—all are depicted with striking *allure* in the work of our artist.

Jeanès, better than anyone else, is familiar, through long study, with the geological formation and the shapes of the rocks, and with extreme



"POMAGOGNON ET SORAPISS (DOLOMITES)"

BY JEANÈS

The Water-Colours of M. Jeanès

precision and an inimitable neatness of drawing he depicts, enveloped in a radiant fantasy of colour, the architecture of the giants of the Alps. It is worth while to note also, that while the greater number of artists paint mountains from the *bottom*, Jeanès looks at them from their *summit*. Hence the majesty of the majority of his water-colours; hence, too, those infinite horizons in which he shows us the billowy crests in their glorious chaos, pearl-grey in the dawn or purpling in the dying day.

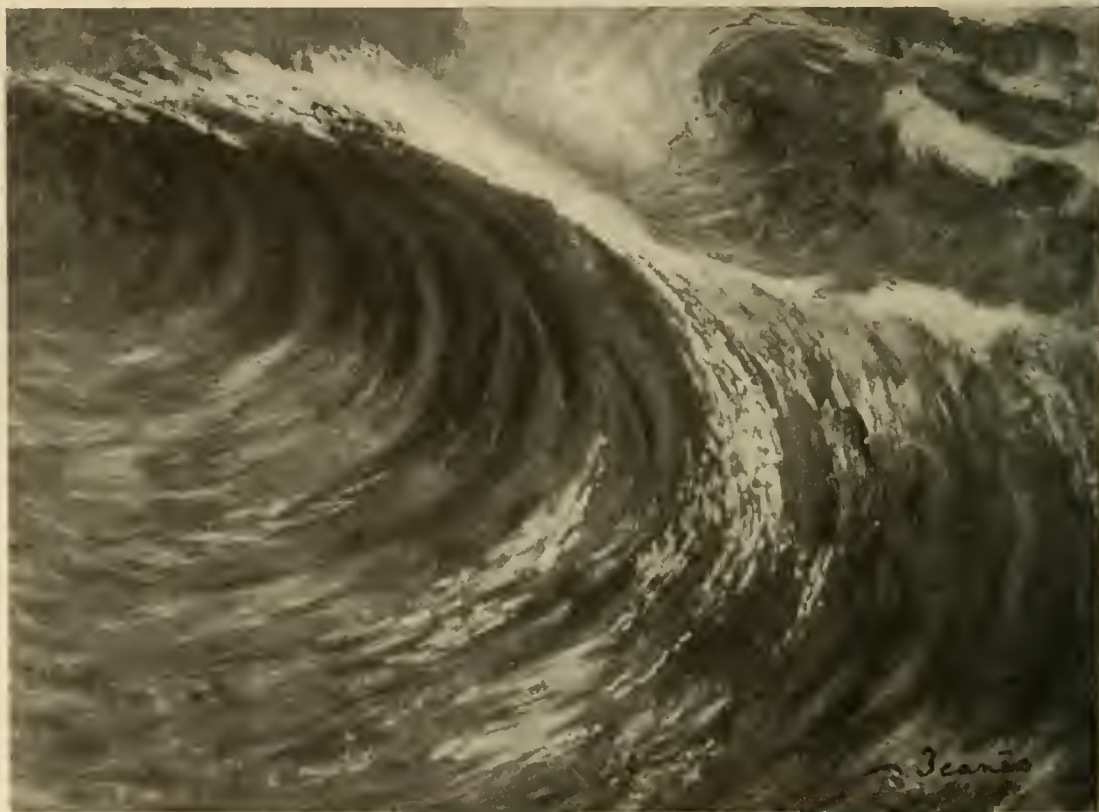
M. Louis Vauxcelles, a close friend of Jeanès, and who accompanied him in the Dolomites and watched him at work, has described in well chosen words the painter's technique, to him so familiar, and I cannot do better than quote them here.

"Jeanès," he writes, "has evolved his own technique, deeming the possession of such to be the basis of all artistic expression. It is necessary that the painter shall be sure of his method and shall not bungle or leave anything to chance. Let us have a horror of insincere virtuosity, but let us be conscientious and quite certain of the means at our disposal, so that we may be master over them.

The technique of Jeanès is the outcome of profound knowledge deliberately and boldly applied, and remains a secret with him.

"Let us then," he continues, "say a few words about these water-colours. Their finish, their sparkle, their solidity, their sonorous splendour, are obtained simply by the superposition of unmixed tones. Jeanès uses pure colours and only colours in powder—in this way he obtains his beautiful pulverulent effects—he never uses dye colours. Such water-colours are permanent, and their material survival is assured. There is no water-colour, using the term as meaning a wash of colour or *gouache*, and no white. The white is always got by leaving the paper exposed. The most usual colours on his palette are beautiful smalts, malachites, adorable lapis-lazulis, and natural earths—no lakes and no cadmiums."

So far, it is as painter of the Dolomites, *par excellence*, that Jeanès has become known both in France and in England; for since the recent exhibition of mountain pictures at the Alpine Club's Galleries in London he is not unknown in the latter country. At the same time, it would be



"GROSSE VAGUE ROULÉE (PAS DE CALAIS)"

BY JEANÈS



"LA CHAIR DE VENISE"
BY JEANÈS

Western Influence upon Art in Japan



"OHAGO"

BY CHÔUN YAMAZAKI

unjust not to remember many other works inspired by diverse motifs. This exhibition, which, as I have mentioned above, is being held at the gallery of M. Dewambez, shows us not only Jeanès the painter of mountains, but another Jeanès whose work is no less delightful, a Jeanès painter of the sea, a Jeanès astoundingly adroit. He could not be the possessor of a vision so infinitely sensitive, such as we know him to have, and not be tempted to paint other scenes, or fail to respond to all the witcheries of nature.

Our readers will call to mind certain reproductions which we have already published of works by this artist (see *THE STUDIO* for last December, in which two of his Dolomite pictures exhibited at the last Salon d'Automne were reproduced), and in those that appear accompanying this article his wonderful power as a colourist is

shown to still greater advantage, and makes one think of no less a person than the great Turner himself.

HENRI FRANTZ.

WESTERN INFLUENCE UPON ART IN JAPAN. BY CHARLES HOLME.

FOR some time past it has been evident that the influence of the West upon Japan is not to be confined to science or commerce or social habits, but that it is permeating all the varied manifestations of artistic activity. For the last twenty years, drawing with the hard point and painting in oil colours have been taught the young students in the Government Schools of Art in Tokio, and the progress that has been made in that time is astonishingly great.

Visitors to the last Great International Exhibition in Paris will remember the display of paintings in the Western manner in the Japanese section. The result was not by any means successful, judged by the standard of Europe and America; and the whole artistic world exclaimed against the folly of a great people setting aside its wonderful traditions and its masterly technique for such feeble imitations of Western conventions as were exhibited on that occasion.



"A SLEEPING GIRL"

BY KUNITARÔ TERAMATSU

Western Influence upon Art in Japan



"SHOWERY WEATHER"

BY HACHIRÔ NAKAGAWA

But one of the great characteristics of the Japanese nation is its untiring application and perseverance. Once it has set its mind upon a certain ideal, no difficulties or discouragements daunt its ardour. Each failure only seems to add fresh fuel to the fire of its endeavour, and, little by little, sure advance is made and the goal of its ambition is more nearly approached.

It is not surprising that certain elements of opposition to the changes make themselves felt in Japan. Native connoisseurs and lovers of its traditional arts view with not a little disfavour the leanings towards Western methods, and they cling with fervour to the ideas and the conventions of the old Kano and Tosa schools. Others, and these are among the more thoughtful critics, while greatly admiring the sculpture and paintings in the National Gallery, the Louvre and the other great collections abroad, seem to believe that the underlying conditions of character and tradition, which in the course of ages have called into being that which we know as Western Art, are so at variance with Eastern character and tradition that the grafting of the arts of the West upon those of the East cannot

be accomplished without extraordinary difficulties. They say that painting, from their point of view, means the expression of that which has entered into the soul by the observation of the senses; that a painter should paint from what is within him, and not directly from extraneous sources; that Nature must have so filtered through his senses and become so incorporated with his inmost self that his eye requires no further recourse to external objects to enable

him to record his soul-pictures.

The Western method of painting direct from Nature, while admittedly of extreme interest, is believed by these Japanese critics to be totally at variance with the traditional conceptions of art as held by their countrymen. They therefore argue that the art of the West cannot be satisfactorily amalgamated with that of the East. But in their efforts to solve this problem, these gentlemen should not fall into the mistaken impression that because some men are unable to paint unless they see their subject actually before them, such procedure is the universal rule and absolutely necessary



"A FISHERMAN'S DAUGHTER"

BY YOSHIYE OKA

Western Influence upon Art in Japan



"A CLOUDY DAY"

BY ISOYE SAITÔ

to the Western painter. Instances to the contrary might be multiplied. Even the man who sits in front of Nature to portray it on canvas must allow the scene to pass through his brain before he can depict it, and if fifty different painters attempt to place the same subject direct from Nature upon their canvases, the results will vary in accordance with the receptivity of the brain to colour and form, as it must also vary from the state of the technical ability of each individual. Turner sat before Nature in his early years and endeavoured to portray what he saw, just as he also did in his later life. But in his early days his art perceptions were not developed. His views were clouded by conventions of technique; his innermost mind had not become attuned to the mysteries and glories of form and colour, as in later years. "I never see Nature like that," said an uncultivated critic to Turner when examining one of his later landscapes. "No, but don't you wish you could?" replied the master. Yet Turner was a copyist, as were also Sesshiu and Motonobu and Tanyu. They all painted Nature as they felt it or saw it in their inmost selves. It might or it might not have been stored there, and therefore did or did not receive its expression directly from its original source; but whether immediately or not,

the result in each and all of these cases, and in the case of every other artist, is brought about by the same operation. But the difference between the great artist and the indifferent is one partly of workmanship, but mainly of brain or soul receptivity. Turner perceived in his later years what was not evident to him in the early part of his career. The grander and more mysterious characters of form and colour which one finds in his matured work were as much a copying of Nature as his laboured early efforts, nay, even a much more intimate reproduction.

But these sublimer sides of Nature are not observed by the lesser artist in the same degree as by the great master, and hence he does not depict them.

If the great Kano masters had been taught to paint in European fashion they would have been none the less great because of the difference of technique. The artistic sense is not entirely governed by technique, although it is influenced thereby. Because the Japanese



"GOING HOME"

BY KÔTARÔ TERASAWA

Western Influence upon Art in Japan



"THE GREENGROCER'S SHOP, AUTUMN"

BY HIROSHI YOSHIDA

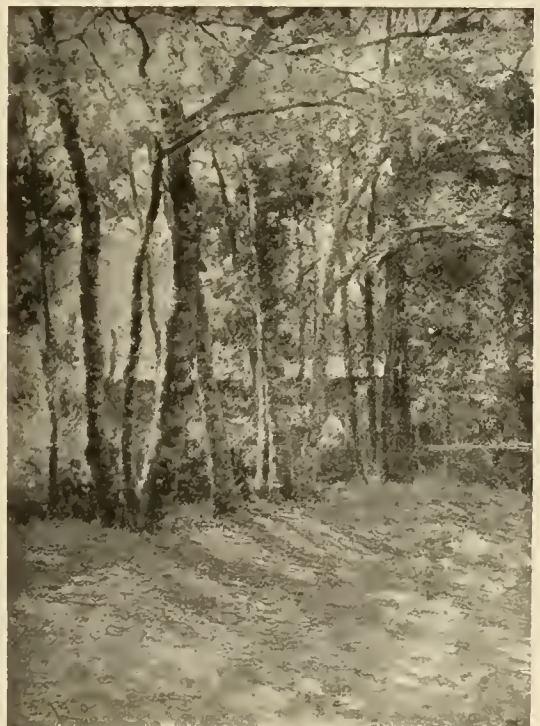
student to-day copies figure in the life-class with charcoal or lead-pencil, or draws landscape direct from Nature in oil colours upon canvas, while his father, with brush and Indian ink, was invited to express in a few lines his memory of a bird's flight, the growth of a flowering plant, or the wild tossing of the sea waves, it does not result that his artistic nature shall be stifled. The future of art in Japan will depend on the development of the character of the people. Art is the expression of the life and the soul of a nation, and with a progressive race it must change and develop in proportion to the nature of that progression. There is much that is admirable, much that is inimitable, in the old art of Japan, and no one could see the passing away of that art without feelings of the profoundest regret; and it is greatly to be desired in the artistic welfare of the nation that, in grasping the methods of the West, it shall not entirely lose hold of those of its own which are so excellent—methods which have aided in rendering Japanese art a subject of admiration to all people for all time.

The Fine Arts Exhibition held a few months ago in Tokio under the auspices of the Department of Education, contained a remarkable display of sculpture and painting in the Occidental manner by Japanese artists. In order that readers of *THE STUDIO* may obtain some idea of the progress in Western methods made in Japan, a few illustrations are here reproduced from the excellent catalogue published in Tokio by the Department.

The little statuette *Ohago*, by Chōun Yama-

zaki, is a charming example of the sculptor's art. The graceful folds of the garment deserve the highest commendation, and it is to be hoped that work by this artist may ere long be seen in European exhibitions. The study of *A Sleeping Girl*, by Kunitarō Tera-matsu, is a very pleasing rendering of a difficult subject; *Showery Weather*, by Hachirō Nakagawa, is a tender and characteristic little Japanese landscape; *A Fisherman's Daughter*, by Yoshiye Oka, has caught much of

the bright and joyous manner of the maidens of Dai Nippon. In the *Cloudy Day*, by Isoye Saitō, the distance values are well maintained; a characteristic type of the native labourer is seen in *Going Home*, by Kōtarō Terasawa; Hiroshi Yoshida exhibits a typical street scene in *The Greengrocer's Shop*, and Seiji Katō happily



"FOREST IN SPRING"

BY SEIJI KATŌ

Western Influence upon Art in Japan



"CHRYSANTHEMUMS"

BY TORAJI ISHIKAWA

expresses sunlight and trees in *Forest in Spring*. *Chrysanthemums*, a still-life study by Toraji Ishikawa, both in its arrangements and its technique, shows how strongly the Western influence is dominant even in the treatment of those subjects in which the Japanese have in their own way been considered inimitable. In *Meditation*, by Wakun Ishibashi, there is nothing left of Japan—even the subject as well as the treatment being entirely Occidental. The drawing, however, is excellent, and would not shame a European master.

Critics may rail against the unwisdom of the Japanese in adopting the methods of Occidental art, and, yet, if in adopting them they are able to do full justice to them, and to express at the same time their own actual vital characteristics, who shall say them nay? These are no longer the days of Sesshiu, of Tanyu,

nor even of Okio and Hokusai. The march of events progresses with astonishing rapidity in the Land of the Rising Sun. Western literature and Western science are surely altering the aspirations of the people, and Western art must of necessity follow suit. Other Asiatic nations are still true to their ancient traditions; but, being so, there is little or no advancement among them, and their art has become crystallized and without life. All the great arts in the history of the world show fertility of invention, and are not slavishly based on that which has gone before. Where fertility of thought is absent, where individuality ceases to assert itself in great works, there surely is decadence of race. Never before have the Japanese shown greater signs of advancement than they do now. These signs speak well for the future of the people, and the time will surely come, if it be not yet at hand, when her artists will rival on their own ground those of Europe and America.

But the value and beauty of that which is past in the great periods of Japanese Art will never be lessened or dimmed by whatsoever may be realized in the future.

Among the acquisitions recorded in the fifth annual report of the National Art Collections Fund are a set of 14 small etchings by Sir David Wilkie, presented by Sir J. C. Robinson, C.B., and now hung in Room V. at the Tate Gallery.



"MEDITATION"

BY WAKUN ISHIBASHI

The Royal Society of Painter-Etchers

THE ROYAL SOCIETY OF PAINTER-ETCHERS.

IN reproducing on the following pages a selection from the works exhibited at the recent exhibition of the Royal Society of Painter-Etchers and Engravers, in Pall Mall, we have to congratulate the Society on a most successful display. We scarcely remember, indeed, a more interesting exhibition than this one—the 27th since the foundation of the Society. Not only was there a good representation of work by the Society's leading members whose reputation as etchers was made long ago, but among the plates contributed by the younger men who have joined the Society as associates during recent years we found not a few of more than average merit. The liberal patronage which the Society gives to rising talent is, in fact, convincing evidence that its executive is keenly alive to its responsibilities. And not only was the average quality of the work exhibited on this occasion good, but there was an abundance of variety both of subject and treatment, proving that individually the Fellows and Associates, while not unmindful of the traditions of the art they practise, are not fettered thereby.

Sir Charles Holroyd on this occasion contributed seven capital plates, *The Gateway of the Palazzo* and *Belluno* being especially fine examples of his refined execution. Mr. Brangwyn was as impressively original as he has ever been in those large compositions in which he masses effects of dark against extreme light and keeps in its place an infinity of realistic detail sketched with freedom and admirable fluency and vigour of line. Mr. East is Mr. Brangwyn's only rival in respect of size, but the landscape painter's effects are greyer and quieter. Practically all the other plates were on the customary small scale, the Whistlerian dictum touching the matter of dimensions being evidently approved by the bulk of those forming the Society. Sir J. C. Robinson's *Corfe Village* and *Corfe Castle* were both of them beautiful etchings; and Mr. Mortimer Menpes also showed to great advantage this year in his eight plates. A successful example of Mr. Fred Burridge's sensitive needle was to be seen in *The Upland Farm*, and particularly worthy of mention are two plates sent by Mr. Percy Robertson—*Hampton Court* and *The Farm Pool*, and Mr. Malcolm Osborne's *Santa Maria della Salute*, after Guardi. Of Col. Goff's eight subjects we reproduce one of *The Grand Canal, Venice*, which well represents his mature art. Mr. A. W. Bayes' *Haughmond Abbey* was another interesting achievement, albeit

the line work appeared a little monotonous. Among other contributions by members which attracted our notice were a *Study of Trees*, by Mr. G. Gascoyne; *Saint Paul—Saint Louis (Paris)*, by M. Eugène B  jot; *The Broken Boat*, by Mr. E. W. Charlton; *A Flood*, by Mr. P. Thomas; *Rye*, by Mr. Robert Spence; and *The Stable Door*, by Miss M. Bolingbroke.

Turning to the work by associates we note first of all an admirable rendering of *Schloss Neuschwanstein*, by Mr. Percival Gaskell, whose mezzotint *St. Albans*, which we include with our illustrations, is an excellent example of this process. We should have liked to see more examples of mezzotint—there were only two or three proofs representing this method of execution out of over three hundred—as we certainly think that among the members there are not a few who are capable of achieving good results by this process, which would amply repay the greater expenditure of energy and care which it demands. Mr. Sydney Lee's *The City Walls, Segovia*, and Mr. Sheppard Dale's *The Belona of Troms  * were both noteworthy for their individuality of style. Other associates who contributed excellent plates to this exhibition were Mr. A. Bentley, Mr. Herman A. Webster, a talented American artist settled in Paris, Miss Mabel Robinson, Mr. Waterson, Mr. Lumsden, and Mr. John Wright.

The Society has suffered a serious loss by the death of its official printer, Mr. Frederick Goulding, which took place during the currency of the exhibition. We append on p. 292 a portrait of Mr. Goulding from a dry-point executed by Mr. W. Strang, A.R.A., and a brief notice of his career from the pen of an Associate of the Society.

Until failing health prevented him from working at his craft, Mr. Frederick Goulding was beyond all rivalry the greatest printer of etched plates in the world. Indeed, considering the improvements which have been gradually introduced into printing, it may be accepted as the fact that no one has ever been so successful in producing with ink and paper the best possible impressions from metal plates. He was himself a teacher of etching during one period of his career, and he produced about forty original etchings, one of which was reproduced some time ago in THE STUDIO in two states of printing, but anonymously at Mr. Goulding's own request. He did not wish to be known as an etcher, and although he exhibited half-a-dozen proofs at the first exhibition of the Royal Society of Painter-Etchers, when outsiders' work was

The Royal Society of Painter-Etchers

admitted, he afterwards refused offers from several publishers who proposed to publish his plates. Instead of electing him as an ordinary member the Society appointed him to be their Printer.

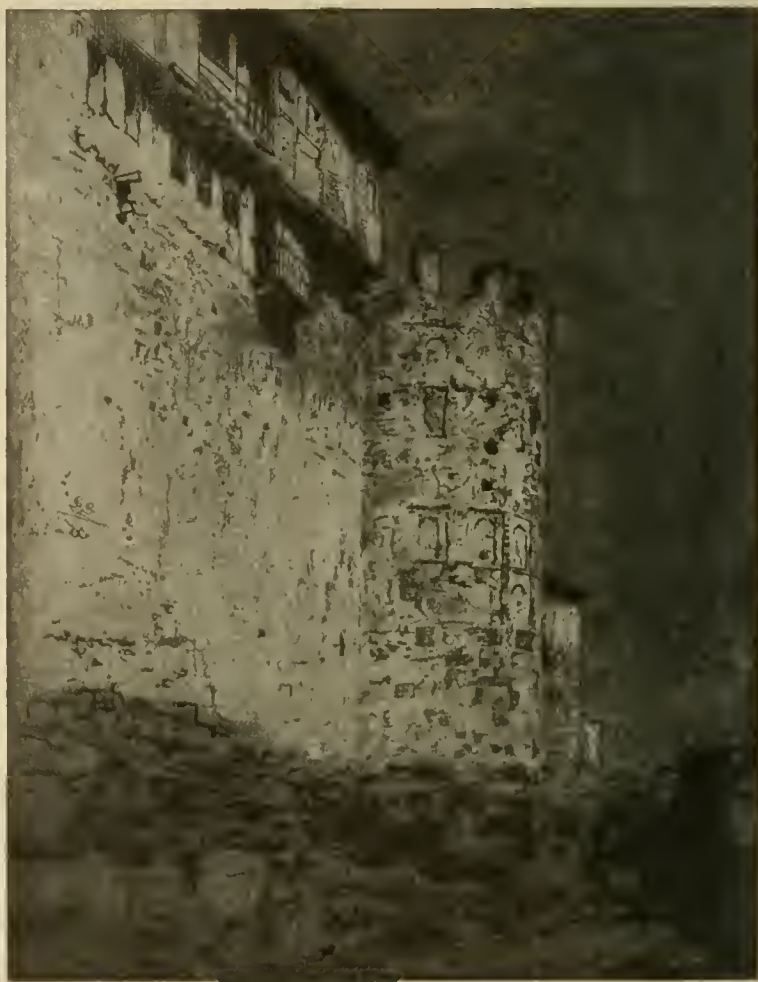
Mr. Goulding was the son and grandson of successive printers to the Mint, and his father continued printing banknotes up to the invention of machine printing. As a boy he was apprenticed to Messrs. Day & Son, of Gate Street, Lincoln's Inn Fields (his father, John Fry Goulding, being the manager), after being a student in the Science and Art Schools for two years. He remained at Day's as apprentice and journeyman until 1880, when he set up for himself at Kingston House. He was by that time well accustomed to print for artists at the workshop and at their own studios, and could recall his first interviews with Whistler in 1859 and Haden in 1862. He may be said to have proved plates for every well-known etcher since that time, as he impressed every one with his delicacy of hand and eye, and his vast experience of all the resources of his craft.

In 1875 he went to South Kensington as assistant to Prof. Legros, whom he succeeded two or three years later, being himself succeeded in 1891 by Mr. Frank Short. The students showed their appreciation of his long services by presenting him upon his retirement with a silver cigarette box and cigarette case, with a suitable inscription etched by one of them, and these were amongst his most cherished possessions. He also had a very valuable collection of proofs from many of the plates which, from time to time, had passed under his hand during nearly half a century. One of the last which he printed was his own portrait, a dry-point by Mr. William Strang, A.R.A., which was recently exhibited at the Academy. It

is one of Mr. Strang's most successful later plates. He himself thinks so highly of Mr. Goulding's powers that he doubts whether an equally good impression can now ever be taken from the plate.

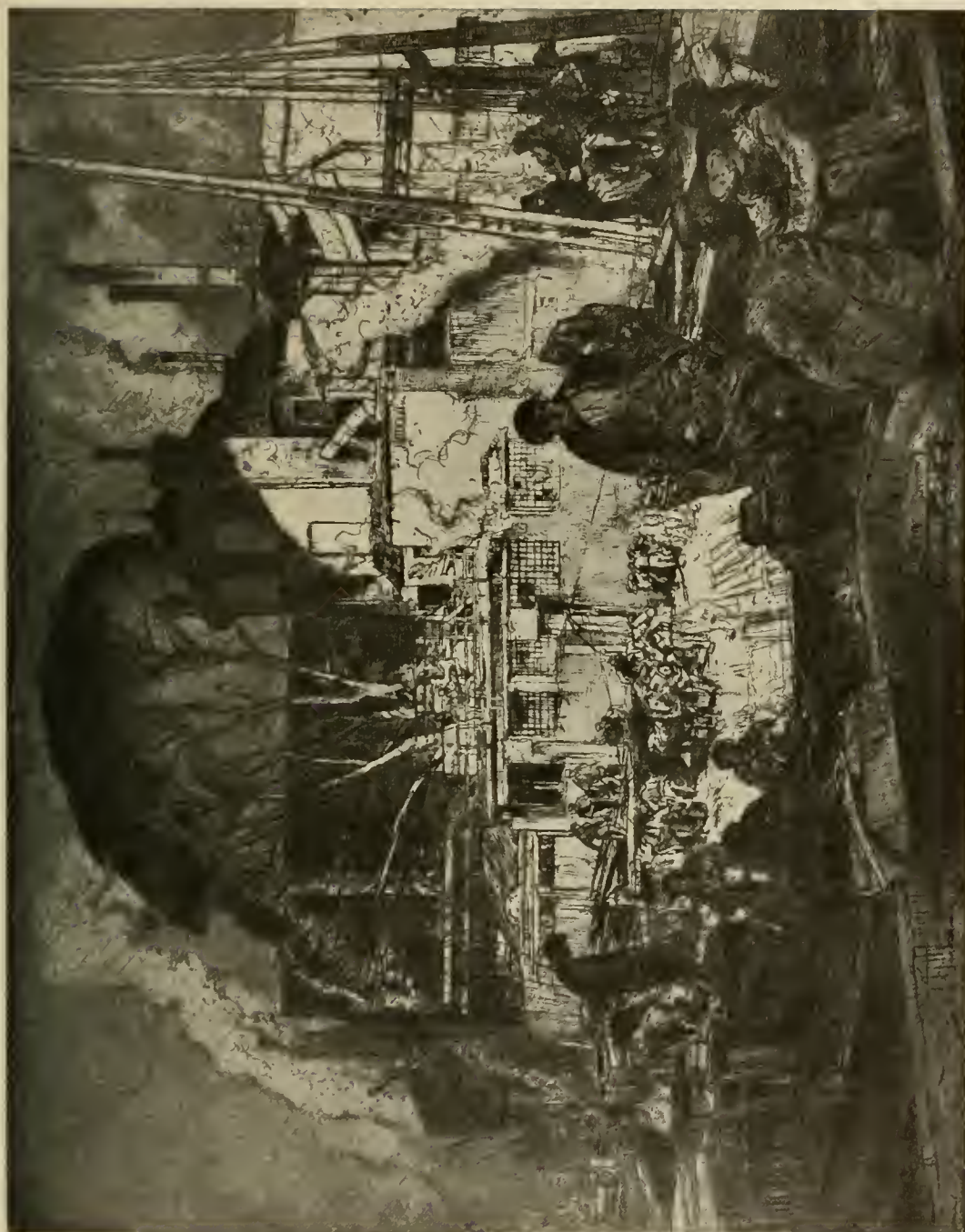
In a paper read before the Art Workers' Guild, of which he was a member, Mr. Goulding expressed his views on printing, explained the various technical difficulties, and described how on one occasion six different workmen, working with exactly the same materials, produced six different results. It was his opinion that simple printing is the most difficult. "When you do all the tricks," he once said, "you can cover up all the faults."

To print a delicate line as he printed it required a very delicate hand, long experience, and a master mind. It need only be added that all etchers were his friends, and he was endeared to them by many ties of sympathy and fellowship.



"THE CITY WALLS, SEGOVIA"

BY SYDNEY LEE



"OLD HAMMERSMITH"
BY FRANK BRANGWYN, A.R.A.



"GRAND CANAL, VENICE"
BY COL. R. GOFF



"SCHLOSS NEUSCHWANSTEIN"
BY PERCIVAL GASKELL

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"ST. ALBANS" (MEZZOTINT)
BY PERCIVAL GASKELL



"A SUMMER NIGHT"
BY DAVID WATERSON



PORTRAIT OF THE LATE FREDERICK
GOULDING. FROM THE DRY-POINT
BY WILLIAM STRANG, A.R.A.

(By special permission of the artist)

Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE proposed house at Guildford in Surrey, of which we give illustrations, has been designed by Mr. Baillie Scott for a site which has a considerable fall from east to west. It is a house on a hillside sloping towards the west and commands a view of especial beauty. In the middle distance far below, the river now winds amidst level pastures. Beyond that rises the green hill on which the ruined chapel of St. Martha's stands, a relic of the age when buildings instead of forming a blot on the landscape seemed rather to interpret and make articulate its romance. In planning a house for such a position as this one naturally provides that each of the principal apartments should command the view, and a glance at the plan illustrated will show that this requirement has been fulfilled; while the balcony adjoining the drawing-room may be considered as the box for special contemplation of the scene.

But apart from the consideration of the view, the main factor to which the special form of the plan is due is the fall in the ground. On such a site, rooms which from the entrance side on the east are ground floor rooms become on the western side upper apartments. The hall occupies an intermediate level in the central part of the house, and below it on its lower side are the heating chamber and cellar only. Below the north side of the building are the dining-room and kitchen premises, and above the south end are a suite of bedrooms and dressing-room. On approaching the house from the road the expediency of the carriage drive has been happily replaced by a paved path bordered with perennial flowers divided into bays—separated by pillars built of chalk from a neighbouring quarry and backed by yew hedges. This separation and enclosure of a comparatively narrow portion of the frontage as the approach, allows of the remainder of the land on this side of the house being laid out in unmown grass with orchard trees. Adjoining the house the chalk



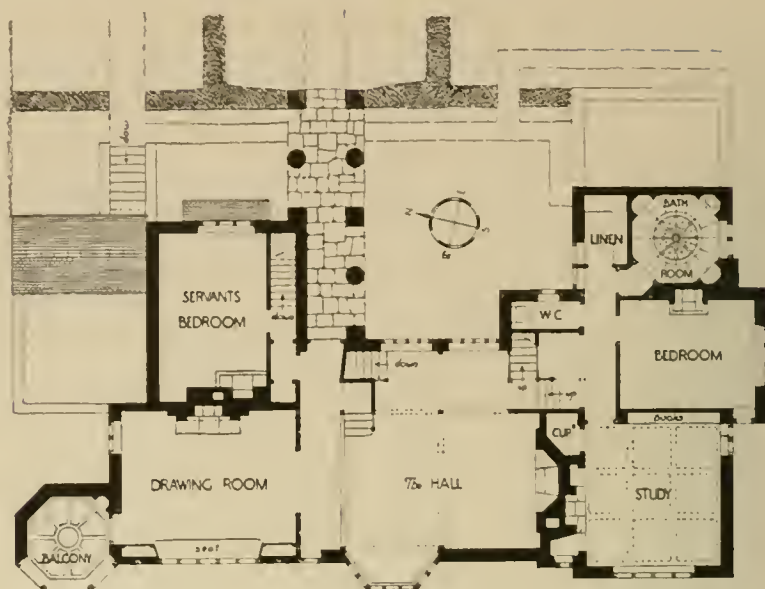
PROPOSED HOUSE AT GUILDFORD, SURREY: THE HALL

M. H. BAILLIE SCOTT, ARCHITECT

Recent Designs in Domestic Architecture

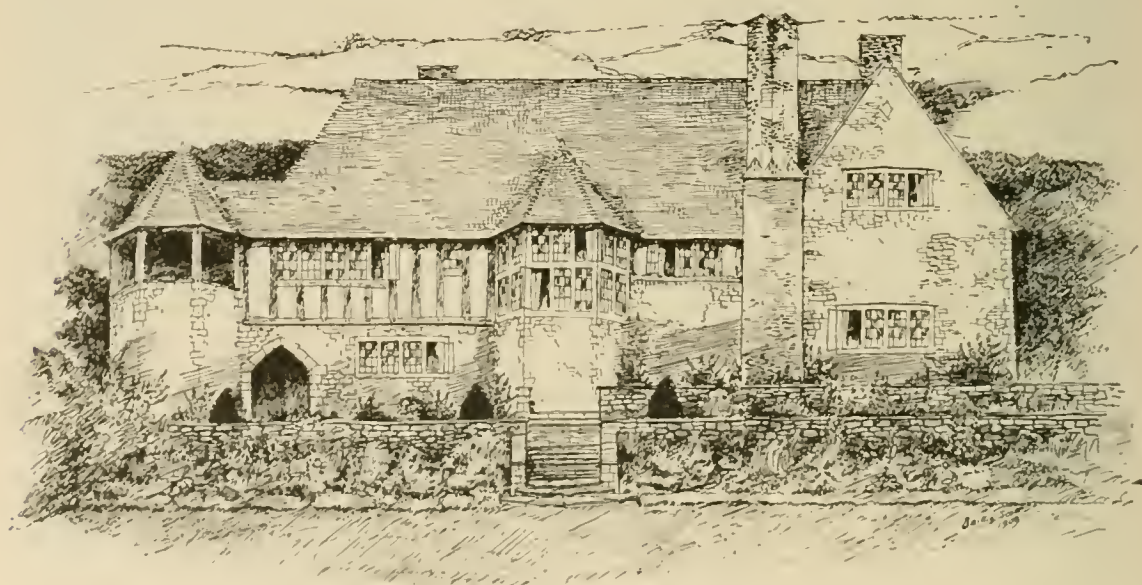
pillars are placed closer to each other and so form a pergola—a kind of bridge between sunk gardens on either side. On entering the front door we find ourselves in a gallery adjoining and at the same level as the drawing-room. The view of the hall from this gallery is shown in the illustration on p. 293. The drawing-room itself has a semicircular plaster ceiling and a long window with seats and glazed china cupboards at each side. From it opens the octagonal garden-room with open timbered roof and floor paved in a pattern of grey stone and brick. Return-

ing to the gallery there are five steps from this down into the hall, which is a piece of structure in English oak and plaster, the oak being left in its natural tones of greyish brown. From the stairs at the east side of the hall one approaches the dining-room under the drawing-room, which has a western window and garden porch, and at the back of this are the kitchen premises. At the south end of the hall four steps down bring one to the study with its single fireplace and recess



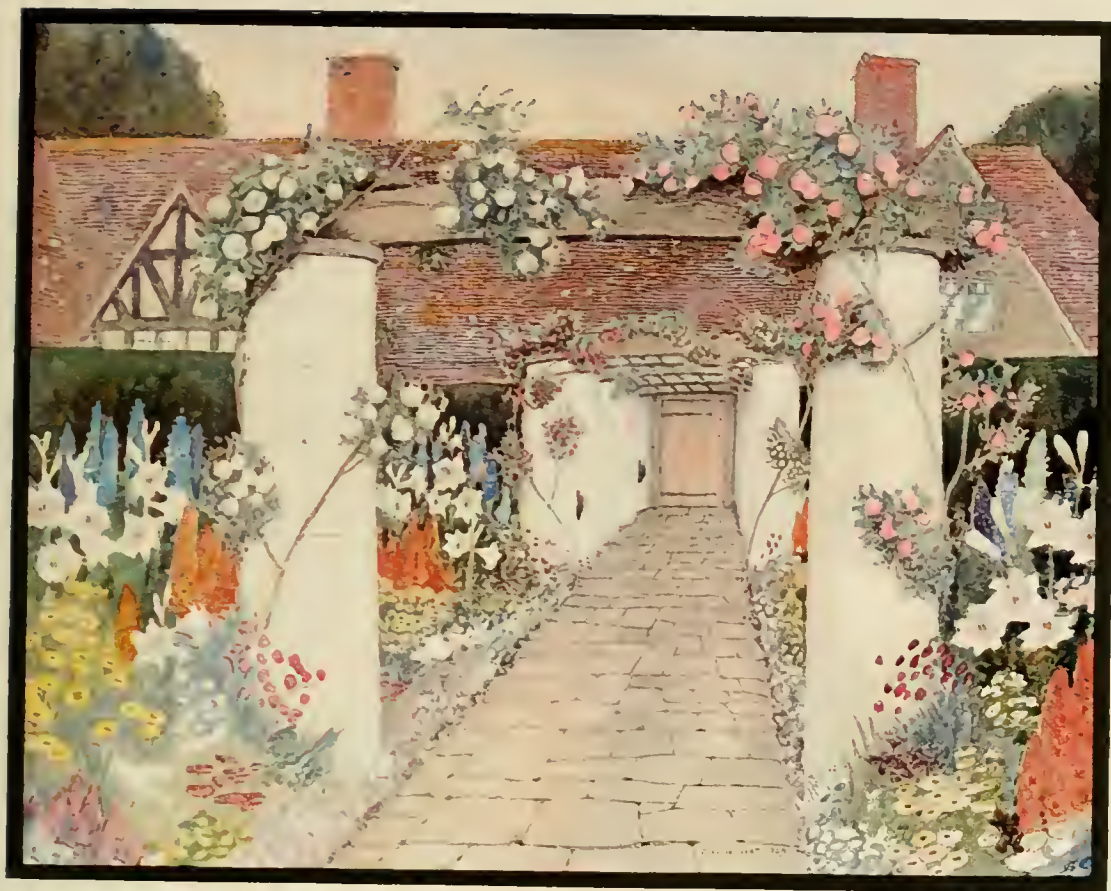
UPPER GROUND FLOOR PLAN OF PROPOSED HOUSE AT GUILDFORD
M. H. BAILLIE SCOTT, ARCHITECT

for books: and on this lower level may be noted the octagonal bathroom with central circular bath. There are three bedrooms and a dressing-room over the south wing. The total accommodation of the house consists, therefore, besides the central hall, of three sitting-rooms, five bedrooms, dressing-room, bathroom, and kitchen premises; and the estimated cost is £1,500. In the building of such a house it may be noted, in conclusion, that the modern ideal of perfection, which consists



PROPOSED HOUSE AT GUILDFORD: GARDEN FRONT FACING WEST

M. H. BAILLIE SCOTT, ARCHITECT



PROPOSED HOUSE AT GUILDFORD,
SURREY: APPROACH FROM ROAD.
M. H. BAILLIE SCOTT, ARCHITECT.

Recent Designs in Domestic Architecture



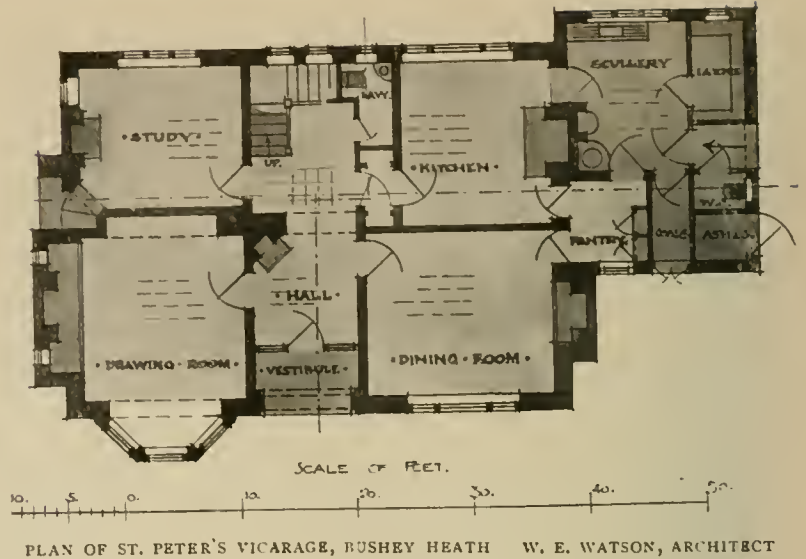
TWO VIEWS OF A DINING-ROOM IN A BERLIN FLAT

DESIGNED BY M. H. BAILLIE SCOTT

Recent Designs in Domestic Architecture

in making every line absolutely straight, and every surface smooth, will be set aside for the older and better way which aims rather at the recognition and development of the character of each material used.

We also give two illustrations of a Berlin interior with furniture and decoration designed by Mr. Baillie Scott, one of many commissions carried out by him on the Continent. The furniture in this dining-room is for the most part in unpolished rose-wood, the purplish-brown tones of which stand out well against the gilded canvas of the walls. The existing woodwork of the room is finished black with neutral grey panels. The upholstery and carpet are in tones of red. Hence the general colour scheme is red, black, gold, and purple-brown. The electric light fittings are in gilded metal with scarlet flowers, and the central ball checkered in black and white.



PLAN OF ST. PETER'S VICARAGE, BUSHEY HEATH W. E. WATSON, ARCHITECT

Our next illustration is of a vicarage recently built at Bushey Heath, Herts, from the designs of Mr. W. E. Watson, A.R.I.B.A. The structure, which is in close proximity to the church, is of brick, roughcast to a natural gravel colour, with stone bays and dressings. The timber work is of cleft oak, and red sand-faced tiles are used for

SAINT PETER'S CHURCH
BUSHEY HEATH HERTS
PROPOSED VICARAGE



ST. PETER'S VICARAGE, BUSHEY HEATH

W. E. WATSON, A.R.I.B.A., ARCHITECT

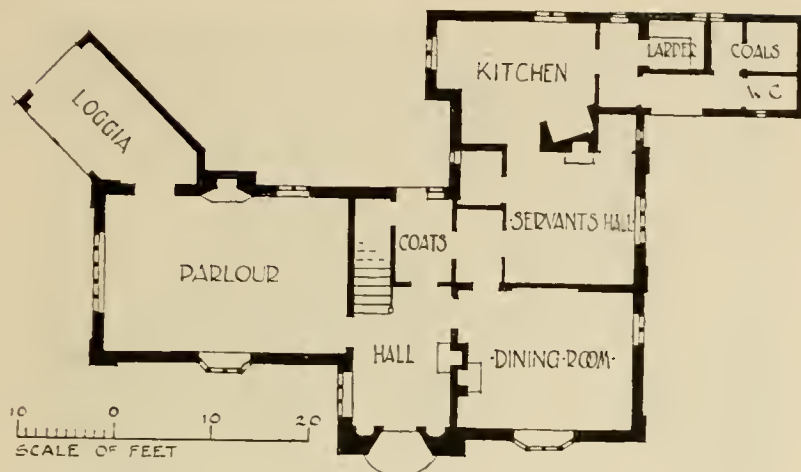
Recent Designs in Domestic Architecture

the roof. The accommodation on the ground floor is shown by the plan given opposite: on the floor above there are five bedrooms and the usual offices, and in the roof there are two large rooms for use as day and night nurseries. The cost of the building was about £1,700.

The little house in North Wales called Wynns Parc was built some year or two ago, in an old orchard and garden, in the midst of the beautiful Vale of Clwyd. It is treated externally in

white roughcast and stone, with green slates, similar to the cottages and farmhouses in the neighbourhood. In plan it is simple, with an entrance-hall and dining-room, and one large parlour with loggia or garden-room opening off it into the garden. The ceilings are ornamented with modelled plaster, some copied from old

examples near by, and the walls are mostly white with pale french-grey paint to the woodwork. The house is furnished, with excellent judgment and taste, with admirable pieces of old furniture, glass and china, which add greatly to its simple charm. It was erected from the designs of Mr. E. Guy Dawber, architect, of London.



PLAN OF WYNN'S PARC, NORTH WALES

E. GUY DAWBER, ARCHITECT



WYNN'S PARC, NORTH WALES: GARDEN VIEW (See also illustrations on next page)

E. GUY DAWBER, ARCHITECT



WYNNS PARC, NORTH WALES: THE PARLOUR E. GUY DAWBER, ARCHITECT
(See preceding article)

ALEXANDER MANN: AN APPRECIATION. BY NORMAN GARSTIN.

THE characteristics that an artist reveals by his work and those which are known to his intimate friends are sometimes strangely at variance. The man may seem to us hesitating and vacillating, but his painting or sculpture is determined and strong; the man may seem to us mean and worldly, yet his work will show him to have a deep vein of poetry and pathos. Everyone who has a wide acquaintance amongst artists must have frequently felt puzzled at these curious discrepancies: "Why does So-and-so, self-sufficient and rather blustering, paint these finical pictures?" etc.

The fact is we are all so complex that there is room in most men for the greatest apparent contradictions, and some of these qualities will only reveal themselves as reactions responding to some influence which alone can call it into evidence. Art is, as it were, the solvent that liberates the spiritual quality imprisoned in

always in painting, and struck the keynote of his art. He looked out into the world with eyes that saw very clearly things as they are; possessed of great technical ability, he set them down with consummate certainty and conviction. He painted with untiring industry—and with that pleasure without which no work is art—the phases of life with which he found himself most in sympathy.

But his outlook was singularly wide, his freedom from prejudice permitting him to take in a large range of subjects which his technical skill enabled him to realize. This versatility is apt to stand in

some petrifying characteristic, and thus gives it life.

Some men, on the other hand, make their art the expression of their obvious personality, they draw aside no veil, they express what those who know them would expect of them. Of these the late Mr. Alexander Mann was a very notable example—his character was strong, simple, and direct, and above all things sincere. He could not exaggerate, even for effect; to be true and to be sane and to set down what he saw without any *parti pris*, that was his aim and his effort



WYNNS PARC, NORTH WALES: GARDEN VIEW E. GUY DAWBER, ARCHITECT
(See preceding article)

Alexander Mann

the way of popular success, for the world likes to be able to label a man—"Oh, that is the fellow who paints cats or mountains, etc., who does those beautiful gardens, etc."; but for all that the artist who wanders in many fields keeps young and gets more joy out of his visions than does the specialist.

If one desires to seek what Alexander Mann wrought with greatest success I think undoubtedly it was his panel sketches, his habit being to do several of these every day during that part of the year in which it is possible to work out-of-doors. In this way he gained a power and facility which place him among the best sketchers of his time. Only his friends know these, but the exhibition of his work which is being held at the Baillie Gallery this month will bring more general appreciation. In looking through the vast number of these panels that he has left, one sees, as in a cinematograph, the sliding pictures of his days. In his early married life he settled at Hagbourne, a

beautiful Berkshire village, and although family reasons led him to Streatham as a residence, with a studio at Chelsea for work during the winter months, yet all his painting life was faithful to the broad downs and sheep-dotted hills round Hagbourne and Blewberry, in the churchyard of which latter, and by him much-loved, village he now rests. Then comes an important series of panels telling of an extended sojourn of nearly two years in Morocco, undertaken for the health of his family. Another long series is of Walberswick, where he passed several holidays with his family by the sea; a certain mountain by the Welsh sea fascinated him and was his model in many a subject, again the pictured record of summer holidays. So also are the Spanish girls making cigarettes in Seville; the lines of fishing boats with oblique lateen sails that reflect themselves in bright flashes in Sicilian harbours.

There is no room in a short article like this for the story of Mann's life; indeed it was fortunately



"SHEEP-SHEARING IN BERKSHIRE"

BY ALEXANDER MANN

Alexander Mann



"PORTO VENERE"

BY ALEXANDER MANN

free from most of the vicissitudes and anxieties which, whilst they go to the making of interesting biography, are painful by their frequent occurrence in the lives of artists.

Coming of a mercantile family in Glasgow, his father, a man of remarkable strength of character who had built up a large business, intended Alexander, his second son, to follow on the lines he had so well and wisely laid. Wealth and prosperity were the goal of these lines, and it is not wonderful that the father, knowing his son's clear head and high integrity, desired for him that he should help in the conduct of affairs. But in amongst the orderly and business-like tendencies of the son of such a father there had been slyly mingled by some not altogether malignant fairy a plentiful portion of the artistic temperament; and this ingredient was too masterful to be thwarted, so it came to pass that the warehouse, at which he dutifully worked for seven years, was exchanged, in 1877, for a student life in Paris.

But it is characteristic of his determined nature that all this time, after or before office hours alternately, he attended the School of Art in Glasgow. If his father felt any disappointment, he was too wise and broad minded to show resentment, indeed he must have

felt a natural pride in his talented son, and he smoothed his path with a sufficient allowance.

In Paris, Mann responded to the various influences under which he came. Working at first in Julian's studio he later fell under the fascination of Munkacsy, whose tricky methods, however, soon palled upon him; then, drawn by Carolus-Duran's brilliant technique, he came somewhere about '81 to the old grimy school in the Boulevard Port Royal, where the master handed on the traditions of Velasquez to students gathered from half

the nations of the earth. I think the impulse given by Carolus-Duran was perhaps, the strongest



"A BY-WAY IN ITALY"

BY ALEXANDER MANN



"PHILOMÈNE." FROM THE OIL
PAINTING BY ALEXANDER MANN.

Studio-Talk

and most enduring of his artistic education, and though in the years to come he used his powers in various directions, yet he never lost the style which became his method of expression in these days. Later on he spent the summer in Venice, and some of the pictures he painted on this his only visit there are amongst his most complete works. N. G.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The Water-colour, Pastel and Drawing Salon, held by Messrs. Marchant & Co., at the Goupil Gallery and which came to a close last month, was the most important of the early spring exhibitions. It was clear that the managers of this exhibition had taken pains to admit nothing that was not individual and consequently inspiring. Such a drawing as Mr. William Nicholson's *The Hunter's Staircase*, with its imaginative appreciation of a strange but real interior effect, was amongst the first things in the galleries, and Prof. C. J. Holmes' *Pevensey—Noon* was a water-colour of a remarkable quality. There were subtle interpretations of storm effects by Mr. Wilson Steer, and a most exquisite pastel of the nude, by Whistler, in the rooms. Some water-colours, obviously derived from Mr. Sargent's art, by Mr. von Glehn, were carried out with a brilliancy of achievement worthy of the master by whose methods they were inspired, and Mr. W. B. Ranken, in a similar order of picture, called *In the Gardens of the Alcazar, Seville*, had carried the problem of sunlight to a highly successful conclusion. Sir W. Eden's *Velasquez Room, Prado, Madrid*, was a feature, and so was Mr. Clifford Addams' *Agostina and Child*. There were two important water-colours by Mr. Alfred East, A.R.A. Mr. A. W. Rich was not, perhaps, at his best in his, in this case, too prettily coloured drawings, and the individual art of Mr. Lamorna Birch, with its decorative qualities of colour, suffered from too easily attained and superficial charms, but such a water-colour as *The Hurrying River* was of a most highly interesting order. Mr. A. Ludovici, Mr. Cayley Robinson, Mr. A. E. Vokes, Mr. E. Newell Marshall, Mr. J. Nickal, and Mr. David Neave were all represented by good work, and Sir Charles Holroyd's pictures contributed much to the distinction of the exhibition. Two caricatures by Mr. Max Beerbohm were included—one a singularly happy satire of *Mr. Orpen*

executing in his own way a commission for a *Portrait*, in which the sitter is discovered at the further end of a room, full of *objets d'art*, only the back of his head visible above a lounge seat. Mr. Hughes-Stanton and Mr. H. Muhrman made valuable contributions; and a notable picture, *Salutations*, well represented the genius of Mr. George Henry, A.R.A. The black-and-white drawings included the brilliantly handled work of Mr. Cossaar, excellent drawings by Miss G. Halford, a very fine study of a man's head by C. Stabb, the bold and personal art of Mr. J. D. Fergusson, and work by Mr. Augustus John—baffling, but sometimes airing a beauty of craft which could easily be separated from the uncanny motif. There were painted silk fans by two or three ladies. Miss Thea Proctor's panel, *The Masqueraders*, was far above the work in which she attempts the things at which Conder succeeded. It is difficult to bring a notice of the exhibition to a close, so many achievements remain unmentioned. Certainly deserving of expanded comment, did space permit, were the pictures of artists (whose work was, however, on their usual lines) such as Messrs. A. S. Hartrick, Bertram Priestman, Joseph Pennell, Roger Fry, A. L. Baldry, J. Aumonier, and others.



STUDY OF FRUIT

BY GEORGE CLAUSEN, R.A.



"RICKS—EVENING"

BY GEORGE CLAUSEN, R.A.

During the present month, the most important of the year in art matters so far as London is concerned, picture lovers and picture buyers have plenty to occupy their attention in town. The two big shows of the Royal Academy and New Gallery, to which we shall refer more fully next month, of course claim the chief share, but within a short distance of these exhibitions there are some "one-man" shows which should on no account be missed. There is, for instance, Mr. Wilson Steer's exhibition at the Goupil Gallery in Regent Street, which will continue open till the end of the month, and then a little further east, at the Leicester Galleries, we shall have from the 20th of the month onwards an important collection of paintings by the distinguished Academician, Mr. George Clausen, representing work done by him during the past three or four years. In connection with this event Mr. Clausen has kindly permitted us to reproduce a small number of the pictures which will be on view. The President of the New English Art Club (whose annual show, by the way, is to open next month at the Galleries of the British Artists in Suffolk Street) excels in landscape and the nude. Mr. Clausen too is one of our foremost painters of landscape and figure. No contemporary English painter has striven more arduously than he to contain bright light within the opacity of paint, and scarcely another could be named who has solved in so masterly a way the difficult problems of light which the painting of interiors presents. His art, ever

young, has never yet stood still, but advanced always from the embarrassment of one problem to another.

Messrs. Manzi, Joyant and Co., of 25 Bedford Street, have lately held a most complete exhibition of original etchings and dry-points by Sir Charles Holroyd, and are still holding a remarkably interesting exhibition of eighteenth-century Japanese colour prints. Sir Charles Holroyd's methods are as constantly varied as the nature of the subjects he takes up. Uniformity,

except in mastery, was not to be found in the exhibition, but there is a style in which he seems to reach his highest, that from which we get such rare and striking results as in the plates *The Piazzetta*, *The Ghetto* or *Oak Tree Lock*.

At the Carfax Gallery the recent exhibition of the late J. R. Spencer Stanhope's work came as a revelation to a younger generation. The artist, we



"AN ITALIAN CHILD"

BY GEORGE CLAUSEN, R.A.



"A THRESHER." BY
GEORGE CLAUSEN, R.A.

Studio-Talk

are reminded in the catalogue, was born in 1829. He went up to Oxford from Rugby at the time that Rossetti was directing the ceiling decoration of the Oxford Union Debating Hall; he assisted in this work and became an artist self-taught. Later he exhibited in the newly-opened Grosvenor Gallery. In 1880 he retired to Florence, and lived there until he died, last August. He was among the first to revive the use of tempera. In the works exhibited, so powerful and rare a sense of beauty inspires each composition that quite faulty and sometimes feeble drawing fails to make itself unpleasantly felt. The painter's genius was curiously similar to that of Burne-Jones, yet at all times his own.

Mr. George Belcher, who has been exhibiting at the Leicester Galleries, has a vivacious pencil. He owes a great deal to Phil May, is attracted by the same aspects of life, has not quite the individual distinction of craft of his master, but much of his realism. He is, what after all is rare, a humorist—one who has not to search for the humours of this life, but finds them impossible to escape. The *Rivers and Streams*, by Mr. Sutton Palmer, at the same gallery, were in treatment as quiet as the aspects of nature which they represented sympathetically.

In considering the works of the Barbizon and Modern Dutch painters, the names of three collectors who have recently passed away instinctively come to mind—Mr. Staats Forbes, Mr. Alexander Young, and Sir John Day. The works of two of these collectors have already been dispersed, and those of the third—of the late Sir John Day—are to be sold at Christie's during the present month. The Staats Forbes and Alexander Young pictures have been fully discussed in these pages (vols. 36, 39 and 40), while several examples from the Day Collection appeared in the special number of THE STUDIO devoted to the works of the brothers Maris. If not so extensive

as the other two collections mentioned, that of Sir John Day contains many notable pictures. Corot is represented by several works "of the highest quality, while the examples by Millet, Rousseau, Diaz, Troyon, Dupré, Jacque, and Harpignies are nearly all of exceptional interest. The impressive *Solitude* by the last-mentioned artist represents the zenith of his art, and gained for him the *médaille d'honneur* at the Paris Salon of 1897. It is, however, in the works of the Modern Dutch school, particularly of the three brothers Maris, that the chief claim to distinction of the Day collection lies. Two of the most beautiful works Matthew Maris



"VILLE D'AVRAY"

BY J. B. C. COROT
(In the late Sir John Day's Collection)

Studio-Talk



"NEAR DORDRECHT"

(In the late Sir John Day's Collection)

BY JAMES MARIS

has yet produced—the noble *Four Mills* and the exquisite *Feeding the Chickens*—are amongst the most notable things in the collection; while the *Amsterdam*, *Dordrecht*, *Ploughing* and *Stormy Day* are the pick of a remarkable series of masterpieces

by James Maris. In no other English collection is William Maris, the youngest of the three famous brothers, so well represented, and the other leaders of the school, Israel and Mauve, are also seen to advantage. A few years before his death the late



"THE LITTLE BRIDGE"

(In the late Sir John Day's Collection,

BY C. F. DAUBIGNY

Studio-Talk

judge removed to a house near Newbury, in Berkshire, especially well arranged for the display of pictures. In a spacious dining room, lighted from the top, the gems of his collection could be seen to the best advantage, and he was always willing to allow anyone seriously interested in art to examine the works.

Appropriately with the Spring came the fourth Annual Exhibition of flower paintings at the Baillie Gallery. Amongst the most successful were Mr. W. Paddock's *Cherry Blossom*; *Roses and Phlox*, by Fred Mayer; *Zinnias*, by H. D'Arcy Hart; *Narcissus and Carnations*, by J. D. Fergusson; *Campanula and Pansies*, by Laura Knight; *A Formal Garden*, by Albert Cox; *Chrysanthemums and Michaelmas Daisies*, by Arthur Rackham, R.W.S.; *Darwin Tulips*, by Margaret Waterfield; *Sunlight on a Rose*, by Katherine Cameron; *Tulips*, by A. E. Guyon; *Herbaceous Border in my Garden*, and *Cypripediums: a study*, by Francis E. James; *Flowers*, by M. E. Atkins, and *Roses*, by W. Westley Manning; *White Roses*, by Stuart Park; *Dahlias*, by Gerard Chowne; *Sweet Sultan*, by A. F. W. Hayward; and lithographs of flowers by T. R. Way.

Mr. Arthur Streeton's Venice pictures seemed to bring sunlight into the shaded premises of the Alpine Club Gallery last month. There were also some Chelsea scenes of much interest, *The Unemployed at Chelsea* being the title of a canvas admirably representing the grey monotonous colour—but colour all the same—of a thin London fog. But *Venice, Bride of the Sea* and *Palaces in Sunlight* were the key to the character of the exhibition.

In our paragraph referring to Mr. Arnold Mitchell's design for a church at Berndorf, of which we gave an illustration in March, the place was spoken of as being in Germany, whereas it is in Lower Austria. Nor, it appears, is Herr Krupp, who commissioned the design, connected with the Essen firm in Germany; he is the proprietor of the Berndorf Metal Works.

Preparations for the next London Salon at the Albert Hall are nearly completed, but we are asked to state that there is still room for some architects and sculptors and a very limited number of painters. The membership of the Association now numbers several hundreds, and judging by the report presented to the annual meeting of shareholders at the end of March the venture is proving



"THE GOOSE GIRL" (In the late Sir John Day's Collection) BY J. F. MILLET



"MARCH"

BY GEORGE HOUSTON, A.R.S.A.

a greater success than was anticipated, even by its sympathisers. The cardinal principle of the Association is of course the elimination of the selective jury, but the services of a hanging committee cannot well be dispensed with. At the annual meeting a novel mode of selecting the hanging committee was decided on, a proposal put forward by Mr. Walter Sickert being carried by a large majority, that all members should be invited in rotation to serve, the invitations being issued in alphabetical order, year by year, until the entire register has been exhausted.

At the Ryder Gallery Mr. Carl Breitensen's exhibition introduced us to a landscape artist of feeling and eminently skilful. Other exhibitions of interest during the month were the water-colours of China, by Mr. J. Hodgson Liddell, at the Fine Art Society; at the same place, Miss Evelyn Whyley's Water-colours of Mountains and Lakes, and at the Doré Gallery Mr. Rodolphe d'Erlanger's pictures and portraits and Miss Linnie Watt's paintings. The Ridley Art Club, with admission by invitation, opening for its week at the end of

March, provided those who had friends among its members with the opportunity of studying some interesting work.

EDINBURGH.—A vacancy in the membership of the Royal Scottish Academy was caused this spring by Mr. George Henry's retirement to the honorary list, caused through his residence in London, and the ranks of the associates have been strengthened by the addition of three members. As regards academic rank that honour has fallen to a figure and portrait painter. One of the new associates is a painter of both figure and landscape with occasional essays in portraiture, and the other two are landscapists.

Mr. Henry W. Kerr, the new Academician, has within the past few years almost wholly devoted himself to portrait work, which he practices both in oil and water-colour, and two fine examples in the latter medium are in the present Royal Scottish Academy Exhibition. In portraiture Mr. Kerr is suave and refined; while free in his brushwork his skilful draughtsmanship is ever evident, and while



"ST. PATRICK'S DAY IN THE MORNING"

BY HENRY W. KERR, R.S.A.

his colour is truthful he is never led away by the blandishments of the colour sense to neglect form or overlook those subtle touches that in line as truly as in colour can convey the real inwardness of the subject. No doubt this attention to form was developed by the years of study in the portrayal of the characteristics of the devout Lowland Scot, and the national features of the Irish peasant. In his sketches of the typical Hibernian, Mr. Kerr is a worthy successor of the late Erskine Nicol. The inspiration to study Irish life and character came quite suddenly. Mr. Kerr had been working at Pitlessie, Wilkie's native village, the beadle of which was a useful model to him, and in his pawky way took credit for being the making of the young artist. In his studio one day he was visited by a poor Irishman whose attitude suggested the picture Mr. Kerr afterwards painted and called *The Bashful Wooer*. The picture was painted in 1887, and was succeeded by *The Connemara Bailiff*, *St. Patrick's Day in the Morning*, and many other studies which show as true

an appreciation of the humour and pathos of the Irish peasant as Carleton's literary sketches.

Mr. Kerr's series of Scottish life and character are no less truthful. They show altogether different traits and are mostly serious and devout. *The Minister's Man* and *The Day at the Plate* are sketches of the disappearing "Auld Licht" Presbyterian who imbibed his religion with his porridge and held fast to them both through life. His *Kirk Collection*, *The Loupin on Stane*, and many other drawings which can be

named are chronicles of customs that have almost disappeared. In his Scottish series Mr. Kerr has accomplished a great work as a chronicler. But his drawings are not merely the portrayal of externals and incidentals, they are the outcome of intimate knowledge with no theatrical touch or taint of caricature or extravagance of emphasis.

In the election of the three associates the Academy has shown itself to be a national institution. There was a strong list of waiting claimants, the



"WHEN THE BOATS COME IN"

BY MARSHALL BROWN, A.R.S.A.



"THE BRAES OF ATHOLL"
BY W. M. FRAZER, A.R.S.A.

(The property of Wm. Hunter, Esq.)

majority of whom were Edinburgh men. One of the new associates is a native of Edinburgh, another belongs to Ayrshire, and the third to Perth. Mr. Marshall Brown, the Edinburgh associate, showed good draughtsmanship in the Academy Life School, where he won the Stuart prize and Chalmers bursary. He was one of the original members of the Scottish Artists' Society and was recently the Chairman of its Council. A good deal of his earlier work was the outcome of study in the Highlands, but latterly he has devoted his energies to work on the Berwickshire and East Lothian coast. Indeed, he may almost be said to have made his summer home at Cockenzie, a little fishing village some ten miles east from Edinburgh, where the modern trawler is yet unknown, and the old picturesque customs and garb of the line fishermen still exist. The illustration accompanying this note gives one of the most typical of these fisher life studies, the principal figure carrying the creel is the belle of the village, a fine compound of rustic beauty and muscularity. Child life he has admirably presented in *Seaside Roses* and *Wild Roses*, both of which have recently been reproduced in THE STUDIO. Mr. Brown has aimed at a healthy and unmannered realism. His figures are instinct with life, and their landscape setting is always appropriate. His compositions, though as a rule simple and not burdened with detail, do not sacrifice what will contribute to artistic completeness, and his distances convey the sense of space and the feeling of atmosphere.

Commencing his artistic career as a lithographic artist and illustrator, Mr. George Houston is one of the most individualistic of the younger school of Glasgow artists. His work has been recognised by the municipality of the western city in their purchase of a large landscape for the Kelvingrove Galleries. Though he has worked a good deal at Lochgoilhead his favourite field of study is the Dalry district of Ayrshire, of which he is a native. His *Seed Time in Ayrshire*, shown at the Franco-British Exhibition last year, and acquired by Preston Corporation, is typical of his style. He is keenly observant and analytic, not depending greatly on chiaroscuro for his effects, and his

colour is rich and well laid down. Spring, autumn and winter effects he has carefully studied, and the floating mist on a hillside, the watery atmosphere so characteristic of November weather, with its bleaching influence on colour, or the chilly, half melted snow lying in patches on the brown fields, he suggests with much skill. Mr. Houston is a member of the Royal Scottish Society of Water-colour Painters and the Society of Twenty-five of London.

Mr. W. M. Frazer, the son of a Perth magistrate, came to Edinburgh in the early eighties, and four years later was joint Keith prizeman with Mr. Duddingstone Herdman, his picture entitled *Glow Before Decay*, being afterwards acquired by the Royal Association for the Promotion of the Fine Arts in Scotland. He has been abroad a good deal and recently visited Huntingdon and Cambridgeshire. One result of his English expedition is the beautiful evening landscape *St. Ives*, now in the Royal Scottish Academy Exhibition. Conti



"IN SUMMER TIME"

BY FRANCIS H. NEWBERY

(See Glasgow Studio-Talk)



"A THAW"

(See Glasgow Studio-Talk)

BY GEORGE HOUSTON, A.R.S.A.

mental or English subjects, however, have not supplied him with the *motif* for his finest work. He is most at home in the varied scenery of his native county. He came into prominence by the first of a beautiful series of pictures of the reedy banks of the lower reaches of the Tay, a picture which was much admired for its fine tone and the pearly quality of its greys. *The Braes of Atholl* and *A Highland Pastoral*, the last named reproduced in THE STUDIO, in October, 1908, are typical of his Highland landscapes, in which we have great expanses of open pastoral country leading up to majestic hills. While his composition is effective he looks at nature less with the eye of the draughtsman, more with that of the poet, striving after subtlety, the realisation of the enveloping atmosphere, and in the finest of his work one feels the poetry of the evening glow, much as we feel it when in front of one of Mr. Lawton Wingate's canvases. The human figure does not intrude on his native solitudes, the air is still and calm, the silence of hill and valley is undisturbed. His forte is repose. A characteristic feature of his wooded landscapes

is the filmy impressionism of the tree forms. Mr. Frazer was, during the year ended in March, the Chairman of the Scottish Artists' Society. A. E.

GLASGOW.—The forty-eighth Annual Exhibition of the Fine Art Institute opened this year under the most favourable auspices. Since the last exhibition local interest in art has been stimulated by the publication of two notable works on the Scottish school; by the opening of a new wing in the extension of the School of Art; and by the acquisition of works by Jessie M. King and George Houston by the Walker Art Gallery, Liverpool, and the Corporation of Preston. The imminence of the Institute's jubilee is also tending to direct attention to its work.

It is a question whether the present exhibition is more remarkable for landscape or figure painting. There are quite a dozen men, equally divided between the two sections, who have never contributed finer work to a public exhibition. William



"A WHITE COCK"

BY GEORGE PIRIE

Wells, R.B.A., has captured the critics, as he has captured a gleam of unmitigated daylight, in his fine, robustly radiant canvas, *A Lancashire Fishing Village*. Clear, incisive air appeals to him, the invigorating, mist-dispersing air, familiar to our west-shore land; and all the greyiness of dawn, and the mystic hour of eventide, so dear to many brother artists, are made to appear as of quite another climate beside the rarefied brilliance of this notable landscape, which has been purchased by the Modern Arts Association.

In quite another vein is *Woods after a Storm*, by J. Lawton Wingate, R.S.A.; a poetic treatment of a charming sylvan theme. In natural colouring, freedom of brush work, and atmospheric effect, it is unsurpassed in all the exhibition. Close by there hangs a characteristic work by William MacBride, with the grey trees with russet foliage, and the cerulean water, so assiduously sought out by this artist. There is quite a definite note of colour in *The Wood Nymph*, a loaned picture, by the late Sir E. Burne-Jones, set conspicuously in

the centre of an end wall, a fine study for the young figure and decorative painter. Its clever variation on viridian green is a monochromatic triumph. To right and left there hang two diverse treatments of a similar subject—*Early Winter*, by James Kay, R.S.W., a departure for an artist who has made the bustling Clyde his own; and *A Thaw*, by George Houston, A.R.S.A., one of those keen, penetrative nature-studies this observant artist has taught us to expect, and in *An Ayrshire Glen*, by the same artist, we have a poetic rendering of Nature in a gentler mood. J. Brownlie Docherty pursues his favourite theme on a large canvas, with appropriate title, *Highland Landscape*. In lovely Glen Morriston the artist has selected a typical Inverness-shire scene—a tumbling trout-stream, with well-wooded banks, abundant with the growth of autumnal-tinted bracken—and its romantic charm is suggested in such a way as few Scottish landscapists can rival.

Dominating the centre room in size and position is *Pan's Sanctuary*, by J. L. Pickering, but it is a

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debatable point whether the interest in the picture has not been lessened by the elimination of the piper. Other striking landscapes are *The Gipsy Camp*, by E. A. Walton, R.S.A., a rhythm of blue and green; *Plain Land*, by Louis Grier, delightful in decorative feeling; *Pas de Calais*, by H. Hughes-Stanton, with fine sea and sky effect; *The Rhymers's Glen*, by Archibald Kay, R.S.W., with clever handling of early autumn foliage, and the misty charm of highland ravine; *The Sun peeped o'er yon Southland Hills*, by Joseph Farquharson, A.R.A., remarkable for the golden glow of the morning sun on the untrodden snow on the mountain side; and a thoughtful rendering of a woodland scene by F. Spenlove Spenlove. Mr. Kay's picture just mentioned has been purchased by the Corporation for the permanent collection.

Amongst the portraits and figure subjects *The Velvet Cloak*, by Sir James Guthrie, P.R.S.A., attracts for many reasons; the pose is striking, the velvet drapery convincing, drawing from another

noted portrait painter the confession, "The best black I have ever seen in paint." There are two figure studies more arresting to artist than layman, because of the absolute cleverness of treatment. *Miss Lillah Macarthy, in the Dress of Dona Aña*, by Charles Shannon, a work already reproduced in THE STUDIO, and *Silk and Ermine*, by George Henry, A.R.A., R.S.A. No two studies could be more dissimilar; in the one there is the delightful handling of beautiful colour contrasts, in the other the complete mastery of monochromatic monotony. No less than Whistler and Melville, Henry has discovered that a grey gown or a reddish-brown skirt placed against a background of similar tone, permits the eye to rest on the subject of the picture, without the irritation of distraction. In *Silk and Ermine* this idea is emphasised, and additional appropriateness is given by the style of dress and that of the cleverly-painted panelling being contemporaneous in period.

In the centre room there are two interesting



"A LANCASHIRE FISHING VILLAGE"

BY WILLIAM WELLS, R.B.A.

Studio-Talk

portraits, one by William Cunningham Hector, a new rôle for this clever young Glasgow artist; another by P. A. Hay, R.S.W., one of our most assiduous portraitists. In the upper galleries the charmingly executed *Portrait of Miss Brown*, by Maurice Grieffenhagen, is unjustly treated by the hanging committee. The clever pastel portrait of *Miss Reta Macalister*, by G. G. Anderson, is a striking example of the work of an artist with a future in portraiture. E. A. Hornel is represented by three of his charming colour harmonies, in which the figures are filled in with greater definiteness and the tints with more alluringness than before. A picture that claims attention is Mr. Francis Newbery's *In Summer Time* (p. 314), in which a difficult problem has been well handled.

William Pratt sends one of those thoughtful studies of peasant life and habit that proclaim him a sincere and earnest follower of Millet. In his *Homeward* the weary workers wend their way homeward from the fields when the sky assumes the shadows of the evening hour. It is a thousand pities that George Pirie is so modest in his contributions. *A White Cock* is too meagre a representation of the work of such a thorough artist. There is no mistaking the feathered fowl, the whole presentment is instinct with the atmosphere of the farmyard.

In sculpture, architecture, and black and-white there are interesting contributions. The model of George Buchanan, by A. McF. Shannan, A.R.S.A., suggested by the quatercentenary of the early Scottish man of letters, is a fine example of the penetrative method of the sculptor entrusted with

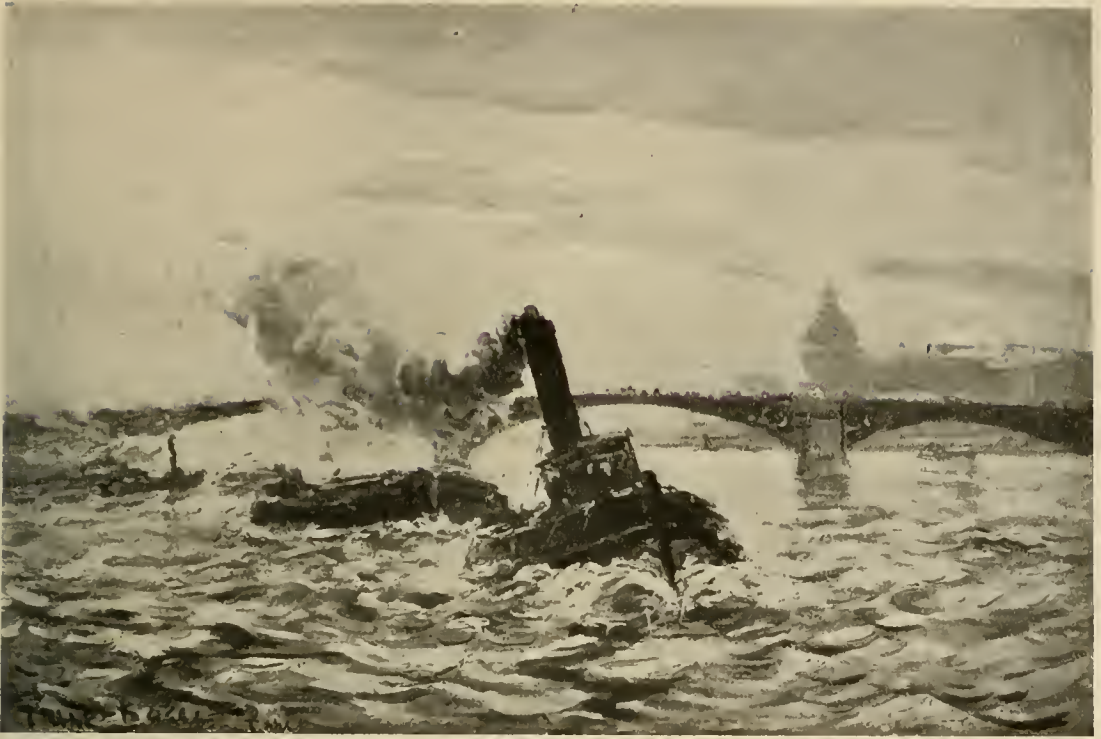
the important commission of modelling a statue to the memory of the great scientist Kelvin. Amongst other interesting exhibits in this section are works by Percy Portsmouth, A.R.S.A., and John Tweed. J. T.

PARIS.—At the Dewambez Gallery the exhibition of the Société des Peintres et Graveurs de Paris Moderne engaged much of our attention. The majority of these artists belonged to the Société des Peintres de Paris, but separated from this body in order to form a still more exclusive group. They had here an *ensemble* of really remarkable works depicting the beauties of the capital. Of the two



MODEL FOR STATUE OF GEORGE BUCHANAN (1506-1582)

BY A. MCF. SHANNAN, A.R.S.A.



"LA SEINE AU PONT DES SAINTS-PÈRES"

BY FRANK BOGGS



"LA CITÉ"

BY FRANK BOGGS



"A CASTLE IN SWITZERLAND"

BY WILLIAM S. HORTON

seniors of the Society, Lepère and Billotte, the former showed several pictures which were on view last spring at the Nationale and an important series of plates and wood engravings which displayed to advantage his conscientious observation and his sureness of execution. M. René Billotte showed also a series of works which were doubly interesting, first on account of their exquisite colouring, and secondly because they perpetuate aspects of certain quarters of Paris which have now disappeared. It is most interesting and at the same time most enjoyable to wander with these artists among the wonders and the curiosities of the great city—to view with Jules Adler and Bèjot the Luxembourg, with Chapuis the Pont-Neuf and Ivry, with Dufresne the circuses and theatres, with Fougèrouse and Gabriel Rousseau the Boulevards, with Louis Gillot the banks of the Seine, with Gaston Prunier the faubourgs and the factories, and the

bridges with Vauthrin and Serval. Mr. Frank Boggs has been most successful with his luminous little landscapes; he is of all our painters the one who most reminds us of Jongkind, and the State has acquired for the Luxembourg one of the works which we herewith reproduce.

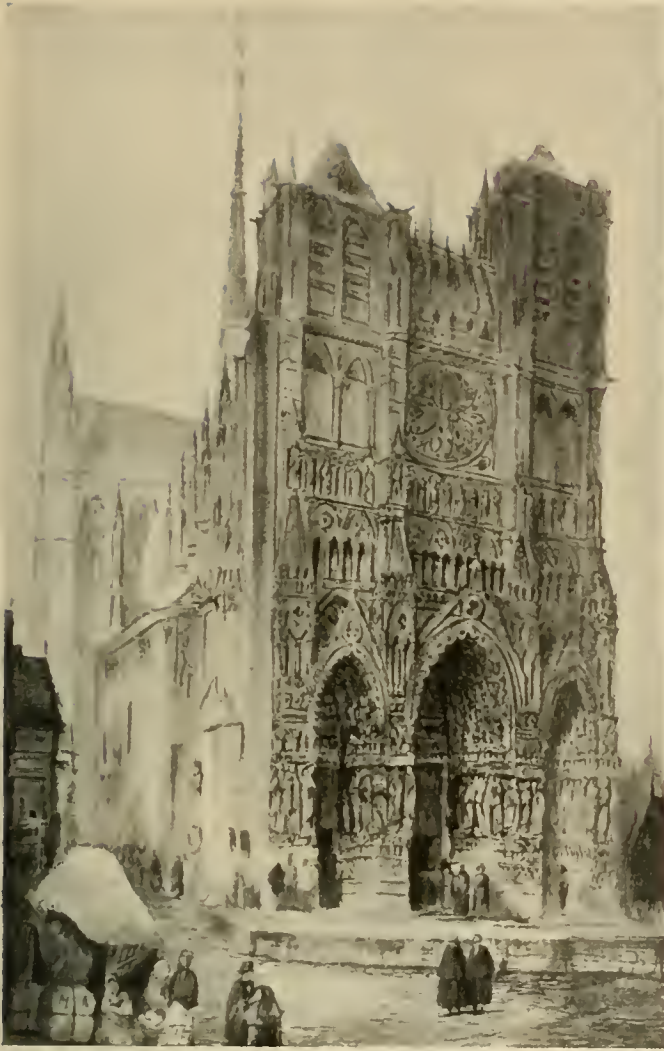
William S. Horton, who has attracted a good deal of attention at the Salons of the Société Nationale and at the Salon d'Automne the last few years, has had an important exhibition at Petit's Galleries. Horton has made his speciality the Swiss cantons about the Lake of Geneva,

the neighbourhood of Montreux and Vevey, sleeping villages, trees powdered with hoar-frost, fields sprinkled with rime, snow-clad roofs, romantic castles. Born at Grand Rapids (Michigan), he was in Paris a pupil of Benjamin Constant; but in truth he evolved for himself his own technique by faithful and loving study of Nature herself. This



"HÔTEL DE VILLE, MARSEILLES" (DRAWING)

BY FÉLIX ZIEM



"CATHÉDRALE D'AMIENS" (WATER-COLOUR)

BY FÉLIX ZIEM

(formerly known as the Société Nouvelle) has had this year a show at Georges Petit's which was crowned with the greatest success. This year we admired in particular the large panel by Besnard, depicting some girls and swans frolicking in the crystal waters of the lake of Annecy, a work which on account of the freedom of its execution and its distinguished colouring is of premier importance. Baertsoen, who has not shown every year with the Société Nouvelle, exhibited a painting, robust in colour, of an old castle; M. Claus was represented by some landscapes full of force and impassioned in execution. M. Blanche, not content with signing an excellent portrait of himself, also showed us some very beautiful interiors treated with great freedom. Cottet, Dauchez, and Simon remained true to their Breton subjects, and René Ménard showed some most finished works, at once admirable in composition and seductive in colouring. H. F.

The 88th anniversary of the painter Félix Ziem has been celebrated at Nice by a brilliant exhibition of his work. His name fires our hearts with the remembrance of those countless pictures of which the flight of time has failed to dim the brilliance or to sap the strength.

it is that gives to his work its individuality and its great charm, and so one does not wonder at the successes achieved of recent years by this artist, whose pictures are to be found in the private collection of the King of Spain, in the Musée du Luxembourg, and in the Musée Carnavalet.

Following its custom of holding an exhibition each spring, the Société des Peintres et Sculpteurs



"THE DANCE" (BRONZE RELIEF) (*See Vienna Studio Talk*)

BY EMIL MEIER



"SUMMER" (FAVENCE) BY EMIL MEIER

that point of perfection of which Balzac speaks, and behind which there lurks the talent which is the attribute alone of genius. L. H.

VIENNA. — Emil Meier and Johanna Meier-Michel are two talented young artists who have thrown in their lots together. Both are natives of Bohemia, but German by race, and both are past students of the Vienna Imperial Arts and Crafts Schools, though they arrived there by different roads. Emil Meier, after having passed satisfactorily through the elementary school in his native village, was sent to the "Fachschule," in Turnau, Bohemia, to study and acquire what was necessary to equip him for the craft of goldsmith. He showed so much talent that he was offered a small stipend to continue his studies in Vienna. In pursuing his craft Emil Meier learnt to appreciate the value of metals and their possibilities from the designer's point of view, and the knowledge thus acquired enabled him to carry out his own designs in metals. *The Dance*, reproduced on p. 321, is a fine proof of his capabilities in both directions. The figures are well formed and full of grace and charm. His two fayence figures here

The fair dream of his existence has become almost an apotheosis, to the great joy of his friends and the numerous admirers of his work, that splendid work of which we get a very exalted opinion after visiting the exhibition organised for the benefit of the *Orphelinat des Arts*. First of all it is the Queen of the Adriatic which Ziem, with all his wonderful gifts of æsthetic expression, conjures up and re-creates in all her old-time splendour — "Venice, which Ziem saw," asserts Théophile Gautier, "not merely as painter, but also as poet. Not to Lord Byron, not to De Musset, nor to George Sand," adds this critic, "was it given better than to him to understand her mysterious charm and fascinating beauty." Next it is the shores of the Bosphorus which he depicts for us; then Asia with her ancient ruins, the last vestiges of forgotten civilisations; Egypt with the obelisk of Luxor and the temple of Cleopatra; Holland with the banks of the Scheldt all full of fine harmony. He also gave us views of Marseilles, Antibes, the Carmargue, of Martigues, of Toulon, of the Forest of Fontainebleau, Amiens, and even of Montmartre with picturesque silhouettes of the old mills. Whatever the subject, the works of Ziem bear the stamp of a master-hand; he touches



"AUTUMN" (FAVENCE) BY EMIL MEIER



"EGYPTIAN FLOWER-GIRL" (FAVENCE)
BY JOHANNA MEIER-MICHEL

monument in the same little town, for in Bohemia, as in Austria, even the small towns and villages love to show their appreciation of their great men by erecting monuments or busts to their memory, and of course their liberality in this respect acts as a great encouragement to young artists. A. S. L.

BERLIN.—Berlin is now in a phase of growing self-confidence and this state is indicated by retrospects. It betrays the conviction of personal weight when facts from our past are treated with the importance of historical materials. The Biedermeier renaissance, and the interest taken in everything connected with old Berlin, are symptoms of this phase. The Märkische Museum stands newly erected within our city, plays from former times rule the stage, books full of the flavour of witty and romantic days are favourites, and the aureoles of real Berlin artists like Chodowiecki, Hosemann and Franz Krüger have been re-gilt. The Royal Academy has now done such service to its former president, the sculptor Gottfried Schadow, by arranging, with the valuable assistance of the renowned Schadow scholar, Professor Hans Mackowsky, a comprehensive Schadow exhibition within its galleries. The name of this sculptor and draughtsman, the author of the

reproduced form part of a set representing the four seasons. These have been executed in the Wiener Keramik-Werkstätte, belonging to two distinguished artists, Michel Powolny and Berthold Löffler, the latter a professor at the Imperial Arts and Crafts Schools.

Johanna Meier-Michel studied first under Professor Kaufungen at the Kunstschule für Frauen und Mädchen, Vienna, and later under Professor Schwarz at the Imperial Arts and Crafts School, where she likewise held a stipend. It is in the art of the sculptor that her chief talent lies. The bust of a little child reproduced on p. 324 shows not only true artistic feeling but also an intimate knowledge of child life. Her fayence, too, shows how capable she is. The Egyptian flower-girl, with her basket destined to be filled with violets, and the fruit-stand with the little children moving around it, are both admirable examples of her work in this direction. Frau Meier has also been successful in larger works of sculpture. She won the first prize in open competition with a model for a monument at Leipa, Bohemia, and this brought her another commission, again for a



FAVENCE FLOWER-STAND, BY JOHANNA MEIER-MICHEL



PORTRAIT BUST BY JOHANNA MEIER-MICHEL

"Polyklet," still so highly valued by sculptors, figures among our classics, but we are thankful that traditional formulas are again filled with living knowledge. Many of his national and classical monuments and reliefs, portrait-busts and drawings, have always been popular; but it was good to remind people that one of the treasures of sepulchral art—the beautiful marble memorial of the young Count von der Mark, the son of King Frederick Wilhelm II. and Countess Lichtenau—ornaments one of our Berlin churches. In studying the exhibits we felt rather puzzled by the mixture of a Hellenic artist and a confirmed naturalist, an aristocrat and a bourgeois, an adorer and a caricaturist; but the predominance of genius has often welded such contradictions with harmony. Whilst Christian Rauch persevered in the nobility of the classical

style, Schadow became the independent leader who departed from rococo affectations and restrictions of the antique type and looked straight into the face of nature. Some of his masterly portrait busts especially convince us of this individual attitude. The homage of our time is due to a master who declared that "the good and true imitator of nature is on the right road to beauty."

Berlin art circles are really thankful for the opportunity to study the life-work of Hans von Marées at the Secession. A quick walk through the rooms impresses one with the conviction that we have here to deal with great art. Only names of some of the powerful, like Signorelli and Böcklin, and the forms of the Parthenon come to mind in face of these pictures. The great style is also visible in the brushwork, as the use of colour and varnish is often so plentiful that the surface with its deeply sunk contours has the aspect of a relief. Even when the strokes are merely swept over the canvas they mostly testify to an energetic will, and deep-toned colour symphonies recall the music of Titian or Rembrandt. The two *motifs*—man and horse—are continually repeated, and Marées loves to place them within a landscape-frame of pathetic beauty. Some of the portraits



"FRAU ROTTMANN & DAUGHTER" (DRAWING IN BLACK & RED CHALK & PENCIL) BY GOTTFRIED SCHADOW



*(Original in possession of
the Royal Academy, Berlin)*

"THE MUSE." FROM THE COLOURED
CHALK DRAWING BY GOTTFRIED
SCHADOW

Studio-Talk

arrest the attention by their compelling expression, proclaiming their painter's capability of reading and mirroring souls like G. F. Watts, but such happy realisations are not frequent. The faces of the nudes are strangely neglected, as the sculptural aspect of the body is the supreme aim of this art, and we can understand that Marées' truest followers are sculptors. As a fresco-painter he also strove after repose and clearness, but did not possess the power of the great composer who dominates masses. What he painted in a happy mood astonishes us by freedom and strength, by the rhythmic elasticity of movement, as in his beautiful group of rowers, the central piece of the most original fresco in the Aquarium of Naples. Before such an inspiration, as before the life breathed in his drawings, we realise more keenly his habitual gloom, his wrestlings with the materials which a whole Marées exhibition exposes like an Icarus fate. We study endless attempts and repetitions: loftiness of principle often seems carried to extremes and simplicity appears as dullness. The harvest of masterworks is rather small, and in most cases we have to content ourselves with the will instead of the deed, yet this strange artist cannot be placed otherwise than with the Titans of German art.

At Keller and Reiner's Salon the works of Professor Paul Peterich at once commanded attention. A careful study of the antique, especially of the pre-Phidias time, is his distinguishing feature, but sternness is coupled with grace. His statue of *Beauty*, a female nude, is quite deserving of its name, but the treatment of the hair in the archaic style does not seem favourable for the rendering of such fluffy masses.

In the Cassirer Salon Professor Max Liebermann showed the last results of his labour, some portraits of his usual strength and sobriety, a quantity of views from the summer-beach in Noordroyk, and drawings and etchings from Dutch life. He remains faithful to impressionism, and is capturing the very life of brightest atmosphere

and of men in broad and thick-laid strokes, which want distance to be fully appreciated. The relief work of his surface is somewhat smoothed down by the glass cover. With this robustness of brushwork, generally applied to small-size paintings, the artist combines a colourism of unique distinction. His delicate values afford rare treats for the eye, and the most bewitching combination is accomplished in his *Flower Garden*.

Schulte's Salon offered a new collection of Laszlo portraits which regained old sympathies for a certainly lovable master. He had disappointed us in preceding exhibits, but we can again hail him as the hand that renders sympathetically and with distinction. Laszlo's art seems to carefully evade modernism, but we have no proof that capabilities are lacking. He knowingly cultivates old-master methods, and considers repose the most desirable feature. He has just now accom-



"PILGRIMS" (DRAWING)
(See *Moscow Studio-Talk*, p. 328)

BY SERGE KOROVIN



(See *Moscow Studio Talk*)

"THE ARRIVAL OF THE BOYAR." BY SERGE IVANOFF

plished the best portrait of the German Empress existing, a work full of dignified bearing which brings out beautifully the qualities of superior womanhood ripened in an atmosphere of stern self-control. The portrait of the Princess Louise Victoria represents happily "sweet seventeen," with roguishness concealed beneath languor. A breath of rococo freshness wafts from the new decorative portraits of the Crown Prince and the Crown Princess, which betray no embellishing intention, merely the will to bring out youthful elasticity.

The Königliche Kunstgewerbe Museum has been treating lovers of Japanese art to an exhibition of the treasures in the possession of Consul Mos'ë. Within the stylish arrangement of real Japanese interiors we had a rare occasion to study exquisite weapons, armour, cabinets, writing-cases and wood-cuts. Refined taste and the eye of the connoisseur of marvellous techniques controlled the selection, and the result was to again strongly impress one with the superiority of Eastern arts and crafts.

J. J.

MOSCOW.—This year's exhibition of the "Soyouz," or Union of Russian Artists, which was installed in the fine spacious rooms of what was once a private palace, may be considered to have been, on the whole, a most successful event. This estimate holds good more especially of the figure compositions and portraits, for the landscape painters, while quantitatively well represented, offered little of conspicuous note from an artistic point of view and by no means formed the centre of attraction on this occasion.

Of three portraits contributed by the painter Séroff, his double portrait of two noted Moscow actors gave the least satisfaction, but in that of a lady of Oriental type this artist reached his highest point, in spite of the somewhat violent juxtaposition of a cushion of bright red and dark blue constituting the back-

ground. L. Pasternak was exceptionally well represented as a painter this year, and in the entire *œuvre* of this artist are to be found few portraits so monumental in conception and so genuinely beautiful in colour as his portrait of *Madame O. G.* Among other subjects his interesting auto-portrait should be named, as well as a fine historic genre picture of the period of Peter the Great. B. Kustodieff, who has hitherto not always joined artistic perception with his great technical facility, showed marked progress in his portrait of an abbess and in his market scenes. The same may be said of Tarkhoff, a painter who lives in Paris; his somewhat insistent *facture* is now less pronounced, and his figure paintings, representing domestic scenes, are expressive of much inner fervour and quiet joy of colour. Répin junior sent an interesting little family portrait.



PORTRAIT OF MADAME O. G.

BY L. PASTERNAK

Art School Notes

As regards the pictorial treatment of incidents in old Russian life, mention should in the first place be made of the young painter, S. Ivanoff. This artist pays little heed to archaeological reconstruction and niceties of costume, but has the faculty of grasping the essential character of the period, and it is this which gives such value to his broadly painted historic sketches. An admirable reflection of typical Russian life in the seventeenth century is to be seen in his work depicting the arrival of a boyar among the country people. E. Lanceray also appeared in a historic garb with a series of extremely attractive and finely composed illustrations which he has executed for an important publication on the subject of the Imperial palaces in St. Petersburg and its vicinity. Lanceray may, without exaggeration, be described as the Russian Menzel. Somoff's *pièce de résistance* consisted of some charming illustrations to a book published in Munich—the "Lesebuch der Marquise"—and offered an additional fascination in his beautifully delineated portrait of Lanceray, as well as in some other drawings in which as always he showed himself a master. A. Benois, Bakst and Dobuzhinsky showed some of their earlier productions of no great importance.

Among the younger members of the "Soyouz," Sapunoff occupied a prominent place. His marked talent for colour is developing most happily, and the rich, ample colour-harmonies of his festal gatherings and floral displays proved a veritable feast for every eye susceptible to good painting. Krymoff has not yet found himself, and contented himself this time with compositions showing a certain affectation for the primitive. Sudeikin, too, strives to be naïve, but this naïveté, which gives to the pictures of our great-grandmothers their charm, is here not natural, and leaves the spectator cold. A new comer to Moscow was N. Petroff with his masterly but unexciting interiors in water-colour.

In landscape, as already remarked, it was the *juste milieu* which prevailed. Almost the only things of particular note were a sympathetic winter landscape by Meshcherin, a bouquet of delphiniums, steeped in colour, by Grabar, and some pictures by K. Korovin and Youon. Sculpture was chiefly represented by Stelletski, whose large polychrome bust of Leonardo da Vinci must at any rate be regarded as an important work, although the baroque mode of gilding the hair seemed scarcely congruous with the general character of the bust, which is Florentine. Much interest centred in some

delightful wood-carvings by Madame Ostroumova-Lebedeff, mostly views of St. Petersburg, which, both as regards delineation and colour, gave proof of the refined and mature taste of this gifted artist.

The posthumous exhibition of works by Serge Korovin (brother of Konstantin Korovin), who died last year, evoked a feeling of disappointment. Serge Korovin left behind nothing of particular importance, but he was a modest, genial artist, whose strength lay especially in draughtsmanship. In certain small genre-like transcripts of Russian life he struck a lyric note peculiar to himself, and this gave them a very pleasing effect, which was shared by his studies and variations of Russian pilgrims. P. E.

ART SCHOOL NOTES.

LONDON.—In May, the art-student, weary of indoor light after a long winter's work in the life school, begins to get ready his sketching-easel and its accompanying paraphernalia, and to make plans for painting in the fields. The lengthening days, the lovely evenings that fill with charm the streets even of the most prosaic town, and the developing colour of flower and foliage, combine to arouse in him new hopes and ambitions. Of the experiences of last year the student recalls only the joys, forgetting the peculiar difficulties that encompass painting in the open air and his previous failures to render the atmosphere and colour of a landscape. Of course, if he has the feeling of the true artist he will always fail to reach the standard of achievement that is in his mind, but he will have a better chance of relative success if he allows his earlier efforts to be guided by one who has walked longer in the same paths. And perhaps there is no better way of obtaining such guidance than to join one of the summer classes held by artists who have made outdoor painting a special study.

The summer outdoor class now forms a part of the regular curriculum of the larger private art schools in London, and most of them have by now completed their arrangements for the forthcoming season. Mr. Walter Donne, of the Grosvenor Studio, Vauxhall Bridge, intends to take his class again to Berneval, a village in whose locality such masters as Lhermitte, Cazin, and Thaulow have found the material for many sketches and studies. Berneval, which is not far from Dieppe and close to the sea, offers to the artist an infinite variety of subject,

Art School Notes

and the Grosvenor students will be given special opportunities of studying the figure in its relation to landscape. On this point, the importance of which is not sufficiently appreciated by many landscape painters, Mr. Donne lays great stress. Apart from the daily lesson Mr. Donne gives once a week a general criticism of all the work done by the class. A large house has been taken for the students for July and August. It will be superintended by the secretary of the Grosvenor Studio, and so far as the expenses of board are concerned will be conducted on a co-operative basis.

Last year the students of the London School of Art, Stratford Road, Kensington, painted at Bruges for many weeks under the general direction of Mr. Frank Brangwyn, A.R.A., but this summer, starting on July 20th, they are going farther afield to the little mountain town of Assisi, a few miles from Perugia. Assisi, full of memories of St. Francis and Giotto, offers rare possibilities to the painter. Perched as it is on a hill with fine old buildings and many Roman remains, the student has only to step outside the hotel to find subjects about him on every side. Though small, Assisi possesses a very large studio, built for some forgotten purpose by the municipality, and this studio Mr. C. P. Townsley, the director of the London Art School, has been fortunate enough to secure for the use of his students. A costume model will pose three days a week either in the studio or in the open air, and Mr. Brangwyn will give three criticisms each week on the landscape studies, the studies from the costume model, and the work of the composition class. Six weeks will be spent painting at Assisi, and at the end of that time, early in September, the homeward journey will be commenced. This journey, however, is part of the scheme of instruction. It will occupy rather more than a fortnight, and in its course the cities and galleries of Siena, Florence, Venice, Padua, Verona and Milan will be visited and studied. The teaching staff of the London School of Art has just been strengthened by the addition to its ranks of Mr. George W. Lambert.

At the St. John's Wood Art Schools the open-air classes commence this month at Pinner, where, it may be recalled, Mrs. Allingham found some of the most remarkable of the old cottages that figure so frequently in her sympathetic little pictures of rural England. The Pinner class, which is for water-colour painters, is conducted

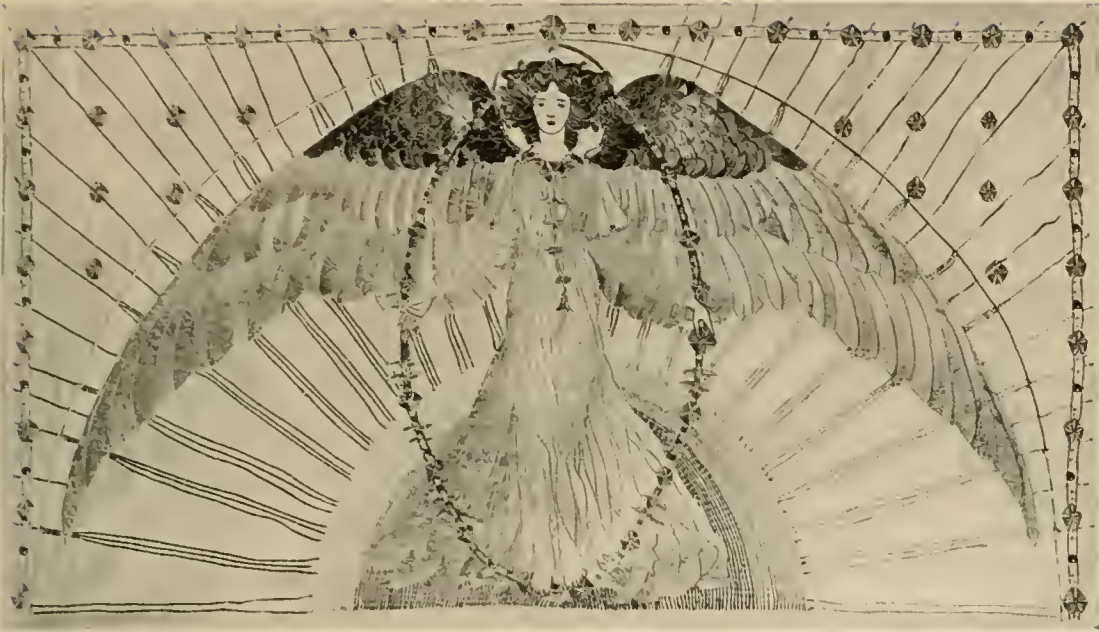
by Mr. Leonard Walker, a cousin of the late Fred Walker. Its course will extend over six weeks, and early in July Mr. C. M. Q. Orchardson, R.I., will begin his classes for oil and water-colour painting in the open air at Rye in Sussex. Rye, which is one of the most paintable places in England, is familiar ground to some of the St. John's Wood School students, as Mr. Orchardson took the class there in 1906. In the two intervening years the classes were held at Frensham in Surrey, and some good landscapes painted by the students in that locality were shown in the exhibition held at the school a few months ago. The Rye class will probably have the benefit of the advice of Mr. F. D. Walenn, in addition to that of Mr. Orchardson, who will make his headquarters at the Mermaid Inn.

The country class of the School of Animal Painting, Baker Street, will commence on July 12th, but Mr. Calderon, at the time this note was written, had not made up his mind which to choose of the two or three eligible localities whose claims he was considering. The class will, however, be



EMBROIDERED PANEL WITH BEADWORK
BY MISS DOUGLAS
(Glasgow School of Art)

Art School Notes



EMBROIDERED PANEL: "MORNING GLORY"

(Glasgow School of Art)

BY MISS HOGG

held as in other years within easy reach of a farm, where barns and sheds offer shelter to work in when the weather is unfavourable, and where animal models are available. Landscape is studied in the summer session of the Baker Street school, but the chief energies of the pupils are naturally directed towards the painting of animals amid their own natural surroundings. This is the great object of the summer class of the School of Animal Painting, and although a picturesque locality is desirable the choice of the right kind of farm is even more important. Fortunately it is not difficult in England to find in combination both the needful qualifications. Former pupils at Baker Street will be interested to hear that a scheme is on foot to form a society of past and present students of the School of Animal Painting, and in connection with this society to hold each year, in June, an exhibition of pictures and studies. Each member will be entitled to submit three works to the judgment of the selecting committee, and to a certain number of tickets of admission to the exhibition for distribution among their friends. The subscription will be five shillings a year, and Miss C. M. Sprott, 78 Gloucester Place, Portman Square, W., is the treasurer.

Some excellent work was shown at the annual exhibition of the Sketch Club at the Westminster School of Art. It was probably the best exhibition of the kind that has been held at the school, and

it is satisfactory to know that it attracted many hundreds of visitors. Among the best things shown were Miss Gertrude Crompton's water-colour landscapes, the tinted etchings by Mrs. Eleanor Fell, A.R.E., and a large oil painting by Miss Uellina W. A. Parkes, *The Hesperides*. With the Sketch Club work was shown a selection of the studies executed in the school during the preceding year, and intended for the forthcoming National Art Competition.

During June Mr. George Clausen will be the Visitor at the Royal Academy in the Schools both of Drawing and Painting. Mr. Hamo Thornycroft will visit the School of Sculpture. In the School of Architecture Mr. T. G. Jackson will be the Visitor until the 21st of the present month, when he will be succeeded by Mr. J. Belcher. W. T. W.

GLASGOW.—The announcement of an exhibition of work by the students at the Glasgow School of Art is sufficient to create widespread interest at any time; when the work shown is by members of "The Club," the interest is no less keen, for some of the most distinguished former students are both members and contributors. This year additional attraction was offered by the fine and applied art exhibits being arranged in a portion of the new wing, improvised as a picture gallery by the introduction of canvas over the brick

Reviews and Notices

walls, and cross screens and cases to accommodate the three hundred and eighteen examples of work sent in. The completed front elevation of the school is now one of the most strikingly unique pieces of architecture in the city, as one would expect, being the work of Charles R. Mackintosh. Inside it is no less remarkable, and when completed and opened in September, there will be few schools so well adapted to the study of art as that at Glasgow.

The successful students secured the following prizes: Sir Francis Powell's prizes, for landscape in water-colour, Chas. H. Scott; for landscape in water-colour with figures, Howard Elcock. Sir Jas. Flemming's prizes, for landscape in oil, David L. Adam; for landscape, with architecture, in oil, R. Currie Robertson. Mr. A. N. Paterson's prize for Nature study, M. Gilmore M'Iroy; Mr. Arthur Kay's prize for painted study of draped model, J. C. M'Hutcheon; Mr. W. M'L. Young's prize for landscape with figure, Chas. Aird; Messrs. Winsor & Newton's prize for landscape in oil, with water, Thomas Conn; the Directors' prize, for figure composition, Alma F. M. Assafrey; Mr. John Wordie's prize for etching, John C. M'Hutcheon, and the Club prize for programme cover for an "At Home," Chas. H. Scott. Besides these, other prizes were awarded as follows: for set of architectural sketches, David Robertson; pen-and-ink drawing of some edifice, A. E. H. Miller; embroidery, Phyllis Allan; enamelling, Mary Hogg; silversmith work, Ina D. D. Campbell; and to the Saturday class students, for embroidery, Minnie Blackwood; for oil painting, Thomas Conn; for woodblock, Janie Parkes; and for exhibition poster, Alex. J. Musgrove.

Amongst the more notable work by the honorary members, there was a fine vigorous painting, *The Bo'sun*, by the popular Director of the School, Mr. Francis H. Newbery, a type Mr. Newbery has handled before with conspicuous success; a set of daintily drawn and coloured book-plates, by Katherine Cameron, R.S.W.; *The Angel of the North*, by Ann Macbeth, a decorative fancy in the artist's best manner; *Gossips*, a charmingly naïve study of children in leafy setting, and *The Pied Piper*, with clever colour combinations, by Annie M. Urquhart; a set of wonderfully fanciful black-and-white drawings, with touches of illumination, by Annie French; one of those spontaneous pastel portraits by Helen Paxton Brown, unmistakably like a talented former student; a set of twelve illus-

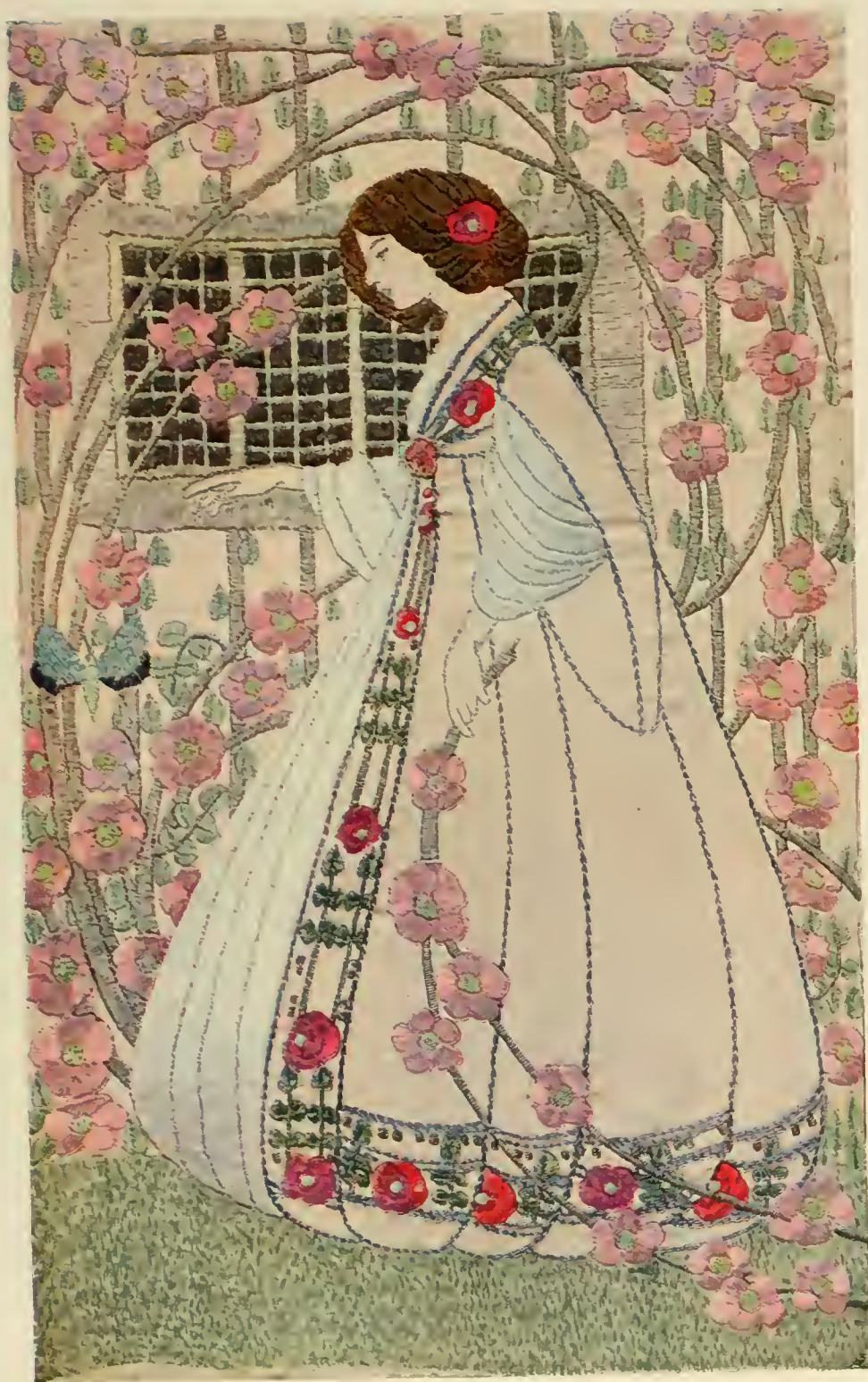
trations to Swinburne's *Carols of the Year*, distinguished by fine feeling and excellent drawing; with quite a number of other excellent studies in the various mediums.

Amongst the fifty or more examples of metal work and embroidery, the standard of excellence for which the school is noted was well maintained. The accompanying illustrations will give some idea of the quality of work being done in the embroidery class. The butterfly panel by Miss Helen A. Lamb, as our coloured reproduction shows, is a fine example of the new embroidery for which the school is noted. The panel with cross and motto, by Miss Douglas, executed in low tones as befits the subject, is no less striking. On dark grey linen ground, an arrangement in mauve, orange and blue silk, with mingling of emerald-green and silver, outlined with orange-coloured beads, composes in a fine design. *Morning Glory*, by Miss Hogg, is interesting alike in conception and execution. The angel of the morn emerges from the sun with its golden beams radiating in every direction. She is girdled with floral and pearly loveliness, crowned with golden circlet, robed with beauty and winged with fleetness to carry the joy of brightness to the uttermost parts of the earth. The whole idea is well conveyed, the choice of colours excellent, the treatment admirable. The fine old art of the needle is, after all, a choicer occupation for clever women than some which they take to nowadays.

J. T.

REVIEWS AND NOTICES.

The Engraved Work of J. M. W. Turner, R.A. By W. G. RAWLINSON. Vol. I. Line Engravings on Copper, 1794-1839. (London: Macmillan & Co., Limited.) £1 net.—Mr. W. G. Rawlinson laid all lovers and students of the art of Turner under an obligation of gratitude when he published his learned and invaluable work on the "Liber Studiorum." Now he has still further increased their debt by a study and descriptive catalogue of the engraved work of the master, which, for completeness of knowledge and absolute rightness of intuition, is not likely to be surpassed. For the collector, Mr. Rawlinson's book is quite indispensable, while for the student of the methods of engraving, especially the finer and more subtle developments of line engraving mixed with etching, it is rich in learning and suggestion. Perhaps no artist of a genius at all comparable with Turner's ever wrought so much expressly for



EMBROIDERED PANEL BY HELEN A. LAMB.

Reviews and Notices

interpretation by engraving, and certainly none was ever more intimately associated with his interpreters. For Turner being himself learned and accomplished in the art of engraving, and practically versed in its various technical methods—a valuable asset which he owed to his early training in the workshop of John Raphael Smith—was not only able to adapt his drawings exactly to the capabilities of the point, the graver or the scraper, but knew also how to educate his engravers to see eye to eye with him in the balancing of light and shade. So he formed a school of engravers who made line engraving, under his inspiration, do for the interpretation of landscape more than Vivarés, Canot, Thomas Major, or even the great Woollett himself, had ever dreamed of. Nothing is more instructive than to read the critical injunctions and practical suggestions which Turner used to write on the progress proofs submitted to him by the engravers, and then to compare these with the finished engravings, as one may happily do in the Print Room at the British Museum. For the engravers regarded all these suggestions in the light of commands, knowing the master was always artistically right—right, at least, from the engraver's point of view. On the other hand, as Mr. Rawlinson justly points out, for the sake of brilliancy or "sparkle" in the engraving, Turner would sometimes over-accentuate the small lights to the detriment of pictorial breadth and unity of effect. In his interesting Introduction Mr. Rawlinson tells chronologically the history of Turner's work in connection with the engraver's art, incidentally showing us the great painter's personal and business relations with those patient, industrious, and often hardly-used artists of the copper-plate and the steel. And, surprisingly, Mr. Rawlinson acclaims, as an almost unqualified gain for line engraving, the substitution of the hard steel for the soft copper—a change of which Turner did not avail himself for more than ten years after the introduction of steel plates. Chronological also in arrangement is Mr. Rawlinson's catalogue, and in the same order one may find the prints themselves at the British Museum. So, with this excellent book for guide, the true lover of landscape in pictures may spend his time the more pleasantly and advantageously among the Turner portfolios.

Notes on the Science of Picture Making. By C. J. HOLMES. (London: Chatto & Windus.) 7s. 6d. net.—To all students of art, to professional workers and to amateur enquirers into æsthetic

questions, this careful and exhaustive treatise on the science of picture making by the Slade Professor of Fine Art at Oxford can be unhesitatingly commended. If the book is a little pedantic in manner, and suffers somewhat from the anxiety of the writer to explain and account for the endless varieties of artistic activity, these at any rate are only minor defects and do not appreciably diminish its value as a guide to the better understanding of the principles by which all memorable achievement in pictorial art must be directed. The argument throughout is sane and temperate, inspired by sincere conviction, and presented without any of those affectations and obscurities which have been so often adopted by theorists on artistic practice. It is not too dogmatic even when it seeks to establish a series of exact definitions and to classify formally the many components which go to the compounding of the perfect picture; and it is explained and illustrated by a great number of thoughtful references to the methods of those ancient and modern masters who have founded or carried on great traditions. The special merit of the book is that it makes no concessions to popular fallacies, but criticises impartially the art that is emptily conventional and that which aims at extravagant novelty; it wisely advocates originality and intelligent experiment as essentials for real artistic progress, but it demands that all good painting, whatever its subject or intention, should have as its foundation decorative qualities of the highest type. In making this demand Professor Holmes sets himself healthily in opposition to that common delusion concerning the worth of decoration—the delusion which has induced so many people to under-estimate the importance of decorative art—and he shows himself, as might, however, have been expected from a thinker of his breadth of mind, keenly appreciative of the value of well-considered design and properly adjusted colour in the making of a picture that claims to be taken seriously. The chapters on the use of materials will be particularly helpful to artists and amateurs, on account of the large amount of information contained in them about the properties of different mediums and the explanations given of the manner in which the various painting processes can most advantageously be employed.

Rombout Verhulst, Sculpteur, 1624—1698. By M. VAN NOTTEN. Translated into French by MME. MARIE WIJK. (The Hague: Martinus Nijhoff) 75 Frs.—It seems strange that whilst pretty well every painter of note should have been honoured with a separate monograph, the great

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sculptors of the past should have been comparatively neglected. Few probably outside of Holland know much of one of her greatest exponents of plastic art, Rombout Verhulst, whose best work recalls that of some of the most distinguished masters of the Renaissance. For this reason the finely illustrated work of the accomplished Dutch critic, M. Van Notten, that has been well translated into French by Mme. Wijk, will be a revelation to many, so well does it bring out the genius of its subject and so conclusively does it prove the importance of the school to which he belonged. The actual narrative of the life of the sculptor is full of interest, and its author comments on the fact that though the influence exercised by Verhulst on his contemporaries and successors can be very distinctly recognised, there is but little to indicate to whom he himself owed his inspiration. Passing lightly over the sculptor's 'prentice years at Malines and Amsterdam, he dwells at considerable length on those during which, at Leyden and the Hague, Verhulst reached the culminating point of his glory and produced the series of magnificent monumental sculptures, beginning with the Mausoleum at Katwijk-Binnen and ending with that at Stedum, many of which are not only masterpieces of design and execution, but poems in stone. No less successful were his portrait busts and his bas-reliefs of secular subjects such as that on the façade of the Corn Exchange at Amsterdam, which is a kind of apotheosis of labour, and the equally appropriate composition on the outside of the hospital for the plague-stricken at Leyden. The concluding chapters of Van Notten's book are somewhat melancholy reading, dwelling as they do on the master's declining powers, but even his latest productions bear the unmistakable impress of genius.

A Complete Guide to Heraldry. By A. C. FOX-DAVIES. (Edinburgh: T. C. & E. C. Jack.) 10s. 6d. net. *Heraldry for Amateurs.* By J. S. MILBOURNE. (London: L. Upcott Gill.) 3s. 6d. net.—The word "complete" accurately describes the scope of Mr. Fox-Davies's comprehensive guide to the law and practice of heraldry, for although it professes to be based on his larger work, "The Art of Heraldry," a seven-guinea book now nearly out of print, the subject is as exhaustively treated as anyone outside the Heralds' College could wish. The intricacies of the subject, mystifying to most of those who have not made a special study of it, are explained with admirable lucidity. The interest as well as the utility of the work is considerably enhanced by the coloured plates and multitudinous designs which Mr. Graham Johnston, Herald

Painter to the Lyon Court, has executed expressly for it. Mr. Milbourne's volume makes no pretence to the exhaustive treatment devoted by Mr. Fox-Davies to the subject; he merely calls it "a handbook for beginners," but it has several good points, one of which is a serviceable dictionary of heraldic terms occupying exactly one-half of the 224 pages of letterpress. The explanations throughout are commendably explicit, and the book is printed in good, clear type.

Beautiful Flowers and How to Grow Them. Vol. I. By HORACE J. WRIGHT and WALTER P. WRIGHT. (London: T. C. & E. C. Jack.) 10s. 6d. net.—The demand for books dealing with the arrangement of the garden and the cultivation of flowers seems to increase, judging by the large number which have been issued during the last twelve months. The first of the two volumes which Messrs. Jack are publishing bears comparison with most of the works on the subject which have hitherto appeared. Messrs. Wrights' letterpress will be found of considerable assistance to amateurs, while the illustrations in colours (of which there are to be fifty in each volume) have been carefully selected and well reproduced. Those after drawings by Miss Fortescue Brickdale, Mr. Hugh Norris, Mr. Francis James, and Mr. Fairfax Muckley are particularly successful. No lover of "beautiful flowers" should be without this work.

A New History of Painting in Italy. By J. A. CROWE and G. B. CAVALCASELLE. Edited by EDWARD HUTTON. (London: J. M. Dent.) Vol. I., 20s. net.—That Crowe and Cavalcaselle's History should still rank as a classic nearly fifty years after publication is proof of its sterling worth, and the editor of the latest edition, of which the first volume only has so far appeared, has done well to retain intact the original text, though he has wisely replaced the old line drawings by reproductions from photographs of famous mosaics and frescoes. He has, however, brought the book thoroughly into line with recent research by copious notes embodying the results of the latest modern criticism. He tells, for instance, the chequered story of the recently discovered frescoes in S. Maria Antiqua and of the newly excavated subterranean church of S. Clemente, both in Rome, and describes the wall-paintings by Pietro Cavallini in S. Cecilia, in Trastevere, that were unknown to Crowe and Cavalcaselle, and might he thinks have modified their judgment on that great artist, and in his opinion disprove Vasari's assertion that he was an assistant of Giotto. The problem offered by the frescoes attributed to Cimabue, in the Upper

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Church of S. Francesco at Assisi, appears insoluble to him, but he notes that they are attributed by Arthur Strong and Langton Douglas to a nameless artist of the school of Pietro Cavallini. The whole book bears the impress of true scholarship, and when complete will be a very valuable contribution to art literature.

Behind the Veil in Birdland. By OLIVER G. PIKE, F.Z.S., F.R.P.S. (London: The Religious Tract Society.) 10s. 6d. net.—Whatever may be said about the claims of photography to rank as art, there can be no disputing the invaluable services rendered by the camera in natural history investigations. In the hands of a competent naturalist like Mr. Pike it has been used to good advantage, and the result is seen in this volume with its exceedingly interesting series of photographs taken in his excursions into birdland—a term used by him as synonymous with the countryside. The illustrations are mounted on brown paper and show us many of the denizens of wood and field in their haunts, some familiar enough by name at all events if not by sight, such as the fox and the badger, the squirrel, the thrush, and the kite; while others, as the Fulmar petrel, Richardson's skua, the puffin, the white-tailed eagle, and the chough, are year by year becoming fewer in number and more shy of man. Mr. Richmond Paton, also an ornithologist, has contributed some capital little pen sketches to decorate the pages of this entertaining book.

Le Village dans la Montagne. By EDMOND BILLE and C. F. RAMUZ. (Lausanne: Librairie Payot & Cie.) Frs. 30.—This is a volume which all true lovers of the Alps should possess. It deals neither with the fashionable mountain resort nor with what the modern Philistine is pleased to call "the Alpine sporting ground," but with the simple and picturesque life still to be seen in the villages on the higher slopes of the Valaisan Alps. The charm of the book lies in the fact that it is the combined effort of a Swiss artist and a Swiss writer to evoke the image of what they know so intimately, of what, alas! is beginning to fade out of its magnificent natural setting; and it must be admitted that M. Bille and M. Ramuz have been entirely successful in their effort. They have produced a volume which is at once a contribution to the art of the book and to the artistic treatment of Alpine life. The text is eminently interpretative of the subject with which it deals, and the illustrations as eminently interpretative of the text. The book is profusely illustrated by reproductions in colour of some of M. Bille's pictures and by numerous drawings and sketches by the same

artist. One cannot glance at these without feeling that M. Bille has lived long in the Valais and has consecrated his admirable gift to a subject he loves. The volume is printed in beautiful Grasset characters, and the binding, with its ornamental designs by M. Bille, is original and tasteful.

The Gospel in the Old Testament. A Series of Pictures by HAROLD COPPING. With descriptive letterpress by HANDLEY C. G. MOULE, D.D., Bishop of Durham. (London: the Religious Tract Society.) 16s. net.—This volume—a neatly bound folio with letterpress printed in clear type and twenty-four coloured illustrations mounted on stiff green mounting paper—is a companion volume to the *Scenes in the Life of our Lord*, by the same collaborators, which was issued by the Religious Tract Society rather more than a year ago. In this new series Mr. Copping, who was sent out by the Society to the Holy Land for the express purpose of executing the drawings, seems to have given himself greater rein than he did when treating the New Testament subjects. Though in these he endeavoured, up to a certain point, to free himself from the conventions which time has sanctified, he has in dealing with the Old Testament themes carried his disregard for the conventional still further. At the same time there is never lacking in his drawings that spirit of reverence which is an indispensable qualification for treating such themes as he has selected, and which are so thoughtfully handled by Dr. Moule in the letterpress accompanying the illustrations.

Art Prices Current, 1907-8. (London: Offices of "The Fine Art Trade Journal.") 10s. 6d. net.—In this volume of over 300 pages are recorded the works—oil paintings, water-colour and other drawings and engravings—sold at Christie's from November 23, 1907, to July 29, 1908. They are printed in catalogue order, a copious index at the end facilitating reference to any particular artist's works. Such a volume is of course extremely useful to the collector, but its usefulness would have been increased if at least the valuable works sold at other places had been included.

Mr. John P. White sends us from the Pyghtle Works, Bedford, an interesting and instructive booklet on *Garden Design*, containing illustrations of Japanese gardens and garden structures, and some examples of summer-houses, etc., designed for, or carried out in English gardens in the Japanese style, including several by Mr. C. E. Mallows. In an introductory essay, Mr. Rowland Prothero sketches the history of garden design in this country from Tudor times.

The Lay Figure

THE LAY FIGURE: ON DECORATIVE PROBLEMS.

“WHO is to blame for the want of invention in modern domestic decoration?” asked the Man with the Red Tie. “Is it the fault of the designers or of the public? There is something seriously wrong, but I do not quite know who ought to be put in the pillory for it.”

“Oh, surely it is the fault of the public,” said the Designer; “the decorator does not get a chance nowadays of showing what he can do. He has to follow a fashion and go where that fashion leads him. No one would have anything to say to him if he tried to be original.”

“I am inclined to look upon the decorator as being to a great extent the sport of circumstances,” broke in the Art Critic. “I admit he is rather a misused person, but it is to the social conditions which prevail at the present time rather than to the wilful unkindness of the public that his misfortunes are due.”

“What have social conditions got to do with styles of decoration?” asked the Man with the Red Tie. “I cannot see the connection.”

“Perhaps not,” replied the Critic; “but there is one all the same. Just think how people live now and what kind of houses they mostly live in; what opportunities are there for the decorator? It is all very well to say that he is lacking in invention and that he merely follows a fashion, but I question whether you would suggest anything else that he could possibly do.”

“Then you admit that the blame lies upon the public,” cried the Designer, “and that the art of decoration languishes because people will not give it any encouragement.”

“Not quite that,” returned the Critic. “I would rather put it in this way; that with things as they are people cannot give the decorator proper encouragement unless he is prepared to make radical alterations in his methods and to adapt himself to the conditions which circumstances impose upon him.”

“What alteration can he make?” protested the Designer. “What opening has he for new developments when he is so hedged round by circumstances?”

“For one thing, he might realize that the modern house is not a place in which to attempt revivals of styles that were in vogue two or three centuries ago,” said the Critic. “There is an obvious absurdity in trying to bring the past into agreement with an entirely incongruous present. Every period has its

own appropriate decorative style which is, as I contend, the outcome of social conditions, and what is right in one period must plainly be wrong in another when these conditions have completely changed.”

“I willingly grant you that,” cried the Man with the Red Tie, “for you are practically admitting what I said just now—that there is a want of invention in modern decoration. Nothing proves this better than the constant digging up of dead styles which is the habit of most designers of the present day.”

“But what is the cure for it?” asked the Designer. “That is what I want to know. I argue that people want these dead styles.”

“I do not think they want them,” replied the Critic, “but they have to put up with them because they cannot get anything else. Stock patterns of most of these old styles are kept at the shops to which the man who is fitting up a house goes to buy decorations, and from what is offered him he chooses the style that offends him least. But it does not follow that he would not take something fresher, something more in keeping with the time in which he lives—if he could get it.”

“But what would be more in keeping with our own times?” asked the Designer.

“Ah, that is the problem you and your fellows have to solve,” laughed the Critic. “It is not for me to say how you should set about it. But I would ask you to remember those social conditions upon which I lay so much stress. The modern man does not often live in a house of his own; he takes a lease of a place that belongs to someone else and when his term is up there he leases another house. Sometimes he is fortunate enough to find rooms decorated in a satisfying fashion; more often he has to put up with an unholy compromise between the builder's own taste and what the builder thinks is the public taste; and if he is allowed any voice in the selection of the decorations, his choice is usually circumscribed within narrow limits. Now, why should not the designer take into account the case of men like this? What they want is some sort of portable decoration which could be adapted to any kind of house, and which would offer scope for the display of individual ideas. Surely there are possibilities of rational development along these lines.”

“We are to carry about with us prettily decorated shells to live in, like snails. Well, why not?” commented the Man with the Red Tie.

THE LAY FIGURE.

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